



24 FESTIVAL
SLOVENSKEGA
FILMA PORTO
ROŽ
FESTIVAL DEL
CINEMA SLOVENO
PORTOROSE

katalog
catalogue

DRTOROŽ

besedila *texts*

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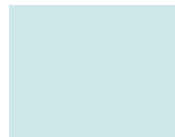
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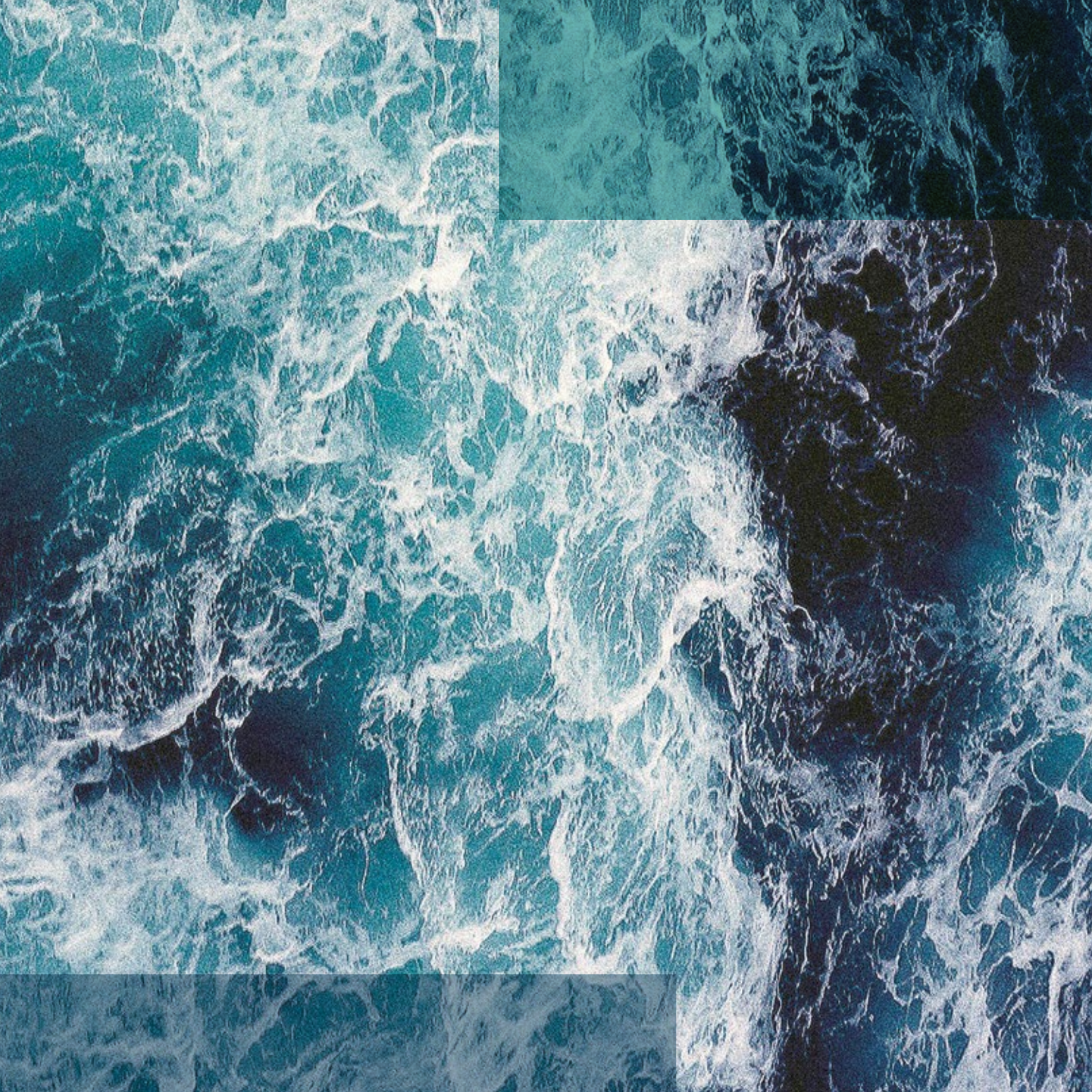




24 FESTIVAL
SLOVENSKEGA
FILMA PORTO
ROŽ FESTIVAL
OF SLOVENIAN
FILM PORTO
ROSE

24. Festival slovenskega filma Portorož poteka pod častnim pokroviteljstvom predsednika Republike Slovenije Boruta Pahorja.

The honorary patron of the 24th Festival of Slovenian Film Portorož is the President of the Republic of Slovenia, Mr Borut Pahor.



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Gremo na morje

Let's Go to the Seaside



Bojan Labovič
DIREKTOR 24. FESTIVALA SLOVENSKEGA FILMA PORTOROŽ
DIRECTOR OF THE 24TH FESTIVAL OF SLOVENIAN FILM PORTOROŽ

»Gremo na morje« je pesem ljubljanske skupine Jutro, ki se je v sedemdesetih letih prejšnjega stoletja veliko vrtela po radijskih valovih. Kasneje je pesem doživela kar nekaj priredb, sicer različne kvalitete, in veliko je tistih, ki znajo požvižgavati njeno melodijo še danes, ne da bi kadarkoli slišali za skupino Jutro, ki se je kar hitro porazgubila na poti slovenske glasbene transverzale.

Podobno se je dogajalo in se dogaja tudi na slovenski filmski transverzali. Tudi tu se poti prepletajo, križajo, dvigujejo, spuščajo, izgublajo. Tudi tu obstajajo takšni, ki se na njej srečujejo, si pri tem hote ali nehoti jemljejo prednost, se mučijo na poti navkreber in se bojijo strmega spusta. Da se na koncu mnogi zaradi pomanjkanja volje in energije ali pa preprosto zaradi tega, ker so spregledali oziroma zavrnilo markacijo časa, porazgubijo v zapletenem brezpotju filmskih smeri. Sicer se zgodi, da včasih po dolgem iskanju, ali pa preprosto po sreči, stopijo na jasno in postanejo vidni, opazni na poti naprej. Žal pa premnogi še vedno ostajajo v senci in čakajo na reševalce, ki jih ni. In zgoraj pod vrhom je gneča, saj je kočja majhna in so jo že zdavnaj zasedli. Le stežka koga spustijo noter. Navadno samo takrat, če kdo odide. Zato je tam prerivanje, prepir. Predvsem pa negotovost, ali boš prav ti tisti, ki te naslednjega spustijo noter. In takrat pomisliš, da moraš narediti nekaj mimo vseh pravil. Pa četudi splezati na streho in vstopiti v kočjo skozi dimnik. Evo, tukaj sem! Je kaj prostora zame? Če ga ni, stopimo ven, na prosto, in pogledimo, kdo še pride. Mogoče kakšen zanimiv primer. Samo pogledimo, mogoče pa se najde kakšna možnost tudi zanj. In mu pokažimo markacijo. Kljub omejenemu prostoru in denarju.

Zgornje besede se sicer poigravajo z življenjem v slovenski filmski krajini, obenem pa nakazujejo, kakšen bi po svoji naravnosti moral biti – in upam, da je – Festival slovenskega filma. Predvsem odprt v prostoru za vse pristope, žanre in zvrsti ter išoč velik tudi v navidezno

“Let’s go to the seaside” was a song by a Ljubljana-based band called Jutro (‘Morning’) that got played a lot on the radio in the 1970s. Several covers were made in the following years, some better than others, and many people can still whistle the tune without ever hearing of ‘Jutro’. It was not long after the hit that the band dispersed across the Slovenian music route.

Similar developments could and can be seen along the Slovenian cinema route, its paths interlacing, intersecting, going up and down, disappearing. Some people meet along the way, deliberately or unintentionally taking the lead from each other, suffering on their way uphill, fearing a steep descent. Only to find themselves, for lack of determination and energy, or simply because they have missed or chosen to ignore the marker of time, lost in the difficult unmarked terrain of cinema. Sometimes, after a long time pursuing the right track, or by sheer luck, they may happen upon a clearing and become visible again on their way forward. Unfortunately, however, far too many stay in the shadows, waiting for help that isn’t coming. Just below the top, it’s crowded, for the hut is small and had been occupied a long time ago. Hardly anyone manages to get in. Usually when someone else leaves. So there’s a lot of hustling there, and squabbling. And, above all, insecurity over who might be the next one to be let in. That’s when you get the idea to do something that goes against all rules, even if it means climbing on the roof and entering through the chimney. Here I am! Any space left for me? If not, let’s go out in the open and see who else is coming. Perhaps there’s someone interesting. Let’s see if there are any chances for them. Let’s show them the markers. Despite the limited amount of space and money.

This is a playful take on the life in Slovenian cinema landscape, but also one that indicates how the Festival of Slovenian Film should be and hopefully is: open to all approaches, genres, and types, on the lookout for greatness in what seems

najmanjšem, tistem brez privilegija moči. V hipu, ko sem to zapisal, se zavem, da to ni kar tako. Da je veliko dejavnikov, ki vplivajo na umeščenost filmskega izdelka v prostor in čas. Da tu niso samo ustvarjalni navdih, znanje, kreativnost, ampak tudi obvladovanje veščin, ki jih v običajnem življenju lahko celo zavračamo. Pa ne gre samo za pehanje za denarjem, ki je, kot vemo, skoraj vedno Ahilova peta filma. Takrat, kadar ga je premalo, pa tudi – absurdno –, kadar ga je preveč. Gre tudi za veščine obvladovanja družbene sredine. Trenutnih trendov, načina delovanja, promoviranja, še boljše plasiranja in na žalost mnogokrat tudi deklasiranja. Da o političnih obročih, ki se že vso zgodovino trudijo markirati flm, ne govorim.

Zato se bomo v danih možnostih na festivalu trudili biti čim bolj nepristranski v izpostavljanju filmov, ki so naš program. Ta je letos sestavljen po tematskih sklopih, in sicer DANES NEKOČ, kadar gre za filme, ki se spogledujejo z zgodovino ali pa je slednja vzrok sedanosti, LOKALNO DALEČ, kadar je zgodba tu pred nami, pa je ne vidimo in nam jo razkrije film, GLOBALNO BLIZU, kadar se je zgodilo daleč, pa na neki način zadeva tudi nas, PRETEKLA SODOBNOST, kadar se zdi, da je vseeno, ali se zgodba filma zgodi včeraj, danes ali v prihodnosti, in ODPRTO OKOLJE, kadar se film posveti okolju ali pa okolje filmu, kratka, kadar je oko kamere pretežno zunaj.

Z okoljem se ukvarjamo tudi, kadar se družimo. Zato festival poteka brez plastične embalaže za enkratno uporabo. Želimo pa si tudi, da bi bilo kolo prevozno sredstvo, ki nas popelje od ene lokacije do druge. Od Avditorija do Monforta, ki sta enakovredni prizorišči tako za tekmovalni in pregledni kot za posebni program.

Ker pa druženja ustvarja festivalska publika, tudi mlada, bomo študentom filma omogočili brezplačno bivanje na festivalu. Zato uvajamo FILMSKI EVRO, kar pomeni, da vsak obiskovalec

insignificant and without the privilege of power. The moment I wrote this down, I realised this is far from easy to achieve. Many factors impact how a piece of cinema is placed in space and time. It's not just inspiration, know-how, creativity, but also having the skills you may personally reject. I'm referring to more than just the scramble for cash, a typical drawback in cinema—both when there's too little and, absurdly, when there's too much of it. It's also about mastering social skills. Identifying current trends, knowing how things are done, understanding how things are promoted, or should I say launched or, sadly often, downgraded. To say nothing of the political markers that have attempted to blaze cinema ever since its birth.

With all this in mind, the festival will do its best to be impartial in highlighting the films that make up its programme. The line-up is arranged in strands: ONCE UPON TODAY – films that look into the history or are informed by it; HERE, SO FAR – stories we fail to see although they're right in front of us; THERE, EVERYWHERE – stories that concern us although they happened far away; PRESENT CONTINUOUS – stories that could happen yesterday, today, or tomorrow; and OUT IN THE OPEN – films focusing on or being focused on by their environment, with the eye of the camera mainly staying outdoors.

As the environment is on our minds not only in terms of films but also when we're socialising, the festival has adopted a no single-use plastic policy. We'd also like to see bikes being the preferred mode of transport between the locations. From Avditorij to Monfort, our two equivalent venues for both competition and panorama programmes, as well as special screenings.

It is the audience, including young festivalgoers, that creates the atmosphere of the festival. This is why we decided to introduce 'CINEMA EURO', a tool to provide a free stay at the festival for students of film schools. By collecting a ticket, each festivalgoer and

in udeleženec prispeva en kovanec v skupno vsoto za plačilo sob mladinskega hotela.

Ker filmsko občinstvo ne pozna razpona v letih, bo naš matinejski program v piranskem Gledališču Tartini namenjen tako najmlajšim kot tudi najstarejšim. Slednji so še posebej dobrodošli, saj tudi letošnja Badjurova nagrajenka, inovatorica in inženirka filmskega zvoka Emilija Soklič, praznuje častitljiva leta. 103!

S slovensko publiko in filmom nasploh je nedvomno povezan letošnji »prijatelj slovenskega filma« in častni gost festivala srbski režiser Slobodan Šijan. Njegovi kulturni filmi so v Sloveniji med najbolj gledanimi. Marsikdo je kašnega videl tudi tolikokrat, da je prenehal šteti. In kot pravi kolega Šijan na naslednji strani tega kataloga: »Videti je, da smo bili drug drugemu všeč«.

Upamo, da bo slovenski film všeč tudi kašnemu od visokih predstavnikov EFAD, ki letos v okviru njenega predsedovanja obiščejo Slovenijo. Povabljeni so tudi v Portorož. Na kakšno projekcijo ter na bogat strokovni in družabni program.

Torej, »gremo na morje«. Oktobra. V Portorož. Da bomo drug drugemu všeč. Postanimo prijatelji slovenskega filma.

participant will contribute a euro towards the cost of youth hostel accommodation.

Knowing, however, that there is no age limit when it comes to watching films, we have curated our matinee programme in the Tartini Theatre, Piran, for both junior and senior audiences. The latter are especially welcome to join us and will be pleased to hear that this year's Badjura Award winner Emilija Soklič, a film sound engineer and innovator, has reached a venerable age. 103!

In Slovenia, the audience of any age, and the film industry alike, are very familiar with this year's "friend of Slovenian cinema" and guest of honour, the Serbian director Slobodan Šijan. His legendary films are among the most-watched in Slovenia. The number of times many have seen some of them is beyond count. As fellow director Šijan says on the next page of this catalogue: "It seems as if we've liked each other."

Hopefully, Slovenian films will be to the liking of the high representatives of EFAD who are paying a visit to Slovenia during its EU Council presidency. They've been invited to Portorož, to attend screenings and our wide range of industry and social events.

So, "let's go to the seaside". In October. To Portorož. To like each other. Let's become friends of Slovenian cinema.

Povezava s Slovenijo Connections With Slovenia



Slobodan Šijan
ČASTNI GOST 24. FESTIVALA SLOVENSKEGA FILMA PORTOROŽ
GUEST OF HONOUR OF THE 24TH FESTIVAL OF SLOVENIAN FILM PORTOROŽ

Spoštovani filmski ustvarjalci in prijatelji filma, v veliko zadovoljstvo in čast mi je, da sem lahko kot »prijatelj slovenskega filma« častni gost 24. Festivala slovenskega filma Portorož.

Srbsko kinematografijo s Slovenijo povezujejo številne čudovite reči. In obratno. Pri nas recimo rečemo »Niko nije prorok u svom selu« ali slovensko »Nihče ni prerok v svoji vasi«, in tako je tudi veliki režiser in moj prijatelj Živojin Pavlović, ko mu je bilo iz političnih razlogov večkrat onemogočeno snemanje filmov v Srbiji, poiskal in dobil delo v Sloveniji. Po drugi strani je moj ljub slovenski prijatelj Karpo Godina začel svojo profesionalno snemalsko in režisersko kariero v Srbiji, kjer je postal del tamkajšnjega črnega vala, zaradi česar je bilo tudi prikazovanje njegovega filma *Nedostaje mi Sonja Henie* ali slovensko *Manjka mi Sonja Henie*, posnetega med FESTOM 1971 v Beogradu, več desetletij prepovedano, čeprav še danes ne razumem, zakaj. Takšni časi so bili ...

Svoje prve nagrade za življenjsko delo nisem dobil v Srbiji, temveč v Sloveniji, leta 2007 na vznemirljivem festivalu filma in vina v Ljutomeru, rojstnem kraju slovenske kinematografije, ki je poimenovan po pionirju slovenskega filma, dr. Karolu Grossmannu. Tako sem odkril tudi čudovito Prlekijo, ki jo obiščem skoraj vsako leto. Dobri duh beograjskega črnega vala, Branko Vučićević, je napisal scenarij *Veštački raj* ali slovensko *Umetni raj*, ki govori o druženju Karola Grossmanna in Fritza Langa v Ljutomeru, kjer je Lang služil vojaški rok, še v Avstro-Ogrski, po tem scenariju pa je nato Karpo posnel tudi čudovit film. Vsi smo pili enako pijačo, prleško belo vino sorte šipon.

V Beogradu je v sedemdesetih vojaški rok služil doajen slovenske filmske kritike Jože Dolmark. Takrat smo se družili v kinoteki in si izmenjevali mnenja o številnih ameriških in francoskih filmih, ki smo si jih ogledali. To so bili časi boja za dostojno vrednotenje žanrskega filma, ki je bil na udaru uveljavljene domače filmske kritike,

Dear filmmakers and friends of cinema, it gives me great pleasure and honour, as a "friend of Slovenian cinema", to be the guest of honour at the 24th Festival of Slovenian Film Portorož.

Serbian cinema is connected with Slovenia in many wonderful ways. And vice-versa. In Serbia, we say "Niko nije prorok u svom selu", or "Nobody is a prophet in their own land". So when the great director, my friend Živojin Pavlović was repeatedly prevented from making films in Serbia for political reasons, he sought and found work in Slovenia. On the other hand, my dear Slovenian friend Karpo Godina started his professional career as a camera operator and director in Serbia, where he became part of the 'Black Wave'. For reasons still incomprehensible to me, this resulted in a ban on screening his film *Nedostaje mi Sonja Henie*, or *I Miss Sonja Henie*, made during FEST 1971 in Belgrade, which went on for decades. Such were the times...

I've received my first lifetime achievement award in Slovenia rather than in Serbia. It was in 2007 at the exciting festival of film and wine in Ljutomer, the birthplace of Slovenian cinema that was home to Dr Karol Grossmann, the pioneer of Slovenian cinema the festival is named after. This is how I discovered the beautiful region of Prlekija, which I've since visited almost every year. The good spirit of the Belgrade Black Wave, Branko Vučićević, wrote the script titled 'Umetni raj', or 'Artificial Paradise', about Karol Grossmann spending time with Fritz Lang in Ljutomer, where Lang was on his military service back in Austria-Hungary, and Karpo turned the script into a beautiful film. We all drank the same—white wine from Sipon grapes from Prlekija.

In the 70s, the doyen of Slovenian film criticism, Jože Dolmark, did his military service in Belgrade. We would hang out in the cinematheque, sharing our views on all the U.S. and French films we had seen. It was a time of struggles for fair treatment of genre films, which at the time were frowned

šolane na temeljih vrednot vzhodnoevropskega družbenokritičnega filma. Naše navdušenje nad zabavnimi filmi Františka Čapa, ki je bil v tem času v Jugoslaviji podcenjen, je Dolmark po vrnitvi v Slovenijo v sodelovanju z Zdenkom Vrdlovcem, še enim podobno mislečim, pretočil v eno od prvih monografij, posvečenih kakšnemu jugoslovanskemu filmskemu režiserju – Františku Čapu. To enotnost v boju za univerzalne vrednote vseh, ne samo »umetniške« vrste filma, smo delili tudi na straneh slovenskega filmskega časopisa Ekran, ki še vedno redno izhaja.

In nenazadnje so številni srbski igralci igrali glavne vloge v najpomembnejših slovenskih filmih in sodelovali z najboljšimi slovenskimi režiserji – od Ljubiše Samardžića pri Boštjanu Hladniku pa do Sonje Savič pri Janu Cvitkoviču. V *Sedmini* Matjaža Klopčiča glavne vloge igrajo Milena Dravić, Snežana Nikšić in nekoč zagrebški, zdaj pa ameriški Srb, Rade Šerbedžija. In seveda je bilo tudi obratno. Miha Baloh in Špela Rozin, ki sta tudi tukaj spadala med najlepše jugoslovanske filmske zvezde, sta bila prav tako pogosta gosta srbskega filma.

Videti je, da smo bili drug drugemu všeč.

upon by the established local film critics with a background in East European socially engaged cinema and its values. After Dolmark returned to Slovenia, he collaborated with Zdenko Vrdlovec, a fellow traveller of ours, in turning our excitement for the humorous films by František Čap, an underrated filmmaker in Yugoslavia at the time, into one of the first books dedicated to a Yugoslavian filmmaker. This unity in the struggle for universal values of all, not just “art” films, could also be seen from our writing in Ekran, a Slovenian film magazine that still exists today.

Finally, many Serbian actors have played the leading roles in some of the key Slovenian films, and worked with the best Slovenian directors – Ljubiša Samardžić with Boštjan Hladnik, Sonja Savič with Jan Cvitkovič, etc. Appearing in the leading roles in *Sedmina (Funeral Feast)* by Matjaž Klopčič are Milena Dravić, Snežana Nikšić, and formerly Zagreb-based, now American Serb, Rade Šerbedžija. Needless to say, it was also the other way around. Miha Baloh and Špela Rozin, two of the most beautiful Yugoslav film stars, made frequent appearances in Serbian films.

It seems as if we've liked each other.



PREJEMNICA BADJUROVE NAGRADE ZA ŽIVLJENJSKO DELO 2021
RECIPIENT OF 2021 BADJURA LIFETIME ACHIEVEMENT AWARD

Emilija Soklič

inovatorka in inženirka filmskega zvoka /
film sound engineer and innovator

Emilija Soklič je ena prvih slovenskih profesionalnih filmskih delavk. Svojo strokovno pot je začela v povojnem letu 1946, ko jo je na podlagi predvojnega poznanstva k sodelovanju povabil takratni direktor Triglav filma Marjan Pengov. Zaposlila se je kot prva vodja tehničnega oddelka Triglav filma in tako zaorala ledino v tipično moškem poklicu. Da ni bila nikoli izpostavljena soju luči, gre pripisati naravi njenega dela, ki je potekalo v ozadju filmskega ustvarjanja in zato javnosti ni bilo vidno, kaj šele znano. V času, ko je bila vodja tehničnega oddelka pri Triglav filmu, kjer je delovala do leta 1955, je najprej nastalo mnogo kratkih filmov, obzornikov, sodelovala pa je tudi pri nastanku prvega slovenskega igranega celovečernega filma *Na svoji zemlji*. Temu so sledili mnogi drugi filmi, ki danes predstavljajo slovensko filmsko dediščino, med njimi »prvi Kekec« režiserja Jožeta Galeta. Slovenska filmska zgodovina bi bila brez prispevka gospe Emilije Soklič, ki je s požrtvovalnim delom zagotavljala vso potrebno tehnično podporo prvim produkcijskim korakom, bistveno siromašnejša.

Gospa Soklič je pred vojno kot ena prvih in redkih žensk zaključila šolanje na elektrotehničnem oddelku Tehniške srednje šole. To so bili časi, ko se od žensk ni pričakovala udeležba v tehničnih poklicih. Kot vodja tehničnega oddelka je prevzela težko nalogo opremljanja slovenskega filmskega podjetja, kar je med drugim pomenilo nabavo vse potrebne tehnične opreme za snemanje filmov iz tujine – naprav za snemanje zvoka in slike, elektrotehničnih naprav, električne opreme. Njeno elektrotehnično znanje je bilo osnova, da je lahko v prvi meri skrbela za svetlobno tehniko ter kasneje za vso preostalo potrebno snemalno tehniko. Pod njenim vodstvom je Triglav film leta 1951 med drugim kupil 35-mm kameri Vinten in Newall, ki ju hranijo v zbirki filmske tehnike v Slovenski kinoteki in sta bili dolgo edini kameri, s katerimi so snemali domače filme. A tehnika ni bila njena edina strast; predvsem je skrbela za, kot jim je sama rada rekla, »mojo tehnično ekipo«, pionirje slovenskih filmov, za njihove pogoje dela in tudi ustrezno plačilo.

Emilija Soklič was one of the first Slovenian women, and Slovenians in general, to work in film professionally. She started her career in the first post-WWII year of 1946, when the then director of Triglav Film, Marjan Pengov, invited her to join the nascent film studio, having known her since before the war. Soklič became the first head of the Technical Department at Triglav Film, blazing a trail in a typically male profession. Due to the nature of her job, Soklič has never been in the spotlight, her work done behind the scenes, away from the public eye or knowledge. When Soklič was the head of the Triglav Film Technical Department, a post she held until 1955, she first worked on several short films, newsreels, as well as the first Slovenian fiction feature *On Our Own Land*. This was followed by many other pieces of cinema that now make up Slovenian film heritage, including Jože Gale's first film about 'Kekec'. Slovenian film history would be much the poorer if it hasn't been for Emilija Soklič, whose selfless service provided the technical support needed for the first film production efforts.

Before World War II, Soklič was one of the first and very few women to graduate in electrical engineering from a secondary engineering school. This was a time when women were not expected to go into technical professions. As the head of the Technical Department, she undertook the difficult task of equipping the Slovenian film studio from scratch, purchasing abroad all the technical gear required to make films, such as sound and image recording devices, electronic devices and electrical equipment. Her electrical engineering knowledge was pivotal to her ability to manage at first the lighting gear and later the film production equipment at large. In 1951, under her professional guidance, Triglav Film bought two Vinten and Newall 35mm cameras. Now kept in the Slovenian Cinematheque as part of the film production equipment collection, these were, for a long

Med svojim delom v Triglav filmu je spoznala Rudija Omoto, s katerim sta postala zelo dobra prijatelja in sodelavca. Njuno sodelovanje je obrodilo sadove na začetku petdesetih let, ko sta skupaj razvila magnetni zapis zvoka. Ker je bil to pogoj za pridobitev številnih koprodukcijskih snemanj tujih filmskih ekip pri nas, je prehod na magnetni zapis, ki je bil že tako ali tako ogromna pridobitev za domačo filmsko produkcijo, blagodejno vplival tudi na razvoj domače filmske ustvarjalnosti. Vendar se inovacije na področju zvočne tehnike s tem niso končale. V sredini petdesetih let sta se z Rudijem Omoto popolnoma posvetila zvočnim inovacijam, saj sta poklicno pot nadaljevala na oddelku za elektroakustiko Inštituta za elektrovezve (kasneje ISKRA), kjer sta sodelovala pri razvijanju in izdelavi opreme za snemanje, obdelavo in reprodukcijo zvoka, predvsem za potrebe filma, televizije in radia. Takrat ustvarjene mešalne mize so bile ene prvih na svetu z integriranimi vezji in so danes del zbirke Tehničnega muzeja Slovenije. Gospa Soklič je svoje znanje že zelo kmalu prenašala tudi na mlajše generacije in na Filmski tehniški šoli, ki je od jeseni 1948 do poletja 1950 delovala v okviru Tehniške srednje šole, predavala svetlobno tehniko.

Gospa Emilija Soklič je ustvarjala v razmerah, ki si jih danes težko predstavljamo, z minimalnimi finančnimi sredstvi in maksimalnim delovnim navdušenjem. Te razmere so zahtevale veliko požrtvovalnosti, poguma, iznajdljivosti, strokovnosti in človečnosti. Zato je podelitev Badjurove nagrade za življenjsko delo gospe Emiliji Soklič priložnost, da izkažemo spoštovanje do pionirke filmskega poklica, predvsem pa do vrhunske inovatorke, ki je s sopotnikom izumiteljem spremenila zvokovne zapise slovenskega filma.

—
Dušan Milavec
PREDSEDNIK KOMISIJE ZA
BADJUROVO NAGRADO 2021

time, the only two cameras used in Slovenia to make films. However, technical tools were not Soklič's only passion: her primary concern was 'her technical team', as she liked to call them—the pioneers of Slovenian cinema, their working conditions and adequate pay.

During her tenure at Triglav Film, Soklič met Rudi Omota, and this was the start of a very close friendship and collaboration. The first results of their professional partnership came in the early 1950s when they developed magnetic sound recording, a prerequisite for getting foreign crews to work on co-productions on Slovenian soil. The transition to magnetic recording was a significant step forward for Slovenian cinema, and one that would have a positive impact on its creative potency in the years to come. This, however, was not the end of innovations in sound for Soklič and Omota: in fact, innovations became the primary focus for them at the Electroacoustics Department of the Institute for electronic communication (later ISKRA), where they both continued their careers in the mid-1950s. There, they collaborated on developing and making sound recording, editing, and reproduction equipment, especially for cinema, TV, and radio. Now kept in the Technical Museum of Slovenia, the mixing consoles created at the time were some of the first in the world to use integrated circuits. Very soon, Soklič started sharing her knowledge with young generations, teaching lighting engineering at the Cinema Engineering School, which opened for a brief period between the autumn of 1948 and the summer of 1950 as part of the Secondary Engineering School Ljubljana.

Emilija Soklič worked in circumstances that are now difficult to imagine, with a minimal budget and maximum enthusiasm. This took incredible amounts of sacrifice, courage, ingenuity, expertise, and compassion. Presenting the

Badjura Lifetime Achievement Award to Emilija Soklič is, therefore, an opportunity to show respect to a pioneer film professional, but above all, an extraordinary innovator who, in collaboration with her fellow inventor, revolutionised sound recording in Slovenian cinema.

—

Dušan Milavec
CHAIR OF THE PANEL OF JUDGES
FOR THE 2021 BADJURA AWARD

Člani komisije za nagrado
Metoda Badjura v letu 2021
**Jelka Stergel · Polona Juh ·
Viva Videnović · Boris Petkovič ·
Dušan Milavec** predsednik

The judges for the 2021
Method Badjura Award
**Jelka Stergel · Polona Juh ·
Viva Videnović · Boris Petkovič ·
Dušan Milavec** as the chair

Dosedanji prejemniki Badjurove
nagrade za življensko delo /
Previous Recipients of Badjura
Lifetime Achievement Award

2020 **Konrad (Koni) Steinbacher**
2019 **Andrej Zdravič**
2018 **Tugo Štiglic**
2017 **Franci Zajc**
2016 **Dušan Milavec**
2015 **Dunja Klemenc**
2014 **Hanna Preuss**
2013 **Karpo Godina**
2012 **Alenka Bartl Prevoršek**
2011 **Ljubo Struna**
2010 **Filip Robar Dorin**
2009 **Mako Sajko**
2008 **Milan Ljubič**
2007 **Mirjana Borčič**
2006 **Peter Zobec**
2005 **Jože Pogačnik**
2004 **Vojko Duletič**
2003 **Rudi Vaupotič**
2002 **Jože Gale**
2001 **Matjaž Klopčič**
2000 **Jane Kavčič**
1999 **Boštjan Hladnik**
1998 **Rudi Omota**
1997 **Berta Meglič**
1996 **Jože Babič**
1995 **Ivan Marinšek, Dušan Povh**



VESNA

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

1

Strokovna žirija za celovečerne filme / Jury for feature films

Primož Bežjak, igralec / actor

Dana Budisavljević, režiserka in producentka / director and producer

Želimir Žilnik, režiser in scenarist / director and screenwriter

lahko podeli nagrado vesna za / can present the following awards:

- najboljši celovečerni film / best feature film
- najboljšo režijo / best director
- najboljši scenarij / best screenplay
- najboljšo glavno žensko vlogo / best actress in a leading role
- najboljšo glavno moško vlogo / best actor in a leading role
- najboljšo stransko žensko vlogo / best actress in a supporting role
- najboljšo stransko moško vlogo / best actor in a supporting role
- najboljšo fotografijo / best cinematography
- najboljšo izvirno glasbo / best original music
- najboljšo montažo / best editing
- najboljšo scenografijo / best production design
- najboljšo kostumografijo / best costume design
- najboljšo masko / best make-up
- najboljši zvok / best sound
- najboljšo manjšinsko koprodukcijo / best minority co-production

2

Strokovna žirija za kratke igrane, dokumentarne, eksperimentalne, animirane in študijske filme / Jury for short fiction, documentary, experimental, animated, and student films

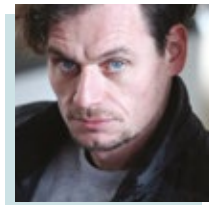
Robert Černelč, režiser in vizualni umetnik / director and visual artist
Matjaž Ivanišin, režiser in scenarist / director and screenwriter
Hana Repše, pedagoginja in programski vodja festivala Enimation / educator and Artistic Director of the Enimation festival

lahko podeli nagrado vesna za / can present the following awards:

- najboljši dokumentarni film / best documentary film
- najboljši kratki igrani film / best short fiction film
- najboljši animirani film / best animated film
- najboljše eksperimentalno AV delo / best experimental audio-visual work
- najboljši študijski film / best student film
- posebne dosežke / special achievements

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

Strokovna žirija za celovečerne filme Jury for feature films



Primož Bezjak

igralec

actor

Primož Bezjak (1977), igralec, gibalec/plesalec, koreograf in performer, je v slovenskem gledališkem prostoru dejavno navzoč že vsaj od leta 1999, ko je postal redni član skupine Betontanc. Od takrat je aktiven tako v okviru gledaliških institucij kot neodvisne plesne in gledališke produkcije, v mednarodnih koprodukcijah in na filmu. Od leta 2008 je stalni član Slovenskega mladinskega gledališča in od leta 2010 član kolektiva Beton Ltd. Prejemnik zlate ptice (2003), Župančičeve nagrade (2011) ter vesne za glavno moško vlogo (2020).

Primož Bezjak (1977), an actor, movement artist/dancer, choreographer, and performer, has been an active member of the Slovenian theatre scene since at least 1999, when he officially joined the Betontanc group. Since then, he has worked across theatre and dance, in both institutional theatre and independent dance and theatre productions, international co-productions, and cinema. Bezjak has been a full member of the Mladinsko Theatre since 2008, and a member of the Beton Ltd. collective since 2010. He is the recipient of the Golden Bird Award for outstanding achievements in culture (2003), the City of Ljubljana Župančič Award for outstanding achievements in culture (2011), and the Vesna Award for best actor in a leading role (2020).

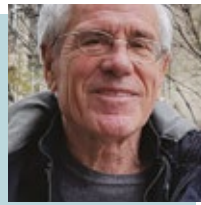


Dana Budisavljević
režiserka in producentka
director and producer

Dana Budisavljević (Zagreb, 1975) je diplomirala iz filmske in televizijske montaže na Akademiji za dramsko umetnost v Zagrebu. Sprva je delala kot montažerka, asistentka produkcije in organizatorica filmskih festivalov. Njen režijski prvenec je bil dokumentarni film *Vse pet!* (2004), širšo prepoznavnost pa je dosegla z

avtobiografskim dokumentarcem *Nije ti život pjesma Havaja* (2012), ki govori o razkritju spolne usmerjenosti. Kot producentka se je podpisala pod dokumentarno serijo *Betonski spavači* v režiji Saše Bana ter filmi, kot sta *Lijepo mi je s tobom znaš* Eve Kraljević in *Onda vidim Tanju* Juraja Lerotića. Danin dolgometražni prvenec *Dnevnik Diane Budisavljević* je eden najvidnejših in najbolj odmevnih filmov zadnjega desetletja na Hrvaškem in v regiji. Po zmagoslavju na filmskem festivalu v Pulju je osvojil še 20 nagrad in doživel redno distribucijo v kinematografih na Hrvaškem, v Srbiji, BiH in Sloveniji.

Dana Budisavljević (1975, Zagreb) graduated in Film and TV Editing from the Academy of Dramatic Art in Zagreb. First, she worked as an editor, production assistant, and film festival organiser. She made her directorial debut with the documentary *Straight A's* (2004), after which she went on to win wide acclaim with *Family Meals* (2012), a documentary about coming out. She has produced the documentary series *Slumbering Concrete*, directed by Saša Ban, as well as films like *I Like That Super Most the Best* by Eva Kraljević and *Then I See Tanja* by Juraj Lerotić. Her debut feature-length film, *The Diary of Diana B.* became one of the most notable and most widely discussed films of the last decade in the region. After its triumph at the Pula Film Festival it went on to win a further 20 awards, and saw its theatrical release in Croatia, Serbia, Bosnia and Herzegovina, and Slovenia.



Želimir Žilnik
režiser in scenarist
director and screenwriter

Želimir Žilnik (rojen leta 1942 v Jugoslaviji) je filmski ustvarjalec iz Novega Sada. V svoji izjemno plodoviti karieri je posnel več kot 50 celovečernih in kratkih filmov, ki so bili prikazani na filmskih festivalih po vsem svetu, med drugim v Berlinu, Torontu, Rotterdamu, Moskvi

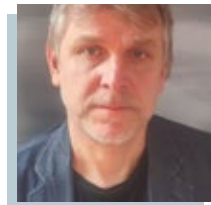
in Oberhausnu. Od konca 60-ih let so mu njegovi družbeno angažirani filmi v nekdanji Jugoslaviji prinašali priznanja, zaradi neomajne kritike vladnega aparata pa v 70-ih in 90-ih letih tudi cenzuro. Vse njegovo delo zaznamuje sposobnost opazovanja in iskanja vznemirljivih zgodb v življenju navadnih ljudi.

V zadnjih nekaj letih so retrospektive njegovega dela med drugim pripravili Kunsthalle Wien, Center Pompidou v Parizu ter newyorški Anthology Film Archives in Harvard Film Archive. Njegovo delo je bilo uvrščeno v programe galerij, muzejev in drugih umetnostnih organizacij po vsem svetu.

Želimir Žilnik (b.1942, Yugoslavia) is an artist-filmmaker from Novi Sad, Serbia. In his highly prolific career, Žilnik has made over 50 feature and short films, which have been exhibited internationally at film festivals including Berlin, Toronto, Rotterdam, Moscow and Oberhausen. From the late 60s, his socially engaged films in former Yugoslavia earned him accolades, but also censorship in the 70s and the 90s for his unflinching criticism of the government apparatus. His power to observe and unleash compelling narratives out of the lives of ordinary people is the common thread throughout his work.

Recently, Žilnik has been the subject of major career retrospectives at Kunsthalle Wien; Centre Pompidou, Paris; Anthology Film Archives, New York & Harvard Film Archive, etc. His work has been featured in programs of art galleries, museums and art institutes around the world.

Strokovna žirija za kratke
igrane, dokumentarne,
eksperimentalne,
animirane in študijske
filme Jury for short
fiction, documentary,
experimental, animated,
and student films

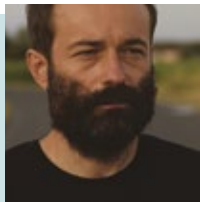


Robert Černelč
režiser in vizualni umetnik
director and visual artist

Robert Černelč (1970) je zaključil študij slikarstva na Akademiji za likovno umetnost v Ljubljani in študij filmske režije na Akademiji za gledališče, radio, film in televizijo. Ukvarja se s filmom, scenografijo, videom

in slikarstvom in je član Društva slovenskih režiserjev. Od leta 2015 predava na ALUO in AGRFT v Ljubljani.

Robert Černelč (1970) has graduated in painting from the Academy of Fine Arts and Design (ALUO) in Ljubljana, and film directing from the Ljubljana Academy of Theatre, Radio, Film and Television (AGRFT). He works across cinema, production design, video, and painting. Since 2015, he has taught at both ALUO and AGRFT.



Matjaž Ivanišič
režiser in scenarist
director and screenwriter

Matjaž Ivanišič (rojen leta 1981 v Mariboru) je diplomirani filmski režiser. Deluje kot samozaposlen v kulturi ter kot zunanji sodelavec predava na AGRFT v Ljubljani. Njegovi filmi so bili prikazani na pomembnih mednarodnih filmskih festivalih, kot so FID Marseille, Locarno, Tribeca in Rotterdam, ter predstavljeni v filmskih programih muzejev moderne umetnosti, kot so Centre Pompidou, MOMA in ICA. Je prejemnik nagrade Prešernovega sklada.

Matjaž Ivanišič (born in Maribor in 1981) is a freelance filmmaker with a degree in film directing, and a visiting lecturer at the Ljubljana Academy of Theatre, Radio, Film, and Television. His films have been screened at some of the key international film festivals such as FID Marseille, Locarno, Tribeca, and Rotterdam, and shown in film programmes of modern art museums like Centre Pompidou, MOMA, and ICA. He is a recipient of the Prešeren Fund Award.



Hana Repše
pedagoginja in programski
vodja festivala Enimation
educator and Artistic Director
of the Enimation festival

Hana Repše je diplomirala na Pedagoški fakulteti v Mariboru in zaključila podiplomski študij na ALUO v Ljubljani. Od leta 2002 soustvarja, organizira in izvaja različne projekte s področja kulturno-umetnostne

vzgoje: vzgojno-izobraževalni program Slon, Kino Vrčiček in ENIMATION, Education in animation. Je sourednica in soavtorica knjige *Animirani film v izobraževanju* ter priročnika *Animirajmo!*.

Kot likovna pedagoginja izvaja izobraževanja s področja animiranega filma za otroke, mlade in učitelje. Kot mentorica za animirani film sodeluje pri projektih SKUM, FOŠ in Razumevanje filma, izobraževanja in delavnice pa je izvajala tudi na Tajvanu, v Walesu, Srbiji, Avstriji in na Hrvaškem. Od leta 2005 je mentorirala več kot 250 filmov otrok in mladih.

Hana Repše is a graduate of the Faculty of Education in Maribor with a master's degree from the Ljubljana Academy of Fine Arts and Design. Since 2002, she has participated in, organised and implemented various culture & arts education projects: the Elephant educational animation film programme, the Little Cinema Garden, and ENIMATION, Education in animation. Repše is a co-editor and co-author of the book *Animation in Education*, and the handbook *Animirajmo!*.

As an art educator, she has run animation education and training programmes for children, youngsters, and adults. As an animation instructor, she collaborates on various projects, and has run workshops in Taiwan, Wales, Serbia, Austria, Croatia, etc. Since 2005, Repše has mentored more than 250 films by children and young adults.

NAGRADA OBČINSTVA

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

AUDIENCE AWARD

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

MLADI KRITIKI OCENJUJEJO ŠTUDENTSKE FILME

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

YOUNG CRITICS RATE STUDENT FILMS

The FSF Portorož wishes to contribute to the future of national cinema by supporting the youth who make, think, and write about films themselves. Therefore, the annual exhibition of the selection of student films will wrap up with the presentation of an award to the best work as selected by a jury of young film critics honing their writing skills at the Sharpening the Gaze workshop.

NAGRADA DRUŠTVA SLOVENSКИH FILMSKIH PUBLICISTOV

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

ASSOCIATION OF SLOVENIAN FILM CRITICS AWARD

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

Člani žirije za nagrado Društva slovenskih filmskih publicistov
Jury for the Association of Slovenian Film Critics Award

Bojana Bregar je filmska kritičarka, publicistka in kuratorka/selektorka filmskih programov. S filmsko kritiko se ukvarja že več kot desetletje, je tudi članica uredništva revije Ekran in Društva slovenskih filmskih publicistov Fipresci. Leta 2014 je soustanovila Društvo za uveljavljanje kratkega filma Kraken, ki z najrazličnejšimi filmskimi dogodki, med drugim z mednarodnim festivalom kratkega filma FeKK v Ljubljani, skrbi za prepoznavnost in promocijo mladih filmskih talentov. Leta 2018 se je preselila na Dunaj, kjer je začela sodelovati s kolektivom Cinema Next. Leta 2019 se je pridružila programski ekipi filmskega festivala Vienna Shorts, od letošnjega leta dalje pa je tudi vodja mednarodnega tekmovalnega programa pri festivalu YOUKI.

Bojana Bregar is a freelance film critic, writer and curator/selector of film programmes. She has been a film critic for more than a decade and is a member of the editorial staff at Ekran Magazine and the Fipresci Association of Slovenian Film Critics. In 2014 she co-founded the Kraken Short Film Promotion Society, which offers visibility to many up-and-coming Slovenian filmmakers via various cinematic and cinema related events including FeKK – the Ljubljana International Short Film Festival. Bregar moved to Vienna and started working with the Cinema Next collective in 2018. In 2019 she became a member of the programming team of the Vienna Shorts Film Festival. Since 2021 she has been the head of the international film competition program of the YOUKI international Youth Media Festival.

Rok Govednik vodi Zavod za uveljavljanje vizualne kulture Vizo, ki raziskuje filmsko področje ter delo z otroki in mladimi. O filmu za različne medije piše že več kot deset let, je tudi izvršni urednik spletne filmske revije *Mad About Film*. O filmski umetnosti predava na srednjih in osnovnih šolah po vsej Sloveniji, za Zavod RS za šolstvo tudi učiteljem in profesorjem. Redno predava tudi medijske študije na višješolskem programu. Kot producent študijskih in obštudijskih dejavnosti je zaposlen na Akademiji umetnosti Univerze v Novi Gorici.

Rok Govednik is the head of the Vizo Institute for advancement of visual culture, an organisation exploring cinema and engaging with children and youth. Govednik,

who is also the Executive Editor of the online film magazine *Mad About Film*, has written on film for various media outlets for more than 10 years. He gives lectures on cinema for primary and secondary school students across Slovenia, on media studies for college students, and collaborates with the National Education Institute in giving lectures for teachers. He is employed at the School of Arts, University of Nova Gorica, as a producer of curricular and extracurricular activities.

Simona Jerala je zaključila magistrski študij režije dokumentarnega filma DocNomads na LUCA School of Arts v Bruslju (2016). Nato je enoletno podiplomsko prakso opravljala pri režiserki Maji Weiss. Pred tem je diplomirala iz primerjalne književnosti in sociologije kulture na Filozofski fakulteti v Ljubljani. Kot samostojna kulturna ustvarjalka deluje na področju režije dokumentarnega filma, filmske produkcije in filmske kritike ter sodeluje v organizacijski in programski ekipi ljubljanskega festivala LGBT filma.

Simona Jerala has a DocNomads master's degree in documentary filmmaking from the LUCA School of Arts, Brussels (2016), and a degree in comparative literature and sociology of culture from the Ljubljana Faculty of Arts. After her master's degree, she did a 12-month postgraduate internship with director Maja Weiss. She works freelance across documentary filmmaking, film production, film criticism, and is part of the organisational and programming team of the Ljubljana LGBT film festival.

NAGRADA ART KINO MREŽE SLOVENIJE

Nagrada združenja prikazovalcev kvalitetnega in umetniškega filma omogoča prikazovanje in promocijo izbranega celovečernega filma po 28 mestnih kinematografih po Sloveniji. Žirijo sestavljajo: Špela Mrak (Kinogledališče Tolmin), Luka Vidic (Kino Radolca) in Jure Matičič (Mestni kino Domžale).

SLOVENIAN ART CINEMA ASSOCIATION AWARD

The award presented by AKMS, an association that brings together arthouse film exhibitors, supports the screening and promotion of the award-winning feature film in 28 cinemas across Slovenia. The jurors for the 2021 award are: Špela Mrak (Kinogledališče Tolmin), Luka Vidic (Kino Radolca), and Jure Matičič (Mestni kino Domžale).

Člani žirije za nagrado Art kino mreže Slovenije
Jury for the Slovenian Art Cinema Association Award

Špela Mrak je programska vodja Kinogledališča Tolmin na Zavodu za kulturo, šport in mladino Občine Tolmin, sodeluje pri izvedbi raznolikih javnih dogodkov v Posočju. Po izobrazbi je diplomirana primerjalna komparativistka in profesorica slovenskega jezika, v umetnosti pa prednostno išče prepričljive zgodbe in izvirne podobe, zavite v estetsko večplastnost in medvrstičnost. Spodbuja aktivno povezavo med javnimi zavodi in mestnim kinom, kamor sodi preporod raznolikih filmskih aktivnosti v Tolminu s poudarkom na art filmskih vsebinah in filmski vzgoji občinstev.

Špela Mrak engages in the delivery of events in the region of the Soča Valley as the Artistic Director of Kinogledališče Tolmin, a culture centre that is part of the Office for culture, sports, and youth of the Tolmin municipality. With a degree in comparative literature and the Slovene language, Mrak is primarily looking, when it comes to art, for compelling stories and original images that communicate through multiple aesthetic layers and between the lines. She promotes a vibrant exchange between public institutes and the Tolmin cinema as the driving force behind the revival of varying film-related activities in the area, especially in arthouse cinema and film education.

Luka Vidic je po izobrazbi krajinski arhitekt in fotograf, sicer pa že od mladih let filmoljub. Zaposlen je v zavodu Turizem in kultura Radovljica, kjer v Linhartovi dvorani Radovljica opravlja delo oblikovalca multimedije. Poleg oblikovanja sodeluje pri pripravi in izvajanju kino programa, ki temelji na art filmskih vsebinah. Skozi oči fotografa pri izbiri filmov stremi k dobro zasnovani kameri in kadriranju, kot krajinski arhitekt pa se zaveda, da mora vsaka dobra ideja imeti zgodbo s prodornim sporočilom.

Luka Vidic is a landscape architect and photographer with a long-standing love for cinema. He works as a multimedia designer in the Linhart Hall Radovljica, a cultural centre that is part of the Radovljica Office for tourism and culture. In addition to design, he is involved in the selection and delivery of the arthouse cinema-based film programme. As a photographer, he is looking for films with good cinematography and

camera work. As a landscape architect, he knows that any good idea needs a story with a compelling message.

Jure Matičič je diplomiral iz sociologije kulture in filozofije. Je predsednik Art kino mreže Slovenije, v okviru katere organizira strokovne posvete in izobraževanja ter sodeluje pri oblikovanju kulturnih politik na področju filma. V Kulturnem domu Franca Bernika Domžale oblikuje več programskih sklopov in abonmajev ter vodi programe kulturne vzgoje. Je eden od ustanoviteljev in pobudnikov Mestnega kina Domžale, v katerem sedaj poleg programskega vodstva tudi snuje in vodi programe filmske vzgoje.

Jure Matičič is a graduate in sociology of culture and philosophy. As the president of the Art Cinema Association of Slovenia, he organises panels and training programmes, and helps shape culture policies for cinema. In the Franc Bernik Culture Centre Domžale, he curates several programmes and runs culture education programmes. He is one of the founders and initiators of the Domžale City Cinema, where he now serves as the artistic director, and develops and runs film education programmes.

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TEKMOVALNI
PROGRAM**
OFFICIAL
COMPETITION
PROGRAMME

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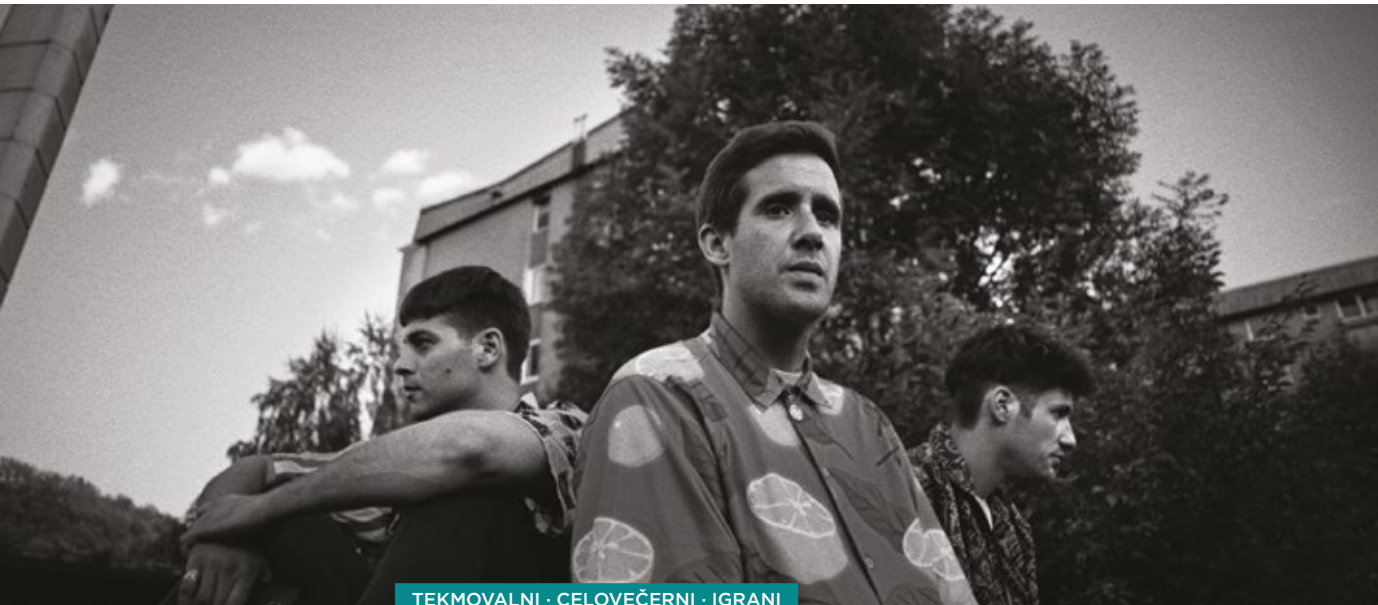
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TEKMOVALNI · CELOVEČERNI · IGRANI
COMPETITION · FEATURE · FICTION

Ameba Ameba

producenta producers Blaž Završnik, Dario Nožič Serini
produksijska hiša production Bandera

2021 · 72 min · č-b barvni b&w colour · STEREO · DCP · 3:2
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiser directed by Blaž Završnik
scenarista written by Dario Nožič Serini, Blaž Završnik
direktor fotografije director of photography Peter Perunovič
avtorji glasbe music Matter, YGT
montažerja edited by Bonino Englaro, Olga Michalik
kostumograf costume design Dario Nožič Serini
oblikovalec zvoka sound design Stojancho Georgiev

igralska zasedba cast
Dario Nožič Serini (Dačo), Matej Tunja (Tunja), Luka Lah (Lilčke), Anja Drnovšek (Kim),
Sebatjan Starič (Damir), Mia Skrbinac (Sanela), Mojca Partljič (Jolanda), Maša Grošelj
(Emina), Bonino Englaro (Zeki), Davor Janjič (Dačov oče / Dačo's Father)

'Preteklost je pozabljena. V prihodnosti ni upanja. Distopija je postala realnost.' Film distopično problematizira smer razvoja družbe, kot jo čutimo v zadnjih letih.

'The past is forgotten, and the future is without hope. Dystopia has become a reality.' In a dystopian way, the film questions the direction society seems to have taken in recent years.



Trije fantje na robu družbe se trudijo preživeti s kriminalom in postati nekdo, a jim razpadli sistem, v katerem živijo, to ves čas preprečuje. Ko v mestu zmanjka še vode, se zapletejo v spiralo nasilja in slepe sle po pravici.

Three guys from the margins of society struggle to get by, engaging in shady business and hoping to ultimately advance up the social ladder while being constantly thwarted by the broken system they live in. When the water supply is cut off in their town, they get caught up in a spiral of violence and an irrational desire for justice.

Blaž Završnik (1984)

izbrana filmografija selected filmography

igrani fiction

Ameba Ameba (2021)
Julija in alfa Romeo Juliette and Alfa Romeo (2015)
Pot v raj Sailing to Paradise (2014)
FSF 2014: nagrada občinstva/Audience Award,
Stopova nagrada za igralko leta/Stop Award for Best Actress
Aruba Film Festival 2015: posebna omemba žirije/
Special Jury Mention

kratki igrani short

Amelia Amelia (2012)
Nad mestom se dani Sunrise over the City (2012)
FSF 2012: vesna za najboljši kratki film/Best Short Film

kratki dokumentarni documentary short

Adagio Adagio (2013)
Dotik The Touch (2010)

TV nadaljevanka TV series

Ekipe Bled Team Bled (2018-19)
Za hribom Za hribom (2021)



TEKMOVALNI · CELOVEČERNI · DOKUMENTARNI
COMPETITION · FEATURE · DOCUMENTARY

Filmski obzornik 80 – Metka, Meki Newsreel 80 – Metka, Meki

producentka producer Nika Autor
produkcijska hiša production Obzorniška Fronta

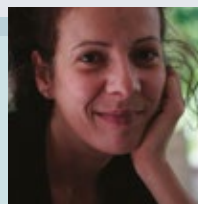
2021 · 78 min · barvni colour · STEREO · DCP · 16:9
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiserka directed by Nika Autor
avtor glasbe music Matevž Kolenc

nastopajo featuring
Metka Autor, Soghra Jafari, Morteza Jafari, Kosar Jafari

Med snemanjem Obzornika mi je Metka ob vsakem obisku znova povrnila vero v človeka, povrnila mi je upanje. Vedno znova mi je pokazala, da sta solidarnost in gostoljubje sila preprosti gesti in da so skupaj, skupno in skupnost možni zdaj in tukaj.

In the process of making Newsreel, Metka restored my faith in humans time and time again, with every visit. She showed me again and again that solidarity and hospitality are the simplest of gestures, and that together, common and community are possible, here and now.



Filmski obzornik 80 skozi različna kuharska poglavja beleži partikularno zgodbo 80-letne gospe, Mariborčanke Metke Autor, delavke Metalne, ki je pri osemindvajsetih letih kot *gastarbajterka* odšla v Nemčijo na začasno delo in nato tam ostala. Izkušnja *gastarbajterstva* jo je zaznamovala, zato velikodušno, gostoljubno in predvsem z veliko toplino razume situacijo današnjih popotnikov.

Through nine culinary chapters, the film outlines the story of Metka Autor, an 80-year-old lady from Maribor, Slovenia, who left for Germany as a temporary worker in 1968, aged 28, and stayed. Her experience of being a *Gastarbeiter* has had such an effect on her that she feels nothing but generosity and warmth for the migrants of today.

Nika Autor (1982)

izbrana filmografija selected filmography

dokumentarni documentary

Filmski obzornik 80 - Metka, Meki

Newsreel 80 - Metka, Meki (2021)

V deželi medvedov In the Land of Bears (2012)

kratki dokumentarni documentary short

Obzornik 63 Newsreel 63 (2017)

Filmski obzornik 55 Newsreel 55 (2013)

Razglednice Postcards (2010)



TEKMOVALNI · CELOVEČERNI · IGRANI
COMPETITION · FEATURE · FICTION

Inventura Inventory

producenta producers Vlado Bulajič, Lija Pogačnik
produksijska hiša production December
koprodukcija co-production RTV Slovenija
Film je sofinanciral Slovenski filmski center, javna agencija. Co-funded by the Slovenian Film Centre.

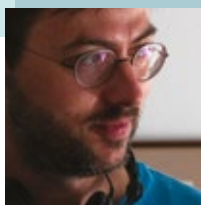
2020 · 106 min · barvni colour · STEREO · DCP · 1:2,35
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiser directed by Darko Sinko
scenarist written by Darko Sinko
direktor fotografije director of photography Marko Brdar
avtor glasbe music Matija Krečič
montažer edited by Matic Drakulič
scenografka production design Adrijana Furlan
kostumografka costume design Katja Hrobat
oblikovalec zvoka sound design Julij Zornik
oblikovalka maske makeup artist Lija Ivančič

igralska zasedba cast
Radoš Bolčina (Boris), Dejan Spasić (Andrej), Mirel Knez (Alenka)

Film Inventura nam prikaže zgodbo človeka, ki se mu podira iluzija sveta, v kateri je živel. Ironija in mogočnost tega razpada sta sorodni današnjemu času, ko ni več jasno, kaj je res in kaj je 'fake', ko nezaupanje raste in se nekdanja samoumevnost odnosov hitro razblinja.

This is a story of a man who sees the illusion of a world he's lived in shatter. The irony and scale of this collapse bring to mind the present moment and its blurring of lines between what's real and what's fake, its growing distrust and the rapid erosion of what used to be self-evident.



Nekega dne po večerji, ko Boris bere v svoji sobi, nekdo strelja nanj skozi okno. Pride policija in začne se preiskava. Med iskanjem potencialnih storilcev se pred nami odvije tragikomedija človeka, ki odkrije, da ga sovraži presenetljivo veliko ljudi in da so njegove predstave o lastnem življenju le iluzija.

One night after dinner when Boris is reading in his room, somebody shoots at him through the window. The police arrive and an investigation starts. Against a whodunit backdrop, a tragicomedy unfolds of a man who discovers that more people hate him than he could ever imagine, realising that the idea he's had about his own life is nothing but an illusion.

Darko Sinko (1979)

izbrana filmografija selected filmography

igrani fiction

Inventura Inventory (2020)

kratki igrani short

Sošolki Schoolmates (2015)

FSF 2015: vesna za scenarij/Best Screenplay

Dedek Mraz Grandpa Frost (2008)

Mestre Film Fest 2009: Nagrada za

najboljši kratki film/Best Short Film

Angoraangora Angoraangora (2005)

Nevidanoe Film Festival 2006: Nagrada za

najboljši kratki film/Best Short Film

dokumentarni documentary

Hiške Little Houses (2014)

Upor Upor (2013)

Tu sem doma Tu sem doma (2011)

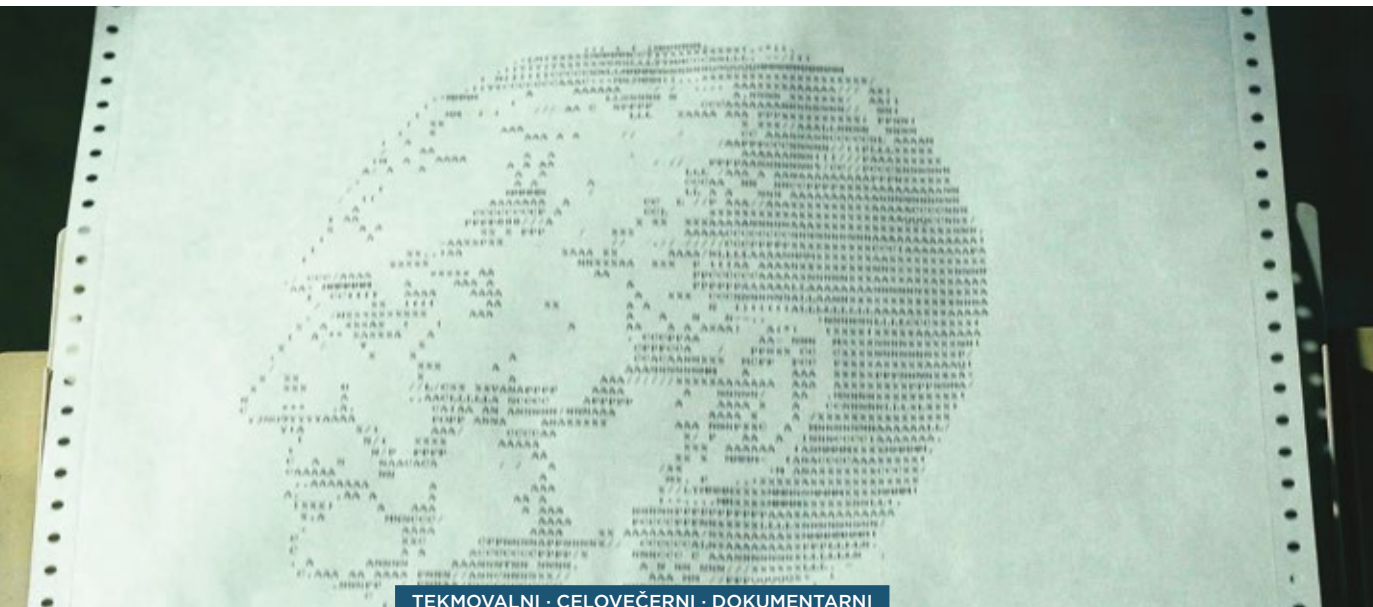
Kritična generacija Critical Generation (2009)

kratki dokumentarni documentary short

Štejemo We Count (2004)

Nagrada Zlatolaska za režijo/

Zlatolaska Award for Best Director



TEKMOVALNI · CELOVEČERNI · DOKUMENTARNI
COMPETITION · FEATURE · DOCUMENTARY

Iskre v času – svetovni računalniški podvig

Sparks in Time – A Worldwide Computer Adventure

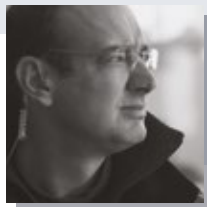
producentka producer Ida Weiss
produkcijska hiša production Senca Studio
koprodukcija co-production RTV Slovenija, AVI Film
Film je sofinanciral Slovenski filmski center, javna agencija. Co-funded by the Slovenian Film Centre.

2021 · 81 min · č-b barvni b&w colour · DIGITAL · DCP · 1:1,85
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiser directed by Jurij Gruden
scenarista written by Jurij Gruden, Miloš Kalusek
direktor fotografije director of photography Radovan Čok
montažer edited by Miloš Kalusek
oblikovalec zvoka sound design Julij Zornik

Osemdeseta leta 20. stoletja so čas, ko staro še ni zamrlo, novo pa se še ni oblikovalo, v tem obdobju je nastal eden najuspešnejših gospodarskih podvigov. Entuziazem, ki je gnal takratne posthippy gigse, me je navdahnil pri nastanku filma o tej neverjetni zgodbi.

The 1980s were a time when the old had not yet died and the new had not yet emerged, and this was when one of the most successful economic enterprises was born. The enthusiasm that drove those post-hippie gigs inspired me to turn this extraordinary story into a film.



Janez Škrubej leta 1976 s skupino sošolcev elektrotehnikov ustanovi podjetje Iskra Delta, ki se bliskovito uveljavi, predvsem na vzhodnem trgu. Podjetje hitro postaja samozadostno in kmalu se zanj začne zanimati CIA, z namenom, da tehnologija ne bi prišla v roke sovražniku. Na drugi strani vidi KGB v Iskri Delti zadnjo možnost, da bi nadoknadila tehnološki zaostanek. Iskri Delti se po robu postavi domača oblast. Vrh vsega se začenja razpad Jugoslavije.

In 1976, Janez Škrubej and fellow electrical engineers established Iskra Delta, a company that proved an immediate success, especially in Eastern markets. It was not long before CIA took an interest, keen to prevent its technology from ending up in the enemy's hands. For KGB, however, Iskra Delta was the last chance to make up for the technological gap. Domestically, Iskra Delta fell from grace with the authorities. To top it all, Yugoslavia began to disintegrate.

Jurij Gruden (1975)

izbrana filmografija selected filmography

dokumentarni documentary

Iskre v času – svetovni računalniški podvig Sparks in Time – A Worldwide Computer Adventure (2021)

Skodelica kave Coffee Time (2016)

Živeti kamen Living Stone (2014)

Edi Šelhaus: Bil sem zraven Edi Šelhaus: I Was There (2007)

kratki dokumentarni documentary short

Muzika od Trsta do Trbiža Music from Trieste to Tarvisio (2010)

Glasnik slovenske brežine Maritime poet (2008)

kratki igrani short

Selitev Moving Away (2001)



TEKMOVALNI · CELOVEČERNI · IGRANI
COMPETITION · FEATURE · FICTION

Nekoč so bili ljudje Once Were Humans

producent producer Boštjan Ikovic
produksijska hiša production Arsmedia
koprodukcija co-production MB grip, NuFrame, 100, Apapaja (IT)
Film je sofinanciral Slovenski filmski center, javna agencija. Co-funded by the Slovenian Film Centre.

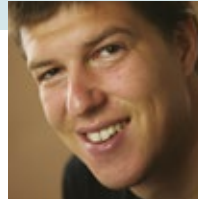
2020 · 89 min · barvni colour · DOLBY SRD · DCP · 1:1,85
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiser directed by Goran Vojnovič
scenarista written by Tommaso Santi, Goran Vojnovič
direktor fotografije director of photography Miloš Srdić
avtorica glasbe music Tamara Obrovac
montažer edited by Ivor Ivezic
scenograf production design Marco Juratovec
kostumografka costume design Jelena Proković
oblikovalec zvoka sound design Julij Zornik
oblikovalka maske makeup artist Anja Rančič Godina
snemalec zvoka sound recording Igor Iskra

igralska zasedba cast
Francesco Borchì (Leo), Moamer Kasumović (Vučko), Maruša Majer (Tanja), Jaka Jakopič (Luka),
Emir Hadžihafizbegović (Senad), Boris Cavazza (Martin), Jasna Žalica (Aida Jukić)

Film Nekoč so bili ljudje postaja iz dneva v dan bolj aktualen. Pa ne zato, ker bi bil danes v Evropi problem beguncev in migracij večji, kot je bil pred leti, temveč zato, ker smo mi iz dneva v dan vse manj človeški.

The film is becoming more and more topical – not because the problem of refugees and migrants in Europe is more pressing today than it used to be, but because we are becoming less and less human.



Leo je Italijan, ki živi v Sloveniji. Vučko je Bosanec, ki je kot otrok pribežal v Slovenijo. Leo v Sloveniji vztraja zaradi bivše žene Tanje in sina Luka, v upanju, da bodo spet postali družina. Ko jima banka odkloni obljubljeni posojilo za obnovo restavracije, sta Leo in Vučko prisiljena sprejeti ponudbo prevaranta Giannija.

Leo is an Italian who lives in Slovenia. Vučko is a Bosnian who arrived in Slovenia as a child refugee. Leo only stays in Slovenia because of his ex-wife Tanja and his son Luka, hoping that they can become a family again. When they are refused a loan they need to renovate their restaurant, Leo and Vučko have no choice but to accept an offer from Gianni, a swindler.

Goran Vojnović (1980)

izbrana filmografija selected filmography

igrani fiction

Nekoč so bili ljudje *Once Were Humans* (2020)

Čefurji raus! *Chefurs Raus!* (2013)

Alexandria Film Festival: najboljša režija/Best Director

South-East European Film Festival, Pariz: najboljši scenarij/
Best Screenplay

Piran – Pirano *Piran – Pirano* (2010)

FSF 2010: vesna za scenarij/Best Screenplay

South-East European Film Festival,

Pariz: najboljši film/Best Film

Cottbus FF 2013: nagrada za medkulturni
dialog/Intercultural Dialogue Award

kratki igrani short

Fountain *Fountain* (2017)

Kitajci prihajajo *Chinese Are Coming* (2008)

Moj sin, seksualni manijak *My Son, a Sexual Maniac* (2006)

Sezona 90/91 *Season 90/91* (2004)

Fužine zakon *Fužine Rules* (2004)



TEKMOVALNI · CELOVEČERNI · DOKUMENTARNI
COMPETITION · FEATURE · DOCUMENTARY

Odpuščanje Reconciliation

producent producer Danijel Hočevar

produksijska hiša production Vertigo

koproducenti co-producers Latif Hasolli, Jelena Mitrović, Drita Lllolla

koprodukcija co-production Filmska Kuća Baš Čelik, Seagull Entertainment, Dera Film, RTV Slovenija

Film je sofinanciral Slovenski filmski center, javna agencija. Co-funded by the Slovenian Film Centre.

2021 · 82 min · barvni colour · DOLBY SRD · DCP · 1:1,85

v albanščini s slovenskimi in angleškimi podnapisi Albanian with Slovenian and English subtitles

režiserka directed by Marija Zidar

scenaristka written by Marija Zidar

direktor fotografije director of photography Latif Hasolli

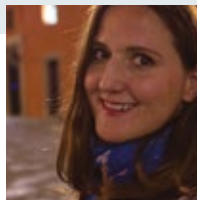
avtor glasbe music Dimitrije Vasiljević

montažerja edited by Uroš Maksimović, Mariana Kozáková

zvok sound Miloš Drobnjaković, Julij Zornik, Jovo Kljajić

Želela sem prikazati kompleksnejšo podobo patriarhalne družbe in konflikta v njej, ki ga opazujem kot ženska – pogled, ki ga občinstvo lahko razbere tudi z obraza matere v filmu, ki dogajanje opazuje iz kota, molče.

With Reconciliation, I aimed to offer a nuanced portrayal of patriarchy, and a woman's observation of a patriarchal conflict – one that the audiences can also read from the face of the mother in my film, standing silently in the corner.



V albanskem visokogorju je v trpkem sporu med družinama v sorodu ubito 18-letno dekle. Lokalni škof in vodja nevladne organizacije iz prestolnice pritiskata na njenega očeta, naj hčerinemu morilcu, ki je v zaporu, in tudi njegovi družini ne le odpusti v krščanskem duhu, pač pa naj se z njimi spravi – kot je nekoč veleval starodavni albanski zakonik Kanon. Pronicljiva in pretresljiva observacija patriarhalne družbe, ujete med napol pozabljeno preteklostjo in negotovo sedanjostjo.

An 18-year-old girl is killed in a bitter family feud in the Albanian highlands. Her father comes under pressure from a local bishop and an NGO chairman from the capital to not only forgive the imprisoned killer and his family, as a Christian, but to reconcile with them – as the age-old tribal code, Kanun, once required. A poignant and insightful observational account of a patriarchal society caught between a lingering past and a precarious present.

Marija Zidar (1976)

izbrana filmografija selected filmography

dokumentarni documentary
Odpuščanje Reconciliation (2021)

srednjemetražni dokumentarni medium-length documentary
Tihotapci identitete Identity Smugglers (2016)



TEKMOVALNI · CELOVEČERNI · IGRANI
COMPETITION · FEATURE · FICTION

Prasica, slabšalni izraz za žensko **Bitch, a Derogatory Term for a Woman**

producentka producer Lija Pogačnik, Vlado Bulajić
produksijska hiša production December
koprodukcija co-production RTV Slovenija, A Atalanta, Gustav Film, 001, Teleking, Zavod Ee

2021 · 89 min · barvni colour · STEREO · DCP · 1:2
v slovenščini z angleškimi podnapisi Slovenian with English subtitles
Film je sofinanciral Slovenski filmski center, javna agencija. Co-funded by the Slovenian Film Centre.

režiserka directed by Tijana Zinajić
scenaristka written by Iza Strehar
direktor fotografije director of photography Miloš Srdić
montažer edited by Anže Verdel
scenografka production design Neža Zinajić
kostumograf costume design Matic Hrovat
oblikovalec zvoka sound design Julij Zornik
oblikovalka maske makeup artist Lija Ivančič
izvajalci glasbe music performed by Koala Voice, Srečna mladina, Čao Portorož, balans, Pizda Materna, Matter, YGT, FXX, Futurski, ptč, Popotnik, Blaž, Sajsi MC, Ichisan, TMG, Hazard, Oto Pestner

igralska zasedba cast
Liza Marijina (Eva), Tosja Flaker Berce (Blaž), Anuša Kodeljja (Nina), Jure Henigman (Jakob), Lea Cok (Mateja), Jernej Kogovšek (Marlon), Jožica Avbelj (Valentina)

Glavni lik filma je ženska. Neprilagojena ženska, ki hrepeni po vsem, po čemer hrepeni tudi prilagojena ženska, le da se s tem spopada na drugačen način.

The main character of the film is a woman. A nonconformist woman who longs for everything a conformist woman longs for, just using alternative ways to cope.



Mlada slikarka Eva kadi, pije, se priložnostno drogira, žurira in ne najde navdiha za slikanje. Znajde se v čudnem razmerju z mentorjem, najboljša prijateljica se seli v Berlin, za delo v knjigarni ne dobi plačila in vrh vsega ji že tri mesece izostaja menstruacija. Zave se, da mora spremeniti način življenja, in se po pomoč obrne na spletni iskalnik. *Prasica* je film o obdobju življenja, ko se preprosto zatakneš in ne veš, kako naprej.

Eva is a young painter – and a smoker, drinker, recreational drug user and party animal who can find no creative inspiration. She has a peculiar love affair with her mentor, her best friend is moving to Berlin, her paycheck is late, and so is her period. Realising that she needs to change her lifestyle, Eva turns to a search engine for help. *Bitch* is a film about a stage in life where you are simply stuck, not knowing how to move on.

Tijana Zinajić (1973)

izbrana filmografija selected filmography

igrani fiction

Prasica, slabšalni izraz za žensko *Bitch*, a Derogatory Term for a Woman (2021)

srednjemetražni igrani film medium-length film
Zgodbe iz sekreta *Toilet Stories* (2014)

TV nadaljevanka TV series

Dragi sosede *Dragi sosede*

1. In 2. sezona/Seasons 1 and 2 (2018)



TEKMOVALNI · CELOVEČERNI · IGRANI
COMPETITION · FEATURE · FICTION

Sanremo Sanremo

produksijska hiša production Filmostovje
koprodukcija co-production RTV Slovenija, Incipit Film
Film je sofinanciral Slovenski filmski center, javna agencija. Co-funded by the Slovenian Film Centre.

2020 · 85 min · barvni colour · 5.1 · DCP · 1:2,35
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiser directed by Miroslav Mandić
scenarist written by Miroslav Mandić
zgodba story Milan Urbajs, Miroslav Mandić
direktor fotografije director of photography Peter Zeitlinger
avtor glasbe music Darko Rundek
montažer edited by Andrej Nagode
scenografa production design Dušan Milavec, Barbara Kapelj
kostumografka costume design Polonca Valentinčič
oblikovalec zvoka sound design Francesco Morosini
oblikovalka maske makeup artist Anita Ferčak

igralska zasedba cast
Sandi Pavlin (Bruno), Silva Čušin (Duša), Boris Cavazza (Dare), Mojca Funkl (Špela),
Barbara Cerar (negovalka/Nurse), Lara Komar (negovalka/Nurse), Barbara Vidovič
(negovalka/Nurse), Safet Mujčić (varnostnik/Security Guard)

V filmu se sprašujem, ali čustva lahko premagajo bolezen. Zanima me nenavadna atmosfera doma za starejše, ki niha med poetičnostjo in nekim višjim spoznanjem, povezanim s starostjo in otroškostjo, ki se človeku vrača v obdobju, ko sam ne more več skrbeti zase.

The question I am exploring in the film is whether emotions can override a disease. I am interested in the strange atmosphere of a retirement home oscillating between poetry and a higher knowledge that has to do with old age and with the childishness people come back to when they are no longer able to take care of themselves.



Miroslav Mandić (1973)

izbrana filmografija selected filmography

igrani fiction

Sanremo Sanremo (2021)
Igram, sem I Act, I Am (2018)
Adria Blues Adria Blues (2013)

dokumentarni documentary

Iskajoči Johnnyja Searching for Johnny (2009)
Ljubimca na meji Borderline Lovers (2005)
IFF München: najboljši dokumentarni film/Best Documentary

kratki short

Stvari na čuvanje Taking Care (2020)
Stopnice Stairway (2015)

Bruno in Duša, oba z demenco, živita v domu starejših občanov. Občasno se srečujeta, skupaj preživljata čas, a vedno sproti pozabljata, da se poznata. In čeprav je tako, se vedno znova želita srečati.

Bruno and Duša live in the same nursing home, both suffering from dementia. While they enjoy each other's company, their moments together are soon forgotten. Still, something drives them to keep meeting, each time feeling like the first.



TEKMOVALNI · CELOVEČERNI · DOKUMENTARNI
COMPETITION · FEATURE · DOCUMENTARY

Septembrska klasa No Man Is an Island

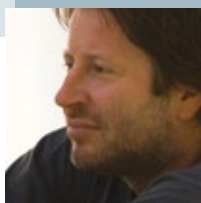
producentka producer Petra Vidmar
produksijska hiša production A.A.C. Productions
koprodukcija co-production RTV Slovenija, Gabisof, Spiritus Movens, Gustav Film, Teleking, 100
Film je sofinanciral Slovenski filmski center, javna agencija. Co-funded by the Slovenian Film Centre.

2020 · 78 min · barvni colour · DIGITAL · DCP · 1:1,85
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiser directed by Igor Šterk
scenarist written by Igor Šterk
montažer edited by Petar Marković
oblikovalec zvoka sound design Julij Zornik
snemalca camera Marko Brdar, Joško Morović

Spomin je varljiv, še posebej po toliko desetletjih.

Memory can deceive us, especially after decades.



Dokumentarni film *Septembrska klasa* je portret generacije z območja celotne Jugoslavije, ki je nekaj let pred začetkom vojne in razpadom države služila vojaški rok v JNA na otoku Vis. V majhni kasarni na robu otoka, oddaljeni od vsakršne civilizacije. Zaradi številnih vojaških objektov na otoku so Vis takrat poimenovali *trdnjava Jadrana*. Kako se nekdanji vojaki po več kot tridesetih letih spominjajo teh časov?

No Man Is an Island is a portrait of a group of young men from across Yugoslavia who were summoned, just a few years before the country's breakup and the start of its wars, to the island of Vis to complete their military service in the Yugoslav National Army. In a small military post on the edge of the island, away from civilisation. At the time, the number of military objects on Vis gave the island its name: *the Fortress of the Adriatic*. How do the former soldiers remember the time now, more than 30 years later?

Igor Šterk (1968)

izbrana filmografija selected filmography

dokumentarni documentary

Septembrska klasa No Man Is an Island (2020)

igrani fiction

Pojdi z mano Come Along (2016)

FSF2016: nagrada občinstva/Audience Award, vesna za posebne dosežke/Vesna Award for Special Achievements 9:06 9:06 (2009)

FSF2009: vesna za režijo/Best Director, vesna za scenarij/ Best Screenplay, vesna za celovečerni film/Best Feature Film Uglasevanje Tuning (2005)

FSF2005: vesna za režijo/Best Director, nagrada FIPRESCI/FIPRESCI Prize Ljubljana (2002)

Ekspres, Ekspres Express, Express (1997)

nagrada Prešernovega sklada za režijo/Prešeren Fund Award

kratki igrani short

Every Breath You Take Every Breath You Take (2008)



TEKMOVALNI · CELOVEČERNI · IGRANI
COMPETITION · FEATURE · FICTION

Zastoj Deadlock

producentka producer Eva Rohrman
produksijska hiša production Forum Ljubljana
koprodukcija co-production Delirium, Sektor Film
Film je sofinanciral Slovenski filmski center, javna agencija. Co-funded by the Slovenian Film Centre.

2020 · 87 min · č-b barvni b&w colour · DIGITAL · DCP · 1:2,35
v slovenščini z angleškimi podnapisi Slovenian with English subtitles

režiser directed by Vinko Möderndorfer
scenarist written by Vinko Möderndorfer
direktor fotografije director of photography Mitja Ličen
avtor glasbe music Marjan Nečak
montažerja edited by Andrija Zafranović, Jurij Moškon
scenograf production design Dušan Moravec
kostumografka costume design Alenka Korla
oblikovalca zvoka sound design Julij Zornik, Ognjen Popić
oblikovalka maske makeup artist Mojca Gorogranc Petrushevska

igralska zasedba cast
Mirjam Korbar (Mejra), Peter Musevski (Emir), Uroš Fürst (Andrej),
Barbara Cerar (Barbara), Klemen Kovačič (Mirsad), Mila Fürst (Anja)

Svet, kot ga živimo, je svet zastoja. Obstali smo v nekakšnem civilizacijskem zamašku, iz katerega brez medsebojnega razumevanja in upoštevanja osnovnih človeških in humanističnih vrednot ne bo izhoda.

The world we're living in is the world of a deadlock. We're stuck in some kind of a civilisational standstill from which it is impossible to escape without mutual understanding and respect for basic human and humanist values.



Vinko Möderndorfer (1958)

izbrana filmografija selected filmography

igrani fiction

Zastoj Deadlock (2020)

Inferno Inferno (2014)

Brooklyn IFF 2015: nagrada Spirit za celovečerni film/Spirit Award for Best Feature Film

Tiburón IFF 2015: nagrada Golden Reel za najboljšo

režijo/Golden Reel Award for the Best Director

Leskovac IFF 2015: druga nagrada Živojina Žike

Pavlovića za najboljšo režijo/Second Živojin

Žika Pavlović Award for the Best Director

Pokrajina Št. 2 Landscape No. 2 (2008)

FSF 2008: vesna za režijo/Best Director, vesna

za celovečerni film/Best Feature Film

Mamers en Mars IFF 2009: posebna

nagrada žirije/Special Jury Award

Leskovac IFF 2010: posebna nagrada za najboljšo

režijo/Special Award for Best Director

Predmestje Suburbs (2004)

FSF 2004: nagrada FIPRESCI/FIPRESCI Prize

Montpellier IFF 2004: najboljši film po izboru mladega

občinstva/The Young People's Award for Best Film (CMCAS)

Annonay IFF du Premier Film 2005: posebna

nagrada žirije/Special Jury Award

Art IFF 2005: najboljši režiser/Best Director Award

Srečanje dveh zakonskih parov z različnih polov družbene lestvice, ki na prvi pogled nimata ničesar skupnega. Nesreča in tragični dogodek ju v eni sami noči usodno združita in najbrž povežeta za vse življenje.

An encounter of two married couples from two opposite social classes that seem to have nothing in common. However, an accident and a tragic event bring these people together fatefully in a single night and most likely until the rest of their lives.



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

Homo Only Human

producent producer Tomi Salkovski
koproducent co-producer Bojan Mastilovic
koprodukcija co-production Skopje Film Studio (MK), Art & Popcorn (SR), Trigger (XK), Gala Film (BG), Iridium Film (SI)
Film je sofinanciral Slovenski filmski center, javna agencija. Co-funded by the Slovenian Film Centre.

2020 · 96 min · barvni colour · DIGITAL · DCP · 1:2,35
v makedonščini s slovenskimi in angleškimi podnapisi Macedonian with Slovenian and English subtitles

režiser directed by Igor Ivanov
scenarist written by Igor Ivanov
direktorica fotografije director of photography Maja Radošević
avtor glasbe music Zoran Spasovski
montažer edited by Martin Ivanov
scenograf production design Kiril Spaseski
kostumografka costume design Polonca Valentinčič
oblikovalca zvoka sound design Boris Trayanov, Ivaylo Natzev
oblikovalka maske makeup artist Alenka Nahtigal

igralska zasedba cast
Aleksandar Matovski (Gogi), Natasha Petrovic (Keti), Igor Angelov (Oče Hristo/Father Hristo), Jordan Simonov (odvetnik/Lawyer), May-Linda Kosumovic (Zana), Sashko Kocev (Petar), Oliver Mitkovski (Socrates), Sergej Dimovski (Viktor), Joana Bukovska Davidova (Petra), Sebastian Cavazza (Dr Ulcar)

Homo je eden izmed filmov, ki jih sodobna filmska estetika označuje za novo dobo. Prinaša duh postindustrijske kinematografije brez potrebe po monumentalnosti in brezčasnosti. Homo smo mi, ljudje danes, tukaj in zdaj, to je naša blagovna znamka, naša sled v času.

Only Human is a film that would be seen as a representative of a new era in film aesthetics. It conveys the spirit of post-industrial cinema without the need to be monumental or timeless. Only Human is us, the people today, here and now; this is our brand, our imprint in time.



Kaj je človek? Film *Homo* pokaže šest obrazov, šest faz v spretno povezanih, črnohumornih epizodah, postavljenih v sodobno metropolo, v kateri se naključno prekrizajo poti obupanih protagonistov v večnem iskanju ključa do preživetja in sledi ljubezni. Brezposelni diplomiranec postane grobar, žalujoča vdova odide med redovnice, duhovniki kockajo in gangsterji obvladujejo sodišča. Le osamljeni otrok si lahko obeta nekaj nežnosti, saj upanje nikoli ne ugasne.

What is a human? *Only Human* shows six faces, six phases in cleverly connected, blackly comic episodes as desperate characters meet unwittingly in a modern metropole in the eternal search for the means to survive, and find some kind of love. The jobless graduate becomes a grave digger, the grieving widow a nun, priests gamble and gangsters rule the courts. Only the lonely child may find some affection when hope springs eternal.

Igor Ivanov (1973)

izbrana filmografija selected filmography

igrani fiction

Homo *Only Human* (2020)
Soba so pijano *The Piano Room* (2013)
IFF Toronto 2014: uradni tekmovalni program/Official Competition
Prevrteno *Upside Down* (2007)
Mostra de València 2007: nagrada za režijo/
Best director

kratki short

Bubački *Bugs* (2014)
Berlinale 2005: tekmovalni program kratkih filmov/short film competition
Locarno Film Fest 2005: zlati leopard/Golden Leopard

dokumentarni documentary

Kobra *Cobra* (2018)

TV nadaljevanke TV series

Insajder *Insider* (2017)
Senke nad Balkanom *Black Sun*
8. epizoda/Episode 8 (2016–2017)
Prespav *Prespav*
(2014–2017)



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

Modelar Modelář Droneman

producent producer Petr Zelenka
koproducent co-producer Radovan Mišić
koprodukcija co-production 0.7 km Films (CZ), Czech Television - Česká televize (CZ), Hangar Films (CZ), Punkchart Films (SK), FABULA družba za kulturne dejavnosti (SI), RTV Slovenija (SI)
Film je sofinanciral Slovenski filmski center, javna agencija. Co-funded by the Slovenian Film Centre.

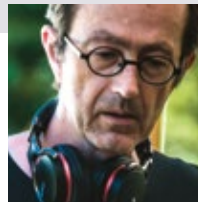
2020 · 109 min · barvni colour · DIGITAL · DCP · 1 : 2,39
v češčini s slovenskimi in angleškimi podnapisi Czech with Slovenian and English subtitles

režiser directed by Petr Zelenka
scenarist written by Petr Zelenka
direktor fotografije director of photography Alexander Šurkala
avtor glasbe music Janez Dovč
montažer edited by Vladimír Barák
scenograf production design Nikola Tempír
kostumografka costume design Michaela Horáčková Hořejší
oblikovalec zvoka sound design Petr Neubauer
oblikovalka maske makeup artist Mojca Gorogranc Petrushevska
snemalec camera Aljoša Korenčan

igralska zasedba cast
Kryštof Hádek (Pavel), Jiří Mádľ (Plech), Veronika Khek Kubařová (Petra), Richard Stanke (Zavadil), Zuzana Fialová (Jana)

Osnovna ideja je bila posneti film, ki je v nasprotju z mojimi prejšnjimi zelo preprost. Vsi doslej so bili kompleksni, z zapleteno strukturo ali filmi v filmih. Tokrat sem se odločil za zelo enostavno zgodbo: dva človeka v običajnem toku življenja in potem se enemu rahlo zmeša.

The basic idea was to make a very simple film, unlike my other movies. They were always complicated, films within films or with a very intricate structure. This time, I opted for a very simple narrative: two guys, busy going about their business, and one of them goes a little bit crazy.



Modelar je zgodba o kemiku in letalskem navigatorju Pavlu in njegovem prijatelju, poslovnežu in pristočasnem raperju Plechu. Pavla ženeta močan občutek za pravičnost in želja po popravi krivic na svetu, Plech pa sanja zgolj o tem, da bi obogatel in si uredil udobno življenje. Združuje ju strast do dronov. Ko se Pavel vrne s službovanja v tujini, se lotita skupnega posla. Vse pa se spremeni, ko se eden od njiju odloči, da drone zlorabi.

Droneman tells the story of chemist and flight navigator Pavel and his friend Plech, a businessman and amateur rapper. Pavel has a strong sense of justice and wants to fix the wrongs in the world while Plech dreams about big money and secure life. Their shared passion is drones. When Pavel returns from working abroad, they use drones to start a business. Everything changes when one of them decides to misuse them.

Petr Zelenka (1967)

izbrana filmografija selected filmography

igrani fiction

- Modelář Droneman (2020)
- Ztraceni v Mnichově Lost in Munich (2015)
- Karamazovi The Karamazov Brothers (2008)
 - Karlovy Vary IFF 2008: posebna omemba/Special Mention, nagrada FIPRESCI/FIPRESCI Prize
- Příběhy obyčejného šílenství Wrong Side Up (2005)
- Rok dábla Year of the Devil (2002)
 - Karlovy Vary IFF 2002: kristalni globus/Crystal Globe
 - Cottbus Film Festival 2002: nagrada FIPRESCI/FIPRESCI Prize
- Knoflíkáři Buttoners (1997)
 - Rotterdam IFF 1998: nagrada tiger/Tiger Award
- Mňága - Happy End Mňága - Happy End (1996)
 - Cottbus Film Festival 1996: posebna nagrada/Special Prize

kratki short

- Powers (2001)

TV nadaljevanki TV series

- Terapie Therapy
 - 35 epizod/35 episodes (2011-2019)
- Dabing Street Dubbing Street
 - 12 epizod/12 episodes (2018)
 - Czech Lions 2019: najboljša serija/Best TV Series



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

Morena Murina

producenta producers Danijel Pek, Rodrigo Teixeira
koproducenta co-producers Joško Rutar, Miha Černec
koprodukcija co-production Antitalent Produkcija (HR), RT Features (BR),
SPOK Films (SI), Staragara Productions (SI), RTV Slovenija (SI), Spiritus Movens (HR), Sikelia
Film je sofinanciral Slovenski filmski center, javna agencija. Co-funded by the Slovenian Film Centre.

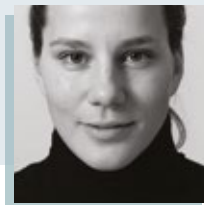
2021 · 94 min · barvni colour · DIGITAL · DCP · 2,39:1
v hrvaščini s slovenskimi in angleškimi podnapisi Croatian with Slovenian and English subtitles

režiserka directed by Antoneta Alamat Kusijanović
scenarista written by Antoneta Alamat Kusijanović, Frank Graziano
direktorica fotografije director of photography Helene Louvart (afc)
avtorja glasbe music Evgueni Galperine, Sacha Galperine
montažer edited by Vladimir Gojun
kostumografka costume design Amela Bakšić
oblikovalec zvoka sound design Julij Zornik

igralska zasedba cast
Gracija Filipović (Julija), Danica Čurčić (Nela), Leon Lučev (Ante), Cliff Curtis (Javier)

V filmu Morena sem želela raziskati napetosti znotraj družine, izzvane s prihodom tujca, ki v mladi Juliji vzbudi željo, da se sooči z omejitvami patriarhalne mentalitete, s katero se srečuje vse svoje življenje.

In Murina, I wanted to explore the tensions caused within a family by the arrival of a stranger, who leaves young Julija wanting to challenge the constraints of the patriarchal thinking she was born into.



Antoneta Alamat Kusijanović (1985)

izbrana filmografija selected filmography

igrani fiction

Morena Murina (2021)
Cannes Film Festival 2021: zlata kamera/Golden Camera
Sarajevo FF 2021: nominacija za srce Sarajeva/
Heart of Sarajevo Nominee

kratki short

V modrino Into the Blue (2017)
Berlinale 2017: najboljši kratki film/Best Short
Sarajevo FF 2017: najboljši kratki film/Best Short
If We Must Die If We Must Die (2016)
The Real American The Real American (2015)
Christmas Tree Christmas Tree (2015)
Nonina Nonina (2013)

Napet odnos med šestnajstletno Julijo in njenim avtoritarnim očetom Antejem se začne še bolj krhata, ko jih v njihovem domu na otoku obišče star družinski prijatelj. Medtem ko oče hoče z njim na vsak način skleniti posel življenja, pa karizmatični gost Juliji odpira vse več prostorov svobode, kar v njej zaseje upor proti staršem. Med vikendom, ki vzbuja velika pričakovanja, Julija pahne svojo družino v nevaren vrtinec strasti in nasilja.

Tensions rise between restless teenager Julija and her oppressive father Ante when an old family friend arrives at their Croatian island home. As Ante attempts to broker a life-changing deal, the charismatic visitor gives Julija a taste of freedom, leaving her even more eager to rebel. Over a weekend seething with expectation, Julia thrusts her family into a dangerous whirlwind of desire and violence.



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

Nebesa Heavens Above

producenta producers Biljana Prvanović, Srdjan Dragojević
koproducentka co-producer Eva Rohrman
koprodukcija co-production Delirium (RS), ma.ja.de Fiction (DE), Sektor Film (MK), Forum Ljubljana (SI), Studio Dim (HR), Montenegro Max Films (ME), Novi Film (BA)
Film je sofinanciral Slovenski filmski center, javna agencija. Co-funded by the Slovenian Film Centre.

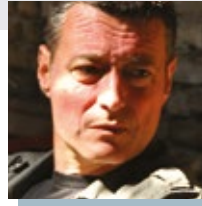
2020 · 122 min · barvni colour · DIGITAL · DCP · 1:2,35
v srbsčini s slovenskimi in angleškimi podnapisi Serbian with Slovenian and English subtitles

režiser directed by Srdjan Dragojević
scenarist written by Srdjan Dragojević
direktor fotografije director of photography Dušan Joksimović
avtor glasbe music Igor Perović
montažer edited by Petar Marković
scenografski production design Jelena Sopić, Jovana Cvetković
kostumografka costume design Tatjana Strugar
oblikovalci zvoka sound design Julij Zornik, Ognjen Popić, Zoran Maksimović
oblikovalka maske makeup artist Sandra Ivatović

igralska zasedba cast
Goran Navojec (Stojan), Ksenija Marinković (Nada), Nataša Marković (Julija), Bojan Navojec (Gojko), Miloš Samolov (duhovnik/Priest), Radoslav Milenković (Smrda), Danijela Mihajlović (Borka), Srdjan Žika Todorović (Profesor Mikrob/Professor Microbe)

Glede na to, da sem polovico življenja preživel v socialistični, ateistični družbi, je bilo posneti film o krščanstvu zame kar precejšen izziv, predvsem ker sem hotel biti spoštljiv in obenem ustvariti komedijo.

Having spent half of my life in a socialist and atheist society, creating a film about Christianity was a challenging task for me. Especially since my intention was to both be respectful and make a comedy.



Srdjan Dragojević (1963)

izbrana filmografija selected filmography

igrani fiction

- Nebesa Heavens Above (2020)
 - Locarno IFF 2021: nagrada mlade žirije/Junior Jury Award
- Atomski z desne Holidays in the Sun (2014)
- Parada The Parade (2011)
 - Berlinale 2012: nagrada občinstva Panorama, posebna omemba ekumenske žirije/Panorama Audience Award, Special Mention of the Ecumenical Jury
- Torino LGBT IFF 2012: nagrada občinstva/Audience Award
- Galway IFF 2012: nagrada za najboljši mednarodni film/Best International Film Award
- Sveti jurij ubija zmaja St. George Shoots the Dragon (2009)
- Montreal World FF 2009: nagrada za umetniški prispevek/Artistic Contribution Award
- Mi še vedno nismo angeli We Are Not Angels 2 (2005)
- Rane The Wounds (1998)
 - Stockholm FF 1998: bronasti konj/Bronze Horse
- Thessaloniki FF 1998: nagrada FIPRESCI/FIPRESCI Prize
- Lepe vasi lepo gorijo Pretty Village, Pretty Flame (1996)
- Stockholm FF 1996: bronasti konj/Bronze Horse
- São Paulo IFF 1996: nagrada mednarodne žirije/International Jury Award
- Thessaloniki FF 1996: nagrada občinstva/Audience Award
- Mi nismo angeli We Are Not Angels (1992)

Nebesa je črna komedija, ki se odvije v treh zgodbah o isti družini v razponu treh desetletij (1993, 2001, 2026). Govori o vplivu čudežev na sodobno družbo. V filmu se večkrat pojavijo številni liki, katerih usode se prepletajo in zapletajo v čedalje bolj bizarnih okoliščinah.

Heavens Above is a dark comedy told through three stories of one family and spanning three decades (1993, 2001, 2026). The film explores the impact of miracles on modern society. Numerous characters reappear, intertwine, and affect each other's destinies in increasingly bizarre circumstances.



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

Oaza Oasis

producenta producers Milan Stojanović, Marija Stojanović
koproducenta co-producers Miha Černec, Jožko Rutar
koprodukcija co-production Sense Production (RS), Tramal Films (SI), SCCA/PRO.BA -
Sarajevo Center for Contemporary Art (BA), KeplerFilm (NL), Les Films d'Antoine (FR)
Film je sofinanciral Slovenski filmski center, javna agencija. Co-funded by the Slovenian Film Centre.

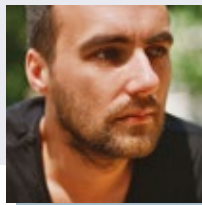
2020 · 122 min · barvni colour · DIGITAL · DCP · 1:2,35
v srbsčini s slovenskimi in angleškimi podnapisi Serbian with Slovenian and English subtitles

režiser directed by Ivan Ikić
scenarist written by Ivan Ikić
direktor fotografije director of photography Miloš Jačimović
montažer edited by Dragan von Petrović
scenografka production design Dragana Bačović
kostumografka costume design Milica Kolarić
oblikovalec zvoka sound design Ranko Pauković
oblikovalka maske makeup artist Martina Šubic Dodočić

igralska zasedba cast
Marijana Novakov (Marija), Goran Bogdan (Vlada), Tijana Marković
(Dragana), Maruša Majer (Vera), Valentino Zenuni (Robert)

Potrebujemo nov tok idej o tem, kako resocializirati ljudi z motnjo v duševnem razvoju.

We need a new wave of ideas on how we re-socialize people with intellectual disabilities.



Oaza pripoveduje o treh najstnikih, ki živijo v zavodu za osebe s posebnimi potrebami in se morajo spopasti z novoodkritimi čustvi poželenja in zavisti, ko se med njimi nepričakovano splete ljubezenski trikotnik. Ta grozi, da se bo sprevrgel v spor in iskanje skrajnih poti do kakršnega koli izhoda.

Three teenagers living in a facility for people with mental disabilities are forced to face their newfound feelings of desire and envy, after finding themselves caught in an unexpected love triangle that threatens to spill over into a confrontation and desperate measures for any way out.

Ivan Ikić (1982)

izbrana filmografija selected filmography

igrani fiction

Oaza Oasis (2020)

Venice FF 2020: nagrada Europa Cinemas/

Europa Cinemas Label

Zagreb FF 2020: zlati voziček/

The Golden Pram

Varvari Barbarians (2014)

Karlovy Vary IFF 2014: posebna omemba v sekciji

Vzhodno od zahoda/East of West Award - Special Mention

dokumentarni documentary

Tarot Srbija Tarot Serbia (2010)



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

Po tamburi Tune Up

producent producer Ivan Katić
koproducent co-producer Ven Jemeršić
koprodukcija co-production Kaos (HR), Krug film (MK), K12 (RS), Supermarket (SI)

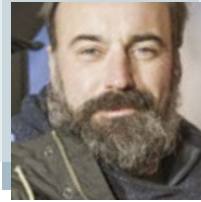
2021 · 86 min · barvni colour · STEREO · DCP · 1:2,35
v hrvaščini s slovenskimi in angleškimi podnapisi Croatian with Slovenian and English subtitles

režiser directed by Stanislav Tomić
scenarista written by Stanislav Tomić, Mario Marko Krce
direktor fotografije director of photography Mario Marko Krce
avtor glasbe music Damir Martinović
montažer edited by Tomislav Pavlic
scenografka production design Branimira Katić
kostumografka costume design Tihana Mikša
oblikovalec zvoka sound design Alan Duches

igralska zasedba cast
Momčilo Otašević (Labud), Tijana Pečenčić (Mladenka), Branko Uvodić (Branko Uvodić),
Stjepan Perić (Čaruga), Nikola Kojo (Šepavi Martin), Hrvoje Barišić (Tambure),
Neven Aljinović Tot (Tekut), Andrei Miercure (Krlježa), Primož Petkovšek (Lesi)

Hotel sem narediti film, ki bi bil zame zabaven, v upanju, da bo tudi za druge. Poskušal sem posnemati čim več svojih vzornikov, saj sem bil prepričan, da bo to delovalo smešno.

I wanted to make a film that I would find funny, hoping others would, too. I tried to imitate as many of my role models as possible, knowing this would add to the comical effect.



Člane skupine Aveti Ravnice obtožijo, da so na tamburaškem tekmovanju ukradli glavno nagrado. S pobesnelo množico tekmecev, Romov, policistk, mesarjev in helikopterjev za petami se podajo v beg.

After being accused of stealing the main prize from the tambura band competition, the members of Aveti Ravnice must flee for their lives, chased by an angry mob of other bands, gypsies, policewomen, butchers, and helicopters.

Stanislav Tomić (1963)

izbrana filmografija selected filmography

igrani fiction

Po tamburi Tune Up (2021)
Lavina The Avalanche (2017)
Transmania Transmania (2016)
Josef Josef (2011)
Otac Otac (2005)

kratki short

Nothing Nothing (2020)
Promasaj Missed Aim Promasaj Missed Aim (2000)

TV nadaljevanke TV series

Šverc Komerč On the Border
35 epizod/35 episodes (2018–2019)
Samo ti pricaj Samo ti pricaj
13 epizod/13 episodes (2015–2016)
Kar bo pa bo Whichever Way the Ball Bounces
18 epizod/18 episodes (2015–2016)
Zora dubrovačka Dawn of Dubrovnik
33 epizod/33 episodes (2013)
Dobre namjere Dobre namjere
54 epizod/54 episodes (2007–2008)
Zabranjena ljubav Forbidden Love
29 epizod/29 episodes (2006–2007)



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

Starec in štokrlja Starac i rodača Storkman

producent producer Danijel Pek
koproducent co-producer Miha Černec
koprodukcija co-production Antitalent (HR), Tramal films (SI), Transmedia
production Srl (IT), RTV Slovenija (SI), Hrvatska radiotelevizija (HRT)

2020 · 77 min · barvni colour · STEREO · HD File · 16:9
v hrvaščini s slovenskimi in angleškimi podnapisi Croatian with Slovenian and English subtitles

režiser directed by Tomislav Jelinčić
scenarist written by Tomislav Jelinčić
direktor fotografije director of photography Alan Stanković
avtor glasbe music Luca Ciut
montažer edited by Ivan Gergolet
oblikovalec zvoka sound design Boštjan Kačičnik

nastopa featuring
Stjepan Vokić

To ni zgolj film o Stjepanu in štoklji, temveč je zgodba, s katero se lahko vsakdo poistoveti, le odločiti se mora, s kom se bo poistovetil – s človekom ali živaljo.

This is not a movie only about Stjepan and the stork, this is a story which everyone can identify with, they just have to choose: will they identify with the human or the animal?



Tomislav Jelinčić (1977)

izbrana filmografija selected filmography

dokumentarni documentary

Starec in štoklja Storkman (2020)

Liburnia FF 2020: nagrada občinstva/Audience Award

dokumentarni kratki documentary short

Pun kufer Fed up! (2013)

Deadline/Lifeline Deadline/Lifeline (2013)

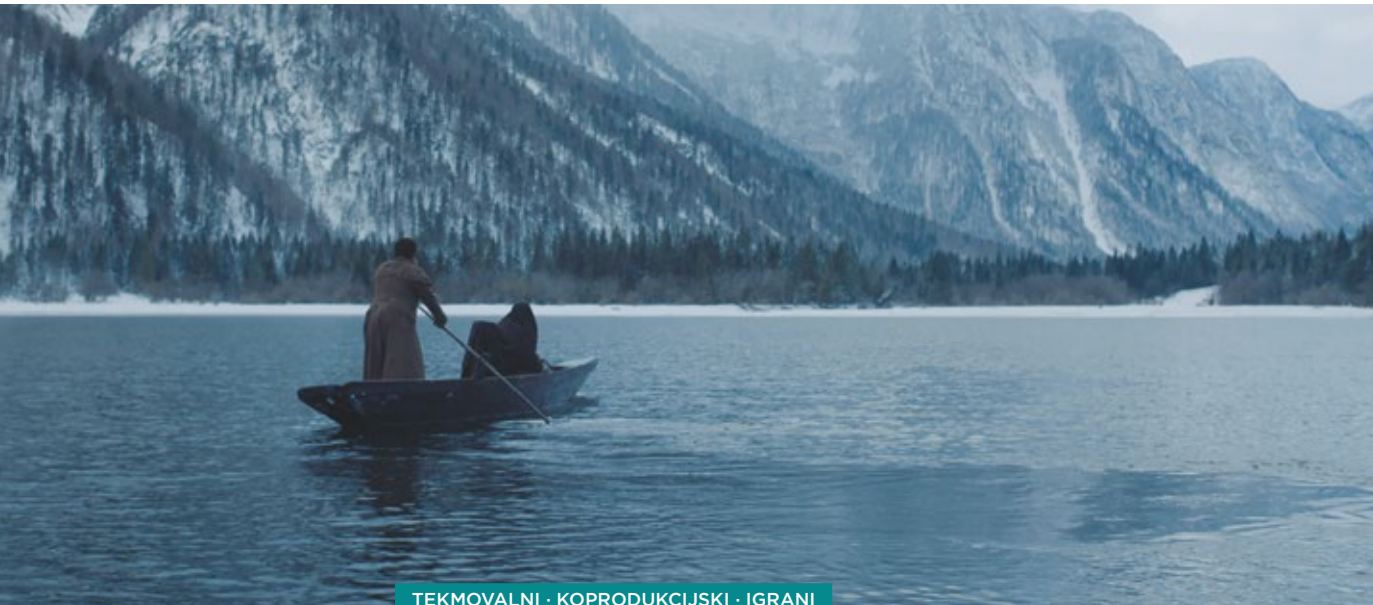
Backstage 45 Backstage 45 (2012)

Making of Carmen Making of Carmen (2012)

Brothers in Arms Brothers in Arms (2011)

Vdovec Stjepan Vokić je pred sedemindvajsetimi leti našel štokljo z zlomljenim krilom. Rešil ji je življenje in jo poimenoval Malena. Malena je tako našla dom pri Stjepanu; skupaj sta preživljala neskončne samotne zime in srečna, a kratka poletja, ko se je k Maleni vračal njen zvesti partner. Malena bi brez Stjepana zagotovo umrla od lakote. Kdo pa bi bil Stjepan brez Malene?

Twenty-seven years ago, a widower named Stjepan Vokić found a stork with a broken wing. He saved her life and named her Malena. After that, Malena lived with Stjepan, sharing endless lonely winters and happy but short summers, when Malena's faithful male stork returned to her. Without Stjepan, Malena would have certainly starved to death. And who would Stjepan be without Malena?



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

Telesce Piccolo corpo Small Body

producenta producers Nadia Trevisan, Alberto Fasulo
koproducent co-producer Danijel Hočevar
koprodukcija co-production Nefertiti Film (IT), Tomsa Films (FR), Vertigo (SI), RAI Cinema (IT)
Film je sofinanciral Slovenski filmski center, javna agencija. Co-funded by the Slovenian Film Centre.

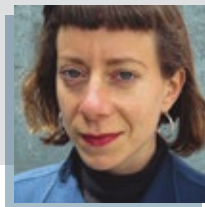
2020 · 89 min · barvni colour · DIGITAL · DCP · 1:1,85
v italijanščini s slovenskimi in angleškimi podnapisi Italian with Slovenian and English subtitles

režiserka directed by Laura Samani
scenaristi written by Marco Borromei, Elisa Dondi, Laura Samani
direktor fotografije director of photography Mitja Ličen
avtorica glasbe music Frederika Stahl
montažerka edited by Chiara Dainese
scenografka production design Rachele Melià
kostumografka costume design Loredana Buscemi
oblikovalec zvoka sound design Riccardo Spagnol
oblikovalka maske makeup artist Arianna Ferrazin
snemalec zvoka sound recording Luca Bertolin

igralska zasedba cast
Celeste Cescutti (Agata), Ondina Quadri (Ris/Lynx), Marco Geromin (Modri Ignac/Wiseman Ignac),
Giacomina Dereani (tatica Lia/Thief Lia), Anna Pia Bernardis (puščavница/Hermit), Ivo Ban
(vodja rudnika/Head of the Mine), Denis Corbatta (Mattia, Agatin mož/Agata's Husband)

Če stvari nimajo imena, ne obstajajo. Agata se upira ustaljenemu redu svojega časa. Je junakinja, ki izziva pravila družbe v imenu nenapisanega zakona, ki je bolj skrivnosten in nedoumljiv: absolutna ljubezen. Njena neizmerna želja je hčerko poimenovati, da bi se lahko poslovila od nje in jo osvobodila vic.

If things don't have a name, they don't exist. Agata defies the established order of her time. She is a heroine who challenges the laws of society in the name of an unwritten law that is far more mysterious and unfathomable: absolute love. Her immense desire is to give her daughter a name so that she can let go of her and free her from Limbo.



Laura Samani (1989)

izbrana filmografija selected filmography

igrani fiction

Telesce Small Body (2020)
Cannes 2021: nominacija za zlato kamero/
Golden Camera Nominee

kratki short

La santa che dorme The Sleeping Saint (2016)
Cannes 2016: nominacija za nagrado v programu
Cinefondation/Cinefondation Award Nominee
Lisbon & Estoril FF 2016: najboljši kratki film/Best Short
Rosso liquido Rosso liquido (2013)

dokumentarni documentary

Città visibile Città visibile (2019)

Italija, začetek 20. stoletja. Mlada Agata rodi mrtvorojenega otroka. Izve za kraj v gorah, kjer mrtvorojene za en dih oživijo, jih zato lahko krstijo ter tako njihovo dušo rešijo vic. Odpravi se na nevarno pot proti gorskem svetišču, ki obeta čudež. Na poti spozna osamljenega fanta Risa, ki ji ponudi pomoč.

Italy, 1900. Young Agata's baby is stillborn and so, condemned to Limbo. After hearing about a place in the mountains where infants can be brought back to life for just one breath, so they can be baptized, Agata undertakes a dangerous voyage to the shrine that promises a miracle. On the way, she meets Lynx, a solitary boy who offers to help her.



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

Žica The Wire

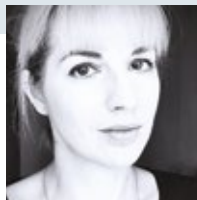
producenta producers Eric Goossens, Frederik Nicolai
koproducentka co-producer Viva Videnović
koprodukcija co-production Off World (BE), Kinoteka (HR), URGH! (SI), Relation04
Media (NO), IN SCRIPT (LT), Umedia (BE), VRT (BE), RTV Slovenija (SI)

2021 · 75 min · barvni colour · DIGITAL · DCP · 1:1,85
v slovenščini, hrvaščini in arabščini s slovenskimi in angleškimi podnapisi
Slovenian, Croatian and Arabic with Slovenian and English subtitles

režiserka directed by Tiha K. Gudac
scenaristi written by Tiha K. Gudac, Igor Bašin, Frederik Nicolai
direktorja fotografije directors of photography Darko Herič, Thomas Szacka-Marier
avtor glasbe music Frédéric Vercheval
montažer edited by Thijs Van Nuffel
oblikovalec zvoka sound design Rune Hansen

To filmsko zgodbo vidim kot pomembno, saj se velike spremembe, ki se dogajajo v Evropi, dogajajo tudi tukaj, na majhni in značilni ravni. Kot filmsko ustvarjalko me pritegnejo ravno takšne situacije, ko moramo šele spoznati vse plasti in pomene sprememb, ki se dogajajo pred našimi očmi.

I see the film story as a significant one, because the changes that are happening in Europe on a large scale are happening here on a small and very indicative level. As a filmmaker, I am drawn precisely to these kinds of situations where we are yet to learn about all the layers and implications of the change happening right in front of us.



Težke življenjske razmere so prebivalce krajev ob Kolpi na hrvaško-slovenski meji vedno združevale, danes pa tok življenja tam prekinja rezilna žica, ki naj bi preprečevala beguncem vstop v Slovenijo.

Harsh living conditions have always brought people together in the Kupa-region on the Croatian-Slovenian border, but today the stream of life is cut in two by a razor wire to keep refugees from entering Slovenia.

Tiha K. Gudac (1982)

izbrana filmografija selected filmography

dokumentarni documentary

Žica The Wire (2021)

ZagrebDox 2021: nagrada Fipresci/Fipresci Award

Rab Film Festival 2021: posebna omemba

žirije/Jury Special Mention

Goli Naked Island (2014)

Sarajevo FF 2014: najboljši dokumentarec/Best Documentary

Festival dokumentarnega filma Ljubljana 2015: najboljši film

na temo človekovih pravic/Best film on Human Rights

Trieste FF 2015: nagrada srednjeevropske

pobude/Central European Initiative Award

Belgrade Documentary and Short FF 2015:

nagrada za režijo, film, nagrada občinstva/Best

Directon, Best Production, Audience Award

Liburnia FF 2015: nagrada za najboljši film

in montažo/Best Film, Best Editing

World Premiers FF 2015: nagrada

Intercontinental/Intercontinental Prize



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

Pozabljeni grob Forgotten Grave

producentka producer Simona M. Šertel
produksijska hiša production RTV Slovenija
/ TV Dokumentarni program

2021 · 51 min · č-b barvni b&w colour · STEREO · HD File · 16:9
v slovenščini z angleškimi podnapisi
Slovenian with English subtitles

režiser directed by Zvezdan Martić
scenarist written by Zvezdan Martić
direktor fotografije director of photography Aleš Živec
montažer edited by Matjaž Jankovič
kostumografka costume design Jerneja Jambrek
oblikovalec zvoka sound design Tom Lemajič
snemalec zvoka sound recording Frane Povirk

Neverjetna zgodba o ženski, katere življenje so zaznamovali delavske stavke, revolucija, vojna, taborišče, danes pa nima niti groba. Hermina Seničar je bila pogumna ženska, ki se kljub izdajam, mučenju, smrti tovarišev in soborcev ni predala. Tragična, a hkrati ganljiva pripoved o najbolj viharnem obdobju v človeški zgodovini, o velikih dogodkih, ki so jih ustvarjali majhni ljudje.

An extraordinary story of a woman whose life was shaped by labour strikes, a revolution, a war, and confinement in a concentration camp. Now, she doesn't even have a grave. Hermina Seničar was a brave woman who never surrendered, withstanding all betrayals, torture, and deaths of her comrades. A tragic, poignant tale of the most turbulent time in human history, of extraordinary events brought about by ordinary people.



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

Kras je kraški ovčar, ki ga šolajo, da bi se kot pastirski pes vrnil na starodavno mejo med človeka in volka. Slavc je znameniti slovenski volk, ki je zaslužen za ponovno naselitev volkov v evropske centralne Alpe. Zgodba o Krasu in Slavcu je hommage zadnji slovenski avtohtoni pasmi psa in odgovor avtorjev filma slovenski politiki, ki je hotela leta 2019 zdesetkati slovensko volčjo populacijo.

Kras is a Karst Shepherd that is being trained to return, as a sheepdog, to the ancient border between human and wolf. Slavc is the famed Slovenian wolf behind the reintroduction of wolves in Europe's Central Alps. The story of Kras and Slavc is a homage to the last Slovenian indigenous dog breed, and the filmmakers' answer to the 2019 political decision to decimate the wolf population in Slovenia.

Sinovi burje Sons of Bora

producent producer Miha Čelar
produksijska hiša production Astral film
Film je sofinanciral Slovenski filmski center, javna
agencija. Co-funded by the Slovenian Film Centre.

2021 · 63 min · barvni colour · STEREO · DCP · 16:9
v slovenščini z angleškimi podnapisi
Slovenian with English subtitles

režiser directed by Miha Čelar
scenarista written by Miha Čelar, Blaž Vehovar
direktor fotografije director of photography Rožle Bregar
avtorji glasbe music Universal Production Music
montažer edited by Hieronim Vilar
oblikovalec zvoka sound design Vincent Laurence



TEKMOVALNI · KRATKI · IGRANI
COMPETITION · SHORT · FICTION

'91 '91

producenta producers Sanja Raičević, Sebastjan Oblak
produkcijnska hiša production Squareme

2021 · 26 min · barvni colour · STEREO · HD File · 1:2,35
v slovenščini z angleškimi podnapisi
Slovenian with English subtitles

režiser directed by Luka Štigl
scenarist written by Luka Štigl
direktor fotografije director of photography Sašo Štih, Zfs
montažer edited by Luka Štigl
scenografka production design Katarina Riznar
oblikovalec zvoka sound design Tim Žibrat
oblikovalka maske makeup artist Tjaša Založnik
snemalci camera Veronika Francesca Štefančič,
Sebastjan Oblak, Aljaž Habot
snemalci zvoka sound recording Petar *Pier* Bajan,
Tim Žibrat, Jaka Korenjak

igralska zasedba cast
Jan Kok (Ratko), Luka Štigl (Tugo), Aleksandar Repić
(Miroslav), Mitja Okorn (Seronja)

Sredi 10-dnevne vojne za Slovenijo se Ratko in Tugo med stražo odločita prirediti majhno zabavo za Ratkov 30. rojstni dan, ob tem pa sanjarita o prihodnosti novonastale države. Film '91 nas nenehno opominja na banalnost razdvajanja in iskanja sovražnika v sosеду. To je zgodba o bratstvu, koncu nekega obdobja in začetku novega, ko je še vse mogoče.

During Slovenia's 10-day War of Independence, two soldiers on guard duty, Ratko and Tugo, decide to throw a small party for Ratko's 30th birthday while daydreaming about the future of their new-born country. The film points to the banality of divisions and of seeing neighbours as enemies. This is a tale about brotherhood, about the end of an era and the beginning of a new one, when anything is possible.



Kratek izlet v zgodovino intimnosti podeželske babice.

A trip into grandmother's youth and the memories of her intimate life.

TEKMOVALNI · KRATKI · ANIMIRANI
COMPETITION · SHORT · ANIMATED

Babičino seksualno življenje Granny's Sexual Life

producent producer Boštjan Virc
produkcijska hiša production Studio Virc
koprodukcija co-production Ikki Films (FR)
Film je sofinanciral Slovenski filmski center, javna
agencija. Co-funded by the Slovenian Film Centre.

2021 · 13 min · barvni colour · DIGITAL · DCP · 4:3
v slovenščini z angleškimi podnapisi
Slovenian with English subtitles

režiserki directed by Urška Djukić, Emilie Pigeard
scenaristki written by Urška Djukić, Maria Bohr
avtor glasbe music Tomaž Grom
montažerka edited by Urška Djukić
oblikovalec zvoka sound design Julij Zornik
glavna animatorka lead animator Emilie Pigeard

glas voice
Doroteja Nadrah, Jure Henigman,
Mara Vilar, Božena Zabret, Bojana Ciglič



TEKMOVALNI · KRATKI · DOKUMENTARNI
COMPETITION · SHORT · DOCUMENTARY

Delavci zapuščajo tovarno Workers Are Leaving the Factory

producentka producer Neja Tomšič
koprodukcija co-production Iodeposito

2021 · 21 min · barvni colour · STEREO · HD File · 16:9
v angleščini s slovenskimi podnapisi
English with Slovenian subtitles

režiserka directed by Neja Tomšič
scenaristka written by Neja Tomšič
oblikovalec zvoka sound design Gašper Torkar

Video esej se vrača se k eni od prvih filmskih podob: odhodu delavcev iz tovarne. Pri tem se ozre na obe plati kovanca konkretnega trenutka in prostora, tržiške ladjedelnice Fincantieri leta 2021: v bleščeča, zastražena vrata vhoda v ladjedelnico in podobe, ki jih ta vrata varujejo.

The video essay revisits one of the earliest images caught on film: workers leaving the factory. It looks at both sides of the coin of a specific space and time, the Fincantieri shipyard in Monfalcone, Italy, in 2021: its shiny guarded gate, and the images behind it.



TEKMOVALNI · KRATKI · IGRANI
COMPETITION · SHORT · FICTION

Najboljša prijatelja preživljata popoldan na nogometnem igrišču in sanjarita o igranju za lokalno moštvo. A sanje imajo svojo ceno: ko igra prekine skupina starejših fantov, eden od njiju to razume kot priložnost za dokazovanje, drugi pa zasluti, da se pripravlja nekaj bolj zloveščega.

Two best friends spend an afternoon on a football field, dreaming of making it to the local football team. But dreams come at a price: when a group of older boys interrupts their game, one of them will see it as an opportunity to prove himself, while the other one senses something more sinister is at play.

Kazenski strel Penalty Shot

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

2021 · 15 min · barvni colour · DIGITAL · DCP · 1:2,35
v hrvaščini s slovenskimi in angleškimi podnapisi
Croatian with Slovenian and English subtitles

režiser directed by Rok Biček
scenarista written by Rok Biček, Kristian Novak
direktor fotografije director of photography Fabio Stoll
montažerja edited by Rok Biček, Ana Štulina
scenograf production design Ivan Veljača
kostumografka costume design Ana Savić Gecan
oblikovalec zvoka sound design Julij Zornik

igralska zasedba cast
Gabrijel Dolenec (Franc), David Ivanović (Matija),
Karlo Žganec (Mario), David Šafarić (Mičo), Jakov Feher
(Ivica), Simon Herperger (Joža), Radovan Kočila (Tonči)



TEKMOVALNI · KRATKI · DOKUMENTARNI
COMPETITION · SHORT · DOCUMENTARY

Komaj čakam, da prideš Can't Wait for You to Come

producentka producer Špela Trošt
produksijska hiša production Zavod Sploh

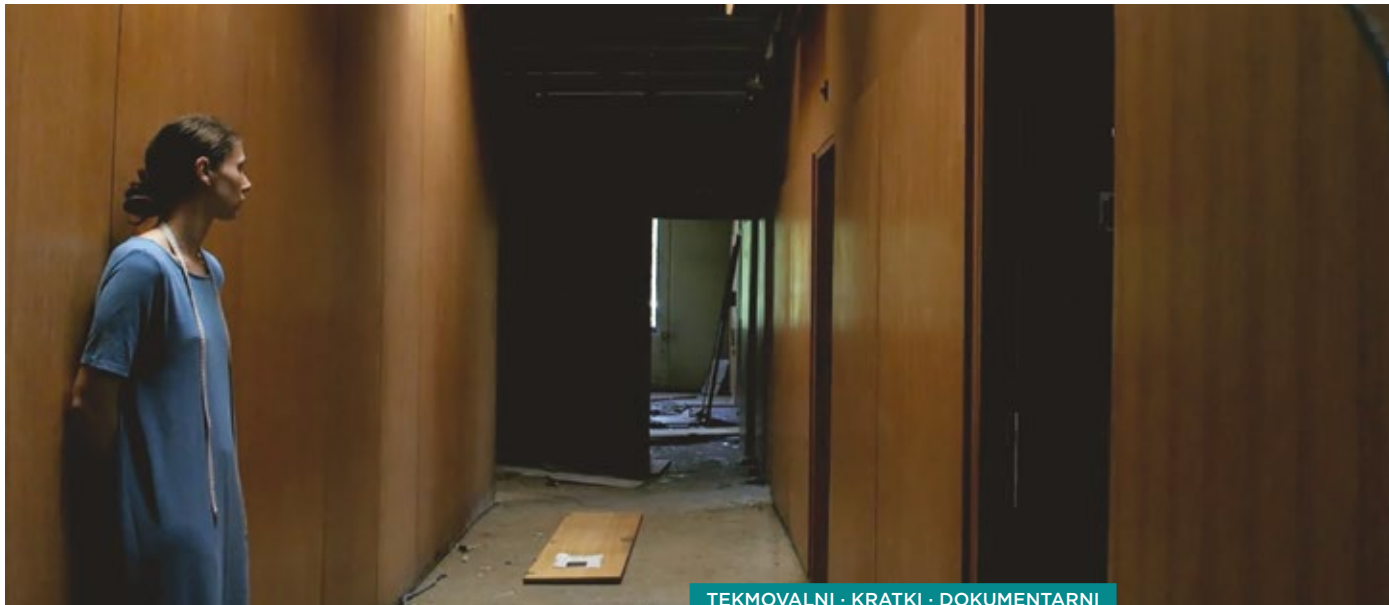
2021 · 30 min · barvni colour · STEREO · HD File · 16:9
v slovenščini z angleškimi podnapisi
Slovenian with English subtitles

režiser directed by Tomaž Grom
scenarista written by Tomaž Grom, Špela Trošt
direktor fotografije director of photography Tomaž Grom
avtor glasbe music Tomaž Grom
montažerja edited by Tomaž Grom, Špela Trošt
scenograf production design Tomaž Grom
oblikovalec zvoka sound design Tomaž Grom
snemalci camera Tomaž Grom, Špela Trošt, Katja
Legin, Benjamin Kovač, Žiga Gruden

glas voice
Tomaž Grom

V običajnem čustvenem razmerju je spomin tista mrtva praznina iz preteklosti, ki nam lahko povzroča težave. Pri brezpogojni ljubezni nas, prav nasprotno, praznina spomina ohranja v stiku z ljubljeno osebo. Odsotnost spomina polni praznino z zvoki in podobami, ki so se shranile v času in prostoru. V tem filmu je ljubezen tista, ki te komaj čaka. (Primož Čučnik)

In a typical emotional relationship, memory is the dead void from the past which can cause trouble. With unconditional love, however, the void of memory keeps us in touch with our loved ones. The absence of memory fills the void with sounds and images stored in time and space. In this film, love is the one that can hardly wait for you to come. (Primož Čučnik)



TEKMOVALNI · KRATKI · DOKUMENTARNI
COMPETITION · SHORT · DOCUMENTARY

Delavci tovarne Labod obujajo spomin na čas, ko je bilo vse v redu. Njihova utopija je razpadla, ostale so le svoboda spomina in sledi časa.

Workers of the former Labod factory talk about their memories of the time when the company was still going strong. Their utopia now shattered, nothing remains but their freedom of memory and traces of time.

Labod Labod

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

2021 · 6 min · barvni colour · STEREO · HD File · 16:9
v slovenščini z angleškimi podnapisi
Slovenian with English subtitles

režiserke directed by Evelin Bizjak, Neja Rakušček,
Monika Rusak, Ružica Anja Tadić, Tjaša Tomc
scenaristka written by Evelin Bizjak
direktorica fotografije director of photography Monika Rusak
montažerke edited by Neja Rakušček,
Monika Rusak, Ružica Anja Tadić, Tjaša Tomc
oblikovalec zvoka sound design Predrag Kedić

nastopa featuring
Sanja Spirič



TEKMOVALNI · KRATKI · ANIMIRANI
COMPETITION · SHORT · ANIMATED

Lovorika Laurels

producent producer Mitja Manček
koprodukcija co-production RTV Slovenija

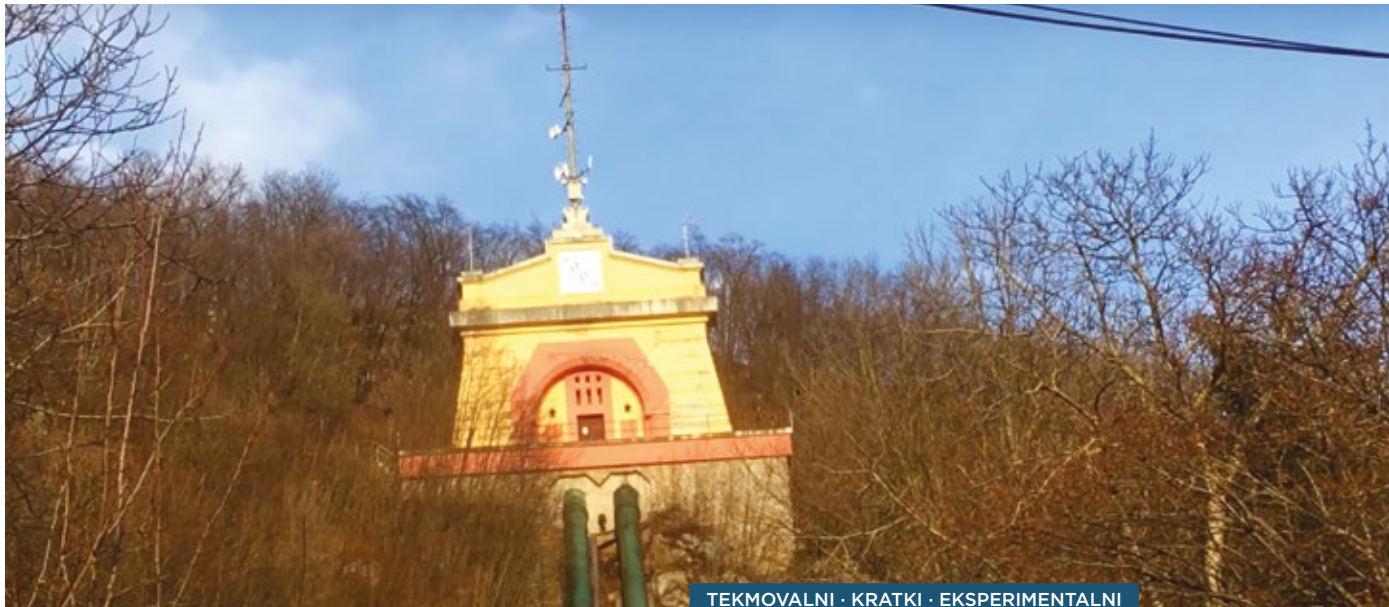
2021 · 3 min · barvni colour · STEREO · HD File · 16:9
brez dialogov No dialogue

režiser directed by Mitja Manček
scenarist written by Mitja Manček
direktor fotografije director of photography Mitja Manček
avtor glasbe music Mitja Manček
montažer edited by Mitja Manček
oblikovalec zvoka sound design Mitja Manček
glavni animator lead animator Mitja Manček
snemalec camera Mitja Manček
snemalec zvoka sound recording Mitja Manček

glas voice
Mitja Manček

Dve na videz zelo različni zgodbi se odvijata zelo podobno. Prva nam prikaže lov na jelena v prazgodovini, druga pa nogometno tekmo za pokal. Možje v prazgodovini prav tako kot nogometaši dosežejo svoj cilj, le nagradi za trud nimata enakega učinka.

Two seemingly different stories unfold in a similar way: a prehistoric deer hunt, and a football cup match. Just like the footballers, the prehistoric hunters manage to achieve their goal, only the rewards somehow fail to have the same effect.



TEKMOVALNI · KRATKI · EKSPERIMENTALNI
COMPETITION · SHORT · EXPERIMENTAL

Magični grad je tu.

The magical castle is here.

Magični grad je tu Magical Castle Is Here

producentka producer Ester Ivakič

2021 · 3 min · barvni colour · STEREO · HD File · 16:9
v angleščini z angleškimi podnapisi
English with English subtitles

režiserka directed by Ester Ivakič
scenaristka written by Ester Ivakič
direktorica fotografije director of photography Ester Ivakič
avtorica glasbe music Ester Ivakič
montažerka edited by Ester Ivakič
scenografka production design Ester Ivakič
kostumografka costume design Ester Ivakič
oblikovalka zvoka sound design Ester Ivakič



TEKMOVALNI · KRATKI · DOKUMENTARNI
COMPETITION · SHORT · DOCUMENTARY

Ne morete me avtomatizirati You Can't Automate Me

producenta producers Sem Janssen, Katarina Jazbec
produkcijska hiša production TENT Film

2021 · 21 min · barvni colour · DOLBY SR · DCP · 1:2,35
v nizozemščini in angleščini s slovenskimi in angleškimi podnapisi
Dutch and English with Slovenian and English subtitles

režiserka directed by Katarina Jazbec
scenaristki written by Katarina Jazbec, Angeliki Diakrousi
direktor fotografije director of photography Matija Pekić
avtorja glasbe music Giliam Spliethoff, Jorick Bronius
montažerja edited by Jesse Immanuel Bom, Katarina Jazbec
oblikovalec zvoka sound design Jorick Bronius
glavni animator lead animator Ryan Cherewaty
snemalec camera Jesse Immanuel Bom
snemalca zvoka sound recording Jorick Bronius, Giliam Spliethoff

nastopajo featuring
Martines Simmon, Django Binder, Misja Vos, Lars Masselink,
Brown Pinas, Toby Slager, Shennen Jamanika

Da lahko ladje s tovorom varno zapustijo pristanišča, *ritzoraši* s težkimi kovinskimi palicami pričvrstijo kontejnerje. So zadnji delavci v luki, ki opravljajo tako nevarno delo, obdani s samovozečimi vozili in z daljinsko vodenimi žerjavi. Vsako telo nosi zgodbo, od žalovanja za sodelavcem, ki je v službi izgubil življenje, do vztrajanja. Kot prividi bolj naravnega sveta se prikažejo tudi živali, ki kot slepi potniki potujejo na ladjah.

Before container ships leave port, lashers secure the containers using heavy metal bars. They are the last port workers to do such dangerous jobs, surrounded by self-driven vehicles and remotely operated cranes. Each body tells its own story: from grieving for a colleague who died on the job to just keeping going. Stowaway animals appear as visions of a more natural world.



TEKMOVALNI · KRATKI · DOKUMENTARNI
COMPETITION · SHORT · DOCUMENTARY

Portret Josefa Winklerja – opazovalca smrti –, umeščen na reko, v cerkev in na pokopališče. Film sledi razmišljanjem koroškega literata in jih povezuje z arhetipskimi podobami religije, rojstva in umiranja.

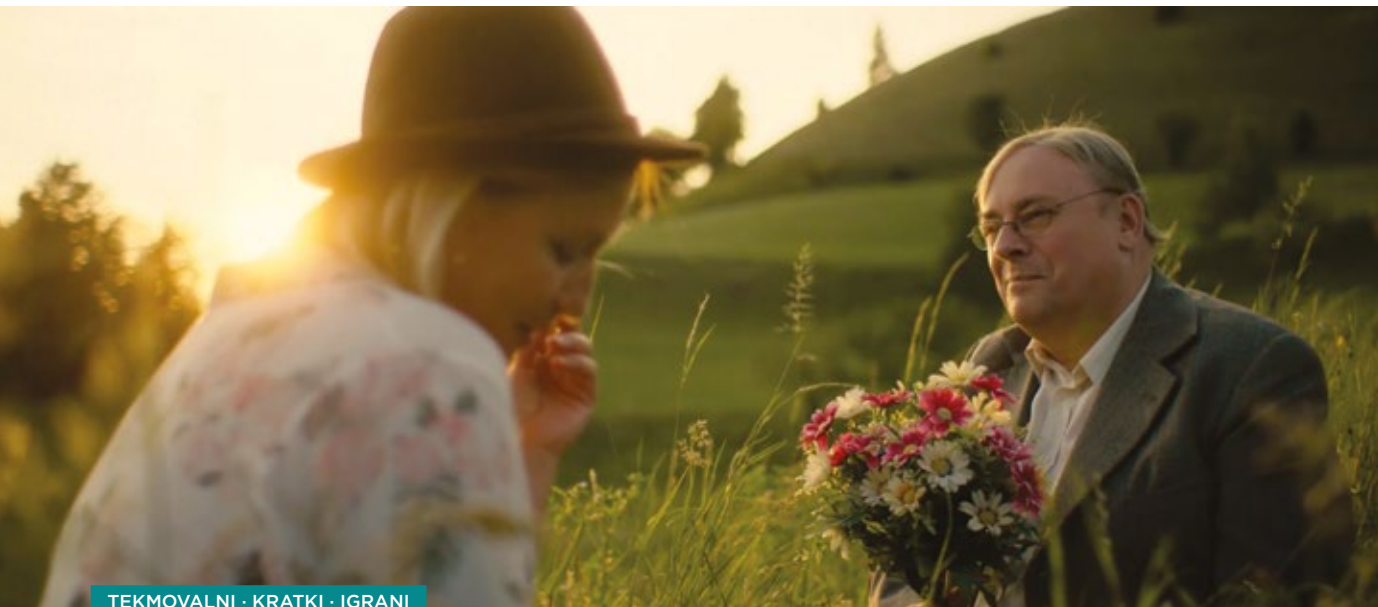
A portrait of Josef Winkler, the observer of the dead, made in a day spent on a river, in a church, and at a graveyard. The film traces the reflections of this Austrian Carinthian writer, bringing them in dialogue with images of religion, birth, and death.

Opazovalec smrti The Observer of the Dead

producentka producer Nina Jeglič
produkcijska hiša production Sever&Sever

2021 · 15 min · barvni colour · STEREO · HD File · 1:1,85
v nemščini s slovenskimi in angleškimi podnapisi
German with Slovenian and English subtitles

režiser directed by Jani Sever
scenarist written by Jani Sever
direktor fotografije director of photography Domen Ožbot
montažerka edited by Maja Andlovic
oblikovalca zvoka sound design Domen Ožbot, Maja Andlovic



TEKMOVALNI · KRATKI · IGRANI
COMPETITION · SHORT · FICTION

Osvoboditev libida Liberation of Libido

producent producer Boštjan Virc
produksijska hiša production Studio Virc
Film je sofinanciral Slovenski filmski center, javna
agencija. Co-funded by the Slovenian Film Centre.

2020 · 18 min · barvni colour · DIGITAL · DCP · 1:1,66
v slovenščini z angleškimi podnapisi
Slovenian with English subtitles

režiser directed by Žiga Virc
scenarista written by Iza Strehar, Žiga Virc
direktor fotografije director of photography Marko Brdar
avtorica glasbe music Alenja Pivko Kneževič
montažer edited by Vladimir Gojun
scenograf production design Gregor Nartnik
kostumografka costume design Tina Bonča
oblikovalec zvoka sound design Simon Penšek
oblikovalka maske makeup artist Petra Hartman

igralska zasedba cast
Gojmir Lešnjak (Marjan), Nina Valič (Marjetka),
Špela Rozin (mama/Mother)

Pri svojih šestdesetih letih ima Marjan rad svojo mamo in tudi ona ima zelo rada njega. Ko pa se v Marjanovem življenju pojavi Marjetka, mama pripravi načrt, kako mu preprečiti, da bi jo zapustil. Muzikal o strasti, slabi vesti in goveji juhi.

At the age of sixty, Marjan loves his mother, and she loves him. However, when Marjan meets Marjetka, the mother devises a plan to prevent him from leaving her. A musical about passion, guilt, and beef soup.



TEKMOVALNI · KRATKI · IGRANO-EKSPERIMENTALNI
COMPETITION · SHORT · EXPERIMENTAL NARRATIVE

Čarovnici iščeta še zadnjo čarobno žogo. Tri že imata. S pomočjo posebne knjige razbereta približno lokacijo žoge in dogodivščina se začne. Izkaže se, da je žogo težko ujeti.

Two witches are looking for the last magic ball, having already found three. Using a special book, they manage to roughly identify its location, and the adventure can start. But the ball seems to be difficult to catch.

Pokaži mi svojo roko & daj no Show Me Your Hand & C'mon

producenta producers Robi Predanič, Alen Predanič

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

režiserja directed by Robi Predanič, Alen Predanič
scenarista written by Robi Predanič, Alen Predanič
direktorja fotografije directors of photography
Robi Predanič, Alen Predanič
avtor glasbe music Greg Hatem
montažerja edited by Robi Predanič, Alen Predanič
scenografa production design Robi Predanič, Alen Predanič
kostumografa costume design Robi Predanič, Alen Predanič

igralska zasedba cast
Robi Predanič (čarovnica/Witch), Alen
Predanič (čarovnica/Witch)



TEKMOVALNI · KRATKI · IGRANI
COMPETITION · SHORT · FICTION

Poslednji dan patriarhata The Last Day of Patriarchy

producent producer Rok Biček
produksijska hiša production Cvinger film
koprodukcija co-production Endorfilm, Melocoton Film
Film je sofinanciral Slovenski filmski center, javna
agencija. Co-funded by the Slovenian Film Centre.

2020 · 16 min · barvni colour · DIGITAL · DCP · 1:2,35
v češčini s slovenskimi in angleškimi podnapisi
Czech with Slovenian and English subtitles

režiser directed by Olmo Omerzu
scenarista written by Petr Pýcha, Olmo Omerzu
direktor fotografije director of photography Lukáš Milota
avtorica glasbe music Monika Omerzu Midriaková
montažerka edited by Jana Vlčková
kostumografka costume design Zuzana Formánková
oblikovalec zvoka sound design Julij Zornik

igralska zasedba cast
František Němec (Ivo), Eliška Křenková
(Nina), Vojtěch Vondráček (Jakub)

Nina je noseča z Jakubom, ki jo danes predstavi svoji družini. Vsi so zbrani v bolnišnici ob postelji njegovega dedka. Nina se trudi, da bi navzven delovala pogumno, nato pa jo umirajoči dedek preseneti s svojim odzivom – videti hoče njene prsi. To sproži pogovor, ki se odvije povsem mimo nje. Je treba ustreči poslednji želji patriarha?

Nina is pregnant by Jakub. Today, he introduces her to his family. They're all gathered in the hospital at the bedside of his grandfather. Just as the young lady tries to put on a brave face, she is faced with a surprising reaction from the dying relative: he wants to see her breasts. This sparks a debate to which she is not invited – should the patriarch's last wish be fulfilled?



TEKMOVALNI · KRATKI · IGRANI
COMPETITION · SHORT · FICTION

Tri najboljše prijateljice, sodobne virdžine, živijo po svojih pravilih. Ko se zapletejo v prepir z lokalnimi fanti in se situacija zaostri, jih reši ženska, ki to šele postaja.

Three best friends, modern day sworn virgins, live by their own set of rules. When they get into a conflict with local boys and things get really rough, they are saved by a woman in becoming.

Sestre Sisters

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

2021 · 23 min · barvni colour · DOLBY SRD · DCP · 1,5:1
v slovenščini z angleškimi podnapisi
Slovenian with English subtitles

režiserka directed by Kukla
scenaristka written by Kukla
direktor fotografije director of photography Peter Perunović
montažer edited by Lukas Miheljak
scenografka production design Mateja Medvedić
kostumograf costume design Damir Raković
oblikovalec zvoka sound design Boštjan Kačičnik
oblikovalka maske makeup artist Špela Ema Veble

igralska zasedba cast
Mia Skrbinac (Jasna), Sarah Al Saleh
(Mihrije), Mina Milovanović (Sina)



TEKMOVALNI · KRATKI · ANIMIRANI
COMPETITION · SHORT · ANIMATED

Spacapufi Spuffies

producenta producer Viva Videnović, Nejc Saje
produksijska hiša production Strup produkcija
koprodukcija co-production Nuframe, RTV Slovenija, URGH!, Sonolab
Film je sofinanciral Slovenski filmski center, javna
agencija. Co-funded by the Slovenian Film Centre.

2021 · 11 min · barvni colour · DIGITAL · HD File · 1:1,85
brez dialogov No dialogue

režiser directed by Jaka Ivanc
scenarista written by Nina Ivančič, Jaka Ivanc
direktor fotografije director of photography Nejc Saje
avtor glasbe music Davor Herceg
montažer edited by Nejc Saje
scenograf production design Natan Esku
oblikovalec zvoka sound design Sašo Kalan
glavni animatorji lead animators Žan Flaker Berce, Blaž Slivnik,
Luka Drobnič, Luka Kastelic, Samo Homšak, Marko Lavrin,
Iztok Šuc, Luka Ivartnik

glas voice
Jernej Kuntner (Spuf in stari Puf/Spoof and Old Puffler),
Katja Šoltcs (Spufka/Spoofy Loo), Lotos Šparovc
(Spacek/Gruffy), Vesna Pernarčič (Pajek/Spider)

V čarobno pisani goščavi se spacapufi nažirajo s slastnimi žižami. Nekega dne z grozo ugotovijo, da so vsa drevesa do konca obrali. Skozi temačni gozd se odpravijo iskat nove sadeže. V gozdu srečajo strašljivega Pajka in se z njim spoprijateljijo. Pajek jih odpelje do bujnega žižjega vrta, kjer se pošteno najejo. Dobijo pa tudi lekcijo iz vrtnarjenja.

Spuffies have a serious thing for jubees. When they realise in horror that they've eaten the very last of the delicious fruit, they set out through the murky forest to find some more. There they meet and befriend the eerie Spider, who shows them the way to a lush jubee grove. Not only can Spuffies now eat their fill again, they also get a lesson in gardening.



TEKMOVALNI · KRATKI · ANIMIRANI
COMPETITION · SHORT · ANIMATED

Zrezek že več dni leži v marinadi. Ponev je vroča. Franc je ravno prav lačen. Lizo pa so v službi presenetili z rojstnodnevno zabavo. Ji bo uspelo pravočasno priti domov?

The steak has been marinating for a few days now. The pan is hot. Franc's stomach is rumbling. But Liza's co-workers surprise her with a birthday party. Can she make it home in time?

Steakhouse Steakhouse

producentki producers Tina Smrekar, Špela Čadež
produksijska hiša production Finta
koprodukcija co-production RTV Slovenija,
Fabian&Fred, Miyu Productions
Film je sofinanciral Slovenski filmski center, javna
agencija. Co-funded by the Slovenian Film Centre.

2021 · 9 min · barvni colour · Dolby SRD · DCP · 1:1,85
v slovenščini z angleškimi podnapisi
Slovenian with English subtitles

režiserka directed by Špela Čadež
scenarist written by Gregor Zorc
avtorja glasbe music Tomaž Grom, Olfamož
montažerka edited by Iva Kraljević
oblikovalka zvoka sound design Johanna Wienert
animacija in risba animation and drawings Špela Čadež,
Anka Kočevar, Zarja Menart, Clémentine Robach

glas voice
Maruša Majer, Marko Mandić



TEKMOVALNI · KRATKI · IGRANI
COMPETITION · SHORT · FICTION

Sudden Gust of Wind Sudden Gust of Wind

producent producer Aljaž Hafner
produksijska hiša production Barbar Studio

2021 · 9 min · barvni colour · STEREO · DCP · 1:2,35
brez dialogov No dialogue

režiser directed by Davor Kralj
scenarista written by Davor Kralj, Darko Sintič
direktor fotografije director of photography Darko Sintič
avtorica glasbe music Nina Šardi
montažer edited by Darko Sintič
scenograf production design Nal Klemen
kostumograf costume design Davor Kralj
oblikovalec zvoka sound design Gregor Zemljič

igralska zasedba cast
Sandi Lopatec, Andreja Slavič

Moški se zbudi v apokaliptičnem svetu, kjer se mora s težo življenja na ramenih prebijati dalje in kljubovati vetru. Za svet okoli sebe je neviden in miru ne bo našel vse dotlej, dokler se ne znebi težkega bremena.

A man awakens into apocalyptic reality, carrying the burden of life while fighting his way against the wind. Invisible to the world around him, he doesn't find peace until the baggage that weighs him down is lifted.



TEKMOVALNI · KRATKI · DOKUMENTARNI
COMPETITION · SHORT · DOCUMENTARY

Kratki dokumentarni film v nizu impresij predstavi motive bremena, greha in počitka s slike z versko tematiko Široka in ozka pot, da bi ponazoril neenakosti, ki še vedno opredeljujejo belo in temnopolto skupnost v južnoafriškem mestu Sutherland.

In a series of short portraits, the documentary short explores the motifs of burden, sin, and rest contained in the Christian painting The Broad and The Narrow Way, to illustrate the inequalities that still define the white and black communities in the South African town of Sutherland.

Sutherland v okvirju Framing Sutherland

producenta producers Matjaž Jamnik, Gaja Naja Rojec

2021 · 21 min · barvni colour · STEREO · HD File · 16:9
v angleščini s slovenskimi in angleškimi podnapisi
English with Slovenian and English subtitles

režiserja directed by Matjaž Jamnik, Gaja Naja Rojec
scenarista written by Matjaž Jamnik, Gaja Naja Rojec
direktorica fotografije director of photography Gaja Naja Rojec
avtor glasbe music Blaž Celarec
montažerja edited by Matjaž Jamnik, Gaja Naja Rojec
oblikovalca zvoka sound design Sven Horvat, Vito Marenče



TEKMOVALNI · KRATKI · ANIMIRANI
COMPETITION · SHORT · ANIMATED

Ta presneta očetova kamera! My Father's Damn Camera!

producentka producer Mojca Pernat
produksijska hiša production Filmsko društvo Film Factory
Film je sofinanciral Slovenski filmski center, javna
agencija. Co-funded by the Slovenian Film Centre.

2021 · 7 min · barvni colour · STEREO · DCP · 16:9
v slovenščini z angleškimi podnapisi
Slovenian with English subtitles

režiser directed by Miloš Tomić
scenarist written by Miloš Tomić
direktorja fotografije directors of photography
Miloš Tomić, Andrej Firm
avtorji glasbe music Širom - Ana Kravanja,
Iztok Koren, Samo Kutin
montažer edited by Marko Simić
oblikovalca zvoka sound design Dako Puač, Mičun Jauković
glavni animatorji lead animators Miloš Tomić (stop animacija),
Aleksandar Petković (2D animacija), Isidora Vulić (2D animacija)

Nagajiv deček vztrajno in predrzno išče pozornost očeta fotografa. Soočenje z očetovim umetniškim kaosom ter njegovo že skoraj obsesivno fascinacijo nad fotografijo-življenjem pa navsezadnje postane ključni element utrjevanja vezi z očetom na poti dečkovega odrasčanja.

A naughty, reckless boy persistently, almost desperately tries to attract the attention of his father, a photographer. Seeing his father's artistic chaos and his obsessive fascination for photography-life ultimately becomes essential for bonding with his father as he is growing up.



TEKMOVALNI · KRATKI · IGRANI
COMPETITION · SHORT · FICTION

Desetletna Nina živi sama z mamo v kraški vasici. Potrebo po očetu se odloči rešiti tako, da v bližnji lovski koči izbere favorita. Pod pretvezo, da jo je strah, ga prosi, če jo pospremi domov. Film, v katerem lovec postane plen, na poetičen način prikaže, kako otrok znotraj sveta odraslih prevzame odgovornost v svoje roke.

Nina is a 10-year-old girl who lives with her mum in a small village. To solve the missing father issue, she decides to pick her favourite from the nearby hunting lodge and ask him to walk her home under the pretence of being afraid. Turning a hunter into prey, this is a poetic tale about a child in the world of adults who takes responsibility into her own hands.

Ulov Catch

producentka producer Ana Gruden
produksijska hiša production Zavod Blade Produkcija
koprodukcija co-production Art Rebel 9, 100, Mb
Grip, Janskiy - Jan Milič, Scribble Lighting

2021 · 20 min · barvni colour · DIGITAL · DCP · 1:1,85
v slovenščini z angleškimi podnapisi
Slovenian with English subtitles

režiserka directed by Ana Gruden
scenaristi written by Aleš Čar, Miroslav Mandić, Martin Horvat
direktor fotografije director of photography Goran Volarevič
avtor glasbe music Milko Lazar
montažerja edited by Miloš Kalušek, Saša Škulj
scenografa production design Marco Puntin, Ana Gruden
kostumograf costume design Timotej Rosc
oblikovalec zvoka sound design Julij Zornik

igralska zasedba cast
Eva König (Nina), Klemen Janežič (Klemen),
Nina Violič (mama/Mother)



TEKMOVALNI · KRATKI · EKSPERIMENTALNI
COMPETITION · SHORT · EXPERIMENTAL

Vdor Intrusion

producenta producers Jerca Jerič, Andraž Jerič
produkcijska hiša production Temporama

2021 · 11 min · č-b barvni b&w colour · DIGITAL · HD File · 16:9
v slovenščini z angleškimi podnapisi
Slovenian with English subtitles

režiserja directed by Matevž Jerman, Niko Novak
scenarista written by Matevž Jerman, Niko Novak
direktorja fotografije directors of photography
Karim Shalaby, Andraž Jerič
avtorja glasbe music Alenja Pivko Kneževič, Simon Penšek
montažerja edited by Matevž Jerman, Niko Novak
kolorist colourist Juš Premrov

Gimnazija Gian Rinaldo Carli v Kopru hrani eno najstarejših slovenskih zbirk živalskih primerkov, ujetih v formaldehid. Zbirka datira iz druge polovice 19. stoletja. Pričujoči posnetki beležijo živali iz zbirke Kabineta za naravoslovje Oreste Gerosa, shranjene v steklenih vazah.

The Gian Rinaldo Carli High School in Koper keeps a late 19th century set of animals preserved in formaldehyde, one of the oldest collections of the kind in Slovenia. The film shows specimens stored in glass jars in the Oreste Gerosa Natural History Cabinet.



TEKMOVALNI · ŠTUDIJSKI · ANIMIRANI
COMPETITION · STUDENT · ANIMATED

Ni vsaka ljubezenska zgodba enaka. Nekatere so tragične, druge omamne. Vendar vedno obstaja upanje, tudi ko se film konča.

Not every love story is the same. Some are tragic others intoxicating. But there is always hope, even when the movie ends.

Bela, črna in prava ljubezen **White, Black and True Love**

producenta producers Boštjan Potokar, Rok Govednik
produksijska hiša production UNG Akademija umetnosti
Film je sofinanciral Slovenski filmski center, javna
agencija. Co-funded by the Slovenian Film Centre.

2021 · 5 min · barvni colour · STEREO · DCP · 4:3
brez dialogov No dialogue

režiserka directed by Anja Paternoster
scenaristka written by Anja Paternoster
direktor fotografije director of photography Jan Šuštar
avtorja glasbe music Sašo Kalan, Andrej Fon
montažerka edited by Anja Paternoster
oblikovalca zvoka sound design Sašo Kalan, Andrej Fon
oblikovalka maske makeup artist Lea Bol

igralska zasedba cast
Nina Ivanišin, Lina Akif, Anja Möderndorfer,
Klemen Janežič, Klemen Kovačič



TEKMOVALNI · ŠTUDIJSKI · DOKUMENTARNI
COMPETITION · STUDENT · DOCUMENTARY

Čutenje giba Feeling the Move

producentka producer Jožica Blatnik
produkcijska hiša production UL AGRFT

2020 · 14 min · č-b barvni b&w colour · STEREO · DCP · 16:9
v slovenščini z angleškimi podnapisi
Slovenian with English subtitles

režiserka directed by Margareta Grujić
scenaristka written by Margareta Grujić
direktor fotografije director of photography Domen Lušin
montažerka edited by Malvina Đermanović
oblikovalec zvoka sound design Samo Jurca
snemalec zvoka sound recording Igor Iskra

Kako plesna tehnika, narejena po enem, skoraj robotskem kalupu, pušča vsakomur, da se razvije v individualni fenomen. Kako svojo miselnost pretvoriti v gibanje, iz katerega se rodi umetnost. Lepota telesa, giba in misli se izraža navzven. Balet je povezan z zgodbo, plesalec je tudi igralec, ki mora postati lik in pripovedovati. Vstopiti moramo v njen intimni prostor in jo začutiti.

How dance technique, with its uniform, almost robotic matrix, allows anyone to develop their own unique character. How to translate your thinking into movement, and movement into art. The beauty of the body, movement, and thoughts has an outward expression. Ballet has to do with a narrative where the dancer, as an actor, is expected to become a character and tell the story. We are asked to enter its intimate space and feel it.



TEKMOVALNI · ŠTUDIJSKI · EKSPERIMENTALNI
COMPETITION · STUDENT · EXPERIMENTAL

Film o usodi desetega brata,
hrepenenju in tem, kar ostane.

A film on the fate of the tenth brother,
longing, and what remains.

Deseti brat **The Tenth Brother**

producentka producer Ajda Zupan
produkcijska hiša production UL ALUO

2021 · 4 min · barvni colour · STEREO · HD File · 16:9
brez dialogov No dialogue

režiserka directed by Ajda Zupan
scenaristka written by Ajda Zupan

igralska zasedba cast
Bruno Lepej (deseti brat/The Tenth Brother)



TEKMOVALNI · ŠTUDIJSKI · ANIMIRANI
COMPETITION · STUDENT · ANIMATED

Dismorfija Dysmorphia

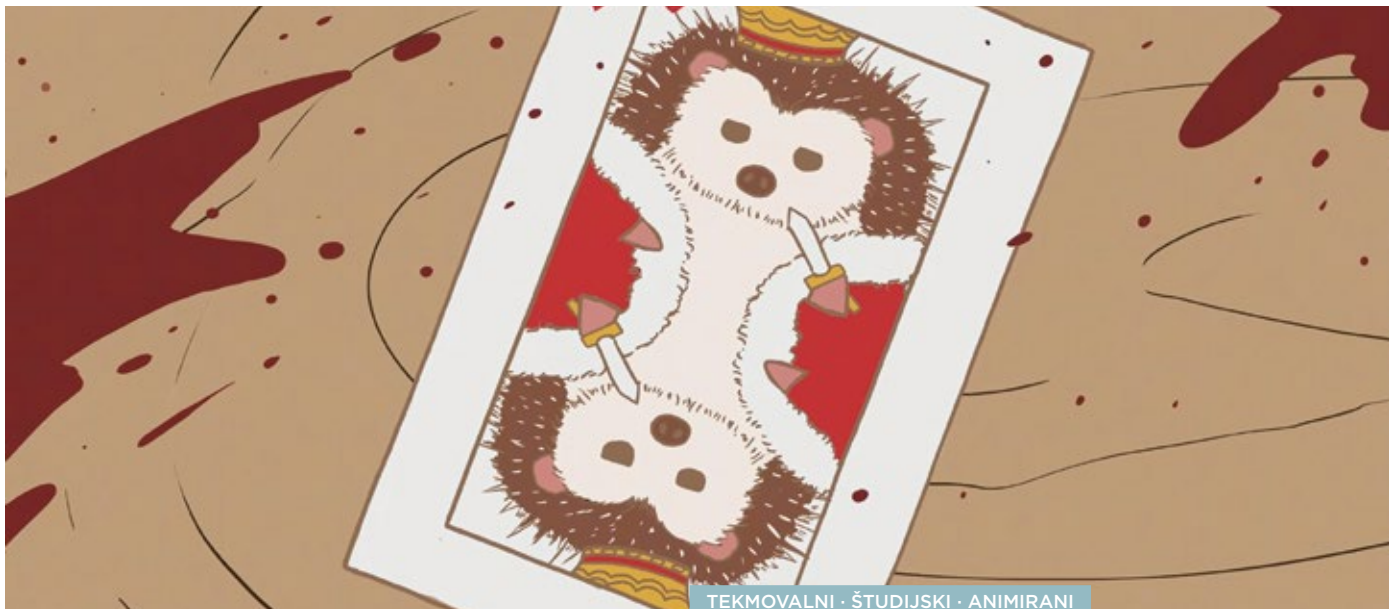
producenta producers Boštjan Potokar, Rok Govednik
produksijska hiša production UNG Akademija umetnosti
Film je sofinanciral Slovenski filmski center, javna
agencija. Co-funded by the Slovenian Film Centre.

2021 · 4 min · barvni colour · STEREO · DCP · 16:9
brez dialogov No dialogue

režiserka directed by Amadeja Kirbiš
scenaristka written by Amadeja Kirbiš
avtorji glasbe music Hitchhikers Quartet
oblikovalka zvoka sound design Mateja Starič
glavna animatorica lead animator Amadeja Kirbiš
snemalka zvoka sound recording Mateja Starič
mešalec zvoka sound mixing Julij Zornik

Zani se odloči, da je čas, da se spopade s svojo telesno dismorfijo. Na poti na zmenek s svojim fantom se izgubi v svetu ogledal.

Zani decides it is time to face her body dysmorphia. On her way to a date with her boyfriend, she loses herself in a world of mirrors.



TEKMOVALNI · ŠTUDIJSKI · ANIMIRANI
COMPETITION · STUDENT · ANIMATED

V ježevem brlogu se zberejo štiri živali za igro pokra. Jež z imenom George razdeli karte in žetone. V nekem trenutku eden izmed igralcev ugotovi, da se pred njegovimi očmi odvija goljufija.

Four animals meet in the hedgehog's den for a game of poker. George the hedgehog deals out cards and chips. At some point, one of the players realises that someone is cheating before their very eyes.

Four of a Kind Four of a Kind

producenta producers Boštjan Potokar, Rok Govednik
produksijska hiša production UNG Akademija umetnosti
Film je sofinanciral Slovenski filmski center, javna
agencija. Co-funded by the Slovenian Film Centre.

2021 · 3 min · barvni colour · STEREO · DCP · 16:9
brez dialogov No dialogue

režiserka directed by Nika Karner
scenaristka written by Nika Karner
glavna animatorica lead animator Nika Karner
snemalka zvoka sound recording Nika Karner



TEKMOVALNI · ŠTUDIJSKI · EKSPERIMENTALNI
COMPETITION · STUDENT · EXPERIMENTAL

Hkrati naokoli All Around All at Once

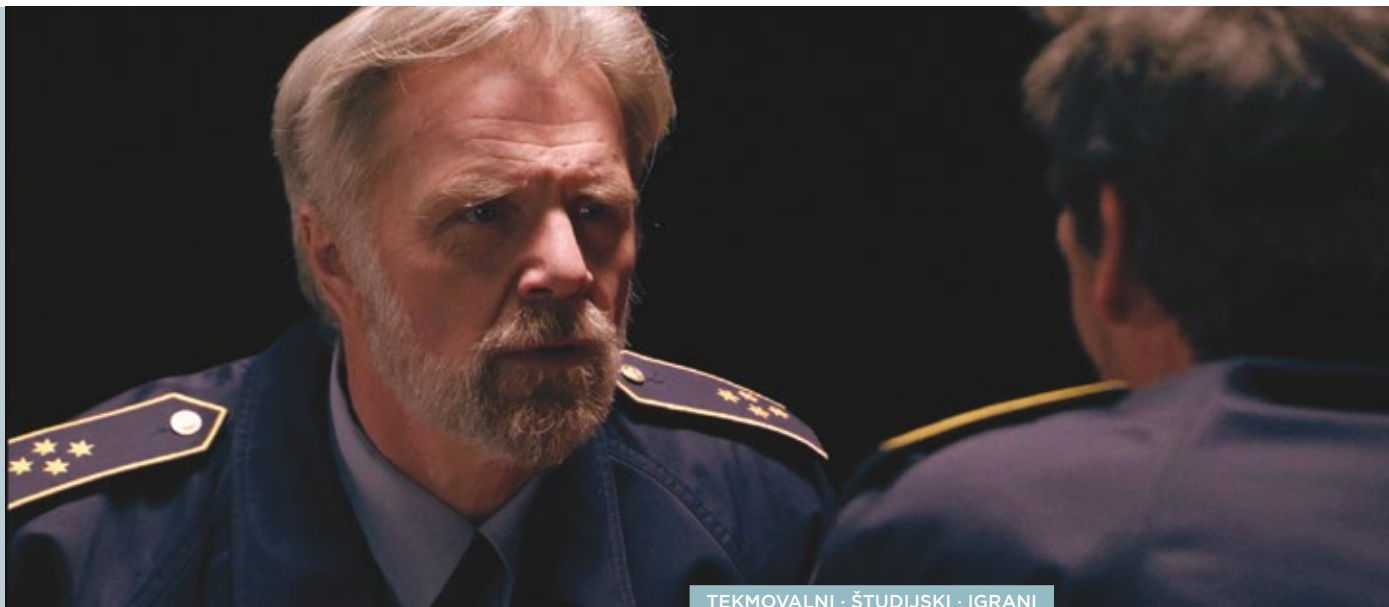
producentka producer Dunja Rahovsky Šuligoj
produkcijska hiša production UL ALUO

2021 · 3 min · barvni colour · STEREO · HD File · 18.5:9
brez dialogov No dialogue

režiserka directed by Dunja Rahovsky Šuligoj
scenaristka written by Dunja Rahovsky Šuligoj
montažerka edited by Dunja Rahovsky Šuligoj

Med vsakdanjo rutino se vedno znova
znajdemo v prehodnih prostorih, v katerih
je naša pozornost okrnjena, identiteta
izgubljena, našo izkušnjo z njimi pa zaznamuje
minljivost. Ti prostori so nasičeni z reklamnimi
panoji, ekrani in drugim, kar vzbuja občutek
razčlenjene realnosti, ki spominja na kolaž.

Our daily routines always take us to transitional
places where our attention is limited, our
identity lost, and our experience informed by
transience. These places are brimming with
billboards, screens, and other things that create
the feeling of a partitioned, collage-like reality.



TEKMOVALNI · ŠTUDIJSKI · IGRANI
COMPETITION · STUDENT · FICTION

Vaški posebnež Janko Žonta se občasno zgledi na lokalni policijski postaji ter poda izmišljeno prijavo, da je nekoga ubil. Ker je rahlo moten, a neškodljiv, ga policisti kazensko ne obravnavajo. Ko se nekega večera Janko ponovno zgledi na policijski postaji in prijavi umor, se policist Damjan na prijavo odzove povsem rutinsko, ne vedoč, da bo tokratna obravnava povsem drugačna.

Janko Žonta is an odd bod who occasionally walks into the local police station and makes a false report, saying he has killed someone. As he is mildly disabled but harmless, the police never launch an inquiry. When one night, Janko walks into the police station again, reporting a murder, the police officer Damjan reacts in the usual way, not realising that this will be a different kind of case.

Janko Žonta Janko Žonta

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

2021 · 25 min · barvni colour · STEREO · DCP · 16:9
v slovenščini z angleškimi podnapisi
Slovenian with English subtitles

režiser directed by Aleksander Kogoj, jr.
scenarist written by Aleksander Kogoj, jr.
direktor fotografije director of photography Tristan Dragan
montažer edited by Ambrož Pivk
scenografka production design Tatjana Kortnik
kostumografka costume design Nika Dolgan
oblikovalca zvoka sound design Peter Žerovnik, Miha Rudolf
oblikovalki maske makeup artists Anja Borch, Mirela Brkić

igralska zasedba cast
Primož Bežjak (Damjan), Primož Pirnat (Janko),
Branko Završan (Stane), Lea Cok (Sara)



TEKMOVALNI · ŠTUDIJSKI · IGRANI
COMPETITION · STUDENT · FICTION

Maks Maks

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

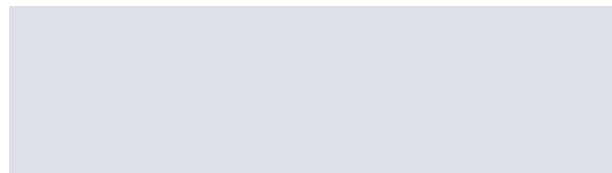
2021 · 18 min · barvni colour · STEREO · DCP · 1:1,66
v slovenščini z angleškimi podnapisi
Slovenian with English subtitles

režiser directed by Martin Draksler
scenarist written by Martin Draksler
direktor fotografije director of photography Tristan Dragan
avtor glasbe music August Adrian Braatz
montažer edited by Ambrož Pivk
scenografka production design Eva Furlan
kostumografka costume design Katja Vrenko
oblikovalec zvoka sound design Tristan Peloz
oblikovalka maske makeup artist Eva Uršič
snemalec zvoka sound recording Igor Iskra

igralska zasedba cast
Maj Kralj (Maks), Nina Rakovec (mama/Mother)

V odsotnosti mame se sedemletni Maks odpravi poiskat družbo na košarkarsko igrišče. Pomanjkanje topline in pozornosti ga prisili, da vzame stvari v svoje roke.

In the absence of his mother, Maks, a 7-year-old boy, decides to find company at a local basketball court. The lack of attention and affection makes him take matters into his own hands.





TEKMOVALNI · ŠTUDIJSKI · DOKUMENTARNI
COMPETITION · STUDENT · DOCUMENTARY

Pod streho Ambasade Rog se vsakodnevno združujejo azilanti in prostovoljci. Nekateri do pred kratkim za Slovenijo sploh še niso slišali, zdaj pa se v tuji državi soočajo s problemi, za katere si nikoli niso mislili, da bodo doleteli ravno njih. Čas teče, težave ostajajo in prihodnost se zdi negotova, a prijatelji lahko vsaj ublažijo realnost.

Ambasada Rog is a place that brings together asylum seekers and volunteers. Some of them had not even heard of Slovenia until recently; now they are in this foreign country, dealing with problems they'd never imagined they would encounter. Time flies, troubles remain, and future seems insecure, but at least there are friends who can make the reality easier.

(ne)vidni (in)visible

producentka producer Jožica Blatnik
produkcijska hiša production UL AGRFT

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

režiser directed by Anže Grčar
scenarist written by Anže Grčar
direktor fotografije director of photography Andraž Žigart
montažerka edited by Ana Grzetič
oblikovalec zvoka sound design Samo Jurca
snemalec zvoka sound recording Igor Iskra



TEKMOVALNI · ŠTUDIJSKI · IGRANI
COMPETITION · STUDENT · FICTION

Otava Otava

producentka producer Nina Robnik
produksijska hiša production UL AGRFT
Film je sofinanciral Slovenski filmski center, javna
agencija. Co-funded by the Slovenian Film Centre.

2021 · 15 min · barvni colour · STEREO · DCP · 1:1,37
v slovenščini z angleškimi podnapisi
Slovenian with English subtitles

režiserka directed by Lana Bregar
scenaristka written by Lana Bregar
direktor fotografije director of photography Žiga Planinšek
avtorja glasbe music Simon Penšek, Alenja Pivko Knežević
montažer edited by Patrik Krajnc
scenografka production design Minea Sončan Mihajlovič
kostumografka costume design Ana Janc
oblikovalec zvoka sound design Samo Jurca
oblikovalka maske makeup artist Eva Uršič
snemalec zvoka sound recording Igor Iskra

igralska zasedba cast
Tara Krvina (Loti), Draga Potočnjak (babica/Grandma)

Loti leži v visoki travi, z mislimi zakopana
v spomine na mamo. Babica jo pokliče
in že jo obkroža realnost kmetije.

Loti is lying in long grass, lost in her thoughts
and memories of her mother. Then Grandma calls
her, and she is back in the reality of a farm life.



TEKMOVALNI · ŠTUDIJSKI · DOKUMENTARNI
COMPETITION · STUDENT · DOCUMENTARY

V osrčju Šaleške doline, za dimno zaveso termoelektrarne, leži mesto Šoštanj. Ko se dim razkadi, korupcija zbledi iz spomina in je Slovenija napojena z elektriko, v Šoštanju ostanejo le še ljudje. To je njihova zgodba ...

At the heart of the Šaleška Valley, behind the smoke screen of the thermal power plant, lies the town of Šoštanj. When the smoke clears, the memory of corruption fades, and Slovenia is well supplied with electricity, what remains in Šoštanj is people. This is their story...

Pepelni drobcji Ash Dust

producentka producer Jožica Blatnik
produkcijska hiša production UL AGRFT

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

režiser directed by Aljoša Nikolić
scenarist written by Aljoša Nikolić
direktorica fotografije director of photography
Veronika Francesca Štefančič
avtor glasbe music Urban Leskovar
montažerka edited by Nika Otrin
oblikovalec zvoka sound design Samo Jurca
snemalec zvoka sound recording Igor Iskra



TEKMOVALNI · ŠTUDIJSKI · IGRANI
COMPETITION · STUDENT · FICTION

Transnebesna železnica Trans-Celestial Railways

producentka producer Nina Robnik
produksijska hiša production UL AGRFT
Film je sofinanciral Slovenski filmski center, javna
agencija. Co-funded by the Slovenian Film Centre.

2020 · 15 min · barvni colour · STEREO · DCP · 1:1,37
v slovenščini z angleškimi podnapisi
Slovenian with English subtitles

režiserka directed by Ivana Vogrinc Vidali
scenaristki written by Ivana Vogrinc Vidali, Urša Majcen
direktor fotografije director of photography Timon Hozo
avtor glasbe music Blaž Pavlica
montažerka edited by Vida Ajdnik
scenografka production design Minea Sončan Mihajlović
kostumografka costume design Nika Dolgan
oblikovalec zvoka sound design Peter Žerovnik
oblikovalka maske makeup artist Anita Ferčak
snemalec zvoka sound recording Igor Iskra

igralska zasedba cast
Borut Doljšak (Josip), Nika Vidic (Marija), Primož Pirnat (Beluš)

Josip živi na zapuščeni železniški postaji.
Jutri jo bodo začeli rušiti, zato mora oditi.

Josip lives in an abandoned railway station. As is it
scheduled for demolition tomorrow, he must leave.

An aerial photograph of a coastline, showing a mix of dark blue water and white foam from waves crashing against the shore. A semi-transparent teal rectangular overlay is positioned in the upper right quadrant of the image. The text is centered on the left side of the image, overlaid on the darker water area.

**URADNI
PREGLEDNI
PROGRAM
OFFICIAL
PANORAMA**

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Time Is a Physical Dimension **118**

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PREGLEDNI · CELOVEČERNI · DOKUMENTARNI
PANORAMA · FEATURE · DOCUMENTARY

Naslednja postaja Kiosk Next Stop Kiosk

producent producer Jani J. Kovačič
produkcijska hiša production RTV Slovenija

2021 · 72 min · č-b barvni b&w colour · STEREO · HD File · 16:9
v slovenščini Slovenian

režiserka directed by Jasna Hribernik
scenaristka written by Jasna Hribernik
direktor fotografije director of photography Anton Serša Kralj
montažerja edited by Jasna Hribernik, Roman Iskra
oblikovalec zvoka sound design Marjan Drobnič
snemalci camera Anton Serša Kralj, Jasna Hribernik, Uroš Hočevar

Saša Mächtig, arhitekt in ikona slovenskega industrijskega oblikovanja, se v filmskem portretu odpravi na pot, natančneje kolesarsko pot Alpe Adria od Salzburga do Gradeža. Glavni lik v zgodbi prepričljivo postane njegov sloviti rdeči kiosk K 67, oblikovalska stvaritev, ki je 'večja od njega samega' in ki po skoraj šestdesetih letih doživlja *reviva* v mednarodnem merilu.

The documentary portrait accompanies Saša Mächtig, an architect and icon of Slovenian industrial design, on his cycling trip along the Alpe Adria bike route from Salzburg, Austria, to Grado, Italy. As the story unfolds, his legendary red Kiosk K67 emerges as the main character. A feat of design that is 'larger than him', the kiosk has seen an international revival nearly 60 years after its birth.



PREGLEDNI · CELOVEČERNI · IGRANO-DOKUMENTARNI
PANORAMA · FEATURE · DOCUDRAMA

Je bila Beethovnova 'jesenska ljubezen' pianistka slovenskega rodu? In njegova prva violina Slovenec iz Goriških brd? Sta bila s skladateljem Jurijem Mihevcem res prijatelja do smrti? Ju s Prešernom povezuje še kaj kot le navdih za evropsko in slovensko himno? Ko glasbeni arheološki čopič v arhivih prične odpirati prah pozabe, se pojavi nova, še neodkrita zgodovina. Ne samo glasbena in ne samo slovenska.

Was Beethoven's 'autumn romance' with a pianist of Slovenian background? Was another Slovenian his concertmaster? Was the composer Jurij Mihevc his friend until the very end? Did he and the poet France Prešeren have anything else in common than inspiration for the EU and Slovenian anthems? When the musical archaeology brush starts to sweep away the dust of oblivion, new, yet undiscovered history emerges, reaching beyond music and Slovenian borders.

Skrivnosti z Beethovnovе ulice Secrets from the Beethoven Street

producentka producer Zalka Nemeč
urednik oddaje executive producer Daniel Celarec
produkcijaska hiša production RTV Slovenija

2020 · 74 min · barvni colour · STEREO · HD File · 16:9
v slovenščini Slovenian

režiser directed by Aljaž Bastič
scenarista written by Jure Ivanušič, Marko Vezovišek
direktor fotografije director of photography Uroš Hočevar
avtorji glasbe music L. Van Beethoven, Jurij Mihevc, W. A. Mozart
montažer edited by Marko Hočevar
scenografka production design Urška Dolinar
kostumografka costume design Jerneja Jambreč
oblikovalec zvoka sound design Aleš Drašler
oblikovalka maske makeup artist Klavdija Kastelic

igralska zasedba cast
Jure Ivanušič (pripovedovalec/Narrator, Ludwig Van Beethoven,
Dr. France Prešeren), Beti Strgar (Marija Leopoldina Košak)



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

Idealna mesta Ideal Cities

producentki producers Barbara Daljavec, Patrizia Zonta
produkcijska hiša production RTV Slovenija

2021 · 54 min · barvni colour · STEREO · DCP · 16:9
v slovenščini in italijanščini s slovenskimi in angleškimi podnapisi
Slovenian and Italian with Slovenian and English subtitles

režiser directed by Amir Muratović
scenarist written by Amir Muratović
direktor fotografije director of photography Bernard Perme
avtor glasbe music Leonardo Calligaris
montažer edited by Amir Muratović
oblikovalec zvoka sound design Robert Sršen
snemalec zvoka sound recording Frane Povirk

Film išče zasnove idealnega mesta v petih sosedskih naselbinah Furlanske nižine: rimskem Ogleju, beneškem Gradišču ob Soči, zvezdasti Palmanovi, med fašizmom zgrajenem tovarniškem mestu Torviscosi in Novi Gorici, socialističnih vratih na zahod.

The film explores ideal city layouts in five places in the Friuli Valley: Roman Aquileia, the Venetian town of Gradiška d'Isonzo, the star-shaped Palmanova, the Fascist-era factory town of Torviscosa, and Nova Gorica, the socialist gate to the West.



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

Kavčičev Zapisnik Minutes by Vladimir Kavčič

producent producer Borut Gale
produkcijska hiša production RTV Slovenija

2021 · 51 min · č-b barvni b&w colour · STEREO · HD File · 16:9
v slovenščini z angleškimi podnapisi
Slovenian with English subtitles

režiser directed by Slavko Hren
scenarist written by Slavko Hren
direktor fotografije director of photography Marko Kočever, Zfs
montažerka edited by Martina Bastarda
oblikovalec zvoka sound design Tom Lemajič
snemalca camera Marko Kočever, Zfs, Vid Osredkar
snemalec zvoka sound recording Samo Kozlevčar

Vladimir Kavčič se je leta 1973, ob izidu romana *Zapisnik* s tematiko do takrat zamočlanih dachauskih procesov, znašel v središču politične afere. O dogodkih v zvezi z *Zapisnikom* v dokumentarnem filmu pripovedujejo Vladimir Kavčič sam, njegova soproga Barbara Breclj, njegovi sodobniki in sopotniki.

In 1973, Vladimir Kavčič released his novel *Zapisnik (Minutes)*, the first attempt to openly speak about the Dachau trials, setting off a political uproar. In the documentary, Kavčič himself, his wife Barbara Breclj, his contemporaries and fellows remember the events that ensued.



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

Orlek: Knap'n'roll Orlek: Coal 'n' Roll

producent producer Jani J. Kovačič
produkcijska hiša production RTV Slovenija

2021 · 55 min · č-b barvni b&w colour · DOLBY SRD · DCP · 16:9
v slovenščini z angleškimi podnapisi
Slovenian with English subtitles

režiserka directed by Maja Pavlin
scenaristka written by Maja Pavlin
direktor fotografije director of photography Stojan Femec
avtorji glasbe music Ansambel Orlek
montažerja edited by Maja Pavlin, Martin Kastelic
oblikovalec zvoka sound design Tom Lemajič
snemalca camera Stojan Femec, Jurij Frleta
snemalca zvoka sound recording Samo Kozlevčar, Jani J. Kovačič

Zasavska dolina se je stoletja razvijala na plečih rudarjev. Tragiko in bolečino knapovskega vsakdana je v svet ponesla samosvoja zasavska zasedba Orlek, katere glasba se v filmu prepleta s trpkimi, a z obešenjaškim humorjem prežetimi spomini nekdanjega rudarja Cvrča.

For centuries, miners bore the burden of development in the Zasavje Valley. The tragedy and sorrow of the daily lives of miners has been put into words by the unique local band Orlek. In the film, their music meets the memories of former miner Cvrč that are as bitter as they are imbued with black humour.



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

Vmesni čas A Time Between

producent producer Jani J. Kovačič
produkcijska hiša production RTV Slovenija

2021 · 51 min · barvni colour · STEREO · DCP · 16:9
v slovenščini z angleškimi podnapisi
Slovenian with English subtitles

režiser directed by Dušan Moravec
scenarist written by Dušan Moravec
direktor fotografije director of photography Dušan Moravec
avtor glasbe music Vladimir Ristić
montažer edited by Andrej Modic

Režiser in scenarist Dušan Moravec je v dokumentarnem filmu Vmesni čas ujel obdobje prvega vala epidemije covid-19 spomladi 2020. Prazne ulice, suhoparni statistični podatki iz televizijskih prispevkov in preplet živih izjav najrazličnejših ljudi iz Slovenije in tujine, večinoma znanih obrazov s področja kulture in humanistike.

In the documentary, the director and screenwriter Dušan Moravec captured the first wave of the Covid-19 epidemic in Slovenia in the spring of 2020. Empty streets, dull statistics from TV programmes, and a collage of statements, mostly from names well-known in culture and humanities.



PREGLEDNI · KRATKI · ANIMIRANI
PANORAMA · SHORT · ANIMATION

Mesto in barva. Tango City and Colour. Tango

producent producer Grega Mastnak
produksijska hiša production OZOR, zavod za gibljive slike

2021 · 4 min · barvni colour · STEREO · DCP · 16:9
brez dialogov No dialogue

režiserka directed by Mojca Zlokarnik
scenaristka written by Mojca Zlokarnik
avtorja glasbe music Stefan Milenkovich, Marko Hatlak
montažerka edited by Mojca Zlokarnik
glavna animatorica lead animator Mojca Zlokarnik

Povsem abstrakten film, utemeljen na likovnem izrazu barvnih vertikal, ki se v dinamičnem ritmu tanga premikajo pred očmi gledalca. Ustvarjeni prizori in prostorske iluzije omogočajo neposredno vživetje v nepredmetno realnost.

A fully abstract work drawing on the artistic expression of multicolour verticals that move before one's eyes in the dynamic rhythm of tango. The resulting scenes and spatial illusions allow spectators to immerse themselves in the non-objective reality.



PREGLEDNI · KRATKI · DOKUMENTARNI
PANORAMA · SHORT · DOCUMENTARY

Na svojih nogah On Your Own Feet

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

2020 · 10 min · barvni colour · STEREO · HD File · 16:9
v slovenščini z angleškimi podnapisi
Slovenian with English subtitles

režiserka directed by Elena Chiechio
scenaristka written by Elena Chiechio
direktorica fotografije director of photography Elena Chiechio
montažerka edited by Elena Chiechio

nastopa featuring
Jožica Gabrič

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

A portrait of an independent woman from Krško who lives her life to the fullest no matter what.



PREGLEDNI · KRATKI · DOKUMENTARNI
PANORAMA · SHORT · DOCUMENTARY

Nadia v iranski šoli Nadia in an Iranian School

producent producer Maja Malus Azhdari, Tom Gomizelj
produksijska hiša production Mitra, Luksuz produkcija
Film je sofinanciral Slovenski filmski center, javna
agencija. Co-funded by the Slovenian Film Centre.

2020 · 11 min · barvni colour · STEREO · HD File · 16:9
v slovenščini z angleškimi podnapisi
Slovenian with English subtitles

režiserki directed by Nadia Azhdari, Maja Malus Azhdari
scenaristka written by Maja Malus Azhdari
direktorica fotografije director of
photography Maja Malus Azhdari
avtorja glasbe music Beno Soršak, Behrang Azhdari
montažerki edited by Maja Malus Azhdari, Rožana Švara
oblikovalec zvoka sound design Enej Mavsar

Nadia je pol Slovenka, pol Iranka. Za eno leto gre z družino v Iran, kjer obiskuje prvi razred krajevne iranske šole. Dokumentarni portret sedemletne deklice nam približa iranski vsakdan ter pokaže sprejemanje druge kulture in načina življenja.

Nadia is a girl with a Slovenian and Iranian background. For a year, she moves with her family to Iran, where she attends first grade of the local primary school. By providing insight into the everyday life in Iran, the documentary portrait of the 7-year-old teaches us how to embrace other cultures and ways of life.



PREGLEDNI · KRATKI · EKSPERIMENTALNI
PANORAMA · SHORT · EXPERIMENTAL

Nostalgija prihodnosti Future Nostalgia

producent producer August Adrian Braatz
produksijska hiša production Adrian film

2021 · 7 min · č-b barvni b&w colour · DIGITAL · HD File · 16:9
v slovenščini z angleškimi podnapisi
Slovenian with English subtitles

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

igralska zasedba cast
Katja Grufdnik, Lenart De Bock

Hrepenimo po kešu ali ljubezni,
preteklosti ali prihodnosti?

Do we yearn for bucks or love,
the past or the future?



PREGLEDNI · KRATKI · IGRANO-EKSPERIMENTALNI
PANORAMA · SHORT · EXPERIMENTAL NARRATIVE

Quality Time Together Quality Time Together

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

2021 · 10 min · barvni colour · STEREO · DCP · 16:9
brez dialogov No dialogue

režiser directed by Boris T. Matič
scenarist written by Boris T. Matič
direktor fotografije director of photography Boris T. Matič
montažer edited by Andrija Gvozdič Michl
scenograf production design Boris T. Matič
kostumografka costume design Lana Matič
oblikovalec zvoka sound design Hrvoje Štefotič

igralska zasedba cast
Marija Čurić (Ona/She), Hrvoje Laurenta (On/He)

Potem ko sta nekaj mesecev zaprtja javnega življenja v času koronakrize preživela skupaj, gresta Ona in On v počitniški apartma z bazenom. Namesto da bi čas preživela skupaj, si želita biti sama.

After being in lockdown together for several months, She and He take some time off in a holiday apartment with a pool. Instead of spending quality time together, they just want to be by themselves.



PREGLEDNI · KRATKI · ANIMIRANI
PANORAMA · SHORT · ANIMATION

Svetovni teater World Theatre

producent producer Matic Perčič
produkcijska hiša production Tricircle Studio

2020 · 5 min · č-b barvni b&w colour · STEREO · HD File · 16:9
brez dialogov No dialogue

režiser directed by Matic Perčič
scenarist written by Matic Perčič
direktor fotografije director of photography Matic Perčič
avtorji glasbe music Michael Vignola, lamdaylight, Ian Post,
Jimmy Svensson, Olivermichael (vsi Artlist/all Artlist)
montažer edited by Matic Perčič
oblikovalec zvoka sound design Matic Perčič

Deklica s pevskim talentom je razpeta med pričakovanji staršev in družbe. Sčasoma kloni pod pritiskom in ostane pozabljena v tem svetovnem teatru.

A girl, who is a talented singer, is torn between the expectations of her family and those of society. After a while, she yields to the pressure, and remains forgotten in this world theatre.



PREGLEDNI · KRATKI · ANIMIRANI
PANORAMA · SHORT · ANIMATION

Tako zraste ... Krt How It Grows... Mole

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

2021 · 5 min · barvni colour · DOLBY SRD · DCP · 16:9
v slovenščini Slovenian

režiserja directed by Miha Kalan, Jernej Žmitek
scenaristka written by Sandra Ržen
avtorja glasbe music Samo Kutin, Anja Kravanja
montažer edited by Miha Kalan
glavna animatorja lead animators Timon Leder, Anja Lavrinec

pripoveduje narrated by
Aleš Valič

Sredi pomladne livade, spodaj v rovu, se mali krtke rodi. Kmalu se nauči nabirati hrano in izogniti plenilcem, da lahko preživi. Odrasel pa najraje z lepo samičko čas preživi.

Amidst a spring meadow, down in a deep burrow, a little mole is born. He soon learns to hunt delicious bugs and escape from predators to survive. When he is fully grown, a pretty female mole winks at him from a neighbouring burrow.



PREGLEDNI · KRATKI · ANIMIRANI
PANORAMA · SHORT · ANIMATION

Tako zraste ... Morski konjiček How It Grows... Seahorse

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

2021 · 5 min · barvni colour · DOLBY SRD · DCP · 16:9
v slovenščini Slovenian

režiserja directed by Miha Kalan, Jernej Žmitek
scenaristka written by Sandra Ržen
avtorja glasbe music Samo Kutin, Anja Kravanja
montažer edited by Miha Kalan
oblikovalec zvoka sound design Julij Zornik
glavna animatorja lead animators Timon Leder, Anja Lavrinec

pripoveduje narrated by
Aleš Valič

Pod morsko gladino, v visoki travi, se morski konjiček skriva in barvo spreminja. Nosi ga morski tok naokrog in k sreči izogne se ribiški mreži. Kaj kmalu mimo priplava samička, ki se mu prijazno nasmehne.

Beneath the sea surface, a baby seahorse loves to swim and play, hiding in the tall seaweed and changing his colour. The current takes him far away and luckily, he escapes a fishing net through a hole. Soon, a female seahorse catches his eye, and she greets him with a pleasant smile.



PREGLEDNI · KRATKI · IGRANI
PANORAMA · SHORT · FICTION

Vdih, od začetka Composing Beginnings

producenta producers Andreja Kranjec, Luka Plečnik
produksijska hiša production Studio Akcija,
zavod za kulturne dejavnosti

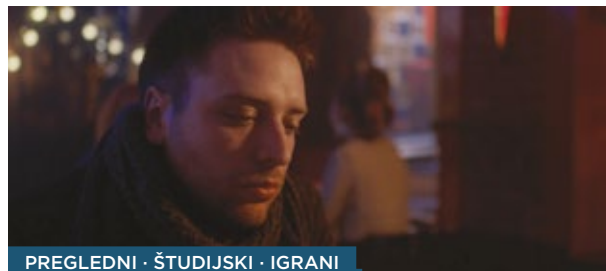
2020 · 14 min · barvni colour · STEREO · HD File · 16:9
v slovenščini z angleškimi podnapisi
Slovenian with English subtitles

režiserka directed by Andreja Kranjec
scenaristka written by Andreja Kranjec
direktorica fotografije director of photography Teja Miholič
avtorica glasbe music Alenja Pivko Knežević
montažerka edited by Daša Bezjak
scenografa production design Lara Štefančič, Timotej Rosc
kostumografki costume design Andreja Kranjec, Nika Gregorin
oblikovalec zvoka sound design Luka Seliškar
oblikovalki maske makeup artists Sanja Lakner, Kristina Klemenčič
snemalec zvoka sound recording Jaka Pipan

igralska zasedba cast
Andreja Kranjec (Nana), Domen Blatnik (Martin), Lea
Cok (Sara), Kristian Koželj (Erik), Peter Bizjak (Luka)

Nana je mlada skladateljica, ki se bori
z ustvarjalno blokado in težavnim
ljubezenskim odnosom. Nekega večera jo
navdih najde povsem nepričakovano.

Nana is a young composer struggling with a
creative block and a complicated relationship.
One night, inspiration comes quite unexpectedly.



PREGLEDNI · ŠTUDIJSKI · IGRANI
PANORAMA · STUDENT · FICTION

Anton Anton

producentka producer Petra Kolak
produksijska hiša production Akademija dramske
umjetnosti (Sveučilište u Zagrebu)

2021 · 8 min · barvni colour · STEREO · HD File · 16:9
v hrvaščini z angleškimi podnapisi Croatian with English subtitles

režiser directed by Jan Krevatin
scenarist written by Jan Krevatin
direktorica fotografije director of photography Eva Basta
montažerka edited by Klara Šovagović
scenografka production design Viktorija Knezić
oblikovalec zvoka sound design Tim Žibrat
snemalci zvoka sound recording Juraj Franolić,
Niko Gulam, Rudolf Ravbar, Ivan Srakić

igralska zasedba cast
Vid Čosić (Anton), Lidija Penić-Grgaš (punca v baru/
Girl in the Bar), Tena Nemet Brankov (Marija)

Ko Anton ugotovi, da mu je zbežala mačka, jo gre
iskat. Ne najde je. Namesto da bi se vrnil domov k
svoji noseči puncici, se odloči vzeti nekaj časa zase.

When Anton realises his cat is gone, he goes
out looking for it, but he can't find it. Instead
of going back home to his pregnant girlfriend,
he decides to take some time for himself.



PREGLEDNI · ŠTUDIJSKI · ANIMIRANI
PANORAMA · STUDENT · ANIMATION

Bard Bard

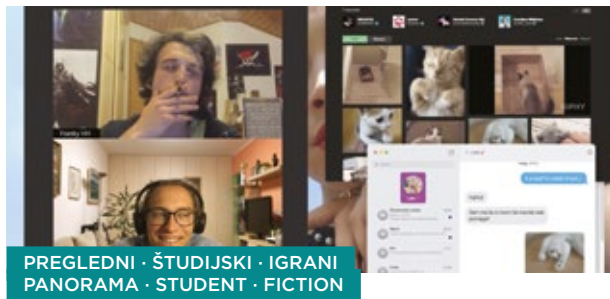
producenta producers Boštjan Potokar, Rok Govednik
produksijska hiša production UNG Akademija umetnosti
Film je sofinanciral Slovenski filmski center, javna
agencija. Co-funded by the Slovenian Film Centre.

2022 · 2 min · barvni colour · STEREO · DCP · 16:9
brez dialogov No dialogue

režiser directed by Luka Mavrič
scenarist written by Luka Mavrič
oblikovalec zvoka sound design Luka Mavrič
glavni animator lead animator Luka Mavrič
snemalca zvoka sound recording Luka Mavrič, Mateja Starič

Bard, lovec, ki živi na skrajnem
severu Evrope, gre na lov.

Bard, a hunter living in the far north
of Europe, goes hunting.



PREGLEDNI · ŠTUDIJSKI · IGRANI
PANORAMA · STUDENT · FICTION

Fatamorgana Mirage

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

2021 · 23 min · barvni colour · STEREO · DCP · 16:9
v slovenščini z angleškimi podnapisi
Slovenian with English subtitles

režiserka directed by Lana Bregar
scenaristka written by Lana Bregar
direktor fotografije director of photography Jure Stušek
montažer edited by Ambrož Pivk
scenografka production design Neža Dali Novak
kostumografka costume design Katarina Šavs
oblikovalec zvoka sound design Samo Jurca
oblikovalka maske makeup artist Eva Uršič

igralska zasedba cast
Filip Mramor (Jan), Klemen Kovačič (Tadej), Klara Kuk (Hana)

Priznati ljubezen je težko, še težje pa, če moraš
to narediti na daljavo, ker veš, da boš še dolgo
omejen na socialne stike prek računalnika. Kratka
TV drama, posneta med prvim valom pandemije,
obravnava spremenjene odnose, mladostniško
naivno ljubezen in posledice, ki jih ta prinaša.

Professing love is difficult, and even more so if you
have to do it online, knowing that it will take some
time before interactions are no longer limited to
computer screens. Made during the first lockdown,
the short TV drama examines relationship
changes, naive young love and its implications.



PREGLEDNI · ŠTUDIJSKI · DOKUMENTARNI
PANORAMA · STUDENT · DOCUMENTARY

Kje se bom zbudil jutri? Where Will I Wake Up Tomorrow?

producentka producer Jožica Blatnik
produksijska hiša production UL AGRFT

2021 · 14 min · barvni colour · STEREO · DCP · 16:9
v slovenščini z angleškimi podnapisi
Slovenian with English subtitles

režiser directed by David Champaigne
scenarist written by David Champaigne
direktorica fotografije director of photography Reni Babič
avtor glasbe music Aldo Kumar
montažerka edited by Neža Tretnjak
oblikovalec zvoka sound design Miha Rudolf

Miha Čurman – Čuri je zaradi spleta okoliščin pristal na cesti. Spal je po zapuščenih hišah in bunkerjih in bil obkrožen z drogami. Kljub temu se je vedno boril, da bi spet zaživel normalno življenje. Ta trud se mu je izplačal, saj je trenutno v programu nastanitvene podpore in ima omejen čas, da se ustali in zaživi na novo.

In an unfortunate turn of events, Miha Čurman 'Čuri' ended up on the street, sleeping rough, always surrounded by drugs. Still, Čuri has never stopped fighting to have a normal life again. The effort has paid off: he is currently in a support programme, with a limited time to get settled and start a new life.



PREGLEDNI · ŠTUDIJSKI · IGRANI
PANORAMA · STUDENT · FICTION

Krpan Krpan

producentka producer Nina Robnik
produksijska hiša production UL AGRFT
Film je sofinanciral Slovenski filmski center, javna
agencija. Co-funded by the Slovenian Film Centre.

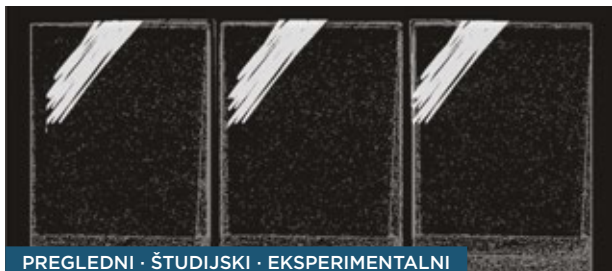
2021 · 14 min · barvni colour · STEREO · DCP · 16:9
v slovenščini z angleškimi podnapisi
Slovenian with English subtitles

režiser directed by Juš Hrastnik
scenarist written by Juš Hrastnik
direktor fotografije director of photography Andraž Žigart
avtor glasbe music Jure Tori
montažerka edited by Malvina Đermanović
scenografka production design Tatjana Kortnik
kostumografka costume design Katarina Šavs
oblikovalec zvoka sound design Peter Žerovnik
oblikovalka maske makeup artist Eva Uršič

igralska zasedba cast
Primož Pirnat (Krpan), Gaber K. Trseglav (cesar/Emperor),
Sabina Kogovšek (cesarica/Empress),
Uroš Smolej (minister Gregor)

Krpan je edini, ki mu uspe premagati strašnega velikana Brdavsa. Cesar z dvora na Dunaju se mu želi zahvaliti, ponudi mu celo roko svoje hčerke. Kljub oporekanju Krpan doseže, da mu cesar napiše dovolilnico za tovorjenje angleške soli.

Martin Krpan is the only one who can beat Brdaus, the giant brute. Emperor wants to reward him and even offers to give him his daughter in marriage. However, Krpan gets Emperor to give him a permit to transport English salt.



PREGLEDNI · ŠTUDIJSKI · EKSPERIMENTALNI
PANORAMA · STUDENT · EXPERIMENTAL

Lazarus Lazarus

producenta producers Boštjan Potokar, Rok Govednik
produksijska hiša production UNG Akademija umetnosti
Film je sofinanciral Slovenski filmski center, javna
agencija. Co-funded by the Slovenian Film Centre.

2021 · 25 min · barvni colour · STEREO · DCP · 16:9
v angleščini s slovenskimi podnapisi
English with Slovenian subtitles

režiserka directed by Ivana Kalc
scenaristka written by Ivana Kalc
direktorica fotografije director of photography Ivana Kalc
montažerka edited by Ivana Kalc
oblikovalka zvoka sound design Ivana Kalc

Vstopite v prostor, v katerem pomislite,
da so se vam uresničile sanje. A kako
ga nato zapustiti, kako najti izhod?

You enter a space that feels like a
dream come true. But how do you then
leave, how do you find a way out?



PREGLEDNI · ŠTUDIJSKI · DOKUMENTARNI
PANORAMA · STUDENT · DOCUMENTARY

Prelom Fracture

producentka producer Jožica Blatnik
produksijska hiša production UL AGRFT

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

režiser directed by Juš Hrastnik
scenarist written by Juš Hrastnik
direktor fotografije director of photography Tadej Pernuš
avtor glasbe music Maj Rebolj
montažerka edited by Ema Radovan
oblikovalec zvoka sound design Samo Jurca
snemalec zvoka sound recording Igor Iskra

Dr. Jure Žalohar, fizik in geolog, odkrije
matematično rešitev, ki omogoča napovedovanje
potresov. Mnogi seizmologi dvomijo, da njegova
teorija velja in da je potrese mogoče napovedati.
Jure kljub temu verjame v možnost napovedovanja.

Dr. Jure Žalohar, a physicist and geologist,
develops a mathematical solution that allows
one to predict earthquakes. Many seismologists
express doubts about his theory and the
possibility of earthquake forecasting. However,
Jure still believes that predictions are possible.



PREGLEDNI · ŠTUDIJSKI · IGRANI
PANORAMA · STUDENT · FICTION

Sprintaj mi ljubezen The Password Is Love

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

2021 · 21 min · barvni colour · STEREO · DCP · 16:9
v slovenščini z angleškimi podnapisi
Slovenian with English subtitles

režiserka directed by Sara Polanc
scenaristki written by Sara Polanc, Eva Kučera Šmon
direktor fotografije director of photography Tristan Dragan
avtor glasbe music Leon Firšt
montažerka edited by Nika Otrin
scenografka production design Mateja Medvedič
kostumografki costume design Nika Dolgan, Katja Vrenko
oblikovalec zvoka sound design Samo Jurca
oblikovalka maske makeup artist Eva Uršič
snemalec zvoka sound recording Igor Iskra

igralska zasedba cast
Lučka Počkaj (Breda), Jurij Drevenšek
(Andrej), Branko Završan (Ivan)

Breda, učiteljica matematike v zrelih letih, je naveličana rutinskega zakona. Ko nov, simpatičen sosed po nesreči na njenem brezžičnem tiskalniku natisne ogromno službene vsebine, se Breda znajde v klasičnem ljubezenskem trikotniku.

Breda is a middle-aged maths teacher in a routine marriage. When a nice new neighbour accidentally prints a pile of work material on her wireless printer, Breda finds herself in a typical love triangle.



PREGLEDNI · ŠTUDIJSKI · EKSPERIMENTALNI
PANORAMA · STUDENT · EXPERIMENTAL

Time Is a Physical Dimension Time Is a Physical Dimension

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

2021 · 1 min · barvni colour · STEREO · DCP · 16:9
v angleščini s slovenskimi podnapisi
English with Slovenian subtitles

režiserka directed by Ivana Kalc
scenaristka written by Ivana Kalc
direktorica fotografije director of photography Ivana Kalc

Čeprav je čas neviden in ga opazujemo kot četrto dimenzijo, ga obravnavamo kot fizično stvar, kot blago.

Although time is invisible and thought of as the fourth dimension, it is treated as something physical, as a commodity.



PREGLEDNI · ŠTUDIJSKI · IGRANI
PANORAMA · STUDENT · FICTION

Vida Vida

producenta producers Boštjan Potokar, Rok Govednik
produksijska hiša production UNG Akademija umetnosti
Film je sofinanciral Slovenski filmski center, javna
agencija. Co-funded by the Slovenian Film Centre.

2021 · 15 min · barvni colour · STEREO · DCP · 1:2,35
v italijanščini s slovenskimi podnapisi
Italian with Slovenian subtitles

režiser directed by Pietro Cromaz
scenarist written by Pietro Cromaz
direktor fotografije director of photography Alex Chiabai
avtor glasbe music Davide Tomasetig
montažer edited by Lablur Studio
kostumografka costume design Evelin Bizjak
snemalec camera Giulio Pipolo
snemalec zvoka sound recording Marco Bertelli

igralska zasedba cast
Veronica Dariol (Vida), Leonardo Zannier (Atila), Omar Giorgi
(Ellac), Matteo Cernuta (Merek), Tommaso Sculin (Taras)

Kraljica Vida prejme listino. Kraljestvo je v nevarnosti: proti njeni deželi koraka ogromna vojska pod poveljstvom Atile. Legenda o Vidi izvira iz ljudske zakladnice Beneške Slovenije.

Queen Vida receives a parchment. The kingdom is in danger: a huge army commanded by Attila is marching toward her lands. *Vida* is a legend from the folk culture of Slavia Friulana.



P O R

**POSEBNI
PROGRAM
SPECIAL
SCREENINGS**

Celovečerni filmi

Feature Films

Brexit v nepolitičnem zrcalu Brexit through the Non-Political Glass **122**

Desire in You Desire in You **123**

Divja Slovenija Wild Slovenia **124**

jerebika, štrudelj, ples pa še kaj rowan, strudl, dance, and more **125**

Piran Underground Piran Underground **126**

Srednjemetražni filmi

Medium-length Films

Sto let od koroškega

plebiscita One Hundred Years Since the Carinthian Plebiscite **127**

Za vedno tu, Slovenci od Krasa do morja Forever Here, Slovenians from the Karst to the Sea **127**

Kratki filmi

Short Films

Lopovi in policaji Cops and Robbers **128**



POSEBNI · CELOVEČERNI · DOKUMENTARNI
SPECIAL · FEATURE · DOCUMENTARY

Brexit v nepolitičnem zrcalu Brexit through the Non-Political Glass

produkcijska hiša production Partisan Media
koprodukcija co-production Perfo Production

2021 · 83 min · barvni colour · STEREO · HD File · 1:1,85
v angleščini s slovenskimi podnapisi
English with Slovenian subtitles

režiserka directed by Nina Kojima
scenaristka written by Nina Kojima
direktor fotografije director of photography Malcolm Mclean
avtor glasbe music Erez Koskas
montažer edited by Mark reg Wrench
oblikovalec zvoka sound design Sašo Kalan

nastopajo featuring
Nina Kojima, Vida Breže, Sabrina Nolan, Anand Menon, Iyiola Solanke, Catherine Barnard, Meredith Crowley, Tim Bale, Jonathan Portes, Jill Rutter, Vernon Bogdanor, Simon Hix

Brexit v nepolitičnem zrcalu, ne oziraje na politiko, ter z analitičnimi merili strokovnjakov, profesorjev in komentatorjev omogoča vpogled v dejanske vzroke, ki so vplivali na to zgodovinsko odločitev. Sogovorniki ugotavljajo, da so se Britanci dramatično znašli v dveh kriznih situacijah, covidu-19, ki bo vplival na splošno krizo še nekaj let, in brexitu, s katerim sem bodo morale spopadati tudi generacije prihodnosti.

Looking at Brexit through non-political glasses, using the analytical standards of experts, scholars, and pundits, provides insight into the real reasons behind this historic decision. According to the interviewees, the UK has dramatically found itself navigating two crises at once: Covid-19, which will continue to fuel a general crisis in the coming years, and Brexit, whose implications will extend to future generations.



POSEBNI · CELOVEČERNI · IGRANI
SPECIAL · FEATURE · FICTION

Dve mladi prijateljici skupaj preživljata poletne dni, v katerih se mora ena od njiju soočiti s spremembami. Skozi gostobesedno vsakdanje kramljanje se nam počasi odkrivajo globlje plasti hrepenenja in skriti kotički človeške duše.

Two girl friends are spending summer days together while one of them is going through personal changes. In the course of their everyday conversations, deeper layers of longing and the hidden places of a human soul are slowly revealed.

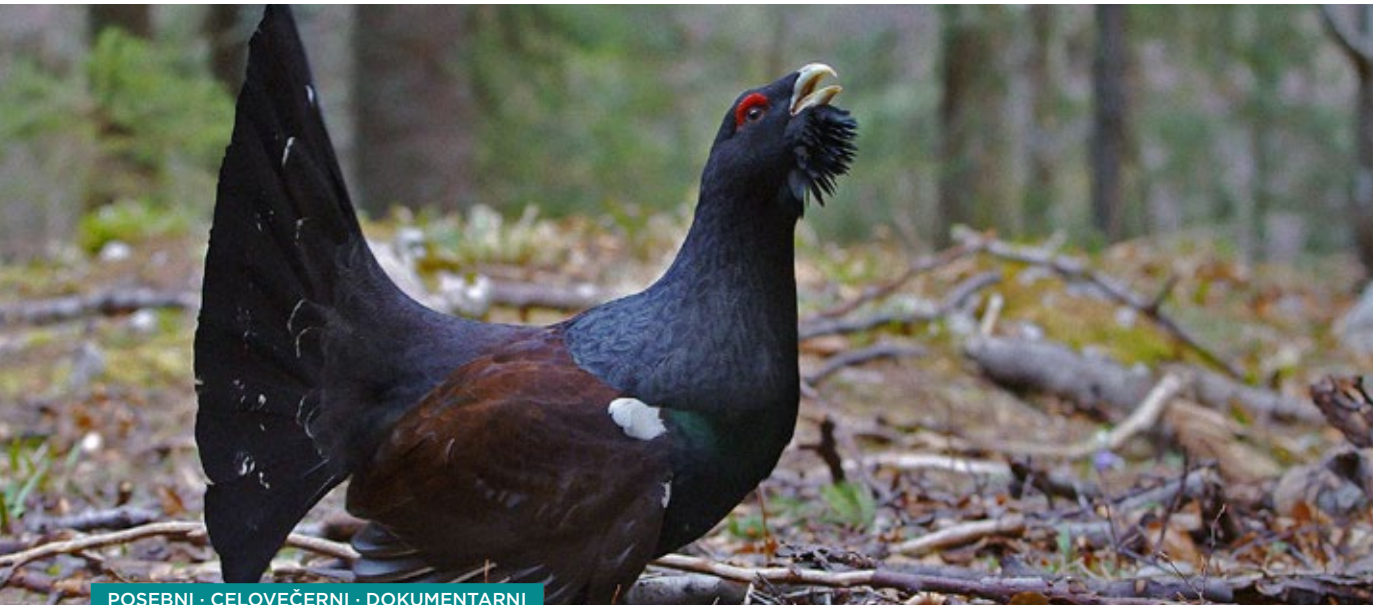
Desire in You Desire in You

producent producer Vid Merčun

2021 · 79 min · barvni colour · STEREO · HD File · 1:1,85
v slovenščini z angleškimi podnapisi
Slovenian with English subtitles

režiser directed by Vid Merčun
scenarist written by Vid Merčun
direktor fotografije director of photography Vid Merčun
montažer edited by Vid Merčun
oblikovalec zvoka sound design Vid Merčun
snemalci camera Vid Merčun, Primož Križnar, Marko Arandjelović

igralska zasedba cast
Zala Rojc (Lara), Hannah Koselj Marušič (Anja)



POSEBNI · CELOVEČERNI · DOKUMENTARNI
SPECIAL · FEATURE · DOCUMENTARY

Divja Slovenija Wild Slovenia

producent producer Matej Vranič
produksijska hiša production FOTOKOM
koprodukcija co-production RTV Slovenija
Film je sofinanciral Slovenski filmski center, javna
agencija. Co-funded by the Slovenian Film Centre.

2021 · 83 min · barvni colour · STEREO · HD File · 16:9
v slovenščini Slovenian

režiser directed by Matej Vranič
scenarista written by Matej Vranič, Marjan Žiberna
direktor fotografije director of photography Matej Vranič
avtor glasbe music Leon Firšt
montažer edited by Matej Vranič
oblikovalci zvoka sound design Studi Ritem
(Borut Berden, Gal Butenko Černe)
snemalci camera Matej Vranič, Miran Krapež, Jure Novak,
Borut Furlan, Ciril Mlinar, Rožle Bregar, Arne Hodalič
snemalca zvoka sound recording Matej Vranič, Karmen Skornšek

Film *Divja Slovenija* predstavlja zelo pestro favno in floro Slovenije, pri čemer se osredotoča na sesalce in ptice, prikazane pa so še nekatere zanimive vrste dvoživk, rib in žuželk ter rastlin. Gledalca popelje skozi leto dni življenja v značilnih slovenskih pokrajinah in ga kratko seznanjajo z njihovimi glavnimi značilnostmi. Poseben pečat dajejo filmu zelo bogata ekosistemska diverziteteta in posnetki redko videnih prizorov.

The documentary *Wild Slovenia* visually presents the very diverse fauna and flora of Slovenia, focusing on mammals and birds, as well as some particularly interesting species of amphibians, fish, insects and plants. Over a period of one year, the film travels through typical Slovenian landscapes and briefly talks about their main features. The extraordinary diversity of ecosystems and images of rarely seen wildlife make the film a remarkable experience.



POSEBNI · CELOVEČERNI · IGRANI
SPECIAL · FEATURE · FICTION

15. avgust 1963, Vipavska dolina. Vaščani pripravljajo dva dogodka na isti dan, ob isti uri – mašo za veliki šmaren z gospodom škofom in proslavo za dan graničarjev JNA s tovarišem sekretarjem izvršnega komiteja CK. Bodo zveste ovčice ali poslušni tovariši? Film *jerebika, štrudelj, ples pa še kaj* je posnet na gledališkem odru in tako združuje dva medija, gledališko predstavo in film, v nov zanimiv format.

15 August 1963, Vipava Valley. A local community is planning two events at the same time – a mass celebrating the Feast of the Assumption in the presence of a bishop, and a commemoration of the Day of the Yugoslav People's Army Border Patrol in the presence of the secretary of the executive committee of the League of Communists. What will the villagers be, meek lambs or loyal comrades? Filmed on stage, the film combines two media, a theatre production and a film, into an interesting new format.

jerebika, štrudelj, ples pa še kaj rowan, strudl, dance, and more

producent producer Vid Merčun
produksijska hiša production Slovensko
mladinsko gledališče, SNG Nova Gorica

2021 · 122 min · barvni colour · STEREO · DCP · 16:9
v slovenščini Slovenian

režiser directed by Martin Draksler
scenaristka written by Simona Semenič
direktor fotografije director of photography Sašo Štih, Zfs
avtor glasbe music Uroš Buh
montažer edited by Ambrož Pivk
scenografka production design Urša Vidic
kostumografka costume design Dajana Ljubičić
oblikovalec zvoka sound design Matej Čelik

igralska zasedba cast
Marjuta Slamič, Patrizia Jurinčič Finžgar, Helena Peršuh,
Damjana Černe, Ana Facchini, Draga Potočnjak, Nataša Keser,
Iztok Mlakar, Andrej Zalesjak, Blaž Šef, Matej Recer,
Primož Bežjak, Željko Hrs, Blaž Valič



POSEBNI · CELOVEČERNI · IGRANO-DOKUMENTARNI
SPECIAL · FEATURE · DOCUDRAMA

Piran Underground Piran Underground

producent producer Valter Dragan
produkcijska hiša production Društvo Produkcija Piranow
koprodukcija co-production Zavod Blade Produkcija

2021 · 70 min · barvni colour · STEREO · DCP · 1:1,85
v slovenščini Slovenian

režiser directed by Iztok Aberšek
scenarista written by Valter Dragan, Iztok Aberšek
direktor fotografije director of photography Ubald Trnkoczy
avtorja glasbe music Dejan Došlo, Aleš Čadež
montažerja edited by Miha Hvale, Špela Murenc
kostumografka costume design Lana Deu Angel
oblikovalec zvoka sound design Borut Berden
snemalec zvoka sound recording Sašo Fajon

nastopata featuring
Valter Dragan, Boris Cavazza

Film nas popelje po mestu Piran na svojevrsten način, kakršnega v tem turističnem biseru še nismo videli. Celotno dogajanje je postavljeno v zimski čas, ko so glavni igralci le prebivalci sami. Sprehod po tej nenavadni galeriji sreče, žalosti, lepote, kriminala, ljubezni, osamljenosti, idealizma in mestoma nepopravljivega optimizma in nadrealizma skozi svoj intimno izkušnjo uprizori znani filmski in gledališki igralec Valter Dragan, tudi sam Pirančan.

The film takes us on a tour of Piran, showing this popular quaint little town in a way we have never experienced it before. Entirely set in wintertime, when the locals are its lead and only actors, a walk through this unusual display of happiness, sadness, beauty, crime, love, loneliness, idealism, and occasionally incurable optimism and surrealism, is delivered through an intimate experience of our guide Valter Dragan, an acclaimed Piran-born film and theatre actor.



POSEBNI · SREDNJEMETRAŽNI · DOKUMENTARNI
SPECIAL · MEDIUM-LENGTH · DOCUMENTARY

Sto let od koroškega plebiscita One Hundred Years Since the Carinthian Plebiscite

producent producer Jani J. Kovačič
produkcijska hiša production RTV Slovenija

2020 · 48 min · č-b barvni b&w colour · STEREO · HD File · 16:9
v slovenščini Slovenian

režiser directed by Valentin Pečenko
scenarist written by Valentin Pečenko
direktor fotografije director of photography Artur Rutar
avtor glasbe music Jani Golob
montažerka edited by Snežana Tadić
oblikovalec zvoka sound design Marjan Drobnič
snemalec camera Stojan Femec
snemalec zvoka sound recording Frane Povirk

Filmska pripoved se osredotoči na manj znana dejstva in politična ozadja koroškega plebiscita. Osvetli vlogo ameriškega predsednika Woodrowa Wilsona in generala Rudolfa Maistra, posebej pa se posveti delovanju medzavezniške plebiscitne komisije v Celovcu.

The film focuses on less-known facts and political aspects underlying the 1920 Carinthian plebiscite, shedding light on the roles of the U.S. President Woodrow Wilson and the Slovenian General Rudolf Maister, and examining the operations of the Interallied Plebiscite Commission in Klagenfurt, a body tasked with organising the plebiscite.



POSEBNI · SREDNJEMETRAŽNI · DOKUMENTARNI
SPECIAL · MEDIUM-LENGTH · DOCUMENTARY

Za vedno tu, Slovenci od Krasa do morja Forever Here, Slovenians from the Karst to the Sea

producent producer Jani J. Kovačič
produkcijska hiša production RTV Slovenija

2020 · 51 min · č-b barvni b&w colour · STEREO · HD File · 16:9
v slovenščini Slovenian

režiserka directed by Magda Lapajne
scenaristka written by Magda Lapajne
direktor fotografije director of photography Artur Rutar
avtor glasbe music Aldo Kumar
montažerka edited by Sabina Černe
oblikovalec zvoka sound design Robert Sršen
snemalci camera Artur Rutar, Pavel Jurca, Primož Novak, Jože Jagrič
snemalec zvoka sound recording Primož Novak

Dokumentarni film ob prikazu zgodovine in sedanjosti išče odgovore na vprašanja, kako tržaški Slovenci ohranjajo narodno samobitnost, kaj jih zavezuje, da ohranjajo svoje korenine na tem ozemlju, in od kod črpajo moč za negovanje slovenske besede in kulture.

Shifting between the past and present, the documentary tries to understand how the Slovenian community in Trieste is preserving its Slovenian identity, why it is committed to keep its roots in this area, and what gives it the power to maintain its language and culture.



POSEBNI · KRATKI · IGRANI
SPECIAL · SHORT · FICTION

Lopovi in policaji Cops and Robbers

producent producer Lada Tančer
produkcijska hiša production ŠIMC, Mladinski EPI center Piran

2021 · 14 min · barvni colour · STEREO · HD File · 1:1,85
v slovenščini z angleškimi podnapisi
Slovenian with English subtitles

režiserji directed by udeleženci filmske šole (mentor Damjan Kozole)/attendees of filmmaking classes with Damjan Kozole
scenaristi written by Aljaž Štok, Elma Halilović, Erika Kleva, Manuel Krastič, Marta Španjol Mlacovič, Martin Kočevar, Maša Odar Kristan
direktor fotografije director of photography Sašo Štih
avtor glasbe music Denis Beganović
montažer edited by Matic Drakulić
oblikovalec zvoka sound design Julij Zornik
snemalka camera Zala Opara
snemalka zvoka sound recording Mojca Madon

igralska zasedba cast
Aljaž Štok (Tomaž), Elma Halilović (Lana), Erika Kleva (Eva), Klara Berić (Rae), Manuel Krastič (Kris), Martin Kočevar (Tine)

Film je zgodba o preživljanju prostega časa mladih v Luciji. Skupina mladih, ki se predrami iz dolgočasje, se začne igrati lopove in policaje. Med igro pride do zapletov, komičnih situacij in resnih pogovorov.

How teens spend their time in a coastal town in Slovenia. A group of youngsters start playing cops and robbers to beat boredom. The game leads to complications, comical situations, and serious conversations.

TOROSE

02

**FILMSKI MATINEJI V
GLEDALIŠČU TARTINI**
MATINEE SCREENINGS
IN TARTINI THEATRE

Matineja za starejše
Tistega lepega dne
Matinée for seniors
That Beautiful Day **132**

Matineja za najmlajše
Čarobni svet animacije
Matinée for juniors
The Magical World of Animation **133**



MATINEJA ZA STAREJŠE
MATINEÉ FOR SENIORS

Tistega lepega dne That Beautiful Day

produkcijska hiša production Filmski studio Viba film

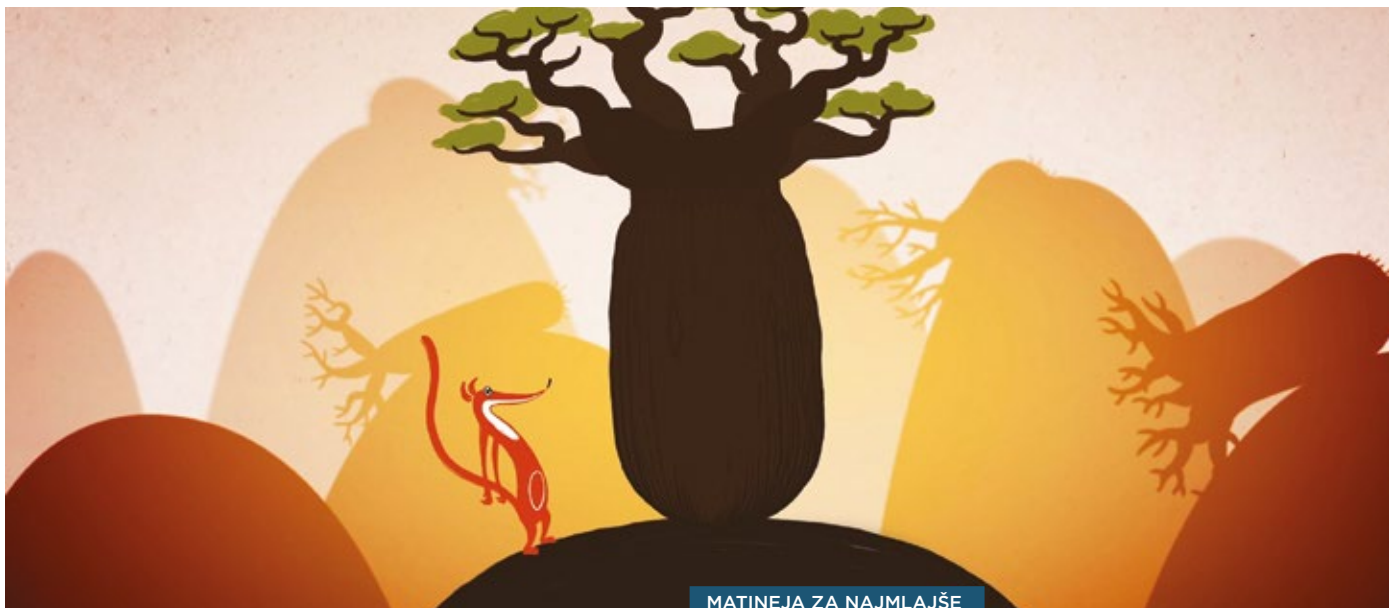
1962 · 83 min · č-b b&w · mono · 35mm · 1,85:1
v slovenščini Slovenian

režiser directed by France Štiglic
scenarista written by Andrej Hieng, France Štiglic
avtor literarne predloge based on a book by Ciril Kosmač
direktor fotografije director of photography Ivan Marinček
avtor glasbe music Alojz Srebotnjak
montažerka edited by Milka Badjura
scenografka production design Eli Likar
kostumografka costume design Nada Souvan
oblikovalka maske makeup artist Berta Meglič
snemalec zvoka sound recording Marjan Meglič

igralska zasedba cast
Bert Sotlar (Štefuc), Duša Počkaj (Hedvika), Arnold
Tovornik (krčmar/innkeeper), Jože Zupan (I)
(župnik/Priest), Angelca Hlebce (Pečanka)

Zgodba je postavljena v primorsko vas, ki je med obema vojnoma spadala pod Italijo. Vsi njeni prebivalci so Slovenci, razen italijanskih predstavnikov fašistične oblasti. Sramota vasi so trije bratje, ki so se pridružili fašistom, toda vaščani jih kljub temu obvladujejo in jih zasmehujejo.

The story is set in a Slovene village which was part of Italy between the two wars. All the inhabitants of the village are Slovenes, except for the Italians among the representatives of the fascist government. A shame to the village are three brothers who have joined the fascists. The villagers, however, keep them under control and ridicule them.



MATINEJA ZA NAJMLAJŠE
MATINEE FOR JUNIORS

Pisan izbor šestih sodobnih kratkih animiranih filmov različnih slovenskih avtorjev za najmlajše gledalce.

A diverse selection of contemporary animated shorts for the youngest audience by various Slovenian filmmakers

- 1. Tako zraste ... Petelin** How It Grows: Rooster
Miha Kalan, Jernej Žmitek, 2020
- 2. Podlasica** Weasel
Timon Leder, 2016
- 3. Princ Ki-Ki-Do, Superdo** Prince Ki-Ki-Do; Superdo
Grega Mastnak, 2018
- 4. Povodni mož** Water Man
Katarina Nikolov, Slovenija, 2020
- 5. Koyaa - Poskočna radirka** Koyaa - Jumpy Eraser
Kolja Saksida, 2019
- 6. Maček Muri - Tekma Muri** the Cat - The Big Game
Jernej Žmitek, 2020

Čarobni svet animacij The Magical World of Animation

47 min · 4+
brez dialogov in v slovenskem jeziku no dialogue and Slovenian



STROKOVNI PROGRAM
INDUSTRY EVENTS

STOROSE
OPTOR

V okviru strokovnega programa 24. Festivala slovenskega filma Portorož bomo tudi letos izvedli številne okrogle mize in strokovne posvete, ki bodo posvečeni obravnavi aktualnih filmskih problematik, izmenjavi izkušenj in strokovnih znanj ter nadaljevanju in vzpostavljanju novih poslovnih povezav.

V uradni strokovni program FSF Portorož nas bo uvedla predfestivalna filmska delavnica dveh režiserjev, ki jima je uspelo prodreti v mednarodno mrežo enega največjih digitalnih ponudnikov AV vsebin.

—

PONEDELJEK 11/10 OB 10.30
LJUBLJANA HOTEL SLON

Predfestivalski filmski delavnici

Jana Belcl: Od Pragerskega do Netflixa
Mitja Okorn: Leto življenja v Hollywoodu

Za lažje sledenje predavanju in udeležbo na delavnici si lahko filma *All My Friends Are Dead* (režija J. Belcl) in *Life in a Year* (režija M. Okorn), o produkciji katerih bosta avtorja predavala, ogledate na Netflixu oziroma Voyu.

—

V primeru zaostrenih epidemioloških razmer v oktobru bomo dogodke izvedli hibridno, v živo bodo prisotni udeleženci, obiskovalci pa bodo spremljali spletni prenos na daljavo.

If Covid-19 restrictions tighten between now and October, the events will be delivered in a hybrid format, as streaming events with in-person attendance of speakers.

The programme for industry delegates at the 24th Festival of Slovenian Film Portorož features round-table discussions and panels that deal with topical issues in cinema, enable an exchange of experience and knowhow, and continue the efforts to foster the existing and build new business collaborations.

As an introduction to the official line-up of industry events in Portorož, we are organising filmmakers' masterclasses with two directors who made it to the international network of one of the most powerful VOD platforms.

—

MONDAY 11/10 AT 10:30
LJUBLJANA SLON HOTEL

FSF Warm-up: Filmmakers' Masterclasses

Jana Belcl: From Pragersko to Netflix
Mitja Okorn: A Year in Hollywood

To prepare for the masterclasses, you can watch the two films that will be discussed, *All My Friends Are Dead* (dir. J. Belcl) and *Life in a Year* (dir. M. Okorn), on Netflix or Voyu.

Spored dogodkov
v Zeleni dvorani
Avditorija Portorož
The schedule of
events in the Green
Hall of Avditorij
Portorose

—

TOREK 12/10 TUESDAY

10.30

KRATKA SCENA 21, delavnica / masterclass
KRATKA SCENA 21: Screenwriting
workshop / masterclass

Na Festivalu slovenskega filma Portorož bomo sklenili letošnjo scenaristično delavnico Kratka scena. Udeleženci bodo po intenzivnem razvoju svojih scenarijev pod mentorstvom **Pavla Mareka**, ki je potekal med festivalom FeKK, in po zaključeni delavnici pitchinga pod mentorstvom **Jožka Rutarja** v sklopu festivala Kino Otok predstavili scenarije producentom in drugi zainteresirani javnosti. Letošnji izbrani scenaristi so: Izar Lunaček s scenarijem DEKLE, KI SE NI BALO MEDVEDOV, Fabris Šulin s scenarijem SVINC, Jan Krevatin s scenarijem JUNIJ, Lana Bregar in Jure Dostal s scenarijem DILDO, Maja Prettner s scenarijem POŠTARKA in Matjaž Jamnik s scenarijem RIMBAUD Z MOJEGA DVORIŠČA. Letošnje avtorje bosta mentorirala priznani režiser, scenarist in profesor filmske režije na FAMU Pavel Marek ter slovenski producent Jožko Rutar. Delavnica poteka v sodelovanju s festivalom FeKK.

The 2021 edition of the Kratka scena screenwriting workshop wraps up at FSF Portorož with a session in which the participants will pitch their scripts for producers and other interested individuals, after an intense script development session with **Pavel Marek** during the FeKK festival, and a pitching workshop with **Jožko Rutar** as part of the Kino Otok festival. The participating screenwriters include Izar Lunaček (with 'Dekle, ki se ni balo medvedov'), Fabris Šulin ('Svinc'), Jan Krevatin ('Junij'), Lana Bregar and Jure Dostal ('Dildo'), Maja Prettner ('Poštarka'), and Matjaž Jamnik ('Rimbaud z mojega dvorišča'). They will work with the acclaimed director,



>> Fipresci
Slovenija



screenwriter and film directing professor at FAMU, Pavel Marek, and the Slovenian producer Jožko Rutar. The workshop has been organised in collaboration with FeKK.

14.30

BOLJ VIDNI IN SLIŠNI?

Okrogla miza o prisotnosti/odsotnosti filma v slovenskem medijskem prostoru
MORE VISIBILITY AND VOICE?

Round table on the presence/absence of cinema in Slovenian media landscape

Na vseh področjih se srečujemo s hiperprodukcijo informacij in obilico kanalov do gledalstva, hkrati pa s popolno prevlado mimobežnega, instantnega in nepoglobljenega. Kakovost zahteva čas, čas pa denar. A filmu in filmski kritiki lahko največjo uslugo naredimo prav z rednimi, kakovostnimi in preišljenimi vsebinami. Na okrogli mizi bomo skozi teorijo in prakso razmišljali o tem, kako širši javnosti na jasen in dostopen način predstaviti in približati film kot kompleksen fenomen, ki ni samo ustvarjalnost, ampak tudi refleksija, ter kako s pomočjo kvalitetnejših medijskih vsebin dvigniti nivo filmske kulture pri nas. Pogovor s predstavniki medijev in filmskimi publicisti bo povezoval **Peter Žargi**, filmski kritik in član uredništva revije Ekran. Dogodek nastaja v sodelovanju Festivala slovenskega filma Portorož, revije Ekran in Društva slovenskih filmskih publicistov Fipresci.

An overabundance of information is a widespread phenomenon, and despite the profusion of channels to reach one's audience, it seems to go hand in hand with the ubiquity of the fleeting, instant, and superficial. Quality takes time, and time takes money. The best way to help cinema and film criticism is to steadily produce informed, high-quality content. Through theory and practice, the round table will look into how cinema as a complex phenomenon,

which requires reflection in addition to creativity, can be made more visible and accessible, and how (higher) quality media content can help raise the level of film culture in Slovenia. The discussion with representatives of the media and writers on film will be chaired by **Peter Žargi**, a film critic and member of the editorial board of Ekran. The event is a collaboration between FSF Portorož, Ekran Magazine, and the Slovenian section of Fipresci.

—

SREDA 13/10 WEDNESDAY

10.00

ART KINO MREŽA – FILMSKA OSNOVNA ŠOLA (filmska vzgoja v kinih)
ART CINEMA ASSOCIATION: 'PRIMARY SCHOOL OF FILM' (Film education in cinemas)

Z avgustom 2021 se je zaključil petletni izobraževalni projekt Art kino mreže Slovenije **Filmska osnovna šola** za pedagoge osnovnih šol po vsej Sloveniji, sofinanciran s strani Evropske unije iz Evropskega socialnega sklada in Republike Slovenije. Ob zaključku projekta je nastalo končno poročilo z rezultati projekta in s priporočili za nadaljnji razvoj filmske vzgoje, ki ga bosta predstavili koordinatorki projekta **Petra Gajžler** in **Marina Katalenić**.

The **Primary School of Film** (Filmska osnovna šola, FOŠ) was a five-year education and training project of the Slovenian Art Cinema Association (AKMS), financed by the European Union from the European Social Fund and the Republic of Slovenia. Issued just before the project wrapped up in August 2021, the final report with project outcomes and recommendations for future development of film education will be presented by project coordinators **Petra Gajžler** and **Marina Katalenić**.

14.30

FILMOTEKA SLOVENICA – VOD RTVSLO

Nova platforma videa na zahtevo z naraščajočim številom slovenskih filmov

FILMOTEKA SLOVENICA: National broadcaster's VOD

A new VOD platform with a growing number of Slovenian films

ZKP RTVSLO s Festivalom slovenskega filma Portorož zaganja filmsko knjižnico Filmoteka Slovenica. Njeno poslanstvo je omogočiti izbor domačih filmskih naslovov ter njihov enostaven in cenovno dostopen ogled kjerkoli in kadarkoli. V Založbi kakovostnih programov ZKP RTVSLO imajo večletne izkušnje z digitalno distribucijo avdio vsebin, video digitalna distribucija pa je bila uspešno uporabljena na lanskem Festivalu slovenskega filma, ki se je zaradi pandemije odvil (tudi) na daljavo na video platformi ZKP. FILMOTEKA SLOVENICA že vsebuje več deset slovenskih filmov in filmov, pri katerih so sodelovali slovenski producenti. Med njimi so nekatere največje slovenske klasike, sodobni in na mednarodnih festivalih nagrajeni filmi. To je priložnost za javno vabilo neodvisnim producentom, da se ji pridružijo in s svojo produkcijo še razširijo nabor slovenskih filmov, ki bodo po legalni poti dostopni gledalcem po vsem svetu.

ZKP, the publishing and record label of the Slovenian national broadcaster RTVSLO, is launching 'Filmoteka Slovenica', a film library whose mission is to enable easy, affordable access to Slovenian cinema anywhere, anytime. The ZKP label has years of experience in digital audio distribution, while digital video distribution was successfully used at the 2020 FSF, which due to the Covid-19 pandemic was (partly) delivered online via the ZKP platform. FILMOTEKA SLOVENICA already contains a few dozen Slovenian films and films produced in collaboration with Slovenian producers. They

include some of the biggest classics, as well as contemporary and festival award winners. This is a chance to publicly invite independent producers to join the platform and expand the range of films with their works, making them legally accessible to spectators worldwide.

15.30

TO BI LAHKO BIL FILM

THIS COULD BE A FILM

Filmski ustvarjalci ideje in zgodbe za svoje projekte nemalokrat iščejo in najdejo v literaturi. V želji po vsakoletnem strukturiranem povezovanju obeh svetov – filmskega in literarnega – filmske ustvarjalce, producente in vse, ki delujejo na področju filma, vabimo na dogodek To bi lahko bil film. Pisarna Ljubljane, Unescovega mesta literature in Slovenska kinoteka sta v juliju razpisali natečaj za zgodbe, ki bi lahko postale film. Tričlanska komisija – **Luka Marčetič, Matjaž Ivanišin** in **Marina Gumzi** – je pregledala prejete prijave in izbrala najboljše. Izbrali so pet zgodb avtorja in avtoric (Matjaža Jamnika, Jedrt Lapuh Maležič, Ane Svetel, Lune J. Šribar in Sare Štern), ki jih bo na odru oživil **Boštjan Napotnik - Napo**, predstavili pa bomo tudi utemeljitve žirije. Vabimo na kratkočasno in razposajeno predstavitev petih izbranih zgodb, ki bi lahko postale film. Morda idejo za svoj prihodnji filmski projekt najdete prav med njimi?

Filmmakers often seek and find ideas and stories for their projects in literature. To continue the traditional structured efforts to bring the worlds of cinema and literature together, we invite all filmmakers, producers and other film professionals to join us for an event titled 'This could be a film'. In July, the office of Ljubljana, UNESCO City of Literature and Slovenian Cinematheque issued a call for stories that could be made into films. A panel of judges – **Luka Marčetič, Matjaž Ivanišin** and **Marina Gumzi** – selected their top five submissions (by

Matjaž Jamnik, Jedrt Lapuh Maležič, Ana Svetel, Luna J. Šribar, and Sara Štern). To hear what the judges had to say about their favourites, and see **Boštjan Napotnik - Napo** put the winning stories on stage, join us for this entertaining, playful presentation of the five selected stories that could be made into films. What if one of them could be your next film project?

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ČETRTEK 14/10 THURSDAY

9.30

SLOVENSKI JEZIK V FILMU SLOVENE LANGUAGE ON FILM

Kaj se dogaja z jezikom v slovenskem filmu? Ali še zmeraj velja stereotip, da slovenščina ni filmski jezik, ali pa so domači filmski ustvarjalci morda spregledali, da je slovenščina odrasla – da je danes bolj večplastna kot kadarkoli, v neprestanem gibanju in spreminjanju in kot takšna nudi številne ustvarjalne možnosti tudi njim? Zakaj jeziku v domačem filmu – v nasprotju z denimo kamero, montažo ali glasbo – ne priznamo dramaturške funkcije in zakaj so filmski lektorji odrinjeni s scene? Ali lahko igralci sami ustrezno poskrbijo za jezik in ali režiserji njihove govorne zmožnosti upoštevajo pri zasedbi? Odgovore na vsa ta in številna druga vprašanja bodo na okrogli mizi iskali scenaristi, režiserji, igralci, lektorji in filmski teoretiki. Pogovor bo moderirala **Emica Antončič**, urednica revije Dialogi.

How is language doing in Slovenian cinema? Is Slovene still stereotypically considered a language that can't sound good on film, or have Slovenian filmmakers realised that the language has grown up to be more versatile than ever, in constant flux and motion, providing them with ample creative possibilities? Why is language in Slovenian cinema – unlike cinematography, editing, or music – denied its role in dramatic

composition, and why is the role of language consultants disappearing? Can actors master language themselves, and do directors think about their speaking skills when choosing the cast? These and many other questions will be discussed with screenwriters, directors, actors, language consultants, and film theorists. Chaired by **Emica Antončič**, editor of Dialogi magazine.

11.00

STROKOVNI POSVET AIPA PANEL DISCUSSION BY AIPA

Slovenija do roka, ki se je iztekel 7. junija, ni implementirala dveh za varovanje avtorskih pravic v AV sektorju zelo pomembnih direktiv Evropskega parlamenta in Evropskega sveta, sprejetih že leta 2019: Direktive (EU) 2019/790 o avtorski in sorodnih pravicah na enotnem digitalnem trgu (CDSM) in spremembi direktiv 96/9/ES in 2001/29/ES ter Direktive (EU) 2019/789 o retransmisiji. Tudi Evropska komisija je šele tik pred zdajci (4. 6. 2021) objavila smernice za implementacijo 17. člena direktive o CDSM. Kaj pomeni ta zamuda? Kako bi morali biti direktivi preneseni, da bi ustvarjalci tudi v resnici uživali vse pravice, ki jih predvidevata? Katere so še druge nujne spremembe slovenske avtorskopravne zakonodaje, ki bi jih veljalo ob poseganju v obstoječi zakon uvesti? Na ta in druga vprašanja bomo podali odgovore na tokratnem strokovnem dogodku v okviru strokovnega programa FSF Portorož.

By the deadline on 7 June, Slovenia had failed to implement two directives of the European Parliament and of the Council adopted back in 2019 that are pivotal to the protection of copyrights in the audiovisual sector: Directive (EU) 2019/790 on copyright and related rights in the Digital Single Market and amending Directives 96/9/EC and 2001/29/EC, and Directive (EU) 2019/789 on retransmissions. It was only recently (4 June 2021) that the

EU Commission issued guidelines for the implementation of Article 17 of the CDSM Directive. What are the implications of this delay? How should the two directives be transposed for authors to enjoy all the rights provided for therein? What other changes should be made in Slovenia's copyright law? These and other issues will be discussed at this year's AIPA event for industry delegates of FSF Portorož.

16.00

RE-ACTOV PROJEKT CIRCLE,
predstavitve in sprejem
CIRCLE BY RE-ACT: Presentation and reception

Pospeševalnik za filmske dokumentaristke CIRCLE je ekskluzivni program usposabljanja za največ dvanajst izbranih filmskih ustvarjalcev (režiserki in/ali producentki) s prepričljivim kreativnim dokumentarnim projektom v kateri koli fazi produkcije (od razvoja do grobe montaže), ki iščejo podporo za razvoj svojega filma in nadaljnji razvoj strokovnih veščin. Program obsega tri delovne module in nadaljevalne aktivnosti, usmerjen pa je tako v razvoj konkretnega projekta udeleženke kot tudi v izmenjavo znanj, razvoj strokovnih veščin ter oblikovanje trajnostnih poslovnih modelov, in sicer prek povezovanja udeleženke s filmsko industrijo. Program CIRCLE predvsem spodbuja solidarnost med filmskimi ustvarjalci, da bi ti razumeli obstoječo filmsko krajino ter jo obenem izboljšali in pripravili za prihodnje izzive. Projekt bo predstavila **Biljana Tutorov**.

CIRCLE Women Doc Accelerator is an exclusive training program for up to twelve selected female filmmakers (directors and/or producers) with a strong, creative documentary project in any stage of production (from development to rough cut) who are seeking support to develop their films and further their professional skills. Through three working modules and follow-up activities, the program fosters

project development, but strongly focuses on knowledge sharing, development of professional skills and creating sustainable business models, all by connecting the participants with the rest of the film industry. CIRCLE's priority is to nourish solidarity between filmmakers, both to understand the existing ecosystem and to improve it in order to prepare for the future. The presentation will be held by **Biljana Tutorov**.

PETEK 15/10 FRIDAY

11.00-16.00

SCENARNICA, predstavitve in
zaključek scenaristične delavnice
SCENARNICA: Presentation and closing
session of the screenwriting workshop

Scenarnica, intenzivna scenaristična delavnica, ki se osredinja na verjetno najtežji del ustvarjalnega procesa – od ideje do prve različice scenarija –, je letos že šestič zapored potekala v Ljubljani v organizaciji **Društva slovenskih režiserjev (DSR)** in **DSR Scenaristi**. Projekt finančno podpira **Slovenski filmski center**, javna agencija (SFC). Programski vodja **Matevž Luzar** bo uvodoma predstavil način dela na Scenarnici in nadaljnje možnosti, ki jih odpira udeležba na delavnici, namenjeni tako začetnikom kot profesionalnim scenaristom/režiserjem. Sledile bodo osebne predstavitve projektov (pitchi) in slavnostni zaključek udeležencev Scenarnice 2019, Scenarnice 2020 in Scenarnice 2021.

Scenarnica is an intensive screenwriting workshop focusing on what could possibly be the most difficult stage of the creative process – turning an idea into the first version of the screenplay. Organised by the **Directors Guild of Slovenia (DSR)** and **DSR's Screenwriters**, the sixth edition of Scenarnica was held in Ljubljana in 2021. The

project is funded by the **Slovenian Film Centre**. The artistic head of Scenarnica, **Matevž Luzar**, will start the event by shortly outlining the method used by what is a workshop for beginners as well as professional screenwriters/directors, and the opportunities provided by participation in it. This will be followed by project pitches and a closing celebration with alumni of Scenarnica classes 2019, 2020, and 2021.

17.00

SLOBODAN ŠIJAN: PISATELJI V KINU,
predstavitev knjige
SLOBODAN ŠIJAN, WRITERS IN
CINEMA: Book presentation

Predstavitev nove knjige Slobodana Šijana *Pisatelji v kinu*, ki jo je izdal Filmski center Srbije. Pogovor s priznanim srbskim režiserjem in gosti bo vodil vodja založništva pri FCS **Miroљjub Stojanović**.

A presentation of *Pisci u bioskopu* (Writers in Cinema), a new book by the acclaimed Serbian film director Slobodan Šijan, published by Film Center Serbia. Chaired by **Miroљjub Stojanović**, FCS Head of Publishing.

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SOBOTA 16/10 SATURDAY

10.00

Posvet FILM IN TURIZEM
CINEMA AND TOURISM: Panel discussion

Eden od osrednjih dogodkov letošnjega strokovnega programa išče odgovore na vprašanja o povezanosti in medsebojnem učinkovanju filma in turizma. Vabljeni strokovnjaki bodo svoje misli še posebej povezali z vplivom filmskih festivalov na turistično ponudbo kraja, v katerem se dogajajo; na drugi strani bomo od predstavnikov turističnih organizacij in občin poskusili izvedeti,

kaj pričakujejo od kulturne ponudbe in ali njihova strategija kulturnega turizma vključuje tudi film in filmske dogodke. Svoje sodelovanje so potrdili direktorji vseh pomembnih festivalov treh držav istrske regije – Trst, Motovun, Pulj, Izola in Portorož – ter predstavniki Občine Piran s posebnim gostom županom **Deniom Zadkovićem**. Posvet ob vodila **Jelka Stergel**.

One of the main industry events of this festival edition is aimed at discussing the connections and interplays between cinema and tourism. The invited speakers from the film community will focus on the impact of film festivals on the local range of tourism products and services, while representatives of tourist organisations and local communities will be challenged to share their expectations of cultural products, and explain whether their cultural tourism strategies include cinema and film-related events. Confirmed speakers include directors of all key film festivals in Istria – Trieste, Motovun, Pula, Izola, and Potroraž – and representatives of the Piran municipality with special guest, mayor **Denio Zadković**. Chaired by **Jelka Stergel**.

12.00-13.00

DOKUMENTARNICA, predstavitev
dokumentaristične delavnice
DOKUMENTARNICA: Presentation of the
documentary filmmaking workshop

Društvo slovenskih režiserjev z letom 2021 uvaja nov programski sklop, dokumentaristični laboratorij Dokumentarnica, ki poteka pod mentorskim vodstvom režiserjev **Matjaža Ivanišina, Roka Bička** in **Petre Seliškar**. Projekt finančno podpira **Slovenski filmski center**, javna agencija (SFC). Potek, cilje in način dela na delavnici bodo predstavili programski koordinator delavnice **Darko Sinko**, mentor **Matjaž Ivanišin** in predsednik DSR **Matevž Luzar**.

In 2021, the **Directors Guild of Slovenia (DSR)** introduced a new programme activity: Dokumentarnica, a documentary filmmaking lab with directors **Matjaž Ivanišič, Rok Biček,** and **Petra Seliškar**. The project is funded by the **Slovenian Film Centre**. The programme, objectives, and method of the workshop will be presented by its programme coordinator, **Darko Sinko**, mentor **Matjaž Ivanišič**, and DSR President, **Matevž Luzar**.

14.00

Skupno srečanje filmskih profesionalcev in študentov s pogostitvijo
Reception for film professionals and students

Dogodek omogoča Društvo slovenskega animiranega filma.

The event was made possible by the Slovenian Animated Film Association.

16.00

PODELITEV NAGRADE KOSOBRAIN za dragocene filmske sodelavce neavtorskih poklicev
KOSOBRAIN AWARDS CEREMONY celebrating priceless below-the-line crew members

Društvo slovenskih režiserjev bo na priložnostni slovesnosti podelilo nagradi **kosobrin** za leti 2020 in 2021. Dosedanji prejemniki te nagrade, ki najbolj pričajo o tem, kaj pomeni biti »dragocen filmski sodelavec«, so: direktor filma **Matija Kozamernik Jojo** (2019), tajnica režije **Petra Trampuž** (2018), dokumentalistka-raziskovalka **Jožica Hafner** (2017), kolorist **Emil Svetlik** (2016) in scenski tehnik **Janez Petretič** (2015). Podelitev nagrade kosobrin poteka v okviru programskega sklopa **Večeri Društva slovenskih režiserjev**, ki ga finančno podpira **Slovenski filmski center**, javna agencija.

At this year's Kosobrin Awards Ceremony, the

Directors Guild of Slovenia is giving out two awards, for 2020 and 2021. Previous award winners, true embodiments of what it means to be a "priceless crew member", include: production manager **Matija Kozamernik Jojo** (2019), script supervisor **Petra Trampuž** (2018), documentation specialist/researcher **Jožica Hafner** (2017), colourist **Emil Svetlik** (2016), and grip **Janez Petretič** (2015). The Kosobrin Awards Ceremony is part of '**Evenings of the Directors Guild of Slovenia**', a programme funded by the **Slovenian Film Centre**.

NEDELJA 17/10 SUNDAY

11.00

Predstavitev Iniciative filmskih festivalov nevladnih organizacij
Presentation of the Initiative of NGO Film Festivals

Inicijativo filmskih festivalov nevladnih organizacij so oblikovali predstavniki domačih mednarodnih festivalov konec leta 2016, danes šteje 13 članov. Namen Iniciative je strokovno povezovanje aktivnih organizatorjev iz vse Slovenije, analiza aktualnega stanja na področju filmskih festivalov v Sloveniji, prepoznavanje problematik delovanja, dialog z odločevalci in prizadevanje za izboljšanje pogojev za ustvarjanje in organizacijo filmskih festivalov ter oblikovanje skupne vizije za prihodnost področja.

The Initiative of NGO Film Festivals was formed in late 2016 as an informal association of Slovenia-based international festivals. The purpose of the now 13-member Initiative is to encourage an exchange of knowhow between active organisers from across Slovenia, analyse the state of film festivals in the country, identify the main challenges, maintain an ongoing dialogue with decision-makers, make efforts to improve the conditions for film festivals, and articulate a common vision for the future of the sector.

Strokovno-družabno
srečanje v Gledališču
Tartini Piran
Industry & social
event at Tartini
Theatre, Piran

—

ČETRTEK 14/10 THURSDAY

10.00

Most sodelovanja in prijateljstva
A Bridge of Cooperation and Friendship

Po osamosvojitvi je prva retrospektiva slovenskega filma v Beogradu potekala šele leta 2012. Leta 2015 pa se je začela nova zgodba: zgodili so se **Dnevi slovenskega filma**, ki so potekali v novih prostorih Jugoslovanske kinoteke. Potem so Dnevi redno potekali vsako leto in prikazali najpomembnejše filme slovenskih avtorjev starejše in mlajše generacije, od Jana Cvitkoviča, Marka Naberšnika, Martina Turka, Urše Menart, Matjaža Ivanišina, Gregorja Božiča do Metoda Pevca, Bojana Laboviča in Karpa Godine. Večina med njimi je bila prisotna na projekcijah, okroglih mizah o najrazličnejših temah, kot tudi na razstavah, posvečenih slovenskim filmskim avtorjem: scenografu Dušanu Milavcu, snemalcu Ivanu Belcu ter režiserjema Jožetu Babiču in Francetu Štiglicu.

Decembra 2021 bodo potekali naslednji Dnevi slovenskega filma, del programa pa bo kot doslej potekal tudi v Novem Sadu, Nišu, Pančevu, Vršču, Kovinu, Smederevu in Subotici.

Pred tem se bomo na srečanju v Portorožu ozrli na najpomembnejše dogodke v preteklih letih in načrtali prihodnost predstavitve slovenskega filma v Srbiji.

After Slovenia's independence, it was not until 2012 that Belgrade hosted the first retrospective of Slovenian cinema. In 2015, a new tradition was born with **Days of Slovenian Film**, an event held in the then new venues of the Yugoslav Cinematheque. After this, the 'Days' became an

Filmarski piknik v
Avditoriju Portorož
Filmmakers' Picnic in
Avditorij Portorose

annual affair, showing the key works by Slovenian filmmakers of all generations, from Jan Cvitkovič, Marko Naberšnik, Martin Turk, Urša Menart, Matjaž Ivanišin, Gregor Božič, to Metod Pevec, Bojan Labovič, and Karpo Godina. Most of them were present at the screenings, participated in panel discussions on various topics, and attended the exhibitions celebrating prominent Slovenian film professionals: the set designer Dušan Milavec, the camera operator Ivan Belec, and the directors Jože Babič and France Štiglic.

The next Days of Slovenian Film will take place in December 2021, with some of the programme traditionally shown in Novi Sad, Niš, Pančevo, Vršac, Kovin, Smederevo, and Subotica.

Before this, the event in Portorož will look back at the most notable events from previous years, and map out the future of presentations of Slovenian cinema in Serbia.

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NEDELJA 17/10 SUNDAY

12.00

Zveza društev slovenskih filmskih ustvarjalcev (ZDSFU) prireja v prostorih Avditorija piknik za kolegice in kolege iz filmske stroke.

In Avditorij Portorož, the Federation of Slovenian Filmmakers' Guilds (ZDSFU) is organising a picnic for fellow film professionals.

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Filmska vzgoja

Film Education

Filmskokritična delavnica: Ostrimo pogled na slovenskem filmu!

Društvo za širjenje filmske kulture KINO! na letošnjem 24. Festivalu slovenskega filma Portorož že osmič organizira filmskokritično delavnico, namenjeno dijakom, študentom in vsem ljubiteljem domačega filma, ki se želijo uriti v mišljenju filma in njegovi refleksiji.

Tudi letos si bomo ogledali programske sklope kratkih filmov in celovečercsev, po ogledu pa sledi poglobljena razprava, v kateri udeleženci soočajo poglede na filmsko poetiko, analizirajo uporabo in funkcijo filmskih izraznih sredstev ter o filmih preiščujejo skozi različne tematske okvirje. Skratka, udeleženci delavnice bodo filme skupaj z mentorjema dodobra preleli, jih skušali ujeti v pisano misel, nenazadnje pa bodo razglasili še svojega zmagovalca v kategoriji študijskega filma.

Delavnico bosta vodila dr. Maja Krajnc, odgovorna urednica revije KINO!, in Robert Kuret, filmski publicist.

Film Critics Workshop: Sharpening the gaze with Slovenian cinema

The 24th Festival of Slovenian Film Portorož is the 8th successive edition to host the KINO! Society for Expanding Film Culture's film critics workshop for high school and college students as well as other aficionados of Slovenian films who wish to hone their ability to think cinema and reflect on it.

The workshop participants will watch short film programmes as well as feature films. The screenings will be followed by in-depth debates in which the participants can share their views on the poetics of the films, analyse the use and purpose of expressive means, and reflect on the films in various frames of reference. With the help of their mentors, they will chew the films over and try to capture them in words. They will also announce their winner in the category of student films.

The workshop is run by Dr Maja Krajnc, Editor-in-Chief of KINO! Magazine, and Robert Kuret, film critic and writer.

KINO!
Društvo za širjenje filmske kulture

ostrenje
pogleda

FILMSKA VZGOJA ZA OTROKE IN MLAJE

Festivalska
druženja
v Monfortu
Social Events
in Monfort
Exhibition Space

ČETRTEK 14/10 THURSDAY
23.00

VSTOPNINE NI
FREE ADMISSION

Lovro Ravbar & Get On Board Collective

jazz · rock · funk · dance



Lovro Ravbar, alt in sopran saksofon alto and soprano saxophone
/ Tomaž Gajšt, trobenta in klaviature trumpet and keyboards
/ Jure Urek, bas pozavna bass trombone / Jernej *Jerry*
Trobenar, kitara guitar / Rok Lopatič, klaviature keyboards
Tadej Kampl, bas bass / Lazaro Amed Hierrezuelo,
tolkala percussions / David Morgan, bobni drums

Lovro Ravbar se v dojemljanju glasbe ne omejuje s strogimi slogovnimi smernicami, dojema jo kot široko planjavo in ne kot ozko pot v eno smer. Od izida albuma *Get On Board* leta 2017 s svojo osemčlansko zasedbo navdušuje občinstvo z velikimi odmerkom ritma in bogato harmonijo ter z odličnimi solisti.

Lovro Ravbar refuses to have his perception of music girded by strict stylistic rules. Rather than a narrow one-way path he understands it as a wide-open plane. Since the release of the album *Get On Board* in 2017, his eight-man band has been feeding the audience with large doses of rhythm, lavish harmonies, and excellent solos.

DJ + izbor koncertov
DJ & Programme curator
Brane Rončel

Produkcija
Production
BR / Festival slovenskega filma

PETEK 15/10 FRIDAY
23.00

VSTOPNINE NI
FREE ADMISSION

Kenny Blues Boss Wayne
The King of Boogie Woogie



Kenny *Blues Boss* Wayne, klavir, vokal piano, vocals / Yuji Ihara, kitara guitar / Russell Jackson, bas bass / Joey Dimarco, bobni drums

Sedeminsedemdesetletni Kenny Wayne je pianist, pevec, tekstopisec, znan po svojem obvladovanju klasičnega boogie-woogieja, starega bluesa, swinga in jazza New Orleansa. V svoji desetletja dolgi karieri je igral tudi z glasbeniki v jazzu, latino-jazzu (Latin Jazz Prophets), rocku (Delaney & Bonnie), r & b-ju in soulu (Delaney & Bonnie). V zasedbi letošnje jesenske evropske turneje je tudi Russell Jackson, dolgoletni basist kralja bluesa B. B. Kinga.

The 77-year-old Kenny Wayne is a pianist, singer, and songwriter known as the master of classical boogie woogie, old blues, swing, and jazz of New Orleans. In a career that spans decades, Wayne has played with musicians ranging from jazz, Latin jazz (Latin Jazz Prophets), rock (Delaney & Bonnie), R&B, and soul (Delaney & Bonnie). The band he took on his European tour this autumn includes Russell Jackson, a long-standing bass player with the King of Blues, B.B. King.

SOBOTA 16/10 SATURDAY
23.00

VSTOPNINE NI
FREE ADMISSION

The Dreams
rock jam · dance · groove



Luka Vehar, kitara guitar / Boštjan Zorc, kitara guitar / Vili Grdadolnik, slide kitara slide guitar / Andrej Vengust vokal, ustna harmonika vocals, harmonica / Mitja Kavčič, hammond b3/klaviature Hammond B3/keyboards / Jure Lopatič, bas kitara bass guitar / Gašper Peršl, bobni in tolkala percussions

The Dreams, najboljši slovenski jam band, je nastal ob koncu leta 2011. Southern rock in blues sta preozka okvira za opis žanra te sedemčlanske zasedbe, sta pa trden temelj za živo improvizacijo, ki se vedno znova zgodi med nastopi. Glavna motiva za nastanek in delovanje skupine The Dreams sta odkrivanje bogastva dinamične glasbe, polne improvizacij, in pretakanje pozitivne energije med glasbeniki in poslušalci.

The Dreams, the best Slovenian jam band, were formed in late 2011. While Southern rock and blues are not broad enough categories to describe the genre of this seven-man band, they do provide a solid basis for live improvisation, a staple at their gigs. What drove The Dreams to start the band, and still drives them today, is a desire to explore the wealth of dynamic music riddled with improvisation, and to keep the flow of positive energy between musicians and audience.

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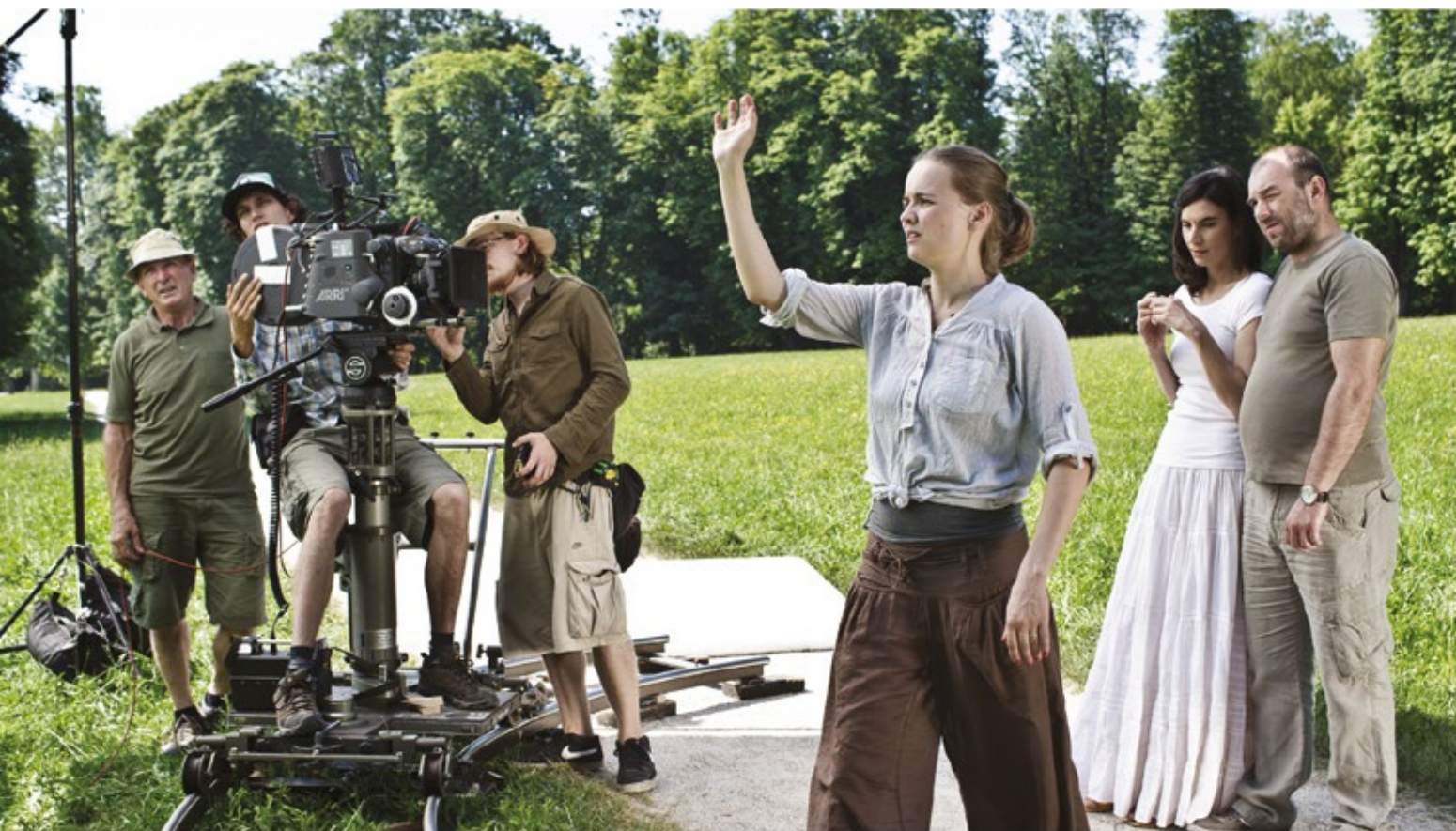
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