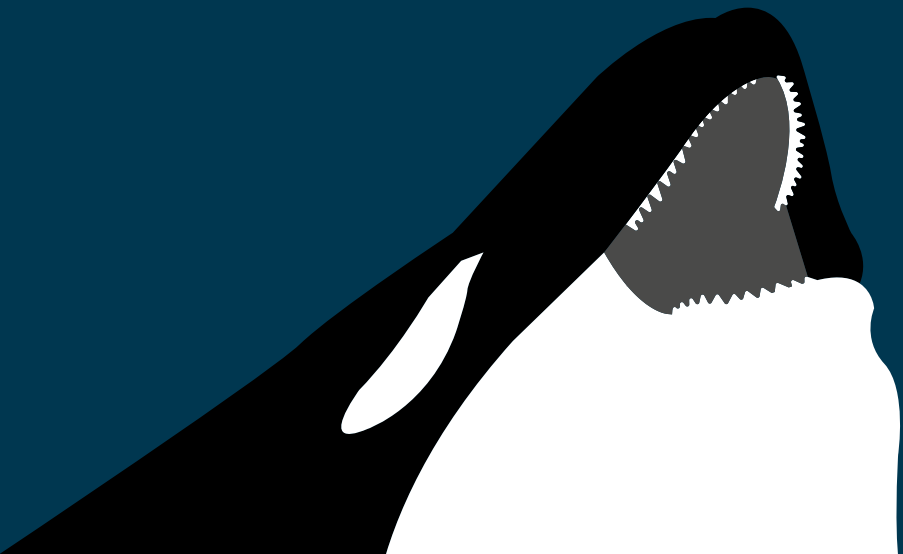


Do not go gentle



Festival
kratkega filma
Ljubljana
*Short Film
Festival*

14–19 8
2023

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Introduction

Divjaj, divjaj, ko veš, da ugaša luč

Zdi se, da se podoba sveta, kot ga poznamo, iz leta v leto bolj pogreza in seseda sama vase. Po globalni pandemiji se ne vrstijo le absurde tragedije svetovnih razsežnosti, odpirajo se nove vojne fronte, politična preračunljivost in pohlep uničujeta dalje, polja svobode se sistematično vse bolj krčijo, medtem pa strahovite udarce prizadevajo odgovori narave katalizmičnih razsežnosti. Težko je kaj zares izvirnega povedati o mnogoterih razlogih za tesnobo ali podajati enoznačne odgovore in predloge k rešitvam. V želji po refleksiji smo se zatorej zatekli k znamenitemu valižanskemu pesniku Dylanu Thomasu in pesmi *Ne stopi krotko v to dobrotno noč*, ki v časih, ko luč ugaša, poudarja temeljno neizbežnost konstitutivnosti upora in nenehna boja.

FeKK si bo tokrat prizadeval odpirati prostor za proaktivna in izvirna raziskovanja zmožnosti filmskega izraza kot sredstva odpora, letos še toliko bolj v smeri aktivističnih drž, ki razgaljajo družbene dinamike in najširšemu občinstvu ponujajo alternative ali izhodišča za razmislek. Kurirani del festivala tako prinaša raznolike filmske programe, osredotočene na potencialne in variacije protesta, na feministične in queerovske perspektive, na vpoglede v načine zatiranja in življenja zatiranih, obenem pa prinaša tako klasike in kulte iz filmskega kakona, kakor najbolj svežo produkcijo in klasike ter kulte v nastajanju.

V tej luči velja omeniti pomemben poudarek letošnje edicije, ki se najbolj izrazito do sedaj posveča refleksiji filma. Festival bo gostil kar tri različne filmskoriščiške delavnice, med katerimi še posebej izpostavljamo mednarodno delavnico s povednim imenom *The END* (European Network For Film Discourse), ki jo organiziramo v sodelovanju z mrežo filmskih festivalov in spletno revijo posvečeno pisanju o kratkem filmu, *Talking Shorts*. Filmsko misel razumemo kot bistveno gonilno in s filmsko ustvarjalnostjo prepleteno silo, prek katere odmeva sporočilnost umetniških del.

Naj anekdotično zaključimo z navdihujočo zgodbo, ki je do nedavnega polnila naslovnice spletnih medijev in socialnih omrežij ter služila za izhodišče letošnje festivalske podobe. Urbana legenda pravi, da je leta 2019 orka samica po imenu Gladis doživela travmatično izkušnjo – trk s čolnom, napad ribičev, ali pa se je ujela v nezakonite ribiške mreže. Nedolgo zatem so med leti 2020 in 2023 zabeležili vsaj petsto nenavadnih napadov ork na ladje in jahte ob atlantski obali Španije in Portugalske. Netipično vedenje so nekateri morskbiologi pripisali skupini ork, ki se je vzorca obnašanja naučila od izvorne Gladis in sprožila trend napadov, ki se je razširil tudi na druge predstavnice populacije ork. Raziskovalci verjamejo, da se Gladis tako maščuje za travmo, svoje znanje pa prenaša naprej. Gladis lahko v tem kontekstu razumemo večplastno; vsaj eno legitimno branje ponuja njen odziv kot reakcijo narave, ki silovito vrača udarec slepi človeški prevzetnosti, po drugi strani pa gre tudi za primer ozaveščenega divjanja in organiziranega delovanja zatiranih. Predvsem slednje nam je lahko za vzor. In če zaključimo z domisljico (shout out!) enega od prijateljev FeKK festivala: "Orka-nizirajte se!"

V času pisanja tega uvodnika se Slovenija sooča z najhujšo naravno katastrofo v svoji nedavni zgodovini. Presunljiva moč hipne solidarnosti je navdihujoča.

Rage, Rage When You Know the Light Is Dying

It seems that, with every year, the image of the world as we know it sinks and collapses deeper and deeper into itself. The global pandemic has been followed not only by a series of absurd tragedies of global proportions, but also the outbreaks of new wars, further destruction due to political calculations and greed and an increasing systematic reduction of the areas of freedom, while the cataclysmic responses of nature have been dealing tremendous blows. It is difficult to say anything truly original about the numerous reasons for anxiety, give unequivocal answers or suggest solutions. In the desire for reflection, we thus turned to the renowned Welsh poet Dylan Thomas and his "Do not go gentle into that good night", which in the times of the dying light emphasises the fundamental inevitability of constitutive resistance and constant struggle.

At this edition, FeKK will endeavour to open a space for proactive and original explorations of the capability of film expression as a means of resistance, especially the activist stances that lay bare the social dynamics and provide the broadest audience with alternatives or food for thought. The curated part of the festival thus brings diverse film programmes focused on the potentials and variations of protests, feminist and queer perspectives and insights into the modes of oppression and the lives of the oppressed, while offering both classics and cults from the film cannon and the latest productions and classics and cults in the making.

*In this light, it is worth mentioning an important emphasis of this year's edition, which will devote even more attention to the reflection on film than the previous ones. The festival will host as many as three different film criticism workshops. We would especially like to draw your attention to the international workshop with the telling title *The END* (European Network for Film Discourse), which we have organised in cooperation with a network of film festivals and *Talking Shorts*, an online magazine dedicated to writing about short films. We understand film thought as the essential driving force intertwined with filmmaking, which makes the message of artistic works reverberate.*

Let us end on an anecdotal note with an inspiring story that, until recently, had filled the home pages of online media and social networks and also served as the inspiration for the image of this year's festival. Urban legend has it that, in 2019, the killer whale named Gladis experienced a trauma – a collision with a boat, an attack by fishermen or an entrapment in illegal fishing nets. Not long after, between 2020 and 2023, at least five hundred unusual orca attacks on the ships and yachts off the coasts of Spain and Portugal were recorded. Some marine biologists have attributed this untypical behaviour to a group of killer whales that learned the behavioural pattern from the original Gladis and triggered a trend of attacks, which also spread to other female representatives of the orca population. Researchers believe that the attacks are Gladis's revenge for the trauma she has suffered and that her knowledge is thus passed on. In this context, Gladis can be understood in a multi-layered way; at least one legitimate reading sees her response as a reaction of nature, which forcefully strikes back at blind human arrogance, while, on the other hand, it is also a case of a conscious raging and an organised action of the oppressed. It is especially the latter that we can model ourselves on. Or if we conclude with a witticism of (a shout out to) one of FeKK's friends: "Orca-nise!"

At the time of writing this editorial, Slovenia is dealing with the worst natural catastrophe in its recent history. The moving power of instant solidarity is inspiring.

Žirija
Jury

Mednarodna žirija International Jury



I



II



III

Tara Najd Ahmadi I

V Teheranu rojena Tara Najd Ahmadi je raziskovalka, umetnica in režiserka dokumentarnih filmov. Trenutno skuša ustvariti pregled še ne izpričanih, marginaliziranih zgodb, katerih vir je neuradno ustno izročilo, pri čemer jo zanima, kako vse se razmišljajoči in uporni subjekti zoperstavijo času, v katerem so, in se soočijo z neprijetnimi posledicami. Njeni esejski filmi so bili prikazani na številnih prizoriščih, kot so Mednarodni festival kratkega filma v Oberhausenu, londonski inštitut sodobne umetnosti in umetniški center Burchfield Penney. Ahmadi je leta 2019 na univerzi v Rochesterju (NY) doktorirala iz kulturologije in vizualne kulture ter prejela tudi štipendijo George Eastman Museum. Njene filme hrani Slovenska kinoteka.

Born in Tehran, Tara Najd Ahmadi is a scholar, artist, and non-fiction filmmaker. Her recent body of work focuses on creating a panorama of untold, marginalised stories that can be gleaned through unofficial oral histories. In that space, she is interested in the ways in which thinking and resisting subjects withstand their times and deal with un-greeable results. Her essay films have been shown in various venues, including the International Short Film Festival Oberhausen, the Institute of Contemporary Arts London, and the Burchfield Penney Art Centre. In 2019, she received her Ph.D. in Visual and Cultural Studies from the University of Rochester (NY), where she was awarded the George Eastman Museum graduate fellowship. Her film collection is preserved at the Slovenian Cinematheque.

Andrius Blaževičius II

Andrius Blaževičius, rojen v Vilni leta 1985, je magistriral iz filmske režije na litovsko akademiji za glasbo in gledališče. Njegov zaključni kratki film Deset razlogov (2011) je prejel dve nagradi litovske filmske akademije. Blaževičiusov prvenec, kratki film Svetnik (2016) je bil premierno predvajan na filmskem festivalu v Varšavi in Busanu, prejel je šest nagrad litovske filmske akademije in postal eden najbolj gledanih litovskih neodvisnih filmov.

Njegov študijski film *Tekač* (2021) je bil premierno predvajan na festivalu v Karlovih Varih. Film je prejel tudi nagradi litovske filmske akademije: za glavno in stransko igralko. Andrius občasno sodeluje kot žirant na mednarodnih filmskih festivalih ter bralec scenarijev na litovskem filmskem centru. Od leta 2010 je tudi član programske žirije pri Mednarodnem festivalu kratkega filma v Vilni.

Andrius Blaževičius, who was born in 1985 in Vilnius. He earned a master's degree in film directing at the Lithuanian Music and Theatre Academy. Ten Reasons (2011), his final short film, won two Lithuanian Film Academy Awards, while The Saint (2016), his debut feature film, won six Lithuanian Film Academy Awards, premiered at the Warsaw and Busan Film Festivals, and became one of the most well-received Lithuanian independent films.

His sophomore film, Runner (2021), premiered at the Karlovy Vary Film Festival. Runner has won two Lithuanian Film Academy Awards, one each for the main and supporting actresses. Andrius reads scripts at the Lithuanian Film Centre and, on occasion, serves as a jury member at international film festivals. Since 2010, he has also been a member of the selection committee at Vilnius ISFF.

Borjana Gaković III

Borjana Gaković je strokovnjakinja za film in medije, kuratorica, predavateljica in avtorica besedil o filmu in filmski kulturi. Raziskuje reprezentacijo zgodovine in medialnost zgodovinopisja, evropski film šestdesetih let, ženske in film ter vojno in travmo v filmu. Bila je predstavnica za javnost nemškega združenja mestnih in art kinematografov (2017–2021) ter urednica kvartalne revije *Kinema Kommunal*. Od leta 2020 sodeluje v programski in selekcijski komisiji mednarodnega festivala DOK Leipzig, posvečenega dokumentarnim in animiranim filmom. V svoji karieri je sodelovala pri številnih filmih, gledaliških predstavah, razstavah in projektih teorije medijev, omenimo pa tudi, da je sooblikovala filmski program *Materiality of Memories*.

Borjana Gaković is a film and media scholar, curator, and author, as well as film and cinema culture lecturer. Her work focuses on the representations of history and the mediality of historiography, European cinema of the 1960s, women and film, and war and trauma in film. Borjana was the German Association of Municipal and Cultural Cinemas' media representative (2017–2021) and the editor of the cinema quarterly Kinema Kommunal. Since 2020, she has served on the Programme and Selection Committee of DOK Leipzig, the International Leipzig Festival of Documentary and Animated Film. Borjana has worked on a variety of film, theatre, exhibition, and media theory projects, including co-curating the film programme Materiality of Memories.

Kritiška žirija

Critics' Jury

Ana Jurc

Ana Jurc je že več kot 15 let novinarka in filmska kritičarka pri MMC RTV Slovenija. Je tudi občasna sodelavka radia Ars in revije *Ekran* ter članica kritiškega združenja Fipresci. Kot Fiprescijeva članica žirije je pomagala soodločati na Festivalu slovenskega filma in na festivalu Liffe. Na 18. Grossmannovem festivalu fantastičnega filma in vina je bila v žiriji za nagrado *Melies d'argent*.

Ana Jurc has been a reporter and film critic at the MMC RTV Slovenija for over 15 years. She is a member of the FIPRESCI federation of critics and has been one of the jurors at the Festival of Slovenian Film and the Ljubljana International Film Festival (Liffe). In addition, she helped choose the winner of the Melies d'argent award at the 18th Grossmann Fantastic Film and Wine Festival. Occasionally, Ana also contributes to the ARS radio and the Ekran magazine.



Maruša Kuret

Maruša Kuret je magistrica sociologije kulture in francistike, kar pomeni, da ima predvsem rada francoske filme. Vrsto let je prostovoljila na filmskih festivalih, dokler je ni premamilo kritiško pisanje, ki ga sedaj občasno objavlja v reviji *Ekran*.

Maruša Kuret has a master's in sociology and French, so it is not surprising that she is especially fond of French films. She used to volunteer at film festivals until she fell in love with writing film reviews, which she now publishes in the Ekran magazine.



Muanis Sinanović

Muanis Sinanović je slovenski kritik, pisatelj in pesnik. Filmske kritike objavlja v reviji *Ekran*, na radiu ARS, daljše razmisleke o filmu pa tudi v reviji *Kino!* Za svoje kritiško delo je prejel Stritarjevo nagrado, za literarno pa nagradi za najboljši prvenec in ter kritiško sito.

Muanis Sinanović is a film critic, a writer, and a poet. His film reviews are published in Ekran and the Kino! journal or broadcast on Ars Radio. He has received the Stritar Award for Young Critics, as well as the Slovene Literary Critics Association Award and the Best First Book Award.



**Tekmovalni
program
FeKK BAL**
*Competition
programme*



FeKK BAL!

Selekcija mednarodnega tekmovalnega programa FeKK BAL, ki pokriva filme držav in avtorjev balkanskega polotoka, se podobno kot njen predhodnik FeKK YU, ki je predstavil produkcijo bivše Jugoslavije, ukvarja z vprašanjem: kako predstaviti čim bolj relevanten prerez 10 držav?

Letos lahko v programu opazimo prevlado hrvaških filmov, ki večinoma nastajajo s podporo Hrvaškega avdio-vizualnega centra (HAVC); pravzaprav bi lahko sestavili minisklop hrvaških predstavnikov in vanj vključili še kakšen film, ki je sicer izpadel iz selekcije. Raznovrstnost in kvalitetno razpršenost kaže tudi dejstvo, da so zastopani predstavniki vseh osrednjih zvrsti, ki med seboj večinoma tudi hibridno prehajajo, torej igranega, animiranega, eksperimentalnega in dokumentarnega filma. Opazimo lahko, da je Hrvaška edina država, ki je v selekciji zastopana v vsaki od omenjenih zvrsti.

Tu je seveda treba omeniti, da marsikateri avtor izbora deluje izven svoje matične države, bodisi kot študent na kateri od filmskih šol bodisi v okviru produkcije neke druge države, ter da so v kontekstu evropske filmske industrija pomemben element tudi koprodukcije. Zaradi vsega tega tudi sam koncept nacionalnosti in nacionalne umeščenosti ni tako samoumeven. V FeKK BAL se torej uvrščajo filmi, ki prihajajo iz produkcijskih hiš oz. akademij držav balkanskega polotoka ali ki so delo avtorjev, ki prihajajo iz teh držav, a delujejo v okviru drugih nacionalnih produkcij (pri tem je zanimivo, da so filmi manj zastopanih držav pogosto delo takih avtorjev).

Tako tudi letošnja bera FeKK BAL lovi ravnotežje med zastopanostjo držav in zvrsti ter skuša obenem predstaviti filmske vrhunce regije ter intrigantne poetike, ki se poigravajo tako s formo filma, zvrstmi, prenavljajo znane prijeme raznih filmskih šol, predstavijo presenetljivo kombinacijo žanrov, spajajo med seboj kontraintuitivne tone in podobe, bližajo film drugim formam, razglednici, gledališču, performansu, uvajajo sveže poglede na večperspektivnost, uporabljajo trenutno popularno umetno inteligenco ... Skratka, zato, kar kot ljudje, ki živimo znotraj določenega zgodovinskega trenutka, na tak ali na drugačen način srečujemo v svojem vsakdanu, poskušajo ti filmi iznajti in misliti nove perspektive ter s tem potujijo tudi avtomatizme našega bivanja.

Naj bo takih potujitev med ogledom letošnjega izbora FeKK BAL čim več.

FeKK BAL!

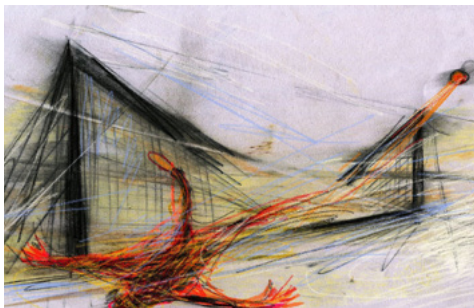
The selection of the FeKK BAL international competition that covers films from Balkan countries and their filmmakers asks the same question as its predecessor FeKK YU (which covered the ex-Yu production): how to present the most relevant overview of films from ten countries?

This year's programme includes so many Croatian films, mostly supported by the Croatian Audiovisual Centre (HAVC), that we could have created a mini-section of Croatian filmmakers and added to it some other films that didn't make the cut. The fact that all of the major genres (which mostly interlace) are represented, including fiction, animation, experimental, and documentary, demonstrates diversity and quality dispersion. In addition, Croatia is the only country in the selection that is represented in all of the genres mentioned.

Of course, we should mention that several filmmakers in the selection work outside of their home country, either as film school students or as part of a foreign country production. Furthermore, we must not overlook co-productions, which are another important factor in the context of the European film industry. Because of this, the concept of nationality and national placement becomes less obvious. Films that make it to FeKK BAL come from production houses or academies in the Balkans, or from filmmakers who are from those countries but work on behalf of other national productions (it is worth noting that films from underrepresented countries are typically made by these filmmakers).

As a result, FeKK BAL 2023 strives to strike a balance between the representation of countries and genres, while also presenting regional highlights and intriguing poetics that play with forms, re-establish the known approaches of film schools, present surprising genre combinations, merge counterintuitive tones and images, assimilate the film to other forms (such as postcards, theatre, and performances), and introduce fresh viewpoints to multiperspectivity. In short, these films attempt to discover and imagine new perspectives for everything we encounter in our daily lives while living within a specific historical moment, and thus defamiliarize the automation of our being.

Let such defamiliarization abound during this year's FeKK BAL!



11

Stewardesa-737 AirHostess-737

Hrvaška Croatia, animirani animation, 2022, 5'

režija *director* **Vuk Jevremović**
scenarij *screenplay* **Vuk Jevremović**
montaža *editing* **Iva Kraljević**
animacija *animation* **Vuk Jevremović**
zvok *sound* **Filip Vidović**
glasba *music* **Luka Šulić**
produkcija *production* **Vuk Jevremović**
kontakt *contact* **vanja@bonobostudio.hr**

Trije nogometni virtuozii. Med tekmo lahko delajo čudeže in zadenejo nemogoče gole, a kaj se jim godi v mislih, ko morajo streljati enajstmetrovke?

Three masters of football. They can perform wonders during the match and score impossible goals, but what goes on in their heads when they are about to take penalty kicks?

Grčija Greece, igrani fiction, 2022, 16'

režija *director* **Thanasis Neofotistos**
scenarij *screenplay* **Thanasis Neofotistos, Grigoris Skarakis**
fotografija *cinematography* **Yannis Fotou**
montaža *editing* **Panos Angelopoulos**
zvok *sound* **Stelios Kouptoris, Alexis Koukias**
glasba *music* **Lefteris Samson**
igrajo *cast* **Lena Papaligoura, Haris Alexiou, Konstantina Koutsoulatiou**
produkcija *production* **Ioanna Bolomyti, Dimitris Tsakaleas**
kontakt *contact* **ben@radiatorsales.eu**

Devetintridesetletna stewardesa Vanina se na Boeingu-737 trudi skriti očitno nelagodje. Vendar njeni kolegi vedo: letalo nosi telo njene matere v domače mesto. Ko turbulenca grozeče stresa letalo, mora Vanina nujno videti svojo mater v upanju, da doseže zadnjo spravo.

On a Boeing-737 a 39-y.o. flight attendant, Vanina, tries hard to hide her obvious discomfort. However, her colleagues know: this plane carries her mother's dead body to her hometown. When the turbulence becomes threatening, Vanina needs to see her mother in what is a last chance for reconciliation.

20



ALEPH

Hrvaška Croatia, animirani animation, 2023, 7'

režija *director* **Slobodan Tomić**
scenarij *screenplay* **Slobodan Tomić**
montaža *editing* **Slobodan Tomić**
animacija *animation* **Slobodan Tomić**
zvok *sound* **Jan Tomić**
produkcija *production* **Vinko Brešan, Andrijana Vidaček**
kontakt *contact* **sanja.borcic@zagrebfilm.hr**

Glavni lik filma biva v svetu simultanih dogodkov. Ko stopa skozi portale Alefa, doživlja strahove in trpljenje človeštva. Poseben poudarek nosijo nenehne metamorfoze kot tudi atmosfera tesnobe, ki jo dopolnjujejo zvoki.

The protagonist entangles in a world of simultaneous events. Passing through Aleph's portals, he experiences humanity's fears and sufferings. The accent is on continuous metamorphoses, as well as the atmosphere of anxiety complemented by noises.

Golgeter Goalgetter

Srbija Serbia, igrani fiction, 2022, 18'

režija *director* **Ivan Stojilković**
scenarij *screenplay* **Ivan Stojilković, Bogosav Apostolović**
fotografija *cinematography* **Ačeksandar Košutić**
montaža *editing* **Dragan Von Petrovic**
zvok *sound* **Miloš Ivanić**
scenografija *scenography* **Bojana Nikolić**
kostumografija *costumes* **Milica Kolarić**
igrajo *cast* **Pavle Mensur, Dejan Cicmilović, Sena Đorović, Ivan Vučković, Aleksandar Đinđić**
produkcija *production* **Sense Production (Marija Stojanović)**
kontakt *contact* **marija@senseproduction.rs**

Ko Nikola javno obtoži svojega nogometnega trenerja spolnega nadlegovanja, se mu življenje obrne na glavo.

Nikola's life is turned upside down after he publicly accuses his football coach of sexual molestation.

21



Ingresso Animali Vivi

Hrvaška Croatia, dokumentarni documentary, 2023, 15'

režija *director* **Igor Grubić**
scenarij *screenplay* **Igor Grubić**
fotografija *cinematography* **Bojan Mrđenović**
montaža *editing* **Damir Čučić**
animacija *animation* **Marko Meštrović**
zvok *sound* **Iva Kraljević**
produkcija *production* **Kreativni sindikat**
kontakt *contact* **vanja@bonobostudio.hr**

Na severovzhodu Italije so nekoč v mesta ob državni meji vozili živali iz Vzhodne Evrope za italijansko prehrambno industrijo. Iz teh prostorov smrti na transportni trasi je uspelo živi vstopiti in izstopiti samo eni živali.

Animals from Eastern Europe for the Italian food industry used to be transported to the towns along the state border in Northeast Italy. From those conveyor-belt spaces of death, only one animal managed to come in and out alive.



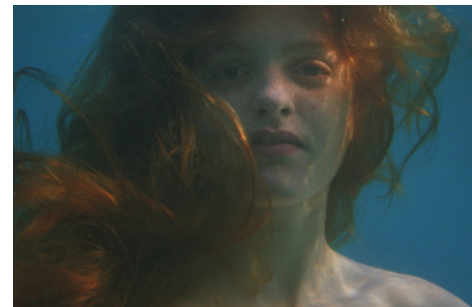
Moj Nikola *My Nikola*

Hrvaška Croatia, igrani fiction, 2022, 23'

režija *director* **Martina Marasović**
scenarij *screenplay* **Martina Marasović**
fotografija *cinematography* **Urh Pirč**
montaža *editing* **Lucija Strugar**
zvok *sound* **Luka Gamulin**
scenografija *scenography* **Ivan Turkalj**
kostumografija *costumes* **Nika Čuić**
igrajo *cast* **Karla Brbić, Roko Sikavica, Paško Vukasović, Aneta Grabovac, Živko Anočić, Senka Bulić**
produkcija *production* **Laura Pribanić**

Najsrečnejši dan v Karlinem življenju – poročila se bo z ljubeznijo svojega življenja, Nikolo. A bližje kot je koncu poročnega praznovanja in pričetku poročne noči, tem bolj tesnobna postaja.

It's the happiest day of Karla's life, she's getting married to the love of her life – Nikola. As the celebration progresses and the first wedding night approaches, Karla becomes more and more anxious.



Nič ni bolj svetega od delfina *Nothing Holier Than a Dolphin*

Grčija Greece, igrani fiction, 2022, 17'

režija *director* **Isabella Margara**
scenarij *screenplay* **Isabella Margara**
fotografija *cinematography* **Claudio Bolivar**
montaža *editing* **Christos Giannakopoulos**
zvok *sound* **Leandros Ntounis, Stefanos Efthymiou**
glasba *music* **Greg Eleftheriou**
scenografija *scenography* **Dimitra Liakoura**
kostumografija *costumes* **Dimitra Liakoura**
igrajo *cast* **Dimitris Kataleifos, Giorgos Symeonidis, Flomaria Papadaki, Samouel Akinola, Christos Karavevas**
produkcija *production* **Kyriaki Virou**
kontakt *contact* **distribuzione.zenmovie@gmail.com**

V majhni mediteranski vasi nepričakovano oživi starodavni mit. Ribiča najdeta delfina, ki se je pomotoma ujel v njune mreže. Delfin najde utaplajajočega ribiča in ga poskuša rešiti.

In a small Mediterranean village, an ancient myth unexpectedly comes to life. Two fishermen find a dolphin accidentally caught in their nets. The dolphin finds a fisherman drowning in the water and tries to save him.



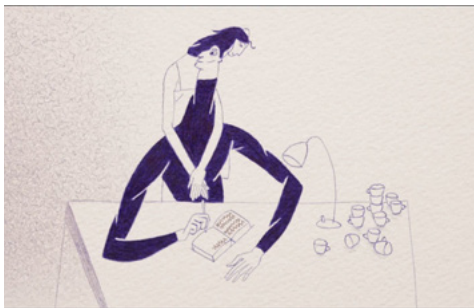
Reševanje peščice naključnih in nepomembnih zgodb *Saving Some Random Insignificant Stories*

Avstrija, Grčija Austria, Greece, dokumentarni documentary, 2022, 14'

koncept *concept* **Anna Vasof**
režija *director* **Anna Vasof**
fotografija *cinematography* **Anna Vasof**
montaža *editing* **Anna Vasof**
zvok *sound* **Nik Hummer**
kontakt *contact* **office@sixpackfilm.com**

Film slovesa posvečen hiši staršev. Zaradi izrednih vremenskih razmer je neke noči leta 2021 poplavilo hišo staršev. Dva dni kasneje, ko se je raven vode znižala in sem končno lahko vstopila v hišo, sem skušala iz nje dobiti čim več predmetov. V spomin ostalih pa sem posnela ta film.

A goodbye film to my parents' house. One night in 2021, after an extreme weather event, my parents' house flooded. Two days after the flood, when the water level went down and I could finally enter the house, I tried to extract as many objects as possible, and for the rest, I made this film.



Sled Sleda Trace

Bolgarija *Bulgaria*, animirani *animation*, 2022, 7'

režija *director* **Asparuh Petrov**
scenarij *screenplay* **Asparuh Petrov**
montaža *editing* **Iva Kraljević**
animacija *animation* **Asparuh Petrov**
zvok *sound* **Andrea Martignoni**
glasba *music* **Andrea Martignoni**
produkcija *production* **Compote Collective**
(Vessela Dantcheva)
kontakt *contact* **vanja@bonobostudio.hr**

Mlad pisatelj svoje noći posveća iskanju in zapisovanju zapletenih fraz. V trenutku, ko se mora soočiti z ženino nosečnostjo, se mu podre svet. Preplavijo ga neusmiljeni strahovi in boleči spomini, zato mora poiskati, kar mu manjka.

A young writer dedicates his nights to hunting entangled phrases with his pen. The moment he is confronted with the pregnancy of his wife, his world collapses. Lingering fears and painful memories overwhelm him and he needs to trace the missing piece.

Spomni se, kako sem jahala belega konja Sjeti se kako sam jahala bijelog konja *Remember How I Used to Ride a White Horse*

Hrvaška *Croatia*, animirani *animation*, 2022, 10'

režija *director* **Ivana Bošnjak Volda, Thomas Johnson Volda**
scenarij *screenplay* **Ivana Bošnjak Volda,**
Thomas Johnson Volda
fotografija *cinematography* **Ivan Slipčević**
montaža *editing* **Iva Kraljević**
animacija *animation* **Ivana Bošnjak Volda,**
Thomas Johnson Volda
zvok *sound* **Hrvoje Nikšić**
glasba *music* **Hrvoje Nikšić**
igra (glas) *cast (voice)* **Iva Kraljević**
produkcija *production* **Kreativni sindikat (Igor Grubić)**
kontakt *contact* **vanja@bonobostudio.hr**

Medtem ko streže kavo gostom, natakarica razmišlja o pobegu iz svoje realnosti. Nek gost nenehno snema zvoke iz kavarne in nato posluša posnetke ter je povsem obseden s svojim početjem.

A waitress goes about her daily routine serving coffee whilst having thoughts of escaping her reality. A customer is constantly recording and listening back to the surrounding sounds of the café and is completely fixated by this task.



Valerija

Hrvaška *Croatia*, dokumentarni *documentary*, 2023, 15'

režija *director* **Sara Jurinčić**
scenarij *screenplay* **Sara Jurinčić**
fotografija *cinematography* **Ivan Slipčević**
montaža *editing* **Tomislav Stojanović**
zvok *sound* **Jans Christian Bo Johansen**
glasba *music* **Jans Christian Bo Johansen**
nastopata *appearing* **Lidija Fabulić-Jurinčić, Sara Jurinčić**
produkcija *production* **Vanja Jambrović, Sara Jurinčić**
kontakt *contact* **marcella@splitscreen.hr**

Hibridni dokumentarec nas popelje na potovanje v svet brez moških. V zmesi resničnosti in nezavednega se avtorica sprašuje, kakšen je občutek, če je družinsko drevo sestavljeno samo iz žensk, in kaj šepetajo naše prednice iz svojih tihih portretov.

This hybrid documentary takes us on a journey into a world without men. Reality and subconscious mix, as the author questions how it feels to have a family tree consisting only of women, and what our ancestresses whisper from their silent portraits.



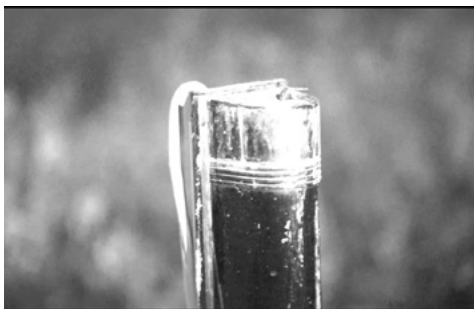
Žoge Lopte Trace

Srbija *Serbia*, dokumentarni *documentary*, 2022, 23'

režija *director* **Gorana Jovanović**
fotografija *cinematography* **Lev Predan Kowarski**
montaža *editing* **Gorana Jovanović**
zvok *sound* **Luka Barajević**
produkcija *production* **Gorana Jovanović, Luka Barajević**
kontakt *contact* **gorana@bare.rs**

Še desetletja po medsebojni vojni se armade šestih bivših jugoslovanskih republik dobivajo, da se pomerijo v nogometu.

Decades after being at war with each other, the armies of six former Yugoslav republics are getting together to play ball.



A.I. Poetries of Female and Non-Female Beings in Gas Stations at Night

Romunija *Romania*, dokumentarni, eksperimentalni *documentary, experimental*, 2022, 19'

koncept *concept* **Cristina Iliescu**

režija *director* **Cristina Iliescu**

scenarij *screenplay* **Cristina Iliescu**

fotografija *cinematography* **Cristina Iliescu, Robert Bitay**

montaža *editing* **Cristina Iliescu**

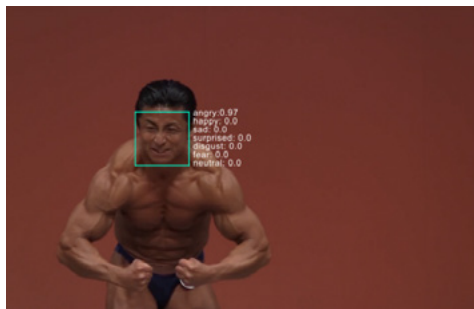
zvok *sound* **Cristina Iliescu**

produkcija *production* **Cristina Iliescu**

kontakt *contact* **crisrina.iliescu5@gmail.com**

Kako krmariti med žensko in nebinarno izkušnjo v virtualni meditaciji? Eksperimentalni dokumentarec preseže meje dejanske resničnosti in prostora ter išče človeški faktor znotraj splošno dostopnih tehnologij.

How should one navigate female and non-binary experience through virtual meditation? This experimental documentary casts a gaze that transcends boundaries of concrete reality and space, searching for the human factor within generally accessible technologies.



3 pogovori o prihodnosti 3 Dialogues About the Future

Romunija *Romania*, dokumentarni *documentary*, 2022, 14'

režija *director* **Alina Manolache**

fotografija *cinematography* **Laurențiu Răducanu**

montaža *editing* **Alina Manolache**

produkcija *production* **Alina Manolache, Gabi Basalici**

kontakt *contact* **manolache.alina@gmail.com**

Kako je bivati v našem svet, če si robot z umetno inteligenco? Kaj se lahko naučiš o Homo sapiens, da bi postal čimbolj »človeški«? Trije roboti nas popeljejo skozi svoje učne procese.

What is it like to navigate our world as an artificially intelligent robot? What is there to learn about homo sapiens in order to become as 'human' as possible? Three pairs of robots take us through their learning process.



Hočem uničiti rastlinjak Vreau să sparg sera *I Want to Shatter the Greenhouse*

Romunija *Romania*, igrani *fiction*, 2022, 21'

režija *director* **Teona Galgoțiu**

scenarij *screenplay* **Teona Galgoțiu, Mircea Andrei Florea**

fotografija *cinematography* **Bogdan Marinescu**

montaža *editing* **Alexandra Diaconu**

zvok *sound* **Flora Pop**

glasba *music* **Kadjavsi**

scenografija *scenography* **Ileana Tirra**

igra *cast* **Ioana Bugarin**

produkcija *production* **Ioana Bogdana,**

Valentin Popescu, Ana Covalciuc, Vlad Galer,

Diana Gheorghian, Anda Saltelechi

kontakt *contact* **film.festivals@unatc.ro**

Sara se sooča s prvimi znaki dedne bolezni po očetu, ki bo v svojem zadnjem stadiju njuni telesi spremenila v rastline. Potrebuje veliko spremembo. A še prej se mora znebiti spominov nasilja iz otroštva, zato obišče svojega na posteljo priklenjenega očeta.

Sara is confronted by the first signs of a disease she inherited from her father, which, in its final stage, will turn their bodies into plants. Sara needs a major change. But before that, she has to try to get rid of the violent memories from her childhood, so she visits her bedridden father.



Vrelo Ključanje *Boiling*

Črna Gora *Montenegro*, igrani *fiction*, 2023, 27'

režija *director* **Luka Đikanović**

scenarij *screenplay* **Ilija Đurović**

fotografija *cinematography* **Tomáš Lipský**

montaža *editing* **Maja Benc**

zvok *sound* **Luka Šuto**

scenografija *scenography* **Andreja Rondović**

kostumografija *costumes* **Mia Sekulić**

igrata *cast* **Lidija Kordić, Pavle Prelević**

produkcija *production* **Filip Poleksić**

kontakt *contact* **kanawazza@gmail.com**

Potlačeno družbeno nasilje vpliva na mlad par, ki ga že tako razjedajo osebni problemi.

Pent-up social aggression affects a young couple already plagued by their internal problems.



Zasledovanje sonca: El Shatt
Dohvatiti sunce: El Shatt
Chasing the Sun: El Shatt

Hrvaška Croatia, dokumentarni documentary, 2023, 20'

režija director **Ana Bilankov**
 scenarij screenplay **Cristina Iliescu**
 fotografija cinematography **Boris Poljak**
 montaža editing **Denis Golenja**
 zvok sound **Yiannis Loukos**
 glasba music **Halim El-Dabh**
 produkcija production **Filmska udruga Šuma (Vedran Šuvar)**
 kontakt contact **abilankov@web.de**

Poskus rekonstrukcije fragmentarnega spomina neznane zgodovine o migraciji v Mediteranu v obliki brezčasnega filmskega potovanja.

An attempt to reconstruct a fragmented memory of unknown history about migration in the Mediterranean as a transtemporal filmic journey.



Pokošena trava
Niska trava
Short Cut Grass

Hrvaška Croatia, igrani fiction, 2023, 26'

režija director **David Gašo**
 scenarij screenplay **David Gašo**
 fotografija cinematography **Tin Ostrošić**
 montaža editing **Marta Bregeš**
 zvok sound **Dino Ljuban**
 glasba music **Borna Maksan**
 scenografija scenography **Jan Herenčić**
 kostumografija costumes **Paula Čule**
 igrajo cast **Živko Anočić, Areta Ćurković, Igor Kovač, Sandra Lončarić, Sanja Milardović, Vlasta Ramljak, Stjepan Pajnić, Lovre Šokac, Bojan Ban, Lino Brozić**
 produkcija production **Marta Eva Mečava**
 kontakt contact **marta.eva.mecava@gmail.com**

Zgodnji poletni večer se začne z igro. Otrok šteje do tri tisoč, ostali pa se skrivajo med vrste primestnih vrtov. Medtem mlad oče preostanek dneva preživi s tujim otrokom, star moški pa čaka na klic, ki mu bo spremenil življenje ...

An early summer evening begins with a game. While one kid counts to three thousand, the others hide in a row of suburban gardens. During that time, a young father spends the rest of his day with someone else's child, an old man awaits a call that will change his life...



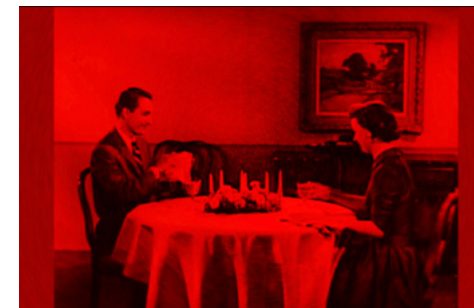
Divje cvetje
Divlje cvijeće
Wild Flowers

Španija, Hrvaška Spain, Croatia, eksperimentalni experimental, 2022, 11'

režija director **Karla Crnčević**
 scenarij screenplay **Karla Crnčević**
 fotografija cinematography **Pavo Crnčević**
 montaža editing **Karla Crnčević**
 zvok sound **Zoran Medved**
 glasba music **Nenad Kovačić, Ane Paška**
 produkcija production **Eliás Querejeta Zine Eskola**
 kontakt contact **karla.crncevic@gmail.com**

Moj oče je kamero uporabil zgolj enkrat v življenju. Po tridesetih letih me prosi, naj digitaliziram njegove VHS posnetke. Sprašujem se, česa se spomni.

My father used a camera just once in his lifetime. After 30 years he asks me to digitise the VHS material he had filmed. I am wondering what he remembers.



Drobne podrobnosti: En film,
dva rez **Infimes Détails:**
Un Film, Deux Tailles
Minutiae: One Film, Two Cuts

Srbija Serbia, eksperimentalni experimental, 2022, 6'

koncept concept **Miljana Niković**
 režija director **Miljana Niković**
 scenarij screenplay **Miljana Niković**
 montaža editing **Miljana Niković**
 produkcija production **Miljana Niković**
 kontakt contact **nikovic.m@hotmail.com**

122 besed nanizanih skozi zvok in pomen in kombiniranih s 60 posnetki, najdenimi v TV reklamah iz petdesetih let.

Progression of 122 words through their sound and meaning, paired with 60 found footage clips from 1950s TV-commercials.



Yugotransport

Srbija, Nemčija *Serbia, Germany*, igrani *fiction*, 2023, 20'

režija *director* **Boris Hadžija**

scenarij *screenplay* **Esther Preußler, Andreas Kouba,**

Boris Hadžija

fotografija *cinematography* **Anselm Belser**

montaža *editing* **Branka Pavlović**

zvok *sound* **Sven Jensen Brakelmann, Nils Plambeck**

glasba *music* **Misha Cvijović**

scenografija *scenography* **Michael Schindlmeier**

kostumografija *costumes* **Saskia Rasch**

igrajo *cast* **Sabrina Noack, Michael Ihnow, Mile Ademović,**

Tomas Kutinjač, Boris Škorić

produkcija *production* **Maximilian Feldkamp**

kontakt *contact* **max.feldkamp@gmx.de**

Trideset let po jugoslovanski vojni in padcu komunizma se delavci iz bivših jugoslovanskih držav spet znajdejo na istem »avtobusu«. Tokrat jih ne vodijo komunistično-utopični ideali, temveč kapitalistična resničnost. Vsi so namreč sezonski delavci na poti k boljši prihodnosti v Nemčiji.

Thirty years after the Yugoslavian war and the fall of Communism, workers from the ex-YU countries find themselves again on the same 'bus'. But this time not for the Communist-utopian ideals, but by capitalist reality. They are all seasonal workers on a road towards a better future, towards Germany.

Banovina Banija *My Neighbour Wolf*

Hrvaška *Croatia*, igrani *fiction*, 2022, 17'

režija *director* **Nebojša Slijepčević**

scenarij *screenplay* **Nebojša Slijepčević**

fotografija *cinematography* **Bojan Mrđenović**

montaža *editing* **Dragan Petrović**

zvok *sound* **Tihomir Vrbaneć**

glasba *music* **Hrvoje Nikšić**

scenografija *scenography* **Jana Plečaš**

kostumografija *costumes* **Gabrijela Krešić**

igra *cast* **Nebojša Borojević**

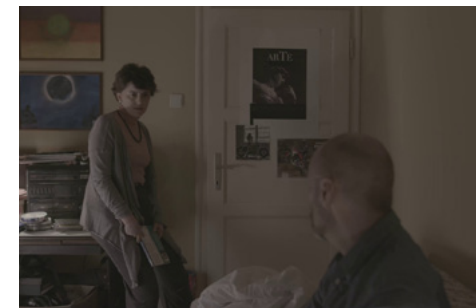
produkcija *production* **Nebojša Slijepčević, Tibor Keser,**

Marija Stojnić

kontakt *contact* **nebojsa@paradoks.hr**

Vasi ob hrvaško-bosanski meji so večinoma zapuščene, pozabljene od sveta in od svojih držav. Zadnjih nekaj prebivalcev živi v izredni revščini, prepuščeni samim sebi, tudi ko jih napadajo divje zveri.

Villages near the Croatian border with Bosnia are mostly deserted, abandoned by the authorities, and forgotten by the world. The last few inhabitants live in extreme poverty and are left to fend for themselves against frequent attacks of wild beasts.



Umik *Retreat*

Severna Makedonija *North Macedonia*, dokumentarni *documentary*, 2022, 30'

režija *director* **Anabela Angelovska**

scenarij *screenplay* **Anabela Angelovska**

fotografija *cinematography* **Betti Herzner**

montaža *editing* **Anabela Angelovska, Imke Koseck**

zvok *sound* **Petar Jovanovski, Roman Vehlken**

glasba *music* **Sven Janetzko**

produkcija *production* **Anabela Angelovska**

kontakt *contact* **info@retreat-documentary.de**

Tisoče mladih žensk in moških iz severne Makedonije so rekrutirali za delo v kuhinjah in pralnicah ameriških vojaških baz v Afganistanu in Iraku. Z umikom ameriških čet so se vrnil tudi sami. S seboj so prinesli hitro zaslužen denar (ki so ga vložili v nepremičnine) pa tudi travmatične spomine.

Thousands of young women and men have been recruited in North Macedonia to work in kitchens and laundries of US military bases in Afghanistan and Iraq. With the withdrawal of the US troops, they came back with quickly-earned money, soon invested in real-estate, but also traumatic memories.

Pozna zima Kasna zima *Late Winter*

Hrvaška *Croatia*, igrani *fiction*, 2023, 17'

režija *director* **Jasna Safić**

scenarij *screenplay* **Jasna Safić**

fotografija *cinematography* **Antonio Pozojević**

montaža *editing* **Filip Lizatović**

zvok *sound* **Mario Merdžan, Tihomir Vrbaneć**

scenografija *scenography* **Ana-Marija Filko,**

Marija Dražančić, Mina Plančić

kostumografija *costumes* **Ana-Marija Filko,**

Marija Dražančić, Mina Plančić

igrajo *cast* **Maja Posavec, Dražen Šivak, Žarko Savić,**

Biserka Ipša, Miran Cencić

produkcija *production* **Igor Jelinović, Jasna Safić**

kontakt *contact* **jasna.safic@gmail.com**

Ko mama Sašo obvesti, da je njegov dementni oče pobegnil od doma, se Saša in Selma odpravita ponj, čeprav sta to noč nameravala preživeti skupaj. Noč nato razkrije nekatere družinske skrivnosti.

When Saša's mother informs him that his demented father has run away from home, Saša and Selma go to find him, despite reserving this night to spend together. As the night passes, some family secrets are discovered.



Stari štosi *Old Tricks*

Bolgarija, Italija *Bulgaria, Italy*, igrani *fiction*, 2022, 6'

režija *director* **Edoardo Pasquini, Viktor Ivanov**

scenarij *screenplay* **Edoardo Pasquini**

fotografija *cinematography* **Boris Mitrev**

montaža *editing* **Edoardo Pasquini**

glasba *music* **Viola Pasquini**

scenografija *scenography* **Stamena Stoeva**

kostumografija *costumes* **Hristina Hristova**

igra *cast* **Cvetana Ivanova, Taki Pernishki**

produkcija *production* **Edoardo Pasquini, Viktor Ivanov,**

Dessy Tenekedjieva

kontakt *contact* **tinydistribution.shortcuts@gmail.com**

Babica in dedek sta vedno oboževala svoje spokojno življenje v stanovanju, uživala v mirnih dneh, skratka, bila zadovoljna. V času covid izolacije pa je razlika med domom in zaporom zamegljena in v njima vznikne dolgo pozabljeno občutje – dolgčas. In ta je lahko zelo nevaren ...

Grandma and Grandpa always loved their tranquil life in the apartment, enjoying the calm days, content. But in these times of isolation, where the difference between home and prison is hard to see, a long-forgotten feeling rises again: boredom. And boredom can be a very dangerous matter...



Lomi Refrakcije *Refractions*

Hrvaška *Croatia*, eksperimentalni, animirani *experimental, animation*, 2022, 15'

režija *director* **Vladislav Knežević**

scenarij *screenplay* **Vladislav Knežević**

montaža *editing* **Miro Manojlović**

animacija *animation* **Mario Kalogjera**

glasba *music* **Alen Sinkauz**

produkcija *production* **Vinko Brešan**

kontakt *contact* **sanja.borcic@zagrebfilm.hr**

Analogne fotografije, kemični postopki in digitalne mikroanimacije ustvarijo medprostor fotografskega in cinematičnega, statičnega in kinetičnega. Forma kot vrsta energije preoblikuje pogled. Vsak trenutek je zase in večnost hkrati.

Analog photographs, chemical processes, and digital micro-animation establish an interspace between the photographic and cinematic, the static and the moved.

The form as a shape of energy transforms the view. Every moment for itself and, simultaneously, eternity.

**Tekmovalni
program
FeKK SLO
*Competition
programme***

FeKK SLO: Slovenski kratki film v ekvilibriju

V prejšnjih festivalskih edicijah je narativa tekmovalnega programa FeKK SLO izpostavljala določene zvrsti, ki so določena leta prednjačila: od eksperimentalnega, igranega in animiranega filma. Letošnji izbor pa lahko morda gledamo s produkcijskega vidika.

Kar opazimo, je močna bera filmov z Akademije za gledališče, radio, film in televizijo; če je v prejšnjih sezonah FeKK-a z AGRFT-ja prišel le kak posamezen izdelek (lanski Filipa Jembriha je dobil nagrado udeležencev filmskokritičke delavnice Ostrenje pogleda), so tokrat prisotni kar štirje filmi študentov Akademije, eden je sicer nastal neodvisno. Pri tem so v selekciji prisotni tudi dovršeni študijski projekti z drugih evropskih akademij, kot je praški FAMU, züriška umetniška univerza ZhdK, rotterdamska Akademija Willema de Kooniga ali pa zagrebška Akademija dramskih umetnosti (ADU).

Kar nas pri tem še posebej veseli, je to, da pri tem forma neodvisnega filma ne usiha, ampak da – ravno nasprotno – letos predstavlja kar nekaj vrhuncev selekcije FeKK SLO, pri čemer je treba poudariti, da se razteza od eksperimentalnega, animiranega in dokumentarnega filma (na tem mestu pozdravljamo tudi vrnitev Luksuz produkcije v tekmovalni spored). Le »čistokrvni« igrani film letos ni domena neodvisne produkcije, a tu nastopijo filmi produkcijskih hiš, ki so tudi prejemniki sredstev Slovenskega filmskega centra. Tudi tu letošnja selekcija predstavlja dela uveljavljajočih se in že uveljavljenih slovenskih režiserk in režiserjev.

Če torej naredimo kratek prerez letošnje selekcije, lahko ugotovimo, da gre za eno bolj uravnoteženih letin, kar se tiče študentskega, neodvisnega in profesionalnega filma. Tako v kvantitativnem kot kvalitativnem smislu.

Vedno bolj uveljavljajo se sopotnik tekmovalnega programa FeKK SLO je tudi Drugi val. Ta je lani prvič doživel svojo bolj k žanru usmerjeno edicijo in letos smo se odločili nadaljevati s to prakso. Tako zopet predstavljamo dva programa, flamboyant fekkstravaganco in žanrsko-fantastične prispevke, kratka dela, ki so ostali na robu uradne selekcije ali pa so izkazovala tolikšno strast do filma, da smo se jih odločili zavrteti v Slovenski kinoteki.

Če se še na kratko poigramo s številkami: letos je bilo prijavljenih skoraj 140 kratkih filmov, v tekmovalni program smo jih sprejeli 21, v Drugem valu pa jih bomo prikazali 22. Zdi se, da sta lansko in letošnje leto pomenili še posebej ploden ustvarjalen izbruh, zato vas z velikim veseljem vabimo na letošnje projekcije na muzejski ploščadi in v Slovenski kinoteki.

FeKK SLO: Slovenian short film in equilibrium

The previous festival editions of the FeKK SLO competition programme have accentuated certain genres, from experimental to fiction and animation, based on prevalence. This year, however, it is the production angle that rounds out the selection.

For instance, we have a wide range of films submitted by the Academy of Theatre, Radio, Film, and Television (AGRFT). If previous FeKK editions received sporadic Academy submissions (for his last year's, Filip Jembrih received the film critics workshop Sharpening the Gaze award), we now have four films by the AGRFT students (one of which was made independently). Additionally, the selection also features student projects from other European academies, such as the Prague FAMU, the Zurich University of the Arts ZhdK, the Rotterdam Willem de Koonig Academy, or the Zagreb Academy of Dramatic Art (ADU).

What pleases us most is that the independent art film is not in decline but can in fact be found among the highlights of this year's FeKK SLO selection, spanning from the experimental to the animated and documentary film (at which point we welcome the return of the Luksuz produkcija to the competition). The only one missing from the domain of the 2023 independent production is the 'full-blooded' fiction film, but films of production houses funded by the Slovenian Film Centre fill this void. Here as well, the 2023 selection presents the works of established and still establishing Slovenian directors.

So, in a nutshell, the section provides a well-balanced stock of student, independent, and professionally-made films, in terms of both quantity and quality.

An increasingly present companion to the FeKK SLO competition is also the Second Wave. Its previous edition was genre-focused, which is something we have agreed to continue. Hence, we again present two programmes: the flamboyant fekkstravaganca and the genre-fantastic works, which have either remained on the outskirts of the official selection or have professed such cinematic passion that we have decided to screen them at the Slovenian Cinematheque.

If we toss around some numbers, we see that out of almost 140 submitted shorts, we have selected 21 for the competition and 22 for the Second Wave screenings. Apparently, 2022 and 2023 witnessed a particularly creative cinema outburst, so we are delighted to invite you to this year's screenings at the museum square and the Slovenian Cinematheque.



A ti mene vidiš Do You See Me?

Slovenija *Slovenia*, igrani *fiction*, 2022, 15'

režija *director* **Jan Cvitkovič**

scenarij *screenplay* **Jan Cvitkovič**

fotografija *cinematography* **Jure Černec**

montaža *editing* **Miloš Kalusek**

zvok *sound* **Sašo Kalan**

glasba *music* **Sašo Kalan**

scenografija *scenography* **Vasja Kokelj**

kostumografija *costumes* **Beti Njari**

igrajo *cast* **Irena Kovačević, Mala Cvitkovič, Primož Pirnat,**

Marjuta Slamič, Miha Košec, Medea Novak

produkcija *production* **Slađana Vide**

kontakt *contact* **sladana@solsticij.si**

Ženska, ki je umorila svojega moža, je odslužila kazen.

Potuje skozi mesto in prizore življenja. Vidi jo dekle, ji

odpusti in jo reši. Svet jo končno spet objame.

A woman who killed her man has served her sentence.

She sails through town; she sails through scenes of life. A

girl sees her, forgives her, and saves her. The world finally

embraces her again.

Borbike Little Women

Slovenija *Slovenia*, animirani *animation*, 2022, 15'

režija *director* **Nika Jurman**

scenarij *screenplay* **Nika Jurman**

fotografija *cinematography* **Nika Jurman, Teja Miholič**

montaža *editing* **Nika Jurman**

animacija *animation* **Nika Jurman, Teja Miholič**

zvok *sound* **Stojancho Georgiev**

glasba *music* **Ester Ivakič, Gašper Antauer**

scenografija *scenography* **Mila Peršin, Zala Križ**

kostumografija *costumes* **Maja Šebenik, Jona Bednjanec,**

Tjaša Jurman

igrajo *cast* **Anne Tassel, Eva Stražar, Teja Miholič,**

Mila Peršin, Ajda Zupančič, Tina Vrbnjak, Robert Kuret,

Miha Artnak, Miha Možina, Leon Vovk, Gregor Kocjančič,

Luka P. Slavic, Gregor Jakhel Kolarevič

produkcija *production* **Nika Jurman**

kontakt *contact* **nika.jurman@gmail.com**

Ambiciozna, vendar nekoliko lenobna vaška fotografinja skuša

preživeti v velikem mestu. Da bi zaslužila nekaj denarja in

morda tudi zasijala v prestižni družbi, se udeleži eminentne

zabave. Ob druženju se odloči, da bo radikalno spremenila

svoje življenje.

An ambitious but somewhat lazy village photographer tries to

survive in the big city. To earn some money and perhaps shine

in a prestigious society, she attends a posh party. Hanging out

with the people there, she decides to radically change her life.



Domčani Juvies

Slovenija *Slovenia*, dokumentarni *documentary*, 2023, 21'

režija *director* **Jure Štern**

scenarij *screenplay* **Jure Štern**

fotografija *cinematography* **Klemen Lorber**

montaža *editing* **Rožana Švara**

zvok *sound* **Gregor Bajc, Simon Šimat**

produkcija *production* **Jožica Šmid**

kontakt *contact* **jure.ivan.stern@gmail.com**

Emanuel in Timi sta mladoletna prestopnika v

mariborskem mladinskem domu, enota Slivnica.

Timi se zglueduje po Emanuelu.

Emanuel and Timi are juvenile delinquents at the Maribor

Youth Home, Slivnica unit. Timi looks up to Emanuel.



Gnida Scum

Slovenija *Slovenia*, igrani *fiction*, 2023, 13'

režija *director* **Margareta Grm**

scenarij *screenplay* **Margareta Grm, Domen Lušin**

fotografija *cinematography* **Domen Lušin**

montaža *editing* **Ana Grzetič**

glasba *music* **Ana Grzetič**

scenografija *scenography* **Matjaž Pavlovec, Vid Starman**

kostumografija *costumes* **Nina Čehovin, Zala Žagar**

igrajo *cast* **Lucija Harum, Andraž Jug, Alenka Kraigher**

produkcija *production* **Ana Kovačič**

kontakt *contact* **margareta99@gmail.coms**

Na modni zabavi se je manekenki Mariji zgodilo nekaj

neprijetnega, a se naslednje jutro ne spomni kaj. Ima zgolj

zelo slab občutek. Naslednjih nekaj dni podoživlja spomin

tiste noči in išče resnico.

On the fashion party something bad happened to a fashion

model Marija but the next morning she couldn't say, what.

She only has a very bad feeling. For the next few days, she is

reliving the memories of that night and seeking for the truth.



Dobro jutro Zorica Good Morning Zorica

Slovenija *Slovenia*, eksperimentalni *experimental*, 2023, 3'

režija *director* **Vita Eva Weisseisen**
scenarij *screenplay* **Vita Eva Weisseisen**
fotografija *cinematography* **Vita Eva Weisseisen**
montaža *editing* **Vita Eva Weisseisen**
produkcija *production* **Vita Eva Weisseisen**
kontakt *contact* **vtwssn@gmail.com**

Avtorica filma vsako jutro sprehaja svojo psičko Zorico. Medtem ko Zorica teka naokoli, njena lastnica sanjari. Avtorica je na neki točki tako zamišljena, da pozabi na psa in ta pobegne.

Every morning the author walks her dog, Zorica. Zorica runs around, while her owner is distracted by daydreaming. The author is so taken over by thinking that she forgets about her dog and the dog runs away.



Harnessing

Francija *France*, eksperimentalni *experimental*, 2023, 23'

režija *director* **David Paige**
fotografija *cinematography* **David Paige**
montaža *editing* **David Paige**
glasba *music* **Rachel Lyn**
produkcija *production* **David Paige**
kontakt *contact* **vtwssn@gmail.com**

V obdobju prisilne zaustavitve življenja v Parizu je David Paige z opazovanjem ustvaril odzvanjanje. Harnessing, rezultat njegovega snemanja, je vabilo v čas globalne prekinitve.

Over a period that followed the enforced shutdown of Paris, David Paige initiated a resonance through observation. Harnessing, the resultant project of filmic work, is an invitation into a record of time amidst global interruption.



Kako sem se naučila obešati perilo *How I Learned to Hang Laundry*

Slovenija *Slovenia*, igrani *fiction*, 2023, 20'

režija *director* **Barbara Zemljič**
scenarij *screenplay* **Špela Murenc**
fotografija *cinematography* **Žiga Krajnc**
montaža *editing* **Ivana Fumič**
zvok *sound* **Julij Zornik**
scenografija *scenography* **Urša Vidic**
kostumografija *costumes* **Tina Bonča**
igrajo *cast* **Tamara Avguštin, Domen Novak, Lucija Harum**
produkcija *production* **Klemen Dvornik**
kontakt *contact* **klemen.dvornik@filmservis.si**

Ob naključnem srečanju Oli in Miha postaneta prijatelja. Ali nekaj več. Ali manj.

After a chance encounter, Oli and Miha become friends, or something more. Or less.



Legenda o Zlatorogu The Legend of Goldhorn

Slovenija *Slovenia*, animirani *animation*, 2022, 14'

režija *director* **Lea Vučko, Damir Grbanović**
fotografija *cinematography* **Lea Vučko**
montaža *editing* **Damir Grbanović**
animacija *animation* **Lea Vučko**
zvok *sound* **Julij Zornik**
glasba *music* **Janez Dovč**
produkcija *production* **Damir Grbanović**
kontakt *contact* **octopicsinfo@gmail.com**

Lovec se poda v gore, da zaceli svoje zlomljeno srce. Na poti pa se ne more izogniti podobam svoje ljubezni, ki ga je zapustila. Ko zgubi razum, se zbudi njegova temna stran. Senca ga vodi v lov za bajeslovnim Zlatorogom in na koncu tudi v pogubo.

A hunter heads out to the mountains to mend his broken heart. On his way, he can't escape the visions of his lover who left him. As he loses his mind, his dark side comes to life. The shadow guides him to hunt the mythical Goldhorn and ultimately leads him to his demise.



Luknje Holes

Slovenija *Slovenia*, animirani *animation*, 2022, 7'

režija *director* **Sofiya Kruglikova**
scenarij *screenplay* **Uroš Jarc**
fotografija *cinematography* **Sofiya Kruglikova**
montaža *editing* **Sofiya Kruglikova**
animacija *animation* **Sofiya Kruglikova**
glasba *music* **Oskar Cafnik**
glas *voice* **Mateja Starič**
kontakt *contact* **sofkrug@gmail.com**

Osamljenost. Močan veter in severni sij. Kaj občutiš, ko poslušаш ocean ali ko te severni sij ponese proti viharju? Strah? Se izgubljaš v ponorelem okolju? Lahko sčasoma postaneš del vesolja in pustiš vse za seboj?

Loneliness. Strong wind and aurora. What do you feel when you listen to the ocean or when an aurora takes you towards the storm? Fear? Are you losing yourself in this crazy environment? Can you eventually become a part of the whole universe and leave everything behind?



Posterboy

Slovenija, Švica *Slovenia, Switzerland*, igrani *fiction*, 2022, 15'

režija *director* **Urša Kastelic**
scenarij *screenplay* **Urša Kastelic**
fotografija *cinematography* **Alicija Pahl**
montaža *editing* **Hubert Schmelzer**
glasba *music* **Urša Kastelic**
scenografija *scenography* **Jacopo Giuliani, Natascha Simons**
kostumografija *costumes* **Nina Jaun**
igrata *cast* **Mona Petri, Tamim Fattal**
produkcija *production* **Philippe Grob**
kontakt *contact* **ursa.bursa@gmail.com**

Julia, a director of an NGO, is looking for a new face for the company's campaign. In the process of casting, she is tempted to abuse her position of power. A reflection of contemporary authority in a postcolonial context.

Julia, direktorica nevladne organizacije, išče nov obraz za kampanjo. Med izborom kandidata jo zamika, da bi zlorabila svojo pozicijo moči. Film je refleksija sodobne avtoritete v postkolonialnem kontekstu.



Razgled The View

Slovenija *Slovenia*, dokumentarni *documentary*, 2022, 10'

režija *director* **Ema Paš**
scenarij *screenplay* **Ema Paš**
fotografija *cinematography* **Ema Paš**
montaža *editing* **Ema Paš**
produkcija *production* **Ema Paš**
kontakt *contact* **emapas02@gmail.com**

Avtorica se pogovarja s svojo babico in njeno sestro. Razgled je film o dveh sestrah in njunem specifičnem odnosu: neprestana nastrojenost ena do druge; nešteti prepiri o majhnih in velikih stvareh; hkrati pa tesna vez, ki jo imata.

The filmmaker talks to her grandma and her grandma's sister. The View is a film about two sisters and their specific relationship defined by constant hostility of one against the other, numerous quarrels about minor and major issues, but also the tight bond they share.



Mamin sinček Rotkind Rotten Child

Nizozemska *Netherlands*, animirani *animation*, 2022, 8'

režija *director* **Anej Golčar**
scenarij *screenplay* **Anej Golčar**
animacija *animation* **Eva Schets**
zvok *sound* **Annie Winter**
glasba *music* **Anja Lobnik**
scenografija *scenography* **Anej Golčar**
kostumografija *costumes* **Simone Kraaijveld**
igrajo *cast* **Door Janssen Polanen, Juus Piek, Tico Rovers, Katja van der Sandt**
produkcija *production* **Tatevik Lucienne Martirosyan**
kontakt *contact* **anej.golcar@gmail.com**

Po nenadni smrti avtoritativne matere je končno čas, da molčeči šestdesetletnik Harold najde svoj glas.

After his authoritarian mother's sudden death, it is finally time for the taciturn 60-something Harold to find his own voice.



Kalitev Klíčení *Sprouting*

Slovenija, Češka *Slovenia, Czech Republic*, igrani *fiction*, 2023, 9'

režija *director* **Ivana Vogrinc Vidali**
scenarij *screenplay* **Ivana Vogrinc Vidali, Barbora Vojřívová**
fotografija *cinematography* **Kryštof Kučera**
montaža *editing* **Rudolf Mašata**
zvok *sound* **Ana Hokešová**
glasba *music* **Ana Hokešová**
scenografija *scenography* **Nebe Motylová, Rebeka Fučíková, Michaela Soukupová**
kostumografija *costumes* **Ellen Pávková**
igrajo *cast* **Adéla Fujanová, Martina Preissová, Saša Gedeon, Zina Dlouhá**
produkcija *production* **Tomáš Šimon**
kontakt *contact* **alexandra.hroncova@famucz**

V oddaljenem svetu Josefinkine potrošniške družine je sveta samo hrana, njihova glavna dejavnost pa je požrešnost. Hladni odnosi in tesnoba Josefinko vodijo v njen lasten notranji svet, tihi zimski sadovnjak breskev, kjer išče svoj glas.

In an isolated world of Josefinka's consumer family, only food is sacred, and the main activity is gluttony. Driven by cold relationships and anxiety, dives into her inner world, the quiet winter peach orchard, where she looks for her own voice.



Škatla *The Box*

Slovenija *Slovenia*, dokumentarni, eksperimentalni *documentary, experimental*, 2023, 22'

koncept *concept* **Tomaž Pavkovič**
režija *director* **Tomaž Pavkovič**
fotografija *cinematography* **Franc Pavkovič**
besedilo *text* **Marko Pogačar**
zvok *sound* **Rok Kovač**
nastopajo *appearing* **Igor Pavkovič, Ela Pavkovič, Tomaž Pavkovič, Tine Klemenčič, Gabrijela Vovk**
produkcija *production* **Tomaž Pavkovič**
kontakt *contact* **pavkovict@yahoo.co.uk**

Šestdeseta in sedemdeseta leta prejšnjega stoletja naše bivše države, države, ki ne obstaja več. Mlada družina se preseli s podeželja v manjše slovensko mesto, kjer se gradijo tovarne in se večja potreba po delovni sili. Bratje odraščajo.

The sixties and the seventies of the 20th century in our former country, a country that ceased to be. A young family moves from a rural environment to a small Slovenian town, where factories are being built and the need for a workforce is increasing. The brothers are growing up.



Športni dan *Sports Day*

Slovenija *Slovenia*, igrani *fiction*, 2023, 23'

režija *director* **August Adrian Braatz**
scenarij *screenplay* **August Adrian Braatz**
fotografija *cinematography* **Peter Perunovič**
montaža *editing* **Nik Lavrič**
zvok *sound* **Samo Jurca**
glasba *music* **August Adrian Braatz**
scenografija *scenography* **Maja Šavc**
kostumografija *costumes* **Pia Gorišek**
igrajo *cast* **Emil Kulovič, Robert Prebil, Tilen Kolbe, Lina Godnov, Ana Facchini**
produkcija *production* **Ida Weiss**
kontakt *contact* **info@senca-studio.si**

Lucian si želi biti del družbe. Dovolj ima zafrkavanja, zato si za športni dan izbere smučanje, čeprav ne zna smučati. Ena laž sledi drugi, dokler poplava neresnic Luciana ne privede do neznosne situacije, ki ji ne more ubežati.

Lucian would like to fit in. He doesn't want to be ridiculed, so he decides to go skiing on a school PE day, even though he can't ski at all. One lie leads to another, and finally to a flurry of untruths that put Lucian in an unbearable situation he can't escape from.



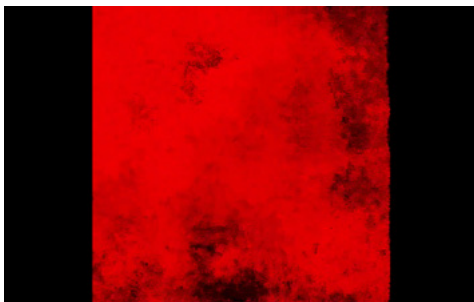
To je moj dom *This Is My Home*

Slovenija *Slovenia*, dokumentarni *documentary*, 2022, 14'

režija *director* **Iza Mlakar**
scenarij *screenplay* **Iza Mlakar**
fotografija *cinematography* **Lara Knap**
montaža *editing* **Tadej Sinkovič**
zvok *sound* **Miha Rudolf, Tomaž Dornik, Tadej Sinkovič**
glasba *music* **Marcel Kovačič**
produkcija *production* **Jožica Šmid**
kontakt *contact* **iza0005@gmail.com**

The documentary *This is My Home* gives an insight into the specific life of truck drivers and shows the difficulties they encounter on the road. Stories from long stops, even longer journeys and truck cabs that are home to many people.

Dokumentarec To je moj dom odstre pogled v življenje voznikov tovornjakov in prikaže težave, s katerimi se na cesti srečujejo. Zgodbe dolgih postankov, še daljših poti in kabin, ki mnogim služijo kot dom.



TON 3 TONE 3

Slovenija *Slovenia*, eksperimentalni *experimental*, 2023, 5'

koncept *concept* **Urban Mihevc**

režija *director* **Urban Mihevc**

montaža *editing* **Urban Mihevc**

kontakt *contact* **urban.mihevc5@gmail.com**

Štiri likovna dela so prenešena na film. Iz štirih se je pojavilo eno, ki zveže izkustveno in konceptualno raven. Film je nastal kot tok, kot pretok med dvema ekstremnima stanjema, med katerima se energija stalno giblje.

Four pieces of art transferred onto a film. Out of the four rises one, which combines the experimental and conceptual. The film runs like a course – a flow between two extremes loaded with moving energy.

Vse je eno vse je vseeno All Is One Nothing Matters

Slovenija *Slovenia*, eksperimentalni *experimental*, 2022, 9'

režija *director* **Hannah Koselj Marušič**

scenarij *screenplay* **Hannah Koselj Marušič**

fotografija *cinematography* **Hannah Koselj Marušič,**

Miha Zajklar Možina

montaža *editing* **Hannah Koselj Marušič,**

Miha Zajklar Možina

nastopajo *appearing* **Zrinka Jančič, Hannah Koselj**

Marušič, Miha Zajklar Možina, Matija Kuzman, Zorica

Haralović, Tjaša Tomc

produkcija *production* **Tom Gomizelj, Luksuz produkcija**

kontakt *contact* **luksuz.studio@gmail.com**

Da bi se soočila s travmo svojih preteklih življenj, se Hannah odpravi v odročno hrvaško vasico, natančneje v budistično zatočišče. Njena regresija skozi terapijo se odvrti skozi vznurljivo projekcijo emocionalnih fantazij in čiste intimnosti. Je bilo vse eno ali je vse vseeno?

Aiming to face the trauma of her past lives, Hannah goes to a remote Croatian village, where a Buddhist retreat centre is located. Her regression therapy session unfolds before us through a titillating projection of emotional fantasy and raw intimacy. Was all one or did nothing matter?



XX

Slovenija *Slovenia*, animirani, eksperimentalni *animated, experimental*, 2022, 11'

režija *director* **Vasja Lebarič, Julij Zornik**

scenarij *screenplay* **Vasja Lebarič**

montaža *editing* **Vasja Lebarič, Julij Zornik**

zvok *sound* **Julij Zornik**

produkcija *production* **Temporama (Jerca Jerič,**

Andraž Jerič)

kontakt *contact* **jerca@temporama.si**

Animirani eksperimentalni film, ki – v skladu s (kemijskim in termomehaničnim) procesom ustvarjanja – vsebuje naključja kot bistveni del in skuša s tem preseči konvencije tradicionalne animacije in pripovedovanja.

An animated-experimental film which, in accordance with the process of creation – the chemical and thermomechanical processes – features coincidences as its immanent part and thus tries to surpass the conventions of traditional animation and narration.

Zadnji dan pomladi Last Day of Spring

Slovenija, Hrvaška *Slovenia, Croatia*, igrani *fiction*, 2023, 19'

režija *director* **Jan Krevatin**

scenarij *screenplay* **Jan Krevatin, Mak Tepšič, Diana**

Kolenc, Jure Rajšp, Kasim Oraščanin, Martin Penko Šajn

fotografija *cinematography* **Urh Pirc**

montaža *editing* **Jan Krevatin**

zvok *sound* **Tim Žilbrat, Tomaž Pritekelj**

kostumografija *costumes* **Lucija Agič**

igrajo *cast* **Mak Tepšič, Diana Kolenc, Jure Rajšp,**

Kasim Oraščanin

produkcija *production* **Juca Bonaca, Josip Gregov**

kontakt *contact* **jaan.krevatin@gmail.com**

Mak je brezposeln glasbenik, njegovo dekle pa je pravkar napredovalo v službi. Ko Mark doživi panični napad, išče uteho v pijančevanju z voznikom ambulantnega vozila.

Mak is an unemployed musician, while his girlfriend has just received a job promotion. After suffering a panic attack, he looks for comfort in getting drunk with an ambulance worker.

Drugi val Second Wave



3 ali 4 stvari, ki jih vem o njej *3 or 4 Things I Know about Her*

Slovenija *Slovenia*, igrani *fiction*, 2023, 3'

režija *director* **Manca Cerar**
scenarij *screenplay* **Manca Cerar**
fotografija *cinematography* **Felipe Cuartas**
montaža *editing* **Manca Cerar**
zvok *sound* **Mavie Beischeim**
igrata *cast* **Sarah Amar, Mavie Beischeim**
produkcija *production* **Felipe Cuartas**
kontakt *contact* **manca.cerar00@gmail.com**

Film poustvarja sceno iz Godardovega filma Dve ali tri stvari, ki jih vem o njej. Vključuje originalno besedilo o posameznikovem odnosu do umetnosti, tesnobe in njene pojavnosti. Dogajanje je postavljeno v šestdeseta leta, v francosko kavarno, kjer skodelica črne kave povezuje tok misli.

The film is a recreation of a scene from Godard's film 2 or 3 things I know about her, with an original text about an individual's opinion about art, anxiety and its manifestation. The action is set in the 60s in a French cafe, where a cup of black coffee associates a flow of thoughts.



About a Boy

Slovenija *Slovenia*, animirani *animation*, 2023, 6'

režija *director* **Maël Deback**
scenarij *screenplay* **Maël Deback**
animacija *animation* **Maël Deback**
igra *cast* **Maël Deback**
produkcija *production* **Luksuz produkcija**
kontakt *contact* **mael.2bac@gmail.com**

Vsakdanjost sanjača, ki se počuti vse bolj osamljenega.

About a Boy pictures the everyday life of a dreamer who starts to feel very lonely.



Coweed – prvi val Coweed – First Wave

Slovenija *Slovenia*, igrani *fiction*, 2023, 33'

režija *director* **Timotej Istenič Mimo**
scenarij *screenplay* **Timotej Istenič Mimo**
fotografija *cinematography* **Timotej Istenič Mimo**
animacija *animation* **Timotej Istenič Mimo**
montaža *editing* **Timotej Istenič Mimo**
zvok *sound* **Timotej Istenič Mimo**
kostumografija *costumes* **Bal kostumi**
igrajo *cast* **Timotej Mimo Istenič, Majda Magajna, Toni Cahunek**
produkcija *production* **Timotej Mimo Istenič**
kontakt *contact* **mimart.studio@gmail.com**

Sredi covid zaprtja se Ažbe znajde brez službe in denarja. Da bi zmanjšal stroške življenja, se preseli k babici v Koper. Čas hitro teče. Zdolgočaseni Ažbe pade v objem alkohola in marihuane, kar ga pripelje do čudnega živčnega zloma.

Ažbe finds himself without money and employment in the middle of the covid closure. To reduce his living expenses during the closure, he moves in with his grandmother in Koper. Time goes by very fast. Bored Ažbe falls into the embrace of marijuana and alcohol. This leads him to a strange mental breakdown.

Čučič

Slovenija *Slovenia*, animirani *animation*, 2023, 2'

režija *director* **Inja Prebil**
scenarij *screenplay* **Inja Prebil**
animacija *animation* **Inja Prebil, Lovro Kerdič**
montaža *editing* **Timotej Istenič Mimo**
zvok *sound* **Lovro Kerdič**
glasba *music* **Ambrož Pušnik, Matevž Šega**
igrajo *cast* **Timotej Mimo Istenič, Majda Magajna, Toni Cahunek**
produkcija *production* **Inja Prebil**
kontakt *contact* **inja.prebil@gmail.com**

Majhno bitje radovedno raziskuje gozd, a se ne zaveda, da v njem bivajo skrivnosti.

A small creature is curiously exploring the woods, not knowing the mysteries the forest contains.



Daljne njive Faraway Fields

Slovenija *Slovenia*, igrani *fiction*, 2022, 17'

režija *director* **Filip Jembrih**
scenarij *screenplay* **Filip Jembrih, Ela Božič**
fotografija *cinematography* **Tadej Vintar**
montaža *editing* **Neža Tretnjak**
zvok *sound* **Miha Rudolf**
glasba *music* **Lenart Merlin**
scenografija *scenography* **Iris Čeh, Neža Dali Novak**
kostumografija *costumes* **Claudi Sovrè Mikelj, Zala Žagar**
igrajo *cast* **Maks Dakskobler, Radoš Bolčina, Ajda Kostevc, Lieve Dannau**
kontakt *contact* **jembrih.filip@gmail.com**

Jean, mladega francoskega huligana, pošljejo na prisilne počitnice k dedku Evaldu na slovensko podeželje.

Jean, a young French hooligan, is sent on a forced vacation to his grandfather Evald, who lives in the Slovenian countryside.



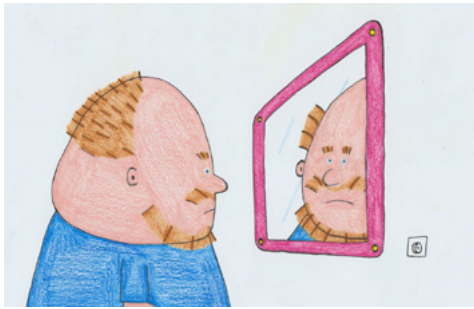
Dežuje It's Raining

Slovenija *Slovenia*, eksperimentalni *experimental*, 2022, 3'

koncept *concept* **Urša Rahne**
režija *director* **Urša Rahne**
produkcija *production* **Urša Rahne**
kontakt *contact* **rahne.ursa@gmail.com**

Dežuje je film o podnebnih spremembah skozi osebno (egoistično) izkušnjo. Avtorico skrbi, da zaradi pomanjkanja vode ne bo več mogla jesti kumaric.

It's Raining is a film about climate change through personal (egoistic) experience. The author worries that she will not be able to eat cucumbers due to a lack of water supplies.



Flint in Ema *Flint&Ema*

Slovenija *Slovenia*, animirani *animation*, 2023, 8'

režija *director* **Mitja Manček**
scenarij *screenplay* **Mitja Manček**
animacija *animation* **Mitja Manček**
montaža *editing* **Mitja Manček**
zvok *sound* **Mitja Manček**
glasba *music* **Mitja Manček**
produkcija *production* **Radiotelevizija Slovenija**
kontakt *contact* **mancekmatija@yahoo.com**

Flint in Ema se prvič srečata sredi prehoda za pešce, katerega prečkanje na kratko prekine rdeča luč. Kasneje drug o drugem sanjarita, kar ju privede do tega, da izboljšata svojo samopodobo. No, vsaj na videz...

The first meeting of Flint and Ema happens in the middle of a zebra crossing and so it is briefly interrupted by a red light. Afterwards, they dream about each other, which motivates them to improve their self-image. Oh well, from the outside at least...



Gostja *The Guest*

Slovenija *Slovenia*, igrani *fiction*, 2022, 23'

režija *director* **Blaž Štolar**
scenarij *screenplay* **Blaž Štolar**
fotografija *cinematography* **Andraž Žigart**
montaža *editing* **Blaž Štolar, Davor Dujmović**
zvok *sound* **Ivan Antić**
igrajo *cast* **Mateja Pucko, Minca Lorenci**
produkcija *production* **UNG, Akademija umetnosti**
kontakt *contact* **rok.govednik@ung.si**

Pred Martinim blokom se pojavi skrivnostna ženska, ki bo njeno življenje obrnila na glavo.

A mysterious woman appears in front of Marta's apartment building and turns her life upside down.



Gravity of a Thought from the Boltzmann's Brain

Slovenija *Slovenia*, eksperimentalni *experimental*, 2022, 6'

režija *director* **Uroš Marolt**
scenarij *screenplay* **Uroš Marolt**
montaža *editing* **Uroš Marolt**
zvok *sound* **Uroš Marolt**
produkcija *production* **Uroš Marolt**
kontakt *contact* **nadrealisticnipredal@gmail.com**

Boltzmannov možganski miselni eksperiment je osnova filmskega privida, ki spaja teoretično fiziko z zapuščenimi kozolci, zamisli pionirja potovanj po vesolju Hermana Potočnika s tisoč let starimi besedili Brižinskih spomenikov ...

Boltzmann's brain thought experiment is a basis for a film mirage, merging theoretical physics with abandoned hayracks, ideas of space-travel pioneer Herman Potočnik with a thousand-years-old text of the Freising Manuscripts...



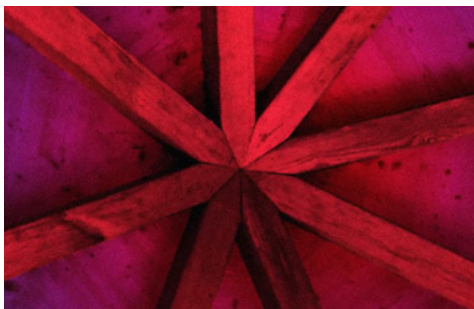
Happy Days

Slovenija *Slovenia*, igrani *fiction*, 2022, 7'

režija *director* **Anei Levski, Borij Levski**
scenarij *screenplay* **Anei Levski**
fotografija *cinematography* **Vladan G. Janković**
glasba *music* **Tim Žibrat**
kostumografija *costumes* **Ivan Antić**
igrata *cast* **Rok Kunaver, Tina Skvarča**
produkcija *production* **Borij Levski**
kontakt *contact* **borij.levski@gmail.com**

En sam tehnično zahteven neprekinjen kader, ki nas opominja na minljivost, a je zazrt v svetlobo.

A single technically demanding shot tells a story that is a reminder of transience but with a view to the light.



Heimat Camp

Slovenija *Slovenia*, animirani, eksperimentalni *animation*, *experimental*, 2023, 8'

koncept *concept* **Gašper Kunšič**

režija *director* **Gašper Kunšič**

zvok *sound* **Rosa Anschütz**

produkcija *production* **Gašper Kunšič**

kontakt *contact* **gasper55@hotmail.com**

Avtor si sposodi vizualne vtise s slovenskega podeželja svoje mladosti, motive ljudskega izročila in pop kulture bivše Jugoslavije ter te podobe preobrazi v čustveno nabita okolja, ki preobračajo tradicionalno, s čimer ustvari nove svetove za izobčene.

Appropriating visual references from the Slovenian countryside of his childhood, as well as folk motifs and pop culture from the former Yugoslavia, the artist transforms images into emotionally charged environments that subvert the traditional, creating a new world for those who do not belong.



InteGr8

Slovenija *Slovenia*, igrani *fiction*, 2023, 5'

režija *director* **Vital Butinar**

scenarij *screenplay* **Vital Butinar, Leya Marinčič**

fotografija *cinematography* **Leya Marinčič**

igrata *cast* **Vital Butinar, Leya Marinčič**

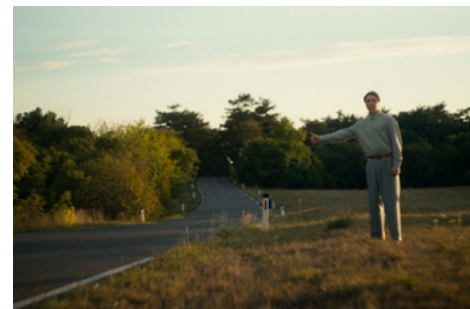
produkcija *production* **Mirror2Mirror Production,**

Vital Butinar

kontakt *contact* **vital.butinar@gmail.com**

Satira o potencialni prihodnosti povezljivosti – obupani klicatelj svoj stari telefon zamenja z zadnjo zares mobilno tehnologijo.

A satirical look at what the future of connectivity may look like when a frustrated caller replaces his old device with the latest truly cellular technology.



Kras en dom

Slovenija *Slovenia*, igrani *fiction*, 2022, 8'

režija *director* **Oskar Šturbej**

scenarij *screenplay* **Oskar Šturbej**

fotografija *cinematography* **Andraž Žigart**

montaža *editing* **Neža Tretnjak**

zvok *sound* **Tadej Pernuš**

kostumografija *costumes* **Katarina Šavs**

igrajo *cast* **Julita Kropec, Svit Šturbej, Silvan Colja**

produkcija *production* **Lara Bogataji**

kontakt *contact* **oskar.subic@gmail.com**

Bratje in sestre se vračajo domov.

Brother and sister are returning home.



Mali jaz, egotrip *Little Me, Egotrip*

Slovenija *Slovenia*, eksperimentalni *experimental*, 2022, 7'

režija *director* **Tyana Rendič**

scenarij *screenplay* **Tyana Rendič**

fotografija *cinematography* **Tyana Rendič**

montaža *editing* **Tyana Rendič**

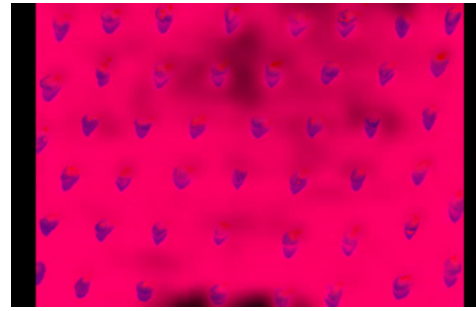
igra *cast* **Luka Kutnjak**

produkcija *production* **Tyana Rendič, Laura Škofca**

kontakt *contact* **nadrealisticnipredal@gmail.com**

Osrednji lik raziskuje, od kod izvirajo njegove težave. Krvavo si želi najti krivca za vse slabo v življenju, saj sam prav gotovo ni odgovoren za probleme. V iskanju nasprotnika tako grebe po družini, družbi in svetovnemu vodstvu.

The main character is looking for the source of his problems. He feels a terrible need for the culprit, for all the bad things in his life, because he himself is certainly not responsible for it. In search of an opponent, he delves into his family, society, and world leadership.



One Day in One Minute

Slovenija *Slovenia*, animirani *animation*, 2022, 1'

režija *director* **Yuliya Molina**

scenarij *screenplay* **Ognjen Ivanović, Yuliya Molina**

fotografija *cinematography* **Ognjen Ivanović**

montaža *editing* **Ognjen Ivanović, Yuliya Molina**

igra *cast* **Yuliya Molina**

produkcija *production* **Sandra Šainčič Kin**

kontakt *contact* **yuliya.molina@gmail.com**

Kratka animacija nam v eni minuti prikaže dan v Zagrebu.

A short animated film depicts one day in Zagreb in one minute.

Prerod Rebirth

Slovenija *Slovenia*, eksperimentalni *experimental*, 2023, '

koncept *concept* **Sergia Editerovich**

režija *director* **Sergia Editerovich**

produkcija *production* **Tadej Bavdek**

kontakt *contact* **sasa.skulj@gmail.com**

Eksperimentalni film se ukvarja s preporodom, ki ga ustvari energično potovanje dveh elementov, katerih konec porodi nov začetek.

The experimental film deals with the possibilities of the rebirth of something new, created by the energetic journey of two elements, whose end creates a new beginning.



Reflection of Darkness

Slovenija *Slovenia*, igrani *fiction*, 2022, 8'

režija *director* **Sanel Ametovski**

scenarij *screenplay* **Sanel Ametovski**

fotografija *cinematography* **Aljaž Tepina**

montaža *editing* **Aljaž Tepina, Sanel Ametovski**

zvok *sound* **Tim Žibrat**

igrajo *cast* **Branko Ristić, Vida Cvar, Primož Glavič**

produkcija *production* **Sanel Ametovski, Aljaž Tepina**

kontakt *contact* **sanii.denzel@gmail.com**

Eksperimentalen in metaforičen pogled na svet zasvojenosti.

Experimental and metaphorical view on the world of addiction.

Stalker

Slovenija *Slovenia*, igrani *fiction*, 2022, 6'

režija *director* **Arta Kroni**

scenarij *screenplay* **Arta Kroni**

fotografija *cinematography* **Ana Logar**

montaža *editing* **Arta Kroni**

zvok *sound* **Domen Sajovic, Tamara Taskova, Jaša Krkoč,**

Andrej Batič

igra *cast* **Melita Sandrin**

produkcija *production* **UNG, Akademija umetnosti**

kontakt *contact* **rok.govednik@ung.si**

Kratki film o ženski, ki jo preganjajo podivjane misli. Njena anksioznost vodi v paranojo, zaradi katere vidi in sliši namišljene stvari.

The short film follows a woman who is haunted by her distraught mind. Her paranoia is a reflection of her anxiety, making her see and hear things that are not there.



Trije Three

Slovenija *Slovenia*, igrani *fiction*, 2022, 13'

režija *director* **Simon Moe**

scenarij *screenplay* **Simon Moe**

fotografija *cinematography* **Aleksandra Suchkova**

zvok *sound* **Matic Dominko, Amadej Sinko Taufer**

glasba *music* **Anuša Strle, Bine Nemeček, Rok Ljubič**

scenografija *scenography* **Maja Kunaver, Simon Moe**

kostumografija *costumes* **Maja Kunaver**

igrajo *cast* **Rosa Romih, Špela Lovrec, Nikola Drole,**

Peter Podgoršek, Urban Brenčič

produkcija *production* **Simon Moe, Aiko Zakrajšek,**

Maja Kunaver

kontakt *contact* **simon.moe13@gmail.com**

Devetnajstletna kvir Slovenka Klara s prijateljema Nejljo in Larsom preživlja še zadnjo vročo poletno noč, preden odide na študij v tujino. *Trije* je oda ljubljanski kvirovski skupnosti, mladi ljubezni in tistemu zadnjemu poletju pred odraslostjo.

Klara, a 19-year-old queer Slovenian, is spending one last hot summer night with her friends Nejlja and Lars before moving abroad to study. Three is an ode to the Ljubljana queer community, young love, and that special last summer before adulthood



Tsunami

Slovenija, Italija *Slovenia, Italy*, igrani *fiction*, 2022, 8'

režija *director* **Leo Černic**

scenarij *screenplay* **Leo Černic, Leonardo Gaspa**

fotografija *cinematography* **Tommaso Giantomassi**

montaža *editing* **Anna Cadioli**

zvok *sound* **Eugenia Bonemazzi**

igrajo *cast* **Mattia Fiorentino, Marzia Pellegrino,**

Francesco Bonaccorso, Federico De Luca

produkcija *production* **Laura Possamai**

kontakt *contact* **simon.moe13@gmail.com**

Mladi Speedo živi v svetu, ki ga ne prepozna več. Kmalu bo spoznal, da je edino zdravilo za njegovo bolezen to, da poišče, kaj ta svet ni, in mu pusti, da diha.

Speedo, a young guy, lives in a world that he doesn't recognize as his anymore. Soon he'll understand that the only cure to his illness is to look for what this world isn't, and let it breathe.



Wanda's

Združeno Kraljestvo *United Kingdom*, eksperimentalni *experimental*, 2023, 10'

režija *director* **Nana Wolke**

scenarij *screenplay* **Nana Wolke**

fotografija *cinematography* **Leslie Y. Lin**

montaža *editing* **Lusha Alic**

zvok *sound* **Tamas Jeszenszky, Gašper Torkar**

glasba *music* **Gašper Torkarič**

scenografija *scenography* **Eleni Zervou**

kostumografija *costumes* **Nana Wolke**

igrajo *cast* **Jean-Francois Krebs, Ana Viktorija Dzinic, Maria**

Almanzar-Dihmes, Daphne Doverman, Eleni Zervou

produkcija *production* **Nana Wolke**

kontakt *contact* **nana.wolke.ws@gmail.com**

Skozi potovanje skrivnostne spiritualne ikone Wande se razkriva nočno življenje ob londonskem znamenitem nadvozu Westway, ki ločuje dve povsem socialno raznoliki soseski.

Following the journey of a mysterious spiritual icon Wanda, we are offered glimpses into the nightlife alongside London's monumental Westway flyover, separating two neighbourhoods socially worlds apart.

Chantal Akerman

Poči moje mesto

Blow up My Town

Kratki filmi Chantal Akerman

Chantal Akerman, ena najpomembnejših režiserk v zgodovini, je bila rojena leta 1950 v Bruslju, v judovski družini poljskih korenin. Njena mati, s katero je bila Akerman skozi življenje tesno povezana, je med drugo svetovno vojno preživela Auschwitz. Grozljiva izkušnja, o kateri je njena mati molčala, je močno vplivala na družinske travme, rituale, dinamiko in režiserkin izbor motivov skozi leta njenega ustvarjanja. V svoji karieri je posnela prek 40 filmov (kratkih, igranih in dokumentarnih), ki so bili predvajani po kinematografih, festivalih in muzejih po svetu. Do smrti leta 2015 je živela v Parizu.

V svojem prvem filmu, 13-minutnem črno-belem *Poči moje mesto*, mlada Akerman v utesnjeni kuhinji nekega stanovanja izvaja banalna opravila kuhanja špagetov, pitja, čiščenja ... Film seveda ni samo eksperimentalen prikaz absurdnega vsakdana nekega dekleta; režiserka, ki je tekom svoje kariere postala simbol filmskega feminizma (čeprav je vsakršne oznake svojih del vehementno odklanjala), v domače prostore in rutine, ki so simbolično zvezani z ženskami, vnese politično noto. Rutinska gospodinjstva opravila se skozi njene otroško nerodne geste v času filma sprevačajo v kaotičen nered in upor – živila in posode zmeče na tla, jih polije z vedrom vode, začne čistiti tla in zatem sredi vse te krame loščiti najprej svoje čevlje, nato bela meča, ki jih močno drgne s črno kremo. Začasno vzpostavi nazaj red in takoj nato spet kaos, sočasno in objestno, dokler tudi dobresedno ne razstreli kuhinje in vsega, kar ta prostor predstavlja za ženske.

Poči moje mesto je Akerman posnela pri 18 letih, potem ko je po zgolj treh mesecih pustila študij v Belgiji, denar zanj pa je zbrala s preprodajo delnic na borzi z diamanti v Antwerpnu. Čeprav je bila ključna inspiracija za *Poči moje mesto* Godardov *Nori Pierrot* (*Pierrot le fou*, 1965), po ogledu katerega se je takrat komaj 15-letna Akerman odločila, da bo delala filme, in ga je sprva mogoče brati kot izbruh upora nove generacije (navsezadnje se je pisalo leto 1968), njen prvi film že jasno začrta pot režiserkininega opusa (in je dvojček njenega poznejšega, najbolj znanega filma *Jeanne Dielman, 23 quai du Commerce, 1080 Bruxelles*, 1975). *Poči moje mesto* že nakazuje vse teme in filmske prijeme, zaradi katerih je bila njena filmska govorica izrazito avtorska in prepoznavna: ukvarjanje z ženskami in njihovim vsakdanom, pomen časa v filmu in življenju – premorov, časa nedelovanja, praznega časa in dolga časa – in postavitev dogajanja v domače, minimalistično opremljene prostore, ki igrajo ključno vlogo pri izgradnji likov, ki te prostore naseljujejo. Like velikokrat upodablja režiserka sama, gleda direktno v kamero in izvaja določene geste, rituale, ponavljanja – spi, jé, obsedeno piše, leži na postelji, premika pohištvo, bere pisma svoje matere, ...

V kratkem filmu *Soba* skozi dolgo 360° panoramo kamera snema režiserkinino newyorško stanovanje. Horizontalno gibanje nas vodi od oblazljenega stola do tihožitja sadja in skodelic na jedilni mizi, naprej proti velikemu kovinskemu čajniku, lesenemu predalniku in postelji, na kateri sedi ženska – Akerman sama.

Cel film se dogaja v popolni tišini in vsak počasen obrat po sobi nas izzove, da si vzamemo čas in opazujemo, da zaznamo nove podrobnosti prostora, kadrov in sprememb v gestikulacijah ženske na postelji. Akerman in njena dolgoletna direktorica fotografije Babette Mangolte sta se v procesu ustvarjanja *Sobe* navdihovali pri triurnem eksperimentalnem filmu Michaela Snowa *La Région Centrale* (1971), za katerega je režiserka v nekem intervjuju pozneje povedala, da ji je odprl »um za [...] čas kot najpomembnejši element filma«.

Minevanje časa je v ospredju še enega režiserkininega filma, ki si ga bo mogoče ogledati tekom festivala – *Portret lene ženske*. Ta je del antologije krakih del Sedem žensk, sedem grehov (*Seven Women, Seven Sins*) in v njem Akerman samorefleksivno vzame pod drobnogled svoj greh: »Danes je sobota ... in naredila bom film o lenobi,« reče režiserka, ki je še vedno v postelji. Medtem ko njena partnerka, čelistka Sonia Wieder-Atherton v istem stanovanju vadi že ure, se Akerman spopada z nalogo, kako vstati pred poldnevom. Ko ji končno uspe, se počasi prestavlja po stanovanju in našteva, kaj vse bi morala narediti. Režiserka se upre diktatu, da mora čas izkoristiti produktivno, hkrati pa z beleženjem življenj, v katerih se ne zgodi skoraj nič, vsakdana, ki največkrat ne nudi velikih užitkov in katarze, in rutin navadnih žensk, ki so bile velik del filmske zgodovine nevidne, ustvarja unikatna umetniška dela, ki odsevajo realnost obstoja – od samote do porazov in prokrastinacije.

Režiserka nas vabi, da brez odvratanja pozornosti, nemalokrat z veliko mero nelagodja in s smislom za humor sedimo in opazujemo nespektakularna, a zato nič manj vredna življenja drugih in sebe.

The Short Films of Chantal Akerman

Chantal Akerman, one of the most influential filmmakers in history, was born in 1950 in Brussels to a Jewish family of Polish origin. Her mother, with whom Akerman had a close relationship, survived Auschwitz but never spoke about its horrors, which greatly determined their family trauma, rituals, dynamics, and the author's choice of motifs. Over the course of her career, Akerman produced more than 40 films (short, fiction, and documentaries), which were shown in cinemas, festivals, and museums all over the world. She resided in Paris up until her passing in 2015.

In her debut, a 13-minute black-and-white *Blow up My Town*, young Akerman performs routine tasks in her cramped kitchen, including cooking, drinking, and cleaning. The film is more than just an experimental depiction of an absurd day in the life of a girl. The director injects a political tone into the domestic settings and routines that are typically associated with women, despite having otherwise opposed any classification of her work as cinematic feminism during the course of her career. The routine housework is turned into chaos and revolt by her childish clumsy gestures: she throws the food and dishes on the floor, pours over a bucket of water, starts to clean the floor, and then, amidst all the mess, begins to polish her shoes, and even rubs her white calves with the black polish. She temporarily restores order, then immediately causes chaos. She continues in this reckless manner until she blows up the kitchen and everything this place represents for women.

Akerman funded *Blow up My Town* by reselling diamond stocks at the Antwerp stock exchange and filmed it at age 18, only three months after she dropped out of her studies in Belgium. Although the main inspiration came from Godard's *Pierrot le fou* (1968), which enthused the 15-year-old Akerman to make films, and the film can be perceived as an expression of the new generation (after all, it was 1968), her debut film clearly defines the oeuvre of the author (and is also the twin of the later, more well-known film *Jeanne Dielman, 23 quai du Commerce, 1080 Bruxelles*, 1975). *Blow up My Town* already signals all the themes and stylistic devices that make Akerman's cinematic language profoundly her own and identifiable: interest in women and their daily lives; the meaning of time in films and in real life (breaks, inactivity, unfilled time, and boredom); and domestic, sparsely furnished spaces as settings that are essential to developing the characters who occupy them. Akerman frequently took on the roles herself, performing actions, rituals, or repetitions while staring directly into the camera (she eats, sleeps, writes constantly, lies in bed, moves the furniture, reads her mother's letters, etc.).

In the 1972 short film *The Room*, the camera films the author's New York apartment in a 360° panorama shot. From an upholstered chair, the horizontal movement takes us to a still life on a table, then to a big steel kettle, a wooden chest of drawers, and a bed with a woman—Akerman herself.

Since there is no sound, we are forced to carefully observe the room, its various details, the shots, and the variations in the woman's gesticulation with each slow turn of the camera. Akerman and her long-time director of photography, Babette Mangolte, were inspired to make *The Room* by Michael Snow's three-hour experimental film *La Région Centrale* (1971), about which Akerman once said in an interview that it had opened her 'mind to /.../ time as the most vital element of a film'.

The passing of time dominates another Akerman film screening at our festival: *Portrait of a Lazy Woman*. The film is part of an anthology called *Seven Women, Seven Sins*, and in it, Akerman dissects her sin introspectively. 'It's Saturday. I'll make a film about laziness,' she says while still in bed. While her partner, Sonia Wieder-Atherton, has been practicing the cello for hours, Akerman faces the task of getting up by noon. When she finally succeeds, she idles about the apartment, making a list of all the things she should do. She resists the dictated productive use of time, but by documenting the nearly static lives, the daily routines without pleasure or catharsis, and the habits of everyday women, who have been invisible throughout the cinematic history, she simultaneously creates unique works of art that reflect the reality of existence, from solitude to defeat and procrastination. Akerman invites us to sit and observe—often without averting our gaze but with great discomfort and humour—the unspectacular yet not unworthy lives of ourselves and others.



Poči moje mesto Saute ma ville *Blow up My Town*

Belgija *Belgium*, eksperimentalni *experimental*, 1968, 13'

režija *director* **Chantal Akerman**

scenarij *screenplay* **Chantal Akerman**

fotografija *cinematography* **Babette Mangolte**

montaža *editing* **Geneviève Luciani**

nastopa *cast* **Chantal Akerman**

produkcija *production* **Chantal Akerman**

kontakt *contact* **works@chantalakerman.foundation**

Mlada ženska v svojem stanovanju pomiva tla, lošči čevlje, pleše, kuha, pije vino, nato pa z izolirnim trakom zalepi vrata, odpre plin in si prepeva, ko stanovanje raznese.

A young lady in her apartment kitchen mops the floors, polishes her shoes, dances, cooks, and drinks wine, then she duct-tapes the door, opens the gas, and blows everything up, humming all along.

Portret lene ženske Portrait d'une Paresseuse *Portrait of a Lazy Woman*

Nemčija *Germany*, dokumentarni/eksperimentalni *documentary/experimental*, 1986, 14'

režija *director* **Chantal Akerman**

scenarij *screenplay* **Chantal Akerman**

igra *cast* **Chantal Akerman**

produkcija *production* **Chantal Akerman**

kontakt *contact* **works@chantalakerman.foundation**

Režiserka se trudi premagati svojo lenobo, da bi posnela film o lenobi.

A director trying to overcome her own laziness to shoot a film about laziness.



Soba La chambre *The Room*

Belgija *Belgium*, eksperimentalni *experimental*, 1972, 11'

režija *director* **Chantal Akerman**

scenarij *screenplay* **Chantal Akerman**

fotografija *cinematography* **Babette Mangolte**

montaža *editing* **Geneviève Luciani**

produkcija *production* **Chantal Akerman**

kontakt *contact* **works@chantalakerman.foundation**

Dva 360-stopinjska posnetka sobe orišeta prostor kot serijo tihožitij: stol, sadje na mizi, samotni, čakajoči predmeti.

Two 360° travelling shots describe the space of a room as a succession of still lives: a chair, some fruit on a table, solitary, waiting objects.

Vselitev Le Déménagement *Moving In*

Francija *France*, igrani *fiction*, 1993, 38'

režija *director* **Chantal Akerman**

scenarij *screenplay* **Chantal Akerman**

fotografija *cinematography* **Raymond Fromont,**

Piotr Stadnicki

montaža *editing* **Rudi Maerten**

zvok *sound* **Alix Comte, Pierre Tucac**

igra *cast* **Sami Frey**

produkcija *production* **Chantal Akerman**

kontakt *contact* **works@chantalakerman.foundation**

Moški se vseli v sodobno trisobno stanovanje. Nekoliko zmedeno se ozira po prostoru. Je bila selitev prava izbira?

A man moves into a modern three-room flat. He surveys his surroundings with a confused feeling. Did he do the right thing by moving?

Instant kult

Instant Cult

Tara Najd Ahmadi

Iz prijateljskih pogovorov: osebno je politično v filmih Tare Najd Ahmadi

Eden od pojmov, s katerim bi lahko opisali filmski izraz v Teheranu rojene umetnice in teoretičarke Tare Najd Ahmadi, je meja. Oziroma bolj natančno – njena odsotnost, njen prestop, preliv. Meja je pojem – banalna črta –, ki označuje ločevanje, razmejevanje ozemlja, kulture, jezika, spola, biti – lastnosti in drugosti, zavesti in nezavednega, intimnega in javnega, umetnosti in politike, poezije in proze, igranega in dokumentarnega, analognega in digitalnega. Vse to pa so ideje, pojmi, pojavnostne oblike, načini izraza, konkretnosti in dejstva, ki se prepletajo v delu Najd Ahmadi, katerega vezivno tkivo tvori intimna izkušnja avtorice kot ženske, umetnice, aktivistke, izseljenke in priseljenke z geslom »osebno je politično«. Ravno s to premiso pa podobe, ki jih umetnica ustvarja, postajajo tudi kolektivne zgodbe, odraz določenega trenutka družbene zavesti, večinoma osvetljene z roba, z margine in drugosti.

Najd Ahmadi v praksi eksperimentalnega filma preliva elemente animiranega, dokumentarnega in igranega ter ustvarja svojevrstne filmske eseje, v katerih gledišče občasno zdrsi, subjekt pa menja vloge, se celo povsem popredmeti in iz absolutne distance premišljuje svojo identiteto. Tako v filmu *Tri minute brezglavega življenja* dolgolasa lasulja osedla objektiv kamere in pomerja portrete različnih svetovnih mislecev (in tudi kakšne mislecinje); spet drugič pa postane subjekt zelo konkreten in individualen, kot npr. v filmih *Teden z Azar* ali *Moji nespečni prijatelji*, v katerih posamezniki svoje osebne izkušnje podajajo neposredno v dialogu z

umetnico, ki se z njimi prijateljsko zблиžuje v izkušnji eksistencialne stiske – skupaj z njimi je enkrat nespeča, spet drugič jezno žaluje in skrbi za domovino, se prepušča spominu na aktivistično obdobje in se obenem že naseljuje drugje – v novem kraju, jeziku, umetniškem izrazu, bivanjski izkušnji. Neposredni dialog je tako večkrat očišče pripovedi. V filmu *Podobe na površju* avtorica v prijateljskem pogovoru z Esho Momeni, borko za pravice žensk v Iranu, razmišlja o usodi in ohranjanju izgubljenih podob; pogovor se iz banalnega »Kako si?« razvije v politično željo – manifest o nujnosti prikazovanja ukradenih, zaplenjenih, pozabljenih oz. prepovedanih in cenzuriranih podob, kakršne so podobe z revolucionarnih iranskih ulic ali iz pozabljenih domačih filmskih arhivov.

Pomemben element avtoričinega filmskega izraza je »ozvočevanje« podob oz. oživljanje in podoživljanje izkušenj in spominov drugega, včasih kar direktno skozi prizmo avtoričinega glasu, medtem ko drugič izkušnje zaupa glasu nekoga tretjega. Tako v filmu *Recept umetnostnega zgodovinarja* spomine ameriškega umetnostnega zgodovinarja Douglasa Crimpa na neuspešni poskus izdaje maroške kuharice v sedemdesetih letih prejšnjega stoletja, tj. pred izdajo prelomne monografije *Orientalizem* Edwarda Saída leta 1978, ki je postala temeljni premislek zahodne identitetne apropiacije, oživljajo kar štirje glasovi. Ti zvočni in glasovni odmiki, premiki in včasih zamiki predstavljajo individualne izkušnje protagonistov v sfero kolektivnega.

Temu ustrezno so tudi vizualne podobe vseskozi razprte, podvojene, celo sestavljene iz različnih materialnosti. V zavezi intimi in subjektivnemu pogledu podobe povezuje asociativna logika, ki jo poganjata humor in iskanje nekakšne vizualne rime, kot npr. v filmu *Meritev jakosti upora*, v katerem se uporniški potencial lutke izmeri kar na domačem kuhinjskem štedilniku, ob pripravi najbolj tipičnih iranskih jedi, kot so pečena jajca, kuhan riž ali vložene kumarice – revolucija ni zgolj neko abstraktno, zunanje dejstvo, temveč je najprej dejanskost domačega ognjišča.

Umetnica tako od gledalstva ves čas zahteva igrivost in aktivno pozornost za detajle – podobe so večkrat fragmenti, kot npr. v kratki abstraktni vizualni pesnitvi *Utapljajoči se prijatelj*, ki se dokončno spnejo šele v vsakokratni posamezni izkušnji gledanja: ko avtorica v filmu *Kam pa misliš, da greš?* odgovarja na vprašanje, zastavljeno v naslovu filma, je njen odgovor nem – utišan, zamolčan ali morda samo izzivalno postavljen v gluhost oz. prestavljen v domišljijo gledalstva. Po drugi strani je avtorica precej bolj vokalna v filmu *Produktivna frustracija*, v katerem prevprašuje vlogo in položaj umetnice, zaklenjenost v spomine, čustva in blokade, zmožnost iskrenosti in relevantnosti lastne umetnosti za določen prostor in čas, spopadanje z voljo do političnosti.

Čeprav avtorica o meji neposredno ne govori, jo ravno iz njene pozicije izjavljanja in umetniškega izraza čutimo kot še kako konkretno – umetnica nas nagovarja iz drugosti, ki pa jo z dialektično gesto ozaveščenosti prelivajočih se binarnih razmerij in zavezanosti subjektivnemu pogledu tudi že briše. Ravno s tem pa nas obenem opozarja – meja obstaja. Imenuje se kapitalizem, rasizem, patriarhat in kar je še sorodnih izrazov.

Out of Conversations with Friends: Personal is Political in Tara Najd Ahmadi's Films

Border, or, more accurately, its absence, is one of the terms that best describe the cinematographic expression of Tehrani artist and theorist Tara Najd Ahmadi. The border—a banal line—marks separation, the delineation of land, culture, language, gender, our being, the (un)conscious, the intimate and public, art and politics, poetry and prose, fiction and documentary, analogue and digital. All of these are ideas and concepts, expressive means, and facts that intertwine in Najd Ahmadi's works, bound together by her experience as a woman, artist, activist, and (im)migrant and the maxim 'personal is political'. Exactly because of this premise, her images become part of a collective story, an echo of social awareness, mostly lit from the margins and otherness.

Najd Ahmadi's experimental films combine elements of animation, documentary, and fiction to create unique film essays in which the viewpoints sometimes slip, the subjects shift roles, become objectified, and contemplate their identity from a distance. Three Minutes of Headless Life is one such example, in which a long-haired wig sits on top of a tripod and tries on various portraits of renowned thinkers. The subject can also be very concrete and personal, as in A Week with Azar or My Sleepless Friends, in which individuals share their experiences with the artist, who befriends them during existential crises: out of solidarity, she doesn't sleep; she grieves angrily; she cares for her homeland; she reminisces about activism; and at

the same time, she inhabits some other place, language, artistic expression, or being. The indirect dialogue is frequently free of narration. Surfacing Images features an interview with Esho Momeni, an Iranian activist for women's rights, about fate and the preservation of lost images. Their friendly chat progresses from a simple 'How are you?' to a political manifesto on the necessity of presenting stolen, confiscated, forgotten, or forbidden and censored images, such as images of the Iranian revolution on the streets or from forgotten family film archives.

An important element of the director's cinematic expression is the 'sound furnishing' of images or animating or reliving the memories and experiences of others, sometimes directly through the author's voice and sometimes through someone else's. Thus, four voices bring to life the memories of an American art historian, Douglas Crimp, in An Art Historian's Recipe, about the failed publication of a Moroccan cookbook in the 1970s (before the publication of Edward Said's Orientalism (1978), which became the foundation of thinking Western appropriation of the East). These sound and voice offsets, movements, and sometimes delays bring the protagonists' individual experiences into the collective sphere. Similarly, the images are always open, doubled, or made up of various types of materiality. For the sake of intimacy and subjectiveness, they are linked by associative logics, fuelled by humour and the search for some visual rhyme, as in Measuring the Level of Resistance, where a



Kam pa misliš, da greš? Where Do You Think You Are Going?

ZDA USA, eksperimentalni *experimental*, 2011, 1'

koncept *concept* **Tara Najd Ahmadi**
režija *director* **Tara Najd Ahmadi**
produkcija *production* **Tara Najd Ahmadi**
kontakt *contact* **tara.experimental@gmail.com**

Avtorica govori v kamero, a se zvok ne snema. Nemi govor je odgovor na vprašanje »Kam pa misliš, da greš?« in prikazuje nezadostnost jezika v določenih trenutkih

The artist talks to the camera, while the sound is not recorded. The silent talk is a response to the question 'where do you think you are going?' and points at the insufficiency of language at certain times.

doll's rebelliousness is measured on a cooker while preparing typical Iranian dishes (fried eggs, cooked rice, pickled gherkins). This means that revolution is not an abstract, external fact, but rather the reality of our own home.

The artist demands her viewers be playful and attentive to details at all times. The images are frequently fragments, as in the short abstract visual poem The Drowning Friend, that only link with each individual viewing. When the author replies to the question posed in Where Do You Think You're Going?, her response is silent—muted, silenced, or perhaps just provocatively set to muteness or transferred into the viewers' imagination. In contrast, the author is far more vocal in Productive Frustration, in which she considers the role of an artist, entrapment in memories, emotions, and blockades, the ability to be sincere and relevant in one's own art at a specific time and space, and the willingness to engage in political activity.

Although the author does not explicitly mention a border, we recognise it in her artistic expression. She addresses us from a position of otherness, which is immediately erased by her dialectic gesture of awareness of the mixing of binary relationships and her commitment to subjectivism. This is where she warns us that the border exists. It is known as capitalism, racism, patriarchy, and other related concepts.



Meritev jakosti upora *Measuring the Level of Resistance*

Iran, ZDA *Iran, USA*, eksperimentalni, animirani
experimental, animation, 2012, 5'

koncept *concept* **Tara Najd Ahmadi**

režija *director* **Tara Najd Ahmadi**

produkcija *production* **Tara Najd Ahmadi**

kontakt *contact* tara.experimental@gmail.com

Z uporabo treh osnovnih živil (riža, jajc in kumaric), film raziskuje koncept upora kot povsem vsakdanje dejavnosti. Lutko zavrejo in skuhajo. Po vsakem prizoru kuhanja upor lutke izmerijo s sterilnim znanstvenim diagramom.

This work explores the idea of resistance as an everyday life activity, using three basic foods: rice, eggs and pickles. A puppet gets boiled and cooked. After each cooking scene, the resistance of the puppet is measured with a cold scientific diagram.



Moji nespečni prijatelji *My Sleepless Friends*

Avstrija, Iran, Slovenija *Austria, Iran, Slovenia*, dokumentarni,
eksperimentalni *documentary, experimental, 2023,*

koncept *concept* **Tara Najd Ahmadi**

režija *director* **Tara Najd Ahmadi**

montaža *editing* **Tara Najd Ahmadi, Jurij Meden**

zvok *sound* **Eduardo Raon**

nastopajo *cast* **Sharzad Hadian, Jerome Dent, Parvin**

Ardalan, Elisabeth Streit, Ryan Conrath, Timna Šprah

produkcija *production* **Tara Najd Ahmadi**

kontakt *contact* tara.experimental@gmail.com

Kratek eksperimentalni dokumentarec o nespečnosti kot splošnem družbenopolitičnem pojavu 21. stoletja. Združuje intimne pogovore s prizori nočnega življenja, da bi ujel širši portret določenih razpok našega časa, skozi katere pronicata splošno nelagodje in nemir.

A short experimental documentary deals with insomnia as a common sociopolitical issue of the 21st century. It juxtaposes intimate conversations with night-life scenes to create a wider portrait of certain cracks in our times through which general unrest and unease are revealed.



Produktivna frustracija *Productive Frustration*

Iran, ZDA *Iran, USA*, eksperimentalni *experimental, 2016, 13'*

koncept *concept* **Tara Najd Ahmadi**

režija *director* **Tara Najd Ahmadi**

scenarij *screenplay* **Tara Najd Ahmadi**

produkcija *production* **Tara Najd Ahmadi**

kontakt *contact* tara.experimental@gmail.com

Kratki eksperimentalni film, ki raziskuje avtoričino vsakodnevno zavedno in nezavedno bitko, da bi ostala ustvarjalna kljub vse slabšem vzdušju.

The experimental short film investigating an artist's ongoing, daily, both conscious and subconscious struggle to remain creatively productive in an exasperating atmosphere.



Recept umetnostnega zgodovinarja *An Art Historian's Recipe*

Avstrija *Austria*, dokumentarni *documentary, 2022, 7'*

koncept *concept* **Tara Najd Ahmadi**

režija *director* **Tara Najd Ahmadi**

montaža *editing* **Tara Najd Ahmadi, Jurij Meden**

zvok *sound* **Eduardo Raon**

igrajo (glas) *cast (voice)* **Lauren DiGiulio, Amanda Graham,**

Jurij Meden, Tara Najd Ahmadi

produkcija *production* **Tara Najd Ahmadi**

kontakt *contact* tara.experimental@gmail.com

Posvetilo prijatelju in svetovalcu, umetnostnemu zgodovinarju Douglasu Crimpu, ki je v sedemdesetih poskušal objaviti maroško kuharsko knjigo v New Yorku, a mu projekt ni uspel in knjiga ni ugledala luči sveta.

The film is an homage to a friend, and advisor, art historian Douglas Crimp. In the 1970s, Crimp attempted to publish a Moroccan cookbook in New York City, but his project failed and the book was never published.



Podobe na površju *Surfacing Images*

Srbija, Iran *Serbia, Iran*, dokumentarni, eksperimentalni
documentary, experimental, 2023, 5'

koncept *concept* **Tara Najd Ahmadi**

režija *director* **Tara Najd Ahmadi**

zvok *sound* **Eduardo Raon**

glasba *music* **Brent Goddard**

igrata (glas) *cast (voice)* **Esha Momeni, Tara Najd Ahmadi**

produkcija *production* **Tara Najd Ahmadi**

kontakt *contact* **tara.experimental@gmail.com**

Eksperimentalni dokumentarec o filmu in ohranjanju posnetkov ter usodi slik, ki so prepuščene same sebi. Prek Dušana Makavejeva do posnetkov iranske revolucije in vstaje »Ženske, življenje, svoboda« film prikazuje potrebo slik po razkritju in ponovni obravnavi.

An experimental documentary about film and video preservation and the destiny of images that are left on their own. From the works of Dušan Makavejev to the videos of the Iranian revolution and the Woman, Life, Freedom uprising, the film portrays the urge of images to resurface and be unveiled.

Teden z Azar *A Week With Azar*

Iran, Slovenija, ZDA, Avstrija *Iran, Slovenia, USA, Austria*, dokumentarni, eksperimentalni *documentary, experimental, 2018, 11'*

koncept *concept* **Tara Najd Ahmadi**

režija *director* **Tara Najd Ahmadi**

scenarij *screenplay* **Tara Najd Ahmadi**

produkcija *production* **Tara Najd Ahmadi**

kontakt *contact* **tara.experimental@gmail.com**

Film temelji na resnični zgodbi Azar, v ZDA živeči iranski računalniški inženirki, ki pozimi leta 2017 ni mogla še zadnjič obiskati svoje bolne sestre v Isfahanu, ker ji je to preprečevala odredba št. 13769 o prepovedi potovanj v ZDA.

The film is based on a true story of Azar, an Iranian computer engineer living in the United States, who in the winter of 2017 failed to see her ill sister in Isfahan (Iran) for the last time because of the Executive Order 13769, commonly known as the travel ban.



Tri minute brezglavega življenja *Three Minutes of Headless Life*

Iran, ZDA *Iran, USA*, eksperimentalni, animirani
experimental, animation, 2015, 3'

koncept *concept* **Tara Najd Ahmadi**

režija *director* **Tara Najd Ahmadi**

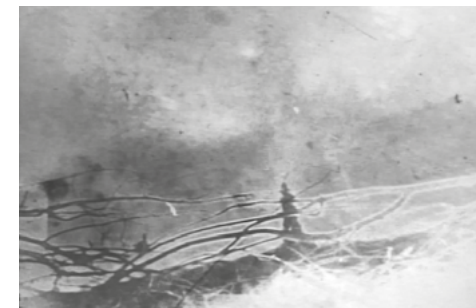
animacija *animation* **Tara Najd Ahmadi**

produkcija *production* **Tara Najd Ahmadi**

kontakt *contact* **tara.experimental@gmail.com**

Lasulja roma skozi različna besedila in ideologije in naleti na fotografije iranskih pisateljev in pesnikov, kot je Forough Farokhzad, mislecev in filozofov, kot je Michel Foucault, in dadaistov, kot je Marcel Duchamp.

A wig wanders through a variety of texts and ideologies. It stumbles upon photos of Iranian writers and poets such as Forough Farokhzad, critical thinkers and philosophers such as Michel Foucault, and Dadaist artists such as Marcel Duchamp.



Utoplajoči se prijatelj *My Sleepless Friends*

ZDA *USA*, eksperimentalni *experimental, 2014, 1'*

koncept *concept* **Tara Najd Ahmadi**

režija *director* **Tara Najd Ahmadi**

scenarij *screenplay* **Tara Najd Ahmadi**

produkcija *production* **Tara Najd Ahmadi**

kontakt *contact* **tara.experimental@gmail.com**

Kratki eksperimentalni film o utaplajočih se telesih, posnet na 16-milimetrski film v črnobeli tehniki.

An experimental short film about drowning bodies, shot in black and white on a 16-mm film.

Klasiki

Classics

Ne odidi Krotko

Divjaj, divjaj, ko veš, da umira luč.
 Ko veš, da si ujeta v neznosne okvire,
 ustvari kaos in počí svoje mesto.
 Divjaj, ko se čez meje tvoje dežele
 razliva senca imperija in so ti štete pomladi.
 Ko se da izprati vsako madež, le
 trdovratnega konformizma ne.
 Divjaj vratolomno, v hitrosti je svoboda,
 okupator je že tu.
 Zagrabi srce sveta in ga izžami,
 preden bo izžrel tebe.

Program petih kratkometražnih klasik (in klasik v nastajanju) bo sledil festivalskemu sloganu *Ne odidi krotko* in ponudil vpoglede v raznolike okoliščine in mnogovrstne oblike represij, obenem pa dosledno vztrajal pri enotnemu in dokončnemu odgovoru, ki vselej privzema obliko neizbežnega odpora.

Do Not Go Gentle

*Rage, rage against the dying of the light.
 When trapped by awful limits, girl,
 cause chaos and blow up your town.
 Rage, when the empire's shadow
 pours across your lands and
 your springs are numbered.
 When the empire's shadow
 pours across your lands and
 your days are numbered – rage!
 When whichever dirt can be washed off,
 yet stiff conformity cannot.
 Rage recklessly, for freedom lies in haste,
 and the invader's at the door.
 Grab the heart of the world and wring it,
 before it wrings your neck.*

The programme of five short classics (and classics in the making) adheres to the festival maxim Do Not Go Gentle and offers insight into various circumstances and forms of repression, while consistently insisting on a united and finite response, which always takes on the shape of inevitable resistance.



79 pomladi 79 Primaveras 79 Springs

Kuba *Cuba*, dokumentarni *documentary*, 1969, 25'

režija *director* **Santiago Álvarez**
 fotografija *cinematography* **Iván Nápoles, Raúl Pérez Ureta**
 montaža *editing* **Norma Torrado**
 zvok *sound* **Carlos Fernández, Idalberto Gálvez**
 glasba *music* **Idalberto Gálvez**

Dokumentarni film o življenju Ho Chi Minha – pesnika, gverilca, državnika, ki skozi arhivske posnetke komentira njegove največje dosežke in postaja vse bolj avantgarden.

Documentary on the life of Ho Chi Minh – poet, guerilla, and statesman, commenting on his important achievements through archive footage. As the film progresses, it becomes increasingly avant-garde.



Počí moje mesto Saute ma ville Blow up My Town

Belgija *Belgium*, eksperimentalni *experimental*, 1968, 13'

režija *director* **Chantal Akerman**
 scenarij *screenplay* **Chantal Akerman**
 fotografija *cinematography* **Babette Mangolte**
 montaža *editing* **Geneviève Luciani**
 igra *cast* **Chantal Akerman**
 produkcija *production* **Chantal Akerman**
 kontakt *contact* **works@chantalakerman.foundation**

Mlada ženska v svojem stanovanju pomiva tla, lošči čevlje, pleše, kuha, pije vino, nato pa z izolirnim trakom zalepi vrata, odpre plin in si prepeva, ko stanovanje raznese.

A young lady in her apartment kitchen mops the floors, polishes her shoes, dances, cooks, and drinks wine, then she duct-tapes the door, opens the gas, and blows everything up, humming all along.



Srcce sveta *The Heart Of The World*

Kanada *Canada*, eksperimentalni *experimental*, 2000, 6'

režija *director* **Guy Maddin**

scenarij *screenplay* **Guy Maddin**

fotografija *cinematography* **Guy Maddin**

montaža *editing* **Deco Dawson, Guy Maddin**

zvok *sound* **David McCallum, Lou Solakofski**

scenografija *scenography* **Rejean Labrie**

kostumografija *costumes* **Meg McMillan**

igrajo *cast* **Leslie Bais, Caelum Vatnsdal, Shaun Balbar,**

Hryhory Yulyanovitch Klymkyiev

produkcija *production* **Jody Shapiro, Jennifer Weiss**

Znanstvenik, ujet v ljubezenski trikotnik z dvema bratoma, rešuje svet pred srčnim napadom.

A scientist caught in a love triangle between two brothers sets out to save the world from a heart attack.



Umazane punce *Dirty Girls*

ZDA *USA*, dokumentarni *documentary*, 2000, 18'

režija *director* **Michael Lucid**

scenarij *screenplay* **Michael Lucid**

fotografija *cinematography* **Michael Lucid**

montaža *editing* **Michael Lucid**

zvok *sound* **Laury Greening, Laine LaNear, Emmanuel Paul**

produkcija *production* **Michael Lucid**

Intervju amaterskega režiserja s skupino nekonformističnih najstnic, ki jih njihovi vrstniki označujejo za »umazane punce«.

An amateur filmmaker interviews a group of nonconformist teenagers derided by their peers as 'dirty girls'.



Zmenek je *It's a Date*

Ukrajina, Združeno Kraljestvo *Ukraine, United Kingdom*, igrani *fiction*, 2023, 5'

režija *director* **Nadia Parfan**

scenarij *screenplay* **Nadia Parfan**

fotografija *cinematography* **Denis Melnik**

montaža *editing* **Nadia Parfan**

zvok *sound* **Margaryta Kulichova, Yevhenii Chaban**

igrata *cast* **Diana Berg, Olena "Tiger"**

produkcija *production* **Nadia Parfan, Iryna Kovalchuk,**

Illia Gladshstein

kontakt *contact* **ben@radiatorsales.eu**

Kijev leta 2022. Ob zori po ulicah mesta dirja avto z vratolomno hitrostjo.

Kyiv in 2022. A car races at breakneck speed through the city at dawn.

FeKKstival
Vilnius ISFF

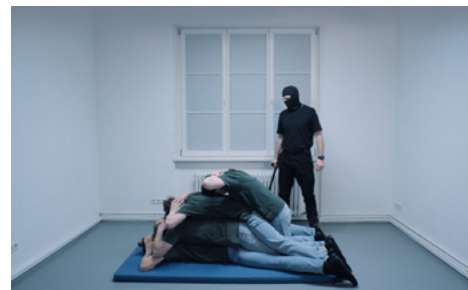
Protest

Kadar ljudje nimajo več izbire, začnejo protestirati tako zasebno kot na ulicah. Sinov protest proti materi, deključino nasprotovanje vojni, policistova empatija ob urgentni situaciji. Izbrani program razkriva odločenost ljudi, da se borijo za svoje vrednote.

Izbor filmov je bil predvajan na Mednarodnem filmskem festivalu kratkega filma v Vilni I. 2023. Oblikovali so ga t. i. Mladi kuratorji, skupina srednješolcev predanih filmu. Pod vodstvom profesionalnih filmskih kuratorjev, profesorjev, zgodovinarjev, komunikologov in drugih, skupina izbira filme, ki so jim zanimivi, oblikuje in predstavlja programe za kinematografe, festivale in javna prizorišča ter jih promovira. Skupino Mladi kuratorji je navdihnil mednarodni projekt Moving Cinema.

When people are cornered, they start to protest both in their personal space and on the streets. A son's protest against his mother, a little girl's opposition to war, a policeman's empathy in an emergency. This programme reveals people's determination to fight for their values.

This programme was screened at the Vilnius International Short Film Festival in 2023. It was curated by the 'Young Programmers,' a group of senior high school students interested in cinema. Under the guidance of professional film curators, educators, historians, communication specialists, and others, they select films that are relevant to their interests, design and present film programmes for cinemas, festivals, and open spaces, as well as handle the publicity associated with these programmes. 'Young Programmers' is inspired by the international project Moving Cinema.



Priročnik Handbuch Handbook

Belorusija, Nemčija *Belarus, Germany*, dokumentarni *documentary*, 2021, 26'

režija *director* **Pavel Mozhar**
scenarij *screenplay* **Pavel Mozhar**
fotografija *cinematography* **Adam Graf, Jonas Römmig**
animacija *animation* **Laura Därr**
montaža *editing* **Florian Seufert, Pavel Mozhar**
zvok *sound* **Ganna Gryniwa**
produkcija *production* **Kolja Volkmar**
kontakt *contact* **info@sqaareeyesfilm.com**

Po beloruskih predsedniških volitvah avgusta 2020 so izbruhnili številni protesti, na katere se je posebna policijska enota odzvala brutalno. V intervjujih žrtve policijskega nasilja pripovedujejo o svojih izkušnjah, s čimer se razkrije sistem represije, poustvarjen v režiserjevi sobi v Berlinu.

After the presidential election in Belarus in August 2020, numerous protests erupt. The special police take brutal action against demonstrators. The victims recount their experiences in interviews, revealing a system of repression, which is reconstructed in the director's room in Berlin



Bergje

Južna Afrika *South Africa*, igrani *fiction*, 2022, 7'

režija *director* **Dian Weys**
scenarij *screenplay* **Dian Weys**
fotografija *cinematography* **Pierre de Villiers**
zvok *sound* **Morné Marais, Craig Ryneveld**
scenografija *scenography* **Bathoni Robinson**
grajo *cast* **Oscar Petersen, Nicola Hanekom, Gretchen Ramsden, David Isaacs, Dean Balie, Robert Hindley, Earl Kruger**
produkcija *production* **Stranger Films (Keenan Arrison, Le Roux Fourie)**
kontakt *contact* **lightson@lightsonfilm.org**

Policist mora z ulic odstraniti brezdomce, da pripravi prizorišče za desetkilometrski tek.

A law enforcement officer has to remove people that are homeless in order to make way for a 10-km fun-run.



Me lahko pogledaš? Dang wo wang xiang ni de shi hou *Will You Look at Me*

Kitajska *China*, dokumentarni *documentary*, 2020, 20'

režija *director* **Shuli Huang**
scenarij *screenplay* **Shuli Huang**
fotografija *cinematography* **Shuli Huang**
montaža *editing* **Shuli Huang, Yang Yang**
zvok *sound* **las Verhaege, Jingxi Guo**
produkcija *production* **las Verhaege, Jingxi Guo**
kontakt *contact* **lightson@lightsonfilm.org,**
shulifilm@gmail.com

Ko se mladi kitajski režiser v iskanju samega sebe vrne v svoje rodno mesto, ga pričaka dolgo odloženi pogovor z materjo, ki pahne oba v iskanje sprejemanja in ljubezni.

As a young Chinese filmmaker returns to his hometown in search of himself, a long due conversation with his mother dives the two of them into a quest for acceptance and love.



Odeja Lakana *The Blanket*

Finska *Finland*, igrani *fiction*, 2021, 16'

režija *director* **Teppo Airaksinen**
scenarij *screenplay* **Leo Viirret**
fotografija *cinematography* **Aarne Tapola**
montaža *editing* **Jussi Rautaniemi**
zvok *sound* **Panu Riikonen**
scenografija *scenography* **Petri Neuvonen**
kostumografija *costumes* **Susse Roos**
igrajo *cast* **Elina Patrakka, Iida-Maria Heinonen,**
Elina Keinonen
produkcija *production* **TACK Films (John Lundsten,**
Melli Maikkula)
kontakt *contact* **info@tackfilms.fi**

Desetletno Marjo pošljejo po mleko za bratca. Na poti jo čakajo stvari, ki so še nevarnejše od tankega ledu.

10-year-old Marja is sent to fetch milk for her baby brother. On the way there are things even more dangerous than thin ice..



Solze Sene Les Larmes de la Seine *The Seine's Tears*

Francija *France*, animacija *animation*, 2021, 9'

režija *director* **Yanis Belaid, Elliott Benard, Nicolas Mayeur,**
Étienne Moulin, Hadrien Pinot, Lisa Vicente, Philippine
Singer, Alice Letailleur
scenarij *screenplay* **Yanis Belaid, Elliott Benard**
fotografija *cinematography* **Yanis Belaid, Hadrien Pinot,**
Lisa Vicente
animacija *animation* **Elliott Benard, Philippine Singer,**
Alice Letailleur
montaža *editing* **Yanis Belaid**
zvok *sound* **Lisa Vicente**
glasba *music* **Ibrahim Maalouf, Pierre-Antoine**
igrajo (glas) *cast (voice)* **Fayçal Badra, Omar Charki, Yacine**
Hauam, Wassim El Hammam
produkcija *production* **Pôle 3D (Carlos De Carvalho)**
kontakt *contact* **patrick2carvalho@gmail.com**

17. oktobra 1961 alžirski delavci zavzamejo ulice v znak protesta proti obvezni policijski uri, ki jim jo je naložila policijska prefektura.

17 October 1961, 'Algerian workers' get on the streets to manifest against the mandatory curfew imposed by the police prefecture.

Protest

Program sestavlja pet nedavno posnetih uspešnih litovskih kratkih filmov: trije igrani in dva animirana. Gostovali so na mnogih festivalih in osvojili tako domače kot mednarodne nagrade. Gledalci si boste lahko ogledali post-apokaliptično življenje v Vilni, prestolnici Litve, in pokukali v patriarhat skupnostnih vrtov in matriarhat na čudoviti litovski obali. Spoznali boste uporniškega najstnika, ki sanja o reju v Berlinu, in se potopili v nadrealističen, eksistencialističen svet *Žonglerja*. Protagonisti vsakega filma programa se borijo za nekaj, do česar jim je resnično mar.

Lithuanian Cherry Pick

The programme consists of five recent successful Lithuanian short films: three fiction films and two animated. They travelled to festivals and won many prizes internationally and locally. You will be able to observe post-apocalyptic life in the capital of Lithuania, Vilnius, and have a glimpse at patriarchy in community gardens and matriarchy at the beautiful Lithuanian seaside. You will get to know a rebellious teenager who dreams about raving in Berlin and dive into the surreal existentialistic world of a juggler. The protagonists of each film of this programme are fighting for something they deeply care about.



Mater Mothers

Litva Lithuania, igrani fiction, 2021, 15'

režija director **Birutė Kapustinskaitė**
scenarij screenplay **Birutė Kapustinskaitė**
fotografija cinematography **Vytautas Katkus**
montaža editing **Gabrielė Urbonaitė**
zvok sound **Dominyka Adomaitytė**
glasba music **Dominyka Adomaitytė**
igrajo cast **Aldona Vilutytė, Laima Akstinaitė, Felipe Souza Melo, Dovilė Šilkaitytė**
produkcija production **ARTBOX (Rūta Petronytė, Kęstutis Drazdauskas)**
kontakt contact ru.petronyte@gmail.com

Miglė je v zadnjih dneh svoje nosečnosti. Ko za vikend obiše svojo mamo Aldono, se ta sicer trudi izkazati skrb, a začne svojo hči kontrolirati. Korak za korakom Aldona premika meje med njima, dokler jih ne prestopi.

Miglė comes to visit her mother Aldona for the weekend during the last days of her pregnancy. Aldona tries to show how much she cares, but instead starts to control her daughter. Step by step, Aldona pushes the boundaries between the two, until she crosses the line.



Skupnostni vrtovi Community Gardens

Litva Lithuania, igrani fiction, 2019, 15'

režija director **Vytautas Katkus**
scenarij screenplay **Vytautas Katkus**
fotografija cinematography **Vytautas Katkus**
montaža editing **Laurynas Bareisa**
zvok sound **Julius Grigelionis**
scenografija scenography **Juste Vazgyte**
igrajo cast **Vygantas Bachmackij, Arvydas Dapsys, Aiste Zobotkaite, Jelena Juscenko**
produkcija production **Viktoria Films (Viktorija Seniut)**
kontakt contact info@viktoriafilms.com

Patriarhalni moškosti je šteta zadnja ura. Zgodba o hladnem odnosu med očetom in sinom, katerih vez, polna brezbržnosti, povsem razpade.

Patriarchal masculinity seems to catch its last breath in the sun. A story about a cold relationship between a father and his son. Their bond, plagued by indifference, disintegrates completely.



Techno, mama

Litva *Lithuania*, igrani *fiction*, 2021, 18'

režija *director* **Saulius Baradinskas**

scenarij *screenplay* **Saulius Baradinskas**

fotografija *cinematography* **Vytautas Plukas**

montaža *editing* **Karolis Labutis**

zvok *sound* **Andrius Kriščiūnas**

glasba *music* **Rob Meyer**

igrajo *cast* **Motiejus Aškelevičius, Neringa Varnelytė,**

Kasparas Varanavičius, Urtė Strolaitė, Algirdas Galkus

produkcija *production* **Viktorija Films (Viktorija Seniut)**

kontakt *contact* **info@viktoriafilms.com**

Nikita obožuje tehno in sanja o obisku slavnega kluba Berghain v Berlinu. A mama Irena za njegove želje ne ve, kar pomeni, da bodo njuna pričakovanja kmalu trčila.

Nikita loves to listen to techno music and dreams of going to Berlin to visit the famous club Berghain. His mother Irena doesn't know about his son's dreams, and their mutual expectations will soon clash.



Zatočišče pred snegom *Snow Shelter*

Litva *Lithuania*, animirani *animation*, 2020, 16'

režija *director* **Robertas Nevecka**

scenarij *screenplay* **Robertas Nevecka**

fotografija *cinematography* **Vytautas Plukas**

animacija *animation* **Robertas Nevecka, Pijus Balkaitis,**

Pijus Čeikauskas

montaža *editing* **Robertas Nevecka**

zvok *sound* **Julius Grigelionis**

glasba *music* **Domas Strupinskas**

igrata *cast* **Justas Tertelis, Juozas Budraitis**

produkcija *production* **Meno Avily (Giedrė Burokaitė)**

kontakt *contact* **giedre@menoavily.org**

Ledeno mrzla zima v povojnem mestu. Mladega moškega iz stanovanja prežene skupina nadležnih neznancev, da si je primoran v odtujeni družbi poiskati novo zatočišče.

Freezing winter in a war-devastated town. A young man is banished from his own apartment by a bunch of troublesome strangers. He has to locate another shelter in an alienated society.



Žongler *The Juggler*

Francija, Litva *France, Lithuania*, animirani *animation*, 2018, 11'

režija *director* **Skirmanta Jakaitė**

scenarij *screenplay* **Skirmanta Jakaitė**

animacija *animation* **Skirmanta Jakaitė**

montaža *editing* **Skirmanta Jakaitė**

zvok *sound* **David Vincent**

glasba *music* **Geir Jenssen**

produkcija *production* **Agnė Adomėnė, Delphine Schmit**

kontakt *contact* **agne@artshot.lt**

Živimo v isti hiši, a različnih stanovanjih, službah, situacijah, prepričanjih, vizijah. Vsak biva v svojem predalčku in se slepi, da je svet en sam. Se pa včasih zdi, da si nevidno nit že skoraj ujel in si tik pred tem, da razumeš.

We live in the same house, but in different apartments, jobs, situations, beliefs, visions; each in our own compartment, fooling ourselves that the world is one. Although, sometimes it seems that the incomprehensible thread has almost been caught, and I am on a verge of understanding.

Občutek prostora

A Sense of Place

Iran

Občutek prostora

Leta 1972 je George Seddon napisal prelomno okoljsko študijo *Sense of Place* o obalnem nižavju reke Swan v Zahodni Avstraliji. Knjiga, ki jo je letos že tretjič ponatisnila založba Univerze v Zahodni Avstraliji, je v razmislek o krajini »uvedla frazo 'občutenje prostora', kar je navdahnilo nove generacije raziskovalcev, akademikov in entuziastov, da preučijo dinamiko med človekovo rabo površja in naravo.«

Knjigo je v sedemdesetih med potovanjem po Avstraliji odkril Wim Wenders. Ker je v svojih prvih filmih 'prostorom' že sam dodelil glavno vlogo, je v študiji odkril vzporednice s svojim umetniškim pristopom in izraz kontekstualiziral znotraj filmskega polja, kar je opisal tudi v knjigi *A Sence of Place* (2005).

Nato se je teme leta 2020 lotil tudi Afsun Moshiry in v sodelovanju s fundacijo Wima Wendersa ustvaril večplasten projekt, znotraj katerega so iranski režiserji raziskovali svoje definicije 'občutenja prostora' in ustvarili eklektične in mnogovrstne filme.

Namen Geoga Seddona nekoč je bil, da opozori na razmere v obalnem nižavju reke Swan, ekonomski, okoljski in politični pretresi dandanes pa kažejo, da diskurz o 'občutenju prostora' ne pozna roka trajanja.

A Sense of Place

In 1972, George Seddon wrote Sense of Place, a landmark environmental study of the Swan Coastal Plain in Western Australia. The book, which recently saw its third edition published by The University of Western Australia, 'introduced the phrase "sense of place" into the fields of landscape, inspiring a new generation of researchers, academics, and enthusiasts to closely consider the dynamic between human land use and the natural environment.'

Wim Wenders discovered the book during one of his trips to Australia in the 1970s. Having already made 'places' the main characters in his first cinematic works, he found similarities to his own artistic approach and contextualised the expression in the field of cinema, as described in his book A Sense of Place (2005).

In 2020, Afsun Moshiry picked up on the theme and collaborated with the Wim Wenders Foundation on creating a multi-layered project of the same title. In this realm, Iranian filmmakers embarked on exploring their own cinematic definitions of 'a Sense of Place', resulting in eclectic and diverse films.

The motivation of George Seddon was to draw attention to the conditions of the Swan Coastal Plain region in Australia back then. The economic, environmental, and political upheavals of our days suggest that the discourse on 'A Sense of Place' has no expiration date.



Brezsenčni: V tranzitu *Shadowless: In Transit*

Nemčija, Francija, Iran *Germany, France, Iran*, dokumentarni
documentary, 2023, 25'

režija *director* **Azin Feizabadi**

scenarij *screenplay* **Azin Feizabadi**

fotografija *cinematography* **M. Francisca Sáez Agurto,**

Azin Feizabadi

montaža *editing* **Azin Feizabadi, Anika Grützmacher**

zvok *sound* **Florian von Keyserlingk, Jochen Jezussek**

produkcija *production* **Asfun Moshiry, Hamidreza Pejman**

kontakt *contact* **afsun@roadriverfilms.com**

Zmes igranega in dokumentarnega filma o potniku iz Irana, čigar senca se želi ob prihodu v Nemčijo osamosvojiti.

A hybrid fiction-documentary film about a traveller from Iran whose shadow wants to make itself independent upon arrival in Germany.

Gostota praznine *Density of Emptiness*

Nemčija, Francija, Iran *Germany, France, Iran*, dokumentarni
documentary, 2023, 31'

režija *director* **Shirin Barghnavard**

scenarij *screenplay* **Farhad Babei**

fotografija *cinematography* **Mohammad Reza Jahanpanah**

montaža *editing* **Shirin Barghnavard**

zvok *sound* **Amin Behroozzadeh**

glasba *music* **Wingel Mendoza**

produkcija *production* **Asfun Moshiry, Hamidreza Pejman**

kontakt *contact* **afsun@roadriverfilms.com**

Analiza prostora v Teheranu, kot ga vidijo ranljive prebivalke mesta.

An analysis of space in Tehran from the perspective of some of the city's vulnerable women.



Mogočne so oči pokojnega očeta *Great are the Eyes of a Dead Father*

Nemčija, Francija, Iran *Germany, France, Iran*, dokumentarni
documentary, 2023, 31'

režija *director* **Afsaneh Salari**

scenarij *screenplay* **Afsaneh Salari**

fotografija *cinematography* **Mohamad Hadadi**

montaža *editing* **Afsaneh Salari**

nastopajo *appearing* **Patrick Navaï, Yvan Navaï,**

Sylvie Forestier

glasba *music* **Wingel Mendoza**

produkcija *production* **Asfun Moshiry, Hamidreza Pejman**

kontakt *contact* **afsun@roadriverfilms.com**

Na prvi pogled v življenju Patricka (slikarja in pesnika), njegove žene Sylvie in sina Yvana nič ne manjka. Njihovi dnevi so polni čarobnih ur slikanja, glasbe in branja poezije. Vendar pa v Patrickovem življenju odmeva neizpolnjena želja po pripadanju.

At first glance, nothing seems to be missing in the lives of Patrick (painter and poet), his wife Sylvie, and their son, Yvan. Their daily routine is filled with enchanting hours of painting, playing music, and reading poetry. However, an unfulfilled desire for belonging echoes in Patrick's life.

Votlo *Hollow*

Nemčija, Francija, Iran *Germany, France, Iran*, dokumentarni
documentary, 2023, 15'

režija *director* **Mohamadreza Farzad**

scenarij *screenplay* **Mohamadreza Farzad**

fotografija *cinematography* **Sam Soleimani**

montaža *editing* **Amir Adibparvar**

zvok *sound* **Hassan Shabankareh**

glasba *music* **Wingel Mendoza**

produkcija *production* **Asfun Moshiry, Hamidreza Pejman**

kontakt *contact* **afsun@roadriverfilms.com**

Potovanje, polno asociacij in introspekcije. Skozi trogloditsko vas Meymand do skrivnega policijskega zapora, ki je spremenjen v muzej; pravokotne hišice za golobe do Ekbatan, visokega rezidenčnega kompleksa, in z zaključkom poti na največjem iranskem pokopališču, teheranskem Behesht-e Zahra.

Hollow is an associative and soul-searching journey passing through the troglodyte village of Meymand to a secret police prison turned into a museum, a rectangular pigeon house, to Ekbatan, a high-rise residential complex, and ending up in Behesht-e Zahra of Tehran, the largest cemetery in Iran.

**Podnebne
(s)eksploracije
*Environmental
(s)explorations***

Okoljske (s)eksploracije

Zasebno je politično je vse od sedemdesetih let vodilo feminističnih prizadevanj, tako imenovane- ga drugega feminističnega vala, močno pa je oblikovalo tudi feministične filmske prakse v Zahodni Nemčiji, Avstriji in Švici. Prva povojna generacija žensk je začela film študirati že v šestdesetih letih – z ustanovitvijo prvih filmskih šol v Zvezni republiki Nemčiji (predvsem Inštituta za filmski dizajn v Ulmu in Nemške filmske in televizijske akademije v Berlinu). Dostopnost 16–mm filma in kasneje videokamer je mladim ženskam omogočila lažje eksperimentiranje. Razvila se je feministična filmska teorija, sprva v ZDA in Veliki Britaniji, kmalu pa tudi v Evropi. Že v sedemdesetih je vzniknila vrsta festivalskih srečanj, v slogu s tedanjo retoriko (vsaj nemško govorečih dežel) poimenovanih 'filmski seminarji', ki so bili predhodniki prvih festivalov ženskega filma organiziranih sredi osemdesetih let, kot sta Feminale v Kölnu (1984) in Femme totale v Dortmundu (1987). Na njih je večinoma prevladoval eksperimentalni film, deloma tudi zato, ker so ženske težko pridobile višji proračun, saj so bili producenti in uredniki večinoma (patriarhalni) moški, ki so kinematografijo čuvali zase. Poleg tega pa so režiserke želele jasno postaviti ločnico med svojim in patriarhalno narativnim filmom ter izumiti nove formate. Eksperimentalni film je bil za to nadvse primerna oblika in je bil nenazadnje takrat tudi del feministične filmske teorije, aktivističnega in estetskega eksperimentiranja. Veliko filmov se je osredotočalo na vsesplošno (spolno, politično, estetsko) osvoboditev, v ospredje pa so postavljali materialnost.

Zbrani filmi programa se osredotočajo na določeno obliko avtonomije in osvoboditve in so v srži posvečeni raziskovanju in prevpraševanju svojega telesa v okolju skozi estetsko raznolikost. Pa naj bo to na travniku ali ulicah in strehah velikega mesta, na podzemni železnici ali na javnem stranišču; kot smešen politični in estetski komentar o splošnem kinu ali kot eksperiment s kamero Super 8. Režiserke najdejo vizualni izraz za telo, za gledanje in za avtonomno življenje.

Environmental (S)explorations

The private is political; this maxim has characterised the feminist efforts since the 1970s, the so-called second-wave feminist movement, and decisively shaped the associated feminist film practise of those years in West Germany, Austria, and Switzerland as well. As early as the 1960s, with the founding of the first film schools in the FRG (above all, the Institute for Film Design in Ulm and the DFFB in Berlin), the first post-war generation of women began to study film. The accessibility of 16mm film technology and later the video camera also made it easier for young women to experiment with film. Feminist film theory also developed in academia, first in the U.S. and the U.K., but soon in the rest of Europe. As early as the 1970s, a series of festival-like gatherings were organised, called "film seminars" in keeping with the rhetoric of the time, at least in German-speaking countries, before the first women's film festivals were founded in the mid-1980s: Feminale in Cologne (founded in 1984) and Femme totale in Dortmund (founded in 1987). Experimental films were the predominant and most present form. This was partly due to the difficulty of gaining access to large budgets, since the producers and editors were mainly (patriarchal) men who saw in cinematography a form reserved for themselves.

But female filmmakers were clearly also concerned with setting themselves apart from patriarchal narrative cinema and inventing new formats, for which experimental film was particularly suited as a form and which at the time was perceived as a part of feminist film theory, in addition to activist and aesthetic experimentation. Many films were about liberation on all levels: sexual, political, and aesthetic. Materiality played a major role.

The programme assembled here focuses on a particular form of agency and liberation and brings together works that are centrally devoted to explorations and negotiations of one's own body in the environment in aesthetically diverse ways. Whether in a meadow or on the streets or rooftops of the big city; whether on the subway or in a public restroom; whether as a humorous political and aesthetic commentary on mainstream cinema or as a Super 8 experiment. The directors find visual expression for the desire for the body, for looking, and for self-determined living.



Japsen

Švica *Switzerland*, eksperimentalni *experimental*, 1988, 12'

koncept *concept* **Mathis Muda, Rist Pipilotti**

režija *director* **Mathis Muda, Rist Pipilotti**

scenarij *screenplay* **Mathis Muda, Rist Pipilotti**

produkcija *production* **SFG. Basel**

kontakt *contact* **muda@mathiszwick.ch**

Japsen sestavlja pet delov: norost, histerija, beg, ljubezen in smeh. Življenje mladih protagonistk se razpenja med tragičnim in smešnim. Pomembna je rdeča.

Japsen consists of five parts: insanity, hysteria, flight, love, and laughter. The life of the young female protagonists spans between the tragic and comical. Red is important.



Pogum! Take Courage

Zahodna Nemčija *West Germany*, dokumentarni *documentary*, 1986, 9'

režija *director* **Maija-Lene Rettig**

scenarij *screenplay* **Maija-Lene Rettig**

fotografija *cinematography* **Maija-Lene Rettig**

montaža *editing* **Maija-Lene Rettig**

glasba *music* **Bernd Böhm**

produkcija *production* **Maija-Lene Rettig**

kontakt *contact* **rentals@lightcone.org**

Banalni oglas na nekem londonskem zidu me nagovori, naj ne izgubim poguma v tem svetu. Ko sem soočena z velikim neznanim mestom, mi kamera pomaga urediti zunanji kaos.

A banal advertisement painted on a wall in London becomes a message to me not to lose courage in this world. Facing a big unknown city, my camera allows me to put order to the chaos outside



Prijatelji Freunde Friends

Nemčija *Germany*, eksperimentalni *experimental*, 1994, 5'

režija *director* **Angelika Levi**

scenarij *screenplay* **Angelika Levi**

glasba *music* **Angelika Levi**

igrata *cast* **Inger Schwarz, Angelika Levi**

kontakt *contact* **info@angelikalevi.net**

Kratki film o prijateljstvu, posnet na berlinski strehi ob piškotih »Ruski kruh« in češnjevi marmeladi.

A short film about friendship, shot on a roof in Berlin with cherry jam and 'Russian Bread' biscuits.



S.O.S. Extraterrestria

Nemčija, Avstrija *Germany, Austria*, eksperimentalni *experimental*, 1993, 10'

režija *director* **Mara Mattuschka**

scenarij *screenplay* **Mara Mattuschka**

fotografija *cinematography* **Ulla Barthold**

montaža *editing* **Mara Mattuschka**

zvok *sound* **Mara Mattuschka**

igra *cast* **Mimi Minus**

produkcija *production* **Ulrike Zimmermann**

kontakt *contact* **office@sixpackfilm.com**

Obisk iz vesolja. Kratkovidna velikanka 'Extra Terrestria' se odpravi na uničujoč ogled znamenitosti sveta.

A visit from outer space. The short-sighted giantess 'Extra Terrestria' goes on a devastating sightseeing-tour around the world.



Subjektivtude

Zahodna Nemčija *West Germany*, igrani *fiction*, 1966, 5'

režija *director* **Helke Sander**

scenarij *screenplay* **Helke Sander**

fotografija *cinematography* **Gerd Conradt**

montaža *editing* **Helke Sander**

zvok *sound* **Holger Meins**

igrajo *cast* **Barbara Lamers, Hans-Rüdiger Minow,**

Wolfgang Sippel

kontakt *contact* info@deutsche-kinemathek.de

Prvi film Helke Sander je strnjena doza feminističnega ustvarjanja. Napet, a hkrati igriv štiriminutni kratki film analizira tipičen urban prizor na avtobusni postaji prometne ulice v Berlinu.

A concise blast of feminist filmmaking, Sander's first film is a tense yet playful four-minute short that dissects a typical urban scene at a bus stop on a busy street in Berlin.



Tudi bes je občutek Böse zu sein ist auch ein Beweis von Gefühl *Fury is a Feeling Too*

Zahodna Nemčija *West Germany*, dokumentarni *documentary*, 1983, 25'

režija *director* **Cynthia Beatt**

scenarij *screenplay* **Cynthia Beatt**

fotografija *cinematography* **Elfi Mikesch, Ebba Jahn,**

Cynthia Beatt

montaža *editing* **Dörte Völz**

zvok *sound* **Margit Eschenbach, Gerda Grossmann**

glasba *music* **Maurice Weddington**

scenografija *scenography* **Cynthia Beatt**

produkcija *production* **Cynthia Beatt**

kontakt *contact* mail@arsenal-berlin.de

Berlin v osemdesetih: osebna in katarzična kompozicija uničenih zgradb, povojne arhitekture in neharmonične glasbe Mauricea Weddingtona.

1980s Berlin: A personal and cathartic composition of destroyed buildings, post-war architecture and the discordant character of Maurice Weddington's music.



Vagon *Compartment*

Nemčija *Germany*, eksperimentalni *experimental*, 1990, 5'

režija *director* **Eva Heldmann**

scenarij *screenplay* **Eva Heldmann**

fotografija *cinematography* **Eva Heldmann**

montaža *editing* **Dagmar Kamiah**

glasba *music* **Esther Zita**

glas *voicé* **Karola Gramann**

kontakt *contact* evaheldmann@gmx.de

Seks na metroju! Režiserka je svoje gradivo posnela na povsem praznem vagonu londonske podzemne in ga združila z glasom, ki bere pornografsko besedilo, katerega vsebina so tudi podrobna navodila za masturbiranje za potnice.

Sex on the metro! The director has taken footage shot in a completely empty compartment on the London underground and married it to the off-camera reading of a pornographic text that includes detailed masturbation instructions for a female rider.



Vmes *Between*

Zahodna Nemčija *West Germany*, eksperimentalni *experimental*, 1989, 9'

režija *director* **Claudia Schillinger**

scenarij *screenplay* **Claudia Schillinger**

fotografija *cinematography* **Kerstin Scholz, Claudia**

Schillinger

igrata *cast* **Francesca de Martin, Antje Verleger**

produkcija *production* **Claudia Schillinger**

kontakt *contact* mail@arsenal-berlin.de

Poletje, polno sanjarjenja. Spolne fantazije se utelesijo v črno-belih podobah androginih teles. Meja med podobami realnosti in podobami želje je prepustna.

Summer full of dreaming. Sexual fantasies embodied in B&W images of androgenous bodies. The border between reality and fantasy is porous.



Zgodbe kontejnerke (št. 7):
Malo sreče *Geschichten vom*
Kübelkind (Nr. 7) Ein ganz
kleines Glück *Stories of the*
Dumpster Kid (No. 7): A Little
Bit of Happiness

Zahodna Nemčija *West Germany*, eksperimentalni
experimental, 1971, 2'

režija *director* **Ula Stöckl, Edgar Reitz**

scenarij *screenplay* **Ula Stöckl, Edgar Reitz**

fotografija *cinematography* **Kenan Ormanlar**

Montaža / Editing: **Jessy von Sternberg**

zvok *sound* **Guido Reitz**

glasba *music* **Ekkehart Kühn**

igra *cast* **Kristine Deloup**

produkcija *production* **Edgar Reitz Filmproduktion**

kontakt *contact* **mail@arsenal-berlin.de**

V sedmi epizodi serije filmov režiserjev Stöckl in Reitz se
anarhistična, nedružbena, umetna junakinja Kontejnerka
nagajivo igračka s poljščinami.

In the seventh episode of Stöckl and Reitz' film series,
the anarchic, antisocial, artificial protagonist Dumpster
Kid fools around with crops in the field.

Iz arhiva

From the Archive

Ljubezen je orožje

Čeprav bi letos bogata zbirka kratkih dokumentarnih filmov o partizanih in antifašističnih shodih v Sloveniji iz Slovenskega filmskega arhiva prišla še kako prav, sva se kot kuratorki odločili, da se osredotočiva na bolj posredno obliko upora, ki se pogosto dogaja v našem vsakdanjem življenju in ne na bojišču. Program, ki sva ga izbrali iz Slovenskega filmskega arhiva, sestavljajo filmi, ki prikazujejo, kako so lahko ljubezen, humor in mehko pogosto najmočnejša in najučinkovitejša oblika upora.

Izbrani filmi so različnih žanrov in zvrsti, od stop-motion animacije do eksperimentalnega dokumentarca, vsi pa tako ali drugače predstavljajo alternativno obliko upora – bodisi z romantičnostjo, alternativnim življenjskim slogom ali humorom ozaveščanjem o resnem problemu. Izbrani filmi in njihovo zaporedje izražajo mnenje, da ljubezen premaga vse, čeprav to včasih vseeno privede do nasilnih dejanj. Lep primer med njimi je *Poljub* Boštjana Hladnika, v katerem mlad par neuspešno išče kraj v mestu, kjer bi se lahko poljubil. Zdi se, da je njuna želja po intimnem trenutku v javnem prostoru v mestu, polnem avtoritativnih osebnosti, uporniško dejanje. Na koncu se izkaže, da je edini kraj, kjer ju nihče ne moti, najbolj javni od vseh. Po drugi strani pa se podoben zaplet, ki se odvija v osnovni šoli, nepričakovano obrne v zadnjem filmu programa, filmu Mihe Hočevarja *Zakaj jih nisem vse postrelil?*

Hladnikov *Poljub* je bil posnet leta 1969, na vrhuncu obdobja »flower power«, ko so bile teme ljubezni in sprejemanja vseprisotne. Drugi film, ki neposredno obravnava to obdobje, je kratki animirani film Cirila Galeta *Zmaga cvetja* iz leta 1976, v katerem je izraz »flower power« prikazan povsem dobesedno. Po hipijih so prišli punkerji, eksperimentalni film Olge Pajek *Too Much* pa prikazuje življenje podzemlja te subkulture. Film je posnet v temni kleti, polni plešočih, prepotenih teles, ki se drgnejo eno ob drugo, k učinkovitosti filma pa prispevata nasekana montaža in nenavaden odmevajoč zvok. Upor proti družbenim normam se že od nekdaj pojavlja v glasbi, seksualnosti in nočnem življenju na splošno, ta film pa uteleša grobost in dinamiko ljubljanske punk scene v njenih najbolj divjih letih.

Tematsko morda izstopa animirani film Branka Ranitovića *6-etud*, ki v šestih kratkih prizorih prikazuje vplive kapitalizma na družbo. Njegov pristop ni pridigarski, ampak odpira teme s humorjem in absurdom. Tako postane očitno, da je sočuten in ljubeč način nagovora učinkovit, saj se z njim lažje poistovetimo, ko vemo, da nas nagovarja nekdo, ki nas ima rad, čeprav smo še tako disfunkcionalni.

Program smo pripravili v sodelovanju s slovenskim filmskim arhivom. Pravice za filme imata Slovenski filmski center in AGRFT.

Love Is a Weapon

Although a great collection of short documentaries about partisans and anti-fascist demonstrations in Slovenia could be very beneficial for this year's programme, we opted for the indirect forms of resistance, which occur on a daily basis rather than on the battlefield. The films chosen from the Slovenian Film Archives show how love, humour, and softness can frequently be the strongest and most effective forms of resistance.

*The selected films range in genre from stop-motion to experimental documentary, but all present an alternative form of defiance, whether through romance, alternative lifestyles, or humorous enlightenment about a serious issue. These films and their order of appearance express the belief that love, despite sometimes leading to violence, conquers all. A fine illustration of this is Boštjan Hladnik's *The Kiss*, in which a young couple is seeking a place to kiss. Their desire for intimacy in a city full of authoritative figures appears to be a rebellious act. Finally, the only place where they can be undisturbed is the most public. A similar situation in a primary school, however, takes an unexpected turn in the final film of the programme, *Why Didn't I Shoot Them All?* by Miha Hočevar.*

*The Kiss was shot in 1969, at the height of the 'flower power' era, when themes of love and acceptance were prevalent. The second film that deals directly with this period is Ciril Gale's short animation *The Flower Victor*, which represents the term 'flower power' quite literally. With hippies followed by punk rockers, the experimental film *Too Much* by Olga Pajek depicts the underground life of this subculture. The film's effectiveness is enhanced by a dissected montage and unusual echoing sounds, which are shot in a dark basement full of dancing and sweating bodies that rub against one another. As resistance against social norms has always been reflected in music, sexuality, and nightlife, this film embodies the roughness and dynamics of the Ljubljana punk scene during its wildest years.*

*The one film to thematically stand out is perhaps *6 Etudes* by Branko Ranitović, which shows the impact of capitalism on society in six short scenes. The director avoids preaching and instead approaches themes with humour and absurdity. Such a compassionate and caring address is clearly effective because it helps us relate since we know we are being addressed by someone who loves us despite our dysfunctionality.*

The program was prepared in cooperation with the Slovenian Film Archive. The rights to the films are held by the Slovenian Film Center and AGRFT.

6 etud *6 Etudes*

Branko Ranitović

Jugoslavija *Yugoslavia*, animirani *animation*, 8'

6 kratkih prizorov, ki duhovito prikazujejo negativni vpliv kapitalizma na sodobno družbo.

Six short scenes humorously depicting the negative influence of capitalism on the contemporary society. Disobedient.

Poljub *The Kiss*

Boštjan Hladnik

Jugoslavija *Yugoslavia*, igrani *fiction*, 1969, 13'

Ker brez uspeha išče miren kotiček, kjer bi se v miru poljubila, mlad zaljubljen par iz protesta stopi na sredino velikega križišča in se začne poljubljati.

Unable to find a quiet place to kiss, a young couple steps into the middle of a great crossroads and starts kissing.

Individualist

Zdravko Barišić

Jugoslavija *Yugoslavia*, animirani *animation*, 1990, 3'

Pisani fižolčki živijo vsakdanje življenje, dokler jih ne pokliče zvok vojaške trobente.

Colourful beans live an ordinary life until they are summoned by the bugle.

Too Much

Hanna Szentpeteri

Jugoslavija *Yugoslavia*, dokumentarni *documentary* 1982, 9'

Eksperimentalni dokumentarni film, ki prikazuje nočno življenje punk subkulture v podzemlju Ljubljane v 80ih letih.

An experimental documentary about the night life of the punk subculture in the Ljubljana underground of the 1980s.

Zakaj jih nisem vse postrelil *Why Didn't I Shoot Them All?*

Miha Hočevar

Jugoslavija *Yugoslavia*, igrani *fiction*, 1990, 13'

Prepoved nedolžne ljubezni sproži nasilje.

The prohibition of innocent love triggers violence.

Zmaga cvetja *The Flower Victory*

Ciril Gale

Jugoslavija *Yugoslavia*, animirani *animation* 1976, 12'

Mož v oficirski uniformi pohodi cvet na polju. Po vsaki stopinji se cvet ponovno dvigne in je vse lepši, saj se vsega z orožjem ne da doseči.

A man in an officer's uniform tramples a flower amidst a field. Each time the flower rises again out of the footprint and is even more magnificent. Not everything can be accomplished by arms.

**Ljubljenci
evropskega
občinstva
*European
Short
Film
Audience
Awards***

Evropa za pokušino

Sklop ESFAA prinaša raznolik nabor evropskih kratkih filmov, ki jih ne združujejo forma, žanr ali tematika, ampak predvsem njihova všečnost. Filmi, ki tekmujejo za European Short Film Audience Award prihajajo iz devetih evropskih držav in so na svojih domačih festivalih že osvojili nagrado občinstva. Sodelujoči prominentni festivali predstavljajo prerez evropske produkcije, ki pa ni pregledna, ampak predstavlja vrhunec, ki so navdušili publiko.

Kljub temu se zgodbe izbranih filmov se razprostirajo čez raznolike geografske, kulturne in socialne pejsaže Evrope. Popeljejo nas po družbenih dilemah sodobne Evrope, intimnih portretih človeških odnosov pa tudi v bolj sproščene, manj realistične scenarije. Pri ogledu je zanimivo razmišljati, kako občinstva – specifično narodno zamejena občinstva – z glasovanjem za najboljši film slikajo svoj avtoportret. *Emocionalna arhitektura 1959* na primer upodablja pregovorno špansko romantičnost in omnipotentnost usode. Narodni stereotipi so v odtujeni, prismuknjeni bizarnosti britanskega *Dojenčkove brce* pripeljeni do ekstrema, medtem ko animirani *Če ne zdaj, kdaj ...?* zavrne arhetipsko nemški »Ordnung und Disziplin« in nam namesto tega ponudi brezupno neodločnega protagonista, ki se s komično prikupnim omahovanjem podaja na skok s skakalne deske.

Po drugi strani se dober del filmov prej kot namišljenim karakteristikam svojega okolja posveča bolj stvarnim in splošnim družbenim problematikam.

Arabec nas odpelje v zaporedje nesrečnih prigod Belgijca italijanskega porekla, ki zaradi svojih navidez arabskih potez naleti na težave s policijo. *Beş* sledi Nizozemki turških korenin, ki se ob prijateljičini tradicionalni poroki vrne v rodno vas, kjer se počuti odtujeno zaradi jezikovnih pregrad in konservativnih spolnih norm. *Modra nota* z zgodbo o paru, ki se spopada z možev terminalno boleznijo, nagovarja vprašanje evtanazije in pomoči pri samomoru. Film se upre pričakovani melodrami in ponudi umirjen vpogled v zadnji skupni dan ljubečega para, ki tako v življenju kot smrti izbere skrb in sočutje.

Heterogen nabor filmov odpira različne vstopne točke v evropski art kratki film in intimnim, prizemljenim zgodbam bok ob bok postavi avantgardo, animacijo in dokumentaristiko. Ena mešana evropska plošča, skratka, za podelit.

Tasting Europe

The ESFAA selection brings forth a wide variety of European shorts not linked by form, genre, or theme but mostly by their likeability. The films competing for the European Short Film Audience Award come from nine countries and have already won the audience award at their home festivals. The selection from the prominent European festivals is not comprehensive but rather highlights the audience's favourites.

Nevertheless, the stories of the selected films span across diverse geographical, cultural, and social landscapes of Europe. They take us across modern European social dilemmas, intimate portraits of human relationships, and relaxed, less realistic scenarios. While watching, it is worth keeping in mind how the audiences—particularly those nationally bound—paint their self-portrait when choosing the best film. For example, Emotional Architecture 1959 embodies the proverbial Spanish romanticism and omnipotence of destiny. The national stereotypes are brought to the extreme in the alienated, wacky, bizarre short of the British Baby Thump, while the animation If not now, when...? overturns the archetypical 'Ordnung und Disziplin' and instead offers us the hopelessly undetermined protagonist, who ventures, but with funny and endearing hesitation, to jump off a springboard.

In the other corner, there is a great scope of films focused not on the imagined characteristics of their environment but on the real issues of society.

Rag Head takes us through a sequence of unfortunate events involving a Belgian of Italian descent who gets into trouble with the police because of his Arabian features. Beş follows a Dutch woman of Turkish descent who returns to her home village for a friend's wedding but experiences alienation there because of language barriers and conservative gender norms. The story about a couple faced with the husband's terminal disease in Blue Note addresses the question of euthanasia and assisted suicide. The film resists the expected melodrama and serves a tranquil insight into the last day of the couple, which chooses care and compassion in life and in death.

The diverse selection of films provides multiple entry points into the European art short film and juxtaposes the intimate, realistic stories with avantgarde, animation, and documentaries. Finally, we get one mixed plate of European films for us to share.



Beş

Nizozemska, Turčija *Netherlands, Turkey*, igrani *fiction*, 2021, 11'

režija *director* **Ayla Çekin Satijn**
scenarij *screenplay* **Ayla Çekin Satijn**
fotografija *cinematography* **Josje van Erkel**
montaža *editing* **Tessel de Vries**
glasba *music* **Yankı Bıçakçı**
scenografija *scenography* **Lotty Mulleners**
kostumografija *costumes* **Thijs van der Heijden**
igrajo *cast* **Zehra Goktas, Deniz Campinar, Serin Utlu, Yeliz Dogan, Eda Akova**
produkcija *production* **Key Film (Laura Bouwmeester)**
kontakt *contact* **ldc.bouwmeester@gmail.com**

Drama o mladi ženski, ki se vrača v rodno vas, da bi se udeležila tradicionalne turške poroke svoje prijateljice iz otroštva, in ki se hkrati boji, da je ne bodo sprejeli. A ko se zopet snide s štirimi prijateljicami iz preteklosti, ugotovi, da tudi sama ni brez predsodkov.

When a young woman returns to her native village to attend a childhood friend's traditional Turkish wedding, she is afraid she will not be accepted. But when, in this short drama, she reunites with her four friends from bygone years, she discovers she is not free of prejudice either.

Če ne zdaj, kdaj ...? Sven nicht jetzt, wann dann...? *If Not Now, Then When...?*

Nemčija *Germany*, animirani *animation*, 2021, 4'

režija *director* **Jens Rosemann**
scenarij *screenplay* **Jens Rosemann**
animacija *animation* **Jens Rosemann**
zvok *sound* **Christoph Fleischer, Jan Soutschek**
produkcija *production* **Jens Rosemann**
kontakt *contact* **sales@interfilm.de**

Na prekrasen poletni dan je Sven končno pripravljen tvegati – skočiti z desetmeterske skakalne deske. Ampak najprej tuš. Zdaj je pripravljen, samo ... Kaj pa če bi raje jutri?

On a beautiful summer's day, Sven is finally going to take the plunge: to jump from a ten-metre board. But first – a shower. Now he's ready, but ... perhaps better tomorrow?



Deljenje Dzielenie Się *Sharing*

Poljska *Poland*, dokumentarni *documentary*, 2022, 14'

režija *director* **Natalia Sara Skorupa**
scenarij *screenplay* **Natalia Sara Skorupa**
produkcija *production* **Natalia Sara Skorupa**
kontakt *contact* **natalia.skor1336@gmail.com**

Dokumentarec o konfliktu med tremi generacijami, poljski kulturi in božiču ter outiranju vnukinje/hčere/sestre.

Documentary showing a clash of three generations, Polish culture, and Christmas with the coming out of a homosexual granddaughter/daughter/sister.

Dojenčkove brce *Baby Thump*

Združeno Kraljestvo *United Kingdom*, igrani *fiction*, 2021, 11'

režija *director* **Ian Killick**
scenarij *screenplay* **Ian Killick**
fotografija *cinematography* **Tristan Chenais**
montaža *editing* **Ian Killick**
zvok *sound* **Daniel Kempson, Oscar Perez Pelaez**
scenografija *scenography* **Anna Parcerias**
kostumografija *costumes* **Angela Quartaroli**
igrajo *cast* **Kathryn O'Reilly, Derek Elwood, Brigid Lohrey**
produkcija *production* **Anna McNutt**

Da te novorojenček zbudi, je eno. Nekaj povsem drugega pa je vprašanje, kaj z njim storiti.

Being woken by a newborn is one thing... What to do with it is quite another.



Emocionalna arhitektura 1959

Arquitectura Emocional 1959

Emotional Architecture 1959

Španija *Spain*, igrani *fiction*, 2022, 30'

režija *director* **León Siminiani**

scenarij *screenplay* **León Siminiani**

fotografija *cinematography* **Victor Benavides,**

Giuseppe Truppi

montaža *editing* **Juan Alba**

zvok *sound* **Carla Silván, Maider Urkítza Villegas,**

Nacho Royo Villanova

glasba *music* **Aránzazu Calleja**

igrata *cast* **Marta Carmona, Manuel Egozkue**

produkcija *production* **Ainhoa Ramírez Lucendo,**

León Siminiani, María Herrera

kontakt *contact* **fest@marvinwayne.com**

Ljubezenska zgodba Sebas in Andree, novopečenih študentov v študijskem letu 1958-1959. V njej družbeni status in ideologija postaneta nepremostljivi oviri. V njej arhitektura nenamerno začrta in na koncu narekuje svoje čustvo,

Here is the love story of Sebas and Andrea, first-time university students in the academic year of 1958-1959.

Here social class and ideology become insurmountable obstacles. Here the architecture is marking, inadvertently, the dotted line that ends up dictating its emotion.

Garrano

Litva, Portugalska *Lithuania, Portugal*, animirani *animation*, 2022, 14'

režija *director* **David Doutel, Vasco Sá**

scenarij *screenplay* **David Doutel, Vasco Sá**

animacija *animation* **Alexandra Ramires, Leonor Pacheco,**

Miguel Lima, Vyktintas Labanuskas

montaža *editing* **David Doutel, Vasco Sá**

zvok *sound* **Bernardo Bento**

glasba *music* **Jonas Jurkūnas**

produkcija *production* **David Doutel, Vasco Sá,**

Rodrigo Areias, Agnė Adomėnė

kontakt *contact* **agne@artshot.lt**

Poni (pasma Garrano) mora v sončni pripeki vleči težek tovor. Deček Joel odkrije moškega, ki bo zažgal gozd.

A Garrano horse is forced to pull a heavy load under the sun's blazing heat. A young boy, Joel, discovers a man who is about to set the forest on fire.



Modra nota

Blue Note

Finska *Finland*, igrani *fiction*, 2022, 22'

režija *director* **Pavel Andonov**

scenarij *screenplay* **Pavel Andonov**

fotografija *cinematography* **Ebba Hult**

montaža *editing* **Mira Thu**

zvok *sound* **Kalle Lehto**

glasba *music* **Oliver Wegmüller**

scenografija *scenography* **Abigail Quinlan**

kostumografija *costumes* **Elina Ström**

igrata *cast* **Alma Pöysti, David Kozma**

produkcija *production* **Pavel Andonov, Mete Sasioglu,**

Sonja Huttunen

kontakt *contact* **adonovpavel@gmail.com**

Po čudovitem dnevu, ki ga je preživela s svojim umirajočim možem Borisom v njuni počitniški hiški, se mora Leena soočiti s srce parajočo obvezo.

Leena is faced with a heartbreaking commitment after spending a beautiful day with her terminally ill husband Boris in their summer cottage.



Arabec

Ma Gueule

Rag Head

Belgija *Belgium*, igrani *fiction*, 2021, 22'

režija *director* **Grégory Carnoli, Thibaut Wohlfahrt**

scenarij *screenplay* **Grégory Carnoli**

fotografija *cinematography* **Pieter-Jan Claessens**

montaža *editing* **Jeanne Plassier, Mathieu Haessler**

glasba *music* **Nicolas Testa**

igrata *cast* **Grégory Carnoli, Kristof Coenen,**

Lotfi Yahaya Jedidi, Sofi Declair

produkcija *production* **Thibaut Dopchie**

kontakt *contact* **thibaut@bigtrouble.be**

Stéphane se vrne v svoje domače mesto, da bi s prijatelji iz otroštva gledal nogomet. Ob koncu tekme ga pregovorijo v obisk flamskega nočnega kluba. Vendar Stéphane ne spustijo v klub.

Stéphane returns to his hometown to watch a football match with his childhood friends. At the end of the match, they manage to persuade Stéphane to go with them on a trip to a Flemish nightclub. But Stéphane is refused entry.



Tondex 2000

Francija *France*, igrani *fiction*, 2022, 28'

režija *director* **Jean-Baptiste Leonetti**

scenarij *screenplay* **Jean-Baptiste Leonetti**

fotografija *cinematography* **David Nissen**

montaža *editing* **Frédérique Olszak-Olszewski,**

Flora Jacquot

zvok *sound* **Loïc Canevet, Edgar Vidal, Romain de Gueltzl**

scenografija *scenography* **Gaël Leroux**

kostumografija *costumes* **Sonia Philouze, Peggy Favro**

igrata *cast* **Émilie Caen, Yann Bean**

produkcija *production* **Dramaking**

Sylvain, afganistanski veteran, ki se preživlja z drobnim kriminalom, naleti na Nathalie, ugledno generalno direktorico, ki se trudi obdržati svoje podjetje kosilnic.

Sylvain, an Afghan veteran living off of petty crime, crosses paths with Nathalie, an upper-class CEO struggling to keep her lawnmower company afloat.

**Otroški
program
FeKKids
*Children's
Programme***

Program obravnava človekov odnos z drugimi živimi bitji in neživo naravo. Ob soočenju s širokim spektrom raznolikosti na našem planetu bomo ugotavljali, kako komuniciramo, doživljamo ter čutimo stvari okoli nas. Vizualno izjemni filmi so posebno doživetje na velikem platnu.

The programme looks at people's relationship with other beings and inanimate objects. Watching a wide spectre of variety on our planet, we will discover how we communicate, experience, and feel the things around us. It's a great delight to experience such visually extraordinary films on a big screen.



Lučka in skala Luce et le rocher Luce and the Rock

Belgija, Francija, Nizozemska *Belgium, France, Netherlands*,
animirani *animation*, 2022, 13'

režija *director* **Britt Raes**
scenarij *screenplay* **Britt Raes**
montaža *editing* **Britt Raes**
animacija *animation* **David Chambolle, Jane Mangubat, Paul Vibert-Vallet, Sacha Brauner**
zvok *sound* **Bram Meindersma**
glasba *music* **Bram Meindersma**
igrajo *cast* **Fien Raes, Karolien Duellaert, Casper Raes, Bram Meindersma, Susanne Edam**
produkcija *production* **Perrine Gauthier**
kontakt *contact* **distribution@miyu.fr**

Lučko, mamu in druge vaščane preseneti obisk velikanske skale. Čeprav vaščanom to ni všeč, se z Lučko spoprijateljita.

Luce, her mother, and other villagers receive a surprise visit by a giant rock, which Luce then befriends despite the disapproval of the others



Potovanje skozi čopič in črnilo Bimo xinglü *Travelling Through Brush and Ink*

Tajvan *Taiwan*, animirani *animation*, 2017, 4'

režija *director* **Annlin Chao**
scenarij *screenplay* **Annlin Chao**
montaža *editing* **Chia-Hung Lin, Ping-Kuei Lin**
animacija *animation* **Pu Chen, Lu Chang, Petula Hsiao, Jamie Xuan, Cheng Leo, Hung-Xie Chia, Szu-Yu Tu, Lee Te Yi**
glasba *music* **Pi Chiu**
produkcija *production* **National Palace Museum**
kontakt *contact* **annlin@annlinchao.com**

Košček hrane v ptičjem kljunu se spremeni v dečka, ki potuje po pokrajinah štirih pomembnih slik iz zgodovine kitajske umetnosti. Ker je bitje, ustvarjeno iz barve in oblike, začne privzemati različne podobe, tako iz človeka postane ptič in potem drevo.

A piece of food in a bird's beak transforms into a boy, who then travels through landscapes of four important paintings of Ancient Chinese art. Being a creature of colour and form, he starts to obtain various shapes and transforms from a person into a bird and then, a tree.



Pozdravljen, tujec! *Hello Stranger*

Nemčija *Germany*, animirani *animation*, 2021, 6'

režija *director* **Julia Ocker**

scenarij *screenplay* **Julia Ocker**

animacija *animation* **Julia Ocker, Stella Raith,**

Christoph Horch, Sophiia Melnyk, Lisa Scharf

zvok *sound* **Andreas Mühlischlegel, Marc Fragstein**

glasba *music* **Andreas Mühlischlegel, Marc Fragstein**

produkcija *production* **Studio Film Bilder**

(**Thomas Meyer-Hermann**)

kontakt *contact* **studio@filmbilder.de**

Astronavt pristane na neznanem planetu, na kateremu mu je vse tuje in novo. Zmeden počasi ugotavlja, kdo in kaj vse je okoli njega.

Astronauts have as a mission to go where no one has been before and discover the unknown. Because everything is alien, or strange, until we get to know it better.



Repa Naeris *Turnip*

Estonija *Estonia*, animirani *animation*, 2022, 7'

režija *director* **Piret Sigus, Silja Saarepuu**

scenarij *screenplay* **Piret Sigus, Silja Saarepuu**

fotografija *cinematography* **Piret Sigus, Silja Saarepuu**

montaža *editing* **Ragnar Neljandi, Piret Sigus,**

Silja Saarepuu

animacija *animation* **Marili Sökk**

glasba *music* **Pastacas (Ramo Teder)**

produkcija *production* **Animailm (Piret Sigus)**

kontakt *contact* **animailm@gmail.com**

Film, posnet na podlagi slovanskih ljudskih pravljic. Zgodba o podzemlju, ki nam daje vpogled v dogajanje pod našimi nogami. Kaj se tam v resnici dogaja, medtem ko kmetje pobirajo zelenjavo?

The story is based on a popular Russian folk tale. The film is showing the story from an underground angle – giving an overview of what really happened while peasants were engaged in the cultivation of vegetables.



Ribica Rybka *The Tiny Fish*

Rusija *Russia*, animirani *animation*, 2007, 10'

režija *director* **Sergei Ryabov**

scenarij *screenplay* **Sergei Ryabov**

fotografija *cinematography* **Sergei Ryabov**

montaža *editing* **Sergei Ryabov**

animacija *animation* **Sergei Ryabov**

zvok *sound* **Sergei Ryabov**

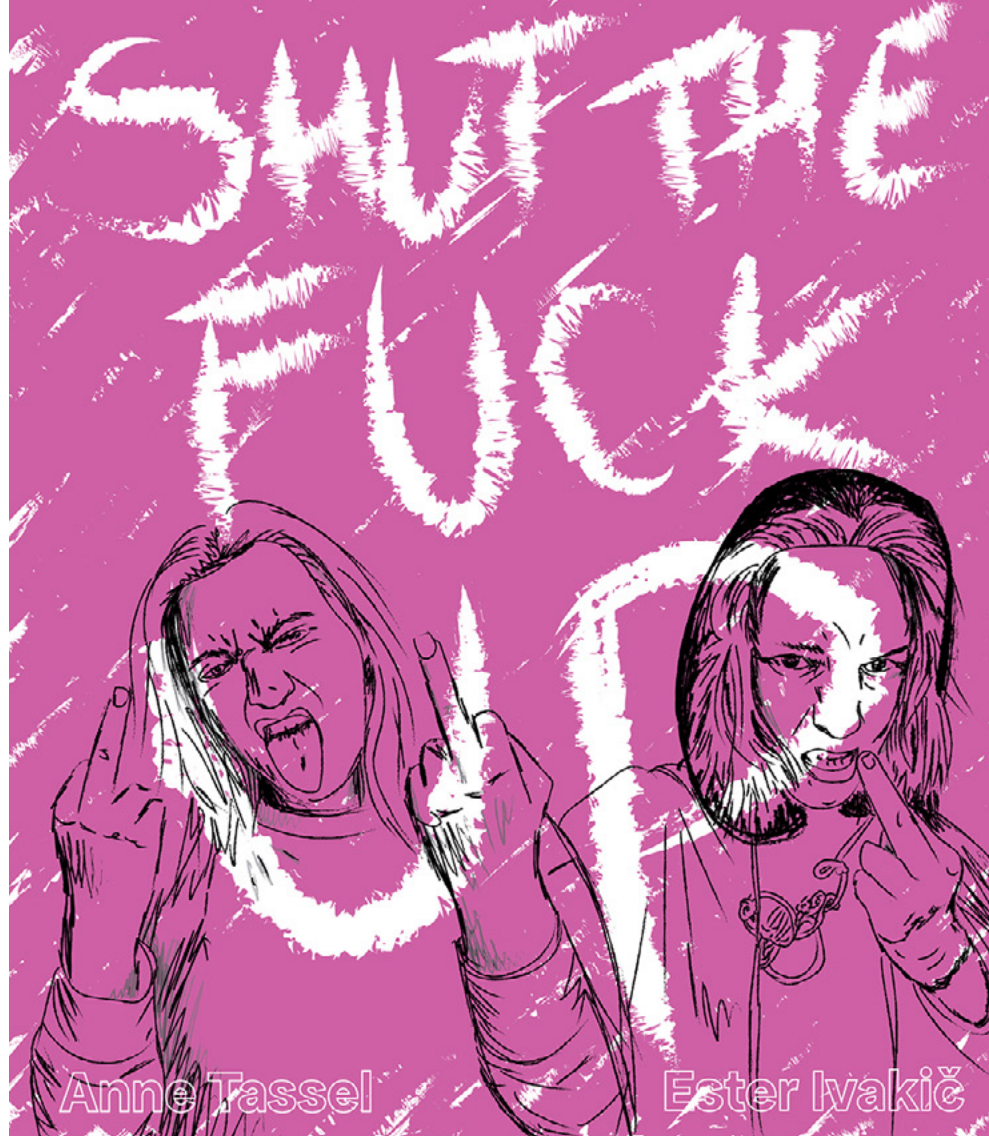
produkcija *production* **Irina Kirakosyan**

Deklica in njena mačka srečata moškega, ki lovi ribe pod ledom. Deklica doma izreže ribo iz papirja in ji na klavir zaigra pesem. Film spretno prehaja skozi otroška občutenja, različna čustva pa še poudarja klasična glasba Čajkovskega, Mendelssohna, Brahmsa in Ravela.

A girl with a cat meets a man who is ice-fishing. At home the girl makes a paper fish and plays a song for it on the piano. The film skilfully meanders through children's emotions, which are further enhanced by the classical music of Tchaikovsky, Mendelssohn, Brahms, and Ravel

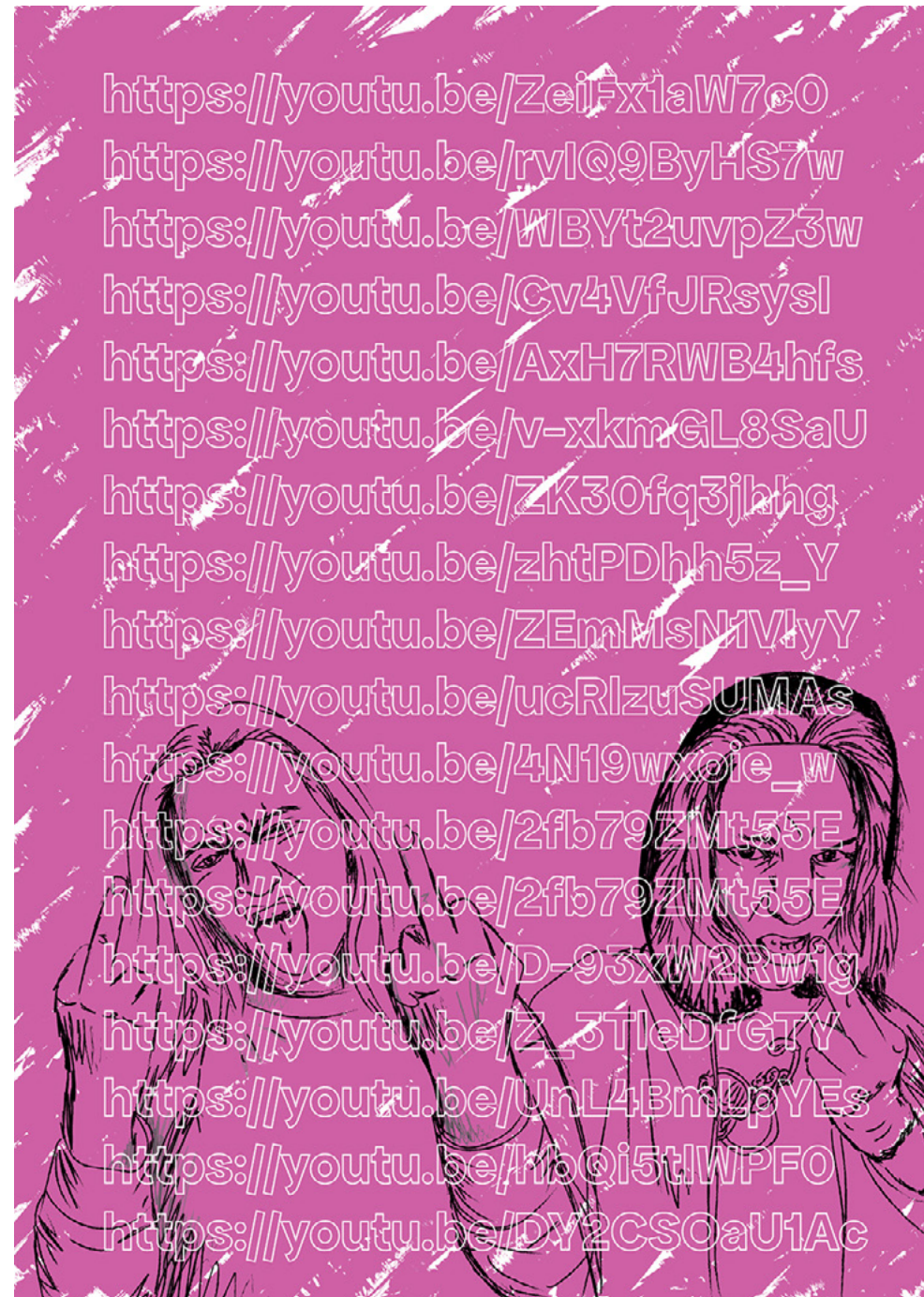
FeKK OFF

INTERNETNA ARHEOLOGIJA



Anne Tassel

Ester Ivakič



<https://youtu.be/ZeifX1aW7c0>
<https://youtu.be/rvI@9ByHS7w>
<https://youtu.be/WBYt2uvpZ3w>
<https://youtu.be/Cv4VfJRsysI>
<https://youtu.be/AxH7RWB4hfs>
<https://youtu.be/v-xkmGL8SaU>
<https://youtu.be/ZK30fq3jhhg>
https://youtu.be/zhtPDhh5z_Y
<https://youtu.be/ZEmMsN1V!yY>
<https://youtu.be/ucRlzuSUMAs>
https://youtu.be/4N19wxoie_w
<https://youtu.be/2fb79ZMt55E>
<https://youtu.be/2fb79ZMt55E>
<https://youtu.be/D-93xW2Rwig>
https://youtu.be/Z_3TleDfGTV
<https://youtu.be/UnL4BmLpYEs>
<https://youtu.be/hbQi5tIWPF0>
<https://youtu.be/DY2CS0aU1Ac>

Best music videos of 2023

Program predstavljamo v sodelovanju s festivalom TRESK!, vsi videospoti pa bodo v času festivala dostopni na www.bsf.si.

Me nosiš vo sebe – Rush to Relax

Maruša Uhan, Lina Steiner
videospot *music video*
2022
2'

v množici ljudi – balans

Hannah Koselj Marušič
videospot *music video*
2023
4'

Best music videos of 2023

The programme is presented in cooperation with TRESK! festival. All music videos will be available at www.bsf.si for the whole duration of FeKK 2023.

Country Club at 5 – 3:rma

Ira & John
videospot *music video*
2023
3'

The Water Man – Žiga Aljaž

Žiga Aljaž
videospot *music video*
2023
3'

Big Bug – Darla Smoking

Domen Dajčman
videospot *music video*
2023
5'

Nestaješ – Lelee

Ivana Ljubičić
videospot *music video*
2023
5'

Paradokxs (Movie) – Feliks Vran

slava slave
videospot *music video*
2022
6'

123 – mechtai.

Margarita Ulokina
videospot *music video*
2022
4'

Kino – Insan

Martin Emeršič
videospot *music video*
2022
4'

ti si ogenj – balans

Petra Korent
videospot *music video*
2023
2'

Podmladek: *If I can't dance, I don't want to be a part of your revolution**

Podmladek v letošnjem letu praznuje šesto obletnico svojega delovanja, ki se je skozi leta materializiralo na različnih dogodkih in razstavah. Od prirejanja enodnevnih pop-up dogodkov do razstavljanja v različnih prostorih in galerijah člani_ce kolektiva pod vprašaj postavljajo idejo povezovanja v skupino, vstopanja na umetniški trg in poudarjanja kolektivne solidarnosti v delovanju obojega. Tokrat se z novo razstavo priključujejo programu FeKka in se postavljajo v dialog z vodilom letošnjega festivala.

Naslov *Don't go gentle* si festival sposoja od istoimenske pesmi valižanskega pesnika Dylana Thomasa, ki poudarja konstitutivnost upora in nenehnega boja, Podmladek pa nanj odgovarja dobesedno z nekim drugim citatom, ki pravi: *If I can't dance, I don't want to be a part of your revolution*. Prevzet po zapisu ameriške anarhistke Emme Goldman podčrtuje prepričanje, da bojevanje za revolucijo še ne pomeni nujno tudi zanikanja igrivosti posameznice_ka, in se upira mišljenju, da je vsakršno revolucionarno delovanje legitimizirano le z resnostjo in objektiviziranim pristopom do problematiziranih tem.

Člani_ce kolektiva zato citat aproprirajo v namen osebne ukvarjanja z vprašanjem upora, ki postaja glavno vodilo vsebinske in vizualne zasnove razstave. V preseku različnih področij ukvarjanja, od slikarstva do grafičnega oblikovanja, ilustracije, fotografije, animacije in kiparstva, ter izhajajoč iz različnih problemskih okvirov svojih praks, se umetnice_ki postavljajo v dialog ene_ega z drugim

in pri tem gradijo heterogeno celoto, poenoteno s skupnim ciljem – razstavo. S specifično radoživim in velikokrat izrazito humorim izrazom se posamično odzivajo na realnost, razstava pa nase prevzema citat, s katerim odgovarja na vodilno misel festivala. Tako kot referenčna pesem, navdihnjena z željo po upiranju organizma vse do zadnjega vzdihljaja, se tudi želja kolektiva po skupnosti, znotraj katere tli potreba po ustvarjanju, bori proti entropičnosti okolja, kateremu pripada.

*Če ne morem plesati, nočem biti del vaše revolucije.

Razstava Exhibition

15.–19. 8. 2023

Projektna soba SCCA

Podmladek is celebrating its sixth year of creativity, which has manifested itself through various events and exhibitions. From one-day popups to exhibitions in various spaces and galleries, the collective members question the idea of forming groups, entering the art scene, and emphasising collective solidarity in both. This year, they are joining FeKka with a new exhibition that aligns with the festival's maxim.

The phrase Don't go gentle belongs to Dylan Thomas' poem of the same title and stresses the importance of rebellion and constant battle. Podmladek responds to this title with another citation: "If I can't dance, I don't want to be a part of your revolution." It's a quote from American anarchist Emma Goldman that emphasises the belief that fighting for revolution doesn't have to mean giving up one's sense of playfulness. It also rejects the notion that revolutionary activism can be legitimated only through seriousness and an objectivised approach to challenging topics.

As a result, the collective members appropriate the citation to deal with the question of resistance, which serves as the exhibition's contextual and visual guideline. Intersecting various artistic expressions, from painting to graphic design, illustration, photography, animation, and sculpture, and drawing from various obstacles within their practice, the artists spark dialogues with one another and construct a whole, unified by a collective goal—an exhibition. Each individual responds to reality with

their uniquely lively and often extremely humorous expressions, while the exhibition dresses itself in the citation and responds to the festival's maxim. And like the referential poem, which is inspired by the desire to resist until one's last breath, the collective's desire for a community, fuelled by creative need, fights against the entropic environment to which it belongs.

ShoTS VR @ FeKK

Letos se začne sodelovanje sekcije VR med Mednarodnim filmskim festivalom ShoTS v Trstu in Mednarodnim festivalom kratkega filma FeKK v Ljubljani, v okviru katerega bo v Kinodvoru predstavljen izbor italijanskih del, vključno s tremi filmi, ki so v zadnjih letih prejeli nagrado za najboljši film v VR-ju na festivalu ShoTS iz Trsta.

This year begins the VR section collaboration between ShoTS International Film Festival in Trieste and FeKK Ljubljana International Short Film Festival. In this first experimental edition a selection of Italian works will be presented at Kinodvor in Ljubljana among which are the three films that won the Best ShoTS VR award in recent years.



33/16

Italija *Italy*, igrani *fiction*, 2022, 37'

režija *director* **Marco Fabbro**

scenarij *screenplay* **Enrico Maso**

fotografija *cinematography* **Peter Zeitlinger**,

zvok *sound* **Massimiliano Borghesi**

glasba *music* **Andreas Mühschlegel, Marc Fragstein**

igrajo *cast* **Holger Gotha, Andrea Braidia, Fabiano Fantini,**

Claudio Moretti, Elvio Scruzzi

produkcija *production* **Red On Productions**

kontakt *contact* **premierefilmdistribution@gmail.com**

München leta 1989. Holger, ki je celo življenje delal za NATO, dočaka dan upokojitve. Isti dan pade tudi berlinski zid in Holger se zave, da njegovo življenje nima več smisla.

Munich, 1989. After a lifetime of working for NATO, Holger reaches his retirement day on the same day as the Berlin Wall collapses. Holger realises his entire life doesn't make sense anymore.

Kursaal

Italija *Italy*, dokumentarni *documentary*, 2022, 14'

režija *director* **Davide Rapp**

scenarij *screenplay* **Davide Rapp**

fotografija *cinematography* **Andrea Dal Martello**

montaža *editing* **Davide Rapp**

glasba *music* **Eugenio Timpani**

nastopa *appearing* **Raymond Massard**

produkcija *production* **-orama**

kontakt *contact* **info@dashorama.eu**

Dokumentarec posvečen CineKursaal v Rumelangeu, najstarejšem luksemburškem kinematografu, ki deluje že vse od leta 1911. Skozi spomine lastnika kina, Raymonda Massarda, film prikaže zgodbo kulturne infrastrukture, ki je globoko zakoreninjena v luksemburški zgodovini.

The documentary is dedicated to the CineKursaal in Rumelange, Luxembourg's oldest movie theatre, which opened in 1911 and has never closed since. Through the personal recollections of its owner Raymond Massard, the film tells the story of a cultural infrastructure rooted in Luxembourg's history.



Laila

Italija *Italy*, igrani *fiction*, 2022, 20'

režija *director* **Pier Francesco Coscia, Andrea Bandinelli**

scenarij *screenplay* **Pier Francesco Coscia,**

Andrea Bandinelli

fotografija *cinematography* **Stefano Sburlati, Mattia Meloni**

montaža *editing* **Stefano Sburlati**

glasba *music* **Massimo Caturelli**

igrajo *cast* **Giulio Cristini, Claire Palazzo, Laura Matassa**

produkcija *production* **Fargo Film**

Film o študentki z okvaro sluha, ki gledalcu odstre svoje življenje in z njim deli praktične in čustvene težave, povezane z boleznijo.

Laila, a hearing-impaired university student, guides the viewer into a slice of her life, sharing the practical and emotional difficulties linked to her existential condition.



Om Devi: Shereos Revolution

Italija *Italy*, dokumentarni *documentary*, 2020, 22'

režija *director* **Claudio Casale**

scenarij *screenplay* **Claudio Casale, Viola Brancatella,**

Gauri Grazia de Santis

fotografija *cinematography* **Claudio Casale**

montaža *editing* **Julien Panzarasa, Claudio Casale**

zvok *sound* **Fabio Antonelli**

nastopajo *appearing* **Anjali Rani, Shabnam, Devya Ayria**

produkcija *production* **Sibilla Film**

kontakt *contact* **info@sibillafilm.com**

Zdravnik, aktivist, ki je preživel napad s kislino, in mlad duhovnik razpravljajo o svojih idejah za enakopravnost spolov v državi, ki jo pretresajo izgredi.

A doctor, an activist who survived an acid attack, and a young priest discuss their dreams of gender equality in a country shaken by civil unrest.

**Strokovni
program
ProFeKK
*Industry
programme***

PROFeKK ali FeKK za – sedanje in bodoče – filmske profesionalce

Izziv oblikovanja strokovnega programa festivala je v izboru tematik, ki odgovarjajo na aktualne potrebe filmskih ustvarjalcev in drugih profesionalcev. Medtem ko bi si nedvomno želeli poglobiti v nešteto perečih vprašanj, sta zgoščenost festivalskega dogajanja in strokovnim vsebinam odmerjen čas neizprosni kurator. Letošnji PROFeKK program je holističen v smislu, da je prvo srečanje posvečeno začetku življenjskega cikla kratkih filmov, zadnje pa njihovi kritiški refleksiji, ki se zgodi po tem, ko so zaključena dela izpostavljena očem javnosti. Vmesni fokus je povezan s krovno temo 9. izdaje festivala FeKK, ki raziskuje različne oblike filmskega odpora in upora.

V času festivala bo potekal tretji modul osme scenaristične delavnice Kratka scena, ki jo letos prvič pripravljamo pod okriljem društva Slovenskih režiserjev in režiserk in v sodelovanju s Slovenskim filmskim centrom. Gostujoči mentor Christian Gamst Miller-Harris, scenarist z več kot desetletjem izkušenj, bo na PROFeKKu za udeležence Kratke scene in druge obiskovalce spregovoril o tem, kako začeti z delom razvoja scenarija kratkega filma, kje poiskati navdih, izbrati temo in postaviti strukturo.

Filmska ustvarjalka Tara Najd Ahmadi in kuratorica Borjana Gaković bosta iz dveh različnih kotov osvetlili temo filma kot sredstva upora. Prva bo prek lastne prakse in raziskovanja spregovorila o procesu angažirane filmske ustvarjalnosti v dialogu z zgodovinskimi spominom.

Druga se bo posvetila teoriji in praksi upora v kuriranju filmskih programov, ki vključuje tako raziskovalno delo kot konceptualizacijo in organizacijo.

Tretji dan bo posvečen praksi in pedagogiki kritike kratkega filma ter dialogu med njima v okviru filmsko-kritiških delavnic. Med letošnjim festivalom bodo potekale kar tri tovrstne delavnice, in sicer Ostrenje pogleda Društva za razširjanje filmske kulture Kino!, #vrednoogleda v organizaciji Društva slovenskih filmskih publicistov FIPRESCI in The END novoustanovljene Evropske mreže za filmski diskurz, katere del je tudi festival FeKK. Kot odmev intenzivnih delavničarskih aktivnosti bodo na PROFeKKu svoje izkušnje delili trije filmsko-kritiški mentorji: Muanis Sinanović (Ostrenje pogleda), Vitja Dreu Dominkuš (delavnica Do zadnje besede v organizaciji revije Ekran) in Leonardo Goi Moro (delavnica The END).

Predstavitvam govorcev in govork bodo sledile moderirane diskusije kot priložnost za vprašanja iz publike in ekskluziven PROFeKK prispevek k razvijanju javnega diskurza o kratkem filmu na domačih tleh.

ProFeKK or FeKK for the Present and Future Film Professionals

The challenge of professional festival programming is in selecting themes that address the needs of filmmakers and other industry professionals. While we would undoubtedly like to delve into numerous probing questions, the festival's density of events and the limited time available for professional content are the fiercest curators. With the first meeting dedicated to creating short films, and the last to the critical reflection that follows the screenings, this year's PROFeKK programme may be considered holistic. In between these two stages, its focus will be on the topic of the 9th FeKK, which explores various forms of cinematic resistance and protest.

The festival will also hold the third module of the eighth screenwriting workshop Short Scene, this year organised under the guidance of the Directors Guild of Slovenia and in cooperation with the Slovenian Film Centre. The guest mentor, Christian Gamst Miller-Harris, a screenwriter with over a decade of experience, will share his ideas on how to begin developing a short film script, where to find inspiration, how to choose a subject, and how to build the structure.

Additionally, Tara Najd Ahmadi, a filmmaker, and Borjana Gaković, a curator, will examine film as a form of resistance. Ahmadi will discuss the process of engaged filmmaking in dialogue with historical memory through her practical work and research, whereas Gaković will focus on the theory and practise of resistance inside the curation of film pro-

grammes, which includes research, conceptualization, and organisation.

The third day will be devoted to the practise and pedagogy of short film criticism, which will try to be kept in balance during the film-criticism workshops. Three such workshops will be held this year: Ostrenje pogleda by the Kino! Society for Expanding Film Culture, #worthseeing by the International Federation of Film Critics Slovenia (FIPRESCI), and The END by the newly-founded European Network for Film Discourse, the part of which is also FeKK. To echo the intensive workshop activities, three film critics will share their experience: Muanis Sinanović (Ostrenje pogleda), Vitja Dreu Dominkuš (the workshop Do zadnje besede organised by Ekran) and Leonardo Goi Moro (The END workshop).

The speakers' presentations will be followed by moderated discussions, which will offer a chance for questions and serve as an exclusive PROFeKK contribution to develop public discourse about short films in Slovenia.

Kratka scena na FeKK-u:
Christian Gamst Miller-Harris

Začeti z delom – navdih, struktura in teme

javno predavanje in pogovor
torek, 15. avgust / 11:00–14:00
Hostel Celica, Metelkova ulica 8

Kratka scena je intenzivna polletna delavnica, ki vključuje spoznavanje teorije in prakse scenaristične obrti, razvoj ideje in pisanje scenarija za kratki film. Letošnja je že osma po vrsti, drugič poteka v prenovljenem in obogatenu formatu, a prvič pod okriljem Društva slovenskih režiserjev in režiserk v sodelovanju s Slovenskim filmskim centrom in v partnerstvu z Društvom za uveljavljanje kratkega filma KRAKEN. Več na dsr.si.

Gostujoči mentor Kratke scene Christian Gamst Miller-Harris bo spregovoril o tem, kako na scenarij in proces pisanja gledati kot na orodje, s katerim je mogoče delati. Kako se scenaristi lotevajo projektov, katere teme imajo moč, da lahko nosijo film, kje poiskati navdih in kako postaviti strukturo? Osvetlil bo njegov lasten proces in orodja, ki so uporabna tudi za druge pisce – ko delo teče gladko in ko se zatakne.

Christian Gamst Miller-Harris je angleško-danski scenarist, ki že od leta 2011, ko je diplomiral iz scenaristike na Den Danske Filmskole, piše izključno za film in televizijo. Med drugim je avtor scenarija za film Brakland/Sticks and Stones, ki je premiero doživel na montrealškem festivalu Nouveau du Cinema (2018), gostoval na številnih mednarodnih festivalih in prejel nagrado danske filmske akademije ter dve nominaciji. Christian je napisal tudi scenarij za film Helium, ki je prejel tako oskarja kot nagrado Robert danske akademije in nagrado OFF mednarodnega filmskega festivala Odense, kot tudi scenarij za MINI, ki je prav tako prejemnik nagrade OFF.

Moderira Tanja Hladnik, mentorica Kratke scene, sodelavka programa PROFeKK in direktorica festivala Kino Otok – Isola Cinema.

Short Scene at FeKK:
Christian Gamst Miller-Harris

Getting started – inspiration, structure and themes

public lecture and discussion
Tuesday, August 15 / 11:00am–2:00pm
Hostel Celica, Metelkova ulica 8

Short Scene is a half-year intensive workshop that combines screenwriting theory and practise, idea development, and script production for a short film. This year's Short Scene is the eighth in a row, however, enriched and updated since 2022. What's more, for the first time in its existence, it is being supported by the Directors Guild of Slovenia in collaboration with the Slovenian Film Centre and in partnership with Kraken, the Society for Short Film Promotion. Find out more at dsr.si.

Short Scene's guest mentor, Christian Gamst Miller-Harris, will talk about how to view a script and the process of writing it as useful tools. He will address questions such as how screenwriters approach projects, which subjects are compelling enough to warrant a film, where to find inspiration, and how to build a structure. He will reveal his own writing processes and tools, which others may find useful when things go well or when you hit a block.

The discussion will be moderated by Tanja Hladnik, mentor at the Short Scene, an associate of the PROFeKK programme, and director of the film festival Kino Otok – Isola Cinema.

Tara Najd Ahmadi + Borjana Gaković

Film kot sredstvo upora

predstavitvi in diskusija
sreda, 16. avgust / 11:00–14:00
Hostel Celica, Metelkova ulica 8

V svoji predstavitvi bo Tara Najd Ahmadi predstavila svoje raziskovanje in primere prakse, vezane na upor, letošnje festivalsko temo. Dotaknila se bo tega, kaj pomeni ustvarjati filme, ki v sebi nosijo kolektivni boj, fragmentarne formate in nepopolne zgodbe, hkrati pa tudi osvetlila aktivno obliko upora ki je proces ustvarjanja dialektične vezi z zgodovino.

Tara Najd Ahmadi je akademičarka in ustvarjalka nefikcijskih filmov.

Borjana Gaković se bo posvetila kuratorstvu kot estetski, medijski in kulturni praksi skozi teorije kina kot sredstva upora, teorije, ki razumejo kinematografe kot mesto javne, družbenopolitične in diskurzivne debate. Najsi gre za serijo filmov z določeno temo, eksperimentalni program ali retrospektivo, stoji oblikovanje programa za art kino kot tudi za določene sekcije festivala na presečišču teorije in prakse. To pa vključuje raziskovanje in delo v arhivu ter tudi konceptualne in organizacijske naloge.

Borjana Gaković je akademičarka, kuratorica in publicistka, ki se v prvi vrsti ukvarja s filmom in mediji.

Moderira Anja Banko, filmska kritičarka in sodelavka programskega oddelka Slovenske kinoteke.

Tara Najd Ahmadi + Borjana Gaković

Cinema as Means of Resistance

presentations and discussion
Wednesday, August 16 / 11:00am–2:00pm
Hostel Celica, Metelkova ulica 8

In her talk, Tara Najd Ahmadi will discuss her research and practise in relation to the festival's theme of the year, resistance. In her presentation, she describes what it means to create works that are informed by collective struggles, fragmented formats, and incomplete narratives and highlights the process of creating a dialectical connection with history as an active form of resistance.

Tara Najd Ahmadi is a non-fiction filmmaker and scholar.

Borjana Gaković will focus on curatorial cinema work as an aesthetic, media, and cultural practise in light of resistant theories of cinema, which understand cinema as a place of public, socio-political, and discursive debate. Whether it is a thematic film series, an experimental film programme, or a retrospective, curatorial work for the arthouse cinema, as well as certain festival sections, is situated at the intersection of theory and practise. This includes research and archival work as well as conceptual and organisational activities.

Borjana Gaković is a film and media scholar, curator, and author.

The discussions will be moderated by Anja Banko, a film critic and an associate of the programme section of the Slovene Cinematheque.

Praksa in pedagogika kritike kratkega filma

predstavitve in diskusija

četrtek, 17. avgust / 11:00–14:00

Hostel Celica, Metelkova ulica 8

Kakšne so aktualne okoliščine ustvarjanja in objavljanja kritike kratkega filma? Kakšno mesto ima refleksija kratkometražcev v filmsko-kritičnih delavnicah in kako poteka učni proces? Sodelavci treh filmsko-kritičnih delavnic – Muanus Sinanović je mentor delavnice Ostrjenje pogleda, Vitja Dominkuš Dreu je mentor delavnice Do zadnje besede, Leonardo Goi Moro je mentor delavnice The END – bodo delili svoje izkušnje prakse in pedagogike kritike kratkega filma v svetu, ki tradicionalno ponuja več možnosti in prostora dolgometražni filmski formi.

Moderira Peter Žargi, skladatelj in filmski kritik.

Practice and Pedagogy of Short Film Criticism

presentation and discussion

Thursday, August 17 / 11:00am–2:00pm

Hostel Celica, Metelkova ulica 8

What are the circumstances surrounding the creation and publication of a short film review? What is the current state of short film reflection in film criticism workshops, and how is the learning process going? The associates of three film criticism workshops, Muanis Sinanović (mentor of Ostrjenje pogleda), Vitja Dominkuš Dreu (mentor of Do zadnje besede), and Leonardo Goi Moro (mentor of The END) will share their experiences with the practice and pedagogy of short film criticism in a world that traditionally offers more opportunity and space to feature films.

The discussion will be moderated by Peter Žargi, composer and film critic.

Ostrjenje pogleda

filmskokritična delavnica

Ponedeljek–sobota

14.–19. avgust

Ne moremo obljubiti znosnih temperatur ali rešiti sveta, gotovo pa lahko ogrejemo misli pred izpitnim obdobjem in si privoščimo kakšnega ta kratkega.

Ob večerih bomo kritično ostrili pogled ob kratkometražnih filmih ter gostili ustvarjalce, ki jih bomo tudi zastavili kakšno vprašanje. Ob mentorskem usmerjanju bomo misli izostrili v krajše zapise, ti pa bodo objavljeni na festivalski spletni strani e-kino.si – izbor pa tudi v reviji KINO!

Filmskokritičsko delavnico vodi Žiga Brdnik, redni sodelavec revij KINO! in Ekran, filmski kritik in kurator.

Izvajalec: Društvo za širjenje filmske kulture KINO!

Jezik: slovenščina

Sharpening the Gaze

film criticism workshop

Monday–Saturday

August 14–19

We cannot promise you bearable temperatures or world salvation, but we can warm you up prior to the exam period and enjoy a sho(r)t or two.

Reserve your evenings for critical viewing of shorts and listening to guest filmmakers that might just answers some of your questions. Additionally, guided by mentors, you will sharpen your thoughts into shorter writings that are going to be published on the festival website e-kino.si, with a selected few also making it into the KINO! film magazine.

The film-criticism workshop will be headed by Žiga Brdnik, a regular writer for KINO! and Ekran, a film critic and curator.

*Organized by Društvo za širjenje filmske kulture KINO!
Language: Slovene*

#vrednoogleda

filmskokritiška delavnica

Ponedeljek–četrtek

14.–17. avgust

K sodelovanju vabimo vse dijake in dijakinje, študente in študentke, ki radi kritično razmišljate o filmu in vas zanimajo inovativne rabe novih medijev. Tokrat ne gre za delavnico klasične, pisne filmske kritike, temveč kritike izbranega filma v poljubnem formatu (tj. storyjev, reelov, videoesejev, ipd.) Na delavnici boste imeli možnost, da pod vodstvom mentorice s področja filmske kritike, dr. Natalije Majsove in mentorja za ustvarjanje novomedijskih avdiovizualnih vsebin, scenarista in režiserja Luke Marčetiča (serija *V dvoje* [2015–], filma *Pr' Hostar* [2016] in *Pr' Hostar 2%* [2022]), osvojite ne le osnovne elemente filmske kritike, ampak tudi specifične različnih sodobnih medijev kot okvirjev naših načinov gledanja in okolij za kritiški izraz.

Najboljši izdelki bodo predstavljeni v okviru posebnega dogodka na oktobrski jesenski filmski šoli v Slovenski kinoteki, ki bo letos potekala pod naslovom *Mi gledamo film, film gleda nas*.

V sodelovanju z Revijo Ekran, s finančno podporo Slovenskega filmskega centra.

Izvajalec: Društvo slovenskih filmskih publicistov FIPRESCI

Jezik: Slovenščina

#worthseeing

film criticism workshop

Monday–Thursday

August 14–17

*A workshop for all high school or faculty students who want to think critically about films and experiment with new media. What we offer is not a traditional critique writing workshop, but rather a review of a selected film in whichever format, be it stories, reels, videoblogs, etc. Guided by mentors Natalija Majsova, a film critic, and Luka Marčetič, a director, screenwriter, and new media content creator (known for TV series *V dvoje* (2015 to present) and the films *Pr' Hostar* (2016) and *Pr' Hostar 2%* (2022)), participants will learn not only the elements of film criticism, but also the specifics of the various contemporary media as the frames of our views and platforms for critical expression.*

*The best film reviews will be presented at a special event of the October Film School in Slovenian Cinematheque, held this year under the name *We are watching a film and the film is watching us*.*

Held in cooperation with Ekran and financially supported by the Slovenian Film Centre.

Organized by the International Federation of Film Critics Slovenia (FIPRESCI). Language: Slovene

Delavnica snemanja dokumentarnega videa

Ponedeljek–sobota

14.–19. avgust

Udeležence_i bodo spremljale_i festivalsko dogajanje in se ob mentorski podpori naučile_i posneti in zmontirati različne oblike dokumentarnega videa (intervjuji, prispevki, festivalski video, dokumentiranje). Učile_i se bodo dela v skupini, spoznavale_i dokumentarno novinarsko delo, dobile_i vpogled v ozadje delovanja festivala in spoznavale_i festivalsko ekipo ter goste festivala.

Z vami bodo mentorica Olga Michalik in mentorja Miha Možina in Tomaž Pavkovič.

Izvajalec: SCCA-Ljubljana. V partnerstvu z Društvom KRAKEN in Luksuz Produkcija.

Documentary Film Workshop

Monday–Saturday

August 14–19

With the assistance of their mentors, Olga Michalik, Miha Možina and Tomaž Pavkovič, the participants will pay close attention to the action at the festival and learn to film and edit various forms of documentary (such as an interview, commentary, festival video, and documentation). They will further learn the secrets of groupwork and documentary journalism, as well as see the festival's mechanisms, and meet the team and guests.

Organized by SCCA-Ljubljana. In partnership with the KRAKEN Society and Luksuz Produkcija.

Evropska mreža za filmski diskurz (The END)

filmskokritičska delavnica

Nedelja–nedelja

13.–20. avgust

Nov kritičski pogled na evropski kratki film: Šest mednarodnih festivalov kratkega filma se je povežalo v Evropsko mrežo za filmski diskurz (European Network for Film Discourse oziroma The END) z namenom spodbujanja kritičske refleksije in poglobljenega ukvarjanja z evropskim filmom. Novoustanovljena mreža, ki je tesno povezana s spletno revijo Talking Shorts, je uradno ustanovljena od marca 2023 in za obdobje dveh let financirana s strani programa EU Ustvarjalna Evropa – MEDIA.

Mrežo sestavljajo festivali Filmfest Dresden, Vienna Shorts, Lago Film Fest, Kortfilmfestival Leuven, Vilnius International Short Film Festival in FeKK – Festival kratkega filma v Ljubljani. Glavni namen mreže je spodbujati kritičski filmski diskurz mlajše generacije, kot tudi za to generacijo, ter seznanjati nova občinstva s cvetočo evropsko filmsko krajino, kar vključuje partnerske delavnice, mentorske programe in različne skupnostne dejavnosti.

Mreža si je navihano kratico The END nadela z dobrim razlogom. »Tako evropski film kot filmska kritika sta pogosto razglašena za mrtva,« z nasmehom pravi koordinatorka mreže Anne Gaschütz iz Dresdna in dodaja, da se želi nova platforma temu aktivno zoperstaviti. »Ko se The End (Konec) ponavadi pojavi v filmih, to običajno pomeni tudi začetek razprave o filmu, kar se nam je zdela lepa analogija.«

Udeleženci in udeleženke filmskokritičske delavnice bodo svoje pisanje o filmu oblikovali pod vodstvom številnih filmskih profesionalcev. Glavni med njimi je Leonardo Goi Moro, publicist in filmski kritik. Je pisec in kolumnist za MUBI, objavlja pa še pri številnih drugih filmskih platformah, med drugim za The Film Stage, Senses of Cinema, Reverse Shot in Film Comment. Poleg pisanja in potovanja po festivalih vodi Berlinale Talents Press, platformo za mlade kritike in kritičarke. Kot mentorja bosta na delavnici sodelovala tudi videoesejistka Jessica McGoff in filmski kurator Jurij Meden.

Udeleženci in udeleženke prve delavnice, so Francesco Bacci, Agnes Houghton Boyle, Florian Saerens, Nini Shvelidze, Oyku Sofuoglu in Nika Šmid.

Izbor besedil, nastalih na delavnicah, bo objavljen na spletni platformi Talking Shorts. Združenje The END v sodelovanju s Talking Shorts predstavlja tudi novo filmsko nagrado v vrednosti 1.000 evrov.

European Network for Film Discourse (The END)

film criticism workshop

Sunday–Sunday

August 13–20

A new and critical look at European short film: six international short film festivals have joined forces to form the European Network for Film Discourse (The END). Officially established in March 2023, the new alliance, which is closely linked to the successful online magazine Talking Shorts, will receive EU funding for the next two years via the "Creative Europe – MEDIA" programme.

The network consists of Filmfest Dresden, Vienna Shorts, Lago Film Fest, Kortfilmfestival Leuven, FeKK Ljubljana Short Film Festival, and Vilnius International Short Film Festival. Its main purpose is to promote critical film discourse by and for a younger generation and to familiarise new audiences with a flourishing European film landscape, including cooperative workshops, mentoring programmes, and various community activities.

The fact that the network has given itself the tongue-in-cheek acronym "The END" is for good reason. "Both European cinema and film criticism like to be declared dead," says network coordinator Anne Gaschütz from Dresden with a smile, adding that the new platform aims to actively counter this. "When 'The End' appears in classic cinema, it also usually marks the beginning of the discussion about the film. We thought that was a nice analogy."

The participants of the workshop will travel to festivals and hone their writing skills under the guidance of several film professionals. Principal among them is Leonardo Goi Moro, a journalist and film critic. He is a staff writer and columnist at MUBI and also contributes to a handful of other outlets, including The Film Stage, Senses of Cinema, Reverse Shot, and Film Comment. Parallel to his writings and festival globetrotting, he runs the Berlinale Talents Press, a platform for emerging critics. Video essayist Jessica McGoff and film curator Jurij Meden will also participate as mentors at the workshop.

The participants of the first edition of the workshop are Francesco Bacci, Agnes Houghton Boyle, Florian Saerens, Nini Shvelidze, Oyku Sofuoglu, and Nika Šmid.

A selection of the resulting workshop texts will be published on the Talking Shorts platform. The END also endows a new film prize worth 1,000 euros in collaboration with Talking Shorts.

Nagrade ***Awards***

Glavna nagrada Grand Prix

Nagrada za najboljši film
tekmovalnih programov
*Award for best film in
competition programmes*

	zmagovalec <i>winner</i>
2022	Mikrobiom Mikrovioma <i>Mikrobiome</i> Stavros Petropoulos
2021	www.s-n-d.si Sara Bezovšek
2020	Kratki družinski film Kratki obiteljski film <i>Short Family Film</i> Igor Bezinović
2019	Kamen v roki Kamen u ruci <i>A Handful of Stones</i> Stefan Ivančić
2018	Najtoplejši dnevi poletja Najtopliji dani leta <i>Hottest Summer Days</i> Maša Šarović
2017	Vmes Ně mes <i>In between</i> Samir Karahoda
2016	Konzumiranje sodobnosti Gospodata od sodremana <i>Consuming Contemporary</i> Ana Aleksovska

FeKK SLO nagrada FeKK SLO Award

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

	zmagovalec <i>winner</i>	posebne omembe <i>special mentions</i>	
2022	Sutherland v okvirju <i>Framing Sutherland</i> Matjaž Jamnik, Gaja Naja Rojec	Babičino seksualno življenje <i>Granny's Sexual Life</i> Urška Djukić	Musical Žiga Krajnc
2021	Magični grad je tu <i>Magical Castle Is Here Now</i> Ester Ivakić	Sestre <i>Sisters</i> Katarina Rešek – Kukla	
2020	Moje vesolje Moj svemir <i>My Universe</i> Yuliya Molina	Nihče ni rekel, da te moram imeti rad <i>Nobody Told Me I Have to Love</i> Matjaž Jamnik	
2019	Dere sen jas mali bija <i>In My Younger Days</i> Tina Ščavničar	Mašina spomina <i>Memory Machine</i> Kristina Kokalj	
2018	Vrzel <i>Chasm</i> Ana Trebše	/	
2017	Trahere Juš Jeraj, Atila Urbančič	Meje <i>Borders</i> Damjan Kozole	
2016	2045 Maja Prelog, Blaž Murn	Vis-a-vis Miha Likar	
2015 K3 finalisti	Plavanje <i>Swimming</i> Katarina Rešek	Številka 3 Pierre Martin, Camille Tang Quynh, Kris Van Den Bluck, Jasna Merklin	Indigo Fabris Šulin

FeKK BAL/YU* nagrada FeKK BAL/YU* Award

Nagrada za najboljši film iz tekmovalnega programa držav s področja Balkana/Jugoslavije*
Award for best film in competition programme from countries of the Balkans/Ex-Yugoslavia*

	zmagovalec <i>winner</i>	posebna omemba <i>special mention</i>
2022	Dokler smo bili tu Dok smo bili tu <i>While we were here</i> Sunčica Fradelić	Štiri tablete ponoči <i>Four Pills at Night</i> Leart Rama
2021	Armadila Gorana Jovanović	Mikrokazeta – najmanjša kasetna, kar sem jih videl Mikrokazeta – najmanjša kazeta koju sam ikada vidio <i>Microcassette – The Smallest Cassette I've Ever Seen</i> Igor Bezinović Kako sem premagal lepilo in bron Kako sam pobedio lepak i bronzu <i>How I Beat Glue and Bronze</i> Vladimir Vulević
2020*	TESTFILM #1 Telcosystems	Cockpera Kata Gugić
2019*	Ograja Ograda Fence Lendita Zequiraj	Kraj, od koder vam pišem pisma Mjesto odakle vam pišem pisma <i>The Place From Where I Write You Letters</i> Nikolina Bogdanović
2018*	Lovettovi <i>The Lovetts</i> Igor Bezinović	/
2017*	Oni samo prihajajo in odhajajo Oni samo dolaze i odlaze <i>They Just Come and Go</i> Boris Poljak	Rakijada Nikola Ilić
2016*	Svetovni rekorderji Svetski rekorderi <i>World Recorders</i> Nikola Zdravković	/
2015*	Vse več je stvari, ki prihajajo Sve je više stvari koje dolaze <i>Many More Things to Come</i> Jelena Gavrilović	Ana trg <i>Ana Square</i> Jelena Novaković Precej dober opaž Dosti dobra lamperija <i>Real Good Paneling</i> Rastko Petrović Prebudi me Probudi me <i>Wake Me Up</i> Dea Jagić

Nagrada žirije filmskih kritikov Film Critic's Jury Award

	zmagovalec FeKK SLO FeKK SLO winner	zmagovalec FeKK BAL FeKK BAL winner
2022	Sutherland v okvirju <i>Framing Sutherland</i> Matjaž Jamnik, Gaja Naja Rojec	Še malo do novega leta Last Days of the Year <i>Još malo do nove godine</i> Marko Bičanić
2021	You Can't Automate Me Katarina Jazbec	Emilia Hosu ima HIV <i>Emilia Hosu Has H.I.V.</i> Ioana Păun
2020	O čustvih in drugem zakonu termodinamike <i>On Emotions and the Second Law of Thermodynamics</i> Nika Tomažič	In pride večer A sad se spušta večje <i>Then Comes the Evening</i> Maja Novaković
2019	Mašina spomina <i>Memory Machine</i> Kristina Kokalj	Mačka je vedno ženska Mačka je uvijek ženska <i>A Cat Is Always Female</i> Martina Meštrović
2018	Iva Maja Alibegović	Dramaturgija je precenjena Precijenjena dramaturgija <i>Drama is Overrated</i> Sunčica Ana Veldić

Nagrada Ostrenja pogleda Sharpening The Gaze Award

Nagrada filmskokritičke delavnice Ostrenje pogleda
The award of the film criticism workshop
Sharpening the Gaze

2022	Rodna gruda <i>Cradle</i> Filip Jembrih
2021	Komaj čakam, da prides <i>Can't Wait For You To Come</i> Tomaž Grom

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Kraken Short Film Promotion Association

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