



#katastroFeKK



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kratkega filma
Ljubljana
Short Film
Festival

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## 6. FeKK: In beseda je katastrofa postala

Peter Cerovšek

Matevž Jerman

Nekega večera, globoko v temnem in mrzlem januarju 2020, se je ekipa festivala FeKK robato šalila v kavarni Slovenske kinoteke, na bržkone prvem sestanku leta. Eden od številnih sklepov tistega druženja je bila tudi nepremišljena domislica o tematskem izhodišču letošnje edicije. »*Katastrofekk naj bo!*« smo se zakleli in se nad idejo objestno naslajali še v rano jutro. »*Na podobi naj bo apokaliptični filmski cunami po navdihu Hokusaiove znamenite slike Veliki val pred obalo Kanagave!*« smo rekli in tudi to je bilo dobro. Ko smo nato sladko zaspali z zmagoštnim nasmeškom na ustih, se nam še sanjalo ni, kaj bo ta srednje posrečena besedna igra v prihodnjih mesecih prinesla mestu in svetu.

Bržkone ni posebne potrebe, da bi preveč besedičili o tem, zakaj se zdi, da je beseda meso postala. V mesecih, ki so sledili, je »*KatastroFeKK*« postal samozpolnjujoča se prerokba, svet je gladko zdrsnil v eno od svojih najbolj negotovih obdobij, Slovenija v tovrstnih mračnjaških in absurdnih eskalacijah ni prav nič zaostajala, o prihodnosti pa si danes ne drzne razmišljati nihče več. Kar samo po sebi ni nič nenavadnega, če si pri nas organizator filmskega festivala. Skratka, medtem ko smo zrli v celostno podobo zzlajanim sloganom »*The End Is Near*« in odprli poziv za prijave, smo se na nek način v situaciji počutili precej domače.

Zdi se, kakor da vse silnice nakazujejo, da se bliža konec sveta, kot ga poznamo. Konec je blizu tudi čakanju na novo festivalsko edicijo. Tu je še zavedanje, da je pri kratkih filmih konec zmeraj blizu. Dobra uteha pa je lahko tudi samo razmišljanje o koncu, saj ta neizbežno implicira nov začetek, a kaj ko globalna podnebna, epidemiološka, gospodarska in politična kriza dosegajo neslutene razsežnosti in v svojih ambicijah šelev pridobivajo na pospešku. V luči konca velja omeniti še to, da se z letošnjo edicijo zaključuje tudi prvo zagotovljeno triletno financiranje FeKK-a s strani Slovenskega filmskega centra in pogled v nevihtne oblake nad nami poraja vprašanja o tem, če se bliskanje šelev pričenja.

Vse to premlevanje o koncu je med drugim izvrglo tudi novost, posebej kurirano rubriko sodobnih kratkometražnih

## 6th FeKK: And the Word Became Catastrophe

*It was a cold, dark January evening at the café of the Slovenian Cinematheque. The FeKK team was having their probably first 2020 meeting, joking unabashedly, and among other decisions hitting on the unpremeditated idea about the theme of this edition. "It should be katastrofekk," we exclaimed and joyfully savoured the proposal deep into the early morning. To round it up, we continued that "the image should feature an apocalyptic film strip tsunami inspired by Hokusai's famous painting The Great Wave off Kanagawa." When we later lay our heads down, still with a victorious smile on our faces, our dreams carried no premonition about what our cute wordplay would bring urbi et orbi in the next months.*

*There is probably no extensive explanation needed as to why the word has seemingly become flesh. In the following months "KatastroFeKK" became a self-fulfilling prophecy, the world slid into one of its most uncertain times, Slovenia successfully kept the pace with any dark and absurd escalations, and the future became something nobody dared to think about. Which, if you are an organiser of a film festival in Slovenia, is not that unordinary. Thus, when we gazed at our visual identity with its overused motto "The End is Near" and opened the call for submissions, we somehow felt quite at home.*

*It seems everything points to the end of the world as we know it. The end to our anticipation of the new festival edition is near. The end is also always near when watching short films. The end, and this might offer some solace, inescapably implies a new beginning (had not the global epidemiologic, climate, economic, and political crisis unexpectedly expanded and just begun to accelerate ambitiously). Since we are debating the end, we should also mention that the sixth edition concludes FeKK's first stable three-year financial plan granted by the Slovenian Film Centre. Looking at the stormy skies above, one wonders if thunder and lightning are only just preparing to roll in.*

*Still, the ponderings on end produced a novelty, specially curated section of contemporary short experimental classics by globally known filmmakers. We called it The End is Near: Let's Contemplate and it nicely sums up certain fundaments. Of course,*

eksperimentalnih klasik svetovno priznanih avtorjev z naslovom *Konec je blizu. Kontemplirajmo*, ki lepo povzame nekaj bistvenih reči. Seveda pa je teža letošnje teme zaznamovala tudi druge programe. Z evolucijo katastrofe se prav tako ukvarja tematski program *Evolucija katastrofe*, ki smo ga sestavili v sodelovanju s Slovenskim filmskim arhivom in prinaša polnopravno projekcijo iz filmskega traku (ki mu brez državno sistematizirane digitalizacije in restavracije že tako ali tako preti preuranjeni konec). Z malimi intimnimi katastrofami se z duhovito slastjo ukvarja tudi velikan sodobnega arthouse filma Ruben Östlund, čigar kratkim filmom namenjamo letošnji *Hommage*. V podobnem duhu bosta omenjene teme ošvrknila tudi programa *Vzhodno od raja*, ki prinaša bisere (daljno)vzhodnih produkcij in program *Square Eyes*, ki bo ponudil jagodni izbor s seznama naslovov te istoimenske distribucije, ki ponuja najbolj markantne kratkometražne naslove, predstavljene na filmskih festivalih svetovnega kova.

Slutnja konca ali vsaj sila negotove prihodnosti je nekaj, s čimer se lahko te dni poistoveti marsikateri slovenski filmski ustvarjalec ali ustvarjalka. Financiranje je ohromelo, ministrstvo pa je v tem trenutku zavito v molk. Tudi zato se letos znotraj sekcije *Instant Kult* poklanjamemo Emi Kugler, eni izmed najbolj markantnih slovenskih režiserk, ki se ravno v teh dneh sooča z deložacijo iz prostora Slovenskih železnic, kjer je v skoraj apokaliptičnih pogojih ustvarjala celo desetletje. Njen mitski svet, trip po nezavednem in veriženje filma so že od '90 sami po sebi uporno dejanje, ki v pogojih nemogočega razpira razpoko mogočega.

V daljno prihodnost globokega, temnega in postapokaliptičnega vesolja se zazira turboneonski *ZF Blood Machines*, ki ga predstavljamo v sodelovanju s festivalom Kurja Polt, obenem pa festivalska sodelovanja nadgrajujemo tudi z obiskom in programi festivala Lago iz sosednje Benečije ter s povezovanjem s poljskim festivalom Short Waves znotraj ProFeKK-a, festivalskega programa za filmske profesionalce.

Skratka, FeKK je spet tu, na žalost v nekoliko okrnjeni in časom prilagojeni ediciji. Na program smo vnovič ponosni, za naslednje leto pa že po tihem (in upajoč, da ne utopično) razmišljamo o nastavkih za novo triletno kolobarjenje ter o pozitivno naravnem sloganu, če se mora že vsaka izrečena nebuloza uresničiti (dasiravno se *sizifekk* že nadležno svaljka po glavah).

*the current mammoth theme left its footprints in other programmes, too. For example, the Evolution of Catastrophe, selected in cooperation with the Slovene Film Archives, deals with the evolution of catastrophe. It brings us classic film projections on film print that are also facing their early end without systematic national digitalisation and restoration. This year's Homage, dedicated to the giant of the contemporary arthouse cinema Ruben Östlund, humorously and deliciously deals with small and intimate catastrophes. Furthermore, the audience is going to encounter similar themes in the East of Eden programme and its gems from the (far)eastern production, and in Square Eyes Presents with its crème de la crème, thus presenting the distribution that offers the most noticeable shorts that are shown at the greatest film festivals.*

*The premonition of the end or at least of the highly uncertain future is something many Slovene filmmakers can relate to. Financing is decapitated, while the ministry is cloaked in silence. All the more reason for the Instant Kult section to salute Ema Kugler, one of the most outstanding Slovene directors. She is currently facing eviction from her workspace at Slovenian Railways, where she has worked in almost apocalyptic conditions for nearly a decade. Her mythical worlds, trips through the subconscious, and her bending of the film have been in itself a rebellious act since the 1990s and they still open the crack of the possible in these impossible conditions.*

*We will be able to glimpse the far future of the deep, dark, and post-apocalyptic space in the turbo neon sci-fi *Blood Machines* presented in association with the Kurja Polt Festival. Additionally, two more festivals are going to join our caravan - the Lago Film Fest from the nearby Veneto region with its programme and the Polish Short Waves Festival inside the ProFeKK, a programme for film professionals.*

*To sum up, the FeKK Festival is back, even if, unfortunately, slightly customized. The 2020 programme is yet another high-five, so we are already quietly (and, we hope, not unrealistically) planning the foundations for a new three-year plan. Oh, and a positive motto - if all the nonsense has to come true. (Although there is already this "Sizyfekk" rolling boulders through our minds...)*

# Žirija *Jury*



## Mednarodna žirija

Wouter  
Jansen

Wouter Jansen je lastnik agencije za festivalsko distribucijo in prodajo Square Eyes. Prvih deset edicij je bil programski vodja mednarodnega filmskega festivala Go Short. Leta 2013 je ustanovil agencijo Some Shorts, ki se je leta 2019 preoblikovala v Square Eyes. Agencija izjemnim nekomercialnim filmom pomaga do občinstva in prepoznavnosti. Filmi Square Eyes so v zadnjih nekaj letih osvojili številne pomembne nagrade v Cannesu, na TIFF-u, v Berlinu, Locarnu in v Clermont-Ferrandu. Jansen je član alumnov Berlinale Talents, predaval pa je na šolah, kot so Le Fresnoy, HEAD Geneva in Nizozemska filmska akademija.

Carlo  
Migotto

Naj je Carlu Migottu prav ali ne, rodil se je leta 1984 v Venetu. Od leta 2009 je direktor italijanskega festivala Lago Film Fest in ustanovitelj španskega festivala Formentera Film Festival. Ustvarja in režira videe, kratke filme, animacije in dokumentarne filme (*Silvio. Here I am* [2012], *The Amazing Psychophysical Benefits of Cultural Exchange* [2009]). Nekoč je bil tudi upravljaavec digitalne skupnosti pri platformi Zooppa in umetniški vodja pri Pixartprintingu, zdaj pa je raje osamljen in len svobodnjak.

Varja  
Močnik

Varja Močnik se v celoti predaja filmu, vse odkar je zaključila študij filma in režije v Ljubljani. Že desetletje deluje kot televizijska režiserka, njeno zadnje delo pa je dokumentarec *LP film Buldožer – Pljuni istini u oči* (2017). O filmu je pričela tudi pisati in kasneje postala urednica filmskega programa pri Slovenski kinoteki. Z mednarodnim filmskim festivalom Kino Otok sodeluje že od njegovega nastanka, pri čemer je zamenjala številne vloge, zadnjih nekaj let pa deluje kot selektorica filmskega programa. Trdno verjame v svobodo filmskega izražanja in film obožuje v vseh njegovih formah in žanrih.

## International Jury

Wouter Jansen is the owner of the sales and festival distribution company Square Eyes. He worked as the head of programming at the Go Short IFF during the first 10 editions. In 2013, he started Some Shorts, which changed to Square Eyes in 2019, which specializes in having outstanding non-mainstream films find the audience and recognition they deserve. Square Eyes films won multiple awards over the last few years like main prizes at Cannes, TIFF, Berlin, Locarno and Clermont-Ferrand. He has been giving lectures at schools like Le Fresnoy, HEAD Geneva and Netherlands Film Academy. He is a Berlinale Talents alumni.



Carlo Migotto was born in Veneto in 1984, whether he likes it or not. He is the general director of Lago Film Fest (Italy) since 2009 and founder of Formentera Film Festival (Spain). He writes and directs videos, short films, animated videos, and documentaries (Silvio. Here I Am [2012], The Amazing Psychophysical Benefits of Cultural Exchange [2009]). He has worked as a community manager for Zooppa and as creative director for Pixartprinting. Now he is a lonely and lazy freelance.



Varja Močnik finished Film and TV directing studies in Ljubljana, Slovenia and is since living a life, dedicated to film. She has been working as a TV director for a decade, has directed several films, latest a documentary LP film Buldožer – Pljuni istini u oči (2017). She started to write about film and later cooperate with the Slovenian Cinematheque as a film curator. She has been working for the International Film Festival Isola Cinema since its beginnings in different roles and has been its film programme selector for the last few years. She believes in freedom of cinematic expression and adores film in all its forms and genres.



## Kritička žirija

Oskar  
Ban Brejc

Oskar Ban Brejc je gimnazijski maturant. Že zgodaj se je začel zanimati za pisanje o filmu in pri sedemnajstih letih objavil svoje prvo besedilo v *Ekranu*. Kmalu se je začel udeleževati kritičkih delavnic Ostrenje pogleda in Mad About Film na Liffu. Od takrat njegovo zanimanje za filmsko kritiko in teorijo raste; danes redno objavlja v revijah *KINO!* in *Ekran*, pogosto pa prispeva tudi besedila za festivalske kataloge (Kino Otok). Redno se udeležuje filmskih festivalov v regiji, kot sta festival v Motovunu in Sarajevu. Predvsem pa rad gleda filme.

Anja  
Banko

Anja Banko je magistrica francistike in rusistike, samozaposlena v kulturi. Trenutno je strokovna sodelavka v Kinodvorovem programu za otroke in mlade. Je tudi redna sodelavka Redakcije za kulturo in humanistične vede na Radiu Študent ter redaktorica Temne zvezde, mesečne avtorske oddaje o filmu in filmskem. Sicer se ukvarja predvsem s filmsko kritiko, piše za vidnejše domače strokovne filmske publikacije, prav tako pripravlja filmska pedagoška gradiva in vodi filmski krožek na Gimnaziji Bežigrad.

Jernej  
Trebežnik

Jernej Trebežnik je etnolog in kulturni antropolog, ki že nekaj let precej svojega časa posveča filmu in filmski kritiki. Redno objavlja na Radiu Študent, v revijah *Ekran*, *Dialogi*, *KINO!*, *Kinotečnik* in še kje. Veliko obiskuje filmske festivale v Sloveniji in tujini, z nekaterimi občasno na razne načine tudi sodeluje.

## Critics' Jury

*Oskar Ban Brejc is a high school graduate, who discovered his love for writing about film fairly young. His first article was published in Ekran when he was seventeen. He soon began participating at film criticism workshops Ostrenje pogleda (Sharpening the Gaze) and Liffe's Mad About Film, which increased his interest for film criticism and theory. Ban Brejc now regularly publishes in KINO! and Ekran, and often contributes texts for festival catalogues (e.g. Kino Otok). He also regularly attends regional film festivals such as the Motovun and Sarajevo Film Festival. Most of all, he is a devoted film viewer.*



*Anja Banko has an MA in French and Russian and works in the field of culture. She is an assistant on board of the youth film programme at Kinodvor as well as a regular editor at the Editorial for Culture and Humanities at Radio Študent and the redactor of the monthly show on film and film-related topics called Temna Zvezda (Dark Star). She is highly interested in film criticism. Banko writes for prominent Slovene film publications, prepares educational materials on film, and runs a film club at the Bežigrad High School.*



*Jernej Trebežnik is an ethnologist and cultural anthropologist, who devotes a lot of his time to films and film criticism. His contributions are regularly broadcast at Radio Študent and published in Ekran, Dialogi, KINO!, Kinotečnik and others. Trebežnik regularly visits film festivals in Slovenia and elsewhere and occasionally also works with them.*



# Nagrade

## Awards



SLO

## FeKK SLO nagrada FeKK SLO Award

**Nagrada za najboljši slovenski film iz tekmovalnega programa.**  
Award for the best Slovenian film in the competition programme.

ZMAGOVALCI PRETEKLIH LET  
FORMER WINNERS

POSEBNA OMENBA  
SPECIAL MENTION

2019 → Dere sen jas malibija  
*In My Younger Days*  
TINA ŠČAVNIČAR

Mašina spomina  
*Memory Machine*  
KRISTINA KOKALJ

2018 → Vrzel / Chasm  
ANA TREBŠE

/

2017 → Trahere  
JUŠ JERAJ, ATILA URBANČIČ

Meje / Borders  
DAMIJAN KOZOLE

2016 → 2045  
MAJA PRELOG, BLAŽ MURN

Vis-a-vis  
MIHA LIKAR

2015 → K3 FINALISTI  
K3 FINALISTS

Plavanje / Swimming  
KATARINA REŠEK  
Indigo  
FABRIS ŠULIN  
Številka 3  
PIERRE MARTIN, CAMILLE  
TANG QUYNH, KRIS VAN DEN  
BLUCK, JASNA MERKLIN

YU

## FeKK YU nagrada FeKK YU Award

**Nagrada za najboljši film iz tekmovalnega programa držav s področja nekdanje Jugoslavije.**  
Award for best film from the competition programme from countries in the area of ex-Yugoslavia.

ZMAGOVALCI PRETEKLIH LET  
FORMER WINNERS

POSEBNA OMENBA  
SPECIAL MENTION

2019 → Ograja / Fence  
LENDITA ZEQUIRAJ

Kraj, od koder vam pišem pisma / The Place From Where I Write You Letters  
NIKOLINA BOGDANOVIĆ

2018 → Lovettovi / The Lovetts  
IGOR BEZINOVICI

2017 → Oni samo prihajajo in odhajajo /  
Oni samo dolaze i odlaze /  
They Just Come and Go  
BORIS POLJAK

Rakijada  
NIKOLA ILIĆ

2016 → Svetovni rekorderji / Svetski rekorderji / World Recorders  
NIKOLA ZDRAVKOVIĆ

/

2015 → Vse več je stvari, ki prihajajo /  
Sve je više stvari koje dolaze /  
Many More Things to Come  
JELENA GAVRILOVIĆ

Ana trg / Ana Square  
JELENA NOVAKOVIĆ  
Prebudi me / Wake Me Up  
DEA JAGIĆ  
Dosti dobra lamperija /  
Real Good Paneling  
RASTKO PETROVIĆ



## Glavna nagrada Grand Prix

**Glavna nagrada tekmovalnega programa celega festivala a.k.a.**

**»glavni v mestu«.**

*The main award of the competition programme for the whole festival a.k.a. "hot shot".*

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### ZMAGOVALCI PRETEKLIH LET FORMER WINNERS

2019 →

**Vmes**

*Në mes / In between*

SAMIR KARAHODA

2018 →

**Najtoplejši dnevi poletja**

*Najtoplji dani leta / Hottest Summer Days*

MAŠA ŠAROVIĆ

2017 →

**Kamen v roki**

*Kamen u ruci / A Handful of Stones*

STEFAN IVANČIĆ

**Kratki družinski film**

*Kratki obiteljski film / Short Family Film*

IGOR BEZINOVIC



## Nagradi kritičke žirije Critics' Jury Award

**Nagradi kritičke žirije združenja FIPRESCI.**

*FIPRESCI society critics' jury award.*

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### ZMAGOVALCI PRETEKLIH LET FORMER WINNERS

FeKK YU 2019 →

**Mačka je vedno ženska**

*A Cat Is Always Female*

MARTINA MEŠTROVIĆ

FeKK SLO 2019 →

**Mašina spomina Memory Machine**

KRISTINA KOKALJ

FeKK YU 2018 →

**Dramaturgija je precenjena**

*Precijenjena dramaturgija / Drama is Overrated*

SUNČICA ANA VELDIĆ

FeKK YU 2018 →

**Iva**

MAJA ALIBEGOVIĆ

# Tekmovalni program

*Competition*

**FeKK SLO**



# Dualizem

**Matevž Jerman**

**Robert Kuret**

Pogled na letošnji tekmovalni program FeKK SLO priča o tem, da skozi slovensko kratkofilmsko sodobnost vzporedno tečeta dve liniji.

Ena je linija institucionalno podprtih filmov (SFC, RTV, filmske akademije ...), povečini igranih dram avtoric in avtorjev mlajše generacije, ki so v zadnjem letu želi tudi odmevne mednarodne festivalske uspehe (*Potop* v tekmovalnem programu festivala v Clermont-Ferrandu, *Nihče ni rekel, da te moram imeti rad* in *The Right One* sta bila predstavljena na festivalu v Cannesu, *Igra* v San Sebastianu ...). Te filme po vrsti zaznamuje poudarek na pripovedi in raziskovanju intimnih zgodb ter na vpogledih v čustvena stanja protagonistov. In če je ukvarjanje s posameznikom tisto, kar te filme povezuje, je ravno raznolikost dovršenih režijskih vizij tisto, kar jih med seboj osvežujejoče razlikuje. Letošnja bera profesionalno sproduciranih kratkometražev tako dokazuje, da so kratki slovenski filmi v stiku s standardi v mednarodni filmski sferi in da tovrstne lоворike postajajo prej normativi kot izjeme.

Pod institucionalno linijo pa teče vse bolj silovit podtalni tok presenetljivih in vznemirljivih neodvisnih prebojev in eksperimentalnih izrazov, ki v zadnjih letih stopajo v ospredje in predstavljajo hitro razvijajočo se prakso v slovenski filmski krajini. Čeprav ima eksperimentalni film tudi pri nas žlahtno tradicijo, je zaznati porast v afinititeti, ki jo do te – še do nedavnega pri nas precej obrobne – zvrsti goji garda avtoric in avtorjev mlajše generacije. Zdi se, da ti filmi nastajajo tako rekoč iz iskrene nuje po ustvarjanju in ne glede na produkcjske pogoje. Med tovrstnimi avtorji tako zaznamo veterane eksperimentalnega filma in videa, kakor tudi take, ki sicer pogosto ustvarjajo tudi znotraj polja igranega filma. Pri FeKK-u smo že lani z veseljem beležili navdih in tendenco do eksperimentiranja, saj verjamemo v to, da prav tovrstni filmi preizkušajo meje konvencij, s tem pa širijo razumevanje ohlapnosti okvirov filmskih žanrov in definicij zvrsti ter nenazadnje samega filma kot umetniške forme.

# Duality

*This year's competition programme of FeKK SLO reveals that two currents run parallel through contemporary Slovene short films.*

*One current is that of the institutionally supported films (by SFC, RTV, film academies, etc.), mostly fiction dramas by younger filmmakers, which won acclaim at past prominent international festivals (The Flood in the Clermont-Ferrand competition programme, Nobody Told Me I Have to Love You and The Right One at Cannes, Playing at San Sebastian, and so on). They focus on the narrative, intimate stories, and insight into emotional states of their protagonists. Still, if they are linked by this involvement in the individual, they refreshingly differ in the various superb visions of direction. The 2020 assortment of professionally produced shorts proves that Slovene short films closely follow the international film standards and that the accolades they have received are rather a norm than an exception.*

*But there runs also a powerful underground current under the institutional, full of surprising and exciting independent breakthroughs and experimental manifestations. These are advancing into the forefront and represent a fast-developing practice in the Slovene film landscape. Slovenia has already had a long tradition of experimental cinema, yet the affinity towards this (until recently rather peripheral) genre now increases with a group of younger filmmakers. It appears that these films are being created out of the sheer necessity of creation, irrespective of production conditions. Their authors are the veterans of the experimental films and videos as well as those often creating inside the fiction field. We were delighted to see the motivation and the tendency towards experimentation already at the last FeKK since we believe that such films test the conventional boundaries and expand the understanding of the looseness of film genres and definitions, and also of a film as an art form.*

Na šesto edicijo FeKK-a je bilo prijavljenih skoraj 140 kratkih filmov slovenskih avtorjev ali produkcij, kar je samo po sebi presenetljivo in navdihujoče, vsaj glede na finančno podhranjeno (kratko)filmsko krajino. Sprejetih jih je bilo 27 in prav vsi kažejo tako avtorsko vizijo kot zmožnost to vizijo tudi izpeljati.

Prav količina dovršenih filmskih del pa je poskrbela tudi za posebnost letošnjega FeKK SLO, ki ga cepimo na spremjevalno sekcijo FeKK SLO: Drugi val. Filmi, ki so se znašli v Drugem valu, bi se morda v preteklih edicijah festivala zaradi svoje takšne ali drugačne posebnosti uvrstili v tekmovalni program, v katerem pa je – v skladu z rastočim zanimanjem avtorjev za prijavo svojih filmov na FeKK – letos enostavno zmanjkalo prostora. Gre za filme, ki so dovolj posebni, da bi jih bilo vsekakor škoda spregledati, in za avtorska imena, ki si zaslužijo omembo; kljub občasnim nihanjem v nekaterih filmskih segmentih izražajo drznost, intenziteto, težnjo po eksperimentu in radikalizaciji lastnih nastavkov, ki si jih v filmih vsekakor želimo.

Če je bil lanski FeKK SLO zaznamovan z eksperimentalnimi filmi, letos narativni igrani film vrača udarec. A v končni fazi je bistvena predvsem sopostavitev institucionalnega in neodvisnega, eksperimentale in narative, reprezentacijskih in antireprezentacijskih teženj. Letošnji FeKK SLO se nahaja prav v razpoki tega kreativnega antagonizma.

*The sixth edition of FeKK received 140 short films by Slovene filmmakers or production studios - a number both surprising and inspiring if we consider the financially malnourished (short) film scene. We accepted 27 films which all demonstrate the authors' vision and their ability to carry it through.*

*In addition, the numerous exquisite films adorned this year's FeKK SLO with a special feature, an accompanying section called FeKK SLO: Second Wave. This includes noticeable films which in the past editions might have got into the competition programme. This year, however, the list was already full due to the filmmakers' growing interest to sign up their contributions. The films in question are special, so neither they nor their filmmakers should be overlooked. Despite occasional sways in certain segments, they express boldness, intensity, urge for experimentation and radicalisation of their onsets that we definitely wish to see.*

*If last year's FeKK SLO was marked by experimental cinema, this year the narratives strike back. Yet, in the end, what matters is the balance between the institutional and the independent, experimental and the narrative, representational and antirepresentational tendencies. FeKK SLO 2020 lies precisely in the crevice of such creative antagonism.*



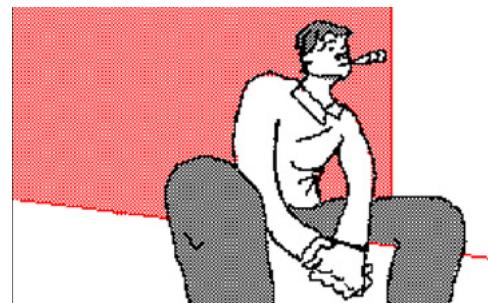
## Alzheimer Cafe

**Slovenija, Slovenia, dokumentarni documentary, 2019, 18'**

**REŽIJA DIRECTOR** Martin Draksler **SCENARIJ SCREENPLAY** Martin Draksler **FOTOGRAFIJA CINEMATOGRAPHY** Timon Hozo **MONTAŽA EDITING** Vida Ajdnik **ZVOK SOUND** Tristan Prelož **GLASBA MUSIC** Karavana **NASTOPAJO FEATURING** Jožica Medica, Ivan Medica **PRODUKCIJA PRODUCTION** AGRFT (Ana Kovačič, Jožica Blatnik) **KONTAKT CONTACT** marty.draksler@gmail.com

**Zakonca Ivan in Jožica sta se morala preseliti v dom za starejše občane. Kljub vsem oviram starosti nadaljujeta skupno življenje v novem okolju. Spomini bledijo, ljubezen ostaja.**

*Ivan and Jožica, a married couple, had to move to the retirement home. Despite all the challenges of aging, they continue living together in a new environment. Memories fade, love remains.*



## An Apple A Day

**Slovenija Slovenia, animirani animation, 2020, 2'**

**REŽIJA DIRECTOR** Aleksander Cavazza **SCENARIJ SCREENPLAY** Aleksander Cavazza **ANIMACIJA ANIMATION** Aleksander Cavazza **GLASBA MUSIC** Aleksander Cavazza **PRODUKCIJA PRODUCTION** Aleksander Cavazza **KONTAKT CONTACT** aleks.cavazza@gmail.com

**Film se vrти okrog znanega reka, ki ga vzame dobesedno.**

*The film revolves around a famous saying, which is interpreted literally.*



## Avtopoet Selfpoet

**Slovenija, Slovenia, eksperimentalni eksperimental, 2020, 1'**

**REŽIJA DIRECTOR** Hannah Koselj Marušič **SCENARIJ SCREENPLAY** Hannah Koselj Marušič **FOTOGRAFIJA CINEMATOGRAPHY** Hannah Koselj Marušič **MONTAŽA EDITING** Hannah Koselj Marušič **ZVOK SOUND** Hannah Koselj Marušič **GLASBA MUSIC** Hannah Koselj Marušič **GLAS VOICE** Hannah Koselj Marušič **PRODUKCIJA PRODUCTION** AVA **KONTAKT CONTACT** hannah.koseljmarusic@gmail.com

**Avtopoet ni film, temveč zaporedje treh kratkih »videopesmi«; je »videopoezija«, ki v celoti temelji na improvizaciji.**

*Selfpoet is not a film, but rather a sequence of three short "video poems" that is entirely based on improvisation.*



## Birdwatching

**Velika Britanija Great Britain,igrani, animirani fiction, animation, 2019, 4'**

**REŽIJA DIRECTOR** Jan Krevatin **SCENARIJ SCREENPLAY** Jade Albás **FOTOGRAFIJA CINEMATOGRAPHY** Frederik Qvortrup **ANIMACIJA ANIMATION** Leo Černic **MONTAŽA EDITING** Oscar Brierley **SCENOGRAFIJA SCENOGRAPHY** Amber Bardell **KOSTUMOGRAFIJA COSTUMES** Amber Bardell **ZVOK SOUND** Harry Whitworth **GLASBA MUSIC** Harry Whitworth **IGRAJO CAST** Tanmay Agarwal, Henry Lawes, David Angland **PRODUKCIJA PRODUCTION** Westminster Film School (Skye McDonald) **KONTAKT CONTACT** jan.krevatin@outlook.com

**Film spreminja fantka, ki pred razpadajočim zakonom staršev beži v domišljiski svet. Skrit v smetnjaku parka sledi svoji ptici varuhinji skozi izmišljene dogodke, ki jih »vidi« skozi objektiv fotoaparata.**

*A film about a boy who creates an imaginary world to escape his parents' crumbling marriage. Hidden inside a trash bin in a park, he follows his guardian bird through the fictitious events he "sees" through the lens of his camera.*



## Da bi človeštvo preživello Pour que l'humanité puisse survivre / So That Humanity Can Survive

Slovenija Slovenia, igrani, eksperimentalni fiction, experimental, 2019, 7'

**REŽIJA DIRECTOR** Teja Miholič **SCENARIJ SCREENPLAY** Teja Miholič, Eva Stražar **FOTOGRAFIJA CINEMATOGRAPHY** Teja Miholič **MONTAŽA EDITING** Luka Marčetič **SCENOGRAFIJA SCENOGRAPHY** Anne Tassel **KOSTUMOGRAFIJA COSTUMES** Lucija Rosc **ZVOK SOUND** Samo Jurca **GLASBA MUSIC** Whimsical, AudioAgent **IGRAJO CAST** Ester Ivakič, Tina Ščavnčar, Eva Stražar **PRODUKCIJA PRODUCTION** ENSAV **KONTAKT CONTACT** tejamiholic@gmail.com

Dve punci se igrata detektivke in najdeta pravega serijskega morilca.

Two girls play detective and find a real serial killer.



## Dear Mr. Burton

Slovenija, Velika Britanija Slovenia, Great Britain, igrani, animirani fiction, animation, 2020, 9'

**REŽIJA DIRECTOR** Maj Jukić **SCENARIJ SCREENPLAY** Maj Jukić **FOTOGRAFIJA CINEMATOGRAPHY** Cameron Ward **ANIMACIJA ANIMATION** Magdalena Jukić **MONTAŽA EDITING** James Cutt **SCENOGRAFIJA SCENOGRAPHY** Elena Muntoni **ZVOK SOUND** James Cutt **GLASBA MUSIC** Stefano Fasce **IGRAJO CAST** Brian Blessed, Joe Smith, Maia Lincoln **PRODUKCIJA PRODUCTION** Guildhall Pictures (Brian Franklin, Sinead Beverland), Yoo-Kah! Films (Maj Jukić) **KONTAKT CONTACT** jukich@gmail.com

**Življenje najstnika Tima Malloya je turobno in napačno razumljeno, en sam vzdih. Večino svojih povsem bednih dni preživila v svojem svetu, polnem grozljivih pošasti in grotesknih zgodb. Čeprav se ogiba vsemu, kar je vsaj malo simpatično, ljubko in prijetno, ga prevzame nekaj, kaj bo njegovo življenje obremenilo z vsem trojim – ljubezen.**

*Tim Malloy is a teenager whose life is bleak, misunderstood and full of sighs. He spends most of his utterly miserable life in his own made up worlds full of horrific monsters and grotesque stories. While avoiding everything remotely sweet, cute and pleasant, he is struck by the one thing that will laden his life with all of the above – love.*



## Delčki Bits

Slovenija Slovenia, igrani fiction, 2020, 15'

**REŽIJA DIRECTOR** Áron Horváth Botka **SCENARIJ SCREENPLAY** Áron Horváth Botka **FOTOGRAFIJA CINEMATOGRAPHY** Sašo Štih **MONTAŽA EDITING** Andrej Avanzo **SCENOGRAFIJA SCENOGRAPHY** Neža Zinajič **KOSTUMOGRAFIJA COSTUMES** Ina Ferlan **ZVOK SOUND** Boštjan Kačičnik **MASKA MAKEUP** Talija Ivančič **IGRAJO CAST** Teodor Tot, Ksaver Pratnekar, Zsolt Nagy **PRODUKCIJA PRODUCTION** A Atalanta (Barbara Daljavec) **KONTAKT CONTACT** barbara@aatalanta.si

**Ko se oče enajstletnega Tea pripelje na obisk z novim tovornjakom, fant sprejme odločitev, ki mu za vedno spremeni življenje.**

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



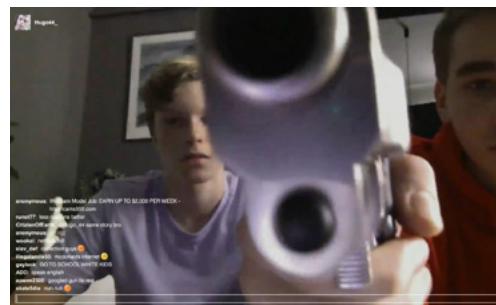
## EMA

Slovenija Slovenia, dokumentarni, eksperimentalni documentary, experimental, 2020, 5'

**REŽIJA DIRECTOR** Sašo Štih **SCENARIJ SCREENPLAY** Sašo Štih **MONTAŽA EDITING** Ester Ivakič **SCENOGRAFIJA SCENOGRAPHY** Sašo Štih **NASTOPA FEATURING** Ema Kugler, Marko Mandič **PRODUKCIJA PRODUCTION** Sašo Štih **KONTAKT CONTACT** saso.stih@gmail.com

**Film o slovenski filmski ustvarjalki Emi Kugler, ki je nastal med snemanjem filma Človek s senco.**

*A film about Slovenian filmmaker Ema Kugler that was shot during the filming of Man With Shadow.*



## Igra Hra / Playing

**Češka** Czech Republic, **igrani fiction**, 2019, 22'

**REŽIJA DIRECTOR** Lun Sevník **SCENARIJ SCREENPLAY** Lun Sevník **FOTOGRAFIJA CINEMATOGRAPHY** Kryštof Melka **ANIMACIJA ANIMATION** Filip Blažek **MONTAŽA EDITING** Maja Benc **SCENOGRAFIJA SCENOGRAPHY** Zuzana Formánková **KOSTUMOGRAFIJA COSTUMES** Zuzana Formánková **ZVOK SOUND** Ondřej Rozum **GLASBA MUSIC** Zayo ft. Logic **IGRAJO CAST** Miloslav Pecháček, Rudolf Tříška **PRODUKCIJA PRODUCTION** **PRODUCTION** FAMU (Ondřej Šejnoha) **KONTAKT CONTACT** alexandra.hroncova@famu.cz

**Šestnajstletna prijatelja Boris in Hugo sta kupila pištolo. Zapretata se v stanovanje Hugovih staršev in po spletnem video prenosu napovesta, da se bosta čez eno uro ubila.**

*Friends Boris and Hugo, aged 16, bought a gun. They lock themselves in the apartment of Hugo's parents and announce in an internet livestream video that they will commit suicide in one hour.*



## Kateri dan sploh je? What Day Is It?

**Slovenija Slovenia, igrani, eksperimentalni fiction, experimental, 2020, 3'**

**REŽIJA DIRECTOR** Luka Marčetič **MONTAŽA EDITING** Luka Marčetič **ZVOK SOUND** Luka Marčetič **GLASBA MUSIC** Jan Jenko **IGRAJO CAST** Luka Marčetič **PRODUKCIJA PRODUCTION** Luka Marčetič **KONTAKT CONTACT** luka.marcetic@gmail.com

**Vzpostavljanje nove vsakdanje rutine urbanega posameznika med karanteno.**

*Establishing a new routine during the quarantine of one urban individual.*



## Moje vesolje Moj svemir /My Universe

**Hrvatska Croatia, dokumentarni documentary, 2020, 28'**

**REŽIJA DIRECTOR** Yuliya Molina **SCENARIJ SCREENPLAY** Yuliya Molina **FOTOGRAFIJA CINEMATOGRAPHY** Yuliya Molina **MONTAŽA EDITING** Yuliya Molina **ZVOK SOUND** Marko Klajić, Dino Ljuban, Yuliya Molina **NASTOPOJO CAST** Nastja Klajić, Galja Klajić **PRODUKCIJA PRODUCTION** ADU KONTAKT **CONTACT** yuliya.molina@gmail.com

**Nastja je 32-letna umetnica s Hrvaške, znana po poslikavah vaginalno cvetnih motivov na ulicah Zagreba. Njena mama Galja dela kot turistična vodnica in ne podpira hčerinega življenjskega sloga. A obe imata veliko več skupnega, kot bi si že zeleli priznati.**

*Nastja, 32, is a Croatian artist known for her flower-shaped vagina murals on the streets of Zagreb. Her mother Galja works as a tourist guide for Russian-speaking groups and does not approve of her daughter's lifestyle. But the two have more in common than they would like to admit to themselves.*



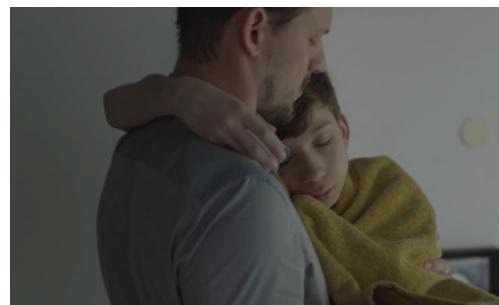
## Na prodaj For Sale

**Slovenija, Slovenia, dokumentarni, eksperimentalni documentary, experimental, 2019, 4'**

**REŽIJA DIRECTOR** Eva Jakopič, Katarina Lukec **SCENARIJ SCREENPLAY** Eva Jakopič, Katarina Lukec **PRODUKCIJA PRODUCTION** Luksuz produkcija (Tom Gomizelj) **KONTAKT CONTACT** luksuz.database@gmail.com

**Kaj skrivajo hiše, ki so na prodaj?**

*Which secrets do houses for sale keep?*



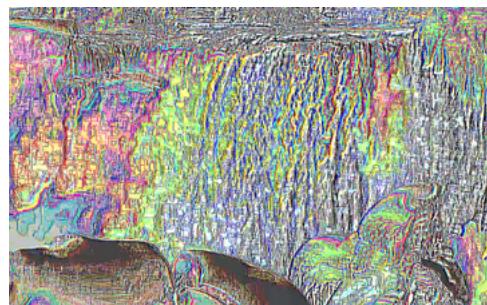
## Nihče ni rekel, da te moram imeti rad Nobody Told Me I Have to Love You

Slovenija Slovenia,igrani fiction, 2019, 18'

**REŽIJA DIRECTOR** Matjaž Jamnik **SCENARIJ SCREENPLAY** Matjaž Jamnik, Gaja Naja Rojec **FOTOGRAFIJA** CINEMATOGRAPHY Gaja Naja Rojec **MONTAŽA EDITING** Kristian Božak Kavčič **SCENOGRAFIJA SCENOGRAPHY** Matjaž Pavlovec **KOSUMOGRAFIJA COSTUMES** Ana Janc **ZVOK SOUND** Samo Jurca **GLASBA MUSIC** Laren Polič Zdravič **MASKA** **MAKEUP** Mirjam Kavčič **IGRAJO CAST** Tin Vulovič, Jernej Gašperin, Tina Vrbanjak **PRODUKCIJA PRODUCTION** AGRFT (Nina Robnik, Jožica Blatnik) **KONTAKT CONTACT** jamnik.mj@gmail.com

**Težko si je predstavljati, da ne bi ljubili svojih otrok, oceta, matere. Ljubezen do najblžjih je nekakšna dolžnost, ampak za ljubezen se ne moremo odločiti. Smo zato krivi, če ne ljubimo?**

*It is hard to imagine not to love one's children, father, mother. Love for one's closest family is somehow a duty, but love is not something one could opt for. Is one to blame for failing to love?*



## O čustvih in drugem zakonu termodinamike On Emotions and the Second Law of Thermodynamics

Slovenija Slovenia, eksperimentalni experimental, 2019, 5'

**REŽIJA DIRECTOR** Niha Tomažič **SCENARIJ SCREENPLAY** Niha Tomažič **MONTAŽA EDITING** Niha Tomažič **ZVOK SOUND** Niha Tomažič **GLASBA MUSIC** Niha Tomažič **PRODUKCIJA PRODUCTION** AVA **KONTAKT CONTACT** nika.tomazic@gmail.com

**Čustva manipulirajo s časom. Po drugem zakonu termodinamike čas ni nič drugega kot naše doživljanje entropije – postopnega razpada. Je človeku edinstveno izkustvo, iluzija, katere trajanje in relativnost določa naše emocije.**

*Emotions manipulate time. According to The Second Law of Thermodynamics what we call "time" is nothing more than our experience of entropy – gradual decay. It is an experience unique to man, an illusion whose duration and relativity are dictated by our feelings.*



## Okrog obrnjen zrak Reversed Air

Slovenija Slovenia, eksperimentalni experimental, 2020, 8'

**REŽIJA DIRECTOR** Ester Ivakič **SCENARIJ SCREENPLAY** Ester Ivakič **FOTOGRAFIJA CINEMATOGRAPHY** Fabris Šulin **MONTAŽA EDITING** Ester Ivakič **GLASBA MUSIC** Juš Premrov **IGRAJO CAST** Mila Peršin **PRODUKCIJA PRODUCTION** Temporama (Andraž Jerič, Jerca Jerič) **KONTAKT CONTACT** eta.auspuh@gmail.com

**Nekoč je v roza hiši živel a deklica. Nekega dne je njeni hiši razneslo, zato se je odpravila iskat novo.**

*Once there was a girl, living in a pink house. One day her pink house exploded, so she went on a journey for a new one.*



## Perje z vonjem morja The Feathers That Smell of The Sea

Slovenija Slovenia, animirani animation, 2019, 3'

**REŽIJA DIRECTOR** Žoel Kastelic **SCENARIJ SCREENPLAY** Žoel Kastelic **FOTOGRAFIJA CINEMATOGRAPHY** Žoel Kastelic **ANIMACIJA ANIMATION** Žoel Kastelic **MONTAŽA EDITING** Žoel Kastelic **ZVOK SOUND** Žoel Kastelic, Iza Tehovnik **GLASBA MUSIC** Iza Tehovnik **PRODUKCIJA PRODUCTION** ALUO **KONTAKT CONTACT** zoelcek.k@gmail.com

**Zgodba se vrta okoli kormorana, simbola razcepljenosti med dvema svetovoma. Kot lahko ljudje živijo med dvema svetovoma, lahko tudi kormoran – ptica, ki živi kot riba. Tako življenje ni nemogoče, a tudi kormoran se mora občasno dvigniti na gladino, da vdihne zrak in si osuši krila.**

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



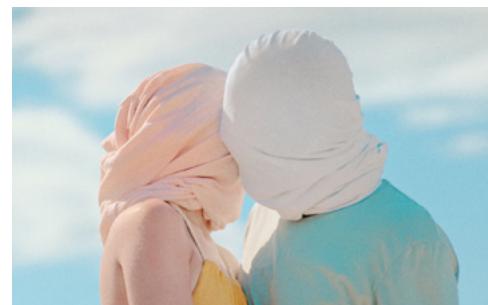
## Potop The Flood

Slovenija, Slovenia, igrani fiction, 2019, 15'

**REŽIJA DIRECTOR** Kristijan Krajnčan **SCENARIJ SCREENPLAY** Kristijan Krajnčan **FOTOGRAFIJA CINEMATOGRAPHY** Lev Predan Kowarski **MONTAŽA EDITING** Andrej Nagode **SCENOGRAFIJA SCENOGRAPHY** Maja Šavc **KOSUMOGRAFIJA COSTUMES** Nataša Lapornik **ZVOK SOUND** Julij Zornik **GLASBA MUSIC** Kristijan Krajnčan **MASKA MAKEUP** Ana Lazovski **IGRAJO CAST** Matej Puc, Žigan Krajnčan **PRODUKCIJA PRODUCTION** EnaBanda (Katja Lenarčič, Marko Kumer) **KONTAKT CONTACT** katja@enabanda.si

Dolgo odsotni oče in njegov zapostavljeni sin se podata na spravno potovanje do družinske gorske koče. Ko močno deževje, ki ga je oče čudežno napovedal, nenadoma prekine sončen dan, morata moška poravnati račune, preden ju zajame zlovešč potop.

A long-absent father and his neglected son set off on a reconciliation trip, heading for the family mountain hut. As heavy rains, curiously predicted by the father, suddenly disrupt a sunny day, the two men need to settle their scores before an ominous flood comes upon them.



## Raj Paradise

Slovenija, Hrvaška Slovenia, Croatia, igrani fiction, 2019, 26'

**REŽIJA DIRECTOR** Mitja Ličen, Sonja Prosenc **SCENARIJ SCREENPLAY** Despina Ladić **FOTOGRAFIJA CINEMATOGRAPHY** Mitja Ličen **MONTAŽA EDITING** Ivana Fumič **SCENOGRAFIJA SCENOGRAPHY** Katja Šoltes **KOSTUMOGRAFIJA COSTUMES** Tina Bonča **ZVOK SOUND** Julij Zornik **GLASBA MUSIC** Janez Dovč **MASKA MAKEUP** Tina Šubic **IGRAJO CAST** Matej Puc, Judita Franković Brdar **PRODUKCIJA PRODUCTION** Monoo (Sonja Prosenc, Rok Sečen) **KONTAKT CONTACT** sonja@monoo.si, mitja@monoo.si, rok@monoo.si

Ana in Lars na jadranskem otoku preživljata svoje poletne počitnice. Videti je, kot da sta v raju, dokler nepričakovano srečanje ne postavi njunega odnosa na preizkušnjo in ju prisili, da na novo razmislista o tem, kar želita eden od drugega.

Ana and Lars are spending their summer holiday on an island in the Adriatic. It seems like paradise, until an unexpected encounter puts their relationship to the test, forcing them to re-evaluate what they really want from each other.



## Shekuza – Coriolis Effect

Slovenija Slovenia, eksperimentalni experimental, 2020, 5'

**REŽIJA DIRECTOR** Gašper Milkovič **Biloslav SCENARIJ SCREENPLAY** Gašper Milkovič **Biloslav FOTOGRAFIJA CINEMATOGRAPHY** Gašper Milkovič **Biloslav MONTAŽA EDITING** Gašper Milkovič **Biloslav GLASBA MUSIC** Shekuza - Miha Šajina **PRODUKCIJA PRODUCTION** Gašper Milkovič **Biloslav KONTAKT CONTACT** gasper.m.b@gmail.com

**Abstraktni pejsaži, podobe in vzorci izvirajo iz povratne zanke video signala, nastale v prepletu videokamer, katodnih monitorjev in video mešalnih miz standardne ločljivosti – danes zastarele in v video produkciji večinoma pozabljenje opreme, ki je na video sceni kraljevala v devetdesetih letih prejšnjega stoletja.**

*Abstract landscapes, images and patterns originating in the video signal feedback loop emerging from the network of video cameras, cathode monitors and standard resolution video mixing desks – now obsolete and mostly forgotten video production equipment that dominated the 1990s video scene.*



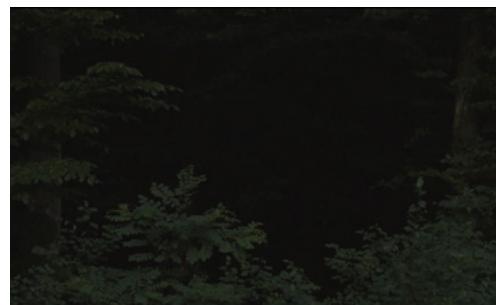
## Soma

Slovenija Slovenia, eksperimentalni experimental, 2020, 5'

**REŽIJA DIRECTOR** Sandra Jovanovska **SCENARIJ SCREENPLAY** Sandra Jovanovska, Ivan Antić **FOTOGRAFIJA CINEMATOGRAPHY** Sandra Jovanovska **ANIMACIJA ANIMATION** Sandra Jovanovska **MONTAŽA EDITING** Sandra Jovanovska **SCENOGRAFIJA SCENOGRAPHY** Sandra Jovanovska, Ivan Antić, Helene Thuemel **KOSTUMOGRAFIJA COSTUMES** Sandra Jovanovska **ZVOK SOUND** Ivan Antić **GLASBA MUSIC** Ivan Antić **GLAS VOICE** Samo Bihar, Ivan Antić, Sandra Jovanovska **PRODUKCIJA PRODUCTION** VŠU (Boštjan Potokar **KONTAKT CONTACT** maja.stegovec@ung.si

Mesar zasvoji nagačevalca s svojo drogo, ki jo ponuja kot domnevno zdravilo za njegovo bolezni. Nagačevalec postane odvisen in mesarju v zameno za drogo preda svojo največjo ljubezen. Ko se zave, kaj je storil, se odpravi po to, kar mu pripada. A pot pred njim je enosmerna.

The butcher gets the taxidermist hooked on his drugs, which he offers as an alleged cure for the taxidermist's disease. The taxidermist becomes a junkie and gives away his most precious love to the butcher in exchange for more drugs. After realizing what he did, he goes to take what belongs to him, but the path ahead is a one-way journey.



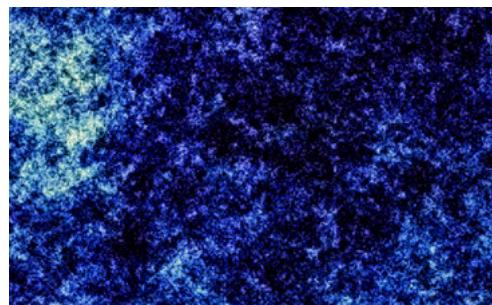
## Sometimes I Wish... I Wish Just Not to Exist Anymore

**Slovenija Slovenia, eksperimentalni eksperimentalni, 2020, 6'**

**REŽIJA DIRECTOR** Tina Ščavničar **SCENARIJ SCREENPLAY** Tina Ščavničar, Marko Paunović **FOTOGRAFIJA CINEMATOGRAPHY** Tina Ščavničar **MONTAŽA EDITING** Tina Ščavničar **GLASBA MUSIC** Marko Paunović **IGRAJO CAST** Tina Ščavničar **PRODUKCIJA PRODUCTION** Plan9, VLU društvo **KONTAKT CONTACT** scavnican.tina@gmail.com

**Film je nastal v sodelovanju z beograjskim eksperimentalnim glasbenikom Markom Paunovićem. Melanholija in intima se prepletata z gorenjko nedosegljive bližine in se skozi sliko in glasbo pretvarjata v metafizično izkušnjo.**

*The film was made in cooperation with the Belgrade-based experimental musician Marko Paunović. Melancholy and intimacy intertwine with bitterness of the unattainable closeness, and are, in turn, transformed into a metaphysical experience through image and music.*



## še malo, čisto malo bližje a little bit, just a little bit closer

**Slovenija Slovenia, animirani, eksperimentalni animation, experimental, 2019, 2'**

**REŽIJA DIRECTOR** Davorin Marc **FOTOGRAFIJA CINEMATOGRAPHY** Davorin Marc **PRODUKCIJA PRODUCTION** Davorin Marc, Karmen Bučar **KONTAKT CONTACT** davorin.marc@gmail.com

**... še malo bližje ...**

**... a little bit closer...**



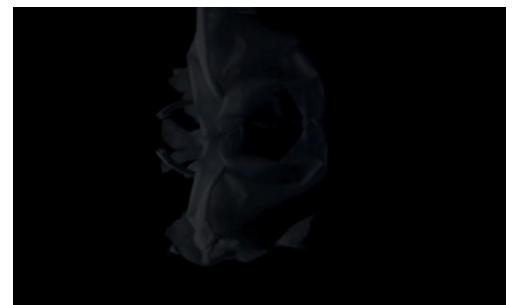
## Tekma oskrbnika trave A Match for the Grass Keeper

**Slovenija Slovenia, dokumentarni, eksperimentalni documentary, experimental, 2019, 4'**

**REŽIJA DIRECTOR** Jaka Prosenik, Caleb Murtagh, Christiaan Humbs-Steinbeck **SCENARIJ SCREENPLAY** Jaka Prosenik, Caleb Murtagh, Christiaan Humbs-Steinbeck **NASTOPOJO FEATURING** Marjan Jazbec - Gasho **PRODUKCIJA PRODUCTION** Luksuz produkcija (Tom Gomizelj) **KONTAKT CONTACT** luksuz.database@gmail.com

**Prav posebna tekma za oskrbnika trave na stadionu v Krškem.**

*A very special match for the grass keeper at the Krško stadium.*



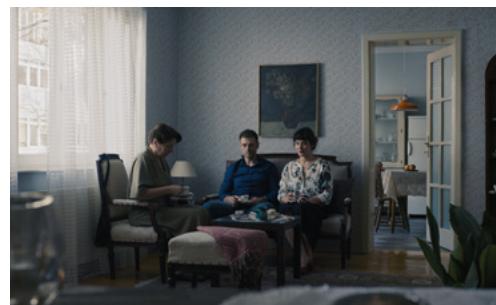
## The Pursuit of Anomalous Mind Habitats

**Nizozemska Netherlands,igrani fiction, 2017, 15'**

**REŽIJA DIRECTOR** Ana Brumat **SCENARIJ SCREENPLAY** Ana Brumat **FOTOGRAFIJA CINEMATOGRAPHY** Ana Brumat **ANIMACIJA ANIMATION** Ana Brumat **MONTAŽA EDITING** Ana Brumat **SCENOGRAFIJA SCENOGRAPHY** Ana Brumat **KOSTUMOGRAFIJA COSTUMES** Ana Brumat **ZVOK SOUND** XMTR **GLASBA MUSIC** XMTR **PRODUKCIJA PRODUCTION** Ana Brumat **KONTAKT CONTACT** anaspister@gmail.com

**Transformacija uma in materije je bila nekoc predmet raziskav na področju alkemije. Ta strast se v današnjem času nadaljuje skozi znanost, ki raziskuje naravo zavesti, kreacijo umetnega življenja, sistemsko in sintetično biologijo. Film prikazuje um, ki si prizadeva k razširitvi, preoblikovanju in spremenjanju svojih bivališč.**

*The transmutation of mind and matter was a subject of research in the field of alchemy, which continues nowadays in the sciences exploring the nature of consciousness, the creation of A-life, and synthetic and systems biology. The Pursuit of Anomalous Mind Habitats is an attempt of the mind to expand, mutate and change its abode.*



## The Right One

**Francija, Bosna in Hercegovina** France, Bosnia and Herzegovina, **igrani** fiction, 2019, 14'

**REŽIJA DIRECTOR** Urška Djukić, Gavriil Tzafkas **SCENARIJ SCREENPLAY** Urška Djukić, Gavriil Tzafkas **FOTOGRAFIJA CINEMATOGRAPHY** Lev Predan Kowarski, Ida Makarević **MONTAŽA EDITING** Una Gunjak **SCENOGRAFIJA SCENOGRAPHY** Sanja Džeba **KOSUMOGRAFIJA COSTUMES** Sanja Džeba **ZVOK SOUND** Igor Čamo **MASKA MAKEUP** Lamija Hadžihasanović Homarac **IGRAJO CAST** Muhamed Hadžović, Mirjana Karanović, Doroteja Nadrah **PRODUKCIJA PRODUCTION** Dominique Welinski, Amra Bakšić Čamo **KONTAKT CONTACT** dwelinski@gmail.com

**Posesivna mama, ljubeč sin, nova zaročenka na obisku in nema priča ...**

*A possessive mother, a loving son, his fiancée on her first visit, and a silent witness...*



## Venci vejli: POJOČI PROTEST Shrivelin' Slovenians: PROTESTING TO THE CHOIR

**Slovenija Slovenia, dokumentarni documentary, 2020, 11'**

**REŽIJA DIRECTOR** Miha Zajklar Možina **SCENARIJ SCREENPLAY** Miha Zajklar Možina **FOTOGRAFIJA CINEMATOGRAPHY** Miha Zajklar Možina **MONTAŽA EDITING** Miha Zajklar Možina **PRODUKCIJA PRODUCTION** Venci Vejli **KONTAKT CONTACT** zajklar@gmail.com

**Pisana družina nezadovoljnih Slovencev se v času pandemije zbere na nadvse šizofrenem protestu. Se bomo »Venci« nekoč le uspeli povezati z dovoljšno mero lucidnosti in substance, da obračunamo s preteklostjo in dosežemo želeni preobrat?**

*A peculiar cast of dissatisfied Slovenians from all walks of life gather for a quite schizophrenic protest during the pandemic lockdown. Will this petite nation full of potential ever be able to come together with enough lucidity to deal with their past and achieve a better tomorrow or will they shrivel away?*



## Zadnje poletje Last Summer

**Slovenija Slovenia, igrani fiction, 2020, 13'**

**REŽIJA DIRECTOR** Irena Gatej **FOTOGRAFIJA CINEMATOGRAPHY** Domen Martinčič **MONTAŽA EDITING** Vid Hajnšek **SCENOGRAFIJA SCENOGRAPHY** Neža Zinajić **KOSTUMOGRAFIJA COSTUMES** Tina Gabrijelčič **ZVOK SOUND** Samo Jurca **IGRAJO CAST** Jošt Vidrih, Ivan Vastl, Diana Kolenc, Domen Blatnik **PRODUKCIJA PRODUCTION** UNG Akademija umetnosti **KONTAKT CONTACT** bostjan.potokar@ung.si

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

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



**DRUGI VAL**  
**SECOND WAVE**

**Dedi gre na morje**  
*Grandpa Goes to the Sea*

**Slovenija Slovenia, dokumentarni documentary,**  
2019, 19'

**REŽIJA DIRECTOR** Jakob Vogrinec **SCENARIJ SCREENPLAY**  
Jakob Vogrinec **FOTOGRAFIJA CINEMATOGRAPHY** Jakob  
Vogrinec **MONTAŽA EDITING** Jakob Vogrinec **SCENOGRAFIJA**  
**SCENOGRAPHY** Jakob Vogrinec **KOSTUMOGRAFIJA COSTUMES**  
Jakob Vogrinec **ZVOK SOUND** Gregor Bajc, Jakob Vogrinec  
**NASTOPOJO FEATURING** Franc Bezjak, Majda Bezjak,  
Boris Bezjak **PRODUKCIJA PRODUCTION** OKO filmi **KONTAKT**  
**CONTACT** jakob.vogrinec@gmail.com

**Kratek dokumentarni film spremila dedka na**  
**kaotičnem rojstnem dnevu, med vožnjo na dopust in**  
**na morju, družinski člani pa govorijo o svojih spominih**  
**nanj in njegovih smešnih, nenavadnih navadah.**

*Grandpa Goes to the Sea is a short documentary that depicts grandpa during a chaotic birthday celebration, the drive to the sea, and while on vacation. The archive footage features grandpa's family members talking about their memories of him and his funny, unusual habits.*



**Dobrodošli, Benvenuti,**  
**Willkommen**

**Slovenija Slovenia, dokumentarni documentary,**  
2019, 12'

**REŽIJA DIRECTOR** Žiga Krajnc, Jaka Teršek **FOTOGRAFIJA**  
**CINEMATOGRAPHY** Žiga Krajnc, Jaka Teršek **SCENOGRAFIJA**  
**SCENOGRAPHY** Jaka Teršek **ZVOK SOUND** Gregor Bajc  
**NASTOPOJO FEATURING** Niko Kaiser **PRODUKCIJA PRODUCTION**  
taman **KONTAKT CONTACT** jaka.tersek@gmail.com

**Portret vsestranskega umetnika in obrtnika Niko,**  
**ki svoj prosti čas posveča betonskim palčkom,**  
**avtoodpadu, gostilni in hotelu.**

*A portrait of the versatile artist and artisan Niko, who devotes his free time to concrete gnomes, a wrecking yard, an inn, and a hotel.*



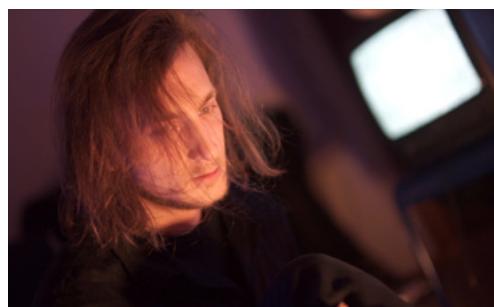
**Domus**

**Slovenija Slovenia, dokumentarni documentary,**  
2019, 4'

**REŽIJA DIRECTOR** Carolina Carqueja e Silveira **SCENARIJ**  
**SCREENPLAY** Carolina Carqueja e Silveira **FOTOGRAFIJA**  
**CINEMATOGRAPHY** Elisabetta Gessi **MONTAŽA EDITING**  
Carolina Carqueja e Silveira, Elisabetta Gessi **ZVOK SOUND**  
Abiral Khadka **NASTOPOJO FEATURING** Abiral Khadka, Nabil  
Nazem, Jesus Andrades **PRODUKCIJA PRODUCTION** UNG  
Akademija umetnosti (Boštjan Potokar) **KONTAKT CONTACT**  
bostjan.potokar@ung.si

**Življenja študentov in delavcev se prepletajo ob**  
**sobivanju v istem študentsko-samskem domu.**

*The lives of university students and hard-working men collide when they coexist in the same dorm.*



## I Felt Screened Out, It Was Quite Electric

**Italija, Slovenija** *Italy, Slovenia, eksperimentalni eksperimental, 2020, 24'*

**REŽIJA DIRECTOR** Giulia Dussich, Kristian Kamirani, Andrej Antonič **SCENARIJ SCREENPLAY** Giulia Dussich, Kristian Kamirani, Andrej Antonič **FOTOGRAFIJA CINEMATOGRAPHY** Kristian Kamirani, Andrej Antonič **ANIMACIJA ANIMATION** Kristian Kamirani, Andrej Antonič **MONTAŽA EDITING** Kristian Kamirani, Andrej Antonič **SCENOGRAFIJA SCENOGRAPHY** Giulia Dussich, Kristian Kamirani, Andrej Antonič **KOSUMOGRAFIJA COSTUMES** Giulia Dussich, Kristian Kamirani, Andrej Antonič **ZVOK SOUND** Andrej Antonič **GLASBA MUSIC** Andrej Antonič **IGRAJO CAST** Giulia Dussich, Andrej Antonič, Barnaba Zanatta **PRODUKCIJA PRODUCTION** 28 Lines Production (Kristian Kamirani, Andrej Antonič) **KONTAKT CONTACT** antonic.andrej@gmail.com, kriskami98@gmail.com

**Junak je poplavljen z množico informacij, dokler ne doživi električnega udara in izgubi stik z otipljivo resničnostjo.**

*The protagonist is overrun by a multitude of information, until one day he gets an electric shock and loses touch with reality.*



## Neutendum

**Slovenija Slovenia, igrani fiction, 2019, 29'**

**REŽIJA DIRECTOR** Katja Leitgeb **SCENARIJ SCREENPLAY** Katja Leitgeb **FOTOGRAFIJA CINEMATOGRAPHY** Katja Leitgeb, Uroš Arsenijević **MONTAŽA EDITING** Katja Leitgeb **ZVOK SOUND** Teodora Arsovka, Ines Cetenjić **IGRAJO CAST** Mia Skrbinac, Lovro Zafred, Anuša Kodelja **PRODUKCIJA PRODUCTION** Cosmic Flamingo (Katja Leitgeb), SAE Beograd **KONTAKT CONTACT** k.leitgeb@cosmicflamingo.co

**Mladi par se izgubi na poti skozi gozd in se zateče v prazno lopo, ki jo je uročila čarownica. Fant in dekle se ločita in vsak mora premagati svoj izviv. Film črpa iz globalnih in slovenskih ljudskih povesti.**

*A young couple gets lost on a hike through the woods and they seek shelter in an empty shed that is haunted by a witch. The couple is separated, with each of them having to overcome a separate challenge. The film is based on world and Slovenian folk-tale elements.*



## Puta in petelinček *Hen and Rooster*

**Slovenija Slovenia, animirani animation, 2019, 2'**

**REŽIJA DIRECTOR** Larisa Nagode, Anja Resman, Žad Soklič, Jošt Šeško **SCENARIJ SCREENPLAY** Larisa Nagode **FOTOGRAFIJA CINEMATOGRAPHY** Matija Ternovec, Denis Perčič **ANIMACIJA ANIMATION** Larisa Nagode, Anja Resman, Žad Soklič, Jošt Šeško **MONTAŽA EDITING** Matija Ternovec, Anja Resman **SCENOGRAFIJA SCENOGRAPHY** Larisa Nagode, Anja Resman, Žad Soklič, Jošt Šeško **ZVOK SOUND** Žad Soklič, Denis Perčič, Sara Krivec, Mateja Starič **GLAS VOICE** Amadeja Kirbiš, Jošt Šeško, Vid Cerjak **PRODUKCIJA PRODUCTION** UNG Akademija umetnosti **KONTAKT CONTACT** info.au@ung.si, bostjan.potokar@ung.si

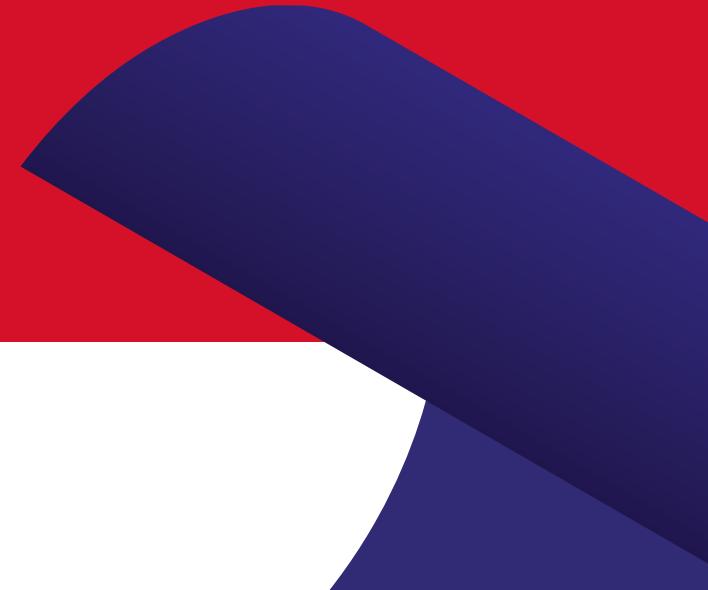
**Vsega je sam ljubi Bog kriv.**

*Everything is God's fault.*

# Tekmovalni program

*Competition*

**FeKK YU**



# Abnormalnost

Peter Cerovšek

Letošnji slogan #katastrofekk pove vse. Leto 2020 je ena velika, lepa katastrofa na vseh področjih. Najprej je bilo nekaj požarov, pa potem virus, potres, pa karantena, pa vlada, pa protesti in pa nova realnost! Uradni govorci modrujejo in žugajo: »Treba se bo prilagoditi na novo realnost, na novo normalnost.« Ne, hvala!

Zgodovina uči, da težko najdemo košček sveta, ki je bil bolj na prepihu stoletij kot Balkanski polotok. Toliko realnosti in normalnosti, kot se je zamenjalo tu, se verjetno ni nikjer drugje. Niti predstavljati si ne morem, kako zelo drugačno je bilo jutro od večera 28. junija 1914, ko je Gavrilov palec iz principa zaplesal s sprožilcem, in jutro mesec dni kasneje, ko se je začela prva svetovna vojna. Ali pa jutro 6. aprila 1941, ko je Beograd prebudilo bombardiranje sil osi. Jutra 1991 se spomnim in bilo je panično, negotovo in abnormalno.

Letošnja katastrofa je v tem merilu še dokaj nedolžna in tudi izbor filmov tekmovalnega programa FeKK YU je potekal dokaj normalno. Na srečo nam je bilo v veliki meri prizaneseno s koronafilmi, ki nastajajo in bodo nastajali še kako leto ali dve. Tako je bila letina dokaj neokužena in predvsem bujna, kar bomo glede na okoliščine naslednje leto težko ponovili.

Izbrano je bilo 26 filmov lanske in letošnje produkcije, ki bi jih težko vstavili v neko enotno enačbo z enačjem 2020. Ob ogledu celotnega programa pa se lahko prepozna nekatere prevladujoče karakteristike. In če malo poskusim ...

Že skoraj pregovorno izjemna in za naše razmere bujna hrvaška animacija s to edicijo predstavlja nekatere nove, kreativne glasove, ki šele stopajo na profesionalno pot, kjer se jim pridružujejo glasovi iz drugih republik nekdanje Jugoslavije. Če so lansko leto stopili v ospredje filmi s Kosova, lahko letos zasledimo okrepljeno navzočnost BiH, Črne gore in Makedonije. Izpostaviti velja tudi izjemne in festivalsko uspešne dokumentarne filme, ki se v veliki meri ukvarjajo z že pred katastrofo pozabljeno normalnostjo. Ali pa tradicionalno močno igrano formo, ki sodi v sam vrh evropskega kratkega filma.

Program FeKK YU bi lahko zagotovo uokvirili še v kakšno poenostavitev, pa vendar mislim, da bodo na koncu presodili gledalci sami. FeKK YU 2020 je prva stvar letos, ki ni katastrofa in je v danih okoliščinah skrajno abnormalna.

# Abnormality

*This year's motto #katastrofekk says it all. Twenty-twenty is one big, beautiful catastrophe in every respect. First, we had a couple of fires, then the virus, the Croatian earthquake, the quarantine, government issues, the protests, and the new reality! Officials theorize and wag their fingers at us, saying, "We need to get used to the new reality, the new normality." No, thank you!*

*History teaches us that there is hardly any piece of land that has been more exposed to change than the Balkan Peninsula. Nowhere else have this many realities and normalities shifted as here. I cannot imagine how different the morning was from the evening on 28 June 1914, when on principle Gavrilov's thumb tangoed with the trigger of his gun. And how different was the morning a month later when the First World War began. Or the morning of 6 April 1941 when Belgrade awoke to the bombing of the Axis powers. I do remember the morning of 1991 and it was unsure, abnormal, and full of panic.*

*In this respect, this year's catastrophe is quite harmless, quite normal much like the selection of the FeKK YU competition programme. We were blissfully spared coronavirus films that are being and will continue to be made for at least a year or two. Our harvest was thus mostly uninfected and rich, something that will be hard to top next year, considering the circumstances.*

*We have chosen 26 films produced in 2019/2020 but they withhold from a common 2020 denominator. In this edition, the nearly proverbially exquisite and circumstantially highly productive Croatian animation presents some new creative voices that are just beginning their professional path. They are joined also by some other voices from the ex-Yu republics. If in 2019 the floor belonged to films from Kosovo, 2020 marks a stronger presence of those from Bosnia and Herzegovina, Montenegro, and Macedonia. We must of course not forget the remarkable documentaries, successful at festivals, that largely deal with normality, which has been forgotten way before the catastrophe. Neither should we skip the traditional strong fiction films that belong at the top of European shorts.*

*It would be certainly possible to frame the FeKK YU programme inside some other simplification yet I think, in the end, it will be up to the audience to decide. FeKK YU 2020 is the first non-catastrophic thing in this year and, in the circumstances, one that is quite abnormal.*



## Bog pomagaj Pomoz Bog / God Helps

**Črna gora** Montenegro, **igrani fiction**, 2020, 24'

**REŽIJA DIRECTOR** Zvonimir Grujić **SCENARIJ SCREENPLAY** Zvonimir Grujić **FOTOGRAFIJA CINEMATOGRAPHY** Blažo Tatar **MONTAŽA EDITING** Zvonimir Grujić **ZVOK SOUND** Nemanja Popović **IGRAJO CAST** Stefan Vuković, Zoran Rakočević, Milica Šćepanović **PRODUKCIJA PRODUCTION** FDU Cetinje (Miljan Vučelić), Zvonimir Grujić **KONTAKT CONTACT** zvonimir.grujic@gmail.com

**Družina iz predmestja Podgorice, črnogorske prestolnice, povabi duhovnika, naj jim blagosloví dom.** Ker ima duhovnik druge opravke, se odloči prikrojiti cerkvena pravila in pošlje Petra, ki je sicer diakon. Petar pa ni veren človek, temveč je vero našel nekje druge – v stavnicah.

*A family in the suburbs of Podgorica, the capital of Montenegro, invites a priest to bless their home. The priest has some other engagements and decides to bend the rules of the Church and sends Petar who works as a deacon in the church. Petar is not a man of faith. Nonetheless, Petar has found faith in another place – the betting shop.*



## Catstream

**Hrvatska Croatia, dokumentarni documentary**, 2020, 19'

**REŽIJA DIRECTOR** Sunčica Ana Veldić **SCENARIJ SCREENPLAY** Sunčica Ana Veldić **FOTOGRAFIJA CINEMATOGRAPHY** David Oguić **MONTAŽA EDITING** Jan Klemsche, Sunčica Ana Veldić **ZVOK SOUND** Tihomir Vrbanec **GLASBA MUSIC** Jean Sibelius, Nina Džidić Uzelac **NASTOPA FEATURING** Mirna Kirin **PRODUKCIJA PRODUCTION** Dinaridi film (Tena Gojić) **KONTAKT CONTACT** fenja.illectric@gmail.com

**Mirna Kirin, prostovoljka, ki rešuje mačke, se odpravi na Mljet, da bi v samo nekaj dneh ujela čim več lokalnih mačk in jih kastrirala. Njena prizadevanja so vse bolj donkihotska tako v povezavi z mačkami kot z otočani, ki pogosto nočejo sodelovati in jo pripravijo do zloma.**

*Cat rescue volunteer Mirna Kirin goes to the island of Mljet in an effort to trap as many of the local cats to castrate them in only few days. Her Quixotic struggle intensifies, both with the cats and the islanders, as they often refuse to collaborate causing her to break.*



## Cockopera

**Hrvatska Croatia, animirani animation**, 2020, 5'

**REŽIJA DIRECTOR** Kata Gugić **SCENARIJ SCREENPLAY** Kata Gugić **ANIMACIJA ANIMATION** Kata Gugić **MONTAŽA EDITING** Kata Gugić **ZVOK SOUND** Vjeran Šalomon **GLASBA MUSIC** Vjeran Šalomon **GLAS VOICE** David Šeb, Max Hožič, Lucija Jelušić **PRODUKCIJA PRODUCTION** Zagreb Film (Vinko Brešan), Akademija likovnih umjetnost (Tomislav Buntak) **KONTAKT CONTACT** gugickata@gmail.com

**Kratka opera, ki se navdihuje v Ezopovi basni Bojeviti petelini in orel.**

*A short opera inspired by Aesop's fable The Fighting Cocks and the Eagle.*



## Divjad Divljač / Feral

**Srbija Serbia, igrani fiction**, 2020, 16'

**REŽIJA DIRECTOR** Bojana Babić **SCENARIJ SCREENPLAY** Bojana Babić **FOTOGRAFIJA CINEMATOGRAPHY** Maja Radošević **MONTAŽA EDITING** Ana Todorovski **SCENOGRAFIJA SCENOGRAPHY** Nadja Antić, Nera Vulović **KOSTUMOGRAFIJA COSTUMES** Milica Kolarić **ZVOK SOUND** Nikola Janković **IGRAJO CAST** Dragana Varagić, Emina Elor, Szilvia Krizsank **PRODUKCIJA PRODUCTION** Sense Production (Maja Popović, Milan Stojanović) **KONTAKT CONTACT** vera@senseproduction.rs

**Tri vaščanke srednjih let gredo prvič na lov na divjega prašiča, a kmalu ugotovijo, da je dosti bolj vznemirljivo streljati moške.**

*Three middle-aged village women go wild boar hunting for the first time, but soon discover that shooting men is far more exciting.*



## In pride večer A sad se spušta veče / Then Comes the Evening

Srbija Serbia, dokumentarni documentary, 2019, 27'

**REŽIJA DIRECTOR** Maja Novaković **SCENARIJ SCREENPLAY** Maja Novaković **FOTOGRAFIJA CINEMATOGRAPHY** Jasna Prolić **MONTAŽA EDITING** Marija Kovačina **ZVOK SOUND** Luka Barajević **NASTOPAJO FEATURING** Obrenija Radić, Vinka Radić **PRODUKCIJA PRODUCTION** Students' City Cultural Center – Academic Film Center (Milan Milosavljević), Maja Novaković **KONTAKT CONTACT** milemicamalimjau@yahoo.com

Dokumentarni film o greno-sladkem življenju dveh starih žensk, ki v samoti živita v hribih vzhodne Bosne. Narava je nekaj, s čimer se pogovarjata, kar poslušata in spoštujeta. Film izpostavlja nesnovno kulturno dediščino ter pripoveduje o njunem preprostem in čistem načinu življenja kot tudi o njunem mukotrpnem delu.

The documentary depicts bittersweet life of two grannies living isolated on the hills of Eastern Bosnia. Nature is the entity with which grannies speak, listen to and respect. The film emphasizes the intangible cultural heritage and reflects the simplicity and purity of their way of life, as well as their painstaking work.



## Jabolko, trije prepečenci, jogurt Jabuka, tri dvopeka, jogurt / An Apple, Three Toasts, a Yoghurt

Hrvatska Croatia, dokumentarni, eksperimentalni documentary, experimental, 2019, 8'

**REŽIJA DIRECTOR** Anita Čeko **SCENARIJ SCREENPLAY** Anita Čeko **FOTOGRAFIJA CINEMATOGRAPHY** Anita Čeko **MONTAŽA EDITING** Anita Čeko, Urša Vlahušić **ZVOK SOUND** Anita Čeko, Tihomir Vrbanec **GLAS VOICE** Anita Čeko **PRODUKCIJA PRODUCTION** Kinoklub Zagreb, Anita Čeko **KONTAKT CONTACT** anita.ceko@gmail.com

**Jabolko, trije prepečenci, jogurt in atletska steza iz zelo starih dnevnih zapisov režiserki v spomin prikličejo pomembne dogodke iz njenega življenja.**

An apple, three slices of dry toast, a yoghurt, and an athletic track from the director's very old diary entries evoke in her memories of important moments in her life.



## Južno sadje Južno voće / Summer Fruits

Hrvatska Croatia,igrani fiction, 2019, 19'

**REŽIJA DIRECTOR** Josip Lukic **SCENARIJ SCREENPLAY** Josip Lukic **FOTOGRAFIJA CINEMATOGRAPHY** Marinko Marinkić **MONTAŽA EDITING** Jan Klemsche **SCENOGRAFIJA SCENOGRAPHY** Josip Lukic, Martina Marasović **KOSTUMOGRAFIJA COSTUMES** Nikolina Boban, Paula Čule **ZVOK SOUND** Luka Gamulin **MASKA MAKEUP** Julija Koludrović **IGRAJO CAST** Paško Vukasović, Snježana Šiškov, Lana Barić **PRODUKCIJA PRODUCTION** ADU Zagreb (Marin Leo Janković) **KONTAKT CONTACT** josip\_lukic@yahoo.com

**Južno sadje je osvežajoče, a se pri visokih temperaturah hitro pokvari.**

Summer fruits are refreshing but high temperatures can make them go bad.



## Kačica Zmijulche / Snakelet

Severna Makedonija North Macedonia, animirani animation, 2019, 10'

**REŽIJA DIRECTOR** Kristina Stojanovski, Krste Gospodinovski, Zharko Ivanov **SCENARIJ SCREENPLAY** Zharko Ivanov, Kristina Stojanovski **ANIMACIJA ANIMATION** Kristina Stojanovski, Krste Gospodinovski, Zharko Ivanov **MONTAŽA EDITING** Zharko Ivanov, Krste Gospodinovski **ZVOK SOUND** Milan Simovski **GLAS VOICE** Vladimir Lukash, Dimiter Nikolov, Zharko Ivanov **PRODUKCIJA PRODUCTION** Flip Book Productions (Zharko Ivanov) **KONTAKT CONTACT** ubanob@gmail.com

**Zlomljen človek, ki je razočaran nad družbo in nad svetom okrog sebe, se odloči zapustiti civilizacijo in živeti v divjini. V gozdu nepričakovano najde novega prijatelja.**

A broken man disappointed by the society and the whole world around him, decides to leave civilization and live in the wilderness. In the forest he makes an unexpected new friend.



## Ko se prebudi sonce Kad se Sunce probudi! / When the Sun Wakes Up!

**Bosna in Hercegovina** Bosnia and Herzegovina,igrani,  
eksperimentalni fiction, experimental, 2020, 7'

**REŽIJA DIRECTOR** Abas Hamzi **SCENARIJ SCREENPLAY** Abas Hamzi **FOTOGRAFIJA CINEMATOGRAPHY** Abas Hamzi **MONTAŽA EDITING** Abas Hamzi **KOSTUMOGRAFIJA COSTUMES** Abas Hamzi **ZVOK SOUND** Abas Hamzi **IGRAJO CAST** Amar Čerim, Imram Maglajlić, Semir Čolić Čola **PRODUKCIJA PRODUCTION** Active Zenica Production **KONTAKT CONTACT** abas.hamzii@gmail.com

**Človek se prebudi iz izjemnim strahom pred odraščanjem, medtem ko se njegov najbolji prijatelj obupano trudi ubiti pajka na oknu.**

*A person wakes up with an extreme fear of growing up while his best friend desperately tries to kill a spider on the window.*



## Konzumiranje sodobnosti Gospodata od sovremena / Consuming Contemporary

**Severna Makedonija** North Macedonia, dokumentarni documentary, 2019, 25'

**REŽIJA DIRECTOR** Ana Aleksovska **SCENARIJ SCREENPLAY** Ana Aleksovska, Aneglika Apsis **FOTOGRAFIJA CINEMATOGRAPHY** Vladimir Dimoski, Samir Ljuma, Gjorgji Klincharov, Branko Avramovski **MONTAŽA EDITING** Mihail Dimitrov, Vladimir Dimoski, Bogoljub Milovanoski **ZVOK SOUND** Sasho Potter Micevski **PRODUKCIJA PRODUCTION** List Production (Marija Dimitrova) **KONTAKT CONTACT** ana.aleksovsk@gmail.com, dimitrova@lsitproduction.mk

**Skupina starejših ljudi vsakodnevno uživa v kulturnih dogodkih v Skopju kot tudi v hrani, ki je tam na voljo. Ko jim grozi, da se bodo zaradi mnenja drugih moralni nehati zabavati, se zavejo, kako veliko jim ta navada pomeni.**

*A bunch of seniors enjoys Skopje's cultural events on a daily basis, as well as the food offered there. When societal judgment is about to stop their way of having fun – they realize how much more this habit means to them.*



## Korenine Korijeni / The Roots

**Bosna in Hercegovina** Bosnia and Herzegovina, dokumentarni documentary, 2019, 16'

**REŽIJA DIRECTOR** Stefan Tomić **SCENARIJ SCREENPLAY** Stefan Tomić **FOTOGRAFIJA CINEMATOGRAPHY** Stefan Tomić **MONTAŽA EDITING** Aleksa Doveden **ZVOK SOUND** Stefan Tomić, Aleksa Doveden **GLASBA MUSIC** Stefan Tomić, Aleksa Doveden **NASTOPA FEATURING** Stefan Tomić **PRODUKCIJA PRODUCTION** Akademija umjetnosti Banja Luka **KONTAKT CONTACT** stefan.tomic998@gmail.com

**Ko sem na poti k babici, da bi ji pomagal obrati lešnike, me preplavijo spomini iz otroštva. Delo ni težko, misli, ki me obhajajo med delom, pa so. Moram se soočiti s svojimi travmami in se še zadnjič iskreno pogovoriti z bližnjim, ki sem ga tragično izgubil.**

*While on my way to my grandma to help her harvest the hazelnuts, memories of childhood overwhelm me. The work isn't hard, but the thoughts while I work are. I must confront the traumas I have, and have one last, sincere talk with a dear one I tragically lost.*



## Naravna selekcija Prirodni odabir / Natural Selection

**Hrvaška** Croatia, animirani animation, 2019, 10'

**REŽIJA DIRECTOR** Aleta Rajič **SCENARIJ SCREENPLAY** Aleta Rajič **FOTOGRAFIJA CINEMATOGRAPHY** Aleta Rajič **ANIMACIJA ANIMATION** Aleta Rajič **MONTAŽA EDITING** Sanja Rajič Banjac **SCENOGRAFIJA SCENOGRAPHY** Aleta Rajič **ZVOK SOUND** Vjeran Šalomonio **GLASBA MUSIC** Vjeran Šalomon, Juraj Sremec, Helena Šalomon **PRODUKCIJA PRODUCTION** Studio Neum (Sanja Rajič Banjac) **KONTAKT CONTACT** aleta\_rajic@hotmail.com, sanja.rajic-banjac@tel.net.ba

**Srna dela kot profesionalni eksponat v muzeju, kjer kot mrtva žival visi na steni poleg drugih trofej iste vrste – jelenjih in srnjih glav. Nekega jutra opazi, da so ji na vrhu glave zrasli mali rogovi, kar ji prepričuje, da bi lahko svojo glavo povlekla skozi luknjo v muzejskem zidu.**

*A doe works as a professional exhibit at the museum in which she hangs from a wall as a dead animal alongside the rest of the trophies of the same kind, deer and doe heads. One morning she notices that small horns grew out on top of her head. This makes it impossible for her to pull her head through the hole in the wall at the museum.*



## Ne počutim se preveč dobro *I'm Not Feeling Very Well*

Hrvatska Croatia, animirani, eksperimentalni animation,  
experimental, 2019, 4'

REŽIJA DIRECTOR Sunčana Brkulj SCENARIJ SCREENPLAY Sunčana Brkulj ANIMACIJA EDITING Sunčana Brkulj MONTAŽA EDITING Sunčana Brkulj GLASBA MUSIC CRAWANDER PRODUKCIJA PRODUCTION Ozafin ALU Zagreb KONTAKT CONTACT brkuljsunny@gmail.com

Pojoča okostja sanjajo o tem, da bi se iztrgala iz svojih geometričnih formacij in zaplavala v velikem, prostranem modrem morju.

Singing skeletons dream about breaking free from their geometric formation, and taking a swim in the great, big, blue sea.



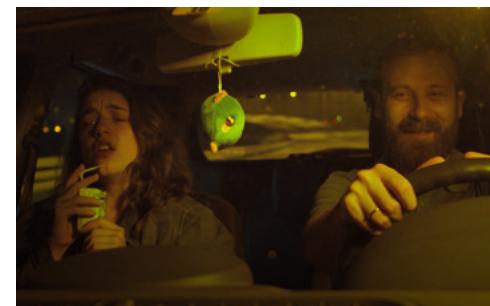
## Nemško kljubovanje Njemački inat / The Rudeness of a German Lady

Hrvatska Croatia,igrani fiction, 2019, 15'

REŽIJA DIRECTOR Silva Čapin SCENARIJ SCREENPLAY Silva Čapin FOTOGRAFIJA CINEMATOGRAPHY Luka Matić MONTAŽA EDITING Iva Ivan SCENOGRAFIJA SCENOGRAPHY Petra Poslek KOSTUMOGRAFIJA COSTUMES Gabrijela Krešić, Mirjam Krajina ZVOK SOUND Ivan Želić MASKA MAKEUP Sanja Rivić IGRAJO CAST Snježana Sinovčić, Vinko Kraljević, Ljiljana Bogojević PRODUKCIJA PRODUCTION Eclectica (Rea Rajčić) KONTAKT CONTACT info@eclectica.com, tina.tisljar@gmail.com

Nič ne more uničiti popolnega dneva na plaži, niti predebelata mrtva nemška gospa.

Nothing will ruin a perfect day at the beach. Not even a dead overweight German lady.



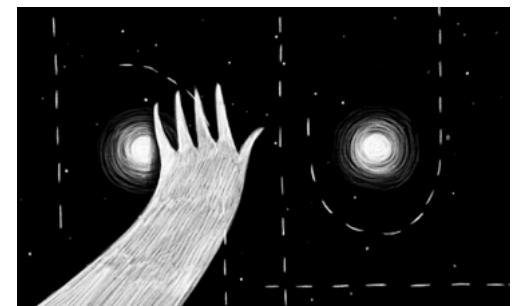
## Odkrita Pronađeni / Found

Srbija Serbia,igrani fiction, 2019, 16'

REŽIJA DIRECTOR Isidora Bulatović SCENARIJ SCREENPLAY Isidora Bulatović FOTOGRAFIJA CINEMATOGRAPHY Vladimir Arsenijević MONTAŽA EDITING Tamara Tasić SCENOGRAFIJA SCENOGRAPHY Dušica Ilić, Nevena Kopanja KOSTUMOGRAFIJA COSTUMES Dušica Ilić, Nevena Kopanja ZVOK SOUND Uroš Sibinović GLASBA MUSIC Ničim izazvan, Buč Kesidi IGRAJO CAST Anita Ognjanović, Nemanja Milunović, Veljko Stevanović PRODUKCIJA PRODUCTION ADU Beograd KONTAKT CONTACT beka.bulatovic@gmail.com

Nekje med nikjer in na svidenje dva naključna popotnika najdeti tisto, kar se je izgubilo.

Somewhere, between nowhere and goodbye, two accidental travelers find what has been lost.



## Radiovizija – Smisel Radiovizija – Smisao / Radiovision - The Meaning

Srbija Serbia, animirani, dokumentarni animation, documentary, 2019, 3'

REŽIJA DIRECTOR Iva Ćirić SCENARIJ SCREENPLAY Iva Ćirić, Gregor Zupanc ANIMACIJA ANIMATION Iva Ćirić MONTAŽA EDITING Tijana Novičić ZVOK SOUND Mićun Jauković, Dako Puač GLASBA MUSIC Mićun Jauković, Dako Puač GLAS voice Meša Selimović PRODUKCIJA PRODUCTION Platforma (Miloš Ivanović) KONTAKT CONTACT 77orhideja@gmail.com, brankagrkovic10@gmail.com

Slavni srbski romanopisec po navdihu izvirnega avdioposnetka iz leta 1992 išče odgovor na vprašanje: »Ali obstaja smisel življenja in če ja, kje je ...?«

Inspired by an original audio recording from 1982, a famous Serbian novelist is searching for the answer to the question: "Is there a meaning in life and if there is, where is it...?"



## Salon Salloni / Salon

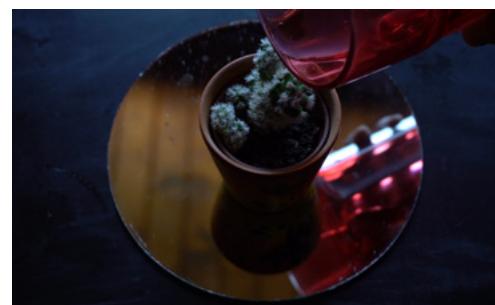
Kosovo Kosovo, igrani fiction, 2019, 14'

**REŽIJA DIRECTOR** Zgjim Terziqi **SCENARIJ SCREENPLAY**

Zgjim Terziqi **FOTOGRAFIJA CINEMATOGRAPHY** Almir Đikollı  
**MONTAŽA EDITING** Esat Fejza **SCENOGRAFIJA SCENOGRAPHY** Burim Arifi, Blendina Xhemë **KOSTUMOGRAFIJA COSTUMES** Hana Zeqë **ZVOK SOUND** Pellumb Ballata **GLASBA MUSIC** Andrra **MASKA MAKEUP** Fiona Abdullahu **IGRAJO CAST** Armond Morina, Irena Cahani, May-linda Kosumović **PRODUKCIJA PRODUCTION** Plan Bee Films (Valmira Hyseni) **KONTAKT CONTACT** zgjim.t@gmail.com

Dan po tem, ko je žena umorila svojega moža, o incidentu razpravljajo v kozmetičnem salonu, kjer se skorajšnja nevesta v naglici pripravlja na svojo poroko.

The day after a wife murdered her husband, the incident is discussed in a beauty salon where a soon-to-be wife is in a rush to get ready for her wedding.



## Še vedno ne vem Još uvijek ne znam / I Still Don't Know

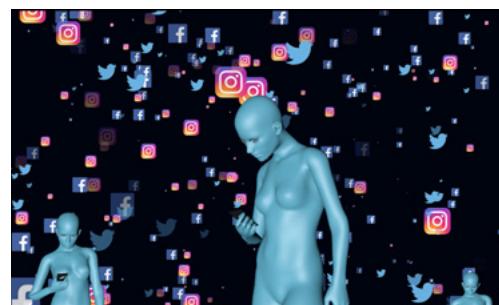
Hrvaška Croatia, eksperimentalni, dokumentarni experimental, documentary, 2020, 5'

**REŽIJA DIRECTOR** Bela Bračko-Milešević **SCENARIJ SCREENPLAY**

Bela Bračko-Milešević, Luka Bosanac **FOTOGRAFIJA CINEMATOGRAPHY** Bela Bračko-Milešević **MONTAŽA EDITING** Bela Bračko-Milešević **ZVOK SOUND** Bela Bračko-Milešević, Mislav Bunić **PRODUKCIJA PRODUCTION** Blank\_Filmski inkubuator **KONTAKT CONTACT** bela.brackomilesevic@gmail.com

Film prioveduje o prizadevanjih za spravo s svojim domom. Ali s tistim, kar je bilo dolgo nazaj naš dom. Ali vsaj s tistim, kar imamo v naši družini za svoj dom. Ali s tistim, kar se nam ne zdi več kot naš dom. Ali pa je to film o soočenju s spoznanjem, da smo srečnejši nekje drugje, z nekom drugim?

This is a film about trying to reconcile with your own home. Or with what used to be our home a long time ago. Or at least with what our family thinks is our home. Or with what we no longer feel like our own home. Or is this a film about accepting the realization that we are happier somewhere else, with someone else?



## T.I.C

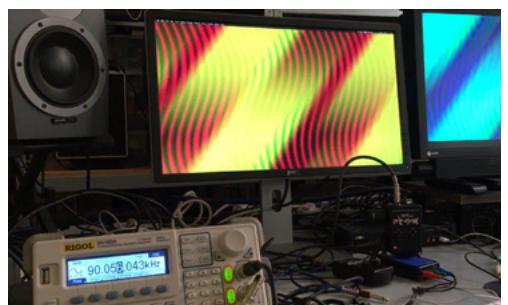
Hrvaška Croatia, animirani, eksperimentalni animation, experimental, 2019, 3'

**REŽIJA DIRECTOR** Larisa Smitran **SCENARIJ SCREENPLAY**

Larisa Smitran **FOTOGRAFIJA CINEMATOGRAPHY** Larisa Smitran **ANIMACIJA ANIMATION** Larisa Smitran **MONTAŽA EDITING** Larisa Smitran **PRODUKCIJA PRODUCTION** Ozafin ALU Zagreb **KONTAKT CONTACT** larisa.smitran@gmail.com

Eksperimentalni film izpostavlja našo nenehno rastočo globalno zasičenost z navlako, smetmi in stalnim medijskim bombardiranjem človekove psihe. Družba nasploh ostaja odmaknjena in nezainteresirana, medtem ko se na svetu, ki je vse bolj za odmet, še naprej odvija klimatska katastrofa.

This experimental movie highlights our ever-increasing global saturation with junk, trash and constant media bombardment upon the human psyche. Society at large remains detached and disinterested while a state of climate disaster continues to unfold in an infinitely and increasingly disposable world.



## TESTFILM #1

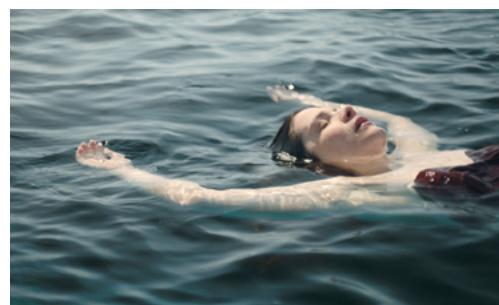
Hrvaška Croatia, eksperimentalni experimental, 2020, 14'

**REŽIJA DIRECTOR** Telcosystems **SCENARIJ SCREENPLAY**

Telcosystems, Mirna Belina **MONTAŽA EDITING** Telcosystems **ZVOK SOUND** Telcosystems **PRODUKCIJA PRODUCTION** Bonobostudio (Vanja Andrijević), Spatial Media Laboratories (Lucas van der Velden) **KONTAKT CONTACT** vanja@bonobostudio.hr, info@telcosystems.net, info@spatialmedialabs.org

Testfilm #1 raziskuje ustvarjalne možnosti novega globalnega kinematografskega projekcijskega sistema Digital Cinema Package (DCP), ki nadomešča analogno infrastrukturo. Kaj se bo v tej novi filmski krajini zgodilo z zgodovino in prihodnostjo eksperimentalnega filma in z uporniki, ki se nočejo prilagajati pravilom?

Testfilm #1 explores the creative possibilities of the Digital Cinema Package (DCP) – the new global projection system for cinemas that has replaced the analogue infrastructure. In this new cinematic landscape, what happens to the history and the future of experimental cinema and the renegades who refuse to play by the rules?



## Travertin Sedra

Hrvatska Croatia, **igrani** fiction, 2019, 15'

**REŽIJA DIRECTOR** Judita Gamulin **SCENARIJ SCREENPLAY** Judita Gamulin **FOTOGRAFIJA CINEMATOGRAPHY** Tomislav Sutlar **MONTAŽA EDITING** Tomislav Stojanović **SCENOGRAFIJA SCENOGRAPHY** Petra Poslek **KOSTUMOGRAFIJA COSTUMES** Ivana Zozoli **ZVOK SOUND** Luka Gamulin **MASKA MAKEUP** Tina Jesenković **IGRAJO CAST** Ivana Roščić, Gordana Kičić, Leona Perok **PRODUKCIJA PRODUCTION** Eclectica (Rea Rajčić) **KONTAKT CONTACT** tina@eclectica.com, tina.tislar@gmail.com

**Štiričlanska mlada družina preživlja dan na otoku.**  
**Kljub popolnemu vremenu navidez harmonična družina hitro pokaže svojo toksičnost. Nezdrevni odnosi zaznamujejo vse člane, za najmlajše pa se zdi, da so že odplivali. Kaj jih drži skupaj? In kdo izmed njih najbolj trpi?**

A young family of four is spending a day on an island. Despite the perfect weather, this seemingly harmonious family quickly reveals its toxicity. The unhealthy relations affect all the members, and the youngest seem to have already floated away. What keeps them together? And who suffers the most?



## Ujet *U mreži / Hooked On*

Srbija Serbia, **dokumentarni** documentary, 2020, 25'

**REŽIJA DIRECTOR** Nikola Polić **SCENARIJ SCREENPLAY** Nikola Polić **FOTOGRAFIJA CINEMATOGRAPHY** Nikola Polić **MONTAŽA EDITING** Branka Pavlović **ZVOK SOUND** Stevan Masnec **GLASBA MUSIC** Ana Krstajić **PRODUKCIJA PRODUCTION** Nikola Polić **KONTAKT CONTACT** n.polic@yahoo.com

**Ribiči v vasi na otoku Da Changsha vsako jutro čakajo, da se plima in oseka zamenjata.**

*In the village of Da Changsha Island, every morning fishermen are waiting for change of tides.*



## Veliki dosežki *Velika dostignuća / Development*

Črna gora Montenegro, **igrani** fiction, 2020, 23'

**REŽIJA DIRECTOR** Nikola Vučinić **SCENARIJ SCREENPLAY** Nikola Vučinić **FOTOGRAFIJA CINEMATOGRAPHY** Ivan Čoibašić **MONTAŽA EDITING** Ivan Čoibašić, Nikola Vučinić **ZVOK SOUND** Luka Barajević **IGRAJO CAST** Pavle Ilić, Marija Backović, Stefan Vuković **PRODUKCIJA PRODUCTION** FDU Cetinje (Miljan Vučelić) **KONTAKT CONTACT** nikolavucinic20@gmail.com, vucelicmiljan@gmail.com

**V majhnem mestu, v katerem živijo stari ljudje, lokalnega župana med odprtjem zabaviščnega parka nadomesti psihiatrični pacient.**

*In a small town inhabited by old people, during an Amusement park opening, the local mayor is being replaced by a stranded psychiatric patient.*



## Zadnja slika očeta *Poslednja slika o oču / The Last Image of Father*

Srbija Serbia, **igrani** fiction, 2019, 20'

**REŽIJA DIRECTOR** Stefan Đorđević **SCENARIJ SCREENPLAY** Stefan Đorđević **FOTOGRAFIJA CINEMATOGRAPHY** Damjan Radovanović **MONTAŽA EDITING** Dragan von Petrović **SCENOGRAFIJA SCENOGRAPHY** Dragana Bacović **KOSTUMOGRAFIJA COSTUMES** Biljana Grgur **ZVOK SOUND** Dane Vlašavljević **MASKA MAKEUP** Milica Stanković **IGRAJO CAST** Igor Benčina, Marko Matić, Marina Redžepović **PRODUKCIJA PRODUCTION** All Inclusive Films (Andrijana Stojković), Emote Productions (Marija Lero) **KONTAKT CONTACT** stefan.j.djordjevic@gmail.com

**Dušan in Laza potujeta proti Beogradu prek vzhodne Srbije. Neozdravljivo bolni Dušan mora najti nov dom za svojega sina Laza, ki mu sam predstavlja vse, kar ima.**

*Dušan and Laza are traveling through Eastern Serbia to Belgrade. Terminally ill, Dušan has to find a new home for his son Laza, to whom Dušan is all he has.*



## Zimski solsticij Najkraći dan / Winter Solstice

**Srbija** Serbia, **igrani fiction**, 2020, 20'

**REŽIJA DIRECTOR** Aleksa Mihajlović **SCENARIJ SCREENPLAY** Aleksa Mihajlović, Jovana Avramović **FOTOGRAFIJA** CINEMATOGRAPHY Marko Kažić **SCENOGRAFIJA SCENOGRAPHY** Andjela Mandić, Marko Zajić **IGRAJO CAST** Ivana Vuković, Jovan Belobrković, Sonja Isailović **PRODUKCIJA PRODUCTION** FDU Beograd (Ena Bajraktarević, Andrija Dujović) **KONTAKT CONTACT** antisluhista@gmail.com

**21. december je, deset dni pred Silvestrovim. Marta s svojo sestro potuje v rodno mesto na obisk k materi. Zaradi prihodnosti, ki ji je namenjena, si želi obuditi spomine na dom v otroštvu in na nekoga, ki ga je pozabila.**

*It is the 21st of December, ten days before New Year's Eve. Marta and her sister travel to their hometown to pay a visit to their mother. Because of her destined future, she tries to invoke memories of her childhood home, as well as someone left behind.*



## Zunaj cvetijo pomaranče Outside the Oranges Are Blooming

**Srbija, Portugalska** Serbia, Portugal, **dokumentarni documentary**, 2019, 20'

**REŽIJA DIRECTOR** Nevena Desivojević **SCENARIJ SCREENPLAY** Nevena Desivojević **FOTOGRAFIJA CINEMATOGRAPHY** Christina Hanes, Nevena Desivojević **MONTAŽA EDITING** Francisco Matos Morreira, Nevena Desivojević, Pedro Peralta **ZVOK SOUND** Dane Vlaisavliević **PRODUKCIJA PRODUCTION** Black Rooster Studio, Terratremes Filmes **KONTAKT CONTACT** pedroperalta@terratrema.pt

**Visoko v gorah nek moški sam vztraja v izginjajoči vasi. Ko tava skozi megleno naravo in se potika med zidovi svoje temne hiše, objokuje svoje stanje kot človek, obsojen na služenje okolici, ki jo sam zavrača.**

*High among the mountains, a man endures alone in a disappearing village. Wandering through the misty nature, roaming between the walls of his dark house, he bewails his condition as a man doomed to serve the surrounding he has rejected.*

# Vzhodno od raja

*East of Eden*



# Dokumentarci: Tako daleč, a tako blizu

Vladan Petković

V tem nenavadnem letu ... ne, saj ne. To ni še en tekst o našem trenutnem stanju. Je preprosto predstavitev štirih odličnih kratkih dokumentarcev z Vzhoda, tako bližnjega (Rusija) kot oddaljenega (Japonska in Kitajska). Odvijajo se v kulturah, ki se oziroma bi si želeli, da se, močno razlikujejo od zahodne, a so ji v resnici podobne bolj, kot si želimo priznati, saj obravnavajo vsem skupne probleme: nosečnost, otroštvo, izobraževanje, propaganda, osebne vrednote, generacijski razkorak ter družbene okoliščine in njihov vpliv na našo osebnost in življenjske odločitve.

Dokumentarci med seboj niso posebno povezani, saj smo želeli, da bi imeli gledalci pri ogledu bolj intuitivno kot tematsko izkušnjo. Zato program začnemo z zmagovalcem za najboljši kratki film na festivalu IDFA avtoric Katelyn Rebelo in Kire Dane. Njun *Mizuko* je eksperimentalna kombinacija animacije in fotografij. Od tega se pomaknemo v igro senc in svetlobe v družbeno-relevantnem in čudovito atmosferičnem ruskem filmu *Sence tvojega otroštva* Mikhaila Gorobchuka. Zatem še vedno ostajamo v Rusiji ter spremljamo dečke in njihovo indoktrinacijo in vzgojo v dobre vojake v militantni družbi, ki jo prikazuje študentski film *Zlati gumbi*. V njem režiser Alex Evstigneev uporabi izrazno sredstvo, ki si ga je izmisil prav slovenski ustvarjalec Karpo Godina – statične podobe. Program zaključimo še z epskim *Kora: Življenja krog* Tenzina Sedona, ki je prejel nagrado za najboljši kanadski kratki dokumentarni film na Hot Docs. Z najbolj klasičnim načinom pripovedovanja zgodbe o tibetanski družini nas tako čustveno pritegne kot strezni.

Prvotna ideja sekcijs Vhodno od raja je sicer bila, da bi občinstvu in filmskim ustvarjalcem iz bivše Jugoslavije predstavili, kako lahko podobne produkcijske okoliščine in kulturna ozadja rodijo dobre filme. Obenem verjamemo, da so nekatere teme univerzalne in da jim režijski pristopi lahko sledijo ne glede na geografijo, zgodovino in ekonomijo. Z omenjeno selekcijo si torej prizadevamo prikazati prav slednje ter obenem prebuditi še kako nujen navdih in čustva.

# Documentaries: Far Away, Yet So Close

*In this strange year... Just kidding. This is not another text on our situation. Here are, simply, four great short documentaries from the East, both the closer (Russia) and the Far one (Japan and China). Although they are set in cultures very different from ours, or in a culture that we want to believe is very different from the Western but is actually much more similar than we'd admit, they talk about issues that are common to everyone: pregnancy, childhood, education, propaganda, personal values, generation gap, and social circumstances and how they shape us and direct our life paths.*

*The films are not exactly connected between themselves; instead, we tried to give you an experience that is more intuitive than thematic. This is why we start with Katelyn Rebelo and Kira Dane's IDFA Best Short Film winner Mizuko, an experimental combination of animation and photographs, and then we move to a play of shadows and light in socially relevant and beautifully atmospheric Russian film Shadows of Your Childhood by Mikhail Gorobchuk. After this, we stay in Russia and see how young boys are indoctrinated and built into good soldiers in the militarized society with the student film Golden Buttons, where director Alex Evstigneev uses a device basically invented by a Slovenian filmmaker – Karpo Godina's staged photographs. Finally, Tenzin Sedon's epic Kora: A Circle of Life, winner of Best Canadian Short Documentary at Hot Docs, which represents the most standard storytelling in a story of a Tibetan family that is both touching and sobering.*

*While our original idea with the East of Eden programme was to show audiences and filmmakers from the region of former Yugoslavia how good films can be made in similar production circumstances and cultural background to ours, we also believe that some themes are universal and that directing approaches can follow them regardless of geography, history and economics. This selection aims to do just that, and above all, provide you with some much-needed inspiration and real emotions.*



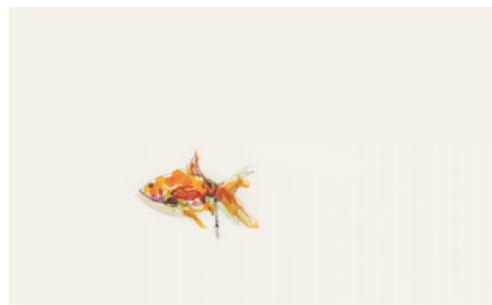
## Kora: Življenja krog Kora: A Circle of Life

**Kanada, Kitajska, ZDA** Canada, China, USA,  
**dokumentarni** documentary, **2019, 29'**

**REŽIJA DIRECTOR** Tenzin Sedon **FOTOGRAFIJA**  
**CINEMATOGRAPHY** Phurbu Tsering, Tenzin Sedon  
**MONTAŽA EDITING** Bryan Chang, Tenzin Sedon  
**PRODUKCIJA PRODUCTION** Ming Liu, Tenzin Sedon  
**KONTAKT CONTACT** bryan@meerkatmedia.org

**Tibetanski par v Lhasi se oklepa tradicionalnega načina življenja, medtem pa skozi oči svoje hčerke opazuje vstajenje nepoznanega družbenega reda.** Film je refleksija o osamljenosti generacij, v kateri hči predstavlja staršem most med preteklostjo in sedanostjo.

*A Tibetan couple in Lhasa clings to their traditional way of life while watching the emergence of an unfamiliar social order through the eyes of their daughter. For her parents, she's a bridge between the past and the present in this reflection on the loneliness of generations.*



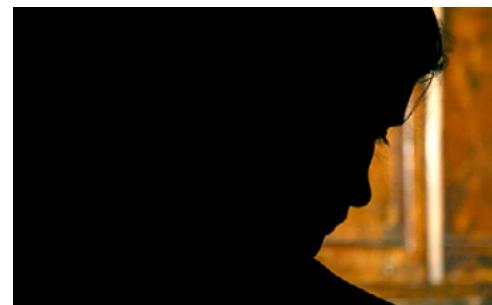
## Mizuko

**Japonska, ZDA** Japan, USA, **dokumentarni** documentary, **2019, 14'**

**REŽIJA DIRECTOR** Kira Dane, Katelyn Rebello **SCENARIJ**  
**SCREENPLAY** Kira Dane **FOTOGRAFIJA CINEMATOGRAPHY**  
Katelyn Rebello **MONTAŽA EDITING** Kira Dane, Katelyn Rebello **ANIMACIJA ANIMATION** Katelyn Rebello, Kira Dane, Joyce Zhao, Melissa Garvin **ZVOK SOUND** Keith Hodne **GLASBA MUSIC** Midori Hirano, Colleen **GLAS VOICE** Kira Dane **PRODUKCIJA PRODUCTION** One Eyed Productions (Kira Dane, Katelyn Rebello) **KONTAKT CONTACT** katelynrebello@gmail.com

**Ženska japonsko-ameriških korenin pod vplivom budističnega rituala žalovanja za splavljenim plodom premišljuje o tem, kaj pomeni prekiniti svojo nosečnost.**

*Inspired by a Buddhist ritual to grieve abortions, a Japanese-American woman re-evaluates what it means to end her own pregnancy.*



## Sence tvojega otroštva Teni tvoego detstva / Shadows of Your Childhood

**Rusija Russia, dokumentarni** documentary, **2020, 21'**

**REŽIJA DIRECTOR** Mikhail Gorobchuk **ZVOK SOUND** Dmitry Nazarov **NASTOPA FEATURING** Stesha Gorobchuk **PRODUKCIJA PRODUCTION** Svoe kino (Ekaterina Vizgalova, Irina Kalinina, Vladislav Shuvalov) **KONTAKT CONTACT** migo.migo@yandex.ru, svoe-kino@ya.ru

**Sanje. Kot ene tistih, ki so se vrnilo takrat, ko smo morali izvedeti, kaj so podobe pomenile in od kod so prišle. Kaj se dogaja pod vekami otroka in kaj plaši srce matere, ki ga opazuje, ko spi?**

*A dream. Like one of those dreams that came to us back when we needed to know what those images were and where they came from. What happens behind the eyelids of a child and what haunts the heart of a mother while watching her offspring sleep?*



## Zlati gumbi Zolotye pugovici / Golden Buttons

**Rusija Russia, dokumentarni** documentary, **2019, 20'**

**REŽIJA DIRECTOR** Alex Evstigneev **SCENARIJ SCREENPLAY** Alex Evstigneev **FOTOGRAFIJA CINEMATOGRAPHY** Alex Evstigneev, Liza Popova **MONTAŽA EDITING** Sasha Gusarova **ZVOK SOUND** Michael Tyukalin **GLASBA MUSIC** Iliya Nasirov **PRODUKCIJA PRODUCTION** OVGIK (Alex Kozmenko) **KONTAKT CONTACT** ekaterina@eastwood.agency

**Vladimir Putin je leta 2016 ustanovil narodno gardo, ki uradno skrbi za javni red in se bori proti terorizmu in ekstremitetu. Pravzaprav pa je ta enota podrejena neposredno Putinu in obvladuje vse, ki se ne strinjajo z režimom. V dokumentarnem filmu vidimo običajne dečke, ki so bili v rosnih letih posrkani v nevarni mehanizem.**

*In 2016, Vladimir Putin created the National Guard, whose legal task is to ensure public order, the fight against terrorism and extremism. In fact, this organization is personally subordinate to Putin and is engaged in the suppression of those who disagree with his regime. The documentary shows regular boys, who have become entangled in dangerous mechanisms at a young age.*

Hommage

Ruben Östlund

# Izredni

Maja Krajnc

V nekem intervjuju v sklopu Berlinala (leta 2010) je Ruben Östlund dejal, da bi raje kot celovečerce snemal kratke filme, če bi ti prinesli toliko pozornosti kakor celovečerni. Kmalu za izrečenim Berlin zapusti z zlatim medvedom, ki mu ga je prinesel kratkometražni *Incident pred banko*. Poznamo ga predvsem po nedavnih odmevnih celovečercih – v Cannesu z veliko nagrado žirije v sklopu Posebnega pogleda nagrajeno mojstrsko *Višjo silo* (*Force Majeure*, 2014) in z zlato palmo ovenčanim elitističnim (v osnovi sicer s humanistično intenco) *Kvadratom* (*The Square*, 2017) – a že za prvega, *Kitarskega mongoloida* (*Gitarmongot*, 2004), je leta 2005 prejel nagrado FIPRESCI v Moskvi, mednarodno priznanje pa mu je prinesel drugi celovečerec *Nenamerno* (*De orfivilliga*, 2008). Za svoj tretji celovečerec, *Igro* (*Play*, 2011), je prejel nagrado coup de coeur v canski sekociji Štirinajst dni režiserjev in najvišje skandinavsko priznanje, nagrado Nordijskega sveta.

Iz njegovih najzgodnejših, specifičnemu občinstvu namenjenih, amaterskih športno-dokumentarnih kratkih filmov *Prosti radikali 1 in 2* (*Free Radicals*, 1997–1998), ki jih je v prvi vrsti kot straten smučar posnel, še preden se je pričel zares zanimati za film in vstopil v filmsko šolo, izhajata afiniteta do dolgih kadrov in pričakovanje do igralcev, da pred kamero uprizorijo, ustvarijo nekaj izrednega (ne le »pokrijejo« scenarij). Od decembra do aprila je tako Östlund na najstrmejših pobočjih v Evropi in ZDA v dolgih kadrih, ki ustvarjajo vtis odsotnosti režijske in montažne intervencije, beležil spektakularne trenutke adrenalina lačnih turnih smukačev (po avtorjevih besedah sijajen nastop v primeru *Prostih radikalov* pomeni dolgo, dinamično, z raznimi vragolijami in vratolomnimi skoki nasičeno vožnjo smuka; z rezi bi le prikril napake). Prav smučarski filmi iz devetdesetih so mu odprli vrta na študij filmske režije na univerzi v Göteborgu, kjer danes tudi predava.

Pri ustvarjanju stremi k etičnemu imperativu odgovornosti. V svojih delih, ostrih, a tudi komičnih, predvsem pa natančnih antropoloških študijah sodobnega zahodnega življenja, ki tematizirajo strah pred drugačnim, konformizem v družbi in

# The Extraordinary

*In an interview at the 2010 Berlinale, Ruben Östlund said that he would prefer making shorts if they attracted as much attention as feature films. He then left Berlin with a Golden Bear for a short film called *Incident by a Bank*. He is otherwise known mostly for the talked-about feature films such as *Force Majeure* (2014), that competed in Cannes in the *Un Certain Regard* section and was awarded the Jury Prize, and *The Square* (2017), an elitist yet in truth humorous film that won the Palme d'Or. His other films won acclaim as well. The first, *The Guitar Mongoloid* (2004) won the 2005 FIPRESCI Award in Moscow, the second, *Involuntary* (2008) was internationally recognised, while his third feature, *Play* (2011) won the Coup de Coeur at the Cannes Directors' Fortnight section and the Nordic Council Film Prize.*

*His earliest amateur sports documentary shorts, *Free Radicals* (1997–1998), were intended for a specific audience and filmed mostly out of Östlund's passion for skiing before his professional film endeavours. Yet, they are the source of his affinity towards long takes and his reliance on the actors to convey something extraordinary (and not simply "cover" the script). The two shorts offer the long sequences of spectacular moments of adrenaline-fueled skiers on the steep European and North American slopes spanning from December to April. According to Östlund, the perfect performance in *Free Radicals* signifies a long and dynamic ski ride full of tricks and jumps, with minimal cuts to cover mistakes. It was the skiing films of the 1990s that enabled him to study film at the Goteborg University, at which he now also lectures.*

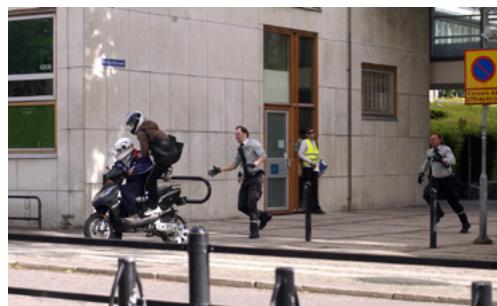
*His creative goal is the ethical imperative of responsibility. In his sharp but also comical films that are above all precise anthropological studies of the modern Western life, portraying the fear of the different, social conformity, violence, the gap between social classes etc, he rejects repeating the same patterns and instead strives for originality (drawing from his experience). When choosing characters, he follows these criteria: 1) what would be the most interesting character design considering what we wish*

skupinah, nasilje, prepad med družbenimi razredi itd. ne želi le preigravati določenih vzorcev, pač pa teži k izvirnosti, pri čemer izhaja iz lastnih izkušenj. Pri izbiri likov sledi kriterijema: 1) *kakšna bi bila najbolj zanimiva zasnova lika, če imamo v mislih to, kar želimo v filmu osvetliti* in 2) *kakšne lastnosti bi morali pripisati liku glede na okolje, iz katerega izhaja*. To svojo »šahovsko igro« uravnoteži s čustvenim. Zdi se, da njegovi junaki ostajajo na površini, njihove poteze se skicirajo v prečudnih, a vsakdanjih, nerodnih situacijah z realističnimi dialogi in skozi pomenljivo perspektivo kamere. Čeprav z nekaterimi temami postavlja pod vprašaj podobo navidezno idealnih skandinavskih družb in mu mnogi pripisujejo lokalnost ter švedski humor, sam pravi, da ga bolj kakor švedska družba zanimajo različni profili.

Temeljni gradnik njegovih filmov je občutenje sramu, ki se porodi v določenih situacijah. *Naj se ostali ukvarjajo z ljubeznijo* in *Prizor iz življenja št. 6882* temeljita na veristični dokumentaristični metodi in behaviorističnem pristopu: opazovanje človeškega vedenja in skupin ljudi – kako skupina, ki ji pripadamo, vpliva na naše vedenje in kakšne posledice prinese konformistično vedenje, s čimer *Prizor* postane predštudija njegovega drugega celovečerca *Nenamerno*. Pri ustvarjanju izhaja iz skrbno premišljenih situacij in odzivov likov nanje, kar večkrat proizvede mračnejši humorni učinek (»*Uporaba lastnih izkušenj je najboljši način za ustvarjanje. Ni ti treba biti vedno junak ali tisti, ki dela prav, dovoli si, da se norčuješ iz samega sebe in iz tega, kako neumno na nekaj reagiraš.*«). V domišljenem kratkem filmu *Incident pred banko* na primer rekonstruira dogodek, v katerem se je zelo slabo znašel. S producentom Erikom Hammerdorffom sta bila 26. junija 2006 namenjena na Švedski filmski inštitut, ko je Hammerdorff na motorju opazil človeka s smučarskima maskama. Tako sta postala priči ropa banke in ni se jima zdelo potrebno klicati policije, češ, »*uslužbenci imajo skrivni gumb, na katerega lahko kadarkoli pritisnejo.*« Nenavaden rop je bil vse kaj drugega kakor stereotipna, učinkovita akcija, ki smo jo ničkolikokrat videli v hollywoodskih filmih. Ker se mu zdi, da se filmska umetnost vse preveč ponavlja, sam vselej izumbla nove, drugačne načine. Pri ropu se zdi, da se kamera giblje, čeprav je igrano dogajanje zabeležila statična kamera, gibanje, kakor tudi približevanje dokaj nerodnih akterjev poleg roparjev, ki sprva vstopita celo skozi napačen vhod, pa je ustvaril v montaži. Za natančno in blazno duhovito rekonstrukcijo spodletelega ropa je Östlund vpregel kar 90 gledališčnikov.

to expose in the film and 2) which features should be ascribed to the character based on the environment he or she comes from. He balances this "chess game" with emotions. It seems his characters remain on the surface, their moves depicted in strange but daily and awkward situations with realistic dialogues and through meaningful camera perspective. Although some of his themes question the image of the seemingly ideal Scandinavian society and some critics attribute him with locality and Swedish humour, he says that he is more interested in different profiles than in the Swedish society.

*His films are founded on the feeling of shame that occurs in different situations. Let the Others Deal with Love and Autobiographical Scene Number 6882 are based on the realistic documentary method and behaviourism: the observation of people's behaviour and the functioning of groups. They explore how the group we belong to influences our behaviour and what consequences come with conformity. This makes the Scene a pre-study of the Involuntary. He builds out of carefully-pondered situations and characters' reactions to them, often creating a darker humorous effect ("The use of personal experience is the best creative drive. You don't always have to be the hero or the one who does the right thing. Make fun of yourself and of your stupid reactions.") In his imaginary Incident by a Bank, he reconstructs an event he handled quite poorly. On 26 January 2006, Östlund and the producer Erik Hammerdorff were on their way to the Swedish Film Institute, when Hammerdorff suddenly noticed two bikers with ski helmets. They then witnessed a bank robbery but deemed calling the police unnecessary since they thought that "the employees have a secret button they can press at any time". The unusual robbery was anything but the stereotypical and effective action of Hollywood films we have seen numerous times. Because cinematic art is too repetitive in his opinion, he keeps coming up with new, different approaches. The robbery in the film appears to be moving although the acted scenes were shot by a static camera. Östlund created the movement, including the approach of the clumsy individuals besides the robbers (who at first enter through the wrong door) in postproduction. To make a detailed and extremely funny reconstruction of the failed robbery, he engaged 90 theatre actors.*



## Incident pred banko Händelse vid bank / Incident by a Bank

Švedska Švedska, **igrani** fiction, 2010, 12'

**REŽIJA DIRECTOR** Ruben Östlund **SCENARIJ SCREENPLAY** Ruben Östlund **FOTOGRAFIJA CINEMATOGRAPHY** Marius Dybwad Brandrud **MONTAŽA EDITING** Ruben Östlund **ZVOK SOUND** Niklas Skarp **IGRAJO CAST** Henrik Vikman, Lars Melin, Bahador Foladi **PRODUKCIJA PRODUCTION** Plattform Produktion (Marie Kjellson, Erik Hemmendorff) **KONTAKT CONTACT** ludwig@plattformproduktion.se, erik@plattformproduktion.se

Duhovita in detajlna zgodba o spodletelem bančnem ropu, posneta v enem samem kadru, ki ga skozi brezhibno koreografijo odigra več kot 96 ljudi. Gre za resnični dogodek, ki se je junija 2006 zgodil v Stockholm. Film je opazovanje v realnem času ter študija človeških reakcij, ko se zgodi nepričakovano.

A detailed and humorous account of a failed bank robbery: a single take where over 96 people perform a meticulous choreography for the camera. The film recreates an actual event that took place in Stockholm back in June 2006. It is an observation in real-time and a study of how people act and react to the unexpected.



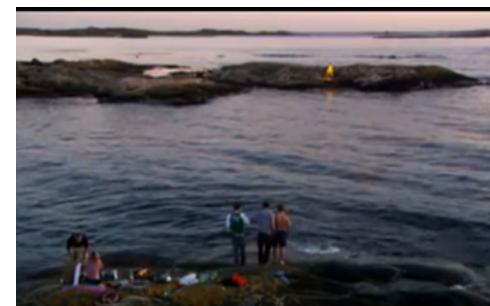
## Naj se ostali ukvarjajo z ljubeznijo Låt dom andra sköta kärleken/ Let the Others Deal with Love

Švedska Švedska, **dokumentarni** documentary, 2000, 30'

**REŽIJA DIRECTOR** Ruben Östlund **SCENARIJ SCREENPLAY** Ruben Östlund **FOTOGRAFIJA CINEMATOGRAPHY** Ruben Östlund **MONTAŽA EDITING** Ruben Östlund **NASTOPOJAO FEATURING** Johan Bylund, P. A. Emanuelsson, Jonas Pärnbäck **PRODUKCIJA PRODUCTION** Plattform Produktion (Gunilla Burstedt) **KONTAKT CONTACT** ludwig@plattformproduktion.se, erik@plattformproduktion.se

Skupina mladih fantov živi na robu in skuša v bolečem procesu odraščanja ohraniti svojo mladostno nedolžnost.

A group of young men is living on the edge of life, trying not to lose their innocence in the painful process of growing up.



## Nattbad

Švedska Švedska, **igrani** fiction, 2006, 3'

**REŽIJA DIRECTOR** Ruben Östlund **IGRAJO CAST** Rikard Björk, Anders Hansson, Nina Malmström **PRODUKCIJA PRODUCTION** Plattform Produktion **KONTAKT CONTACT** ludwig@plattformproduktion.se, erik@plattformproduktion.se

Nekaj prijateljev skupaj preživi prijeten večer.

A few friends spend a nice evening together.



## Prizor iz življenja št. 6882 Scen nr: 6882 ur mitt liv / Autobiographical Scene Number 6882

Švedska Švedska, **igrani** fiction, 2005, 9'

**REŽIJA DIRECTOR** Ruben Östlund **SCENARIJ SCREENPLAY** Ruben Östlund, Erik Hemmendorff **FOTOGRAFIJA CINEMATOGRAPHY** Ruben Östlund **MONTAŽA EDITING** Ruben Östlund **ZVOK SOUND** Jan Alvermark **IGRAJO CAST** Martin Bystrom, Gunnar Nyström, Anette Anderson **PRODUKCIJA PRODUCTION** Plattform Produktion (Erik Hemmendorff) **KONTAKT CONTACT** ludwig@plattformproduktion.se, erik@plattformproduktion.se

Tridesetletnik s prijatelji praznuje kresno noč v Smögenu na zahodni obali Švedske. Povabi jih, naj opazujejo, kako bo skočil z zelo visokega mostu.

A 30-year old man is celebrating Midsummer's Eve together with friends in Smögen, on the west coast of Sweden. He makes his friends come and watch as he is going to jump from a very high bridge.



## Prosti radikali Free Radicals 1

Švedska Švedska, eksperimentalni experimental,  
1997, 30'

REŽIJA DIRECTOR Ruben Östlund FOTOGRAFIJA

CINEMATOGRAPHY Ruben Östlund, Niklas Allestig

NASTOPOJO FEATURING Jesper Rönnbäck, Jonas Söderqvist,  
Jan Olov Aikio PRODUKCIJA PRODUCTION Niklas Allestig

KONTAKT CONTACT ludwig@plattformproduktion.se,  
erik@plattformproduktion.se

Östlund je odkril svojo strast do dolgih kadrov ob snemanju smučarskih filmov, ki z neprekinjenimi posnetki izkažejo avtentičnost izjemnih dosežkov. Film z osupljivo kompozicijo in energično zvočno podlago, ki vključuje švedski hip-hop, elektroniko, ska in thrash metal, je tako senzorični užitek tudi za tiste, ki sicer niso smučarski navdušenci.

Östlund discovered his penchant for long takes making ski films, in which unbroken shots prove the authenticity of the unbelievable feats depicted. Stunning compositions and an energetic soundtrack (featuring Swedish hip-hop, electronica, ska, and thrash metal) make this a sensory delight, even for those who aren't skiing enthusiasts.

# **Instant Kult**

*Instant Cult*

*Ema Kugler*

# Oblačilo–telo v film–gledališču

Oskar Ban Brejc

Pisati o filmih Eme Kugler je težko, ker je vsakršen poskus interpretacije vnaprej neizbežno zapisan propadu (zgodba v klasičnem smislu avtorice sploh ne zanima), opis njenih filmov pa v dobrem primeru uspešna ekfrazza, v slabem pa suhoparna transkripcija gibanja na platnu v besede, se njenega dela nikakor ne smemo lotiti s konvencionalnega stališča naracije ali žanrske klasifikacije. Kot pravi sama, je to »predalčkanje«, ki služi le temu, da se film proda.

Zanimivo analizo lahko morda ponudi razmišljanje o povsem temeljnih zakonitostih filmske podobe v delu Eme Kugler, zakonitostih, ki so v zgoraj omenjenih konvencionalnejših analizah (kadar se te nanašajo na prav tako konvencionalne filme) pogosto sprejete za samoumevne: to je ustvarjanje filmskega prostora prek kadrov, sopostavljenih z rezi. Klasična koncepcija filmskega posnetka (s katero podzavestno gledamo veliko večino narativnih filmov) gre nekako takole: prostor in čas znotraj posnetka sta kontinuirana in realistična. Prostorsko-časovno kontinuiteto pa nevarno ogrozi vsak rez, ki lahko – če ne upošteva strogih pravil za ohranjanje kontinuitete (prepoved skoka čez os, ujemanje pogledov filmskih likov itd.) – ustvari občutek, da smo se z enim samim rezom premaknili v povsem nov (nepovezan) prostor in čas.

Glede na to, da so pravila za kontinuiteto ključnega pomena pri na videz nemotenem odvijanju naracije, ki želi skonstruirano svojega filmskega prostora zakriti, se ne zdi presenetljivo, da sta kontinuiteta in realizem prostora in časa v filmih Eme Kugler precej drugačna od opisanega. Prostor v njenih filmih ni več dobeseden kot v konvencionalnem filmu (sprehod nekega lika od ene točke do druge ni le sprehod od ene točke do druge), ampak metaforičen, asociativen in simboličen – kar takoj spomni na prostor v gledališču, kjer lahko igralci na nekaj metrih odra prehodijo dolge poti v času, poti v mislih, poti med različnimi svetovi ... Če je npr. hoja v konvencionalnem filmu potemtakem dobesedna, je vsako gibanje na odru metaforično, koreografirano in simbolično. Prav to je glavna značilnost filmskega prostora in gibanja pri Ema Kugler – za

# The Body–Dress in Film–Theatre

*It is demanding to write about Ema Kugler's films. Our attempts of interpretation are predestined to fail (as Kugler is not concerned with the story) and if we try to describe them, we end up at best with a successful ekphrasis and at worst with a dull transcription of onscreen movement. Therefore, her work should not be approached from the conventional point of narration or genre classification. After all, such "grouping" in her eyes only serves film sales.*

*But it may be interesting to analyse some fundamental laws of film imagery in Ema Kugler's work, such as the creation of cinematic space through frames juxtaposed with cuts. In the above-mentioned conventional analyses (when these apply to similarly conventional films) such laws are often accepted as self-evident. The classical concept of a shot (one that presides in the majority of narrative films) is (approximately) that its space and time are continuous and realistic. This continuity can be threatened by every cut which can if it does not observe the strict rules of maintaining continuity (for example, the forbidden jumping of the line, matching the looks of the characters, etc.) create a feeling of having moved into a completely new (disconnected) time and space with a single cut.*

*Since the rules of continuity are essential for the supposedly uninterrupted narration that wishes to conceal the constructedness of its cinematic space, it is to be expected that continuity and realism of time and space in Ema Kugler's films should deviate from the described. The space in her films is no longer literal (a character's walk from one point to another is not merely a walk) but metaphorical, associative and symbolic – instantly reminding us of theatre space where the actors can cross long distances in time, in minds, and between worlds by walking across just a few metres of the stage. If, for example, walking is literal in a conventional film, then every stage movement is metaphorical, choreographed, and symbolic. It is precisely that which characterises Kugler's cinematic space and movement – she has no need for cuts to achieve metaphorical and associative jumps in time and space. With the use of atmosphere and character and camera movement in each shot, she appears*

metaforične in asociativne preskoke v času in prostoru filma ne potrebuje rezov, zdi se, da z atmosfero ter gibanjem likov in kamere v vsakem kadru mnogokrat razbije kontinuiteto podobe in jo znova poveže v neko novo konfiguracijo. Zaradi tega hodijo njeni liki že znotraj posameznega kadra po različnih časovnih obdobjih, po različnih arhetipskih pomenih, po zvokih ...

Ustvarjanje gledališkega prostora v filmu odpre še eno vprašanje: kakšen je v gledališkem prostoru, kadar se ta pojavi na filmu, status telesa? Prav gledališče je, tudi v svoji najbolj radikalno avantgardni obliki, metaforičnosti in simbolnosti odrskega prostora navkljub, vedno neizbežno zadelo ob dobesednost telesa; dobesedno telo je bilo od nekdaj zadnja neizbrisljiva meja, poslednja postavka, do katere je lahko gledališče prišlo. Prav to mejo, ki jo neizbežno predstavlja dejstvo, da je telo sestavljano iz mesa in krvi ter se ga ne da po potrebah za metaforičen pomen upogibati in zvijati po želji, sta pogosto preiskovala body art in konceptualna umetnost na splošno, od zaletavanja teles Marine Abramović in Ulaya pa do plazenja po črepinjah Chriša Burdna. A digitalizacija filma daje filmski podobi nov pomen in potencial; telo, ki je v gledališču in performansu še vedno neizbežno dobesedno, je lahko z digitalnimi manipulacijami v filmu metaforično in simbolno; sobivanje metaforičnega (gledališkega) prostora s simbolnim (filmskim in manipulabilnim) telesom pa je eno najbolj zanimivih sozvočij, kar jih najdemo v delu Eme Kugler.

V filmih Eme Kugler se telo pojavlja vedno znova, nikoli kot dobesedno in izkustveno telo, ampak vedno kot arhetip in metafora. Najbolj zanimiv primer metaforičnosti telesa najdemo na začetku filma *Postaja 25* (1997) – ki bo tudi prikazan v tokratnem Instant kultu – kjer lik ženske pri maternici razpre svojo obleko, z digitalno manipulacijo podobe pa se pokaže notranjost maternice. A notranjost telesa, v katerega pogledamo, ni krvava, navlažena ali pulzirajoča, temveč je tkaninasta – namesto iz mesa in tkiva je maternica sešita iz rdečega blaga. Telo, ki je v avantgardnem gledališču in performansu obenem začetna točka in zadnja postavka prav zato, ker je njegovo dobesednost nemogoče preseči, je v filmih Eme Kugler ključno drugačno; telesa v njenih filmih so sešita, stkana in izvezena. Kot lahko vidimo v filmu *Menhir* (1999), dostopnem na portalu DIVA, ni telo osnovna lastnost človeka, iz katere izhaja vse ostalo, ampak je resnično telo obleka, kostum, ki si ga je šele treba obleči. Obleka (pogosto iz krvi in tkiva), ki jo v svojih filmih Ema Kugler z likov neprestano slači, da bi iz njihovih teles naredila novo – po njenih željah in predstavah upognjeno – telo.

*to break the continuity of the image and tie it into a new formation, which is why her characters walk across different periods, archetypal meanings, and sounds already inside each shot.*

*The creation of theatre space inside a film raises another question: what status does the body in a theatre space have when the latter appears in film? Even in its most radical avant-garde form and regardless of the metaphoricality and symbolism of the theatre space, the theatre was always inevitably faced with the literacy of the body. The literal body was always the inerasable last border which the theatre could reach. And it was precisely this border and the fact that a body consists of flesh and blood and cannot be metaphorically bent and twisted as desired and needed, that was examined by body art and conceptual art in general – from Marina Abramović and Ulay's body crashing to Chris Burden's crawling through glass. But digitalisation offers the film image a new meaning and potential. The body that is still inescapably literal in theatre and performative arts can be by digital manipulation metaphorical and symbolic in film. Such coexistence of metaphorical (theatre) space with the symbolic (cinematic and manipulated) body is one of the most intriguing harmonies in the works of Ema Kugler.*

*In her films, the body keeps reappearing, never in a literal and experimental sense but always as an archetype and a metaphor. One such most fascinating example can be found at the beginning of Station 25 (1997), which will be screened in this year's Instant kult. A woman opens her dress and the digital manipulation reveals the insides of her womb. But the inside that we see is not bloody, moist or pulsating but woven. The womb is made not out of flesh and blood but of red fabric. The body that is the initial and final point of the avant-garde theatre and performative arts precisely because its literality is impossible to surpass is crucially different in Kugler's films. Her bodies are sewn, woven, and embroidered. As we can see in Menhir (1999), available on the DIVA portal, the body is not the essentiality of a human being from which everything else originates. The real body is, in fact, a dress, a costume one yet needs to put on. It is a dress (often of flesh and blood) Kugler incessantly takes off the characters so as to fashion out of their bodies a new body – one bent according to her wishes and ideas.*



## Hidra Hydra

**Slovenija Slovenia,igrani, eksperimentalni** fiction,  
experimental, 1993, 16'

**REŽIJA DIRECTOR** Ema Kugler **SCENARIJ SCREENPLAY** Ema Kugler **FOTOGRAFIJA CINEMATOGRAPHY** Andrej Lupinc **MONTAŽA EDITING** Neven Korda Andrič **ANIMACIJA ANIMATION** Suzana Kogoj **SCENOGRAFIJA SCENOGRAPHY** Ema Kugler **KOSTUMOGRAFIJA COSTUMES** Ema Kugler **GLASBA MUSIC** Goran Majcen **IGRAJO CAST** Andrej Rozman, Marko Mlačnik, Sanja Neškovič **PRODUKCIJA PRODUCTION** V. S. Video, Forum Ljubljana (Eva Rohrman), VPK **KONTAKT CONTACT** ema.kugler@guest.arnes.si

V delih Eme Kugler se mitologija vpisuje v rituale vsakdanjega življenja. Tokrat je to tema Hidre s številnimi obrazi. Človek je ločen od narave. Zadnja sled povezanosti, ritualen odnos med človekom in bikom, ki temelji na človekovi krutosti do živali, se konča s krvjo.

*Mythology in the video works by Ema Kugler is inscribed in rituals of everyday life. This time it is the theme of Hydra with many facets. Human is separated from nature. The last trace of their respective connection is shown in a ritual relationship between a man and a bull, although even this relationship involves man's, deeply ingrained cruelty towards animals.*



## Homo Erectus

**Slovenija Slovenia,igrani, eksperimentalni** fiction,  
experimental, 2000, 44'

**REŽIJA DIRECTOR** Ema Kugler **SCENARIJ SCREENPLAY** Ema Kugler **FOTOGRAFIJA CINEMATOGRAPHY** Izidor Farič **MONTAŽA EDITING** Ema Kugler **ANIMACIJA ANIMATION** Oskar Mohar, Marko Šehtl **SCENOGRAFIJA SCENOGRAPHY** Ema Kugler **KOSTUMOGRAFIJA COSTUMES** Ema Kugler **ZVOK SOUND** Boris Romih **GLASBA MUSIC** George Crumb **IGRAJO CAST** Nataša Matjašec Rošker, Demeter Bitenc, Blaž Bertoncelj **PRODUKCIJA PRODUCTION** Zavod ZANK **KONTAKT CONTACT** ema.kugler@guest.arnes.si

**Homo Erectus je film brez besed. Samo glasba in podobe, ki jih je Ema Kugler opisala kot »temačen, nadrealističen ples slehernika z njegovo lastno smrtjo. Vse te podobe sem videla. Prihajale so iz teme moje podzavesti, se naselile vame, me obsedale.«**

*Homo Erectus is a film without words. Only music and images that Ema Kugler described as "something like a dark, surrealistic dance of an everyman with his own death. I saw all these images emerging out of the darkness of my subconsciousness, haunting, possessing me."*



## Postaja 25 Station 25

**Slovenija Slovenia,igrani, eksperimentalni** fiction,  
experimental, 1997, 30'

**REŽIJA DIRECTOR** Ema Kugler **SCENARIJ SCREENPLAY** Ema Kugler **MONTAŽA EDITING** Neven Korda Andrič, Morena Fortuna **ANIMACIJA ANIMATION** Suzana Kogoj, Oskar Mohar, Stanka Brljevič, Janez Ferlan **SCENOGRAFIJA SCENOGRAPHY** Ema Kugler **KOSTUMOGRAFIJA COSTUMES** Ema Kugler **ZVOK SOUND** Boris Romih **GLASBA MUSIC** Goran Majcen **IGRAJO CAST** Ivan Peternelj, Manca Dorrer, Janez Škof **PRODUKCIJA PRODUCTION** V. S. Video, VPK – Videoprodukcija Kregar (Andrej Kregar), Forum Ljubljana (Eva Rohrman) **KONTAKT CONTACT** ema.kugler@guest.arnes.si

**Avtorica nadaljuje s svojimi glavnimi temami: odnos med moškim in žensko, vdor mitskega v vsakdan. Tudi tokrat vztraja v realnem naravnem okolju, ki pa ga deformira in s tem izenači z artificielnostjo video podobe.**

*The artist continues with her main preoccupations: the relationship between a man and a woman, the irruption of the mythical into the rituals of everyday life. She once again insists on the real natural environment, but deforms and thus identifies it with the artificiality of video image.*

FeKKstival

Lago FF

# Primitivna identiteta

**Carlo Migotto**

**Federica Pugliese**

Lago Film Fest je festival neodvisnega filma in umetnosti nasploh, ki je v zadnjih šestnajstih letih v malo italijansko mestece Lago pripeljal vrsto umetnikov, filmskih ustvarjalcev in performerjev ter z njimi seznanil množico navdušenih gledalcev, norcev in oboževalcev.

Festival se je rodil iz projekta povezovanja umetnosti in postal prava kulturna znamenitost. Temelji na vključevanju, dialogu z okoliško pokrajino in nenehno interakcijo med različnimi umetniškimi formami. Na FeKK-u vam bomo tako predstavili dva programa kratkih filmov iz našega arhiva.

Naša selekcija italijanskih filmov raziskuje primitivno identiteto skozi fuzijo različnih stilov – kot je to za LFF tudi v navadi. Obenem skušamo z njo zajeti tudi rdečo nit naše kuratorske politike zadnjih desetih let: od neznanih kulnih filmov, ki manko tehničnih sredstev pretvorijo v nameren estetski izraz, ki neizpodbitno vpliva na filmsko ustvarjanje, prek del, ki eksperimentirajo s filmskim jezikom, do divjih animacij in dokumentarnih filmov z univerzalnimi zgodbami.

Primitivna identiteta izvira iz avtorjev, zgodb, ki jih pripovedujejo, procesov raziskovanja in izbire, ki jih letno ponovimo, ko se potopimo v italijanski film. Z drugimi besedami, gre za primitivno identiteto, ki je naša lastna.

Naš mednarodni izbor se nagiba k bizarnemu in srhljivemu (*the weird and the eerie*), nedoumljivima estetskima kategorijama, ki sta ljubi tako Lago kot Marku Fisherju, filozofu, ki ju je teoretsko opredelil: silovita nepredvidljivost telesa in nelagodje, ki se pojavi, ko nečesa, kar bi moralo biti, ni (ali obratno). Prva kategorija naseljuje homoerotično fantazmagorijo v *Knockstrike*, neskončno dolgo TV reklamo v *Veliki izbiri*, ezoterične obrede antropomorfnega kunca v *Založenih spominih* (osupljiv animacijski debi Ivane Radić), vse do mazohistične pinjate v *Sladki boli*. Druga kategorija se suče po ne-krajih *Lova na zajce* in njegovem naredi-sam lovru prek floridskih Everglades ter na koncu zaplava v bazenu, polnem satanizma (ki sicer ni fizično prisoten, kajti hudič je v detaljih), v španski *Zlati legendi*, zmagovalki naše lanskoletne edicije.

# Primitive Identity

*Lago Film Fest is a festival of independent cinema and expanded creativity which, over the last sixteen years, has brought to the small town of Lago (Italy) a community of artists, filmmakers and performers to meet an audience of passionate spectators, lunatics and lovers.*

*Born as a project of relational arts, based on principles of inclusion, dialogue with the surrounding landscape and constant interaction between different artforms, Lago Film Fest has grown to become a cultural landmark. We are now bringing to the FeKK Festival two short film programmes from our archives.*

*Our selection of Italian works explores the idea of primitive identity through the contamination of different styles - which is typical of LFF's practice. At the same time, this is our attempt to sum up what has been our curatorial process over the past ten years; from unknown cult films that had an undeniable impact on filmmaking by turning the lack of technical means into a deliberate aesthetic code, through to works experimenting with cinematic language, to wild animations, and documentaries telling universal stories.*

*The primitive identity is that of the authors, of the stories they tell, of the process of research and selection that we replicate every year, delving into Italian films - in other words, it is our own primitive identity.*

*Our international selection leans towards the Weird and the Eerie, unfathomable aesthetic categories which are dear to Lago Film Fest as much as they were to Mark Fisher, the philosopher who theorised them: the violent whimsicality of the body and the uneasiness that arises when what should be there isn't (or vice versa). The first fills the homoerotic phantasmagoria of Knockstrike, the endless TV commercial in Great Choice, the esoteric rites of an anthropomorphic hare in Misplaced Memories (the astonishing debut animation of Ivana Radić), up to the masochistic piñata of the Mexican Dulce Dolor. The second fills up the non-places of The Rabbit Hunt and its DIY hunt in Florida's Everglades; and the swimming pool overflowing with Satanism (although not physically there, the Devil is in the details) in the Spanish The Golden Legend, winner of our last edition.*



## Duhovniki Priests

Italija / Italy, animirani animation, 2012, 21'

**REŽIJA DIRECTOR** Astutillo Smeriglia **SCENARIJ SCREENPLAY** Astutillo Smeriglia **FOTOGRAFIJA CINEMATOGRAPHY** Astutillo Smeriglia **MONTAŽA EDITING** Astutillo Smeriglia **ANIMACIJA ANIMATION** Astutillo Smeriglia **ZVOK SOUND** Marco Comba **GLASBA MUSIC** Nastya Yasnaya, Nanowar of Steel **GLAS VOICE** Guglielmo Favilla, Fabrizio Odetto **PRODUKCIJA PRODUCTION** Antonio Zucconi **KONTAKT CONTACT** astutillo@comafilm.net

Takoj po prihodu iz semeniča se mladi duhovnik priseli k starejšemu izkušenemu duhovniku, da bi zaključil svoje pripravljenstvo. Skupno življenje ni enostavno, saj mlajši nenehno nadleguje svojega starejšega mentorja z bolj ali manj upravičenimi eksistencialnimi vprašanji.

Fresh out of the seminary, a young priest moves to a more mature and experienced priest to complete his training. Life between the two men will not be easy, the young "trainee" bombarding his elderly mentor with more or less legitimate existential questions day and night.



## Gospod Smrt Mr. Death

Norveška / Norway, igralni fiction, 2016, 15'

**REŽIJA DIRECTOR** Andreas J. Riiser **SCENARIJ SCREENPLAY** Andreas J. Riiser **FOTOGRAFIJA CINEMATOGRAPHY** Gaute Gunnari **MONTAŽA EDITING** Sunniva Sundby, Andreas J. Riiser **KOSTUMOGRAFIJA COSTUMES** Irene Skar, Emilyn McKenna **ZVOK SOUND** Christian Schaanning **GLASBA MUSIC** Ludwig van Beethoven, Next Life **IGRAJO CAST** Trond Espen Sein, Inger Johanne Ravn, Ståle Stenslie **PRODUKCIJA PRODUCTION** Bacon Osl (Ola Narum Berg) **KONTAKT CONTACT** andreas@riiser.net

Ekskluzivni intervju z gospodom Smrtjo ob njegovih vsakodnevnih opravkih.

An exclusive interview with Death as he goes about his everyday business.



## Knock Strike

Španija / Spain, animirani animation, 2017, 5'

**REŽIJA DIRECTOR** Marc Torices, Pau Anglada, Genis Rigol **SCENARIJ SCREENPLAY** Marc Torices, Pau Anglada, Genis Rigol **FOTOGRAFIJA CINEMATOGRAPHY** Marc Torices **ANIMACIJA ANIMATION** Genis Rigol, Pau Anglada, Jorge Parras **ZVOK SOUND** Eric Arajol **GLASBA MUSIC** Nico Roig **GLAS VOICE** Didac Alcaraz **PRODUKCIJA PRODUCTION** Marc Torices, Pau Anglada, Genis Rigol **KONTAKT CONTACT** festivals@autourdeminit.com

Moška pomotoma zamenjata aktovki. V eni izmed njiju je videokaseta, ki bo novega lastnika popeljala na nepričakovano potovanje, da bi ugotovil, kaj se skriva v njej.

Two men accidentally exchange briefcases. One contains a videotape that will lead the new owner to embark on an unexpected journey to figure out what is in it.



## Strešnik in primer – izbor La tegola e il caso / The Tile and the Case – selection

Italija / Italy, eksperimentalni eksperimental, 2018, 13'

**REŽIJA DIRECTOR** Flavia Mastrella, Antonio Rezza **KONCEPT CONCEPT** Flavia Mastrella, Antonio Rezza **FOTOGRAFIJA CINEMATOGRAPHY** Marco Tani **MONTAŽA EDITING** Barbara Faonio **IGRAJO CAST** Antonio Rezza, Ivan Bellavista **ZVOK SOUND** Massimo Simonetti **PRODUKCIJA PRODUCTION** RezzaMastrella, Rai **KONTAKT CONTACT** rezzamastrella@hotmail.it

Ekipa Strešnika in primera raziskuje države ali mesta, tako da trka na vrata hiš in se vabi v goste. Lastnike nato nagovori in jih prepriča, da si ogledajo kratko predstavo. Lastnik tako postane gledalec v svojem domu, televizija pa sprva vstopi v hišo, iz nje pa kasneje izstopi kot oddaja.

It is about exploring countries or cities, knocking on doors and being invited into homes. Once inside, you talk to the owners and convince them to witness a short performance of a few minutes. The owner thus becomes a spectator in his own home, and the television enters the houses and then comes out later disguised as a broadcast.



## Lov na zajce The Rabbit Hunt

ZDA USA, dokumentarni documentary, 2012, 12'

**REŽIJA DIRECTOR** Patrick Bresnan **SCENARIJ SCREENPLAY** Ivete Lucas **FOTOGRAFIJA CINEMATOGRAPHY** Patrick Bresnan **MONTAŽA EDITING** Ivete Lucas **ZVOK SOUND** Eric Friend **NASTOPOAJO FEATURING** Christopher Burgess, Ta'Qesta Browning, Chris Felton **PRODUKCIJA PRODUCTION** Patrick Bresnan, Ivete Lucas, Maida Lynn **KONTAKT CONTACT** patrickxavier@otislucas.com

**Na floridskih Everglades je lov na zajce že od zgodnjega 20. stoletja zrelostni obred za mlade moške. Film spreminja družino, ki lovi po poljih predelovalnice industrijskega sladkorja.**

In the Florida Everglades, rabbit hunting is a rite of passage for young men, practiced since the early 1900s. The Rabbit Hunt follows a family as they hunt in the fields of an industrial sugar farm.



## Miška s čokoladno glazuro Topo glassato al cioccolato / Frosted Chocolate Mouse

Italija Italy, animirani animation, 2011, 3'

**REŽIJA DIRECTOR** Donato Sansone **SCENARIJ SCREENPLAY** Donato Sansone **ANIMACIJA ANIMATION** Donato Sansone **MONTAŽA EDITING** Donato Sansone **ZVOK SOUND** Enrico Ascoli **PRODUKCIJA PRODUCTION** Milkyeyes (Donato Sansone) **KONTAKT CONTACT** milkyeyesit@gmail.com

**Miška s čokoladno glazuro** je temačna in nadrealistična podoba iz sanj, kjer se v neskončnem prizoru vrtijo in lovijo vedno isti elementi.

Frosted Chocolate Mouse is a dreamlike, dark and surreal vision in which the same elements swirl around, running after themselves in an infinite scene.



## Salmon

Italija, Izrael Italy, Israel, dokumentarni documentary, 2012, 6'

**REŽIJA DIRECTOR** Alfredo Covelli **SCENARIJ SCREENPLAY** Alfredo Covelli **FOTOGRAFIJA CINEMATOGRAPHY** Alfredo Covelli **MONTAŽA EDITING** Alfredo Covelli **IGRAJO CAST** Sami Abdulkarim **PRODUKCIJA PRODUCTION** Meproducodasolo (Alfredo Covelli) **KONTAKT CONTACT** covelli79@yahoo.it

**Dogajanje je postavljeno v čas, ko rabija Jonathana Sandlerja, njegova sinova Ariela in Gabriela ter malo Miriam Monsonego, ki so bili marca 2012 ubiti v judovski šoli v Toulouseu, reka ljudi nese na najvišji jeruzalemski hrib.**

Going down, while Rabbi Jonathan Sandler, his sons Ariel and Gabriel and little Miriam Monsonego, killed in a Jewish school in Toulouse, France, in March 2012, are carried up, by a river of people, on Jerusalem's highest hill.



## Santa Ana

Španija Spain, igrani, eksperimentalni fiction, experimental, 2017, 8'

**REŽIJA DIRECTOR** César Pesquera **SCENARIJ SCREENPLAY** César Pesquera, Kako Mendez, Christian Lopez **FOTOGRAFIJA CINEMATOGRAPHY** Jose Luis Bernall **MONTAŽA EDITING** César Pesquera **KOSTUMOGRAFIJA COSTUMES** Mairi Chisholm **ZVOK SOUND** Nick Smith **GLASBA MUSIC** Nick Smith **IGRAJO CAST** Rixt Leedy, Laura Niubó, Aldo Chacón **PRODUKCIJA PRODUCTION** César Pesquera, Salvador Gutiérrez Chacón, Víctor Mata **KONTAKT CONTACT** hello@cesarpesquera.com

**Vetrovi svete Ane v nepredvidljivih intervalih terorizirajo ameriško mesto istega imena. Ali pa gre tu za kaj več kot le naravni pojav?**

*In unpredictable intervals, the Santa Ana winds terrorize the US city of the same name. Or is there more going on here than just a natural phenomenon?*



## Sladka bol Dulce Dolor / The Sweetest Blow

Mehika Mexico, igralni fiction, 2014, 15'

**REŽIJA DIRECTOR** Moisés Aisemberg **SCENARIJ SCREENPLAY** Moisés Aisemberg **FOTOGRAFIJA CINEMATOGRAPHY**

Felipe Pérez-Burchard **MONTAŽA EDITING** Jorge Alduncin **ZVOK SOUND** Sergio Diaz **GLASBA MUSIC** Carlos Mier **IGRAJO CAST** Tessa Ia, Harold Torres **PRODUKCIJA PRODUCTION** La Gran Royal (Juan Sarquis) **KONTAKT CONTACT** moises@bloqueosmentales.com, andrea@somospiano.com

**Pinjati uspe pobegniti z rojstnodnevne zabave in svojega konca. A po izkušnji ljubezni ugotovi, da si pravzaprav želi udarcev.**

*A Piñata manages to escape her destruction from a birthday party but after falling in love, she realizes that what she really wants is to be beaten.*



## To je prašičje meso This Is Pig Meat

**Kanada Canada, animirani, eksperimentalni animation, experimental, 2019, 4'**

**REŽIJA DIRECTOR** Peter Millard **MONTAŽA EDITING** Peter Millard **ANIMACIJA ANIMATION** Peter Millard **ZVOK SOUND** Peter Millard **GLASBA MUSIC** Peter Millard **PRODUKCIJA PRODUCTION** Peter Millards **KONTAKT CONTACT** hellopetermillard@gmail.com

**Nekoč sem bil vegetrijanec. Prašiči so bili moji prijatelji. Sedaj jih kar precej pojem.**

*I used to be a vegetarian. Pigs used to be my friends. Now I eat them quite a lot.*



## TV Cinik – izbor Cinico TV – special selection

**Italija Italy, eksperimentalni eksperimental, 1996, 13'**

**REŽIJA DIRECTOR** Daniele Cipri, Franco Maresco **SCENARIJ SCREENPLAY** Daniele Cipri, Franco Maresco **FOTOGRAFIJA CINEMATOGRAPHY** Daniele Cipri **MONTAŽA EDITING** Daniele Cipri, Franco Maresco **IGRAJO CAST** Pietro Giordano, Francesco Tirone, Marcello Miranda **PRODUKCIJA PRODUCTION** Rai 3 **KONTAKT CONTACT** associazionelumen@gmail.com

**TV Cinik je bila Italijanska satirična oddaja (1992–1996). V njej sta režiserja na ozadju opustošene Sicilije intervjuvala odtujene, zmešane in zanemarjene pojave.**

*Cinico TV (1992-1996) was an Italian satirical television programme. It featured interviews conducted by the two directors with alienated, crazy and squalid characters against the backdrop of a desolate Sicily.*



## Velika izbira Great Choice

**ZDA USA, igralni fiction, 2017, 7'**

**REŽIJA DIRECTOR** Robin Comisar **SCENARIJ SCREENPLAY** Robin Comisar **FOTOGRAFIJA CINEMATOGRAPHY** Matt Clegg **MONTAŽA EDITING** Robin Comisar **SCENOGRAFIJA SCENOGRAPHY** Meredith Lippincott **KOSTUMOGRAFIJA COSTUMES** Bree Perry **ZVOK SOUND** Meade Bernard **GLASBA MUSIC** Meade Bernard **IGRAJO CAST** Carrie Coon, Morgan Spector **PRODUKCIJA PRODUCTION** Melody C. Roscher, Craig Shilowich **KONTAKT CONTACT** rcomisar@gmail.com

**Ženska se ujame v reklamo za Red Lobster.**

*A woman gets stuck in a Red Lobster commercial.*



## Vsa ta bitja All These Creatures

Australija Australia,igrani fiction, 2018, 13'

**REŽIJA DIRECTOR** Charles Williams **SCENARIJ SCREENPLAY** Charles Williams **FOTOGRAFIJA CINEMATOGRAPHY** Adric Watson **MONTAŽA EDITING** Dan Lee, Charles Williams **SENOGRADNI SCENOGRAPHY** Eleanora Steiner **KOSTUMOGRADNI COSTUMES** Stephanie Hooke **ZVOK SOUND** Craig Conway **GLASBA MUSIC** Chiara Costanza **IGRAJO CAST** Yared Scott, Mandela Mathia, Helen Hailu **PRODUKCIJA PRODUCTION** Simpatico Films (Elise Trenorden, Charles Williams) **KONTAKT CONTACT** distribuzione.zenmovie@gmail.com

**Najstnik skuša razvzlati spomin na skrivnostno infestacijo, propad očeta in drobna bitja, ki bivajo v vseh nas.**

*An adolescent boy attempts to untangle his memories of a mysterious infestation, the unravelling of his father, and the little creatures inside us all.*



## Zadnji cesar – intervju s Pierinom Brunellijem *L'ultimo Imperatore – Intervista a Pierino Brunelli / The Last Emperor – Pierino Brunelli Interview*

Italija Italy, dokumentarni documentary, 2014, 22'

**REŽIJA DIRECTOR** Danilo Carlani, Alessio Dogana **SCENARIJ SCREENPLAY** Danilo Carlani, Alessio Dogana, Chiara Galeazzi, Elena Viale **FOTOGRAFIJA CINEMATOGRAPHY** Cristian Doti, Alf Pilz, Korbinian Vogt **ZVOK SOUND** Dario Molinari **GLASBA MUSIC** Dumbo Gets Mad, Iononso+Chisono **NASTOPAJO FEATURING** Maccio Capatonda, Osmar Santucho **PRODUKCIJA PRODUCTION** Carlani & Dogana **KONTAKT CONTACT** alessio.dogana@beemotion.it, info@carlanidogana.com

**Pierino je kmet, ki je večino življenja posvetil ustvarjanju novega svetovnega reda, ki temelji na ravnovesju med človekom in naravo. Njegovo cesarstvo se imenuje Magna Romagna. Dokumentarec, prvi iz trilogije, opisuje utopije, mikronacije in izjemne republike: samooklicane male državice, narode s slikovitim in bizarnimi imeni ter hiperboličnim izvorom.**

*Pierino is a farmer. He spent most of his life designing a new world order based on the balance of man and nature. He created his own Empire, Magna Romagna. The documentary is the first of a trilogy, which talks about utopias, micronations, and states of exception: self-proclaimed small states, nations with picturesque and bizarre names and hyperbolic roots.*



## Založeni spomini *Zagubljena sjećanja / Misplaced Memories*

Hrvatska Croatia, animirani animation, 2019, 6'

**REŽIJA DIRECTOR** Ivana Radić **SCENARIJ SCREENPLAY** Ivana Radić **FOTOGRAFIJA CINEMATOGRAPHY** Ivana Radić **ANIMACIJA ANIMATION** Ivana Radić **ZVOK SOUND** Maura Batarilović, Sendi Pucer **GLASBA MUSIC** Maura Batarilović, Sendi Pucer **PRODUKCIJA PRODUCTION** Akademija likovnih umjetnosti Zagreb (Aleksandar Batista Ilić, Vinko Brešan) **KONTAKT CONTACT** zagrebfilm@zagrebfilm.hr, sanja.borcic@zagrebfilm.hr

**V koči globoko v gozdu so dnevi polni svetlobe, žuželke se prosto potikajo, stvari so na svojem mestu. Vse je videti mirno. A noč prinese spremembo. Zajec čuti neustavljivo željo po vsem, kar je surovo, nasilno in naravno. Je ujetnik svojih lastnih potreb in nekega dne izgubi nadzor.**

*In a cabin, deep in the woods the days are filled with light, the bugs roam free, things are in their place. Everything seems peaceful. But night brings about a change of scenery. The hare has an unquenchable thirst for all things raw, violent, and natural. His needs make him a prisoner in his own body, and one day he loses all control.*



## Zlata legenda *Leyenda dorada / The Golden Legend*

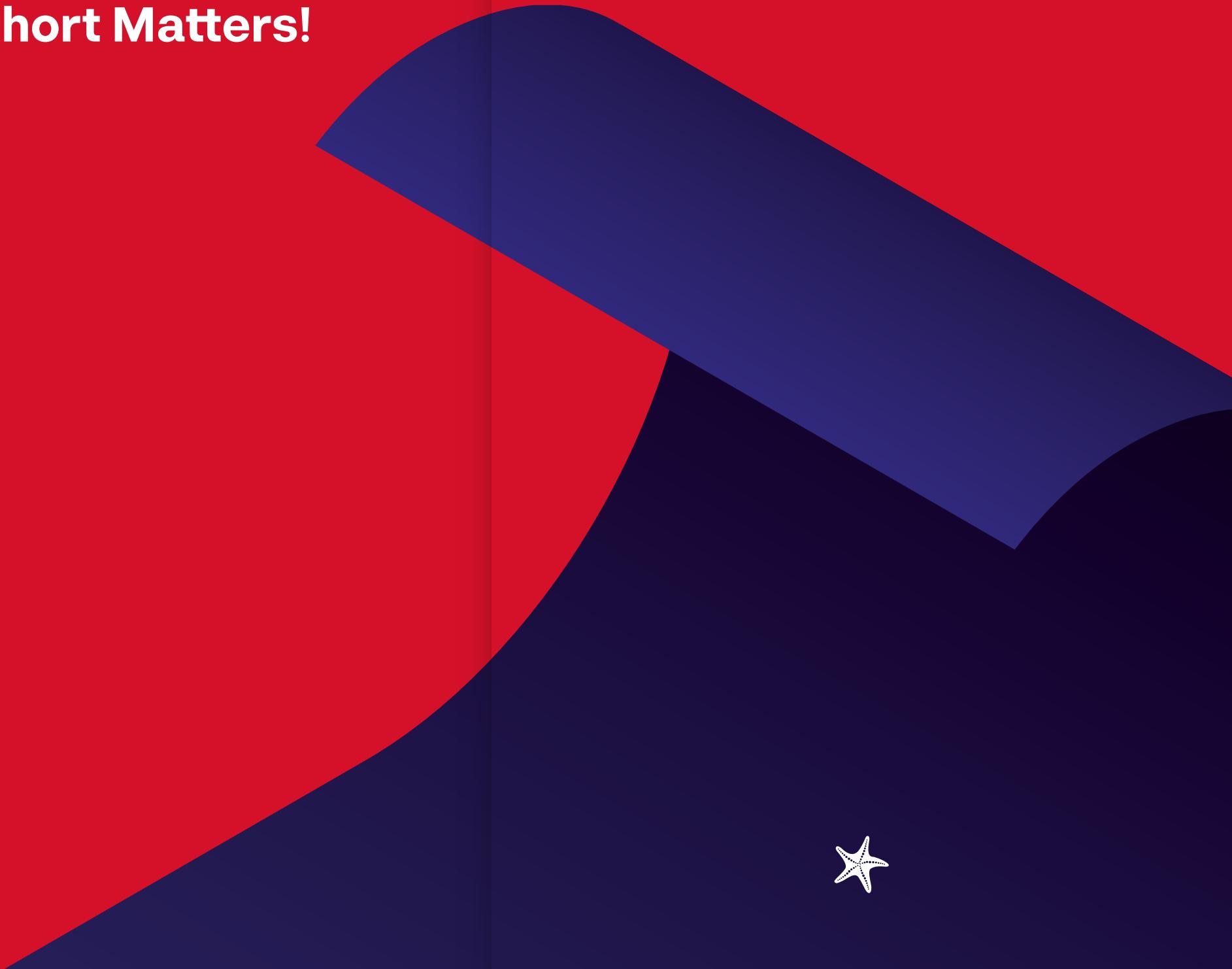
Španija Spain, igrani fiction, 2019, 11'

**REŽIJA DIRECTOR** Chema García Ibarra, Ion de Sosa **SCENARIJ SCREENPLAY** Chema García Ibarra **FOTOGRAFIJA CINEMATOGRAPHY** Ion de Sosa **MONTAŽA EDITING** Chema García Ibarra, Ion de Sosa **ZVOK SOUND** Haritz Lete **IGRAJO CAST** Al Sarcoli, Cristina Canchal Solís, María Ángeles Rosco **PRODUKCIJA PRODUCTION** Apellaniz & De Sosa (Leire Apellaniz) **KONTAKT CONTACT** kimuak@filmotecavasca.com

**Poletni dan na občinskem bazenu v Montánchezu (v provinci Cáceres). Dogajanje od zgoraj budno spremlja Devica Tolažeča.**

*It is a summer's day at the municipal swimming pool of Montánchez (Cáceres). From up on high, the Virgen de la Consolación del Castillo attentively watches over everything.*

# EFA – Short Matters!



# Kaj je lahko po č. kor.\* drugače?

Rok Govednik

Za 20. stoletje lahko rečemo, da je bilo marsikaj, osvobajajoče, tudi totalitarno, zločinsko, tehnološko razvijajoče, stoletje filma, a je bilo tudi triumf kapitala. Nebrzdanost kapitalo-parlamentarizma nas je popeljala tudi v 21. stoletje, v katerem odpustke kupujemo v trgovskih centrih in vojne niso »hladne« ali preseljene stran od gentrificiranih sosesk, temveč jih politiki redno netijo kar doma znotraj države, ki ji vladajo. Ideologijo razdvajanja stalno subliminalno vdihavamo, vede ali nevede.

Prerez letosnjega programa EFA najboljših evropskih kratkih filmov minulega leta po mnenju mnoštva filmskih kritikov tako odraža nemalo frustracij današnje družbe, ne samo evropske (*Svoboda gibanja, Psi lajajo na ptice*), temveč kaže tudi intimne probleme v tej družbi, kjer jih odtujeni od vsega in vseh posamezniki ne uspemo razrešiti (*Jajce, Dvigalec uteži, Fotrovske fore, Sok iz lubenice*). Izbor je v svoji pestrosti bogat tako v estetskih tehničnostih dokujev, animacije in igranega filma kakor tudi v moči njihove sporočilnosti.

Vseeno pa bi izpostavil predvsem tri filme, ki po mojem mnenju najbolj jasno izrisujejo stanje sveta, v katerem živimo. *Rekonstrukcija* Jiříja Havlíčka in Ondřeja Nováka spremišča mladoletnega delinkventa Olda, kako skozi zaporniško delo prestaja tlako, vzporedno pa se nam preko rekonstruiranja zločina razjasnjuje vzrok prestajanja te kazni. Dokumentarec spomni na *Damjanovo sobo* (2008) Jasne Krajinovič, ki se je v svojem pretanjem filmu soočila s podobno tematiko in ki je dejala, da so se ji ob snemanju dokumentarcev vedno odpirale nove razsežnosti, nova vprašanja – med njimi tudi od kod protagonistom pogum, da se spopadajo s položajem, v katerem so se znašli. »*Ščasoma te popeljejo tako globoko, da spremenijo tudi tebe. Spremenijo tvoj pogled na stvari. Spreminjam se tudi jaz, spreminja se protagonist filma, pa tudi vsa ekipa.*«

Čeprav se Krajinovič loteva pripovedi po Damjanovi vrnitvi v družbo, lahko tudi v *Rekonstrukciji* zaznamo potencialni problem postpenalne obravnave mladostnika. Upravičeno se moramo vprašati, kdo in kako pomaga takim mladostnikom in ali jim lahko uspe vključitev nazaj v družbo. Vse to pa nas opozarja tudi na vse ostale z roba družbe: koliko pomoči prejmejo oni?

# What Could Change After C19E\*

*The twentieth century was a lot of things, we might say. Liberating, totalitarian, atrocious, technologically advancing, a century of film. But also a triumph of capital. The unrestrained capitulo-parliamentarism has proceeded also into the 21st century where pardon can be obtained in shopping centres and where the wars are not ‘cold’ or removed from gentrified neighbourhoods but stirred up regularly by politicians inside the country they govern. The ideology of division is constantly sublimely inhaled, even when unaware.*

*The breakdown of this year’s EFA programme of the best 2019 European shorts according to a range of film critics reflects a multitude of frustrations of today’s society, pertaining not only to European (Freedom of Movement, Dogs Barking at Birds) but also intimate social problems which individuals alienated from everything and everyone cannot solve (Egg, Weightlifter, A Worthy Man, Watermelon Juice). The selection proves versatile both in its aesthetically technical documentaries, animations, and fiction films as in the power of their messages.*

*Nevertheless, three films should be highlighted since they, in my opinion, best outline the state of the world we live in. Reconstruction by Jiří Havlíček & Ondřej Novák follows a young delinquent named Olda during his prison work and simultaneously reconstructs the crime that clarifies the reason for his sentence. While watching this documentary, I was immediately reminded of the refined film *Damian’s Room* (*Damjanova soba*, 2008) by Jasna Krajinovič, who delved into a similar topic. She said that filming documentaries opens up new dimensions and questions – including where the protagonists get their courage to face the situation they are placed in. ‘In time they take you deep enough so that you yourself are changed. They alter your view of things. I change, the protagonist changes, and the whole team changes with us.’*

*Although Krajinovič deals with *Damjan’s return to society*, Reconstruction also reveals a potential problem of post-penal treatment of juveniles. We should rightfully ask ourselves who helps such juveniles and how, and whether they can be successfully accepted into the society. Which should further get us thinking about other people from the brink and the help they receive.*

*Eksces bo naša odrešitev* (Morgane Dziurla-Petit) nadaljuje misel in prikazuje očitno abotnost konzervativnega in prestrašenega razmišljanja nekaterih, ki meji že na norost, a ta ne bo tako deklarirana, ker ima atribut potrditve – v politiki. Tako je kraj Villereau na skrajnem severnem obronku Francije z 996 prebivalcev pravi échantillon prestrašenih, zavrženih človeških misli, ki se tu vendarle ohranajo in razvijajo. Kot gledalce nas to sprva zabava, a če izklopimo lastni cinizem bi nas obenem moralo strahovito stiskati, saj so to volivci ne samo skrajne desničarke Marine Le Pen, temveč tudi aktualnega predsednika Macrona. Kako se torej določa, kaj je v družbi sprejeto? Od kod in do kod sega norost in kako to, da lahko nori vodijo države?

Zaključil bi prav tako z dokumentarnim filmom *Svoboda gibanja* Maroana el Sanija in Nine Fischer, v katerem se spominjata Etiopijca Abebeja Bikile, prvega Afričana, ki si je pritekel zlato medaljo na olimpijskih igrah – pomenljivo je, da je bilo to v Rimu (I. 1960; Italija je Etiopijo sredi druge svetovne vojne okupirala) in da si jo je pritekel bos. Avtorja prek konstruiranega teka skozi fašistični memorial, ki ga je v Rimu zgradil Mussolini, razmišljata o pomenu Bikilovega teka za osvoboditev iz jarma kolonializma. Ob tem pomislimo na zdajšnje generacije temnopolitih in njihove boje ter na rasno vprašanje – ko nikakor ne moremo mimo dejstva, da je to eno največjih vprašanj v zgodovini človeštva, ki ga tudi predominantni »beli« moški pogled kamere precej ustaljeno spregleduje. Ob tem se spomnimo tudi medrasnih konfliktov v ZDA in policijskih umorov temnopolitih Američanov. Vse več ljudem po vsem svetu tako končno postaja jasno, da policija ni organ, ki rešuje probleme, temveč je najprej branitelj pravic vladajoče politične garniture in privilegiranega odstotka prebivalstva – vse pogosteje pa izvaja usmerjen rasistični pritisk na ne-belsko populacijo. Rasizem je inerten, fašizem je tu!

Zanimivo bo videti, kaj bo prineslo evropsko filmsko ustvarjanje po letu 2020, ki pomeni po evropski begunski krizi leta 2015 nov mejnik človečnosti tega stoletja – koliko empatije še premoremo, za koliko stvari nam je še mar, ali bomo premagali apatijo in cinizem ter komu bomo še pomagali? Trenutno je videti, da pričenjam ponovno šteti zgodovino, saj vsi slutimo, da nas bo to leto spremenilo, da bo po tem letu vse drugače. Ne vemo pa še, kako zelo bo po č. kor. (\* času korone) zares drugače.

*Excess Will Save Us* continues along the same lines and shows the clear idiocy of certain people's conservative and fearful thoughts which border on insanity but will not be declared as such because they find their affirmation in politics. And so Villereau, located in the far north of France, with its 996 inhabitants is a true échantillon of scared, cast-off notions that can still thrive and develop in that town. As viewers, we may at first be amused but if we turn our cynicism off, we should be genuinely anxious since those are the people that vote not only for the extreme rightist Marine Le Pen but also for the current president Macron. How is the socially accepted then decided? From where to where does madness stretch and how come madmen can lead countries?

I conclude the exposed three with another documentary: *Freedom of Movement* by Maroan el Sani and Nina Fischer. The film recalls the Ethiopian runner Abebe Bikila, the first African athlete to win the gold medal at the Olympics – a surprising event as the Games took place in Rome in 1960 (and Italy occupied Ethiopia during WW2) and because he was barefoot. With scenes of a reconstructed race through a fascist memorial erected by Mussolini, the filmmakers rethink the meaning of Bikila's race for liberation from colonialism. We think of present generations of black people and their struggles and the racial question – a question that is indisputably one of the biggest in the history of mankind, regularly overlooked by the predominantly 'white' male cameramen. We remember the interracial conflicts in the USA and the African Americans killed by the police. Globally more and more people begin to realise that the police is not an apparatus that solves problems but at the foremost a protector of the rights of the governing politicians and a handful of privileged people, while it progresses to racially oppress the non-white population. Racism is inert, fascism is here!

It will be interesting to see how the European film production develops after 2020, as the year signifies a new milestone of the century after the refugee crisis in 2015. How emphatic are we still, how caring and involved? Will we surpass the apathy and cynicism and who are we still going to help? Currently, it appears as if we were trying to periodize history in a new way because we feel that this year might change us and that everything will be different after it. However, we do not yet know how much different it will actually be after C19E (\* COVID-19 Era).



## Avenija Patision Leoforos Patision / Patision Avenue

**Grčija** Greece, **igrani fiction**, 2018, 12'

**REŽIJA DIRECTOR** Thanasis Neofotistos **SCENARIJ**

**SCREENPLAY** Thanasis Neofotistos, Yorgos Angelopoulos, Pavlos Sifakis **FOTOGRAFIJA CINEMATOGRAPHY** Yannis Fotou **MONTAŽA EDITING** Panos Aggelopoulos **SCENOGRAFIJA** Scenography Thanasis Neofotistos **KOSTUMOGRAFIJA** Costumes Eva Gaitanidou **ZVOK SOUND** Alejandro Cabrera **IGRAJO CAST** Marina Symeou **PRODUKCIJA PRODUCTION** Argonauts Productions (Ioanna Bolomyti) **KONTAKT** CONTACT ibolomyti@argonautsproductions.gr, ben@radiatorsales.eu

**Na poti na avdicijo za vlogo** Shakespeareove Viole se Yannijeva mama zave, da je njen najmlajši sin ostal doma sam. Medtem ko hodi po najbolj kontroverznemu delu osrednjih Aten, aveniji Patision, se prek vrste klicev trudi uravnovesiti najpomembnejši vlogi svojega življenja.

*Yanni's mum is on her way to audition for a role as Shakespeare's Viola when she learns that her young son has been left home alone. Through a series of phone calls, she fights to balance the most important roles of her life, whilst walking in the most controversial area of central Athens, Patision Avenue.*



## Božično darilo Cadoul de Crăciun / The Christmas Gift

**Romunija, Španija** Romania, Spain, **igrani fiction**, 2018, 23'

**REŽIJA DIRECTOR** Bogdan Mureșanu **SCENARIJ SCREENPLAY** Bogdan Mureșanu **FOTOGRAFIJA CINEMATOGRAPHY** Tudor Platon **MONTAŽA EDITING** Andrei Bălășoiu **SCENOGRAFIJA** Scenography Ramona Vârtosu **KOSTUMOGRAFIJA COSTUMES** Ramona Vârtosu **ZVOK SOUND** Sebastian Zsemye **IGRAJO CAST** Adrian Vâncică, Ioana Flora **PRODUKCIJA PRODUCTION** Kinotopia (Bogdan Mureșanu) **KONTAKT CONTACT** bogdan@kinotopia.ro, mailukifilms@gmail.com

**20. decembra 1989, nekaj dni po tem, ko je romunski diktator Nicolae Ceaușescu krvavo zadušil upor v Temišvaru, se za očeta mirni večer spreobrne v dramo, saj odkrije, da je njegov sin pisal Božičku. Mali je namreč razumel, da si oče želi, da bi Ceaușescu umrl.**

*On the 20th of December, 1989, a few days after Romanian dictator Nicolae Ceaușescu's bloody repression in Timisoara, a father's quiet evening turns to the sheer ordeal as he finds out that his little son has mailed a letter of wishes to Santa. As far as the child understood, his father's desire was to see Ceaușescu dead.*



## Cadavre Exquis

**Francija** France, **animirani, dokumentarni animation, documentary**, 2019, 13'

**REŽIJA DIRECTOR** Stéphanie Lansaque, François Leroy **SCENARIJ SCREENPLAY** Stéphanie Lansaque, François Leroy **FOTOGRAFIJA CINEMATOGRAPHY** Stéphanie Lansaque, François Leroy **MONTAŽA EDITING** Stéphanie Lansaque, François Leroy **ANIMACIJA ANIMATION** Stéphanie Lansaque, François Leroy **SCENOGRAFIJA SCENOGRAPHY** Stéphanie Lansaque, François Leroy **ZVOK SOUND** Yann Lacan **GLASBA MUSIC** Denis Vautrin **PRODUKCIJA PRODUCTION** Marc Jousset **KONTAKT CONTACT** marc@jsbc.fr, info@autourdeminuit.com

**Cadavre Exquis** vabi k ogledu vizualne, akustične in vonjav polne balade skozi oči tavajočega enoogega psa. V labirintu ozkih ulic starega Hanoia se mešata vsakdanost in legende ob sinkopiranem ritmu vietnamskega bluza Hat Xam.

*Cadavre Exquis invites to a visual, acoustic and odorous ballad through the wandering of a one-eyed dog. In the maze of Old Hanoi's narrow streets, daily life and legend mingle on the syncopated rhythm of Hat Xam, the Vietnamese blues.*



## Dvigalec uteži Sztangista / Weightlifter

**Poljska, Ukrajina** Poland, Ukraine, **dokumentarni documentary**, 2018, 30'

**REŽIJA DIRECTOR** Dmytro Sukholtykyy-Sobchuk **SCENARIJ SCREENPLAY** Dmytro Sukholtykyy-Sobchuk **FOTOGRAFIJA CINEMATOGRAPHY** Michał Rytel-Przełomiec **MONTAŽA EDITING** Dmytro Sukholtykyy-Sobchuk **SCENOGRAFIJA SCENOGRAPHY** Ivan Mikhaylov, Olga Iurasova **KOSTUMOGRAFIJA COSTUMES** YANA **ZVOK SOUND** Sergiy Stepansky **NASTOPOJ FEATURING** Aleksandr Loy, Yuriy Shcherbyna, Maxim Bereznuk **PRODUKCIJA PRODUCTION** Munk Studio (Ewa Jastrzebska) **KONTAKT CONTACT** studiomunka@sfp.org.pl, vasyanovych@ukr.net

**Petro, profesionalni dvigalec uteži, se pripravlja na pomembno tekmovanje, a tik pred njim prejme tragične novice, ki ga prisilijo v težko odločitev. Notranji konflikt ga spremeni v nekaj več kot zgolj mehanskega mišičnika.**

*Professional weightlifter Petro is preparing for an important competition. But before the competition, he receives tragic news that forces him to make a difficult decision. Petro's inner conflict makes him into more than just a mechanical bundle of muscles.*



## Eksces bo naša odrešitev Excess Will Save Us

Francija, Švedska France, Sweden, dokumentarni documentary, 2018, 14'

REŽIJA DIRECTOR Morgane Dziurla-Petit SCENARIJ

SCREENPLAY Morgane Dziurla-Petit FOTOGRAFIJA

CINEMATOGRAPHY Filip Lyman MONTAŽA EDITING

Patrik Forsell ZVOK SOUND Anders Kwarnmark

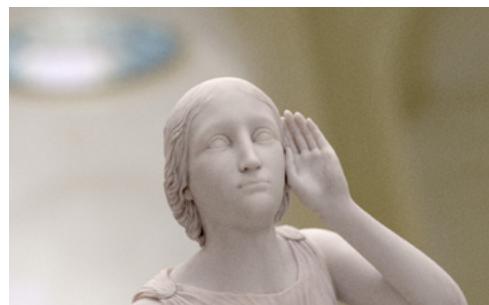
GRAJO CAST Patrick Petit PRODUKCIJA PRODUCTION

Vilda Bomben Film AB (Fredrik Lange) KONTAKT

CONTACT fredrik@vildabomben.com

**V majhni vasi na severu Francije se je sprožil signal za napad, in sicer zaradi dveh dogodkov: začetka sezone lova ter spora dveh poljskih delavcev.**

*In a small village of the North of France, an attack alert has been set off due to the combination of two events: the beginning of the hunting season and an argument between drunk Polish workers.*



## Čudovite peripetije kamnite mladenke Les extraordinaire mésaventures de la jeune fille de pierre / The Marvelous Misadventures of the Stone Lady

Francija, Portugalska France, Portugal, igrani fiction, 2019, 20'

REŽIJA DIRECTOR Gabriel Abrantes SCENARIJ SCREENPLAY Gabriel Abrantes FOTOGRAFIJA CINEMATOGRAPHY Kanamé Onoyama MONTAŽA EDITING Margarida Lucas ANIMACIJA ANIMATION Carlos Almeida SCENOGRAFIJA SCENOGRAPHY Aurélien Dessez KOSTUMOGRAFIJA COSTUMES Clément Vachelard ZVOK SOUND Philippe Deschamps GLASBA MUSIC Gabriel Abrantes IGRajo CAST Liza Lapert, Virgil Vernier, Caroline Deruas PRODUKCIJA PRODUCTION Les Films du Bélier (Justin Taurand), Artificial Humors (Gabriel Abrantes) KONTAKT CONTACT pf@portugalfilm.org

**Naveličana, da je le banalni arhitekturni ornament, skulptura zbeži iz Louvra in se sooči z resničnim življenjem na pariških ulicah.**

*Tired of being a banal architectural ornament, a sculpture runs away from the Louvre to confront real life on the streets of Paris.*



## Jajce Egg

Francija, Danska France, Denmark, animirani animation, 2018, 13'

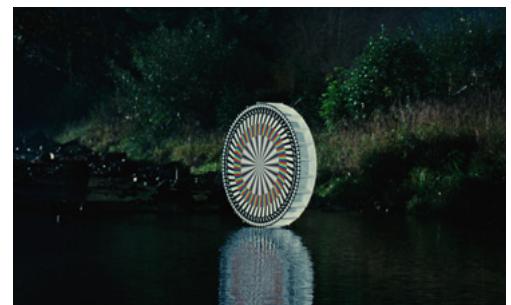
REŽIJA DIRECTOR Martina Scarpelli SCENARIJ SCREENPLAY

Martina Scarpelli FOTOGRAFIJA CINEMATOGRAPHY Martina Scarpelli MONTAŽA EDITING Albane du Plessix, Martina Scarpelli ANIMACIJA ANIMATION Martina Scarpelli,

Emmanuel Lantam, Timon Chapelon ZVOK SOUND Amos Cappuccio, Andrea Martignoni, Sofie Birch GLASBA MUSIC Amos Cappuccio, Sofie Birch PRODUKCIJA PRODUCTION Miyu Productions (Emmanuel-Alain Raynal) KONTAKT CONTACT festival@miyu.fr

**Ženska je zaprta doma z jajcem, ki si ga tako želi kot se ga tudi boji. Jajce poje. Se kesa. Ubije ga. Pusti ga, da umre od lakote.**

*A woman is locked in her home with an egg, which she is both attracted to and scared of. She eats the egg, she repents. She kills it. She lets the egg die of hunger.*



## Kavalkada Cavalcade

Avstrija Austria, eksperimentalni experimental, 2019, 5'

REŽIJA DIRECTOR Johann Lurf FOTOGRAFIJA CINEMATOGRAPHY Martin Putz MONTAŽA EDITING Johann Lurf SCENOGRAFIJA SCENOGRAPHY Georg Hirzinger ZVOK SOUND Nora Czamler PRODUKCIJA PRODUCTION Johann Lurf KONTAKT CONTACT info@johannlurf.net, office@sixpackfilm.com

**Umetnik je ustvaril mlinsko kolo s premerom 150 cm in eno stranjo, ki je razdeljena na raznolike vzorčaste kroge vseh barv in oblik. Kolo so nato pritrdirili na mlin ob potoku. Spremljamo ga v mirovanju, gibanju in ponovno mirovanju z ene perspektive, nanj pa sijojo stroboskopske luči, sinhronne s 35-mm kamerami. Gibi v smeri urinega kazalca in obratno se dezorientirano, magično prepletajo.**

*The artist designed and constructed a 150cm-diameter water wheel, with one face divided into various patterned circles of varying shapes and colours. It was then fixed in place in a stream; we observe the wheel in rest, motion and rest again from a single vantage point, as it is illuminated by strobe lights synchronised with 35mm cameras. Clockwise and anti-clockwise movements disorientingly, magically interweave.*



## Fotrovske fore En værdig mand A Worthy Man

Danska Denmark, igrani fiction, 2018, 19'

**REŽIJA DIRECTOR** Kristian Håskjold **SCENARIJ SCREENPLAY** Marianne Lentz **FOTOGRAFIJA CINEMATOGRAPHY** Rasmus Hasle Jørgensen **MONTAŽA EDITING** Allan Funch **SCENOGRAFIJA SCENOGRAPHY** Eva Lendorph **KOSTUMOGRAFIJA COSTUMES** Rebecca Sophia Morris Sigaard **ZVOK SOUND** Christian Munk Scheuer **GLASBA MUSIC** Jesper Ankarfeldt **IGRAJO CAST** Troels Lyby, Marina Bouras, Milo Campanale **PRODUKCIJA PRODUCTION** Firebrand Productions (Caroline Steenberg Dam, Kristian Håskjold) **KONTAKT CONTACT** caroline@firebrandproductions.dk, khaaskjold@hotmail.com

**Erik noč za nočjo dela sam v pekarni. Njegova edina družba je nočna radijska oddaja, v kateri se vztrajno želi oglasiti, da bi bil imenovan za šaljivca tedna. Postopno se je oddalil od svoje družine in vsi poskusi, da bi se z njimi povezal, se zdijo zaman. Vse večja depresija Erika pahne v vrtinec, ki kulminira v obupanem kriku na pomoč.**

*Night after night Erik works alone in his bakery. His only company is the late-night radio show, which he persistently attempts to get through to be honoured 'Joker of the Week'. He has gradually become more and more distant to his family, and all his efforts to re-establish the connection seem in vain. A growing depression hurls Erik into a tailspin, that culminates in a desperate cry for help.*



## Psi lajajo na ptice Cães que ladram aos pássaros / Dogs Barking at Birds

Portugal Portugalska, igrani fiction, 2019, 20'

**REŽIJA DIRECTOR** Leonor Teles **SCENARIJ SCREENPLAY** Leonor Teles, Vicente Gil, Salvador Gil **FOTOGRAFIJA CINEMATOGRAPHY** Leonor Teles **MONTAŽA EDITING** Leonor Teles **ZVOK SOUND** Rafael Gonçalves Cardoso **IGRAJO CAST** Vicente Gil, Salvador Gil, Maria Gil **PRODUKCIJA PRODUCTION** Uma Pedra no Sapato (Filipa Reis), Leonor Teles, João Miller Guerra **KONTAKT CONTACT** distribution@umapedranosapato.com, agencia@curtas.pt

**Šole je konec in v zraku šumi nemir. Ulice in kavarne Porta zapolnijo turisti. Staro in dekadentno je sedaj osrednja atrakcija mestne gentrifikacije. Vicente kolesari po mestu in opazuje urbano pokrajino, ki je vsak dan drugačna. Mesto ni več to, kar je bilo, svet se spreminja, in z njim tudi on.**

*School is over and there's a bustle in the air. In Porto, tourists fill up the streets and cafés. The old and decadent are now highlights of the city's gentrification. Vicente moves around town on his bike, watching the urban landscape modify day by day. The town is no longer the same, the world is changing and so is he.*



## Rekonstrukcija Rekonstrukce / Reconstruction

Ceška Czech Republic, igrani fiction, 2018, 15'

**REŽIJA DIRECTOR** Jiří Havlíček, Ondřej Novák **SCENARIJ SCREENPLAY** Jiří Havlíček, Ondřej Novák **FOTOGRAFIJA CINEMATOGRAPHY** Šimon Dvořáček **MONTAŽA EDITING** Šimon Hájek **SCENOGRAFIJA SCENOGRAPHY** Agáta Hrnčířová, Anneta Furdecká **ZVOK SOUND** Jan Richter **IGRAJO CAST** Jaroslav Květoň **PRODUKCIJA PRODUCTION** MasterFilm (Dagmar Sedláčková) **KONTAKT CONTACT** dagmar@masterfilm.cz, info@someshorts.com

**Olda (17) je obtoženi, ki čaka na sojenje v zavodu za mladoletne prestopnike. Monoton zaporniško življenje se postopoma prepleta s policijsko rekonstrukcijo zločina. Dovolj je bila ena poletna noč, da se je počitniško dolgočasje sprevrglo in kruto zabavo, ki se je končala s smrtnjo.**

*Olda (17) is an accused waiting for his trial in a detention centre for juveniles. The monotone prison life is gradually intertwined with memories of a police reconstruction. It took one summer night for the holiday boredom to turn into a cruel fun that resulted in death.*



## Sok iz lubenic Suc de Síndria / Watermelon Juice

Španija Spain, igrani fiction, 2019, 22'

**REŽIJA DIRECTOR** Irene Moray **SCENARIJ SCREENPLAY** Irene Moray **FOTOGRAFIJA CINEMATOGRAPHY** Irene Moray **MONTAŽA EDITING** Ana Pfaff **SCENOGRAFIJA SCENOGRAPHY** Marina Pérez **KOSTUMOGRAFIJA COSTUMES** Helena Contreras **ZVOK SOUND** Xavi Saucedo **GLASBA MUSIC** Nico Roig **IGRAJO CAST** Elena Martín, Max Grosse Majench **PRODUKCIJA PRODUCTION** Distinto Films (Miriam Porté) **KONTAKT CONTACT** distinto@distintofilms.com, fest@marvinwayne.com

**Barbara in Pol nekaj dni s prijatelji počitnikujeta v hiši sredi narave. Vsi se želijo zabavati in najti mirne kotičke za nežnosti. S pomočjo Pola in obdana z naravo, med solzami in smehom, Barbara zaceli svoje pretekle rane in redefinira svojo seksualnost.**

*Barbara and Pol spend a few days on holiday with a group of friends in a house surrounded by nature. They want to have a good time and find a peaceful space where they can enjoy their intimacy. With the support of Pol, in the midst of nature, between tears and laughter, Barbara will heal old wounds and redefine her sexuality.*



## Svoboda gibanja Freedom of Movement

Nemčija, Italija Germany, Italy **dokumentarni,  
eksperimentalni** documentary, experimental , 2018, 29'

**REŽIJA DIRECTOR** Maroan el Sani, Nina Fischer **SCENARIJ**  
**SCREENPLAY** Maroan el Sani, Nina Fischer **FOTOGRAFIJA**  
**CINEMATOGRAPHY** Johannes Praus, Maroan el Sani  
**MONTAŽA EDITING** Nina Fischer **ANIMACIJA ANIMATION**  
Jan Giesecking **ZVOK SOUND** Bernhard Köpke **NASTOPA**  
**FEATURING** Soumalia Makadji **PRODUKCIJA PRODUCTION** Nina  
Fischer **KONTAKT CONTACT** fischerelsani@thing.org

**Na olimpijskih igrah leta 1960 v Rimu je Etiopijec  
Abebe Bikila Afriki bosonog pritekel prvo zlato  
medaljo in s tem postal športna legenda ter  
simbol afriške osamosvojitve izpod kolonializma.  
Ustvarjalca sta ta dogodek sredi kontroverzne rimske  
racionalistične arhitekture rekontekstualizirala kot  
novi maraton beguncev in migrantov ter njihovo  
pravico do svobode gibanja.**

*Evoking the Olympic marathon in Rome 1960 in which  
Ethiopian Abebe Bikila won Africa's first gold medal,  
running barefoot and becoming a sporting legend and  
symbol of an Africa freeing itself from colonialism in the  
process, the artists have re-contextualised this amidst  
Rome's controversial rationalist architecture as a new  
race involving refugees and immigrants staking a claim  
to "freedom of movement".*

FeKK OFF



# Evolucija katastrofe

Neža Kos

Jelena Radić

Po lanskoletnem praznovanju 50-letnice Slovenskega filmskega arhiva smo se s 6. edicijo festivala znašli v situaciji, ki nam ponuja nekoliko manj razlogov za slavje. Nastali program *Evolucija katastrofe*, ki v celoti izhaja iz katalogov Slovenskega filmskega arhiva, je tako posledica temičnejše narave vsakdanjega življenja danes. Ker bodo filmi predvajani z različnih analognih nosilcev, bomo poleg človeške evolucije priča tudi filmski evoluciji, ki se sooča z lastno katastrofo in eksistencialnimi vprašanji.

Filmi, zbrani pod skupno temo *Evolucija katastrofe*, obenem predvidevajo prihodnost in analizirajo preteklost, prikazujejo vzroke, ki so evolucijski tok pripeljali do katastrofe, po kateri plavamo danes, in načine, kako ponovno splavati na površino. Fokus predstavlja reševanje človeške vrste pred vsemi možnimi in nepredstavljivimi nesrečami ter fantaziranje o lepši prihodnosti. Kakšne alternative za preživetje konca sveta so si torej zamišljali avtorji bivše Jugoslavije?

Na začetku gledamo propad dinozavrov, na koncu pa robote – onkrat tega še ne vidimo in morali se bomo še nekoliko evolucionizirati, preden si bomo lahko zamislili alternative. A če bomo nadaljevali z enakim tempom, časa za evolucijo ne bo, vse pa nas bo čakala ista usoda: propad. Enako pa velja tudi za filmske trakove, s katerih bodo filmi predvajani, če nam zmanjka časa za njihovo digitalizacijo.

Ne glede na vse naravne katastrofe, viruse, epidemije, višanje brezposelnosti in vse več neenakosti, onesnaževanje okolja, izkoriščanje omejenih naravnih virov, automatizacijo in dominacijo robotov je lastnost inteligentne človeške vrste ta, da je zmožna prebavljati težke situacije z lahketnostjo in humorjem. Zato se v času trajanja Evolucije ne bomo vdajali negativnemu razmišljanju, paniki in strahu, ampak bomo skušali ozavestiti težave, s katerimi se soočamo na satiričen in komičen način.

Ker *Black Mirror* ni več daleč od realnosti, ki jo živimo, in distopični prikazi prihodnosti postajajo resnica vsakdanjega življenja, s programom bežimo od že predobro znane anksiozne resničnosti nazaj v ZF sfero, v preteklost in retrofuturistične, zabavne vizije prihodnosti in rešitve sedanjih problemov z namenom več kot potrebne sprostitev in smeha.

# The Evolution of Catastrophe

After last year's fiftieth anniversary of the Slovene Film Archives (SFA), the sixth edition of FeKK festival finds us in a state that offers fewer reasons for celebration. The programme is, therefore, the result of the currently darker everyday life. All the shorts of The Evolution of the Catastrophe are residents of the Slovene Film Archives catalogues, which means that they are going to be broadcast from various analogue media. The audience will thus have the opportunity to witness alongside the evolution of men also the evolution of film, which is faced with its catastrophe and questions of existence.

The selection gathered under the topic The Evolution of Catastrophe predicts the future and analyses the past, displays the factors that have brought the evolutionary course to the catastrophe, in which we are submerged today, and the ways to resurface. The programme focuses on the preservation of mankind by protecting it from all possible and unfathomable tragedies but also on dreams of a better future. What alternatives for surviving the end of the world did the ex-Yugoslavian artists come up with? How far ahead of them have we come and what might we still learn?

The programme starts with the extinction of the dinosaurs and ends with robots. What lies further ahead is still imperceptible, so we will have to slightly "evolutionize" to find alternatives. If we will continue with the same pace, there will be no time for evolution and we will likewise end in destruction. This notion holds true also for the film stocks from which the shorts are going to be screened if we run out of time to digitalise them.

Regardless of all natural catastrophes, viruses, epidemics, rising unemployment rate, growing inequality, environmental pollution, depletion of limited natural sources, automation and domination of robots, the intelligent humankind has the quality to stomach any such difficult situation with lightness and humour.

Since *Black Mirror* is becoming quite actual and the dystopian portraits of the future are materialising in real life, the programme transfers us from the well-known anxious reality back to the sci-fi sphere, into the past and the retrofuturistic, fun visions of the future and solutions for the current problems to give us the much-needed relief and enjoyment.

**Mladina gradi**  
Youth Builds  
FRANCE ŠTIGLIC

**Jugoslavija** Yugoslavia, dokumentarni documentary, 1946, 18'

**Mladinske delovne brigade pri gradnji železniških prog v Beli Krajini, gradnji ceste v okolini Vrhnike in pri regulaciji potoka Pesnica.**

Youth work brigades during the construction of railway lines in Bela Krajina, the construction of a road in the vicinity of Vrhnika, and the regulation of the Pesnica stream.

**Da ne bomo presenečeni**  
*Da ne budemo iznenađeni / Not to Be Surprised*  
BRANKO VUKOTIĆ

**Jugoslavija** Yugoslavia, dokumentarni documentary, 1967, 12'

**Prikaz naravnih nesreč, poplav, požarov in potresov, vojn z bombardiranjem ameriških bombnikov in žrtev v Vietnamu ter opremljenoosti zaklonišč in dejavnosti civilne zaščite v mestnem okolju.**

Representations of natural disasters, floods, fires, earthquakes; American war bombings and the victims in Vietnam; the equipment of emergency shelters, and civil protection activities in the urban environment.

**Anno 3003**  
IVO LEHPAMER

**Jugoslavija** Yugoslavia, animirani animation, 1962, 11'

**Človeštvo v času avtomatizma.**

*Humanity in the age of automatism.*

**Slava življenju**  
*Slava na životot / Glory to Life*  
VANGEL ČEMKOV

**Jugoslavija** Yugoslavia, dokumentarni, eksperimentalni documentary, experimental, 1975, 10'

**Poseg človeka v gozdu. Posledice izsekavanja in življenjska moč narave.**

*Man's interference in the forest. Consequences of logging and the force of nature.*

**Srečen v gozdarstvu**  
*Happy in Forestry*  
BOJAN JURC, LOJZE JURC

**Jugoslavija** Yugoslavia, animirani animation, 1979, 4'

**Mladenič, ki vidi, kako človek uničuje naravo, bi rad pomagal pri ohranitvi gozda in posredno tudi živali, ker pa ne ve, kako, se vpiše v gozdarsko šolo, kjer uspešno diplomira, pridobi vsa znanja in kot gozdar pogozduje, zatira gozdne škodljivce in je več kot zadovoljen v družbi živali.**

*A young man who sees how man destroys nature, would like to help preserve the forest and indirectly the wildlife. Because he lacks the know-how, he enrolls in a forestry school, where he successfully graduates, acquires all knowledge and as a forester reforests, suppresses pests, and is more than satisfied in the company of animals.*

**Avtomat**  
*Automat*  
JOŽE BEVC

**Jugoslavija** Yugoslavia,igrani fiction, 1982, 9'

**Nadležnost avtomatov, ki obdajajo človeka.**

*The nuisance of machinery that surrounds the mankind.*

**Kače – Epidemija / Snakes – Epidemic**  
KONI STEINBACHER

**Jugoslavija** Yugoslavia, animirani animation, 1982, 1'

**Virusi v obliki kač ogrožajo ljudi.**

*Snakelike viruses threaten humans.*

**Način dinozavrov**  
*The Way of Dinosaurs*  
MAY DEBORATT

**ZDA USA**, animirani animation, 1983, 6'

**Animirani film o uporabi in izrabi energije v zgodovini človeštva. V 20. stoletju je osnovni energetik nafta; če bo te zmanjkal, ali ni civilizacija v nevarnosti, da izgine, kot so dinozavri?**

*An animated film about the use and exploitation of energy through the history of mankind. In the 20th century, oil is the main source of energy. If we run out of it, is civilization, like dinosaurs, in danger of disappearing?*

# Svet se ruši

**Wouter Jansen**

Zase navadno menim, da sem kar pozitivna oseba, a letošnje novice name niso delovale nič kaj spodbudno. Ko sem bil torej soočen s temo »The End is Near«, sem skušal našo zdajšnjo realnost pretresti in se nanjo odzvati s filmi iz kataloga Square Eyes. Tako sem izbral 5 kratkih filmov, ki jih gledalec lahko dojame kot reakcijo na morebitni bližajoči se konec.

Začnemo s pogledom na to, kako kapitalizem, čredna mentaliteta, neumne odločitve in Donald Trump vplivajo na ljudi in družbo. A ker te teme zadevajo v živec, jih skušam v drugem delu programa preseči in jim ubežati v neznane kraje, mite in sanje. Medtem ko opazujemo sončni vzhod, vzhaja upanje, da bo vse to kmalu za nami in da bo leto 2021 svetlejše.

## World Coming Down

*I usually think I'm quite a positive person, but the news cycle of 2020 hasn't been too uplifting for me. So when I was thinking about the topic The End is Near, I started looking for a way to reflect on our current reality and how I can respond to it with films from the Square Eyes catalogue. I ended up with a selection of 5 short films that can be read as my reaction and way of dealing with a possible nearing end.*

*We start off looking at how people and society are affected by capitalism, herd mentality, making stupid choices and Donald Trump. But as these topics maybe hit a little bit too close to home, in the second part of the program, I try to find a way to transcend all this and escape in foreign places, myths and dreams. While we watch the sunrise, we hope that all of this will be behind us soon and 2021 will be a bit more positive!*



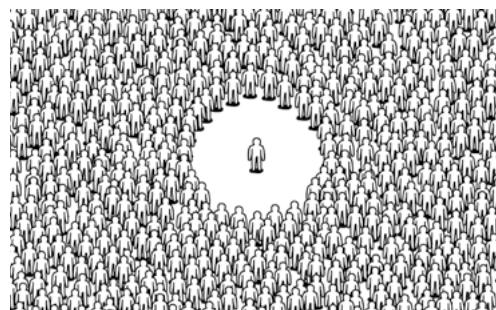
## Blagoslovljena dežela Một Khu Đất Tốt / Blessed Land

Vietnam Vietnam, igrani fiction, 2019, 18'

**REŽIJA DIRECTOR** Phạm Ngọc Lân **SCENARIJ SCREENPLAY** Phạm Ngọc Lân **FOTOGRAFIJA CINEMATOGRAPHY** Trang Công Minh **MONTAŽA EDITING** Phạm Thị Hảo **SCENOGRAFIJA SCENOGRAPHY** Kelly Hoàng **ZVOK SOUND** Arnaud Soulier **IGRAJO CAST** Minh Châu, Hoàng Hà, Thùy Anh **PRODUKCIJA PRODUCTION** Ngô Đài Trang, Nghiêm Quỳnh Trang **KONTAKT CONTACT** info@squareeyesfilm.com

**Ženska srednjih let se s sinom odpravi na grob svojega moža v nekdano ribiško vasico, ki je ni obiskala že več desetletij. Dolgo blodita po pokopališču iz peščin, ne da bi našla nagrobnik.**

*A middle-aged woman and her son visit her late husband's grave situated in a former fishing village she hasn't been to in decades. In the cemetery on the sandy dunes, they wander around for a long time without finding the headstone.*



## Mulci Kids

**Švica** Switzerland, **animirani animation**, 2019, 9'

**REŽIJA DIRECTOR** Michael Frei **SCENARIJ**

**SCREENPLAY** Michael Frei, Mario von Rickenbach

**ANIMACIJA ANIMATION** Michael Frei, Martine Ulmer, Anaïs Voiroll **ZVOK SOUND** Masumi Takino **GLASBA MUSIC** Olav Lervik, Riga Cathedral Boys Choir **PRODUKCIJA PRODUCTION** Playabless **KONTAKT CONTACT** info@squareeyesfilm.com

**Kratka animacija, ki raziskuje dinamiko skupine.  
Kaj nas definira, ko smo vsi enaki?**

An animated short exploring group dynamics.

How do we define ourselves when we are all equal?



## Naša vojna pesem Our Song to War

**Belgija, Kolumbija Belgium, Colombia, dokumentarni documentary, 2018, 14'**

**REŽIJA DIRECTOR** Juanita Onzaga **SCENARIJ SCREENPLAY** Juanita Onzaga **FOTOGRAFIJA CINEMATOGRAPHY** Juanita Onzaga **MONTAŽA EDITING** Juanita Onzaga **ZVOK SOUND** Jeremy Bocquet **GLAS VOICE** Leopolda Rojas, Eliseo Pino Chaverra **PRODUKCIJA PRODUCTION** RANA Films & De Chinezen (Juanita Onzaga, Jan Stevens, Sofie Despeer) **KONTAKT CONTACT** info@squareeyesfilm.com

**Človeka-krokodila, mistično reko, nekaj otrok, ki radi ribarijo, in končano vojno povezuje kolumbijska zemlja – Bojaya. Tu imajo vaščani čudne navade in praznujejo ritual smrti »Novenario«. To je lahko začetek zelo dolge zgodbe, v kateri se srečajo duhovi in ljudje, da bi ugotovili, kakšen je smisel življenja po koncu vojne.**

*Crocodile-men, a mystic river, some kids that like fishing, and a war that ends share the same Colombian land – Bojaya. In this place, villagers have strange beliefs and celebrate the "Novenario" death ritual. This might be the beginning of a very long story, where spirits and humans meet each other to learn what is there to life after the end of war.*



## Obcestna atrakcija Roadside Attraction

**ZDA USA, dokumentarni documentary, 2017, 10'**

**REŽIJA DIRECTOR** Patrick Bresnan, Ivete Lucas **FOTOGRAFIJA CINEMATOGRAPHY** Patrick Bresnan **MONTAŽA EDITING** Ivete Lucas **ZVOK SOUND** Eric Friend **PRODUKCIJA PRODUCTION** Maida Lynn, Patrick Bresnan, Ivete Lucas **KONTAKT CONTACT** info@squareeyesfilm.com

**Ko na mednarodnem letališču v Palm Beachu pristane zelo znano letalo, sicer povsem običajen odsek floridske avtoceste pritegne navdušeno množico vznemirjenih opazovalcev in ljudi, ki delajo sebke. V odvijajočem se spektaku radovedni Američani razkrijejo določene lastnosti, ki so morebiti lastne tudi zeloooo opaznemu potniku letala.**

*After a very famous airplane arrives at Palm Beach International Airport, an otherwise ordinary stretch of Florida highway attracts an avid cluster of excited onlookers and selfie-takers. In the ensuing spectacle, these curious Americans reveal the qualities they may share with the plane's huge-notable passenger.*



## Sončni pes Sun Dog

**Belgija, Rusija Belgium, Russia, igralni fiction, 2020, 20'**

**REŽIJA DIRECTOR** Dorian Jespers **SCENARIJ SCREENPLAY** Dorian Jespers **FOTOGRAFIJA CINEMATOGRAPHY** Arnaud Alberola, Dorian Jespers **MONTAŽA EDITING** Omar Guzman **SCENOGRAFIJA SCENOGRAPHY** Zara van den Berghe **ZVOK SOUND** Thomas Becka **GLASBA MUSIC** Felix Casaeer **IGRAJO CAST** Alexander Pronkin, Tatiana Smirnova, Andrey Sychyov **PRODUKCIJA PRODUCTION** KASK, Scum Pictures, ATAKA51 (Gust van den Berghe) **KONTAKT CONTACT** info@squareeyesfilm.com

**Fedor je mladi ključavníčar iz Murmanska, ledene mesta v ruski deli Arktike. Skozi betonske ulice tava od stranke do stranke, a se izgublja v lastni fantaziji, ki ga odtuje od mesta in njegovih prebivalcev. Sanjarjenje počasi razdre njegov stik z realnostjo in mu odpre svet v fantazmagorično vesolje. Nad Arktiko vstaja drugo sonce.**

*Fedor is a young locksmith in Murmansk, a frozen city in the obscurity of the Russian Arctic. Client after client, he roams through the alleys of concrete animated by a fantasy that isolates him from the city and its population. His dreams corrode his relation to reality and open the door to a phantasmagoric universe; a second sun is rising above the Russian Arctic.*

# Svetilnik slovenskega dokumentarizma

**Marko Cvejić**

Mineva dvajseto leto, odkar je Luksuz produkcija pričela z izvedbo delavnic dokumentarnega filma. Dokumentarnega z velikim D. Živimo v času velikanskih bivanjskih in nazorskih sprememb. Življenje se vse težje, če sploh, odvija po dostenjih, zdravih in produktivnih tircicah. Zdi se, da se moralne in etične meje povsem razkrajajo, vrednote pa so v klimi stopnjujočih se konfliktov, sovražnosti, razdvajanja, brezosebnosti in postmodernih tehnologij komaj še vredne svojega imena. Ključnega pomena ostaja zaznati in izkusiti človeka v njegovi prvobitnosti, in kadar ga opazujemo skozi filmski objektiv, se zna njegova pristna narava izrisati še veliko bolj jasno, poudarjeno in neposredno.

Luksuz produkcija neguje tradicionalni pristop pričevanja skozi jezik gibljivih slik. Prav ta tradicija nas povezuje s preteklostjo, v sedanosti s kritičnim uvidom postavlja na trdna tla ter nas vodi po zdravi poti v prihodnost. V širokem naboru filmov Luksuz produkcije lahko spoznate znane junake in antijunake, družbenokritične posameznike in ljudi, ki jih sistem zatira, marginalizirane posameznike ter številne, ki so splošnemu prebivalstvu nevidni. Ali pa v njih srečate majhne heroje, ki se na svoj način borijo za boljši svet. V opisanih filmih o svojih navdihajočih in tudi dramatičnih zgodbah z avtonomnim in iskrenim glasom spregovorijo tisti, ki za to pogosto še niso imeli priložnosti.

Filosofija Luksuz produkcije je enostavna: v kontekstu filmskih delavnic zbrati skupino zainteresiranih posameznikov, jih v odrejenem času spodbuditi k družbenokritičnemu opazovanju sveta in svojega neposrednega okolia, naučiti, kako s kamero zabeležiti trenutke ter jih nato s filmskim jezikom in tehnikami večše splesti v formo kratkega dokumentarnega filma, ga predstaviti občinstvu ter prikazano resničnost ohraniti tudi za prihodnje generacije.

Luksuz produkcija ni zgolj mesto zbiranja, izmenjave idej, kultivacije dobrega okusa ter razprav o težavah sodobne družbe. Ni zgolj prostor, poln tehnoloških zmogljivosti, montažnih enot, leč, kamer in stativov. Luksuz produkcija je svetilnik slovenskega dokumentarizma, ki kritičnim posameznikom v temični noči na razburkanem morju vsesplošnega neokusa osvetljuje pot ter jim omogoča, da v jeziku gibljivih slik najdejo svoje varno pristanišče in zavetišče.

# Beacon of Slovene Documentarism

*Twenty years have already passed since Luksuz Production started its workshops of documentary film - documentary with capital D. We live in times of great changes that affect our lifestyles and beliefs. Life continues, if at all, with difficulty in its decent, healthy, and productive tracks. Moral and ethical grounds seem to be breaking up, while values hardly live up to their name in the presence of escalating conflicts, hostilities, divisions, impersonality, and postmodern technologies. Therefore, it remains imperative to sense and experience the human essence; when we observe a person through a camera lens, his or her sincere nature is clearer, more enhanced, and indirect.*

*Luksuz Production nourishes the traditional approach of testimony through the language of moving pictures. This tradition connects us with the past, with its criticism sets us on firm ground in the present, and guides us sensibly and safely into the future. The broad spectre of Luksuz Production films brings you the known heroes and antiheroes, socially-critical individuals and people repressed by the system, marginalised individuals, and many of those invisible to the society. Or presents little heroes who fight for a better world in their own way. The films described voice the inspiring and also dramatic stories told with autonomy and honesty by those who have never had the opportunity to speak.*

*The Luksuz philosophy is simple: to gather through film workshops a group of enthusiasts and encourage them to critically observe the world and their surroundings in a time frame, teach them how to record moments on camera and then skilfully weave them into a short documentary film by use of film language and techniques, then present it to the audience and preserve the portrayed reality for future generations.*

*Luksuz Production is not only a place for gathering and exchanging ideas, a place for the cultivation of good taste and debates on the current social problems. It is also more than a place of many technological advantages, editing units, cameras, lenses, and camera stands. It is a beacon of Slovene documentarism that lights the way for critical individuals caught at sea of general distaste on a dark stormy night, enabling them to find in the language of moving pictures their own safe haven.*

**DOKKU 2020 making-of**

ROŽANA ŠVARA, TILEN TOMIČ,  
TOMAŽ PAVKOVIČ

**Slovenija** Slovenia, dokumentarni documentary,  
2020, 6'

**Dogajanje med delavnico dokumentarnega  
filma Luksuz produkcije DoKKu 2020 v Krškem  
in ozadje nastajanja kratkih filmov.**

*The DoKKu 2020 documentary film workshop  
and the making-of shorts.*

**Vaški klovni**

*Village Clowns*

LEA TERAŽ, NATASHA GRAVES,  
JAKOB VOGRINEC

**Slovenija** Slovenia, dokumentarni documentary,  
2020, 8'

**Kratek dokumentarni film o svetu dveh vaških  
klovnov ter vragolijah in grozotah, ki jih  
prinašata domačinom.**

*A short documentary about the world of two  
village clowns and the mischief and mayhem  
they bring to locals.*

**Jožica**

ELENA CHIECHIO, KAJA HORVAT,  
HANA SLAPAR, NEJA RAKUŠČEK

**Slovenija** Slovenia, dokumentarni documentary,  
2019, 6'

**Portret neodvisne gospe iz Krškega, ki živi  
polno življenje ne glede na vse.**

*A portrait of an independent lady from Krško  
living her life to the fullest despite everything.*

**Nadia v iranski šoli**

*Nadia at an Iranian School*  
NADIA AZHDARI, MAJA MALUS AZHDARI

**Slovenija** Slovenia, dokumentarni documentary,  
2020, 9'

**Nadia je pol Slovenka, pol Iranka. Za eno leto  
se z družino odpravi v Iran, kjer obiskuje prvi  
razred lokalne iranske šole. Dokumentarni  
portret sedemletnice prikaže, da je tudi  
Slovenka v tujini tujka in mora sprejeti  
druge navade, kot so pisanje z leve proti  
desni, nošenje uniforme in rute. Film približa  
vsakdanjik v Iranu.**

*Nadia is half-Slovenian, half-Iranian. For one  
year, she is going to Iran with her family. There  
she joins the first year students at the local  
Iranian school. This documentary portrait of  
the 7-year-old girl shows us that a Slovene can  
also be a foreigner in a foreign country and  
needs to accept another culture and the way of  
life: left-to-right writing, school uniforms, and  
headscarves. The short film brings the Iranian  
everyday-life closer.*

**Rami**

*Youth Builds*

LÚA LÓPEZ RIBES, AMELI BURY,  
AICHA BOUGHAZI, SASHA IHNATOVICH

**Slovenija** Slovenia, dokumentarni documentary,  
2020, 15'

**Nogometašica, trenerka, manekenka, poslovna  
ženska in mati – vse to je Rami. Rami pa ima  
tudi cilj: dati priložnost dekletom v Sloveniji, da  
igrajo nogomet.**

*A football player, a coach, a model, a  
businesswoman, and a mother – it all adds up  
to Rami. And she has a goal: to give all girls in  
Slovenia the opportunity to play football.*

# Konec je blizu: Kontemplirajmo

Matevž Jerman

Jelena Radić

Posadka astronautov z misije Apollo 8, ki je leta 1968 prvič pogledala na Zemljo iz vesolja, je svojo izkušnjo kasneje opisovala kot nekaj, kar jih je temeljno zaznamovalo ter jim za zmeraj spremenilo pogled na svet. Prizor modrega planeta, ki lebdi v črni praznini, je bojda sam po sebi izredno ganljiv, saj naj bi človek zaradi oddaljenosti pridobil posebej jasen uvid v širšo sliko stvari in razumevanje tega, kako zelo celovito in predvsem kako krhko je vse tam spodaj. Ravno ta oddaljena perspektiva oziroma t. i. »učinek uvida« pa nenadoma razkrinka vso nedoumljivo razsežnost absurdna in grozljive banalnosti naše vsakodnevne geopolitične realnosti.

In ravno širšo sliko stvari, pogled od daleč, prinaša kratki eksperimentalni film *Leto dni v geostacionarni orbiti*, ki gledalcu s perspektive geostacionarnega satelita nad ionosfero ponuja leto dni dolg timelapse pogled na Zemljo. Element trajanja in uporaba tehnike pohitritve – navkljub dandanes že precej vsakdanjam prizorom – gledalca vsrkata v posebno, skoraj meditativen izkušnjo in tako uvodoma zakoličimo temeljno širšo sliko, široki plan, ki se nato skozi program vse bolj razkraja: tako po elementih, perspektivah in planih, kot po uporabi filmskih sredstev in slednjič po vsebinskih motivikah.

In če je skozi prvi film še čutiti celovitost in oddaljeno jasnino, se ta porazgubi, takoj ko pogledamo bliže. Zdi se, da so vsi štirje elementi na Zemlji samo še v službi uničenja: če ne divjajo požari (*Kalifornija v plamenih*), nam grozi svetovni potop (*Dan pred koncem*), veter se v postapokaliptičnem svetu igrično igra s smetmi, edinimi pričami propadle civilizacije (*Plastična vrečka*), iz zemlje pa rastejo drevesa, ki se razkrajajo skozi zvok in sliko (*Trees of Syntax, Leaves of Axis*). To, da se peti element izkaže za najbolj prostaškega in uničevalnega od vseh, ne preseneča več nikogar (*Wunderschein*).

Ne preseneča pa tudi, da ravno eksperimentalni film zaradi svoje nepreračunljivosti, neposrednosti in mestoma iskrive iracionalnosti ponuja tudi najbolj pronicljive izbruhe in najbolj radikalne uvide v realnost. Šest kontemplativnih kratkih filmov, šest učinkov uvida in šest sodobnih eksperimentalnih klasik za širšo sliko in konec sveta.

# The End Is Near: Let's Contemplate

*The astronauts of the Apollo 8 mission, who in 1968 first observed the Earth from space, described their experience as something that fundamentally marked their lives and forever changed their view of the world. The scene of the blue planet floating in the black empty space is said to be extremely moving because the remoteness gives us particularly clear insight into the bigger picture of things and into how very wholesome and mostly fragile everything down there is. However, it is precisely this remote perspective or the so-called "effect of insight" that suddenly exposes all the unfathomable extent of absurdity and the horrible banality of our everyday geopolitical reality.*

*This bigger picture of things, the view from afar, is brought to us by the experimental film *A Year Along the Geostationary Orbit*, which gives the audience a year-long time-lapse view of Earth from the perspective of a geostationary satellite. The element of duration and the use of the fast-forward technique – although on scenes that are now quite ordinary – can move the audience to a special, almost meditative experience, so we immediately establish the bigger picture, the greater plan, which disperses as we glide through the programme. It dissolves by elements, perspectives, and plans, as by the use of cinematic techniques and motifs.*

*If the first films still convey wholeness and the remote clarity, these disappear as soon as we take a closer look. It seems as if the role of the four Classical elements was solely destruction. If it is not fires (*California on Fire*), then it is a global flood (*The Day Before the End*) or the wind in a post-apocalyptic world that light-heartedly plays with garbage, the only witness of the fallen civilisation (*Plastic Bag*), or the trees growing from the ground that disintegrate through sight and sound (*Trees of Syntax, Leaves of Axis*). The fact that the fifth element proves to be the most vulgar and destructive is no longer surprising (*Wunderschein*).*

*It is similarly not surprising that the experimental film with its lack of self-interest, its indirectness, and sometimes-witty irrationality offers the most insightful outbursts and most radical insights into reality. Six contemplative shorts, six sides of insight, and six contemporary experimental classics for a bigger picture and the end of the world.*



## Dan pred koncem Ang araw bago ang wakas / The Day Before the End

Filipini Philippines, eksperimentalni experimental, 2016, 17'

**REŽIJA DIRECTOR** Lav Diaz **SCENARIJ SCREENPLAY** Lav Diaz  
**FOTOGRAFIJA CINEMATOGRAPHY** Lav Diaz **MONTAŽA EDITING** Lav Diaz **IGRAJO CAST** Hazel Orenco, Noel Miraless, Noel Sto. Domingo **PRODUKCIJA PRODUCTION** Lav Diaz **KONTAKT CONTACT** info@grasshopperfilm.com

**Leto 2050:** Filipini se pripravlajo na najhujše neurje v svoji zgodovini. Ob prvem rohnenju vetra in naraščanju voda umirajo poeti.

In the year 2050, the Philippines brace for the coming of the fiercest storm ever to hit the country. And as the wind and waters start to rage, poets are being murdered.



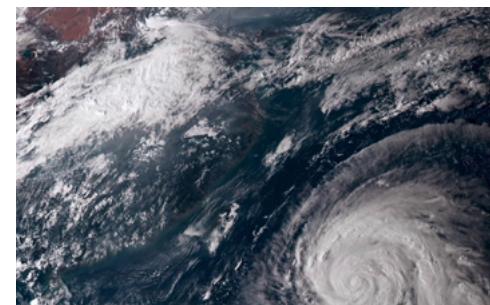
## Kalifornija v plamenih California on Fire

ZDA USA, dokumentarni, eksperimentalni documentary, experimental, 2018, 25'

**REŽIJA DIRECTOR** Jeff Frost **SCENARIJ SCREENPLAY** Jeff Frost  
**FOTOGRAFIJA CINEMATOGRAPHY** Jeff Frost **MONTAŽA EDITING** Jeff Frost **SCENOGRAFIJA SCENOGRAPHY** Jeff Frost **ZVOK SOUND** Jeff Frost **GLASBA MUSIC** Jeff Frost **KONTAKT CONTACT** jeff@jeff-frost.com

Film skozi čas, zvok in učinke klimatskih sprememb raziskuje izgubo. Vsako od petih poglavij temelji na stopnji žalovanja: zanikanje, jeza, pogajanje, žalost, sprejemanje.

The film utilizes time, sound, and the effects of climate change as a backdrop to examine loss. Each of the film's five chapters is based on the stages of grief: denial, anger, bargaining, sadness, and acceptance.



## Leto dni v geostacionarni orbiti A Year Along the Geostationary Orbit

Nemčija Germany, eksperimentalni, dokumentarni experimental, documentary, 2018, 16'

**REŽIJA DIRECTOR** Felix Dierich **KONCEPT CONCEPT** Felix Dierich **FOTOGRAFIJA CINEMATOGRAPHY** Felix Dierich **MONTAŽA EDITING** Felix Dierich **ZVOK SOUND** Felix Dierich **GLASBA MUSIC** Felix Dierich **PRODUKCIJA PRODUCTION** Felix Dierich **KONTAKT CONTACT** dierich@email.de

Himawari 8, najnaprednejši japonski meteorološki satelit, potuje 35.786 km nad Zemljo z več kot 11.000 km/h. Dan in noč opazuje vzhodno poloblo, pri tem pa mu ko oddaljeni opazovalci Zemlje sledimo skozi celo leto. Od enega do drugega solsticija, od pola do pola, skozi nevihte opazujemo Zemljino lepoto in krhkost, vremenska čudesna, sile in katastrofe.

Himawari 8, Japan's most advanced meteorological satellite, travels 35,786 km above Earth, at more than 11000 km/h. It observes the Eastern Hemisphere day and night. For one year we look through the eyes of the distant observer. From solstice to solstice, from pole to pole, from storm to storm, we watch Earth's beauty and fragility, weather's wonders, forces, and disasters.



## Plastična vrečka Plastic Bag

ZDA USA, eksperimentalni experimental, 2009, 18'

**REŽIJA DIRECTOR** Ramin Bahrani **SCENARIJ SCREENPLAY** Ramin Bahrani, Jenni Jenkins **FOTOGRAFIJA** Michael Simmonds **MONTAŽA EDITING** Ramin Bahrani **SCENOGRAFIJA SCENOGRAPHY** Chad Keith **ZVOK SOUND** Abigail Savage **GLASBA MUSIC** Kjartan Sveinsson **GLAS VOICE** Werner Herzog **PRODUKCIJA PRODUCTION** Noruz Films, Gigantic Pictures **KONTAKT CONTACT** pamela@giganticpictures.com

Zavrnjena plastična vrečka se spoprijema s svojo nesmrtnostjo in tava po izpraznjeni Ameriki in iskanju svojega stvarnika.

Struggling with its immortality, a discarded plastic bag ventures through the barren remains of America as it searches for its maker.



## Trees of Syntax, Leaves of Axis

Kanada Canada, eksperimentalni eksperimental,  
2009, 10'

**REŽIJA DIRECTOR** Daichi Saïto **SCENARIJ SCREENPLAY** Daichi  
Saïto **FOTOGRAFIJA CINEMATOGRAPHY** Daichi Saito **MONTAŽA**  
**EDITING** Daichi Saïto **GLASBA MUSIC** Malcolm Goldstein  
**PRODUKCIJA PRODUCTION** Double Negative Collective  
(Daichi Saito)

Bogato obarvan in v celoti ročno posnet film  
je akustična in vizualna pesem. Opremljen s  
kontrapunktično violino Mal coma Goldsteina išče  
perceptivni vpogled in razodetje skozi skladenjsko  
strukturo, ki temelji na vzorcih, variacijah in  
ponovitvah.

Richly colored and entirely hand-processed, *Trees of Syntax, Leaves of Axis*, with contrapuntal violin by Malcolm Goldstein, is a poem of vision and sound that seeks perceptual insights and revelation through a syntactical structure based on patterns, variations and repetition.

FILM BO V SODELOVANJU S SLOVENSKO KINOTEKO  
PREDVAJAN S 35 mm FILMSKE KOPIJE.

IN ASSOCIATION WITH THE SLOVENE CINEMATHEQUE  
THE FILM IS GOING TO BE SCREENED OFF A 35MM COPY.



## Wunderschein

Belgija, Kolumbija Belgium, Colombia, dokumentarni  
documentary, 2018, 14'

**REŽIJA DIRECTOR** Guillaume Cailleau **SCENARIJ SCREENPLAY**  
Guillaume Cailleau, Matteo Conti **PRODUKCIJA PRODUCTION**  
CaSk Films **KONTAKT CONTACT** lightcone@lightcone.org

Tiskarna evrskih bankovcev. Kamera nepretrgoma  
spremila tiskanje bankovcev, da proces postane že  
umetelen. Konture in motivi se razblinijo v abstraktne  
oblike in spojijo v ornamente. Kapitalizem je  
kalejdoskop, denar optična iluzija. Psihadelija izdelave  
denarja.

A production facility for euro banknotes. The camera is  
drawn into the printing and coating process of the notes  
until it becomes an artifical act. Contours and motifs  
dissolve into abstract forms and blend into ornamental  
patterns. Capitalism as a kaleidoscope, money as an  
optical illusion. Psychedelic money making.

# Konec je tukaj!

**Ester Ivakič**

**Anne Tassel**

Ekipa Internetne arheologije vam vsako leto z veseljem pričara dobre trenutke iz kotičkov interneta, ki jih pridno zbiramo – malo za lastno veselje, malo pa tudi z vami, dragi obiskovalci, v mislih. Letos je bilo leto katastrofalno. In tega se zavedamo. Konec je prav zares blizu. V konceptu selekcije tega programa pa nam je vsako leto pomembno izpostaviti prav ta pristop do internetnih spiral: zabavno je, dokler več ni, dokler spet je. Situacije so grozne in tu smo, da vas popeljemo v te refleksije, zato le pogumno, lucidno in kulturno.

## The End Is Here!

*Every year the Internet Archaeology team shows you some good bits that we gladly collect from the corners of the internet partly for fun and partly for you, dear guests. This year was a catastrophe and we know it. The end really is near. What we always like to include in the concept of this programme selection, is the approach to these internet spirals: it's fun, until it isn't, until it is. The situation is bad and we are here to take you through these reflections with courage, lucidity, and in a civil manner.*

- 1      \_\_\_\_ intro \_\_\_\_
- 2      Umivaj si roke - pesem za otroke
- 3      \_\_\_\_ intro \_\_\_\_
- 4      Niko Zorjan - DRAGA KORONA
- 5      Kdor ni za SDS, naj ga poščije pes koline.
- 6      opica - živi talent za petje
- 7      jajčnica - frgelovo2
- 8      4 jezdci apokalipse
- 9      maribor himna
- 10     UMRLA BO SVOBODA - BEGUNCI IN MIGRANTI
- 11     PODPORA JANEZU JANŠI (v času epidemije)
- 12     Pesem SDS
- 13     Oboroževanje po slovensko
- 14     Prebudi se, Slovenija
- 15     1993 ad od Melania Trump being First Female president
- 16     JANEZ PLEŠE
- 17     TONIN PLEŠE
- 18     slovenia special: Melania Trump & Laibach
- 19     Štajerska varda - Kramola Štajerske varde
- 20     Zvone Šeruga #MojaSlovenija
- 21     Begunec - če bom ostal v sloveniji se bom ubil
- 22     Včeraj sem tudi tekel okoli vaše palače
- 23     jaz od svoje plače nemorem preživeti
- 24     Včeraj sem tudi tekel okoli vaše palače
- 25     Janez Janša - bistveno je
- 26     Jelašane (27.4.2019)
- 27     Atomik Harmonik - Skupaj za slovenijo
- 28     \_\_\_\_ outro \_\_\_\_
- 29     Zemlja kliče - SOS Miha Kralj Državna proslava 2019
- 30     \_\_\_\_ outro \_\_\_\_

**Seznam**

*List*

JA NIČ PA SMO SPET TU PRIJATELJI FEKKOMANI HE HE :) pomoje se strinjave da je vsako leto to vrtinčenje po internetu tako vredno svoje prokrastinacije, da nama je finalni izbor teh zakladov in ogromno veselje skurirat za ljudi

#### LEGENDA: ZELENO ZA, VIJOLIČNA MOGOČE, A - Anne, E - Ester

An: jz bi eno tako selekcijo aveš da gre iz APOLITIČNO oziroma ignorance prek tega treša v ta političen treš Ester: en koncept tud da če ne bo denar za kulturo šel: KAM BO ŠEL??? V DOMOLJUBNI TREŠ. VSE OD MARIBORA DO AMERICE: PO POTEH MELANJE An: btw ladislav troha me ful spominjna na nekoga k ga poznamo

#### UMIVAJ SI ROKE PESME ZA OTROKE

To ni normalno, zaka odbija te kovidke? A: moja dva malá nečaka sovražita to reklamo. E: a je to anime stil? A: to ti poješ? E: Diversityyyyy ŠE ŽIVALI ŠE LISICE SI UMIVAJO ROME. A: dovolj tega, pliz SKLEP: JA... tu smo.

#### NIKA ZORJAN-DRAGA KORONA (Bella Ciao I La Casa de Papel Parody Cover)

No pa gremo zdej. E: Lej ko sta dve. A: Zakaj je nesla smeti? The end is near. A: "Nišče nešče te nazaj!" A: tije dobra nika zorjan? E: ne. A: kdo že ma taka očala k ga poznamo? Juca? E: Naroči se na JOONGLA. Sklep: To bova pokazale prjatlom vesolcem, ko bojo vprašal kaj je blo 2020

Koline.

A: nekaj za razmislit. E: men je tak hud tale, da ma moj zlati gumb. A: ja nč pokoristila si zlati gumb. Usaka ma enga. A: zanimivo tudi v kontekstu alkoholizem slovenija E: pol bi lahk tud kak komik vrlič pršu. Če pa nisma to začele delat itak sam zato da boma lah enkrat komika vrliča na projektorju folku kazale pa tud ne vem

#### Kdor ni za sds naj ga poščije pes

A: js bi pa tu dala zlati gumb sam ga itak nam rabla pokoristit, ke pačr... E: Uuuuuu, to je TA kanal. A: kot vemo je janša fen tudi poezije, ne. Kot dobro vemo. Zato ni nič čudno, da je izrazu najvdušenje nad dobro staro rimo. Kot je treba. Previously unsaid sentence: upam da me poščije pes

#### OPICA ŽIVI TALENT ZA PETJE

A: kIR SI TI ? E: js sm "opica živi talent za petje", seveda. A: ojebemti, že hajla E: Lej kak ga žlampajo koda je sodni dan. A: misliš da so u vardi? E: pa boli njih kurac za vardo pomoje. A: kolik misliš da je ura na tem posnetku E: dve popoldne A: štir zjutri Sklep: ja, folk ga na polno hajla, ampak poje, tako da je treba pokazat, to je realnost.

#### OK JAJČNICA FRGELOVO 2 pA SMO SPET TU.

A: PA POGLEJMO SI TA DOBER KRATKI FILM . vredn svojih kadrov, nastopajočih ,glasbe in prikrite romance. E: Kratkih kraken. E: vovk je na trobenti. A je to sploh trobenta al ka je tuba? A: js sm ta u sivem. E: kak je vovk vesel. E: js sm pa tt na harmoniki na črn pofarban. A: evo naši prijatelji. A: cerovc pa jerman sta pršla glih skoz vrata. Kdo je ta zlomljeno roko? E: to je tak robert men, ko mal hajpa sam že čist prklan, pa nima dost nikol

HERE WE ARE FRIENDS FEKKOMANS HE HE :) i think we both agree that this annual internet spirals make every procrastination worth it, curating the final selection of there treasures for the viewers is pure joy.

LEGEND: GREEN YES, PURPLE MAYBE, A - Anne, E - Ester

#### WASH YOUR HANDS - SONG FOR KIDS

this is not normal, why the rejection of covid? A: my two little nephews hate this commercial. E: is this anime? A: is this you singing? E: Diversityyyyy EVEN THE ANIMALS EVEN THE FOX IS WASHING ITS HANDS. A: enough of this, pls

CONCLUSION: YES... here we are

#### NIKA ZORJAN - DEAR CORONA (Bella Ciao)

so let's go into this now. E: look, there is of them. A: why did she take out the trash? 'nišče nešče te nazaj!' do you like Nika Zorjan? E: no. A: who has these sunglasses that we know? Juca? E: subscribe to JOONGLA.

conclusion: we will show this to alien friends when they ask how was 2020

#### Slaughter

A: something to think about. E: i love him so much, he has my golden button. A: well you used your golden button. Each of us has one. A: it's also interesting in the context "alcoholism slovenia" E: comedian Vrlič could also come. If this is not the reason why we started doing this, to bring comedian Vrlič on the screen for the people, then i don't know.

#### Whoever is not pro-SDS a dog should piss on them

A: I would use my golden button here but I don't think i really need to, because ..

E: Uuuuu, this is THE channel.

A: as we know, janša is a fan of poetry, right. We know it well. So it's not strange, that he expressed excitement over a good old rhyme. As he should. Previously unsaid sentence: I hope a dog will piss on me.

#### MONKEY - LIVING TALENT FOR SINGING

A: which one you you? E: I'm "monkey, living talent for singing" of course. A: fuck, he's healing already. E: look, they're drinking like it's judgement day. A: do you think they're in the štajerka paramilitary? E: I don't think they don't give two shits about the paramilitary. A: what time do you think it is in the video? E: two in the afternoon A: four in the morning conclusion: yes, people are full on healing, but also singing, we have to show it like it is, this is reality.

#### JAJČNICA - FRGELOVO 2

A: LET'S WATCH THIS AMAZING SHORT FILM. worth its shots, performances, music and hidden romance. E: Kraken Shorts. E: Vovk on the trumpet. Is this even a trumpet or a tube? A: im the guy in grey. E: vovk is so happy. E: i'm the guy on the accordion, dyed black A: our friends. A: Cerovc and Jerman just walked out the door. Who is this guy with a broken hand? E: to me, he's a robert, a bit of hyping and completely wasted, but it's never enough A: janša is controlling the tempo of the playlist. and the plot. E: matevž and cerovšek are dancing so nicely. cerovšek shouted haha. ike he would in rl a: who is standing there? e: teja. a: great. take a photo. E: this is the same people that are sieg-heiling. they're having a blast.

conclusion: PLS WE NEED A NOMINATION FOR... WHAT AWARDS DOES FEKK HAVE? this should be european short. yes.

A: janša mal narekuje tempo playliste. In plot.  
 E: kak lepo plešeta matevž pa cerovšek. Cerovšek je zavrisku haha. Kokr tud u rl bi  
 A: kdo pa to stoji?  
 E: teja.

A: superca. Slikej.  
 E: to je isti folk ko dela zig hajl. Kak se majo fajno.

SKLEP: PROSIM ČE PADE KAKA NOMINACIJA ZA...  
 KAKE NAGRADE PODELJUJE FEKK? European short naj pade to. Jes.

#### MARIBOR HIMNA

A: zej pa končno poglejva v preteklost najinega priateljstva.  
 E: spomnij se kako sva prepevali te verze v času gorice  
 A: js mislim da so usa (tota) leta vodila k temu, da lahko tole predvajamo nekje, nekomu...  
 E: nam V ničli  
 A:a bi plesala hiphop na ta komad?

E: heh. (grenko)  
 E:peter janušššš ker car  
 A: en moj sodelavc iz kazinoja je šiškotu posodu letalo  
 A: misliš da mi od zadi jih gledamo?  
 A: fak, kaka je to ljubezen do mesta.

Sklep: za tiste, ki ne veste, npr naše tuje goste.  
 Frontman tega benda je ustavnitelj domoljubne paravojaške skupine "štajerska varda". Andrej šiško. Nori človek.

#### UMRLA BO SVOBODA

A: PA SE MALO UMIRIMO.  
 E. podnapisi nujni tu.  
 A: smo nedolžni siromaki v evropi vsi bedaki.  
 E: ja, super.

#### PODPORA JANEZU JANŠI (V ČASU EPIDEMIJE)

E: U KURBA  
 A: AMPAK PO EPIDEMIJI PA NE!  
 E: to je tud en tak core  
 A: lejga kak pride, prosim glej. Ampak ti domoljubni ljudje radi se furajo po cestah, ne  
 A: mislim loh bi se mal lepš obleku za ta protokol

#### OBOROŽEVANJE PO SLOVENSKO

E: ŽIVIMO V SPIRALI.

#### PREBUDI SE SLOVENIJA

A: TRIKRAT JE REKU naj se prebudimo. Tale gospa pa ma bolero.  
 E: pa desigual kiklo. Aniso mele use učitlce za umetnost u srednji šoli desigual obleke.  
 A:janša kreativen iz zapora.  
 E:urška: jackie kennedy

#### First lady DANCE

E: a ga bo folku čist zamoril  
 A: ja, ja. To je najna služba  
 E: zamisl si da morš s trumpom plesat takle blizu.  
 Nobene kemije ni tu.  
 A: kaj si mislmo o melanii trump. Pač tko zares?.  
 E: hmm.. js jo bi varovala, zaščitila.  
 A: js jo tud hočem mal , sam kaj pa take glupe odločitve sprejema. Evooo prjalčki pridejo, pence.  
 A: WHITE EVIL.

#### Janez janša zapleše foxtrot

E: cjeeeee edin ČLOVK KO GA TEŽI GLEDAM KO JANŠO JE PA TTLE AVDIĆ KURBA  
 A: WUUUUUU .ta radio ena pa ... brez sramu. Kr rekli so janši naj zapleše foxtrot.  
 E: EJ prectavli si kreativni sestanek KA ČE BI MI TA MESEC MEL EMMMM HMMM POLITIKE KO PLEŠEJO... HM,,, NPR FOXTROT!???? ;PP xDxP

#### Tonin pleše foxtrot

E: slabš pleše ko janša

#### ČE BOM OSTAL V SLOVENIJI SE BOM UBIL

E: povedu tak ko je!  
 A: en večji CAN RELATE moment, mislim da tudi za vse naše gledalce ko bojo gledali celo najino selekcijo do te točke UH r i p

#### TIFFANY TRUMP - Like a bird

E: JA, HM .  
 AN: ja tiffany trump like a bird je men nek nov layer glasbe pokazala, en tak najlažje jo sprejmem hkrati racionalno vem da je absolutno sinister use to Plus še ta VIDEO MONTAŽA me opere ::))))))

#### MARIBOR ANTHEM

a: let's finally look into the history of our friendship ♥  
 e: i remember us singing there lines in Gorizia times.  
 a: i think that all of these (total) years lead to this, so we could screen this somewhere, to someone ..

E: destroyed Our  
 a: would you dance hiphop to this song?  
 e: heh (bitter)

E: peter janušššš what a man  
 A: my co-worker from the casino borrowed his plane to Šiško  
 A: do you think we are watching them from behind?  
 A: fuck, this is some love towards a city.

conclusion: for those who don't know, forexample our foreign guests. Frontman of this band is the founder of a patriotic paramilitary group "štajerska varda". Andrej šiško crazy human.

#### FREEDOM WILL DIE

A: LET'S CHILL FOR A SEC.  
 E: subtitles urgently  
 A: we are innocent poor men, fools in europe  
 E: yes, great.

#### SUPPORTING JANEZ JANŠA (in time of epidemic)

E: FUCKING SHIT  
 a: BUT NOT AFTER EPIDEMICS  
 e: this is also a core  
 A: look how h comes, please look. but these patriotic people love to ride on the roads, no?  
 a: i think he could dress himself better for this flag protocol

#### SLOVENE ARMAMENT

e: WE LIVE IN A SPIRAL

#### AWAKEN SLOVENIA

A: HE SAID IT THREE TIMES we should awaken. this lady had a bolero.  
 E: and a desigual skirt. didn't every art teacher wore desigual clothes?  
 A: janša being creative form behind bars.  
 E: urška: jackie kennedy

#### FIRST LADY DANCE

E: will this will kill the mood?

a: yes, yes. this is our job  
 e: imagine dancing with trump, this proximity. there is no chemistry here.  
 a: what do we think of melania trump. like really?  
 e: hmm.. i would protect her  
 a: i also want to a little bit, but she made stupid decisions. there theyyyy areee friends, pence.  
 a: WHITE EVIL

#### janez janša foxtrot

e: cuuyeee THE ONLY PERSON HARDER TO WATCH IS THIS AVĐIC BITCH  
 a: WUUUUUUU. this radio ena is .. without shame. they just asked janša to dance some foxtrot.  
 e: imagine this creative meeting WHAT IF WE BRING THIS MONTH UMMMM HMMM POLITICIANS THAT DANCE ... HMM .. FOR EXAMPLE FOXTROT .pp XDXP

#### Tonin foxtrot

E: worse dancer that janša  
 IF I STAY IN SLOVENIA I WILL KILL MYSELF  
 E: tell it like it is!  
 A: one of the biggest CAN RELATE moments, i think also for all our guests when the watch the selections up to this point UH r i p

#### TIFFANY TRUMP - Like a bird

E: YES, HM .  
 AN: yes, tiffany trump showed me new layer of music, some kind of easy to accept at the same time i rationally know that all of this is absolutely sinister. plus the EDITING OF THIS kills me ::))))))

# Mašine dvigamo v nebo

Nika Jurman

Medtem ko so na Zemlji zadeve lahko družinsko-dramatične, zgodovinsko-epske in romantično-komične, so v vesolju le znanstvenofantastične. Nenehno nas obdaja, a se ga večino časa ne zavedamo, v njegovem obliju ni ničesar tradicionalnega. Ko se na filmskem platnu prikaže še eno črno platno in začnejo iz njegove globine bežati svetleče pike, vstopamo v svet alternativnega.

Čeprav v filmski umetnosti človeška invazija v vesolje pogosto upravičuje kolonialno, vesolje človeka vseeno ne neha navdihovati. Zakaj bi ga? Med zvezdami je dovolj prostora in časa, ki nudita prostранo pokrajino možnosti za raznovrstno pripovedovanje zgodb. Kljub neznanskim razsežnostim pa filmska podoba vsemirja od osemdesetih let prejšnjega stoletja ostaja minimalno spremenjena in prilagojena tradicionalnemu moškemu pogledu. *Blood Machines* (2019), srednjemetažni znanstvenofantastični spektakel, ki sta ga pod imenom Seth Ickerman režirala Raphaël Hernandez in Savitri Joly-Gonfard, je hommage ravno temu konsenzualnemu vsemirskemu imaginariju.

Ko se vesoljska ladja samozave, iz kovinskih okov izstopi v obliki golega ženskega telesa. Nadzorovalni in sadistični medzvezdni popotnik pa se osupel nad čudežnim dogodkom poda na lov za novo kozmično entiteto, ki jo branijo druge ženske. Potencialno problematična dihotomija med žensko empatičnostjo in moško ljubezljivo do orožja in zasledovanja gledalca na petkov večer ne zanima. Kot ga ne zanima nič vsebinskega, saj *Blood Machines* pomenijo vizualni presežek trenutnih žanrskih standardov. Posebni učinki so tako bleščeči, da gledalec zlahka pozabi na pripoved, ki se skriva med retrofuturističnimi podobami Hajima Sorayame. Četudi v vesolju ni zraka, in tako ne kanala po katerem bi potoval zvok, tokratna medzvezdno avanturo spremljajo francoska elektronska glasba in erotizirana ženska telesa z Justice križi na genitalijah.

Vesolje na svoje prizorišče ne vabi le elektronske glasbe, ampak tudi umetno inteligenco, saj imata združena zgledne možnosti junaku dodobra zagreniti življenje. Kot v distopiji pomeni vesolje konec planeta Zemlje, tako predstavlja umetna inteligenca konec človeške zavesti. Skupaj sta čudovito strašna in tolažilna obenem, saj poleg konca vseh dobrih stvari pomenita tudi konec vseh slabih.

# Machines We Are Sending to the Skies

*While on Earth things can revolve around family drama, epic history, romantic comedy, Space is left only with science fiction. Although constantly in its embrace, we are unaware of Space and find nothing traditional in its presence. When the screening shows yet another black screen with sparkling dots dashing from its depth, we enter the world of the alternative.*

*Although a human invasion into Space in film industry usually justifies colonialism, Space continues to inspire people. Why shouldn't it? There is enough space and time among the stars to offer a vast landscape for diverse storytelling. Despite this colossal vastness, the film image of Space remains minimally altered since the 1980s and adjusted to the traditional male perspective. Blood Machines, a spectacular sci-fi medium-length film, directed by Raphaël Hernandez and Savitri Joly-Gonfard under the name Seth Ickerman, pays homage to precisely such consensual imagery of Space.*

*When the spaceship becomes self-aware, it rises out of the mechanical bonds in the form of a naked female body. Amazed by this wonder, the controlling and sadistic intergalactic traveller embarks on a hunt for the cosmic entity, which is protected by other women. To the Friday night viewer, the potentially problematic dichotomy between female empathy and male love of arms and hunting is of no concern. He or she similarly disregards the content since Blood Machines visually surpasses the current standards of the genre. The special effects are so dazzling that a viewer easily forgets the story hiding among the retrofuturistic images of Hajime Sorayama. Even if in Space there is no air and therefore no channel for sound, this intergalactic adventure is accompanied by French electronic music and eroticized female bodies with Justice cross on their genitals.*

*Space invites not only electronic music but also artificial intelligence as together they have fair chances of ruining the protagonist's life. As in dystopia, Space is the end of Earth, so artificial intelligence is the end of human consciousness. Combined, they are marvellously horrifying and comforting at the same time since they end not only all that is good but also all that is bad.*



## Carpenter Brut – TURBO KILLER

Francija France, **videospot** music video, 2016, 4'

**REŽIJA DIRECTOR** Seth Ickerman **SCENARIJ SCREENPLAY** Seth Ickerman **FOTOGRAFIJA CINEMATOGRAPHY** Philip Lozano **GLASBA MUSIC** Carpenter Brut **MASKA MAKEUP** Florence Rodriguez **IGRAJO CAST** Joëlle Berckmans, Noémie Stevens, Guillaume Faure **PRODUKCIJA PRODUCTION** Carpenter Brut & No Quarter Prods **KONTAKT CONTACT** alexis@rumblefish.fr, cdornier@logicalpictures.com

**Vain je izgubil ljubljeno osebo, zato poskusi njeno dušo ujeti v diamant kristamonium, pri čemer pa ne ve, da diamant ne predstavlja vrat v onostranstvo, temveč v oddaljeno galaksijo. Ob uporabi na Zemljo ponesreči transportira nezemeljsko princeso. Njeni mati, kraljica celotne galaksije, zato za njo pošlje neprizanesljivega plačanca z imenom Burning Void, da jo pripelje nazaj.**

*After losing a dear person, Vain tries to capture her soul in a cristamonium diamond. What he doesn't know is that the diamond is not a portal to the other side but to a far Galaxy. When he uses it, he accidentally transports an alien princess to Earth. However, her mother, queen of the entire galaxy, sends a brutal mercenary known as Burning Void to retrieve the princess.*



## Blood Machines

Francija, ZDA France, USA **igrani fiction**, 2019, 50'

**REŽIJA DIRECTOR** Seth Ickerman **SCENARIJ SCREENPLAY** Seth Ickerman, Paul La Farge **FOTOGRAFIJA** Philip Lozano **CINEMATOGRAPHY** Philip Lozano **MONTAŽA EDITING** Seth Ickerman **SCENOGRAFIJA SCENOGRAPHY** Julien Richard **KOSTUMOGRAFIJA COSTUMES** Matthieu Calvel **ZVOK SOUND** Marius Leftarache **GLASBA MUSIC** Carpenter Brut **MASKA MAKEUP** Amelie Salomon, Florence Rodriguez **IGRAJO CAST** Anders Heinrichsen, Elisa Lasowski, Joelle Berckmans **PRODUKCIJA PRODUCTION** Logical Pictures, Rumble Fish **KONTAKT CONTACT** alexis@rumblefish.fr, cdornier@logicalpictures.com

**Galaktična lovca sledita vesoljskemu plovilu, ki se želi osvoboditi. Ko ga ujameta, sta priča mističnemu dogodku – iz stroja se dvigne duh mlade ženske, kot bi plovilo imelo dušo. Da bi razumela naravo tega bitja, začneta lovca žensko loviti po vesolju. Blood Machines je nadaljevanje glasbenega videa Turbo Killer.**

*Two space hunters are tracking down a machine trying to free itself. After taking it down, they witness a mystical phenomenon: the ghost of a young woman pulls itself out of the machine as if the spaceship had a soul. Trying to understand the nature of this entity, they start chasing the woman through space... Blood Machines is the sequel of the music video Turbo Killer.*

# **Strokovni program**

*Industry programme*

ProfeKK

# Tretji PROFeKK – ker v tretje gre rado

**Tanja Hladnik**

Celo v vsestransko katastrofičnem letu 2020 na slovenski filmski živelj občasno posije kak žarek upanja. Tako se nam obetajo kar širje dnevi metaforičnega opoldanskega sonca v obliki tretje izvedbe strokovnega programa za kratkofilmske profesionalce PROFeKK, ki je bil dolgo časa pod vprašajem. Še dobro, da gre v tretje rado in da je svetu zaenkrat uspelo preživeti lasten konec.

Od konca marca do začetka junija so sicer pri nas kar čez noč umanjake kinodvorane, ti posvetno-sveti prostori, ki so sicer glavni, a nikakor edini fizični prostor, ki daje zavetje filmski umetnosti, kar je še posebej opazno na filmskih festivalih. Tako na letošnjem PROFeKK-u v središče zanimanja postavljamo prav posebne kino prostore v mestu, na vasi in povsod vmes, o čemer se bomo pogovarjali s kopico zgovernih domačih in tujih gostov, predstavnikov Postaje Topolove (IT), prostoRoža in festivala EDO (SI), Lago Film Festa (IT), Kina Katarina in filmskega festivala Tabor (HR). Temo dopolnjujemo z dvema avstrijskima gostoma, čarodejema snovanja distribucijskih strategij, Marije Milovanovic iz agencije LEMONADE FILMS in Wouterja Jansena iz agencije Square Eyes, ki bosta govorila o umeščanju kratkih filmov v festivalske programe. Domači filmar Rok Kajzer Nagode pa bo spregovoril o tem, kako najti prostor za filmske klasike v digitalni sedanjosti, natančneje o izkušnji digitalizacije in restavracije kratkega filma *V temi* (1979) Žarka Lužnika, ki si ga bomo ob predstavitvi tudi ogledali.

Sodelovanje z znamenitim poljskim festivalom kratkega filma Short Waves prinaša edinstven spletno-živ dogodek z zgovornim naslovom *Potencial kratkega filma pri oblikovanju skupnosti in izobraževalnih dejavnosti*. FeKK galaksijo bosta zastopali zastopali Viviana Carlet (Lago Film Fest) in Ana Cerar (Kino Otok).

Po prijateljskem prevzemu bo na FeKK-u tudi letos potekala Kratka scena, peto leto zapored prva in edina scenaristična delavnica za kratki film v Sloveniji, tokrat pod mentorstvom Wima Waneckerja, priznanega mednarodnega strokovnjaka s področja scenaristike, trenutek za svetlo prihodnost pa predstavljajo tudi mladi udeleženci filmskokritičke delavnice Ostrenje pogleda, ki bodo pozorno pretresali kratke filme na FeKK-u.

Skratka, ne pozabimo, kljub vsesplošni katastrofi. Pridite.

# The Third PROFeKK – Because Third Time's a Charm

*Even in the comprehensively catastrophic 2020 a light of hope occasionally shines upon the Slovene film nation. Thus, we have been honoured by four days of sunshine at noon, as we might metaphorically call the third PROFeKK, a programme for short film professionals, the execution of which was questionable for quite some time. Thank goodness third time's a charm and that the world has managed to outlive its ending – for now.*

*From the end of March to the beginning of June Slovenia missed out on cinemas, these secularly-holy spaces that are the main, yet not the only physical, rooms that offer sanctuary to film art. As the latter is particularly noticeable at film festivals, the 2020 PROFeKK centres around special cinematic locations in the cities, villages, and elsewhere. This topic is going to be covered by several talkative Slovene and foreign guests, representatives of Postaja Topolove (IT), prostoRož and the EDO festival (SI), the Lago Film Fest (IT), the Katarina Cinema, and the Tabor Film Festival (HR). Additionally, we are going to talk to two Austrian guests, magical designers of distribution strategies, Marija Milovanovic from the LEMONADE FILMS Agency and Wouter Jansen from the Square Eyes Agency to discuss the inclusion of shorts into film festivals. Moreover, we are going to learn how to find space for film classics in the digital era as the Slovene filmmaker Rok Kajzer Nagode shares his experience about the digitalisation and restoration of Žarko Lužnik's short In the Dark (V temi, 1979), which we are going to watch after the presentation.*

*Cooperation with Short Waves (the famous Polish short film festival) brings a unique online-live event with an enticing title The Potential of Short Film in Community Building and Educational Activities. The FeKK galaxy is going to be represented by Viviana Carlet (Lago Film Fest) and Ana Cerar (Kino Otok).*

*After a friendly takeover, FeKK is going to host yet another Kratka scena, running for the fifth time in a row and still the only screenwriting workshop for short film in Slovenia. This year the mentor is going to be Wim Wanecker, an esteemed international screenwriting expert. To top it up, the young attendees of the film criticism workshop, Sharpening the Gaze, are going to further brighten our future and carefully inspect the FeKK shorts.*

*In short, it is going to be unforgettable, despite the all-around catastrophe. Do come.*

PROJEKCIJA FILMA,  
PREDSTAVITEV  
FILM PROJECTION,  
PRESENTATION

ZGODBE, KI ŠE NISO NAPISANE  
**Digitalizacija in restavracija filma  
V temi (Žarko Lužnik, 1979)**

NOT YET WRITTEN STORIES  
*Digitalisation and Restoration of  
In the Dark (V temi, Žarko Lužnik, 1979)*

**TOREK**  
TUESDAY  
**18. 8. 2020**  
1:00 PM – 2:30 PM  
**13:00–14:30**  
Slovene Cinematheque  
Slovenska kinoteka  
Miklošičeva cesta 28

**Jezik:** angleščina  
**Prost vstop za vso**  
**zainteresirano javnost.**  
Language: English  
Free entry for all.

na ogled bo kratki film v *temi* (1979, 18') režiserja žarka lužnika, takrat študenta filmske režije na akademiji za gledališče, radio, film in televizijo. digitalizacija in restavracija filma je nastala kot praktični del magistrske naloge študija filmske fotografije na agrft roka kajzerja nagodeta, ki bo predstavil tehnične težave in etične dvome, s katerimi so se soočali sodelujoči pri projektu približevanja prvotnemu videzu lužnikovega študentskega dokumentarnega filma.

*we are going to watch in the dark (1979, 18'), a short by the director žarko lužnik, who was at the time of its creation, a student of direction at the academy of theatre, radio, film, and television (agrft). the digitalisation and restoration of the film is actually the practical part of rok kajzer nagode's ma thesis on film photography at agrft. kajzer nagode is going to present the technical difficulties and ethical doubts encountered when trying to match the original look of lužnik's student documentary.*

**V SODELOVANJU S SCCA–LJUBLJANA, PARTNERJEM EVROPSKEGA PROJEKTA ZGODBE, KI ŠE NISO NAPISANE (NOT YET WRITTEN STORIES),** KI POTEKA S PODPORO PODPROGRAMA EU USTVARJALNA EVROPA – KULTURA IN KI BO NA PODLAGI RAZISKAVE VZPOSTAVIL ARHIVE UMETNIC, DOSTOPNE V SKUPNEM SPLETNEM REPOZITORIJU.

*IN COOPERATION WITH SCCA–LJUBLJANA, A PARTNER OF THE NOT YET WRITTEN STORIES EUROPEAN PROJECT, WHICH HAS BEEN SUPPORTED BY EU CREATIVE EUROPE – CULTURE SUB–PROGRAMME AND AIMS TO ESTABLISH RESEARCH–BASED ARCHIVES OF FEMALE ARTISTS ACCESSIBLE IN A JOINT ONLINE REPOSITORY.*

PREDSTAVITVI,  
OMIZJE  
PRESENTATIONS,  
ROUND TABLE

**Kino prostori**  
*Cinema Spaces*

**SREDA**  
WEDNESDAY  
**19. 8. 2020**  
1:00 PM – 2:30 PM  
**13:00–14:30**  
Slovene Cinematheque  
Slovenska kinoteka  
Miklošičeva cesta 28

**Kinodvorana je glavni, a nikakor ne edini fizični prostor, ki danes daje zavetje filmom, filmskim ustvarjalcem in gledalcem. Gostje bodo predstavile dva zelo različna primera inovativnega umeščanja filmske umetnosti v izbrane prostore vasi in mesta.**

*Cinema is the main but not the only physical space that offers sanctuary to films, filmmakers, and audiences. The guests are going to present two very different examples of innovative implementation of cinematic art into some selected spaces of villages and cities.*

VIDA RUCLI + JANJA ŠUŠNJAR

**Postaja Topolove, Italija Stazione di Topolò, Italy**

**Topolove je majhna vas v občini Grmak, na meji med Italijo in Slovenijo. Do nje pelje vijugasta cesta, ki se zaključi v vasi. Pred skoraj tremi desetletji je tu zaživila prva Postaja Topolove, ki je naselje na hribu rešila pred usodo mnogih izpraznjenih vasi v Benečiji. Vsako poletje Postaja Topolove na novo zaživi kot praznik doživljanja in ustvarjanja umetnosti, ki prinaša navdihujoč preplet vizualne, besedne in zvočne umetnosti, redno tudi raznovrstne filmske govorce avtorjev z vseh koncov sveta.**

*Topolove is a small village in the Grmak municipality at the border between Italy and Slovenia. It can be reached by a winding road that ends in the village. The first Station of Topolove was born almost thirty years ago but it then changed the fate of this hill settlement from that of the many empty villages in the Veneto Region. Every summer the Stazione di Topolò comes to life as a festival of experiences and arts, bringing an inspiring interconnection of visual, acoustic, and linguistic art, and regularly also the multiple cinematic languages of filmmakers from across the world.*

## ZALA VELKAVRH, PROSTOROŽ &amp; EDO

## Filmski festival o mestih, urbanosti in arhitekturi, Slovenija

### Film Festival about Cities, Urbanity, and Architecture, Slovenia

**Poslanstvo kulturnega društva prostoRož je izboljšanje javnih urbanih prostorov.** Društvo deluje že od leta 2004 in se posveča javnim prostorom v mestih ter njihovemu pomenu za lokalno prebivalstvo in družbo naselj. Člani posebno pozornost namenjajo sicer spregledanim javnim površinam in jih revitalizirajo v skladu s potrebami prebivalcev in obiskovalcev. Organizirajo tudi festival EDO, ki skozi film razkriva sedanje in pretekle izzive mest. Njegova posebnost je tudi to, da se ne odvija v kinodvoranah, temveč na različnih lokacijah po Ljubljani, ki so s filmom tematsko povezane.

The mission of prostoRož cultural association is to improve public urban space. Since 2004, they explore public spaces in cities and their meaning for local residents and the society at large, pay attention to overlooked public spaces and revitalize them according to the needs of residents and visitors. Their EDO film festival brings attention to the current and past challenges of cities through film. The festival doesn't take place at cinema auditoriums – instead, it happens at different locations in Ljubljana that are thematically connected to the film.

## MODERATORKA:

## MODERATOR:

## Varja Močnik,

strastna zavezница filma in kina Passionate protector of film and cinema

## Jezik: angleščina

## Prost vstop za vso zainteresirano javnost.

Language: English  
Free entry for all.

**Marta Baradić**

KINO KATARINA, HRVAŠKA KATARINA CINEMA, CROATIA

Kino Katarina je večerni kino na prostem, ki se od leta 2016 v poletnih mesecih odvija na puljski obali. Projekt sloni na principu DIY (naredi-sam) in je intervencija – odgovor na določene pomembne probleme ali potrebe skupnosti, ki jim odgovorni ne posvetijo pozornosti.

The Katarina Cinema is an evening open air cinema programme that has taken place along the coast of the Pula Bay during the summer months since 2016. The project is guided by DIY principles and it represents an intervention that constitutes a reaction to certain topical community issues or needs, which the establishment fails to address.

NA OMIZJU  
SODELUJEJO:  
PARTICIPANTS:

**Viviana Carlet**

LAGO FILM FEST, ITALIJA / ITALY

Lago Film Fest je mednarodni festival kratkih filmov, dokumentarcev in scenarijev, ki deluje že od leta 2005. Na obalah in med kamnitimi hišami objezerskega mesteca Revine Lago devet dni prireja pogovore, videoprojekcije, delavnice, umetniške performanse, živo glasbo in vsako leto povabi posebne goste.

Lago Film Fest is an international short films, documentaries and screenplays festival that was founded in 2005. It brings nine days of talks, videos, workshops, artistic performances, live music and special guests on the shores and among stone houses of the lake town Revine Lago.

**Nenad Borovčak**

TABOR FILM FESTIVAL, HRVAŠKA CROATIA

Tabor Film Festival je mednarodni festival kratkega filma s tekmovalno noto. Odvija se od leta 2003, in sicer na zgodovinski lokaciji gradu Veliki Tabor v Zagorju na severu Hrvaške. Poleg tekmovalnega programa vključuje tudi retrospektivo kratkega filma, filmske delavnice, glasbeni program in razstave.

Tabor Film Festival is an international short film contest which takes place in the historical venue of the castle of Veliki Tabor in Zagorje county at North Croatia since 2003. Apart from competitions, the festival also includes retrospective short film programmes, film workshops, music programmes and exhibitions.

## Meet & Greet

**SREDA**  
**WEDNESDAY**  
**19. 8. 2020**  
**3:00 PM – 4:30 PM**  
**15:00–16:30**  
*Ljubljanica River*  
*Ljubljanica*

**Jezik:** glasba  
**Prost vstop brez**  
**predsodkov in z vabilom.**  
*Language: Music*  
*Free entry for the non-judgemental and invited.*

**Radovednost je mati modrosti. In PROFeKK živo srečanje na ladji izkušnja, ki je ne morejo ponuditi ne Google ne Instagram ne Zoom.**

*Curiosity is the mother of invention and a live PROFeKK experience aboard a boat is something no Google, Instagram or Zoom can offer.*

PREDSTAVITEV  
PRESENTATION

**ČETRTEK**  
**THURSDAY**  
**20. 8. 2020**  
**1:00 PM – 2:30 PM**  
**13:00–14:30**  
*Slovene Cinematheque*  
*Slovenska kinoteka*  
*Miklošičeva cesta 28*

**Jezik:** angleščina  
**Prost vstop za vso**  
**zainteresirano javnost.**  
*Language: English*  
*Free entry for all.*

MARIJA MILOVANOVIC (Lemonade films)  
+ WOUTER JANSEN (Square Eyes)

## Festivaliske distribucijske strategije Festival Distribution Strategy

**Ob poplavi filmskih festivalov se zlahka izgubimo v iskanju najustreznejšega, na katerega bi prijavili svoj film. Kdaj in kje med ustvarjanjem filma začeti, na katerih festivalih film predvajati sprva in katere izbrati po premieri? Kako iz festivalskega gostovanja iztržiti čim več? Kakšne možnosti imamo za predvajanje in širjenje filma po spletu? Marija Milovanovic iz agencije LEMONADE FILMS in Wouter Jansen iz agencije Square Eyes nam bosta na svoji predstavitev razkrila, kako svetu najbolje pokazati svoj kratki film.**

*With plenty of film festivals out there and new ones popping up every day, it's easy to get lost trying to find the ones that suit your film (and you) best. When and where to start whilst working on your film, what festivals to screen at in the beginning and what choices to make after having your premiere? How can you get the most out of your festival run? What are the possibilities for spreading and screening your film online? In this presentation, Marija Milovanovic from LEMONADE FILMS and Wouter Jansen from Square Eyes will explain the best way to get your short film out into the world.*

SPELETNO OMIZJE  
NA PLATNU  
AN ONLINE  
ROUND TABLE

### SHORT WAVES FESTIVAL

## Potenciali kratkega filma pri oblikovanju skupnosti in izobraževalnih dejavnosti *The Potential of Short Film in Community Building and Educational Activities*

**PETEK**  
**FRIDAY**  
**21. 8. 2020**  
**1:00 PM – 2:30 PM**  
**13:00–14:30**  
Slovene Cinematheque  
Slovenska kinoteka  
Miklošičeva cesta 28

**Jezik:** angleščina  
**Prost vstop za vso**  
**zainteresirano javnost.**  
Language: English  
Free entry for all.

**Globalna pandemija je spremenila tako način prikazovanja filma kot sodelovanja v filmski kulturi. Splet je otežil oblikovanje skupnosti, ki temelji na kolektivni izkušnji ogleda filma. Prav tako je vzniknilo mnogo novih izzivov na področju uporabe filma v izobraževalne namene. Zato bodo gostje predstavili najboljše primere rabe kratkih filmov v izobraževanju in strategije za potrebe oblikovanja skupnosti, ki ustrezajo času covid-19. Predavanje soorganizirata festivala Short Waves in FeKK ob prijazni podpori British Councila.**

*The global pandemic has changed the way we present films and participate in film culture. The online world has made it really difficult to build a community through a collective experience of film watching. Educators who use film in their daily work also face many new challenges. The invited panelists will talk about the best examples of the educational use of short films and community building strategies tailored to the times of covid-19. The panel is organized in cooperation between Short Waves Festival and FeKK Ljubljana Short Film Festival with the kind support of the British Council.*

GOSTJE:  
GUESTS:

### Viviana Carlet

USTANOVITELJICA IN UMETNIŠKA VODJA FESTIVALA  
LAGO FILM FEST, ITALIJA  
FOUNDER AND ART DIRECTOR OF LAGO FILM FEST, ITALY

### Diana Mereoiu

ČLANICA PROGRAMSKEGA ODBORA PRI VIS VIENNA SHORTS,  
DISTRIBUTORKA PRI LEMONADE FILMS  
PROGRAMMER AT VIS VIENNA SHORTS, DISTRIBUTOR AT  
LEMONADE FILMS, AUSTRIA

### Suzy Gillett

IZVAJALKA FILMSKO-VZGOJNIH VSEBIN, KURATORKA,  
KREATIVNA SVETOVALKA PRI FILM LABS, VB  
FILM EDUCATOR, CURATOR, CREATIVE CONSULTANT  
FOR FILM LABS, UK

### Ana Cerar

PROGRAMSKA KOORDINATORKA PRI KINO OTOKU,  
PROJEKTNA VODJA PRI OTOK INSTITUTE, SLOVENIJA  
PROGRAM COORDINATOR OF ISOLA CINEMA IFF,  
PROJECT MANAGER OF OTOK INSTITUTE, SLOVENIA

MODERATORKA:  
MODERATOR:

**Emilia Mazik,**  
Short Waves Festival, Poljska  
Short Waves Festival, Poland

## SCENARIŠTIČNA DELAVNICA

## SCREENWRITING WORKSHOP

**Kratka scena***Short Scene***SREDA–ČETRTEK***WEDNESDAY–THURSDAY***19.–20. 8. 2020***Museum of Contemporary Art Metelkova (MSUM)***MSUM – Muzej sodobne umetnosti Metelkova**

**Kratka scena** je prva in edina scenarištična delavnica v Sloveniji, ki je namenjena razvoju scenarijev za kratke igrane in animirane filme ter poteka v več sklopih pod vodstvom vrhunskih in mednarodno priznanih mentorjev. Letošnja bo potekala na FeKK-u in nato na Kino Otoku. Vključevala bo spoznavanje teorije in prakse scenarištične obrti, razvoj in pisanje scenarija za kratki film. Poudarek je na delu v skupini z ostalimi udeleženci in na individualnem delu z mentorjem.

Letošnji mentor Kratke scene bo [Wim Vanacker](#), priznani mednarodni strokovnjak s področja scenaristike kratkega filma, svetovalec za scenarij, mentor in gostujoči govorec na različnih delavnicah, filmskih festivalih in platformah za razvoj scenarija kratkega filma. Z letošnjim letom je tudi član komisije za tekmovalni program kratkega filma filmskega festivala v Cannesu in svetovalec pri First Cut Lab. Vanacker se je najprej posvetil študiju psihologije v Belgiji, nato pa z delom na področju odvisnosti od drog nadaljeval v Dublinu. Tri leta kasneje je v Parizu nadaljeval s študijem na EICAR, kjer je naredil dva kratka filma in se nato pridružil zvezi NISI MASA – European Network of Young Cinema kot vodja sekcijs za razvoj scenarija. Je tudi projektni vodja pri European Short Pitch, kot scenarist in režiser pa trenutno razvija dva filma: [ 'sɪə.rɪ.əl ] in Psycho Revisited.

**Short scene** is the first and only screenwriting workshop in Slovenia, dedicated to screenplay development for short fiction and animated films, conducted under the mentorship of internationally acclaimed mentors. This year's fifth **Short scene** comes in two parts. The first takes place at FeKK, and the second at Kino Otok - Isola Cinema. The workshop combines the theory and practice of the screenwriting craft, screenplay development, and screenwriting for short films. The main focus is on group work and individual work with a mentor.

After studying psychology in Belgium, [Wim Vanacker](#) moved to Dublin to work as a psychologist in the field of drug addiction. Three years later, he picked up studying again at EICAR where he made two shorts: *Endgame* and *The Naked Leading the Blind*. After graduating, he discovered NISI MASA – European Network of Young Cinema where he became the Head of the Script Department and the Project manager of the MEDIA funded project, European Short Pitch. Furthermore, he is a member of the Selection Committee for the Official Short Film Competition of the Cannes Film Festival and recently, he became the Editorial Consultant for the First Cut Lab. On the side, he works as a script consultant, creative advisor, programmer, tutor, and guest speaker at many workshops, film festivals, and projects in development. As a writer/director, he is currently developing the films[ 'sɪə.rɪ.əl ] and *Psycho Revisited*.

## FILMSKOKRITIŠKA DELAVNICA

*FILM CRITICISM WORKSHOP***Ostrimo pogled na FeKK-u!**  
*Sharpening the Gaze at FeKK!***PONEDELJEK-SOBOTA**

MONDAY-SATURDAY

17.-22. 8. 2020

*Festival locations**Festivalske lokacije*

**Med razbeljenim betonom poznoleta nega sonca nas bo zajela vročica kratkih! V blagodejnem hladu večera bomo kritično motrili kratkometražne filme in ob smernicah mentorjev oblikovane misli postopoma brusili in izpopolnili v zapise. Pogovarjali se bomo tudi z gosti festivala – mladimi neodvisnimi filmskimi ustvarjalci.**

## IZVAJALEC:

ORGANISER::

**Društvo za širjenje****filmske kulture KINO!**

Jezik: slovenščina.

Language: Slovene

**Delavnico bo vodila dr. Maja Krajnc, filmska teoretičarka in odg. ur. revije KINO!, asistiral ji bo Kristian Božak Kavčič.**

*Short Night Fever is taking over the late summer amidst overheated concrete! Get ready to critically observe short films during refreshingly cool evenings and with mentors' help polish your thoughts into writing. There is also going to be a talk with festival guests – young independent filmmakers.*

*The mentors of the workshop are Maja Kranjc, PhD, film theorist, and KINO! magazine's editor-in-chief, and her assistant Kristian Božak Kavčič.*

# FeKKipa

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**kratkega filma Kraken**

*Kraken Short Film Promotion Society*

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**Tom Gomizelj, Sasha Ihnatovich**

(Luksuz produkcija)

in številni drugi, ki so kakor koli pripomogli k izvedbi 6. edicije FeKK-a.

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**6. FeKK – Festival kratkega filma Ljubljana**

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