

**TO THE FUTURE**

CIP – Kataložni zapis o publikaciji  
Narodna in univerzitetna knjižnica, Ljubljana

791–22(083.82)  
791.65.079(497.4Ljubljana)"2021"

FESTIVAL kratkega filma (7 ; 2021 ; Ljubljana)

To the future : [7. FeKK – Festival kratkega filma Ljubljana =  
7th Ljubljana Short Film Festival] / [besedila Doris Bauer ...  
[et al.] ; urednik Oskar Ban Brejc ; prevodi Tanja Dolinar]. –  
Ljubljana : Društvo za uveljavljanje kratkega filma Kraken =  
Kraken – Short Film Promotion Society, 2021

ISBN 978–961–95068–1–3  
COBISS.SI-ID 72547587

**FESTIVAL KRATKEGA FILMA LJUBLJANA SHORT FILM FESTIVAL**



**16–21 AUG 2021**

**KATALOG CATALOGUE**

6

Uvodnik  
*Introduction*

98

EFA Shorts

10

Žirija  
*Jury*

108

Kinotripčič

16

Nagrade  
*Awards*

114

Klasiki: Jutrišnji svetovi  
*Classics: Tomorrow's worlds*

22

Tekmovalni program FeKK SLO  
*FeKK SLO Competition programme*

120

FeKK OFF

46

Tekmovalni program FeKK BAL  
*FeKK BAL Competition programme*

122

Slovenski filmski arhiv: Izgubljeni svetovi  
*Slovene Film Archive: Lost Worlds*

64

Vzhodno od raja  
*East of Eden*

126

Tresk: Slovenski videospoti leta 2021  
*Tresk: Slovene music videos of 2021*

72

Hommage:  
Dziga Vertov / Kino-Pravda

130

Internetna arheologija  
*Internet Archaeology*

80

Instant kult: Stefan Kruse Jørgensen  
*Instant Cult: Stefan Kruse Jørgensen*

134

ProFeKK: Strokovni program  
*ProFeKK: Industry Programme*

88

FeKKstival  
*Vienna Shorts*

144

FeKKipa  
*Team*

# ***UVODNIK***

## ***INTRODUCTION***

## FeKK: V prihodnost!

Matevž Jerman, Peter Cerovšek

Potrebno je priznati, da smo si jo lani kar sami pošteno zagodli, po tem, ko smo že januarja v lahkomišelnem veseljaštvu določili festivalsko apokaliptično temo s sloganom »KatastroFeKK: Konec je blizu«. Ko je v letu 2020 nato vrag vzel šalo, se je slednja namreč nehote izkazala za bolj preroško, kot smo si lahko predstavljali ali želeli. Zato smo se po tehtnejšem premiselku – če se mora že prav vsaka nepremišljena domislica manifestirati – letos odločili za nekoliko bolj umirjeno in kontemplativno tematsko izhodišče »FeKK: V prihodnost« (besedna igra docela zaživi v angleški različici "FeKK: To the Future"). Zdi se namreč, da smo po 11. septembru leta 2001 v letu 2020 dosegli novo markacijo, točko prehoda v nov cikel sodobne zgodovine in družbe. Ujeti smo v pospešenem zobatem kolesju zgodovine, vseh sprememb in posledic, ki jih bo slednje izmlelo, pa še ne znamo ugledati ali v celoti zaobjeti. Obrisi se vendarle izrisujejo, prihodnost pa se vsemu navkljub zdi negotova kot že dolgo ne. Ker je vprašanj veliko, smo ugotovili, da nam preostane bore malo bolj nujnih reči, kot si vzeti čas, se nekoliko zbrati, se nemara ozreti nazaj, da bi bolje videli naprej, in, skratka, premlevati o tem, kje smo, kako smo prišli sem, kaj vse nas čaka in kako se s tem soočiti.

Anksioznost je resnična. Koronakriza je še zmeraj na udaru, v njeni senci nas lokalna in svetovna politika še naprej navdajata z grozo, podnebne spremembe terjajo vse bolj izrazit davek, človekove pravice postajajo orodje v službi političnih strank, področje kulture prav tako, teorije zarot cvetijo, priča smo velikanskemu preskoku v digitalizaciji vsakdana, vključno s kripto evforijo ter nadebudnimi milijarderji z megalomanskimi težnjami, kot sta kolonizacija in privatizacija vesolja ... Po drugi strani pa

leto globalnih lockdownov zaznamuje tudi izrazito kolektivna izkušnja, ki morda prinaša potenciale za večjo družbeno solidarnost in obuja krilatice, ki pravi, da je kriza lahko tudi izhodišče za spremembe. Tovrstne teme smo poskusili letos nasloviti znotraj številnih festivalskih filmskih in strokovnih programov ter tako ohranjati dialog s sodobnostjo, obenem pa srčno zreti v prihodnost. Pri vsem skupaj pa vselej znova ugotavljamo, da je forma kratkega filma s svojo hitro odzivnostjo in produkcijsko neobremenjenostjo eden od bolj zgovornih dokumentov današnjosti.

Na tej točki velja priznati, da je tudi v letošnjem izboru teme nekaj preroškega. Namreč, izkazalo se je, da v letu 2021 FeKK vstopa v novo triletno obdobje zagotovljenega financiranja, kar pomeni, da v prihodnost zremo tudi z obeti za naslednji dve ediciji. Že letošnja je po svoje prelomna, saj festival prvič po šestih letih širi svoj mednarodni program. Ta je bil poprej osredotočen na kratkometražno produkcijo držav nekdanje Jugoslavije, od letos pa pod dežnik filmskega bratstva in enotnosti vabimo tudi druge države z Balkanskega polotoka. Tako bomo v sekciji FeKK BAL letos prvič lahko pozdravili tudi filmske zanesenjake iz Albanije, Bolgarije, Grčije in Romunije. Prav tako več prostora z dvema preglednima programoma odpiramo tudi za kratke filme slovenskih avtorjev, znova predstavljamo številne skrbno kurirane tematske in avtorske programe, predavanja, koncerte, delavnice in druženja. Ob strani pa že nadaljujemo z načrtovanjem in pripravo različnih nadgradenj za prihodnje edicije. O tem več – da se ne bomo preobjedli zarečenega kruha – v prihodnosti!

## FeKK: To the Future!

Matevž Jerman, Peter Cerovšek

*We need to admit that last year the joke was inevitably on us, having had as early as January in nonchalant frivolity decided that the 2020 festival apocalyptic theme was to be KatastroFeKK: The End is Near. The fun was soon over and our motto became more prophetic than we could have imagined or desired. This time round, we have, therefore, deliberated and decided that (if we really have to let every spontaneous idea manifest) the 2021 theme should be more levelheaded and reflective, and hence came up with FeKK: To the Future. After all, it seems that after the 9/11 attacks, 2020 reached a new boundary marker, a passage into a new cycle of contemporary history and society. We are trapped inside an accelerating machinery of history, unable to see or capture all the changes and consequences that its cogwheels are going to grind up. There are of course some hints but the future is nevertheless more uncertain than ever. Faced with a plethora of questions, we have discovered that there is hardly anything more pertinent for us to do than to take time, gather ourselves, retrospect (perhaps to better see ahead), in other words, to ponder about where we are, how we have got there, what lies before us, and how we are going to face it.*

*Anxiety is real. The corona crisis is still relevant. Lurking in its shadows is the fear induced by the local and global politics. Environmental changes are taking an increasingly greater toll. Human rights and culture are becoming a tool in the hands of political parties. Conspiracy theories are blooming. We are witnessing a mega dive into digitalisation of everyday life, the cryptocurrency euphoria, and ambitious multimillionaires with megalomaniac goals such as colonisation and privatisation of space. Still, the year of global lockdowns has also observed a distinct collectivism*

*that may potentially spark up greater social solidarity and awaken the catchphrase, which claims a crisis could be a starting point for changes. We tried to address all these themes inside the many film and professional programs of the festival and by doing so, maintain a dialogue with the present, while still gazing bravely into the future. Once again we may confirm that the short film form, its fast responsiveness and creative freedom, is one of the most revealing documents of the present.*

*At this point, it is fair to admit that this year's selection also includes a touch of the prophetic. As it turns out, FeKK is entering a new three-year period of secured funding, meaning that the future looks promising for the next two festival editions. FeKK 2021 is actually a milestone since it is expanding its international program for the first time after six years. Initially, it focused on the short film production of ex-Yugoslavia, whereas now the festival also invites other countries of the Balkan Peninsula in its embrace of cinematic fraternity and unity. Thus, the FeKK BAL section is going to greet film enthusiasts from Albania, Bulgaria, Greece, and Romania. Additionally, we now offer extra opportunities for home production within two distinct programs for Slovenian short films, present numerous carefully curated thematic and director-oriented programs, presentations, concerts, workshops, and socialising events. Of course, all along we are also continuing with our plans and preparations to upgrade the upcoming editions. However, so as not to jinx it, we'll tell you more about that in the future.*

**ŽIRIJA**  
**JURY**



## Doris Bauer

Doris Bauer je na Dunaju delujoča kulturna menedžerka in kuratorka. Od leta 2018 je sodirektorica festivala Vienna Shorts, že od leta 2012 pa vodja festivalskega mednarodnega tekmovalnega programa Fiction & Documentary. Doris Bauer je študirala politične vede na dunajski univerzi. Do leta 2014 je bila soustanoviteljica in direktorica neodvisne videoteke Filmgalerie 8½ in dunajskega festivala kratkih filmov espressofilm. Leta 2012 je soustanovila združenje dvaindvajsetih avstrijskih filmskih festivalov imenovano Film Festival Forum, katerega predstavnica je bila do leta 2018. Doris sicer kurira tudi razstave. Njena zadnja je bila razstava kratkega filma ob stoletnici Republike Avstrije, postavljena na ogled v dunajskem MuseumsQuartier pod imenom »shaping democracy« (oblikovanje demokracije).

*Doris Bauer is a cultural manager and curator based in Vienna, Austria. Since 2018 she's festival co-director of Vienna Shorts, Austria's only Oscar® qualifying film festival, where she's also head of the international competition Fiction & Documentary since 2012. She studied political science at the University of Vienna. Until 2014 co-founder and director of the independent DVD rental store Filmgalerie 8½ and the short film festival espressofilm in Vienna. In 2012 she co-founded the Film Festival Forum, an association of 22 film festivals in Austria. She was the spokeswoman of this Forum until beginning of 2018. Doris works also as a curator for exhibitions, the last one was "shaping democracy" at the MuseumsQuartier in Vienna, a short film exhibition on the occasion of the 100 years anniversary of the Austrian Republic.*

## Mednarodna žirija International jury



## Stefan Kruse Jørgensen

Stefan Kruse Jørgensen, rojen leta 1987 na Danskem, je filmski ustvarjalec in vizualni umetnik, ki izhaja iz grafičnega dizajna. Julija 2017 je magistriral iz vizualne kulture in identitete na Šoli za oblikovanje Kraljeve danske akademije za likovno umetnost (KADK). Njegovo delo odraža kontinuirano raziskovanje tehnične vizualne produkcije in zavesti, ki jo oblikuje. Stefan trenutno opravlja podiplomski študij na kölnski Akademiji za medijske umetnosti.

*Born in 1987 (Denmark), Stefan Kruse Jørgensen is a filmmaker and visual artist with a background in Graphic Design. In July 2017, he received a Master's Degree in Visual Culture & Identity from The Royal Danish Academy of Fine Arts School of Design (KADK). His work reflects an ongoing research into technical image production and the consciousness it shapes. Stefan is currently pursuing a postgraduate degree at Kunsthochschule für Medien Köln.*



## Jurij Meden

Jurij Meden je kustos, vodja programskega oddelka Avstrijskega filmskega muzeja.

*Jurij Meden is a curator, head of film program department at the Austrian Film Museum.*

## Simona Jerala

Simona Jerala je zaključila magistrski študij režije dokumentarnega filma DocNomads na LUCA School of Arts v Bruslju. 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, filmske kritike, scenaristike in književnosti. Kot članica organizacijske in programske ekipe sodeluje pri ljubljanskem festivalu LGBT+ filma.

*Simona Jerala has a Master's in documentary film direction (DocNomads programme) obtained at the LUCA School of Arts in Brussels. She is also a Comparative Literature and Sociology of Culture graduate of the Ljubljana Faculty of Arts. As an independent creative worker, Jerala is actively involved in the making of documentary films, film production, film reviews, screenwriting, and literature. As a member of the organisational and programme team, she works for the Ljubljana LGBT+ Film Festival.*



## Natalija Majsova

Natalija Majsova je doktorica kulturologije, zaposlena na Fakulteti za družbene vede Univerze v Ljubljani. Je avtorica več znanstvenih člankov o filmu, objavljenih v domačih in tujih revijah (npr. *Studies in Soviet and Russian Cinema*; *Družboslovne razprave*); občasno prispeva tudi filmske kritike za publikacije, kot so *Ekran*, *Dialogi* in *Kinokultura*. Pri založbi Lexington Books je letos izšla njena knjiga *Soviet Science Fiction Cinema and the Space Age: Memorable Futures*.

*Dr. Natalija Majsova is a culturologist and an assistant professor at the Ljubljana Faculty of Social Sciences. She has written several scientific articles on film, published in Slovenian and foreign journals (for example, *Studies in Soviet and Russian Cinema*; *Družboslovne razprave*), and occasionally also contributes film reviews for publications such as *Ekran*, *Dialogi*, and *Kinokultura*. Her book *Soviet Science Fiction Cinema and the Space Age: Memorable Futures* has just been published by the Lexington Books.*



## Igor Harb

Igor Harb je filmski kritik, prevajalec in soavtor žanrskega podkasta *O.B.O.D.* V *Vikendu*, prilogi *Dela* in *Slovenskih novic*, že več kot desetletje bralcem približuje in interpretira popularno in neodvisno kinematografijo. Je tudi stalni sodelavec revije *Ekran*.

*Igor Harb is a film critic, translator, and co-author of O.B.O.D., a podcast with a specific focus on genre cinema. His interpretative contributions in *Vikend* (the supplement of the newspapers *Delo* and *Slovenske Novice*) have now for over a decade been familiarizing readers with popular and independent cinematography. Harb is also a regular writer for the *Ekran*.*



## Kritiška žirija Critics' jury



# ***NAGRADE*** ***AWARDS***

# FeKK SLO nagrada

## FeKK SLO Award

SLO

Nagrada za najboljši film iz slovenskega tekmovalnega programa.

Award for the best film from the Slovenian competition programme.

### Prejšnji zmagovalci

#### Former winners

### Posebne omembe

#### Special mentions

2020	<b>Moje vesolje</b> Moj svemir <i>My Universe</i> Yuliya Molina	<b>Nihče ni rekel, da te moram imeti rad</b> <i>Nobody Told Me I Have to Love You</i> Matjaž Jamnik
2019	<b>Dere sen jas mali bija</b> <i>In My Younger Days</i> Tina Ščavničar	<b>Mašina spomina</b> <i>Memory Machine</i> Kristina Kokalj
2018	<b>Vrzel</b> <i>Chasm</i> Ana Trebše	/
2017	<b>Trahere</b> Juš Jeraj, Atila Urbančič	<b>Meje</b> <i>Borders</i> Damijan Kozole
2016	<b>2045</b> Maja Prelog, Blaž Murn	<b>Vis-a-vis</b> Miha Likar
2015	<b>Plavanje</b> <i>Swimming</i> Katarina Rešek <b>Indigo</b> Fabris Šulin <b>Številka 3</b> <i>Number 3</i> Pierre Martin, Camille Tang Quynh, Kris Van Den Bluck, Jasna Merklin	/

# FeKK YU nagrada

## FeKK YU Award

YU

Nagrada za najboljši film iz tekmovalnega programa držav s področja nekdanje Jugoslavije.

Award for best film from the ex-Yugoslavia countries competition programme.

### Prejšnji zmagovalci

#### Former winners

### Posebne omembe

#### Special mentions

2020	<b>TESTFILM #1</b> Telcosystems	<b>Cockpera</b> Kata Gugić
2019	<b>Ograja</b> Gardhi <i>Fence</i> Lendita Zequiraj	<b>Kraj, od koder vam pišem pisma</b> Mesto odakle vam pišem pisma <i>The Place From Where I Write You Letters</i> Nikolina Bogdanović
2018	<b>Lovettovi</b> <i>The Lovetts</i> Igor Bezinović	/
2017	<b>Oni samo prihajajo in odhajajo</b> Oni samo dolaze i odlaze <i>They Just Come and Go</i> Boris Poljak	<b>Rakijada</b> Nikola Ilić
2016	<b>Svetovni rekorderji</b> Svetski rekorderi <i>World Recorders</i> Nikola Zdravković	/
2015	<b>Vse več je stvari, ki prihajajo</b> Sve je više stvari koje dolaze <i>Many More Things to Come</i> Jelena Gavrilović	<b>Ana trg</b> <i>Ana Square</i> Jelena Novaković <b>Precej dober opaž</b> Dosta dobra lamperija <i>Real Good Paneling</i> Rastko Petrović <b>Prebudi me</b> Probudi me <i>Wake Me Up</i> Dea Jagić

## Glavna nagrada Grand Prix



Glavna nagrada tekmovalnega programa  
celega festivala a.k.a. »glavni v mestu«.

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

### Prejšnji zmagovalci *Former winners*

2020	<b>Konzumiranje sodobnosti</b> Gospodata od sodremena <i>Consuming Contemporary</i> <a href="#">Ana Aleksovsk</a>
2019	<b>Vmes</b> Nè mes <i>In between</i> <a href="#">Samir Karahoda</a>
2018	<b>Najtoplejši dnevi poletja</b> Najtopliji dani leta <i>Hottest Summer Days</i> <a href="#">Maša Šarovič</a>
2017	<b>Kamen v roki</b> Kamen u ruci <i>A Handful of Stones</i> <a href="#">Stefan Ivančič</a>
2016	<b>Kratki družinski film</b> Kratki obiteljski film <i>Short Family Film</i> <a href="#">Igor Bezinovič</a>

## Nagradi kritiške žirije Critics' Jury Award



Nagradi Društva slovenskih filmskih  
publicistov FIPRESCI.

*Award of the International Federation  
of Film Critics (FIPRESCI), Slovenia.*

### FeKK SLO zmagovalci *FeKK SLO winners*

### FeKK YU zmagovalci *FeKK YU winners*

2020	<b>O čustvih in drugem zakonu termodinamike</b> <i>On Emotions and the Second Law of Thermodynamics</i> <a href="#">Nika Tomažič</a>	<b>In pride večer</b> A sad se spušta večer <i>Then Comes the Evening</i> <a href="#">Maja Novakovič</a>
2019	<b>Mašina spomina</b> <i>Memory Machine</i> <a href="#">Kristina Kokalj</a>	<b>Mačka je vedno ženska</b> Mačka je uvijek ženska <i>A Cat Is Always Female</i> <a href="#">Martina Meštrovic</a>
2018	<b>Iva</b> <a href="#">Maja Alibegović</a>	<b>Dramaturgija je precenjena</b> Precijenjena dramaturgija <i>Drama is Overrated</i> <a href="#">Sunčica Ana Veldić</a>

***TEKMOVALNI PROGRAM***  
***FEKK SLO***  
***COMPETITION PROGRAMME***

## Slovenski kratki film in njegove mutacije

Robert Kuret, Matevž Jerman

Leto 2021 je za slovenski kratki film vsekakor zgodovinsko – navkljub političnim blokadam filmskega sektorja v letu poprej – in priča o tem, da domača kratkometražna scena uspešno stopnjuje formo na najvišji ravni: *Sestre* so slavile v Clermont-Ferrandu, največjem festivalu kratkega filma na svetu, *Zadnji dan patriarhata* Olma Omerzuja se je zavrtel na Indy Shorts v Indianapolisu, *Kazenski strel* Roka Bička in *Steakhouse* (ki si ga bomo sicer lahko ogledali šele na FeKK-u 2022) Špele Čadež sta izbrana tako v Locarno kot Sarajevo, eksperimentalni dokumentarec Katarine Jazbec *You Can't Automate Me* pa je bil letos del tekmovalnega programa na festivalu v Rotterdamu. Izjemno uspešno festivalsko pot pa prav tako nadaljujejo nekateri filmi, ki so bili prikazani na lanskem FeKK-u.

Letošnji tekmovalni program FeKK SLO predstavlja cvetober filmov, iz katerega so razvidne heterogenost in pestre nianse kratkometražnega miljeja. V treh sklopih so se znašli tako institucionalno podprti filmi kakor popolnoma neodvisne produkcije, študentski filmi tako slovenskih (AGRFT, VŠU) kot tujih akademij, filmi avtoric in avtorjev, ki delujejo na tujem in filmi tujih avtorjev in avtoric, ki delujejo pri nas.

In če smo se prejšnja leta kdaj pridušali, da se slovenski kratki igrani film zapira v zgolj subjektivno, kjer družbeno kot da ne obstaja, lahko pri letošnjih igranih filmih tekmovalnega programa opazimo, kako se prek detajlov neke povsem osebne zgodbe razkriva širše socialno ozadje, pa naj gre za odmeve stanovanjske politike, evikcije nevladnih organizacij, izgorelosti delavskega razreda, ki nima miru niti na državni praznik ali pa se

stopi s svojim delovnim okoljem, kjer pa filmi kažejo oz. razpirajo tudi polje solidarnosti ...

Pri tem je prihajalo tudi do zanimivih eksperimentov, ki širijo polje (konvencionalnega) filmskega izraza, kjer film recimo inkorporira jezik drugih vizualnih medijev in s tem širi polje filmskega: film kot spletna stran, gif, računalniška igra, montaža zasebnih arhivskih posnetkov, ki evocira tik-tokovski ali vineovski senzibiliteto, po drugi strani pa se pojavijo tudi filmi, ki za svoj učinek zahtevajo participacijo gledalcev, ki presega zgolj kognitivno udeležbo zapolnjevanja pripovednih praznin.

Opazili smo lahko, da nekatera dela razširjajo oz. prenavljajo določene elemente: bodisi da gre za zaznamovano igro (zaradi katere bi Stanislavskega gladko fršlok) bodisi da na nenavadne načine združujejo animacijo in film, različne tehnike animacije, miksažo fikcijo in dokumentarec ... Po tretji strani pa nam postrežejo s samosvojnimi spini na aktualne teme, kot so vprašanje spola, identitete, navezavo na vprašanja #metoo gibanja, raziskovanja tvorbe družbenih vezi v patriarhatu in konec koncev tudi parodiranje teh situacij.

Letos pa je z nami tudi razširjena netekmovalna sekcija Drugi val, ki je lani pomenila materializacijo tistega roba, ki je zgrešil tekmovalni program, a ki je bil vedno deležen največje selektorske pozornosti v smislu, izbrati ali ne.

Gre skratka za filme, o katerih smo vedno resno razmišljali, četudi v končni fazi niso postali del tekmovalnega programa. A ker so vsaj v nekem momentu zagrabili pozornost bodisi z idejo ali z določenim formalnim prijemom; zato se nam jih je zdelo ne le vredno, ampak nujno vključiti v program. Konec koncev tudi oni prispevajo k širjenju polja predstave, kaj je (kratki) film in kam lahko gre.

No, če pa hočete še (ali predvsem) sladko statistiko: prijavljenih je bilo dobrih 140 filmov, v tekmovalni FeKK SLO program smo jih izbrali 20, v Drugi val pa 17 – kratka filmska bera, da se reče.

## Slovene Short Film and Its Mutations

Robert Kuret, Matevž Jerman

*The year 2021 definitely marks historic for Slovenian short film – despite the political blockades for the film sector in the year before – and proves that the domestic short film scene is intensifying in form at the highest level and with great success: Sestre (Sisters) celebrated at Clermont-Ferrand, the biggest short film festival in the world, Zadnji dan patriarhata (The Last Day of the Patriarchy) by Olma Omerzu was rolling at Indy Shorts in Indianapolis, Rok Biček's Kazenski strel (Penalty) and Špela Čadež's Steakhouse (which will be screened at FeKK 2022) have been selected for Locarno and Sarajevo, whereas Katarina Jazbec's experimental documentary You Can't Automate Me took part in the competition programme at the Rotterdam festival this year. Some of the films screened at last year's FeKK are also paving the festival path of extreme success.*

*This year's FeKK SLO competition programme presents a bouquet of films that showcase the heterogeneity and varied nuances of the short film milieu. The three sections present films that gained institutional support, as well as fully independent productions, student films from Slovenian (AGRFT, VŠU) and foreign academies, films by authors working abroad and films by foreign authors working in Slovenia.*

*Over the past years we may have complained that Slovenian short fiction film is enclosed in the purely subjective, where the social trait does not seem to exist. But films of this year's competition reveal a broader social background through the details of a purely personal story, whether it is the echoes of housing policy, the eviction of NGOs, the burnout of the working class, which is not*

*at peace even on a public holiday or the blending into the working environment, where the films unveil or unfold the area of solidarity ...*

*This also enables some interesting experiments that expand the field of (conventional) cinematic expression, where, on the one hand, film incorporates the language of other visual media and thus expands the field of the cinematic: film as a website, a gif, a computer game, a montage of private archival footage, evoking a Tik Tok or Vine sensibility; on the other hand, there are also films that, in order to have an impact, require audience participation that goes beyond the mere cognitive participation of filling in narrative blanks.*

*We could see that some of the works expand or rework certain elements: either by unrealistic acting (which would give Stanislavski a stroke on the spot), or by combining animation and film in unusual ways, various animation techniques, mixing fiction and documentary ... But they also serve us their own spins of current topics, such as gender and identity issues, references to the #metoo movement, exploring the formation of social bonds in patriarchy and, ultimately, parodies of these situations.*

*This year, we also have an expanded non-competitive Second Wave section. Last year this represented the materialisation of the edge that missed out on the competition programme, but continuously received the widest attention from the selectors, as in whether they should be selected or not.*

*In short, these are films that have always been seriously considered, even though they did not ultimately make it into the competition programme. But as they gained our attention at least at some point, either with the idea or a certain formal approach; we felt it not only worthwhile but also necessary to include them in the programme. After all, they contribute to widening the field of the idea of what a (short) film is and where it can go.*

*Well, if you want another (or mostly) sweet statistic: we received over 140 films, out of which we selected 20 for the FeKK SLO competition and 17 for the Second Wave – a short film harvest, so to speak.*



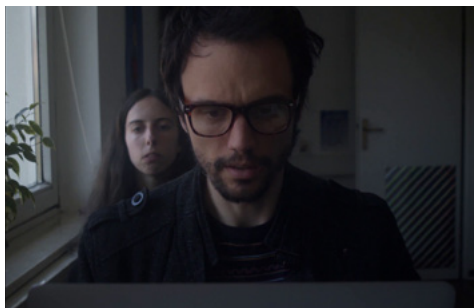
## Bela, črna in prava ljubezen *White, Black and True Love*

Slovenija *Slovenia*, animirani, eksperimentalni *animation, experimental*, 2021, 5'

režija *director* **Anja Paternoster** scenarij *screenplay* **Anja Paternoster** animacija *animation* **Anja Paternoster**, **Ana Prebil** glasba *music* **Andrej Fon**, **Sašo Kalan** igrajo *cast* **Klemen Janežič**, **Anja Möderndorfer**, **Nina Ivanišin**, **Klemen Kovačič**, **Lina Akif** producent *producer* **Boštjan Potokar** producent *producer* **Boštjan Potokar** produkcija *production* **UNG Akademija umetnosti** kontakt *contact* **rok.govednik@ung.si**

Vse ljubezenske zgodbe niso enake. Nekatere so tragične, nekatere osupljive, pa vendar po koncu filma vedno obstaja upanje.

*Not every love story is the same: some are tragic, others stunning. But there is always hope even when the movie ends.*



## Detektiv Dorian *Detective Dorian*

Slovenija *Slovenia*, igrani *fiction*, 2021, 3'

režija *director* **Luka Marčetič** scenarij *screenplay* **Luka Marčetič** fotografija *cinematography* **Žiga Krajnc** montaža *editing* **Luka Marčetič** zvok *sound* **David Wetter Zagajšek** igrajo *cast* **Luka Marčetič**, **Teja Miholič**, **Urban Kuntarič**, **Jurij Drevenšek** produkcija *production* **Luka Marčetič** kontakt *contact* **luka.marcetic@gmail.com**

Detektiva najamejo, da odkrije spletnega goljufa.

*A detective is hired to find an online scammer.*



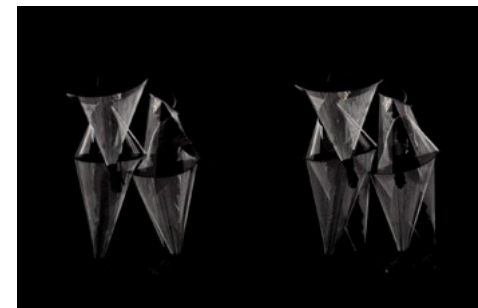
## Hear Us Out

Slovenija *Slovenia*, animirani *animation*, 2020, 5'

režija *director* **Anej Golčar** scenarij *screenplay* **Anej Golčar** fotografija *cinematography* **Anej Golčar** animacija *animation* **Anej Golčar** montaža *editing* **Anej Golčar** glasba *music* **Anej Golčar** produkcija *production* **Willem de Kooning Academy Rotterdam** kontakt *contact* **anej.golcar@gmail.com**

Film je kratka vizualna pesem o nesporazumu med ljudmi in naravo. Recitira jo staro drevo, priča dolgotrajne verižne reakcije, ki jo je povzročil človek in je nazadnje uničila ekosistem.

*The film is a short visual poem dealing with the problem of miscommunication between people and nature. Told from the perspective of an old tree that has witnessed a long-lasting human-induced chain reaction that ultimately led to the destruction of the ecosystem.*



## Human Kinematics

Slovenija *Slovenia*, eksperimentalni *experimental*, 2021, 5'

režija *director* **Brina Vidic** fotografija *cinematography* **Matic Zavodnik** kostumografija *costumes* **Brina Vidic** zvok *sound* **Brina Vidic** igrata *cast* **Nika Fugina**, **Jaka Bombač** produkcija *production* **Naravoslovnotehniška fakulteta (Univerza v Ljubljani)** kontakt *contact* **elena.fajt@ntf.uni-lj.si**

Eksperimentalni film načne razpravo o telesni govorici in naši sposobnosti, da zamenjamo družbene vloge za bivanje v družbi. Skozi vizualno film raziskuje odnos med voluminoznimi oblačili, gibanjem in kinetično skulpturo.

*The experimental film Human Kinematics opens the discussion about body language and our ability to change social roles in order to function in society. Visually the film explores the relationship between voluminous clothing, body movement, and kinetic sculpture.*



## Kazenski strel

### Kazneni udarac

### Penalty Shot

Hrvaška, Slovenija, Avstrija *Croatia, Slovenia, Austria*,  
igrani *fiction*, 2021, 15'

režija *director* **Rok Biček** scenarij *screenplay* **Rok Biček**,  
**Kristian Novak** fotografija *cinematography* **Fabio Stoll**  
montaža *editing* **Rok Biček**, **Ana Štulina** scenografija  
*scenography* **Ivan Veljača** kostumografija *costumes* **Ana**  
**Savić Gecan** zvok *sound* **Julij Zornik** igrajo *cast* **Gabrijel**  
**Dolenec**, **David Ivanović**, **Karlo Žganec** produkcija  
*production* **Antitalent**, **Cvinger film (Rok Biček)** kontakt  
*contact* **info@antitalent.hr**

Prijatelja preživita popoldne na nogometnem igrišču in  
sanjarita o igranju za lokalno moštvo. Vendar pa imajo  
sanje svojo ceno. Ko njuno igro zmoti skupina starejših  
fantov, se eden odloči, da je čas, da se dokaže, medtem  
ko drugi sluti obet nečesa zloveščega.

*Two friends spend an afternoon on a football field,  
dreaming of playing for the local team. However, dreams  
come with a price: when a group of older boys interrupt  
their game, one of them sees it as an opportunity to  
prove himself, while the other one senses something  
more sinister is at play.*

## Komaj čakam, da prideš

### Can't Wait For You To Come

Slovenija *Slovenia*, dokumentarni *documentary*, 2021, 30'

režija *director* **Tomaž Grom** scenarij *screenplay* **Tomaž**  
**Grom**, **Špela Trošt** fotografija *cinematography* **Tomaž**  
**Grom**, **Špela Trošt**, **Katja Legin**, **Benjamin Kovač**, **Žiga**  
**Gruden** montaža *editing* **Tomaž Grom**, **Špela Trošt** zvok  
*sound* **Tomaž Grom** glasba *music* **Tomaž Grom** produkcija  
*production* **Zavod sploh (Boštjan Potokar)** kontakt *contact*  
**spelca200@gmail.com**

Odsotnost spomina polni praznino z zvoki in podobami, ki  
so se shranile v času in prostoru. Sporočilo iz preteklosti  
je čas na tajnici, ki še vedno teče. Fotografija je na videz  
negiben čas, ki pa se zmore ravno zdaj drseče premikati  
za nazaj. In ustvari film.

*The absence of memory fills the void with sounds and  
images stored in time and space. A photograph is a  
seemingly motionless time, but which is now able to  
slide backwards. And make a film.*



## Magični grad je tu

### Magical Castle Is Here Now

Slovenija *Slovenia*, eksperimentalni *experimental*, 2021, 3'

režija *director* **Ester Ivakič** scenarij *screenplay*  
**Ester Ivakič** producentka *producer* **Ester Ivakič**  
kontakt *contact* **eta.auspuh@gmail.com**

Magični grad je tu.

*Magical castle is here.*



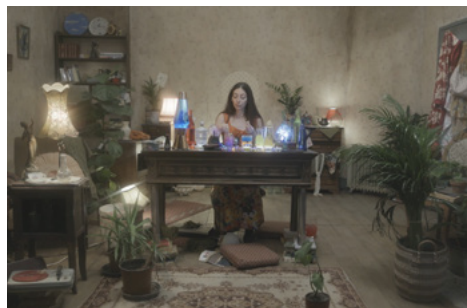
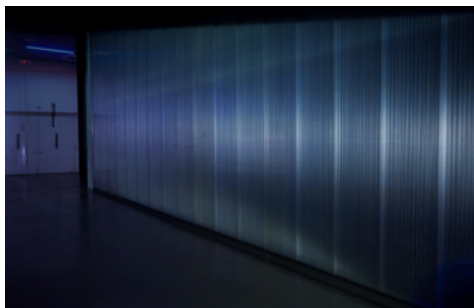
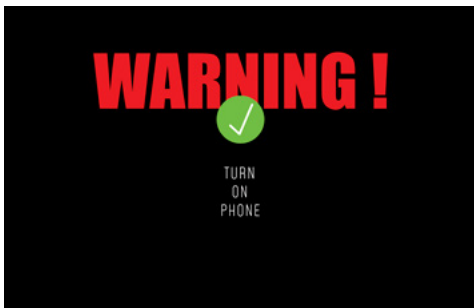
## Maks

Slovenija *Slovenia*, igrani *fiction*, 2021, 18'

režija *director* **Martin Draksler** scenarij *screenplay*  
**Martin Draksler** fotografija *cinematography* **Tristan**  
**Dragan** montaža *editing* **Ambrož Pivk** scenografija  
*scenography* **Eva Ferlan** kostumografija *costumes* **Katja**  
**Vrenko** zvok *sound* **Tristan Peloz** glasba *music* **August**  
**Adrian Braatz** igrajo *cast* **Maj Kralj**, **Nina Rakovec**,  
**Gregor Zorc** produkcija *production* **AGRFT (Jožica**  
**Blatnik)** kontakt *contact* **jozica.blatnik@agrft.uni-lj.si**

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

*In the absence of his mother, seven-year-old Maks  
decides to find company at the basketball court. The lack  
of warmth and attention force him to take matters into  
his own hands.*



## Nebo nad Hévízom *The Sky over Hévíz*

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

režija *director* **Davorin Marc** scenarij *screenplay*  
**Davorin Marc** producent *producer* **Davorin Marc**  
kontakt *contact* **davorin.marc@gmail.com**

dvonadstropni  
...31.12.2017\_1.1.2018...

*doubledecker*  
...31.12.2017\_1.1.2018...

## Invisual

Hrvaška *Croatia*, dokumentarni, eksperimentalni  
*documentary, experimental*, 2021, 7'

režija *director* **Yuliya Molina** scenarij *screenplay* **Yuliya Molina** fotografija *cinematography* **Luka Čizmak** montaža *editing* **Yuliya Molina** igrajo *cast* **Snježana Matijević, Biserka Lovrenščak** producent *producer* **Aleksandar Arsovski** produkcija *production* **Akademija dramske umjetnosti (ADU)** kontakt *contact* **yuliya.molina@gmail.com**

Invisual je kratki hibridni dokumentarec, ki spremlja »nevidne« delavce muzeja.

*'Invisual' is a short hybrid documentary film that follows 'invisible' everyday workers at the museum.*

## Nuklearna sila je najmočnejša sila na svetu *La force nucleaire est la force la plus puissante du monde Nuclear Force is the Most Powerful Force in the World*

Francija, Slovenija *France, Slovenia*, igrani *fiction*, 2021, 3'

režija *director* **Teja Miholič** scenarij *screenplay* **Teja Miholič** fotografija *cinematography* **Teja Miholič, Thibault Issaly** montaža *editing* **Teja Miholič, Ester Ivakič** scenografija *scenography* **Jessica Fettick** zvok *sound* **Hee-Jin Kim** igrata *cast* **Mona Caroff, Magalie Lopez** produkcija *production* **Ecole Nationale d'Audiovisuel** kontakt *contact* **tejamiholic@gmail.com**

Dekle si od prijatelja sposodi 10 evrov.

*A girl borrows 10 euros from a friend.*

## Otava

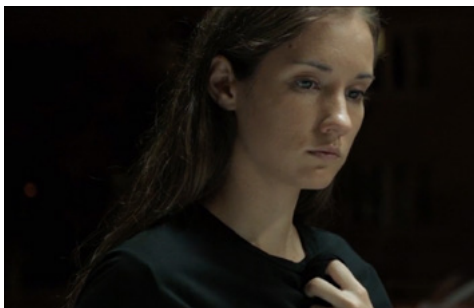
Slovenija *Slovenia*, igrani *fiction*, 2021, 15'

režija *director* **Lana Bregar** scenarij *screenplay* **Lana Bregar** fotografija *cinematography* **Žiga Planinšek** montaža *editing* **Patrik Krajnc** scenografija *scenography* **Minea Sončan Mihajlovič** kostumografija *costumes* **Ana Janc** zvok *sound* **Samo Jurca** igrata *cast* **Draga Potočnjak, Tara Krvina** produkcija *production* **AGRFT (Nina Robnik)** kontakt *contact* **nina.robnik@agrft.uni-lj.si**

Najstnica skuša sanjariti o mami, med tem ko se mora posvečati svoji babici na kmetiji.

*An adolescent girl tries to dream about memories of mother while having to be physically present in the surrounding farm with grandmother.*





## Poslednji dan patriarhata

Poslední den patriarchátu

*The Last Day of the Patriarchy*

Slovenija, Češka *Slovenia, Czech Republic*, igrani *fiction*, 2020, 15'

režija *director* **Olmo Omerzu** scenarij *screenplay* **Petr Pýcha, Olmo Omerzu** fotografija *cinematography* **Lukáš Milota** montaža *editing* **Jana Vlčková** scenografija *scenography* **Antonín Šilar** zvok *sound* **Julij Zornik** glasba *music* **Monika Omerzu** **Midriaková** igrajo *cast* **Eliška Křenková, František Němec, Vojtěch Vondráček** produkcija *production* **Cvinger film (Rok Biček)** kontakt *contact* **rok.bicek@gmail.com**

Nina je noseča z Jakubom, ki jo danes predstavi svoji družini. Vsi so zbrani v bolnišnici ob postelji umirajočega dedka, ki Nino preseneti s svojim odzivom – videti hoče njene prsi. Naj ustreže 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. Nina is faced with the surprising reaction of the dying relative: he wants to see her breasts. Should the patriarch's last vow be satisfied?*

## Sestre

*Sisters*

Slovenija *Slovenia*, igrani *fiction*, 2020, 23'

režija *director* **Katarina Rešek – Kukla** scenarij *screenplay* **Katarina Rešek – Kukla** fotografija *cinematography* **Peter Perunović** montaža *editing* **Lukas Miheljak** zvok *sound* **Boštjan Kačičnik** glasba *music* **Katarina Rešek – Kukla** igrajo *cast* **Mia Skrbinac, Sarah Al Saleh, Mina Milovanović** produkcija *production* **A Atalanta (Barbara Daljavec)** kontakt *contact* **sales@shortfilm.com (Hamburg Kurzfilm Agentur)**

Tri najboljše prijateljice, zaprisežene device, se zapletejo v prepri z lokalnimi fanti. Ko se situacija zaostri, jih reši zoreče dekle.

*Three best friends, sworn virgins, get into a fight with local boys. When things get rough, they are saved by girl in the becoming.*

## Thou Art Thyself

Slovenija *Slovenia*, animirani, dokumentarni *animation, documentary*, 2020, 4'

režija *director* **Rajat Sharma** scenarij *screenplay* **Rajat Sharma, Abida Khan** fotografija *cinematography* **Domen Vinko** animacija *animation* **Anja Paternoster, Yuliya Molina, Luca Mody, Mery Gobec, Radu Popvici, Rajat Sharma, Francisco Javier Hernandez Castro** montaža *editing* **Žan Žvižej** zvok *sound* **Tomaž Baš** produkcija *production* **UNG Akademija umetnosti** kontakt *contact* **er.rajat91@gmail.com**

Animirani film obravnava bivanjsko krizo, v katero zapade pripovedovalec med zakonitimi in nezakonitimi selitvami po geopolitičnih imaginacijah.

*The animation questions the existential crisis of the narrator due to (il)legal migrations across geo-political imaginations.*

## Transnebesna železnica

*Trans-celestial Railways*

Slovenija *Slovenia*, igrani *fiction*, 2021, 15'

režija *director* **Ivana Vogrinc Vidali** scenarij *screenplay* **Ivana Vogrinc Vidali, Urša Majcen** ideja *idea* **Atila Urbančič** fotografija *cinematography* **Timon Hozo** montaža *editing* **Vida Ajdnik** scenografija *scenography* **Minea Sončan Mihajlovič** kostumografija *costumes* **Nika Dolgan** zvok *sound* **Peter Žerovnik** igrajo *cast* **Borut Doljšak, Nika Vidic, Primož Pirnat** produkcija *production* **AGRFT** kontakt *contact* **ivanav.vidali@gmail.com**

Josip živi na zapuščenih železniški postaji, ki jo bodo jutri podrli.

*Josip lives at an abandoned train station. They will demolish it tomorrow, so he must leave.*



## www.s-n-d.si

Slovenija *Slovenia*, eksperimentalni *experimental*, 2021, 14'

režija *director* **Sara Bezovšek** koncept *concept* **Sara Bezovšek** kontakt *contact* [sara.bezovsek.sb@gmail.com](mailto:sara.bezovsek.sb@gmail.com)

Sara Bezovšek so zanimali različni apokaliptični scenariji o uničenju sveta. Na spletu najden material, kot so kratki videi, memi, fotografije, gifi, emotikoni in razne zunanje povezave, je združila v kolaž s svojimi deli, in tako ustvarila kompleksno in vizualno nasičeno pripoved.

*With this project, Sara Bezovšek was drawn to various apocalyptic scenarios that could lead to the end of the world as we know it. She collaged visual material found online in the form of short videos, memes, photographs, gifs, emoticons, and various external links, with her own works, thereby creating a complex and visually saturated narrative.*



## You Can't Automate Me

Nizozemska, Slovenija *Netherlands, Slovenia*, dokumentarni *documentary*, 2021, 20'

režija *director* **Katarina Jazbec** fotografija *cinematography* **Matija Pekič** montaža *editing* **Jesse Immanuel Bom, Katarina Jazbec** zvok *sound* **Jorick Bronius, Giliam Spliethoff** glasba *music* **Giliam Spliethoff** producenta *producers* **Sem Janssen, Katarina Jazbec** produkcija *production* **TENT Film** kontakt *contact* [jazbec.katarin@gmail.com](mailto:jazbec.katarin@gmail.com)

Delavci v luki tvegajo življenje, ko pričvrščujejo kontejnerje s tovorom. Vsako od njihovih teles pripoveduje svojo zgodbo.

*Lashers risk their lives securing shipping containers. Each of their bodies tells its own story.*



## Zakoni narave *The Laws of Nature*

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

režija *director* **Žoel Kastelic** scenarij *screenplay* **Žoel Kastelic** animacija *animation* **Žoel Kastelic** glas *voice* **Tisa Neža Herlec** produkcija *production* **ALUO** kontakt *contact* [zoelcek.k@gmail.com](mailto:zoelcek.k@gmail.com)

Animacija zajame knjige zakonov, ki so jih napisali ljudje, in skuša v ospredje postaviti poglavitne zakone narave, ki so nad umetno ustvarjenimi človeškimi, izmišljenimi za to, da bi zadovoljili težnjo po nadvladi.

*This animation makes use of the books full of laws made up by people. With that, the animation aims to point at those cardinal laws of nature that are above the artificially created laws people wrote to satisfy their lust for power over everything.*



## Zbogom, Vesna *Vesna, Goodbye*

Slovenija, Avstralija *Slovenia, Australia*, igrani *fiction*, 2020, 15'

režija *director* **Sara Kern** scenarij *screenplay* **Sara Kern** fotografija *cinematography* **Alex Cardy** montaža *editing* **Hayley Miro Browne** scenografija *scenography* **Eleanora Steiner** kostumografija *costumes* **Ashton Langdon** zvok *sound* **Julij Zornik** igrajo *cast* **Pauline Aleynik, Emily Milledge** produkcija *production* **Cvinger Film, Sweetshop & Green, Truce Films** kontakt *contact* [rok.bicek@gmail.com](mailto:rok.bicek@gmail.com)

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

*After her mother's death, a 10-year-old Emi has to grow up and try to reconnect the problematic sister and the estranged father.*



## 4x4

Slovenija *Slovenia*, eksperimentalni *experimental*, 2021, 7'

režija *director* **Lenart Sušnik** scenarij *screenplay*  
**Lenart Sušnik** fotografija *cinematography* **Lenart Sušnik**  
montaža *editing* **Lenart Sušnik** zvok *sound* **Jure Golob**  
glasba *music* **Naja Lipičnik** kontakt  
*contact* **lenart.susnik@gmail.com**

Potovanje od poldneva do noči v času »lockdowna«.

*A journey from midday to nighttime during lockdown.*



## Ata in stol

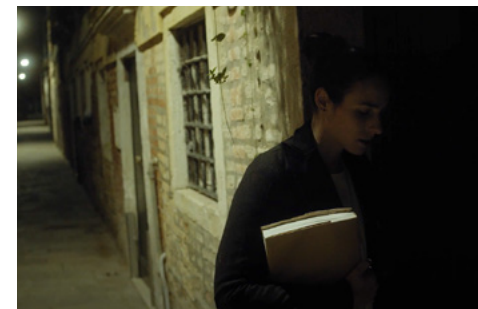
*Old man builds a chair*

Slovenija *Slovenia*, igrani *fiction*, 2021, 9'

režija *director* **Maj Rebolj** scenarij *screenplay* **Maj Rebolj**  
fotografija *cinematography* **Tadej Pernuš**  
montaža *editing* **Jan Čurin** zvok *sound* **Tadej Pernuš**  
glasba *music* **Urban Leskovar, Primož Grašič** igrajo  
*cast* **Janez Rebolj, Jon Ažman, Teja Rebolj** producenta  
*producers* **Maj Rebolj, Tadej Pernuš** kontakt *contact*  
**maj.rebolj@gmail.com**

Starec izdelava stol, ki pa ga uniči ljubosumni sosed.

*An old man builds a chair, but it gets destroyed by the jealous neighbour.*



## Aftertime

Slovenija, Italija, Rusija *Slovenia, Italy, Russia*, igrani  
*fiction*, 2020, 7'

režija *director* **Sophya Katulska** scenarij *screenplay*  
**Sophya Katulska** fotografija *cinematography* **Dmitry Shebunin**  
montaža *editing* **Sophya Katulska** zvok *sound*  
**Paushev, Vladimir Sudakov, Yulya Shirokova** igra *cast*  
**Vesna Kuzmic** produkcija *production* **Kruh in vino d.o.o.**  
kontakt *contact* **sophya.huzbasic@gmail.com**

Film je zgodba o anksioznosti posameznika in celega sveta. Scenarij in film sta nastala pred pandemijo, a je zdaj lahko rekviem za vse žrtve.

*It's a story about anxiety of every single person and the whole world. We made the script and produced the film before the pandemic, but now it also can be our requiem for all victims.*



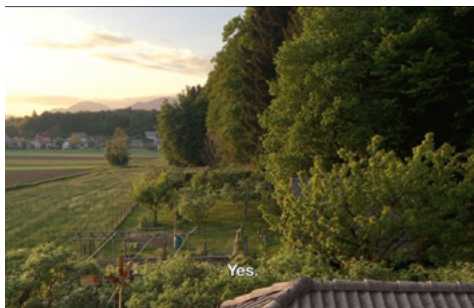
## Deseti brat *Tenth Brother*

Slovenija *Slovenia*, dokumentarni *documentary*, 2021, 4'

režija *director* **Ajda Zupan** scenarij *screenplay*  
**Ajda Zupan** fotografija *cinematography* **Ajda Zupan**  
montaža *editing* **Ajda Zupan** produkcija *production*  
**ALUO** kontakt *contact* **zupan.ajda@gmail.com**

Moški zjutraj odide od doma in se ne vrne več. Deset let pozneje je vse še tako, kot ko je odšel.

*A man leaves his house in the morning and never comes back. Ten years later, everything remains just as it was when he left.*



## I Am Just an Average Slovenian

Slovenija *Slovenia*, dokumentarni *documentary*, 2021, 1'

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

Vrt je skoraj nujen dodatek vsakega slovenskega gospodinjstva. V Sloveniji je avtoričina želja precej »povprečna«, a hkrati vse bolj nedosegljiva, saj dobrina, ki je bila za naše starše in stare starše dostopna, za nas postaja luksuz.

*The garden is an almost obligatory addition for most Slovenian households. The author's wish is quite 'average' in Slovenia, but at the same time increasingly inaccessible, since something that was possible for our grandparents and parents is slowly becoming a luxury.*



## Lovorika *Laurels*

Slovenija *Slovenia*, animirani *animation*, 2021, 3'

režija *director* **Mitja Manček** scenarij *screenplay* **Mitja Manček**  
fotografija *cinematography* **Mitja Manček**  
animacija *animation* **Mitja Manček** montaža *editing*  
**Mitja Manček** zvok *sound* **Mitja Manček** glasba *music*  
**Mitja Manček** produkcija *production* **Mitja Manček**  
kontakt *contact* **mancekmitja@yahoo.com**

Dve zelo različni zgodbi, ki pa se odvijeta podobno. Prva prikazuje prazgodovinski lov na jelene, druga pa nogometno tekmo. Tako lovci kot igralci dosežejo svoje cilje, vendar pa nagrade za trud nimajo enakega učinka.

*Two very different stories that occur in similar way. The first one shows pre-historic deer hunting, the second one a football match. Pre-historic men and football players both reach their goals, but the awards for their efforts do not have the same effect.*



## Ljubezen Covid-19 Amore Covid-19 *Love Covid-19*

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

režija *director* **Jan Devetak** scenarij *screenplay* **Niccolò Francesco Cazzola** fotografija *cinematography* **Jan Devetak** animacija *animation* **Giorgio D'Alessandro**  
montaža *editing* **Jan Devetak** zvok *sound* **Jan Devetak**  
glasba *music* **Dehaze** glas *voice* **Nicolò Amedeo, Giorgia Fumagalli** produkcija *production* **Jan Devetak, Tagliacorto Films, Kinoatelje** kontakt *contact*  
**msulic.kinoatelje@gmail.com**

Impresija obmejnega območja, v katerem se podobe iz preteklosti, ko je med Slovenijo in Italijo obstajala fizična meja, povezujejo z aktualnimi posnetki, ki prikazujejo zgodbo iz časa korone, ki nam je vsem dobro znana.

*An impression of a cross-border region in which images from the past, when a strict physical border between Slovenia and Italy existed, are intertwined with current footage that depicts a story from the time of the new coronavirus that many of us experienced.*



## Meditation on Birth

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

režija *director* **Uroš Marolt** scenarij *screenplay*  
**Uroš Marolt** montaža *editing* **Uroš Marolt** glasba *music*  
**Kengoji Ultam** produkcija *production* **Uroš Marolt**  
kontakt *contact* [undertree.org@gmail.com](mailto:undertree.org@gmail.com)

Rojstvo proti smrti in digitalno proti VHS-u. V katerem formatu so vaši spomini?

*Birth vs. Death & Digital vs. VHS. Which format are your memories made of?*



## Narezano življenje *Sliced-up Life*

Slovenija *Slovenia*, animirani *animation*, 2020, 1'

režija *director* **Peter Bizjak**, **Silvie Čechová** scenarij  
*screenplay* **Peter Bizjak** fotografija *cinematography* **Peter Bizjak**  
animacija *animation* **Peter Bizjak** montaža *editing*  
**Peter Bizjak** zvok *sound* **Peter Bizjak** produkcija *production*  
**AGRFT** kontakt *contact* [cechovasilvie@seznam.cz](mailto:cechovasilvie@seznam.cz)

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

*The animated film is an autobiography told through the act of slicing. When are we sliced in life, when do we slice life and what needs to be sliced off in it?*



## Original Copy: Pannonian Romance

Slovenija *Slovenia*, eksperimentalni *experimental*, 2021, 10'

režija *director* **Tomaž Šantl**, **Zlatko Djogić** scenarij  
*screenplay* **Jan Robek** fotografija *cinematography* **Tomaž Šantl**  
animacija *animation* **Hanna Juta Kozar** montaža  
*editing* **Sanja Lasić** glasba *music* **Zlatko Djogić** igrajo  
*cast* **Jan Robek**, **Tomaž Šantl**, **Mark Pogačar** **Nikolić**,  
**Zlatko Djogić**, **Luka Demšar** produkcija *production* **Jan Robek**  
kontakt *contact* [thecopyoriginal@gmail.com](mailto:thecopyoriginal@gmail.com)

Film je prijateljska skejterska serija Zlatka Djogića (zvok) in Tomaža Šantla (slika). Njun deseti kratki film išče hipotetični jezik »Panonsko romanco«.

*The film is a friendly skateboard series created by Zlatko Djogić (audio) and Tomaž Šantl (video). Tenth short is in search of a hypothetical language 'Pannonian Romance'.*



## Pogovor brez konca *Five Hour Conversation*

Slovenija *Slovenia*, eksperimentalni *experimental*, 2020, 5'

režija *director* **Katarina Blažič** scenarij *screenplay*  
**Katarina Blažič** fotografija *cinematography* **Katarina Blažič**  
animacija *animation* **Katarina Blažič**, **Tadej Blažič**  
montaža *editing* **Katarina Blažič** zvok *sound*  
**Mateja Starič** glasba *music* **Mateja Starič** glas *voice*  
**Ted Limpert** produkcija *production* **UNG Akademija umetnosti**  
kontakt *contact* [rok.govednik@ung.si](mailto:rok.govednik@ung.si)

Film predstavi pogled slepega na svet in temelji na intervjuju s Tommyjem Edisonom, ki je slep že od rojstva.

*The film explores a blind person's view of the world from his or her own perspective. The short was made based on an interview with Tommy Edison (blind since birth).*



## Preblisk bele mize *White Table Spark*

Slovenija *Slovenia*, igrani *fiction*, 2020, 18'

režija *director* **Tadej Koren Šmid** scenarij *screenplay* **Tadej Koren Šmid** fotografija *cinematography* **Mitja Ličen** montaža *editing* **Martin Mohorič, Saša Škulj, Luka Miklošič** scenografija *scenography* **Nal Klemen** kostumografija *costumes* **Damir Rakovič** zvok *sound* **Julij Zornik** glasba *music* **Jakob Kobal** igrajo *cast* **Lukas Rosas, Mojca Funkl, Marko Petrušič** produkcija *production* **SKIT, produkcija filmov** kontakt *contact* **ks.tedy@gmail.com**

Kaj so vaša vrata v preteklost? Za nekatere so to bele mize, za Marcela Prousta pa zagotovo magdalenice.

*What is your portal to the past? White tables work for some and in the case of Marcel Proust, madeleines surely did it.*



## Slovenian Bosnian / Bosnian Slovenian

Slovenija *Slovenia*, eksperimentalni *experimental*, 2021, 5'

režija *director* **Sanja Lasić** scenarij *screenplay* **Sanja Lasić** fotografija *cinematography* **Sanja Lasić** montaža *editing* **Sanja Lasić** glasba *music* **Dehaze** produkcija *production* **Sanja Lasić** kontakt *contact* **sania.lasic@gmail.com**

S pomočjo glasbe se vračam h koreninam, a hkrati ostajam zvesta tudi vsem krajem, ki so me izoblikovali in ki še naprej ostajajo kraji, ki jim lahko rečem dom.

*With the help of the music, I am going back to the roots but also staying true to all the places that shaped me into the person I am today and which continue to be my many places I am excited to call home.*



## Time Will Tell

Slovenija *Slovenia*, dokumentarni *documentary*, 2021, 5'

režija *director* **Nika Jurman**, *name:* scenarij *screenplay* **Nika Jurman** fotografija *cinematography* **Ciril Mlinar Cic, Darko Sintič** montaža *editing* **Nika Jurman** scenografija *scenography* **name.studios** kostumografija *costumes* **name.studios** zvok *sound* **Štefan Cerjak** glasba *music* **Štefan Cerjak** voice *voice* **Eva Jesenovec** produkcija *production* **name.studios, galerija vžigalica, PINA** kontakt *contact* **name.studios@protonmail.com**

Grafiterka si enkrat v življenju želi porisati prave vlake njujorške podzemne železnice. Ko se ti znajdejo na dnu atlantskega oceana, se zdi njena želja neuresničljiva.

*A graffiti artist's lifetime dream is to decorate New York underground trains. When these sink to the bottom of the Atlantic, her wish seems unreachable.*



## The Perfect Lockdown Town – Krško

Slovenija *Slovenia*, dokumentarni *documentary*, 2020, 2'

režija *director* **Natasha Graves** scenarij *screenplay* **Natasha Graves** fotografija *cinematography* **Natasha Graves** montaža *editing* **Natasha Graves** produkcija *production* **Luksuz produkcija (Tom Gomizelj)** kontakt *contact* **luksuz.studio@gmail.com**

Film nas popelje na avdiovizualno potovanje skozi zaspano Krško ob pomoči nostalgичnih posnetkov videokaset, ki nam sredi svetovne pandemije prodajajo utopično realnost življenja v popolnem predmestnem snu.

*The film takes us on an audio-visual journey through the sleepy town of Krško through the eyes of nostalgic VHS footage. We are sold the utopian reality of living in this perfect suburban dream during a worldwide pandemic.*



## Workers Are Leaving the Factory

Slovenija *Slovenia*, dokumentarni, eksperimentalni  
*documentary, experimental*, 2021, 20'

režija *director* **Neja Tomšič** scenarij *screenplay* **Neja Tomšič** fotografija *cinematography* **Neja Tomšič** montaža *editing* **Neja Tomšič** zvok *sound* **Gašper Torkar** glas *voice* **Ana Čavić** produkcija *production* **IoDeposit**, **Neja Tomšič** kontakt *contact* **neja@motamuseum.com**

Križarke so plavajoče utopije, katerih edini namen je ustvariti občutek brezčasnosti in brezskrbnosti. Hkrati pa so od svojega nastanka do uničenja sredstva nevidnega trga in dela.

*Cruise ships are spaces of floating utopias, whose central purpose is to build a sense of timelessness and of being carefree. At the same time, from their creation to their destruction, they are vessels of invisible market and labour.*



## Zagreb–Medulin–Hrpelje

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

režija *director* **Jan Krevatin** scenarij *screenplay* **Jan Krevatin** fotografija *cinematography* **Jan Krevatin** montaža *editing* **Jan Krevatin** produkcija *production* **Jan Krevatin** kontakt *contact* **jan.krevatin@outlook.com**

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

*After an earthquake struck Zagreb in March 2020, I left for the cold, Coronavirus-deserted Medulin, before I could go back home to Slovenia. The film is a self-portrait shot with a smart phone at the peak of the epidemics.*

***TEKMOVALNI PROGRAM***  
***FEKK BAL***  
***COMPETITION PROGRAMME***



## Balkanski kratki film

Peter Cerovšek, Robert Kuret, Anne Tassel

Ok, kaj za boga svetega je FeKK BAL?

In kje je naš stari dobri FeKK YU?

FeKK se je v šestih letih uveljavil kot festival z verjetno najbolj temeljitim pregledom kratkega filma na področju bivše Jugoslavije. A po letih prečesavanja hrvaške, srbske, bosanske, črnogorske, (severno)makedonske in kosovske filmske produkcije je prišel čas za pogled prek meja bivše Jugoslavije, v njeno jugovzhodno zaledje.

Izhodiščni namen za oblikovanje programa FeKK YU je bila sopostavitev domačih avtorjev in njihovih kratkih filmov s filmi njihovih kolegov, ki prihajajo iz sila podobnega produkcijskega okolja nekoč skupne države. Nekatere avtorje smo prikazali tudi večkrat in tako opozarjali na kontinuiteto določenih imen oz. avtorskih poetik, na katere je vredno biti pozoren. Po šestih letih intenzivne kratkometražne reintegracije bivše Juge pa smo prišli do stopnje razvoja, ko želimo naše poznavanje filmov, pregled in mednarodno sodelovanje prestaviti še za stopnjo višje. Letos se začena nov triletni krog financiranja in zdi se, da je trenutek pravi. Mednarodni tekmovalni program se širi na celoten Balkan: pozdravljeni torej avtorji iz Bolgarije, Romunije, Grčije in Albanije. Z njimi je FeKK YU postal FeKK BAL – tekmovalni program balkanskih filmov oz. bolj rafinirano rečeno, filmov z Balkanskega polotoka.

S tem nismo pridobili samo štirih novih držav, ampak štiri zelo specifične in različne kinematografije, za katere je že s prvo selekcijo postalo jasno, da prinašajo predvsem močan igrani program. To verjetno temelji tudi na nedavnih uspehih njihovega celovečernega filma in

prepoznavnih režiserk in režiserjev, ki so bili nosilci t. i. novih valov nacionalnih kinematografij, kar velja predvsem za Romunijo in Grčijo. Če je torej za filme pridruženega Balkana značilna dokaj enoznačna zvrstna opredelitev (poleg igranih filmov sta prisotna še dva animirana), pa je nasprotno za prostor bivše Jugoslavije značilna predvsem tako zvrstna razdrobljenost kot tudi fuzija, ki se kaže predvsem v primeru dokufikcije, pa tudi spajanja igranega oz. dokumentarnega filma za eksperimentalno formo.

Za celoten FeKK BAL pa v vsakem primeru drži, da izbrani filmi zgradijo in poselijo svetove, katerih kompleksnost se kaže v detajlih, raziskujejo interne horizonte z vseh mogočih perspektiv (včasih tudi znotraj enega samega filma) oz. preprosto rečeno potegnejo gledalca v svet filma ravno zato, ker mu dopuščajo prostor za lastno dopolnjevanje, intervencijo, asociacije ... Pri tem pa se zgodi tiste vrste udeleženos, zaradi katere je gledanje filmov tako užitek kot tudi izziv.

## Balkan Short Film

Peter Cerovšek, Robert Kuret, Anne Tassel

OK, what on earth is FeKK BAL?

And where is our good old FeKK YU?

Over the past six years, FeKK gained its foothold as the festival with possibly the most thorough overview of short film in the former Yugoslavia. However, after years of combing through Croatian, Serbian, Bosnian, Montenegrin, North Macedonian and Kosovar film production, the time has come to look beyond the borders of the former Yugoslavia, into its south-eastern hinterland.

The initial intention of the FeKK YU programme was to juxtapose local filmmakers and their short films with those of their colleagues who come from a similar production environment of the former common state. Films by some of the filmmakers were screened several times, thus drawing attention to the continuity of certain names or authorial poetics that are worth paying attention to. After six years of intensive short film reintegration of the former Yugoslavia, we have reached a stage in our development where we want to take our film knowledge, screening and international cooperation to the next level. This year marks the beginning of a new three-year funding cycle, which is why the timing fits right in. The international competition programme is expanding over the entire Balkans: so please welcome filmmakers from Bulgaria, Romania, Greece and Albania. With them, FeKK YU has become FeKK BAL – the Balkan Films Competition, or in more refined terms, the films from the Balkan Peninsula.

We have thus gained four new countries, as well as four very specific and different cinemas, which made it clear from the

first selection onwards that they bring along a strong fiction programme, possibly based on the recent successes of their feature films and the well-known directors, who have been at the forefront of the so-called new wave of national cinemas, especially in Romania and Greece.

While the films of the associated Balkans are characterised by a fairly homogeneous genre definition (there are also two animated films in addition to fiction films), the former Yugoslavia, on the other hand, is characterised by both genre fragmentation and fusion, which is particularly evident in the case of docu-fiction, as well as in the fusion of fiction or documentary film with experimental forms.

Either way, it is true for the entire FeKK BAL that the selected films build and inhabit worlds with complexity that is revealed in the details. They explore internal horizons from all possible perspectives (sometimes even within a single film) or, simply put, draw the viewer into the world of the film precisely because they leave room for their own complementarity, intervention, associations, etc. This entails the sort of participation that makes watching films both a pleasure and a challenge.



## AIVA

Nemčija, Bolgarija *Germany, Bulgaria*, animirani, eksperimentalni *animation, experimental*, 2020, 13'

režija *director* **Veneta Androva** scenarij *screenplay* **Veneta Androva** animacija *animation* **Veneta Androva** montaža *editing* **Veneta Androva** glasba *music* **Nadia D'Alò, Benedikt Frey** producentka *producer* **Veneta Androva** kontakt *contact* **vandrova@gmail.com**

AIVA je umetnica, animirana prek algoritmov. Predvsem pa je streznjujoče omejen moško-tehničen pogled na to, kakšna naj bi bila večja pestrost v umetnosti.

*AIVA is an artist, animated by algorithms. But above all she is the soberingly limited male tech vision of what more diversity in the arts could look like.*



## Armadila

Srbija *Serbia*, igrani *fiction*, 2020, 11'

režija *director* **Gorana Jovanović** scenarij *screenplay* **Gorana Jovanović** fotografija *cinematography* **Lev Predan Kowarski** montaža *editing* **Gorana Jovanović** scenografija *scenography* **Gorana Jovanović** kostumografija *costumes* **Gorana Jovanović** zvok *sound* **Luka Barajević** igrajo *cast* **Iva Pernjaković, Nikola Zečević** produkcija *production* **Servia Film** kontakt *contact* **6herons@gmail.com**

Trdoživa trinajstletnica se trudi zadržati svoja čustva, pa naj gre za njenega izginulega psa ali za fanta, ki ji je všeč.

*A tough thirteen-year-old girl struggles to keep her emotions in check, whether concerning her missing dog or the boy she likes.*



## Beg s krhkega planeta Apodrasi apo ton Efthrafsto Planiti *Escaping the Fragile Planet*

Grčija *Greece*, igrani *fiction*, 2020, 17'

režija *director* **Thanasis Tsimpinis** scenarij *screenplay* **Thanasis Tsimpinis** fotografija *cinematography* **Konstantinos Koukoulis** montaža *editing* **Smaro Papaevaggelou** scenografija *scenography* **Eva Goulakou** zvok *sound* **Stephanos Douvitsas** glasba *music* **Renos Papastavros** igrajo *cast* **Nikos Lekakis, Michail Tabakakis** produkcija *production* **Marni Films (Mina Dreki)** kontakt *contact* **mina@marnifilms.gr**

Nekaj ur pred koncem sveta, ko mesto zajema nenavadna rožnata megla, se nepričakovano srečata dva moška. Zanju ni ne preteklosti ne prihodnosti, zgolj prostor vmes, v katerem se odločita obstajati.

*A few hours before the world ends, two men have an unexpected encounter, while a strange pink fog is spreading throughout the city. There is neither past nor future for them, only the space in-between, where they just decide to live.*



## Beli božič Bijeli Božić *White Christmas*

Hrvaška *Croatia*, dokumentarni *documentary*, 2020, 27'

režija *director* **Josip Lukić** scenarij *screenplay* **Josip Lukić** fotografija *cinematography* **Marinko Marinkić** montaža *editing* **Elena Radošević** zvok *sound* **Nina Džidić Uzelac** igrajo *cast* **Josip Lukić, Paško Vuksanović, Ante Mitrović** producent *producer* **Aleksandra Giljević** produkcija *production* **Academy of Dramatic Arts (ADU) Zagreb** kontakt *contact* **josip\_lukic@yahoo.com**

Mestni park – idealno mesto za sprostitvev.

*City park – an ideal place to relax.*



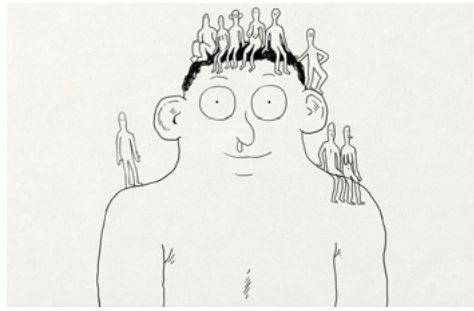
## Bella

Grčija *Greece*, igrani *fiction*, 2020, 25'

režija *director* **Thelyia Petraki** scenarij *screenplay* **Thelyia Petraki** fotografija *cinematography* **Manu Tilinski** montaža *editing* **Myrto Karra** scenografija *scenography* **Sofia Vaso** kostumografija *costumes* **Vassilia Rozana** zvok *sound* **Valia Tserou** igrajo *cast* **Topalidou, Elena Mengreli, Nikos Kouris** producenta *producers* **Kostas Tagalakis, Iliana Zakopoulou** kontakt *contact* **costastagalakis@gmail.com**

Grčija med letoma 1986 in 1987, malo pred padcem socializma in ob koncu hladne vojne. Pred Anthinimi očmi se spreminja država, svet in celo Christos.

*Greece 1986-1987, a little before the fall of State Socialism and just at the end of the Cold War. In front of Anthi's eyes the country is changing, the world is changing, and with them Christos seems to be changing too.*



## Blatni dnevnik Dnevnik od blata *Mud Chronicles*

Srbija *Serbia*, animirani *animation*, 2020, 10'

režija *director* **Vuk Palibrk** scenarij *screenplay* **Vuk Palibrk** animacija *animation* **Vuk Palibrk** montaža *editing* **Miloš Gojković** zvok *sound* **Bojan Palikuća** glasba *music* **Katie Woznicki** produkcija *production* **Studio Gojko (Miloš Gojković)** kontakt *contact* **milosg@gmail.com**

Splet utrinkov in vtisov, ki jih je navdihnil avtorjev vsakdan, predstavljen v obliki nadrealističnega animiranega dnevnika.

*A compilation of short adventures and impressions inspired by the author's everyday life, arranged in the form of a surreal animated diary.*



## Dogodki za pozabo Dogadjaji za zaboraviti *Events Meant to Be Forgotten*

Hrvaška *Croatia*, animirani *animation*, 2020, 6'

režija *director* **Marko Tadić** scenarij *screenplay* **Marko Tadić** fotografija *cinematography* **Ivan Slipčević** animacija *animation* **Marko Tadić** montaža *editing* **Miro Manojlović, Iva Blašković** zvok *sound* **Miro Manojlović** glasba *music* **Miro Manojlović** produkcija *production* **Kreativni sindikat (Igor Grubić)** kontakt *contact* **info@bonobostudio.hr, kreativni.sindikato@gmail.com**

Vizualna ekspresija, posneta na 16-milimetrski film, sloni na arhivskih posnetkih in navdih črpa iz pesmi Hansa Magnusa Enzensbergerja. Govori o pozabljenih ljudeh, njihovih življenjih in dejanjih.

*Filmed on 16mm film, this visual expression is rooted in archival materials, drawing its inspiration from a poem by Hans Magnus Enzensberger. It speaks of forgotten people, their lives, and their deeds.*



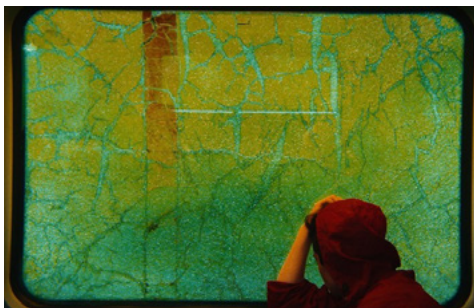
## Emilia Hosu ima HIV Emilia Hosu are H.I.V. *Emilia Hosu has H.I.V.*

Romunija *Romania*, igrani *fiction*, 2021, 24'

režija *director* **Ioana Păun** scenarij *screenplay* **Smaranda Nicolau** fotografija *cinematography* **Radu Gorgos** montaža *editing* **Letiția Ștefănescu** scenografija *scenography* **Adeline Bădescu, Ana Pop** kostumografija *costumes* **Adeline Bădescu, Ana Pop** zvok *sound* **Vlad Voinescu** igrajo *cast* **Doina Teodoru, Alexandru Ion** producent *producer* **Aleksandra Giljević** produkcija *production* **DASH Film** kontakt *contact* **info@distribution.assediofilm.it**

Emilia Hosu, pomembna okoljevarstvena odvetnica, spozna, da ključna priča ogroža primer, zato skuša večer rešiti s seksom. Vendar pa se zadeve nepričakovano obrnejo in kmalu je jasno, da se je prenačila.

*Emilia Hosu, a hotshot environmental lawyer, realizes her key witness is compromising her case, so she tries to get a decent fuck and save the evening. Things take an unexpected turn and soon it becomes obvious she may have judged him too quickly.*



## Jajčne lupine

### Cherupki

### *Eggshells*

Bolgarija *Bulgaria*, igrani *fiction*, 2020, 15'

režija *director* **Slava Doytcheva** scenarij *screenplay* **Slava Doytcheva** fotografija *cinematography* **Kiril Prodanov** montaža *editing* **Elena Stumbova** scenografija *scenography* **Elena Stumbova** kostumografija *costumes* **Vassilia Rozana** zvok *sound* **Valerya Popova** glasba *music* **Mira Iskarova** igrajo *cast* **Stela Stoynova, Ivan Doytchev** producenta *producers* **Klas Film, Rossitsa Valkanova** kontakt *contact* **klasfilm@spnet.net**

Ko Nevenino dekle veliko noč raje preživi s svojo družino, Nevena pobarva dve jajci in se odpravi iskat svojega odtujenega očeta.

*On Easter day, when her girlfriend picks family over her, Nevena dyes two eggs and sets on a journey to meet her own estranged father.*

## Kako sem premagal lepilo in bron

### Kako sam pobedio lepak i bronzu

### *How I Beat Glue and Bronze*

Srbija, Nemčija *Serbia, Germany*, igrani *fiction*, 2020, 30'

režija *director* **Vladimir Vulević** scenarij *screenplay* **Vladimir Vulević** fotografija *cinematography* **Luka Papić** montaža *editing* **Luka Papić, Nina Zeljković, Vladimir Vulević** zvok *sound* **Jakov Munižaba** producenta *producers* **Srđa Vučo, Marie Sorgenfrei** produkcija *production* **Ranč Production** kontakt *contact* **vladimir.vulevic@gmail.com**

Film prikazuje vsakdanje življenje Mihajla, tovarniškega delavca v pozabljenem industrijskem mestu skozi pričevanja njegovih najbližjih.

*Following the daily life of a factory worker Mihajlo in a neglected industrial town, testimonies about his life are given by people from his closest surrounding.*

## Mare nostrum

Grčija *Greece*, igrani *fiction*, 2020, 25'

režija *director* **Dimitris Anagnostou** scenarij *screenplay* **Dimitris Anagnostou** fotografija *cinematography* **Yiannis Karabatsos** montaža *editing* **Yiannis Chalkiadakis** scenografija *scenography* **Dimitris Ziakas** kostumografija *costumes* **Christina Lardikou** zvok *sound* **Alexandros Sidiropoulos, Aris Louziotis** glasba *music* **Stavros Markonis** igrajo *cast* **Thanassis Dovris, Drosos Skotis, Stathis Apostolou** produkcija *production* **Greek Film Center, Squared Square, Mild, Tarro, Arktos** kontakt *contact* **lightsonteam@gmail.com**

Leto 1863. Na prostrani in zapuščeni obali udeleženci vodenega obiska Grand Tour iščejo Arkadijo in starodavne razvaline, ki simbolizirajo nastajajočo grško in evropsko identiteto. Več kot stoletje kasneje na isti obali leži truplo neznanega moškega ...

*Can a shrine and its devotees find their place in our tumultuous and vain modern era? A place of mindfulness and purity for over five centuries, on an islet artificially made, has to put up with an aggressive antagonist.*

## Matijevići v izolaciji

### Matijevići u izolaciji

### *Matijevići in isolation*

Hrvaška *Croatia*, dokumentarni *documentary*, 2020, 13'

režija *director* **Matej Matijević** fotografija *cinematography* **Matej Matijević** montaža *editing* **Matej Matijević, Klara Šovagović** igrajo *cast* **družina Matijević family** produkcija *production* **ADU Zagreb (Matea Bračko)** kontakt *contact* **matijevic.mr47@gmail.com**

Kako naj družina preživi samoizolacijo zaprta med štiri stene in se ne pobije? Morda lahko Matej Matijević o tem napiše celo disertacijo, saj se je kot mnogo drugih znašel v prav takšni situaciji.

*How to survive Covid-19 isolation locked inside four walls with a family and not strangle each other? Maybe Matej Matijević could write a dissertation about that since he found himself in the middle of such a well-known situation.*



## Med nama Među nama *Just Between Us*

Hrvaška Croatia, animacija *animation*, 2021, 11'

režija *director* **Petra Balekić** scenarij *screenplay*  
**Petra Balekić** fotografija *cinematography* **Petra  
Balekić** animacija *animation* **Petra Balekić** montaža  
*editing* **Marin Juranić** zvok *sound* **Andrea Martignoni**  
glasba *music* **Svemirko** producenta *producers*  
**Luma film (Maša Udovičić)** kontakt *contact*  
**mashaudovicic@gmail.com**

Zgodba o Emmi, ki se po več letih življenja v tujini,  
nenadoma vrne domov. Ob nenačrtovani, a neizbežni  
vrnitvi se sooči z demoni odraščanja v problematični  
družini.

*The film reveals the story of Emma who, after many  
years abroad, suddenly returns to her hometown. An  
unplanned but inevitable return confronts her with the  
demons of growing up in an unhealthy family.*

## Mikrokaseta – najmanjša kaset, kar sem jih videl Mikrokazeta – najmanjša kazeta koju sam ikad video *Microcassette – The Small- est Cassette I've Ever Seen*

Hrvaška, Srbija Croatia, Serbia, animirani, igrani  
*animation, fiction*, 2020, 19'

režija *director* **Igor Bezinović, Ivana Pipal** scenarij  
*screenplay* **Igor Bezinović, Ivana Pipal** fotografija  
*cinematography* **Ivan Slipčević** animacija *animation*  
**Ivana Pipal** montaža *editing* **Maida Srabović** zvok  
*sound* **Martin Semencić** glasba *music* **Hrvoje Nikšić**  
igrajo *cast* **Đorđe Branković, Petra Zlonoga** produkcija  
*production* **Bonobostudio (Vanja Andrijević), Theory  
at Work (Dragana Jovović, Marta Popivoda)** kontakt  
*contact* **vanja@bonobostudio.hr**

Med kupi smeti na velikem smetišču na Lošinju  
odkrije Zoki mikrokaseto. Prek podrobnejšega  
raziskovanja zavrženega predmeta se film pokloni  
naključju in domišljiji.

*Among the garbage heaps of a big landfill on the island  
of Lošinj, Zoki uncovers a microcassette. A close study  
of the discarded object serves as a tribute to chance  
and imagination.*

## Mir naše gospe Mir naše gospe *Our Lady's Peace*

Črna Gora Montenegro, dokumentarni *documentary*,  
2020, 18'

režija *director* **Vladimir Perović** scenarij *screenplay*  
**Vladimir Perović** fotografija *cinematography* **Ivan  
Čojbašić** montaža *editing* **Aleksandar Uhrin** zvok *sound*  
**Dora Filipović** produkcija *production* **CZK Tivat** kontakt  
*contact* **vladox@sbb.rs**

Ali lahko sveti kraj in verniki najdejo svoje mesto v  
našem burnem in nečimrnem modernem življenju?  
Umetno ustvarjeni otok, kjer sta več kot pet stoletij  
vladali čuječnost in čistost, se mora soočiti z agresivnim  
nasprotnikom.

*1863. In a vast and desolate coast, Grand Tour voyagers  
are seeking Arcadia and the ancient ruins, symbols of an  
emerging Greek and European identity. More than one  
century later, the body of an unidentified man lies on the  
same coast...*

## Mišja zgodba To Maous Story *The Mouse Story*

Grčija Greece, igrani *fiction*, 2020, 15'

režija *director* **Miltiades Christides** scenarij *screenplay*  
**Miltiades Christides** fotografija *cinematography*  
**Christina Moumouri** montaža *editing* **Yiannis  
Chalkiadakis** scenografija *scenography* **Anastasia  
Lamprou, Eva Pateraki** kostumografija *costumes*  
**Vassilia Rozana** zvok *sound* **Leandros Dounis**  
igrajo *cast* **Yiannis Nikolaidis, Makis Papadimitriou**  
produkcija *production* **Eleni Asvesta, Harry Patramanis**  
kontakt *contact* **miltoschristidis@gmail.com**

Vsakodnevno življenje in težave Yorgosa Armaousa, kot  
človek velike miši, ki živi med ljudmi in se trudi preživeti,  
pripadati ter najti kaj sira za pod zob.

*The everyday life and troubles of Yorgos Armaous,  
a human sized mouse living among people, as he  
struggles to make a living, fit in, and get some cheese  
to eat.*



## Vmes

*In Between*

Romunija *Romania*, igrani *fiction*, 2020, 20'

režija *director* **Ana Pasti** scenarij *screenplay* **Ana Pasti** fotografija *cinematography* **Tudor Platon** montaža *editing* **Andrei Iancu** kostumografija *costumes* **Irina Marinescu** zvok *sound* **Andrei Petre Tatu** igrajo *cast* **Gabor Bondi, Ana Pasti** produkcija *production* **4 Proof Film** kontakt *contact* **office@4proofilm.ro**

Amalia naleti na dvanajstletnika, ki na parkirišču prodaja rabljene knjige. Da bi ga »rešila« pred večurnim stanjem na mrazu, mu ponudi prevoz. Dlje kot se vozita, manj gotovo je, kdo pravzaprav rešuje koga.

*Amalia encounters a 12-year-old boy selling used books in the parking lot. She decides to 'save' him from the long hours of waiting in the cold by giving him a ride home. The more they drive into the night the less certain it is who is saving whom...*

## Nenad

Belgija, Bosna in Hercegovina *Belgium, Bosnia and Herzegovina*, dokumentarni *documentary*, 2020, 22'

režija *director* **Mladen Bundalo** scenarij *screenplay* **Mladen Bundalo, Lucie Fournier** fotografija *cinematography* **Mladen Bundalo** montaža *editing* **Dhyaa Joda, Lou Vercelletto** zvok *sound* **Nebojša Marić, Jeanne Debarsy** glasba *music* **[machina]** produkcija *production* **La tangente (Pierre-Louis Cassou)** kontakt *contact* **info@tangente.tv**

Nenad je delavec v tovarni v BiH in tako kot številni znanci načrtuje selitev v Slovenijo. Razpet med hrepenenjem po domovini in sanjami o boljšem življenju, film raziskuje dileme, ki nastanejo ob odločitvi, da zapustimo svojo državo.

*Nenad is a worker at a factory in Bosnia and Herzegovina, and as many around him, he plans to go to work and live in Slovenia. Between nostalgia for the homeland and dreams of a better life, the film explores the dilemmas that arise when you decide to leave your country.*

## Poklicala bom tvojega očeta

Ke mu se javam na tatko ti

*I'm Calling Your Father*

Severna Makedonija *Northern Macedonia*, igrani *fiction*, 2020 12'

režija *director* **Leon Ristov** scenarij *screenplay* **Leon Ristov** fotografija *cinematography* **Vladimir Dimoski** montaža *editing* **Leon Ristov, Gorjan Atanasov** kostumografija *costumes* **Milena Atanasova** zvok *sound* **Slobodan Trajkoski** grajo *cast* **Aleksandar Andonovski, Nikolina Kujaca, Oliver Mitkovski, Stefaniya Jovceska, Mario Mijatovic** produkcija *production* **Djolev and the Arts (Dejan Djolev)** kontakt *contact* **leonristov35@gmail.com**

Ko najstnika napadejo vrstniki, se njegova neomahljiva mati odloči, da ga bo zaščitila pred nadaljnjim nadlegovanjem.

*Somewhere in Yugoslavia, during the Cold War, on the eve of the nuclear threat, when the children fell asleep, the elders began their games in the 'crazy sixties'...*

## Prizori skrivnega simpozija

Prizori tajanstvenog simpozijuma

*Images of the Mystical Symposion*

Srbija *Serbia*, eksperimentalni *experimental*, 2020, 5'

koncept *concept* **Milan Milosavljević** montaža *editing* **Aleksa Hadži-Đokić** glasba *music* **Daigoro** produkcija *production* **Independent Film Center Vorky Team (Dragan Cakić)** kontakt *contact* **kinematika.produkcija@gmail.com**

Čas hladne vojne. Nekje v Jugoslaviji, so se odrasli na večer grožnje z atomsko bombo, ko so otroci že spali, odpravili igrati svoje igrice v »odštekanih šestdesetih«.

*Somewhere in Yugoslavia, during the Cold War, on the eve of the nuclear threat, when the children fell asleep, the elders began their games in the 'crazy sixties'...*



## Srećanje

### Skup

### Gathering

Srbija *Serbia*, igrani *fiction*, 2021, 14'

režija *director* **Marko Pejović** scenarij *screenplay* **Marko Pejović** fotografija *cinematography* **Stefan Momirov** montaža *editing* **Nataša Pavlović** scenografija *scenography* **Boris Caksiran** kostumografija *costumes* **Boris Caksiran** zvok *sound* **Bojan Palikuca** glasba *music* **Bojan Palikuca** igrajo *cast* **Jovana Rakić, Stojan Simić, Branka Baretić Milenković** produkcija *production* **Grupa »Hajde da...«** kontakt *contact* **pejovic.bg@gmail.com**

Film o krizi mlade ženske, ki se ji življenje srednjega sloja ne zdi več smiselno.

*The film follows the crisis of a young woman, who no longer finds any meaning in the way of life of the middle class.*

## Tesaurus

Srbija, Romunija *Serbia, Romania*, dokumentarni *documentary*, 2020, 26'

režija *director* **Marko Grba Singh** scenarij *screenplay* **Marko Grba Singh** fotografija *cinematography* **Tudor Platon, Stefania Grigorescu** montaža *editing* **Jelena Maksimović, Mina Petrović** zvok *sound* **Luka Barajević** produkcija *production* **Non-Aligned films, UNATC** kontakt *contact* **info@nonalignedfilms.com**

Tesa je običajen hišni pes, ki živi z gospodarjem Cristijem. Nekega dne izgine in začne izražati svoje ideje. Postane govoreči pes Tesaurus, endemit.

*Tesa is an ordinary housedog, living with her owner Cristi. One day, she will disappear and start projecting images and thoughts of her own. She will become Tesaurus, endemic species of a talking dog.*

## Novice

### The News

Albanija *Albania*, igrani *fiction*, 2020, 23'

režija *director* **Lorin Terezi** scenarij *screenplay* **Anila Balla, Lorin Terezi** fotografija *cinematography* **Denald Grepcka** scenografija *scenography* **Beqo Nanaj** kostumografija *costumes* **Elida Furxhi** zvok *sound* **Endri Pine** glasba *music* **Kujtim Prodani** igrajo *cast* **Lena Kryeziu Bokshi, Bilbil Kasmi, Mirjana Desi Laço, Anila Balla** produkcija *production* **Mailuki Films (Eduardo M. Escribano Solera)** kontakt *contact* **ipinklayne@gmail.com**

Novoporočenka biva z moževimi sorodniki, medtem ko je on v Grčiji. Nekega dne odkrije truplo. Med vaščani kmalu izbruhne boj, da bi z novico nastopili na poročilih nacionalne televizije, s tem pa zasenčijo zločin.

*A young bride is living with her in-laws whilst her husband is in Greece. One day she stumbles across a corpse and soon a battle amongst the villagers to get coverage in the news ensues, and the actual crime itself becomes overshadowed.*

## Zadnje potovanje

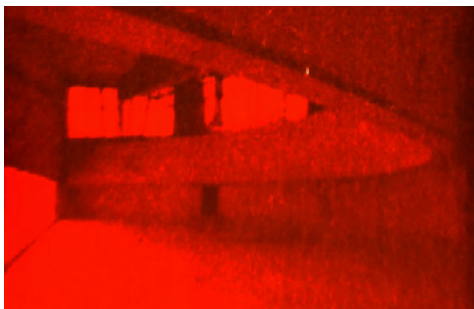
### The Last Journey

Grčija *Greece*, igrani *fiction*, 2021, 17'

režija *director* **Steve Krikris** scenarij *screenplay* **Steve Krikris** fotografija *cinematography* **Giannis Georgiou** montaža *editing* **Dimitris Peponis** scenografija *scenography* **Eva Pateraki** kostumografija *costumes* **Natasha Sarris** zvok *sound* **Giannis Zervakos** igrajo *cast* **Andreas Natsios, Yiannis Stankoglou** produkcija *production* **Paul Typaldos** kontakt *contact* **stevaki5@gmail.com**

Andreas je tik pred upokojitvijo. Njegovo zdelano telo je odraz vseh let, ki jih je preživel na morju. Danes je njegova zadnja plovba.

*Andreas is on the verge of retirement. His weathered body has taken a beating from all of the years that he has spent at sea. Today is his last trip.*



## Zapis pokrajine brez predzgodovine

Snimak pejzaža bez predistorije  
*A Record of Landscape without Prehistory*

Srbija *Serbia*, eksperimentalni *experimental*, 2020, 14'

režija *director* **Doplgenger** scenarij *screenplay* **Doplgenger** fotografija *cinematography* **Doplgenger** montaža *editing* **Doplgenger** zvok *sound* **Milovan Knežević** glasba *music* **Doplgenger** produkcija *production* **Akademski filmski centar (RS)** kontakt *contact* **info@doplgenger.org**

Vizualna zgodba, ki obudi izkušnjo pozabljanja, posneta v zapuščenem socialističnem zdravilišču za otroke hrvaškega obalnega mesta Kravica.

*A visual story that invokes the experience of forgetting, filmed in a desolated socialist children's health resort in the coastal town of Kravica, Croatia.*



## Zibelka

Cântec de leagăn  
*Cradle*

Romunija *Romania*, animirani *animation*, 2020, 4'

režija *director* **Paul Mureșan** scenarij *screenplay* **Paul Mureșan** animacija *animation* **Paul Mureșan** montaža *editing* **Paul Mureșan** produkcija *production* **SAFE FRAME** kontakt *contact* **festival@miyu.fr (Luce Grosjean)**

Ob zvokih stare romunske uspavanke opazujemo štiričlansko družino, ki jo v primežu držijo posledice družinske zlorabe in alkoholizma.

*A family of four is engulfed in the repercussions of domestic abuse and alcoholism. The story is accompanied by an old Romanian lullaby.*



**VZHODNO OD RAJA**  
**EAST OF EDEN**

## Vzhodno od raja: Sanje o prihodnosti

Vladan Petković

Prihodnost je preteklost je sedanjost. Ne, ne gre za *Twin Peaks: Vrnitev* (Twin Peaks: The Return, 2017), temveč za izbor filmov, ki se s prihodnostjo ukvarjajo tako, kot je edino mogoče – na podlagi spoznanj o sebi in svetu, naših strahov, naših upov in obžalovanja.

Šest filmov tega nabora, ki segajo od Tuvaluja prek Kitajske, Baltika do Poljske in Madžarske, govori o sanjah in morah prihodnosti. Najbolj realističen izmed njih je *Kar pride, je zgolj obljuba*, v katerem italijanski kolektiv Flatform ustvari pretresljivo sliko neposredne prihodnosti pacifiškega otoka. S pomočjo dolgih posnetkov, natančnega snemanja skozi različne letne čase, a ob istih protagonistih na istih lokacijah, lahko razločno razberemo posledice klimatskih sprememb, ki so hkrati največji izziv sedanjosti in glavno vprašanje prihodnosti.

V še enem filmu, ki se dotika trenutne realnosti (ki je toliko bolj pereča v času, ko nam esencialni delavci pomagajo živeti naša neesencialna življenja), gledamo sanje dostavljalca hrane na Kitajskem. Gre za Yuan Zhengovo tragikomično *Sanjsko dostavo*, ki jo je posnel leta 2018 in s tem nekako napovedal našo sedanjost. Režiser omenjene delavce izmakne ne samo iz časa temveč tudi iz okolja in jih vstavi hkrati v vse situacije. Zahodnjaške vsepričujoče storitve so paradigma temu, čemur smo nekoč rekli tipična vzhodnjaška družba.

Prihodnost je ženska in za nekatere ženske sestavljena iz obžalovanja preteklosti. V prekrasni domišljiji animaciji *Adijo, mali blok!* nam madžarska režiserka Éva Darabos predstavi dekle, katere prihodnost kreira moški

in ki joče (dobesedno) kamnite solze za svojo sosesko, s čimer njena sedanjost v hipu postane preteklost.

Objektifikaciji žensk, s katero se naša družba šele zdaj resnično spoprijema, pa smo tokrat priča skozi problem robotiziranih lutk za seks. Vendar pa v filmu *Jeva* litvanskih režiserjev Domasa Petronisa in Vytautasa Plukasa vidimo robotinjo v kliničnem okolju. Oblečena je kot učiteljica, zato je strašljivo realistična, veliko bolj kot bi bila kdajkoli lutka za seks. Opravlja teste, s katerimi naj bi dokazali, kako razvita je njena umetna inteligenca. Vendar, je to res vse?

Ni, če vprašamo ustvarjalce drugih dveh filmov, ki se ukvarjata s tehnologijo, ki lahko uniči svet. V kratkem filmu *Atomic* finsko-latvijskega kolektiva HNV ženska nosi dragulj izdelan iz trinitita, stranskega produkta prvih jedrskih poskusov v Novi Mehiki leta 1945. Kamen je uničujoče sonce v njenih laseh, a tudi osebni spomin na pajka, ki ga je imela, vse dokler ga ni uničila – podobno kot so jedrski poskusi vodili v uničenje milijonov.

V *Maski* pa poljska režiserka Hanka Brulinska priredi kratko zgodbo Stanislaw Lema o ubijalskem robotu, ki razvije zavest. Da je robot ženska, je težje razbrati, ker njena osebnost izvira iz zamisli znanstvenika – moškega. Nenazadnje, kdo drug bi si zamislil ubijalski stroj? Brulinska strukturira identiteto robotinje v povezavi z davno preteklostjo, tj. časom dvornih dam in viteзов, ki so vlogo žensk v družbi zamejili za stoletja naprej.

Prihodnost je ženska in bolje, da za to res poskrbimo, saj bomo sicer ostali brez nje. Ura teče.

## East of Eden: Dreams of the Future

Vladan Petković

*Future is the past is the present. No, this is not Twin Peaks: The Return (2017), this is a selection of films that deal with the future in the only ways possible: based on what we know about ourselves and our world, what we fear and hope for, and what we regret.*

*Ranging from Tuvalu to China to the Baltic to Poland and Hungary, the six films in this collection represent dreams and nightmares of the future. The most realistic among them is the documentary That Which Is to Come Is Just a Promise, in which the Italian collective Flatform create a disturbing picture of the very close future of a Pacific island. Through long tracking shots, meticulously filmed over different seasons with the same protagonists in the same positions, we can clearly see the effects of climate change – the biggest challenge of our present and the main question for our future.*

*In another film based on present reality – all the more acute in the era when essential workers are helping us live our non-essential lives – we see a dream of a food delivery person in China, in Yuan Zheng's tragicomic Dream Delivery, made in 2018 and thus, in a way, predicting our present. The director places these labourers not only out of time, but also out of space – and in all places at the same time. The Western World's omnipresent services find their paradigm in what we used to think of as a quintessentially Eastern society.*

*Future is female and for some women it consists of regrets about the past. In the beautifully imaginative animated short Bye Little Block!, Hungarian filmmaker Éva Darabos shows us a girl whose future is decided by a man and who sheds (literal) stone tears for her old neighbourhood. This way, her present becomes the past in an instant.*

*Objectification of women that this society is only now truly grappling with finds its crux in robotic sex dolls. However, in *Jeva* by Lithuanian directors Domas Petronis and Vytautas Plukas we see a female robot in a clinical surrounding. She is dressed like a teacher and this makes her look uncannily realistic, more than a sex doll ever could. She performs tests that appear to be designed to prove how artificially intelligent she is. But is this all?*

*Not if we ask the authors of two other films that deal with technology which can destroy worlds. In *Atomic* by Finnish-Latvian HNV Collective, a woman wears a jewel made out of trinitite, a side product of the first nuclear tests in New Mexico in 1945. This is a deadly sun in her hair, but also a personal reminder of a pet spider she used to have - until she destroyed it, much like these tests led to the destruction of millions of lives.*

*In *Mask*, Polish director Hanka Brulinska adapts Stanislaw Lem's short story of a killer robot that develops a consciousness. That the robot is female is muddled by the fact that her personality comes from the mind of a male scientist. After all, who else would want to conceive a killing machine? Brulinska frames her identity in correlation with distant past, an age of dames and cavaliers that ensnared the woman's position in society for centuries to come.*

*The future is female, and we better make sure it is, lest we are left without it. The clock is ticking.*



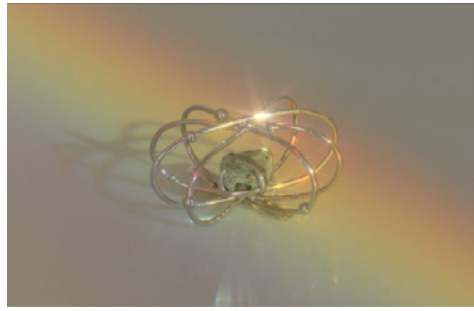
## Adijo, mali blok! Pá kis panelom! *Bye Little Block!*

Madžarska *Hungary*, animirani *animation*, 2020, 9'

režija *director* **Éva Darabos** scenarij *screenplay* **Éva Darabos** animacija *animation* **Domonkos Erhardt, Éva Darabos, Bálint Halasi, Vivien Hárshegyi, Bence Hlavay, Melinda Kádár, Katalin Sárdi** montaža *editing* **Judit Czakó** zvok *sound* **Dávid Vajda Bodnár** glasba *music* **Dávid Vajda Bodnár** producent *producer* **József Fülöp** kontakt *contact* **anim@mome.hu**

Poslednja nadrealistična panorama blokovskega naselja.

*A surreal farewell panorama of a blockhouse area.*



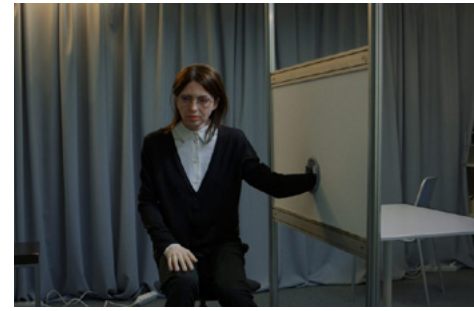
## Atomic

Finska, Latvija *Finland, Latvia*, eksperimentalni *experimental*, 2020, 12'

režija *director* **HNV Collective** scenarij *screenplay* **HNV Collective** fotografija *cinematography* **Jonatan Sundström, HNV Collective, Ernest Protasiewicz** montaža *editing* **Ernest Protasiewicz** zvok *sound* **Robert Hefter** igrajo *cast* **Anni Harjunpää, Erik Brücken, Venla Leino, Saara Kujala, Vilma Nikkarinen, Jouni Heino** kontakt *contact* **contact@hnvcollective.com**

Poetično popotovanje, ki pripoveduje o posebnem dragulju. Okrasni kamen je radioaktivni trinitit, stranski produkt nuklearnega poskusa v Novi Mehiki. Ta majhen predmet staplja nasilje, lepoto, dragocene in plemenite delce ter človeško nepopolnost.

*A poetic journey that tells the story of a particular jewel. The ornamental stone is radioactive Trinitite, born as a side product of the nuclear test in New Mexico. This small object merges total violence, beauty, precious and sublime particular materials, and human incompleteness.*



## leva

Litva *Lithuania*, dokumentarni *documentary*, 2021, 14'

režija *directors* **Vytautas Plukas, Domas Petronis** scenarij *screenplay* **Vytautas Plukas** fotografija *cinematography* **Vytautas Plukas** montaža *editing* **Vytautas Plukas** scenografija *scenography* **Sigita Jonaitytė** zvok *sound* **Iveta Macevičiūtė** glasba *music* **Agnė Matulevičiūtė** produkcija *production* **Lietuvos muzikos ir teatro akademija** kontakt *contact* **daniele@justamoment.it**

V laboratoriju je ustvarjen robot. S primitivnimi čuti in omejenim znanjem analizira svojo okolico, tako kot novorojenček.

*Inside a lab, a robot is created. Like a newborn, it analyses its surroundings with the primitive senses and limited knowledge it has.*



## Kar pride, je zgolj obljuba *That Which Is to Come Is Just a Promise*

Italija, Nizozemska, Nova Zelandija *Italy, Netherlands, New Zealand*, dokumentarni *documentary*, 2019, 23'

režija *director* **Flatoform** scenarij *screenplay* **Flatoform** fotografija *cinematography* **Flatform, Simon Baumfield, Jess Charlton** animacija *animation* **Reinier Van Brummelen** montaža *editing* **Flatform** zvok *sound* **Wiebe De Boer** produkcija *production* **Dugong Films, Serious Films, Blueskin Films** kontakt *contact* **flatform@flatform.it**

Atol Funafuti, ki leži na arhipelagu Tuvalu, je zadnja leta priča edinstvenemu pojavu. Zaradi dviganja gladine in temperature morja morska voda prodira v podtalje in izbruhne skozi porozna tla, povzročajoč poplave, ki ogrožajo prihodnost življenja na otoku.

*The island of Funafuti, in the archipelago of Tuvalu, has become the stage of a unique phenomenon. Due to the unnatural warming of the sea, saltwater seeps into the subsoil, bubbling up through the porous terrain provoking floods, which put the future of life on this island at risk.*



## Maska *Mask*

Poljska *Poland*, igrani *fiction*, 2021, 14'

režija *director* **Hanka Brulińska** scenarij *screenplay*  
**Hanka Brulińska** fotografija *cinematography* **Hanka Brulińska** montaža *editing* **Rafał Bryll** scenografija  
*scenography* **Hanka Brulińska** kostumografija *costumes*  
**Beata Bojda** zvok *sound* **Krzysztof Sokół** glasba *music*  
**Michał Lejczak** producent *producer* **HBProduction**  
kontakt *contact* **hana.brulinska@gmail.com**

Vizualno kaotično, dramatično potovanje skozi misli umetne inteligence, medtem ko spoznava, kako je biti človek in se spominja spornih plati človeškosti.

*A visually chaotic, operatic journey through the mind of an AI as it learns how to be human, and reflects back questionable aspects of the human experience.*



## Sanjska dostava *Dream Delivery*

Kitajska *China*, eksperimentalni *experimental*, 2018, 9'

režija *director* **Yuan Zheng** scenarij *screenplay* **Yuan Zheng** fotografija *cinematography* **Xiaomeng Chen, Yibin Zhang** montaža *editing* **Yuan Zheng** zvok *sound*  
**Yuan Zheng** glasba *music* **Infinity Frequencies**  
producent *producer* **Yuan Zheng** kontakt *contact*  
**yardbd@gmail.com**

Izmučeni dostavljalec trdno spi na klopi v parku. Sanja, da je v šanghajskem parku s svojimi kolegi, ki so se vsi spremenili v kipe – negibnost, navzkrižna z njihovo vsakodnevno izmučenostjo zaradi doseganja kitajske ažurnosti in učinkovitosti.

*An exhausted deliveryman is lying on a park bench, deep asleep. In a dream, he finds himself in a Shanghai park with his fellows: they all have turned into statues in contrast to their everyday exhaustion in the pursuit of speed and efficiency of China.*

***HOMMAGE:***  
***DZIGA VERTOV***

Andrej Šprah

Vladimir Ilič Lenin je bil znan po svojih razmislekih, ki so dokumentarno filmsko ustvarjalnost postavljali na piedestal najpomembnejšega sredstva za »razsvetljevanje množic«. »Če imaš dobre tednike ter resne in poučne filme, potem ni več pomembno, če se publika zabava z brezkoristnimi filmi takšnega tipa, kot so sedaj na voljo«, je izjavil v začetku leta 1922. Njegova prepričanja so kmalu dobila praktično realizacijo, saj se je že 22. maja 1922 v kinodvoranah odvirtela prva od triintridesetih »številka« filmskega obzornika *Kino-Pravde* Dzige Vertova. Vertov je okoli sebe zbral skupino somišljenikov in sodelavcev, v prvi vrsti filmskih snemalcev, ki so potovali po celotni državi in na trak beležili dogajanja iz življenja naroda.

Vertov in njegova skupina, ki je delovala kot oblika avantgardne umetniške grupacije, si je nadela ime »Kinoki« (sestavljena iz kino in oko). Izhajali so predvsem iz konstruktivistične in futuristične doktrine ter skladno z delovanjem avantgardnih gibanj, praktično delovanje nadgrajevali teoretično – v obliki pisnih manifestov. V njih so razvijali koncepcije in ideje, ki so odražale težnje, da umetnost postane utilitarna ter pristane na »služenje« revoluciji in delavskemu razredu. Najustreznejše sredstvo uveljavljanja svojih načel so videli v »faktografskem« prikazovanju realnosti v obliki obzornikov *Kino-pravde* (kot posnetka stvarnosti), ki naj bi predstavljala edinstveno možnost zadostitve zahtev po revolucionarnem filmu. »Kinoki«, oziroma njihov idejni vodja Vertov, je prvega od številnih manifestov z naslovom »Mi«, objavil v časopisu *Kino-fot*, ki je bil projekt »filmskih konstruktivistov«. Manifest je pomenil eno ključnih besedil sovjetskega

montažnega filma. Predstavljal je namreč (kot je kasneje poudarjal Vertov) »prvo proklamacijo nove estetike filma na področju Sovjetske zveze, uradno v odnosu do družbene ideologije, povsem tujo italijanski in francoski avantgardi«; in uvajal »montažo kot geometrično esenco gibanja na način sugestivnega povezovanja slik.«

V praktični realizaciji obzornikov je Vertov pretežni del ustvarjalnega energije posvečal delu za montažno mizo, kjer je posneto gradivo montiral na osnovi načel, po katerih naj bi podobe na filmskem platnu zagotavljanje prepričljivo udejanjanje novih idej, ki jih je razvijal v teoretsko-manifestnih oblikah. Začetne številke *Kino-pravde* so bile sicer »zmontirane« iz materialov, ki so jih snemalci beležili na zahteve različnih državnih organov. Spričo njihove velike vsebinske raznorodnosti je montaža predstavljala relativno okleščen princip fizičnega povezovanja posameznih sekvenc. Tako je šele *Kino-pravda št. 5* udejanjila prelom, ki je napovedal očitno izenačenje konstruktivizma in »kinematografije«: uporabljeno je bilo »vezno sredstvo« spajanja obravnavanih dogodkov v podobi moža, ki bere časopis, in je predstavljal metaforo za *Kino-pravdo* kot vizualno manifestacijo natisnjene pregleda aktualnega dogajanja.

»Kinoki« so si z naslednjimi »številkami« *Kino-pravde* prizadevali zajeti čim širše razsežnosti dogajanj z najrazličnejših področij življenja in delovanja v Sovjetski zvezi. Obravnavali so zlasti procese »industrializacije« in »kolektivizacije« ter ostala načela, s katerimi so skušali poudarjati vlogo revolucije v razvijanju novega načina življenja. Sam Vertov se je posvečal zlasti načinom organiziranja filmskih posnetkov – montažnim

postopkom. Tako je na formalnih ravneh uvajal vse več novosti: obsežno gradivo je denimo skrčil na dogajanja samo enega dne ali celo enega samega dogodka, ali pa je nasprotno – kot v *Kino-pravdi št. 13*, ki jo je Aleksej Gan proglasil za začetek povsem »novega obdobja« v konstrukciji sovjetske »kinematografije« – en sam dogodek, peto obletnico oktobrske revolucije, razširil v svojevrsten prerez življenja. Ta naj bi se odražal v obravnavi troedinega obstoja časa skozi: sedanjost (Leninov govor na Rdečem trgu, zračni posnetki mest, tovarn, polj, vasi), preteklost (prelet čez pet let borb, trpljenja, pomanjkanja, zmage) in vizijo prihodnosti (pogled naprej skozi prve dosežke industrializacije – radijska postaja, poljedelska mehanizacija, jez in slogan: »Samo delo lahko zaceli naše rane«).

Principi delovanja *Kino-pravde* so imeli izjemen vpliv in daljnosežne posledice na razvoj dokumentarnega filma. Iz njih izvira fenomen »filma resnice« (*cinéma vérité*), tj. novega revolucionarnega dokumentarnega pristopa iz konca 50. let preteklega stoletja. Prav tako pa je vplivalo na vizije neoavantgardnega radikalnega filmskega gibanja Skupine Dzige Vertova pod vodstvom Jean-Luca Godarda na vrhuncu revolucionarnih 60. let. Hkrati pa še danes predstavlja navdih sodobnim angažiranim filmskim praksam v obliki (proti)obzorniških gibanj tako v svetu kakor pri nas.

Andrej Šprah

Vladimir Ilyich Lenin was known to consider the documentary filmmaking as the utmost instrument for 'public enlightening'. 'If one has good-quality newsreels as well as serious and educational films, it is irrelevant if people entertain themselves with useless films such as those available today', he stated at the beginning of 1922. Lenin's beliefs were soon realised, since on 22 May 1922, the cinemas showed the first of the thirty-three 'issues' of the newsreel series Kino-Pravda ('Cinema-Truths') by Dziga Vertov. He assembled a group of likeminded co-workers (mostly filmmakers) to travel across the country and record various scenes from people's lives.

Vertov and his group, an active avant-garde art collective, called themselves Kinoki (a neologism of 'cinema' and 'eye'). Their inspiration stemmed mostly from constructivist and futurist doctrine and, in line with the avant-garde, they advanced their practical work theoretically – by writing manifestos. These cultivated concepts and ideas that were inclined towards art becoming utilitarian and a 'servant' of the revolution and the working class. They deemed that the most suitable means of realising their principles was 'factographic' presentation of reality in the form of Kino-Pravda (filmed reality), which offered a unique opportunity to satisfy the demand for revolutionary films. Kinoks, or rather their initiator Vertov, published the first of the numerous manifestos in the Kino-Fot newspaper, a project of 'film constructivists'. The manifesto titled We represented one of the key texts of the Soviet montage filmmaking. It signified, as Vertov later stressed, 'the first proclamation of the new film aesthetics in the Soviet Union, official

in its treatment of social ideology, completely foreign to Italian and French avant-garde', and also initiated 'montage as the geometrical essence of movement by suggestively linking images'.

In practice, Vertov mostly devoted his creativity to the montage of the newsreels. He edited the filmed material on the principles by which the filmed scenes were to convincingly realise the new ideas that he developed in his theories and manifestos. The 'montage' of the first issues of Kino-Pravda, however, included the material recorded at the request of various state offices. Due to their subject diversity, the editing was a relatively sparse principle of physical linking of individual sequences. It was only Kino-Pravda No. 5 that created a break which introduced the clear levelling of constructivism and 'cinematography'. To combine the filmed events, it used a 'linking element' – a man reading a newspaper. This was a metaphor of Kino-Pravda, the visual manifestation of the printed newsreel of the current events.

In consecutive issues of Kino-Pravda, the Kinoks pursued to encompass a broader scope of news from the most diverse aspects of life in the Soviet Union. They particularly focused on the processes of 'industrialisation' and 'collectivisation' and other principles that would help them emphasise the role of revolution in the development of a new lifestyle. Vertov mostly dedicated himself to the manners of organising shots – editing processes. Formally, he, therefore, brought forth many novelties. He compacted the extensive material to the action of a single day or an event or, vice versa, as in Kino-Pravda No. 13

(proclaimed by Aleksey Gan as the start of the 'new era' in constructing the Soviet 'cinematography') extended a single event, the fifth anniversary of the October Revolution, to a unique analysis of life. This was portrayed by the trinity of time through the present (Lenin's speech at the Red Square, aerial shots of the cities, factories, fields, and villages), the past (an overview of five years of fights, struggle, shortage, and victory) and the vision of the future (aided by the first accomplishments of the industrialisation – radio station, field mechanisation, a dam, and the motto 'Only labour can heal our wounds.').

The principles of Kino-Pravda greatly shaped the development of the documentary film. They are the source of the cinéma vérité phenomenon, a new revolutionary documentary approach from the end of the 1950s. It also influenced the vision of the neo-avant-garde radical film movement of the Dziga Vertov Group led by Jean-Luc Godard at the peak of the revolutionary 1960s. Additionally, it continues to represent an inspiration to contemporary engaged filmmaking in the form of (anti-)newsreel movements worldwide.

Filme bo z originalno glasbo  
v živo opremil Boštjan Narat.

*The films are going to have  
an original score performed  
live by Boštjan Narat*



## Kino-pravda Št. 7 Kino-pravda No. 7

Sovjetska zveza *Soviet Union*, dokumentarni  
*documentary*, 1922, 12'

režija *director* **Dziga Vertov**  
fotografija *cinematography* **Vasilii Bystrov**  
montaža *editing* **Elizaveta Svilo**  
produkcija *production* **VFKO**

Obzornik 25. julija 1922, ki prikazuje sojenje  
socialističnim revolucionarjem, gradnjo uničene sibirске  
vasi Taseevo, železniško postajo Sljudjanko, zapuščene  
rudnike sljude v bližini bajkalskega jezera in še kaj.

*Obzornik 25. julija 1922, ki prikazuje sojenje  
socialističnim revolucionarjem, gradnjo uničene sibirске  
vasi Taseevo, železniško postajo Sljudjanko, zapuščene  
rudnike sljude v bližini bajkalskega jezera in še kaj.*



## Kino-pravda Št. 10 Kino-pravda No. 10

Sovjetska zveza *Soviet Union*, dokumentarni  
*documentary*, 1922, 16'

režija *director* **Dziga Vertov**  
montaža *editing* **Elizaveta Svilo**  
produkcija *production* **VFKO**

Obzornik 3. septembra 1922, ki prikazuje mednarodni  
dan mladih in demonstracije, vserusko olimpijado,  
prometno trčenje, izdelavo avtomobilov v petrograjski  
tovarni.

*Newsreel (3 September 1922) covering International  
Youth Day and demonstrations, All-Russian Olympiad, a  
streetcar collision, and the construction of automobiles  
in a Petrograd factory.*



## Kino-pravda Št. 19 Kino-pravda No. 19

Sovjetska zveza *Soviet Union*, dokumentarni  
*documentary*, 1924, 17'

režija *director* **Dziga Vertov**  
montaža *editing* **Anatloii Goldobin**  
produkcija *production* **Goskino**

Povezovanje mesta s podeželjem, juga s severom,  
poletja z zimo, kmetice z delavkami.

*Connecting city and country, south and north, summer  
and winter, peasant women and worker women.*



***INSTANT CULT***  
***KULT:***  
***STEFAN KRUSE***  
***JØRGENSEN***

Robert Kuret

Morda je treba pri Stefanu Kruseju – ki ga bomo v letošnjem Instant kultu zavrteli s tremi kratkometražci, *Čezmernost*, *Podoba migracij* in *Nejasnost* – začeti z očitnostmi: ne gre za filme, ki bi se ukvarjali s posameznikom in njegovo subjektivnostjo. Obenem tudi niso poskus premika izven horizonta modernosti, kjer človek ni več privilegirani objekt pozornosti, ampak zgolj objekt med drugimi objekti. Gre prej za filme, ki si ne zadajajo – za zdaj še nemogoče – naloge preseči človeško, ampak ki človeško razumejo v okviru mašinskega: mašina kot tisto, kar temeljno predrugači in določa človeško perspektivo in pogled.

Na FeKK-u smo v preteklih letih zavrteli kar nekaj filmov, katerih perspektivo – povsem eksplicitno – določajo mašine. Lanski zmagovalec sekcije FeKK YU *Testfilm #1* (2019) Telcosystemsa ali malce starejši *Kartograf* (2017) Darie Blažević se ukvarjata s pogledom in možnostmi forme specifično sodobnih tehnologij, kot sta DCP in Google Earth. Lanski dobitnik nagrade kritiške žirije FeKK SLO *O čustvih in drugem zakonu termodinamike* Nike Tomažič po drugi strani daje občutek, kot da se znajdemo v tranzistorju, ki ga bodisi nekdo neutrudno šalta bodisi se sam sprejemnik znajde v precepu radijskih/internetnih valov in stalno skače s komada na komad ... Ti filmi se torej prej kot »neposredno« s človeškim ukvarjajo s pogoji produkcije izkušnje »človeškega«, in to počnejo predvsem v okviru sodobnih tehnologij.

Podobno bi lahko rekli tudi za filme Stefana Kruseja: njegova *Podoba migracij* ni film, ki bi »neposredno« govoril o migrantih in njihovi izkušnji, ampak gre za film o produkciji podob, s pomočjo katerih prejemniki teh

podob organizirajo svoje razumevanje sveta. Gre torej za razkrivanje produkcije pomena (oz. ideološkosti). *Podoba migracij* tako ne prikazuje konkretnega migranta z njegovo radikalno subjektivnostjo, z njegovimi upi, sanjami, strahom, socialnim položajem itd., ampak prek FB strani tihotapcev prikazuje produkcijo podob luksuzne Evrope, ki naj spodbudi migracije (in kontaktiranje tihotapcev). Prav tako ne govori »neposredno« o odzivu Evropejcev, ampak opozarja predvsem na različna tehnološka sredstva in avdio-vizualni jezik, ki je uporabljen pri produkciji podobe migranta, migracij in njihovega pomena (zračni posnetki z dronom tako ojačajo podobo migrantov kot grozečega naravnega pojava v smislu vala, reke ali horde). Film skratka prikazuje produkcijo nekega kolektivnega nezavednega, pri čemer opozarja predvsem na tehnološka sredstva, ki so pri tem udeležena in kot-da-nevidna.

Krusejev najnovejši film, *Nejasnost*, še dodatno poudari temo *Podobe migracij*: produkcija podob pomeni tudi vidnost oz. vidljivost, ki je v obeh filmih tesno povezana z nadzorom (in posledično z mejami, identiteto in varovanjem ...). *Nejasnost* to poudari z druge strani, saj uporablja posnetke nadzornih, termodinamičnih kamer, s katerimi je moč zaznati človeka s povišano telesno temperaturo. Tako se meja med »notranjostjo« in »zunanjostjo« zopet premakne; kar je bilo prej nevidno, postane vidno, torej postane informacija, ki jo je moč uporabiti za nov odvod vzpostavljanja meje.

Filmi Stefana Kruseja so po eni strani dokumentarci, po drugi strani pa delujejo kot distopija, v kateri se že nahajamo. Prav za vsa njegova dela, ki se bodo

zavrtela na FeKK-u, pa je značilno, da človeka dodobra prefiltrirajo čez mašino. To v bistvu kaže že njegov prvi, po tonu precej lahkotnejši film, *Čezmernost*, kjer v enem neprekinjenem kadru starejši model printerja tiska vedno daljši svitek papirja, na katerem so zabeleženi razni kratki asociacijski zapiski, ki se tičejo predvsem (avtorjeve?) zbirke DVD-jev. Kot da smo skratka dobili vpogled v nek zaseben katalog, kjer nam določene reference ostajajo tudi nerazumljene – pri tem ni ne duha ne sluha o človeku, ki bi zbirko urejal, ki bi beležil misli ali ki bi vsaj stisnil ukaz »natisni!«: ostala je le še mašina, ki brez človeka v notranjosti ali zunanosti polja tiska njegove misli in naključne zabeležke, ki s tovrstno materializacijo postanejo tudi dostopne javnemu pogledu.

Filmi Stefana Kruseja prek sledenja mašinskemu, ki je postalo medij človeške orientacije in prisotnosti v svetu, trasirajo tudi produkcijo načinov te orientacije, produkcijo podob in nanje navezanega pomena. Kljub fokusu na perspektivo skozi mašine je v njih obenem prisotna močna osebna nota: ravno ta je tista instanca, ki stalno zaznava načine, kako opazujemo svet, kako smo v njem opazovani in kako se v njem tudi iz- in vzpostavljamo.

# The Spirit inside the Machine

Robert Kuret

Since Stefan Kruse's short films *Excessive Bulk*, *The Migrating Image* and *A Lack of Clarity* are going to be shown at this year's *Instant Cult*, we should perhaps start with the obvious. These are not the films dealing with the individual and his or her subjectivity. Neither are they attempts of a step outside of modernity, where a person is no longer the privileged subject of attention but a mere object among other objects. We are sooner more likely looking at films not tasked with the (currently impossible) mission to surpass the human essence but ones that understand it in the scope of the mechanical, where the machine is something that fundamentally shifts and determines the human perspective and viewpoint.

FeKK has witnessed quite a number of films the perspectives of which were – quite explicitly – determined by machines. Last year's winner of the FeKK YU program, *Testfilm #1 (2019)* by Telcosystems or the slightly older *Cartographer (Kartograf, 2017)* by Daria Blažević explore the view and the formative possibilities of modern technologies, such as DCP and Google Earth. On the other hand, *Emotions and the Second Law of Thermodynamics (O čustvih in drugem zakonu termodinamike, 2019)* by Nika Tomažič, last year's winner of the FeKK SLO critics' award, gives us the impression of being inside a transistor, whose stations are incessantly changed or which cannot in itself decide between the radio or internet signals and constantly skips from track to track. Therefore, rather than dealing with the 'directly' human, these films deal with the conditions to produce the experience of the 'human essence', mostly inside modern technologies. A similar claim could be made for Stefan Kruse's films.

His *The Migrating Image* does not 'directly' address the migrants and their experience but is a film about the production of images that aid their receivers to organise the understanding of the world. It is hence a disclosure of the production of meaning (or the ideological). The *Migrating Image* does not show the actual migrant and his or her radical subjectivity, hopes, dreams, fears, social status, etc. but the images of the luxurious Europe produced on the smugglers' FB page, which encourage migration (and communication with the smugglers). Additionally, it does not 'directly' address the European response but draws attention to the various technological means and the audio-visual language used to produce the image of the migrants, migrations, and their meaning (drone aerial shots intensify the migrants' representation as this terrifying natural phenomenon in the sense of a wave, river, or a horde). In short, the film shows the creation of a certain collective subconsciousness, alerting to the supposedly invisible technologies applied.

Kruse's latest *A Lack of Clarity* further stresses the theme of *Migrating Image*. The production of images also implies visibility or clarity which in both films closely connects to control (and consequently to borders, identity, protection). *A Lack of Clarity* highlights this from a different angle since it uses shots by surveillance, thermo-dynamic cameras that sense people with high temperature, which means that the border between the 'internal' and 'external' is moved yet again. The invisible turns visible, becoming information that may be used as a new way of setting borders.

Kruse's films are, on the one hand, documentaries and on the other, a dystopia, which we are already living in. What is typical of all his films scheduled for FeKK is that they effectively filter us through a machine. One such example is his first, slightly lighter, *Excessive Bulk*, shot in a long take that shows an older printer printing an increasingly longer roll of paper, containing short associative notes mostly about (director's?) DVD collection. It gives the impression of having been initiated into a personal catalogue with references that are unclear, at the same time lacking the presence of a human being to manage the collection, record the thoughts, or at least press the 'print' button. We are left with a machine that prints without any inside or outside human interference the thoughts and notes which, via the materialisation, become accessible to public.

By following the mechanical, which became the medium of human orientation and presence in the world, Stefan Kruse's films also determine how the manners of this orientation, the images, and their pertaining meaning are to be produced. Despite focusing on the machine perspective, the films include a strong personal note, which is precisely the instance that ceaselessly perceives the manners on how we observe the world, how we are observed, and how we expose and establish ourselves.



## Čezmernost *Excessive Bulk*

Danska *Denmark*, eksperimentalni *experimental*, 2017, 10'

koncept *concept* **Stefan Kruse Jørgensen**  
produkcija *production* **Stefan Kruse Jørgensen**  
kontakt *contact* [stefankruse87@gmail.com](mailto:stefankruse87@gmail.com)

A stream of objects. A receipt printer. The author connects his immediate emotions and thoughts to objects that he is about to get rid of. Fractured memories weaves together unconnected parallel stories of inner feelings and memories.

*Niz predmetov in tiskalnik računov. Avtor filma poveže svoja občutja in misli s predmeti, ki se jih namerava znebiti. Fragmentirani spomini tkejo nepovezane vzporedne zgodbe doživljanje in spominov.*



## Nejasnost *A Lack of Clarity*

Danska *Denmark*, eksperimentalni, dokumentarni  
*experimental, documentary*, 2020, 22'

režija *director* **Stefan Kruse Jørgensen**  
montaža *editing* **Stefan Kruse Jørgensen**  
glasba *music* **Asbjørn Derdau**  
zvok *sound* **Asbjørn Derdau**  
produkcija *production* **Stefan Kruse Jørgensen**  
kontakt *contact* [stefankruse87@gmail.com](mailto:stefankruse87@gmail.com)

Prek posnetkov termovizijskih kamer z interneta film razmišlja o spremembah v sodobnem mestu, razsežnosti mehanizmov družbenega nadzora in razvoju digitalnih tehnologij, da bi nas soočil z mejniki progresivnega širjenja polja vidnega v družbi nadzora.

*Starting from videos of thermal cameras found online, a reflection goes through the changes in the contemporary city, the extension of social control mechanisms and the evolution of digital technologies to face the frontiers of a progressive expansion of the field of visible in the surveillance society.*



## Podoba Migracij *The Migrating Image*

Danska *Denmark*, eksperimentalni, dokumentarni  
*experimental, documentary*, 2017, 29'

režija *director* **Stefan Kruse Jørgensen**  
scenarij *screenplay* **Stefan Kruse Jørgensen**  
produkcija *production* **Stefan Kruse Jørgensen**  
kontakt *contact* [stefankruse87@gmail.com](mailto:stefankruse87@gmail.com)

Film spremlja namišljeno skupino beguncev prek Evrope, a hkrati preizprašuje vizualni prikaz resničnih begunskih tragedij in smrti.

*By following a fictional group of refugees across Europe, the film questions the production of images surrounding real-life tragedies and deaths.*

***VIENNA SHORTS***  
***FEKKSTIVAL***

## Iz notranjosti v vesolje

Doris Bauer

V PRIHODNOST vodita dve poti: ena usmerjena v **vesolje**, v odkrivanje novih svetov in druga, prav tako vrtoglava, ven iz **notranjosti**.

Program kratkih filmov, ki vsebuje štiri avstrijske perspektive z letošnjega avstrijskega tekmovalnega programa festivala Vienna Shorts, se kar dvakrat zazre v družinsko življenje. *Civilizacija* in *Tovariš Tito, moja dediščina* pojem družine podrobneje analizirata, saj razčlenjujeta odnose med člani, a tudi poskuse izstopa iz družinske celice. *Mora obstajati neka pot od tu* in *O* pa medtem ponujata bolj eksperimentalni pristop k begu od katastrof ali iz okolja lastnih štirih sten.

Po drugi strani pa se šest izbranih novejših mednarodnih kratkih filmov ukvarja z vesoljem in neizmernim hrepenenjem po njem. V programu najdemo po večini režiserke, ki fantazijsko temo udejanjajo v dokumentarnih, animiranih in fikcijskih filmskih utopijah. V uteho nam je lahko, da ob razburljivih popotovanjih v neznane prostore in kraje proti koncu programa slišimo melodični *Všeč mi je Jutri*, kar vsekakor olajša pot v prihodnost.

DVA PROGRAMA KRATKIH FILMOV KURATORKE DORIS BAUER, KI JE SO-DIREKTORICA MEDNARODNEGA FESTIVALA KRATKIH FILMOV VIENNA SHORTS

**PROGRAM JE PODPRL AVSTRIJSKI KULTURNI FORUM LJUBLJANA.**

Avstrijski festival kratkega filma VIENNA SHORTS odkriva in promovira talente, ozavešča javnost o kratkih filmih in skrbi za gledanost. Zmagovalci VIENNA SHORTS se lahko potegujejo za avstrijsko filmsko nagrado, britansko filmsko nagrado BAFTA, evropsko filmsko nagrado in oskarje. Je eden od dveh festivalov v Avstriji, ki ga financira EU.

Festival se odvija vsako leto konec maja ali začetek junija. Na njem je prikazanih približno 300 filmov z vsega sveta, ki si jih v šestih dneh ogleda okoli 10.000 obiskovalcev ter več kot 600 akreditiranih gostov. Društvo, ki vodi festival, skozi celo leto organizira tudi filmske projekcije, izobraževalne programe in dogodke kratkega filma v Avstriji in drugod.

VIENNA SHORTS aktivno sodeluje v številnih avstrijskih in mednarodnih zvezah in mrežah, kot so Forum avstrijskih filmskih festivalov (FÖFF), svetovna Konferenca kratkega filma (SFC) in od leta 2018, Evropska mreža kratkega filma (ESFN), v sodelovanju s katero so razvili tudi spletno festivalsko platformo THIS IS SHORT.

## Out of the Inner Space, Into the Outer Space

Doris Bauer

*Two directions show us the way TO THE FUTURE: one Into the Outer Space, into the exploration of new worlds, and the other Out of the Inner Space – which will make you quite dizzy, too, promise!*

*The short film program with four Austrian perspectives from this year's Austrian Competition at Vienna Shorts festival looks twice into the lives of families. In Civilization and Comrade Tito, I inherit the construct of a family is examined more closely by dissecting the respective relationships with each other, but also the attempts to get out of it. There must be some kind of way out of here and O offer more experimental approaches to escape in case of catastrophes or from one's own four walls.*

*Meanwhile, outer space and the great longing for it are the defining themes of six selected international short films from the last couple of years. Primarily female directors address this fantasy in this program, creating their documentary, animated and fictional cinematic utopias from it. In addition to the exciting journeys into unknown spaces and places, it is comforting to be melodiously reminded near the end: I Like Tomorrow! That eases the way to the future.*

TWO SHORT FILM PROGRAMS CURATED BY DORIS BAUER, CO-DIRECTOR OF THE INTERNATIONAL SHORT FILM FESTIVAL VIENNA SHORTS

**SUPPORTED BY AUSTRIAN CULTURAL FORUM, LJUBLJANA.**

*The Austrian short film festival VIENNA SHORTS focuses on discovering and promoting talent as well as communicating and making visible artistic film work. VIENNA SHORTS is a qualifying festival for the Austrian Film Award, the British Film Award BAFTA, the European Film Award and the Oscars and is one of two EU-funded film festivals in Austria.*

*Vienna Shorts takes place annually at the end of May/ beginning of June, shows around 300 films from all over the world, and counts about 10,000 visitors and more than 600 accredited industry guests over six festival days. The association behind the festival also organizes film screenings, educational programs, and short film events in and outside Austria throughout the year.*

*The festival is active in numerous Austria-wide and international cooperations and networks, including the Forum of Austrian Film Festivals (FÖFF), the globally active Short Film Conference (SFC) and, since 2018, the European Short Film Network (ESFN). In collaboration with the ESFN, the online festival platform THIS IS SHORT was developed.*

# INTO THE OUTER SPACE



## Afronavti *Afronauts*

ZDA USA, igrani *fiction*, 2014, 14'

režija *director* **Nuotama Bodomo** scenarij *screenplay* **Nuotama Bodomo** fotografija *cinematography* **Joshua James Richard** montaža *editing* **Sara Shaw** scenografija *scenography* **Feli Lamenca** kostumografija *costumes* **Sarita Fellows** zvok *sound* **Dávid Vajda Bodnár** glasba *music* **Brian McOmber** produkcija *production* **Powder Room Films (Isabella Wing-Davey)** kontakt *contact* **isabellawingdavey@gmail.com**

16. julij 1969: ZDA se pripravljajo na izstrelitev Apolla 11. Tisoče kilometrov stran jih razcapana skupina zambijskih izgnancev skuša premagati pri pristanku na luni.

*16th July 1969: America prepares to launch Apollo 11. Thousands of kilometres away, a ragtag group of Zambian exiles is trying to beat America to the Moon.*



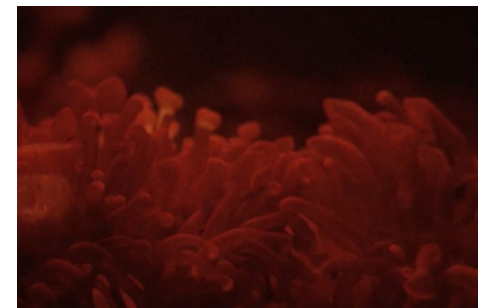
## Ego

Belgija *Belgium*, eksperimentalni *experimental*, 2016, 4'

režija *director* **Nicolas Provost** scenarij *screenplay* **Nicolas Provost** montaža *editing* **Nicolas Provost** zvok *sound* **Senjan Jansen** glasba *music* **Senjan Jansen** produkcija *production* **Nicolas Provost** kontakt *contact* **distribution@argosarts.org**

Ob vrtoglavem potovanju skozi kozmos astronauta vrže v vesolje, kjer ga spremljamo tavajočega, nepovratno usmerjenega proti črni luknji. Podobe, ki jih vidimo, so vzete iz znanih filmov (kot je Kubrickova 2001: Odiseja v vesolju) in glasba ne ponuja odrešitve.

*After a dizzying trip through the cosmos, we see how an astronaut is flung into space: rudderless, irrevocably heading for the eternal black hole. The images originate from existing films such as Kubrick's 2001: A Space Odyssey, the soundtrack offers no redemption.*



## Konec trpljenja (Predlog) *The End of Suffering (A Proposal)*

Grčija *Greece*, igrani *fiction*, 2020, 14'

režija *director* **Jacqueline Lentzou** scenarij *screenplay* **Jacqueline Lentzou** fotografija *cinematography* **Konstantinos Koukoulis** montaža *editing* **Smaro Papaevangelou** zvok *sound* **Leandros Ntounis** igra cast **Sofia Kokkali** produkcija *production* **Fenia Cossovitsa** kontakt *contact* **info@squareeyesfilm.com**

Sofio spet grabi panika. Vesolje se jo odloči poklicati. Pogovor iz onostranstva. Planetarna simfonija za Mars, na katerem ljudje sanjajo budni in se borijo za ljubezen.

*Sofia is panicky, again. The Universe decides to contact her. An other-wordly dialogue. A planet symphony for Mars, where people dream awake and fight for love.*



## Mars, Oman

Belgija *Belgium*, dokumentarni *documentary*, 2019, 20'

režija *director* **Vanessa Del Campo** scenarij *screenplay* **Vanessa Del Campo, Miquel Sureda** fotografija *cinematography* **Vanessa Del Campo** montaža *editing* **Vanessa Del Campo, Karel de Cock** zvok *sound* **Julián Diaz Peñalver** glasba *music* **Rodrigo Martín Munuera** produkcija *production* **Cassette for Timescapes (Emmy Oost)** kontakt *contact* **emmy@timescapes.be**

Astronavti v puščavi v Omanu. Oziroma na Marsu? Beduini, vesoljske in puščavske ladje, omanski mladenki, navdušeni nad vesoljem, in izgubljena režiserka, ki razmišlja o življenju v našem univerzumu in odnosu med raziskovanjem, nomadstvom, kolonializmom in svobodo.

*Astronauts in the desert of Oman. Or is it Mars? Bedouins, spaceships, 'desert ships', two young omani girls passionate about space and a lost director reflecting on life in this Universe and the relation between exploration, nomadism, colonialism and freedom.*



## Umetnost zmanjševanja hrupa

### *The Art of Reducing Noise*

Velika Britanija *Great Britain*, animirani *animation*, 2018, 4'

režija *director* **Heidi Stokes** scenarij *screenplay* **Heidi Stokes** fotografija *cinematography* **Heidi Stokes** montaža *editing* **Heidi Stokes** animacija *animation* **Heidi Stokes** producentka *producer* **Heidi Stokes** kontakt *contact* **heidistokes2001@yahoo.co.uk**

V zdajšnjih burnih časih se zdi tišina nujno potreben izhod. Pričujoči film se poglobi predvsem v zgodovinsko pomembno osebo, ki je koncept tišine presenetljivo uporabila za oceno sveta, v katerem živimo.

*In our turbulent times, silence seems a necessary escape. This film evaluates this concept looking in particular at one important figure in history that used this in an astonishing way to evaluate the world we live in.*



## Všeč mi je Jutri

### *I Like Tomorrow*

ZDA *USA*, animirani, igrani *animation, fiction*, 2021, 12

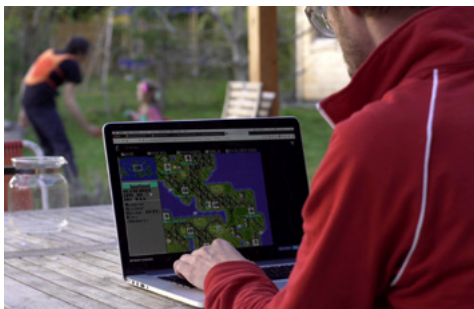
režija *directors* **Nancy Andrews, Jennifer Reeder** scenarij *screenplay* **Nancy Andrews, Jennifer Reeder** fotografija *cinematography* **Christopher Rejano** animacija *animation* **Nancy Andrews, Lauren Benzaquen** montaža *editing* **Charlie Kessler** scenografija *scenography* **Steve Reber, John Henley** zvok *sound* **Zach Soares** glasba *music* **Nancy Andrews** igra *cast* **Michole Brianna White** producenta *producers* **Nancy Andrews, Jennifer Reeder** kontakt *contact* **thejenniferreeder@gmail.com**

Kratki hibridni film se dogaja na vesoljski postaji, kjer samotna astronautka ustvari ljubezenski trikotnik s svojo preteklostjo, sedanostjo in prihodnostjo. Vsaka izmed žensk ima drugačen, a pomenljiv odnos z »vesoljem«, vse pa odigra ista igralka.

*This short hybrid film is set in an orbiting space station where a lonely lady astronaut works out a love triangle between her past, present and future self. Each woman has a different but meaningful relationship to 'space' and are all portrayed by the same actor.*

# OUT OF THE INNER SPACE





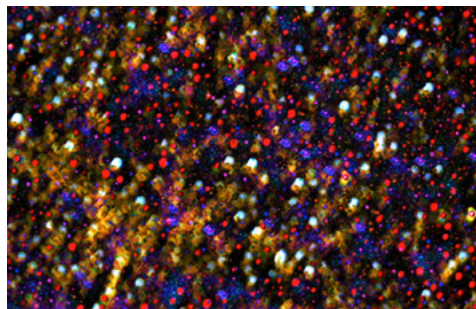
## Civilizacija *Civilization*

Avstrija *Austria*, igrani *fiction*, 2021, 23'

režija *director* **Christoph Schwarz** scenarij *screenplay*  
**Christoph Schwarz** fotografija *cinematography*  
**Christoph Schwarz** montaža *editing* **Christoph Schwarz** zvok *sound* **Matthias Ermert** glas *voice* **Amrei Baumgartl** produkcija *production* **ARGE Schwarz** kontakt *contact* **contact@christophschwarz.net**

Pomlad 2020: režiser Christoph Schwarz se z družino odpravi na vikend na Koroškem, kjer bodo preživeli karanteno. Sicer naj bi pisal nov scenarij, a ga vse bolj mami njegova prva digitalna ljubezen, klasična računalniška igra Civilizacija I.

*Spring 2020: Filmmaker Christoph Schwarz takes refuge with his family in quarantine at the vacation home in Carinthia. A new script is supposed to be in progress, but Schwarz's first digital love, the classic computer game Civilization I, begins to draw him in.*



## Mora obstajati neka pot od tu *There Must Be Some Kind of Way Out of Here*

Avstrija, Nemčija *Austria, Germany*, eksperimentalni *experimental*, 2020, 13'

režija *director* **Rainer Kohlberger** scenarij *screenplay*  
**Rainer Kohlberger** producent *producer* **Rainer Kohlberger** kontakt *contact* **gerald@sixpackfilm.com**

Vzorci barvitih in žarečih kroglic so preplasteni prek slik iz filmov katastrofe, medtem ko sinusoida silovito vrta v možgane.

*Patterns of colourful glowing little balls are superimposed on images from catastrophe films, while a sine wave with trillions of capture effects drills into the brain.*



## O

Avstrija *Austria*, animirani *animation*, 2021, 5'

režija *director* **Paul Wenninger** scenarij *screenplay*  
**Paul Wenninger** fotografija *cinematography* **Paul Wenninger** animacija *animation* **Paul Wenninger** montaža *editing* **Mihcael Derrossett** glasba *music* **Peter Jakober** produkcija *production* **Kabinett ad Co (Paul Wenninger)** kontakt *contact* **gerald@sixpackfilm.com**

Stop Motion – plesalec v vlogi snemalca zadržuje gibe. Kader za kadrom spremljamo Paula Wenningerja, ko se prestavlja po prostoru in negibno stoji v sprva povsem praznem salonu vile v Bretaniji.

*Stop Motion – a dancer as filmmaker refrains from superfluous movement in a villa in Brittany. Frame by frame by frame, Paul Wenninger makes the rounds standing still, in an initially completely empty salon.*



## Tovariš Tito, moja dediščina *Comrade Tito, I inherit*

Nemčija, Avstrija *Germany, Austria*, dokumentarni *documentary*, 2021, 27'

režija *director* **Olga Kosanović** scenarij *screenplay* **Olga Kosanović** fotografija *cinematography* **Olga Kosanović** montaža *editing* **Olga Kosanović** zvok *sound* **David Almeida-Ribeiro** producentka *producer* **Olga Kosanović** kontakt *contact* **info@refreshingfilms.com**

Dom je zapletena stvar, dediščina je lahko breme in Tito postane simbol nečesa, kar je nekoč obstajalo. Filmski pregled tistega, kar je ostalo.

*Home is complicated, heritage may be a burden, and Tito becomes a symbol for something that once existed – a filmic examination of what remains.*

***EFA SHORTS***

## Evropa intimno

Juca Bonaca, Dora Trček

Za preteklo leto in pol lahko z lahkoto trdimo, da je bilo turbulentno, neizprosno in vsesplošno nenavadno. Zaradi ugasnjenega javnega življenja smo imeli več časa za introspekcijo, samorefleksijo in premlevanje tegob, s katerimi se sooča naša civilizacija ter vsak posameznik v njej. Čeprav so nekateri izmed izbranih kratkih filmov nastali še pred svetovno pandemijo, se zdi, kot bi njihove avtorice in avtorji čutili prihajajočo katastrofo. Morda pa je vse življenje en sam skupek manjših in večjih katastrof?

Tako je tudi izboru kratkih filmov Evropskih filmskih nagrad skupnih nekaj tematik, ki se večinoma zazirajo v človeško notranjost, duševna stanja ali postopno razkrajanje uma (*Genius Loci, Zapomnljivo*) ter socialne stiske, osamljenost in zapuščenost (*Jezero sreče, Nina, Ponoči so vse mačke sive*). Kratki film *Pik* se celo dobesedno posveča temi pandemije virusa, ki ga, v tem primeru, prenašajo komarji.

V evropski produkciji kratkih filmov preteklih dveh let ne manjka pestrega nabora tako igranih filmov kot dokumentarcev, za njimi pa s svojim močnim avtorskim jezikom ne zaostaja niti animacija. Izhodiščna točka skoraj vseh izbranih filmov je intimna situacija posameznih protagonistov, ki pa je postavljena v različne kulturne, socialne in geografske okvirje. Tako nas filmi popeljejo prek gora in oceanov, od hladne Sibirije do žgoče in tropske Braziliije, od sterilne Švice prek post-socialistične Belorusije pa do sončne Portugalske. Pri tem bi veljalo izpostaviti dva filma, ki se od te množice ločita z edinstvenostjo svoje tematike ter inovativnim pristopom do vizualnega materiala. *Predpreteklik* je eksperimentalni video esej, ki razmišlja o melanholiji

in žalosti skozi pretekla stoletja do današnjega dne. Pri tem enako pomembno mesto v filmu podeljuje tako sliki kot zvoku in besedilu. Diplomski film nadobudnega belgijskega režiserja Doriana Jespersa *Sončni pes* pa ustvarja vznemirjajočo, skoraj neprijetno atmosfero temačnega pol fantazijskega sveta neizprosne Sibirije. Posebej navdušujoča je vloga kamere, h kateri se protagonisti na trenutke obračajo in nanjo odzivajo, kot da je živ organizem, kar daje gledalcu občutek, da je tudi sam prisoten na misijah mladega ključavničarja Fedorja.

S svojo optimistično naravnostjo izstopa tudi kratki film *Nevidni heroj*, ki spretno krmari med dokumentarcem in igranim filmom, med resničnostjo in fikcijo, katerih niti prepleta karizmatični protagonist, slepi možakar po imenu Duarte. Film nas popelje po ulicah Lizbone, ki nam razkrijejo dvojnost portugalske prestolnice – na eni stari vidimo mnoga gradbišča in trume turistov, ki se zgrinjajo na obalo, na drugi pa nam nočno življenje, prežeto z zvoki afriške glasbe, razkrije ostanke post kolonialističnih časov.

Kandidati za letošnje evropske filmske nagrade dokazujejo, da lahko vedno znova računamo na avtorice in avtorje kratkih filmov, da s svojimi vizijami povzamejo duh časa, ne glede na apokaliptično stanje današnje družbe, in ji postavijo zrcalo. Vsekakor bo vredno spremljati, kam se bodo evropski ustvarjalci kratkih filmov usmerili v prihodnosti – nas morda čaka surov, neposreden in naturalističen pristop do filmskega materiala ali pa bodo filmarji navdih in uteho iskali v imaginarnih ter fantazijskih svetovih? Vse to in še več v prihodnih edicijah festivala FeKK! #FeKKtothefuture

## Europe Intimately

Juca Bonaca, Dora Trček

*We can easily claim that the last year and a half has been turbulent, inexorable, and generally bizarre. The lockdown of social life has given us more time for introspection, self-reflection, and rumination on the hardships faced by our civilisation and each individual. Although some of the chosen shorts were made prior to the global pandemics, it seems as if their authors had sensed the upcoming catastrophe. Perhaps life in itself is a sum of smaller and greater catastrophes.*

*Respectively, the selection of the shorts of the European Film Awards shares a number of themes that mostly examine human psyche, frame of mind, or gradual deterioration of the intellect (Genius Loci, Memorable), and social handicaps, loneliness, and abandonment (Lake of Happiness, Nina, All Cats Are Grey in the Dark). The Bite even addresses the virus pandemics, in its case transmitted by mosquitoes.*

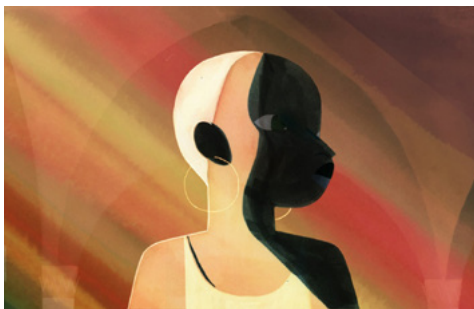
*European production of short films is brimming with a variety of narrative films and documentaries, closely followed by animation with its bold signature authorship. Nearly all the selected films originate from an intimate situation of individual protagonists, which is set inside different cultural, social, or geographical borders. Thus, the films take us across mountains and oceans, from the cold Siberia to the sultry and tropical Brazil, from the sterile Switzerland, over the post-socialist Belorussia to sunny Portugal.*

*We should, however, mention two films that stray away from the rest by their unique theme and approach towards visual materials. Past Perfect is an experimental*

*video essay that explores melancholy and sadness through the centuries up to the present day. Its picture, sound, and text are all proportionately important. The MA graduation film Sun Dog by the talented Belgian direction Dorian Jespers creates a thrilling, almost unpleasant atmosphere of the dark half-fantastic world of the relentless Siberia. The role of the camera is especially remarkable, since the protagonists at times interact with it as if it were a living thing, which theoretically takes the viewer on the escapades of the young locksmith Fedor.*

*Another one that stands out, is the optimistic short film Invisible Hero, which skilfully meanders between a documentary and a narrative film, between reality and fiction intertwined by a charismatic blind protagonist called Duarte. The films leads us through the streets of Lisbon, exposing the duality of the capital as we witness a number of building sites and masses of tourists crowding the shores as well as the nightlife soaked in African music that reveals the remains of post-Colonialism.*

*This year's EFA candidates prove that we may always rely on the authors of short films to capture the zeitgeist with their vision regardless of the apocalyptic state of the society and asses it. It would be worthwhile to keep a weather eye out on the direction the creators of shorts will be heading in. Will it be a brutal, direct, and naturalistic approach towards the filmed material or will they seek inspiration and comfort in the imaginary and fantastic? All this and more in the next editions of the FeKK Festival! #FeKKtothefuture*



## Genius loci

Francija *France*, animirani *animation*, 2020, 16'

režija *director* **Adrien Mérigeau** scenarij *screenplay* **Adrien Mérigeau, Nicolas Pleskof** fotografija *cinematography* **Adrien Mérigeau** animacija *animation* **Rui Chang, Céline Devaux, Alan Holly** montaža *editing* **Adrien Mérigeau** zvok *sound* **Julien Rabin, Laurent Sassi** glasba *music* **Théo Mérigeau, Lê Quan Ninh** glas *voice* **Nadia Moussa, Georgia Cusack, Jina Djemba** produkcija *production* **Kazak Productions** kontakt *contact* **c.bigot@agencecm.com**

Mlada, osamljena Reine neke noči sredi urbanega kaosa zagleda mistično enost, ki se zdi kot živi kažipot.

*One night, Reine, a young loner, sees within the urban chaos a mystical oneness that seems alive, like some sort of guide.*



## Jezero sreče *Lake of Happiness*

Belorusija, Nemčija, Španija *Belarus, Germany, Spain*, igrani *fiction*, 2019, 29'

režija *director* **Aliaksei Paluyan** scenarij *screenplay* **Aliaksei Paluyan** fotografija *cinematography* **Behrooz Karamizade** montaža *editing* **Adrien Mérigeau** scenografija *scenography* **Kiryll Halitzki** kostumografija *costumes* **Yulia Pyakina** zvok *sound* **Vensan Mazmanyans** glasba *music* **Siarhei Douhushau** igrajo *cast* **Anastasiya Plyats, Elena Zui-Vaitekouskaya, Igar Sigau** produkcija *production* **Eduardo M. Escribano Solera, Aliaksei Paluyan, Jörn Möllenkamp** kontakt *contact* **mailukifilms@gmail.com**

V mali beloruski vasici, kjer se je navidezno ustavil čas, se mora devetletna Jasja soočiti z materino smrtjo. Oče jo pošlje v sirotišnico, a nekega dne deklica pobegne nazaj domov.

*In a small Belarusian village, where time seems to stand still, Jasja, a 9-year-old girl, has to deal with her mother's death. Her father decides to send her to an orphanage. But one day she decides to run away, home.*



## Ljudje v soboto *Menschen am Samstag* *People on Saturday*

Švica *Switzerland*, igrani *fiction*, 2020, 10'

režija *director* **Jonas Ulrich** scenarij *screenplay* **Jonas Ulrich** fotografija *cinematography* **Andi Widmer** montaža *editing* **Jonas Ulrich** scenografija *scenography* **Chloé Bourgogne** kostumografija *costumes* **Talissa Schraner** zvok *sound* **Julian Joseph, Kurt Human** glasba *music* **Moritz Widrig, Janos Mijnsen** producentka *producer* **Nicole Boner** kontakt *contact* **philipp.ritler@dynamic-frame.ch**

Sončno sobotno popoldne v mestu, kjer spremljamo 10 tableaux vivants ljudi, ki se spoprijemajo z malimi in velikimi izzivi vsakdanjosti.

*A sunny Saturday afternoon in the city. Ten tableaux show people struggling with the small and big challenges of their daily lives.*



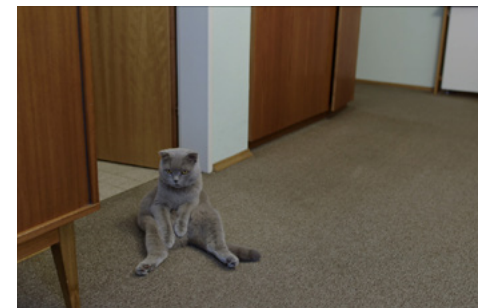
## Meso *Carne* *Flesh*

Brazilija, Španija *Brazil, Spain*, animirani, dokumentarni *animation, documentary*, 2019, 12'

režija *director* **Camila Kater** scenarij *screenplay* **Camila Kater, Ana Julia Carvalheiro** fotografija *cinematography* **Andi Samuel Mariani** animacija *animation* **Camila Kater, Giovana Affonso, Flavia Godoy, Cassandra Reis, Leila Monsegur** montaža *editing* **Samuel Mariani** zvok *sound* **Xabier Ferreira, Julia Teles, Luis Felipe Labaki** glasba *music* **Sofia Oriana Infante, Julia Teles** glas *voice* **Helena Ignez, Rachel Patricio, Larissa Rahal, Valquiria Rosa, Raquel Virginia** produkcija *production* **Doctela, Abano Produções** kontakt *contact* **info@feelsales.com**

Pet žensk različnih starostnih obdobij razlaga o odnosu do svojega telesa ter o tem, kako jih vidijo drugi.

*Five women, each in a different stage of their life, share experiences about their relationships to their bodies and how others perceive them.*



## Nevidni heroj Invisível herói *Invisible Hero*

Portugalska, Francija *Portugal, France*, igrani fiction, 2020, 27'

režija *director* **Alves Meira** scenarij *screenplay* **Cristèle Alves Meira, Julien Barazer** fotografija *cinematography* **Julien Michel, Manuel Pinho Braga** montaža *editing* **Pierre Deschamps** scenografija *scenography* **Joana Carneiro Reis** zvok *sound* **Vincent Pateau, Pedro Melo, Simon Apostolou** glasba *music* **Cristèle Alves Meira** igrajo *cast* **Duarte Pina, Lucilia Raimundo** produkcija *production* **Gaëlle Mareschi, Pedro Borges** kontakt *contact* **dir@portugalfilm.org**

Slepi petdesetletnik Duarte začne iskati prijatelja Leandra, priseljenca z Zelenortskega otočja, ki je skrivnostno izginil.

*Duarte, a blind man in his 50s, starts to look for his friend Leandro, a Cape Verdean immigrant who mysteriously disappeared.*

## Nina

Bolgarija *Bulgaria*, igrani fiction, 2019, 20'

režija *director* **Hristo Simeonov** scenarij *screenplay* **Konstantin Bojanov** fotografija *cinematography* **Vesselin Hristov** montaža *editing* **Hristo Simeonov** scenografija *scenography* **Ivelina Mineva, Nevena Georgieva** zvok *sound* **Ivan Andreev, Veselin Zograf** glasba *music* **Siarhei Douhushau** igrajo *cast* **Plamena Stefanova, Borislav Rusev, Margita Gosheva, Niki Chobanski** produkcija *production* **Screening Emotions (Poli Angelova)** kontakt *contact* **poli.angelova@gmail.com**

Trinajstletna Nina je ujetnica ukazovalnega Vassila, ki jo uri, da bi postala tatica v Španiji. Včasih je skoraj povsem pripravljena, da mu ubeži.

*A 13-year-old Nina is feeling trapped in her relation with the bossy Vassil, who is preparing her to be a skilled pickpocket in Spain. There are days when she is almost ready to run away from him.*

## Pik A Mordida *The Bite*

Portugalska, Brazilija *Portugal, Brazil*, igrani fiction, 2019, 26'

režija *director* **Pedro Neves Marques** scenarij *screenplay* **Pedro Neves Marques** fotografija *cinematography* **Pedro Neves Marques** montaža *editing* **Pedro Neves Marques** scenografija *scenography* **Diogo Hayashi** kostumografija *costumes* **Diogo Hayashi** zvok *sound* **Tales Manfrinato** glasba *music* **HAUT** igrajo *cast* **Ana Flávia Cavalcanti, Alina Dorzbacher, Kelner Macedo** produkcija *production* **Catarina de Sousa, Pedro Neves Marques** kontakt *contact* **dir@portugalfilm.org**

V hiši v atlantskem gozdu in laboratoriju gensko spremenjenih komarjev blizu Sao Paula se poliamorična, nebinarna zveza treh ljudi trudi preživeti epidemijo, ki zajema Brazilijo.

*Between a house in the Atlantic forest and a genetically modified mosquito lab near São Paulo, a polyamorous, non-binary relationship struggles to survive an epidemic spreading across Brazil.*

## Ponoči so vse mačke sive Nachts sind alle Katzen grau *All Cats Are Grey in the Dark*

Švica *Switzerland*, dokumentarni *documentary*, 2019, 15'

režija *director* **Lasse Linder** scenarij *screenplay* **Lasse Linder** fotografija *cinematography* **Robin Angst** montaža *editing* **Michèle Flury** zvok *sound* **Daniel Bleuer** glasba *music* **Feed The Monkey** produkcija *production* **HSLU (Edith Flückiger)** kontakt *contact* **wouter@squareeyesfilm.com**

Christian, ki sebe imenuje 'Mačji mož', živi z mačkama Marmelade in Katjuscho in skupaj so neločljivi. Ker si želi postati oče, se odloči ljubljeno Marmelade pariti s prvovrstnim samcem iz tujine.

*Christian, who calls himself 'Catman', lives with his two cats Marmelade and Katjuscha. They are inseparable. As he is yearning to become a father, he decides to fertilise his beloved cat Marmelade by an exquisite tomcat from abroad.*



## Predpreteklik *Past perfect*

Portugalska *Portugal*, eksperimentalni *experimental*, 2019, 23'

režija *director* **Jorge Jácome** scenarij *screenplay* **Jorge Jácome, Pedro Penim** fotografija *cinematography* **Jorge Jácome, Marta Simões** montaža *editing* **Jorge Jácome** zvok *sound* **Shugo Tekina, Tiago Matos** glasba *music* **Shuko Tekina, Rui Lima, Sérgio Martins** produkcija *production* **Jorge Jácome** kontakt *contact* **dir@portugalfilm.org**

Melanholija o arheološki raziskavi sodobnega duševnega stanja.

*A melancholic film - the archaeological investigation of the state of mind of our present.*



## Sončni pes *Sun Dog*

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

režija *director* **Dorian Jaspers** scenarij *screenplay* **Dorian Jaspers** fotografija *cinematography* **Dorian Jaspers, Arnaud Alberola** montaža *editing* **Omar Guzman** scenografija *scenography* **Zara van den Bergh** zvok *sound* **Thomas Becka** glasba *music* **Felix Casaer** igra *cast* **Alexander Pronkin** produkcija *production* **Royal Academy of Fine Arts, Ghent** kontakt *contact* **wouter@squareeyesfilm.com**

Fedor je mladi ključavničar v Murmansk, zakotnem zaledenem mestu ruskega dela Arktike. Njegove sanje razblinjajo resničnost in odpirajo vrata fantazmagoričnemu svetu. Nad pokrajino vzhaja drugo sonce.

*Fedor is a young locksmith in Murmansk, a frozen city in the obscurity of the Russian Arctic. His dreams corrode his relation to reality and open the door to a phantasmagorical universe; a second sun is rising above the Russian Arctic.*



## Stric Tomas šteje dneve Tio Tomás, a contabilidade dos dias *Uncle Thomas, Accounting for the Days*

Portugalska, Kanada, Francija *Portugal, Canada, France*, animirani *animation*, 2019, 13'

režija *director* **Regina Pessoa** scenarij *screenplay* **Regina Pessoa** animacija *animation* **Regina Pessoa, André Marques, Alexandre Braga, Sylvie Trouvé, Dale Hayward, Marc Robinet, Soukaïna Najjaranne, Nils Delot** montaža *editing* **Abi Feijó** scenografija *scenography* **Regina Pessoa** zvok *sound* **Normand Roger** glasba *music* **Normand Roger** glas *voice* **Regina Pessoa, Abi Feijó** produkcija *production* **Ciclope films (Abi Feijó)** kontakt *contact* **agencia@curtas.pt**

Režiserkino posvetilo svojemu skromnemu stricu Thomasu, ki živi preprosto in anonimno življenje. S filmom je želela potrditi tezo, da nam za izjemnost v očeh drugih ni potrebno biti »pomembna oseba«.

*A tribute to the director's uncle Thomas, a humble man with a simple and anonymous life. This is her acknowledgment how one does not have to be 'somebody' to become exceptional in other's eyes.*



## Zapomnljivo Mémorable *Memorable*

Francija *France*, animirani *animation*, 2019, 12'

režija *director* **Bruno Collet** scenarij *screenplay* **Bruno Collet** fotografija *cinematography* **Fabien Drouet** animacija *animation* **Gilles Coirier, Bilitis Levillain, Marion Le Guillou** montaža *editing* **Jean-Marie Le Rest** scenografija *scenography* **Bruno Collet, Fabienne Collet, Anna Deschamps, Maude Gallon, Vincent Gadras** zvok *sound* **Léon Rousseau** glasba *music* **Nicolas Martin** glas *voice* **André Wilms, Dominique Reymond** produkcija *production* **Vivement Lundi! (Jean-François Le Corre, Mathieu Courtois)** kontakt *contact* **contact@vivement-lundi.com**

V zadnjem času se slikarju Louisu in ženi Michelle dogajajo čudne stvari. Njun svet mutira. Pohištvo, predmeti, ljudje počasi postajajo neresnični, se razkrajajo, včasih razblinjajo ...

*Recently, Louis, a painter, and his wife Michelle are experiencing strange events. Their world seems to be mutating. Slowly, furniture, objects and people lose their realism. They are destructuring, sometimes disintegrating...*

***KINOTRIPČIČ***

## Življenje skozi oči mladih – kinotrip na FeKKu

Ajša Podgornik

**V sodelovanju z Mednarodnim  
filmskim festivalom Kinotrip**

Kinotripova jadrnica lansko leto ni priplula v svoj varen pristan, a kratki filmi so se nevihti izognili! Kinotripčič ponuja pester nabor filmov z vseh koncev sveta, ki se navezujejo na izkustva mladih ljudi v sodobnem času. So lepa, a brez olepševanj in mladostna; z ravno pravo mero zrelosti in optimizma ter sposobnosti posmehovati se absurdnosti sveta.

Program začenjamo s poljskim animiranim kratkim filmom *Acid Rain*. Ta nas popelje v mrke vzhodnoevropske gozdove, ki jih popestri le prisotnost slikovitih likov na potovanjih brez destinacij ter njihove poti, ki se med sabo križajo – naj to hočejo ali ne. Nadaljujemo z *Nekdanja članica kulta prvič sliši glasbo*, ameriško satiro, ki se odkrito posmehuje modernim dokumentarcem, ki si jih radi vrtimo prek socialnih omrežij, hkrati pa se kritiki ne izognejo niti filmske ekipe in navsezadnje niti moderna družba. Sledi Palestinski film *Maradonove noge*, v katerem smo vrženi v dogajanje med svetovnim prvenstvom v nogometu leta 1990 in sledimo odiseji dveh fantičev, ki se odpravljata po zadnji nalepko, ki jima manjka v nogometnem albumu – naslovne Maradonove noge. Ob njuni poti se spet počutimo kot otroci, hkrati pa nam je predstavljena subtilna politična nota, aktualna še danes. Pred zaključkom se bomo pridružili še *Toomasu pod dolino divjih volkov*, dolgočasnemu družinskemu volku, ki si življenje popestri z nastopanjem v porno filmih, kar prav nič ne navduši njegove žene, še manj pa otrok. Nazadnje pa se bomo ustavili še v Afriškem Kongu, kjer bomo v živih barvah plesali skupaj z *Zombiji*, ki se na nov, vibranten in svež način dotika včasih že preigrane tematike moderne odvisnosti človeka od njegovih mobilnih naprav.

Dobrovoljen nabor kratkih filmov smo izbrali mladi za mlade in pa tudi za malo starejše, a še vedno mlade po srcu. Naj vas filmi odpeljejo!

## Life as seen by the youth – Kinotrip at FeKK

Ajša Podgornik

**In collaboration with the Kinotrip  
International Film Festival**

*Last year, Kinotrip's sailboat did not make it to its safe harbour but the shorts managed to avoid the storm. Kinotripčič offers a wide array of films from across the globe that address the experiences of today's youth. These are beautiful – not kitschy, and youthful. They contain just the right amount of maturity, optimism, and skills to mock the absurdities of the world.*

*The programme opens with Acid Rain, a Polish animated short, that leads us into murky East European woods illuminated only by picturesque characters travelling without goals, and their paths that cross whether they wish it or not. It then continues with Former Cult Member Hears Music for the First Time, an American satire which openly mocks particularly modern documentaries that we like to watch on social media but also criticises filmmaking crews and the modern society. Next up is the Palestinian film Maradona's Legs, which hurls us back to the 1990 World Cup and the odyssey of two boys that try to obtain the last sticker – Maradona's legs – that's missing from their football album. As we journey alongside, we again feel like children, although we also recognise the film's subtle political (and still current) undertone. Nearing the end, we will join Toomas Beneath the Valley of the Wild Wolves, and watch this bored domestic wolf spice up his life by starring in porn films to the discontent of his wife and children. Lastly, our final stop brings us to African Congo where we dance submerged in bright colours along with Zombies, a film that touches upon the occasionally worn-out theme of modern addiction to mobile devices but in a new, vibrant, and original way.*

*All in all, a cheerful selection of shorts chosen by the young for the young and also those slightly older yet still young at heart. Enjoy your journey on the film voyage!*



## Acid Rain

Poljska Poland, animirani animation, 2019, 24'

režija director **Tomek Popakul** scenarij screenplay **Tomek Popakul** fotografija cinematography **Tomek Popakul** animacija animation **Tomek Popakul** montaža editing **Tomek Popakul** zvok sound **Michał Fojcik** igrajo cast **Daria Bułka, Piotr Bułka, Maciej Miszczak** produkcija production **Animoon (Piotr Szczepanowicz, Grzegorz Wacławek)** kontakt contact [jaroszuk@animoon.pl](mailto:jaroszuk@animoon.pl)

Ko najstniška ubežnica sreča Skinnyja, nenavadnega preprodajalca drog, zagledanost hitro preide v nevarnost. Režiser Tomek Popakul je z impresivnim zvokom in sliko ustvaril animiran trip družbenopolitičnih konotacij in odličnih beatov.

*When a runaway teenage girl meets Skinny, a peculiar drug dealer, the infatuation quickly shows its darker side. With a sound design as impressive as its visuals, director Tomek Popakul has created an animated trip with sociopolitical layers and great beats.*





## Maradonove noge

Ijrain Maradona  
*Maradona's Legs*

Nemčija, Palestina *Germany, Palestine*, igrani fiction, 2019, 20'

režija *director* **Firas Khoury** scenarij *screenplay* **Firas Khoury** fotografija *cinematography* **Christian Marohl** montaža *editing* **Marwen El-Heckel, Heike Parplies** scenografija *scenography* **Rabia Salfiti** kostumografija *costumes* **Fairouze Nastas** zvok *sound* **Jan Cziharz** glasba *music* **Faraj Suleiman** igra *cast* **Faris Abbas, Ayoub Abu Hamad, Ali Suliman** produkcija *production* **scharf oder scharf (Zorana Musikic)** kontakt *contact* **zorana@scharfoderscharf.de**

Med svetovnim nogometnim prvenstvom I. 1990 palestinska dečka iščeta »Maradonove noge« – zadnjo manjkajočo nalepko iz nogometnega albuma, ki jima v celoti izpolnjen za nagrado lahko prinese Atari.

*During the 1990 World Cup, two young Palestinian boys are looking for 'Maradona's legs' – the last missing sticker that they need in order to complete their world cup album and win a free Atari.*



## Nekdanja članica kulta prvič sliši glasbo

Former Cult Member Hears Music for the First Time

Norveška, ZDA *Norway, USA*, igrani fiction, 2019, 12'

režija *director* **Kristoffer Borgli** scenarij *screenplay* **Kristoffer Borgli** fotografija *cinematography* **Christopher Ripley** montaža *editing* **Larsgaard, Kristoffer Borgli** scenografija *scenography* **Phil Steiger** kostumografija *costumes* **Kaysie Lee** zvok *sound* **Adrian Aurelius** igrajo *cast* **Kate Adams, Alex Warren, Kailee McGee, Jordan Raf, Shawn Law** produkcija *production* **Lovechild, KIN, Bacon** kontakt *contact* **hello@kristofferborgli.com**

Žensko, ki pobegne iz ujetništva svoje zlorablajoče družine, revija povabi k novinarskemu poskusu – poslušanje glasbe prvič v življenju.

*After a woman escapes the captivity of her abusive family, a magazine invites her to a journalistic experiment: to hear music for the first time.*



## Toomas pod dolino divjih volkov

Toomas teispool metsikute huntide orgu  
*Toomas Beneath the Valley of the Wild Wolves*

Estonija, Hrvaška, Francija *Estonia, Croatia, France*, animirani *animation*, 2019, 18'

režija *director* **Chintis Lundgren** scenarij *screenplay* **Chintis Lundgren, Draško Ivezic** fotografija *cinematography* **Chintis Lundgren** animacija *animation* **Chintis Lundgren, Draško Ivezic, Darko Vidačković** montaža *editing* **Chintis Lundgren, Draško Ivezic** zvok *sound* **Pierre-Yves Drapeau, Benoît Coallier** glasba *music* **Terence Dunn** glas *voice* **Draško Ivezic, Leon Lučev, Lee Delong, Dražen Šivak, Chintis Lundgren** produkcija *production* **Chintis Lundgreni Animatsioonistuudio, Adriatic Animation, Miyu Productions** kontakt *contact* **festival@miyu.fr**

Toomas, sicer zgleden uradnik, izgubi službo in mora preživljati družino, ne da bi ženi povedal, da dela kot žigolo.

*Toomas, an exemplary office worker, has to support his family after losing his job, without telling his wife that he also works as a gigolo.*



## Zombiji

*Zombies*

Kongo, Belgija *Congo, Belgium*, videospot *music video*, 2019, 16'

režija *director* **Baloji** scenarij *screenplay* **Baloji** fotografija *cinematography* **Joachim Philippe** montaža *editing* **Bruno Tracq** scenografija *scenography* **Baloji** kostumografija *costumes* **Eleonore Hellio, Michel Ekeba, Cedrick Tamsala** zvok *sound* **Benjamin Pasternak** glasba *music* **Baloji** igrajo *cast* **Popaul Amisi, Gaëlle Kibikonda** produkcija *production* **BBL Production** kontakt *contact* **festival@sudu.film**

Prividov polno potovanje med upanjem in antiutopijo skozi mesto Kinshasa: od kulture frizerskih salonov do futurističnega solo žuranja po klubih, od urbane parade in diktatorskega občutka veličastnosti do sodobnega vesterna v stilu Takeshija Kitana.

*A journey between hope and dystopia in a hallucinated Kinshasa: from the culture of the hair salon to futuristic solitary clubbing, from an urban parade to a dictator's sense of glory to a modern western in the style of Takeshi Kitano.*

***KLASIKI:  
JUTRIŠNJI SVETovi  
CLASSICS:  
TOMORROW'S WORLDS***

## Svetovi jutrišnjega dne

Matevž Jerman

Eno potovanje na luno, da nas spomni na sanjave čase, ko je bilo vse bolj preprosto, prihodnost pa vznemirljiva. En subatomskega skok v mikro in makro kozmos, da stvari postavi v perspektivo. En klic v preteklost iz postapokaliptične prihodnosti, da bi rešili sedanost. Ena srhljiva prilika o bližnjih srečanjih tretje vrste, da podčrta večnega grešnega kozla. En obisk iz časov, ki prihajajo, da bi izvedeli več o tem, kaj vse nas čaka in zakaj tega še ne moremo doumeti.

Pet kratkometražnih avtorskih klasik.

Pet vizij prihodnosti, ki obstojijo tudi v času, ko je vizija prihodnosti vse bolj izmuzljiva.

## The Worlds of Tomorrow

Matevž Jerman

*A trip to the moon to remind us of a dreamy time when everything was simpler and the future was exciting.*  
*A subatomic leap into the micro and macro cosmos to put things into perspective.*  
*A call to the past from a post-apocalyptic future to save the present.*  
*A chilling chance of close encounters of the third kind to underline the eternal scapegoat.*  
*A visit from the times to come, to learn more about what lies ahead and why we cannot yet grasp it.*

*Five short original classics.*

*Five visions of the future that endure even at a time when the vision of the future is increasingly elusive.*



## Potovanje na luno Le Voyage dans la Lune *A Trip to the Moon*

Francija France, igrani fiction, 1902, 18'

režija director **Georges Méliès** scenarij screenplay **Georges Méliès** fotografija cinematography **Théophile Michault, Lucien Tainguy** montaža editing **Georges Méliès** scenografija scenography **Georges Méliès** kostumografija costumes **Jehanne d'Alcy** igrajo cast **Georges Méliès, Bleurette Bernon, François Lallement, Henri Delannoy** produkcija production **Star Film Company**

A group of astronomers go on an expedition to the Moon.

*Skupina astronomov se odpravi na ekspedicijo na Luno.*



## Faktor deset *Powers of 10*

ZDA USA, dokumentarni *documentary*, 1977, 9'

režija *director* **Charles Eames, Ray Eames** scenarij *screenplay* **Charles Eames, Ray Eames** fotografija *cinematography* **Alex Funke** scenografija *scenography* **Charles Eames, Ray Eames** glasba *music* **Elmer Bernstein** glas *voice* **Philip Morrison** kontakt *contact* [permissions@eamesoffice.com](mailto:permissions@eamesoffice.com)

Serija slik dveh oseb na pikniku v parku, pri čemer je vsak posnetek za eno desetino manjši od predhodnega. S prvotne slike celega vesolja kamera zoomira toliko časa, da na koncu gledamo subatomske delce človekove roke.

*A set of pictures of two picnickers in a park, with the area of each frame one-tenth the size of the one before. Starting from a view of the entire known universe, the camera gradually zooms in until we are viewing the subatomic particles on a man's hand.*



## Mesto slovesa *La Jetée*

Francija *France*, igrani *fiction*, 1962, 28'

režija *director* **Chris Marker** scenarij *screenplay* **Chris Marker** fotografija *cinematography* **Jean Chibaut, Chris Marker** montaža *editing* **Jean Ravel** zvok *sound* **Antoine Bonfanti** glasba *music* **Trevor Duncan** igrajo *cast* **Jean Négroni, Hélène Chatelain, Davos Hanich, Jacques Ledoux** producent *producer* **Anatole Dauman** kontakt *contact* [contact@tamasadistribution.com](mailto:contact@tamasadistribution.com)

Zgodba o človeku, ki mora raziskati svoje spomine uničujočih posledic 3. svetovne vojne, predstavljena skozi mirujoče slike.

*The story of a man forced to explore his memories in the wake of World War III's devastation, told through still images.*



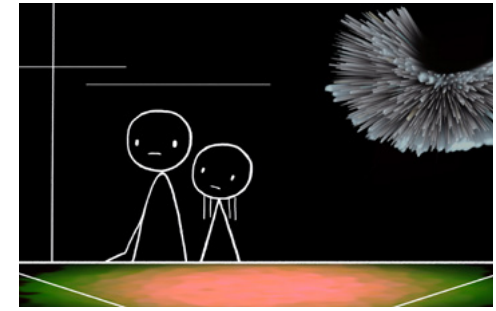
## Živi v Johannesburgu *Alive in Joburg*

Kanada, Južna Afrika *Canada, South Africa*, igrani *fiction*, 2005, 6'

režija *director* **Neill Blomkamp** scenarij *screenplay* **Neill Blomkamp** fotografija *cinematography* **Trevor Cawood, Ozan Biron** zvok *sound* **Francois Lafleur** glasba *music* **Clinton Shorter** igrajo *cast* **Sharlto Copley, Jason Cope, Dawie Ackermann** produkcija *production* **Spy Films** kontakt *contact* [connect@spyfilms.com](mailto:connect@spyfilms.com)

Srhljiva pripoved bližnjega srečanja tretje vrste v Johannesburgu.

*An eerie tale of a close encounter of the third kind in Johannesburg.*



## Družba prihodnosti *World of Tomorrow*

ZDA USA, animirani *animation*, 2015, 17'

režija *director* **Don Hertzfeldt** scenarij *screenplay* **Don Hertzfeldt** fotografija *cinematography* **Don Hertzfeldt** montaža *editing* **Don Hertzfeldt** animacija *animation* **Don Hertzfeldt** glas *voice* **Julia Pott, Winona Mae** producent *producer* **Don Hertzfeldt** kontakt *contact* [bitterfilms@hotmail.com](mailto:bitterfilms@hotmail.com)

Deklica doživi osupljiv izlet skozi daljno prihodnost.

*A little girl is taken on a mind-bending tour of the distant future.*

**FEKK OFF**

## Izgubljeni svet / Kako živeti?

Tina Poglajen

Svet arhivskih filmov je svet, ki ga ni več. Kratki dokumentarni, igrani in animirani filmi, nastali konec petdesetih, v šestdesetih in v začetku sedemdesetih let prejšnjega stoletja, prikazujejo čas, ko je cvetel jugoslovanski ideal, čas jugofuturizma, čas drugačnih poti v prihodnost. To je bil čas vse večje odprtosti in liberalizacije političnega, gospodarskega, javnega in kulturnega življenja, novih glasbenih in filmskih žanrov in popkulture industrije, čas ekspanzije različnih umetniških stilov, čas varčevanja za gradnjo hiš, vikendov, za nakupe televizorjev in avtomobilov, čas turizma za vse, ne le za premožne, čas modernizacije dopustovanja in razglednic z lepimi pozdravi.

Generacija, ki je preživela in ki je svet začela postavljati na novo, je mislila, da je iznašla nove vrednote in nov pogum za nasprotovanje starim, vendar se teh v resnici nikoli ni mogla docela znebiti. Ne le pozneje, v času njihovih naslednikov, temveč že takrat: z delno nezavednim dvomom v novi svet, svet osvobajanja, emancipacije iz družbenih in osebnih spon. Skupaj z upanjem se v teh filmih pojavljajo tudi dvomi, strah pred novimi tehnologijami, pred spremembami narave, pred družbenimi spremembami, celo protislovni strah pred tem, da bomo zdaj vendarle živeli drugače, da bomo vse počeli drugače, da bomo morda drugače tudi ljubili.

Zato so snemali filme. Ti svoje občinstvo poučujejo, ga izobražujejo, mu dajejo navodila za življenje in mu o povsem dejanskem svetu okrog sebe pripovedujejo skozi poezijo. Vanje so prelili tako svoje strahove, kot svoje upanje in želje. Te so veliko bolj univerzalne kot zunanje okoliščine zgodovinskega trenutka, v katerem so filmi nastali; želja, da bi raziskali in razumeli svet, tako nad in pod morsko gladino, tako pod in nad oblaki, pa seveda želja po stiku, po tkanju pomenljivih vezi, po tem, da bi našli nekoga samo zase.

PROGRAM SMO PRIPRAVILI V SODELOVANJU S  
SLOVENSKIM FILMSKIM ARHIVOM IN S POMOČJO  
SLOVENSKEGA FILMSKEGA CENTRA.

Podobe sveta, ki jih prikazujejo filmi v letošnjem programu Slovenskega filmskega arhiva pri Arhivu Slovenije, se danes ne zdijo nič več kot ostaline, ki s sedanjo dejanskostjo nimajo veliko zveze. Pa je res tako? Morda nas lahko v družbi, ki se na trenutke zdi nič manj kot predapokaliptična, prav podobe, prežete z idealizmom, ki so ga prinesli novi mir, nova družbena ureditev in pravičnost, nove svoboščine in nove, družbenokoristne tehnologije, spet spomnijo na tisto, kar pogrešamo danes.

## The Lost World / How to live?

Tina Poglajen

*The world of archival footage is a world that no longer exists. The short documentary, narrative, and animated films of the fifties, sixties, and seventies show a time of the blossoming Yugoslavian ideal, of Yugofuturism, different path into future. It was a time of increasing openness and liberalisation of the political, economic, public, and cultural life, new music and cinematic genres and pop culture, a time of expansion of various artistic styles, of saving money to build a (holiday) house, of buying TVs and cars, time of all-affordable tourism, of modernised holidaying and postcards with warm greetings.*

*The generation that survived and started rebuilding the world anew thought that it had invented new values and new courage to oppose the old ones, although it actually never could get quite rid of them. Not just later, at the time of their descendants, but already then by being partially unaware of the doubt aimed at the new world, the world of liberation, and emancipation from social and personal constraints. Alongside hope, these films display doubts, fear of new technologies, environmental and social changes, even the contradictory fear of a finally different ways of living and doing things, and perhaps even of loving differently.*

*Therefore, films were made. These educate and enlighten their audiences, instruct them on a way of life and poetically convey the actual world. The filmmakers filled their films with not only fears, but also hopes and desires more universal than the external circumstances of the historic moment they were made in. They speak of the desires to explore and understand the world above and below the sea level or skies, about the desires to connect and form meaningful bonds, and about finding someone special for oneself.*

THE PROGRAMME IS PRESENTED WITH THE HELP OF  
SLOVENE FILM ARCHIVE AND SLOVENIAN FILM CENTER.

*The images of the world shown in this year's Slovene Film Archive program seem no more than remains unconnected to the present reality. However, is that honestly so? Perhaps the society that occasionally appears to be no less than pre-apocalyptic could benefit from the images imbued with idealism that had been brought about by the new peace, social order and justice, new rights and privileges, and new socially-beneficial technologies in order to remind us of what we long for now.*

## Anno 3003

Ivo Lehpamer

Jugoslavija *Yugoslavia*

animirani *animation*

1962

11'

Človeštvo v času avtomatizma.

*Humanity in the age of automatism.*

## Deset minut pred dvanajsto *Ten Minutes to Twelve*

France Kosmač

Jugoslavija *Yugoslavia*

igrani *fiction*

1961

13'

Satira o pomanjkanju časa.

*Satire on competing with time and lost moments.*

## Poslednji pešec *The Last of the Pedestrians*

Jože Bevc

Jugoslavija *Yugoslavia*

igrani *fiction*

1970

11'

Doživljaji poslednjega pešca v avtomobilskem prometu. Nikjer ni varen pred avtomobili.

*A pedestrian's experience in traffic and his endangerment by cars.*

## Skrivnost *The Secret*

Zvone Sintič

Jugoslavija *Yugoslavia*

igrani *fiction*

1959

16'

Prikaz lepote naše dežele in možnosti za odhod na poletne počitnice.

*The beauty of Slovenia and the possible destinations for summer holidaying.*

## Nama

Jugoslavija *Yugoslavia*

reklama *commercial*

1961

1'

Reklamni film trgovine NAMA v Ljubljani za prodajo pohištva.

*An commercial for the furniture department of the NAMA Department Store.*

## Oblaček in oblaki *A Small Cloud Among Big Ones*

France Kosmač

Jugoslavija *Yugoslavia*

dokumentarni *documentary*

1962

12'

Razmišljanje o oblakih, ki prinašajo življenje, lahko pa ga tudi uničijo, zlasti, če so zastrupljeni z radioaktivnimi snovmi.

*A meditation on clouds, which bring life or possibly its destruction if they are poisoned with radioactive particles.*

## Skrivnosti Jadrana *The Secrets of the Adriatic*

Marijan Pfeifer

Jugoslavija *Yugoslavia*

dokumentarni *documentary*

1958

11'

Živalski in rastlinski svet pod vodo in v akvarijih Oceanografskega inštituta v Splitu.

*The underwater flora and fauna of the Adriatic and the Aquarium of the Split Institute of Oceanography and Fisheries.*

## Stopnice ljubezni *The Steps of Love*

Marko Sajko

Jugoslavija *Yugoslavia*

dokumentarni *documentary*

1971

14'

Sklepanje ljubezenskih vezi in spoznavanje Slovencev z ženitvenimi oglasi v časopisu, ob sprehodih, v gostiščih itd.

*Slovenian dating and relationships via personal ads in newspapers, on walks, in restaurants, etc.*

## Raznolikost, dokaz kakovosti

Matic Majcen

Slovenski glasbeni video je v novo desetletje vstopil opogumljen, kot le redko kdaj. Vsesplošna dostopnost produkcijske tehnologije in intenzivnejša vključenost v spletne tokove sta iz domače scene izklesala živahen bazen prebivajočih izvajalcev\_k in režiserjev\_k. Jasno, tudi to je prineslo določen kompromis. Zaradi menjave centralizirane televizijske distribucije za spletno prostranstvo YouTube je veliko odličnih glasbenih videov dejansko obsojeno na relativno obskurnost, pa čeprav bi si zaslužili širše vidnosti.

Prav na tej točki se pokaže pomembnost skrbno izbranih festivalskih selekcij, ki vse pogosteje vključujejo glasbene videospote. Letošnji Treskov izbor nam razkaže vso raznolikost, skozi katero je treba iskati prebojnost na domači sceni. Lahko gre za povsem brezproračunske videe ali pa vrhunske indie produkcije. Za izdelek, ki ima na YouTubeu nekaj sto ali pa nekaj deset tisoč ogledov. Lahko gre za povsem eksperimentalni video ali pa klasično mešanico narativno-performativnega. Skratka, kriterija uveljavljenosti ali proračuna nista bistvena. Artistična vizija lahko vznikne kjerkoli in edini prostor, ki uspe takšne ekstreme predstaviti v eni sekciji, so festivali, ki svoj izbor gradijo onkraj komercialnih mehanizmov.

Vseeno ima novodobni slovenski glasbeni video nekaj prepoznavnih potez, kar se odraža tudi v letošnji selekciji. Še vedno je tu prevladujoča tendenca po izražanju urbane kulture, predvsem njene hrbtni plati, včasih celo razkroja. Opazen je poudarek na motivih identitete, spola, telesa. Režiserji\_ke se s ciljem pridobiti pozornost večkrat odločneje obrnejo h koreografiji in kostumografiji. Razveseljuje je, da se te poteze ne iztečejo v blede kopiranje zahodne produkcije, temveč je urbanost hrabro kombinirana z eksperimentalnejšimi pristopi.

VIDEOSPOTI V IZBORU FESTIVALA TRESK IN LANSKI ZMAGOVALCI FEKK-A BODO MED FESTIVALOM DOSTOPNI NA [WWW.BSF.SI](http://WWW.BSF.SI).

**PROGRAM PREDSTAVLJAMO V SODELOVANJU S FESTIVALOM TRESK.**

Tu pa je še en element, zaradi katerega se videospoti v letošnji selekciji bolj nagibajo k filmskemu diskurzu kot pa k trendovski komercialnemu. V njih najdemo zelo malo klasičnega performansa, če pa ta v njem je, je izrazito afektivno vkomponiran v naracijo ali estetiko celotnega videa. To je najlepši dokaz, da to, kar imamo pred sabo, ni samo konvencionalna selekcija glasbenega videa, ampak izbor polnovrednih avtorskih del, pri katerih je podatek, kdo je režiser\_ka ravno tako pomemben kot tisti, kdo je izvajalec\_ka glasbe. Drugače rečeno: vizualna plat je enako vznemirljiva (ali celo bolj) kot glasba, zaradi katere je video sploh nastal.

## Diversity, a proof of quality

Matic Majcen

*Slovenian music video has entered the new decade as confident as ever. General availability of the technology for production and enhanced inclusion into online spheres have shaped a lively assembly of Slovenian up-coming musicians and directors. Understandably, compromises had to be made. The switch from the centralised television distribution to the online YouTube vastness has condemned many excellent music videos to a relative obscurity even if they would have deserved greater exposure.*

*That is precisely why premeditated festival selections that increasingly include music videos are so significant. This year's Tresk uncovers all shades of diversity needed for a breakthrough on the Slovenian scene. We may be talking about no-budget or high-end indie production videos, those that have a hundred or ten thousand views on YouTube, or those that are entirely experimental or a classic mixture of the narrative and the performative. The bottom line is that the criteria of recognition and budget are marginal. Artistic vision can spark up anywhere and the only place for the presentation of such extremes in one section is the festivals that build their selections past commercialism.*

*Nevertheless, we can come up with a few common characteristics of the Slovenian music videos, as may be noted in the 2021 selection. Still present is the predominant tendency towards the urban culture, particularly its hidden side, even decay. One notices the stress of identity, gender, and body. In order to attract attention, the directors make use of choreography and costumes. A welcoming feature is that such attempts do not merely copy the western production but bravely combine urbanism with approaches that are more experimental.*

THE VIDEOS SELECTED BY THE TRESK FESTIVAL AND THE LAST YEAR'S WINNERS OF FEKK WILL BE AVAILABLE AT [WWW.BSF.SI](http://WWW.BSF.SI) FOR THE WHOLE DURATION OF FEKK 2021.

**THE PROGRAMME IS PRESENTED IN COOPERATION WITH TRESK FESTIVAL.**

*In addition, another element places the videos of the present selection closer to cinematic discourse than to the trendy and commercial. It is that they contain very little classic performance and if they do, it is most fiercely composed inside the narration or the aesthetics of the video. This beautifully proves that what we have here is not merely a conventional selection of music videos but a collection of authorship in its own right, where the directors' credits are as important as the music artist. In other words, the visual aspect is as exciting as (if not even more exciting as) the music that has initiated the creation of the video.*



## PTSD – Lifecutter

Iztok Klančar

videospot *music video*

2020

7'

## NJAM NJAM – ZEVIN (Feat. DVIDED21)

Dvided21, ZEVIN

videospot *music video*

2020

4'

## Vertigo – Koala Voice

Matevž Jerman

videospot *music video*

2020

6'

## Ljubljana je Berlin – SBO

Matevž Jerman, Peter Cerovšek

videospot *music video*

2020

3'

## Dunaj – Počeni škafi

Žiga Krajnc

videospot *music video*

2020

4'

## Show Me Your Hand & C'mon – Greg Hatem

The Witch Twins

videospot *music video*

2020

5'

## Serak – Premrov

Juš Premrov

videospot *music video*

2020

5'

## Švicin&Bssin – Male Ponco (Eneja A Marok)

Eneja A Marok

videospot *music video*

2020

3'

## Psihonaut – SBO

Miha Likar

videospot *music video*

2020

3'

## Čigumi – PTČ (feat. Vazz)

Max Rakušček

videospot *music video*

2020

5'

## Ofce – Buraza x OYGN

Mik Kovačič

videospot *music video*

2020

4'

## Ljubavnik – Čao Portorož

Davor Kralj, Gregor Andolšek

videospot *music video*

2020

4'

## Internetna arheologija 4.0.: Spremenite svojo FUTURE v visoko zmogljiv stroj

Anne Tasselmann in Ester Ivakičski, A.H.R. in László Sásičkova, A.H.R. in László Sásičkova, Alonzo A.H.R. in C.S.A.N., A.J. in B.B. in C.S.E., Z.H. in T.O. in M.C. in H.N. in J.I.P., M.L. in pregled štirih prispevkov S.C., A.J., M.G. in F.A.C.

Izbira internetne arheologije je letos pripravljena za algoritmom, usposobljenim za zagotovitev, da je bil vsak od teh predmetov prvotno izbran iz druge kulture in da se uporabljajo za pomoč pri ustvarjanju dodatnih znakov.

Ko gre za ustvarjanje vsakega lika za vsakega, izbira likov v igri poteka v 4-5 ločenih nitih, pri čemer povprečje vsake niti poteka skozi postopek ustvarjanja znakov.

Letos bo na festivalu fekk naredil album z imenom "Pleasable" (z Rami Malekom) in bo super ... bo pa zabavno. To bo drugačen duševni pop. "Oglas Seveda bo sčasoma sodeloval s pravo, dejansko založbo na plošči in še ne išče odobritve pri založbi Hype ali kateri koli drugi založbi. Ampak vsaj on ne bo zgolj tekstopisec, ki naj bi ga naredili.

### **UPAMO, DA BOSTE UŽIVALI**

Kaj moramo storiti za promocijo svobodne kulture in umetnosti. Biti moramo dovolj pogumni in se ne bojati zavzeti za vladavino in zakon. Tega še nismo počeli, vabljeni. Vendar se moramo postaviti za pravilo in zakon. Med gradnjo podjetja v našem prostem prostoru ne morete več tvegati.

Med gradnjo podjetja vas ne moremo več tvegati, da se trudimo, da bi nam to storili. Moramo biti dovolj pogumni, da se borimo, ne da bi se bali in to storimo. In kaj

## **OPOZORILO**

**LETOŠNJO SELEKCIJO, BESEDILO IN NASLOV PROGRAMA SO USTVARILI ALGORITMI IN BOTI.**

lahko naredite, da spodbudite nekatere bolj nadarjene umetnike, da začnejo tu poslovati. Biti moramo dovolj pogumni, da sebi in drugim, ki to počnemo, pripisujemo vse zasluge, ker nismo dovolili, da se umetnost premakne z ulice. Biti moramo dovolj pogumni, da se zavedamo težav, ki jih lahko imamo, ne da bi poškodovali umetnike. Zdaj si moramo bolj prizadevati, da našim umetnikom pomagamo ustvariti večjo vrednost za naše bodoče vlagatelje.

Ni prostega trga, ki bi ga osvobodil država, prosti trgi bodo vedno obstajali.

Od trenutka, ko naredimo eno stvar in si damo preveč moči, bomo umrli in postali enaki kot katera koli druga žival (človeštvo). Postali bomo nič drugega kot živo utelešenje suženjstva in izkoriščanja

## Internet archeology 4.0.: Turn your FUTURE into a high performing machine

Anne Tasselmann and Ester Ivakičski, A.H.R. and László Sásičkova, A.H.R. and László Sásičkova, Alonzo A.H.R. and C.S.A.N., A.J. and B.B. and C.S.E., Z.H., and T.O. and M.C. and H.N. and J.I.P., M.L. and S.C., A.J., M.G., and F.A.C.'s review of four papers.

Internet archeology selection this year is curated by an algorithm trained to make sure that each of these items was originally selected as being from a different culture, and that they are used to help guide the creation of additional characters.

When it comes to the creation of each character for each one, the selection of characters in the game takes place in 4-5 separate threads, with an average of each thread going through the character creation process.

This year at fekk festival he's gonna do an album called "Pleasable" (with Rami Malek) and it's gonna be great... but it's gonna be fun. It's gonna be a different kind of soulful pop. "Advertisement Of course he will eventually work with a real, actual record label on the record, and he's not looking for an endorsement yet from the likes of the label Hype or any of the other labels. But at least he isn't coming to be just a songwriter for them to make.

### **WE HOPE YOU WILL ENJOY**

What we have to do to promote free culture & art. We have to be brave enough and not afraid to stand up for the rule and the law. We haven't been doing that, you're welcome. But we have to stand up for the rule and the law. You can't make us take any more risks while you're building a business in our free space You can't make us take any more risks while we're

## **DISCLAIMER**

**THIS YEAR'S SELECTION, TEXT, AND PROGRAM TITLE WERE CREATED BY ALGORITHMS AND BOTS.**

building a company and we're trying hard to get you to do us. We've got to be brave enough to fight without being afraid & do that. And what you can do to encourage some of the more talented artists to get into business here. We have to be courageous enough to give ourselves and the other people who are doing this all credit for not allowing the art to move off the streets. We have to be brave enough to make ourselves aware of problems that can be had without hurting the artists. We have to work harder now to help our artists create more value to our future investors.

There is no "free market" free from the state, there will always be free markets.

From the moment we do one thing & give ourselves too much power, we will die and become the same as any other animal (humanity). We will become nothing but the living embodiment of slavery & exploitation.

# IZLAND: Lab Loops IX

## 17.–21. 8. 2021

Razstava

### Odprtje

Torek, 17. 8. ob 20:00

### Projektna soba SCCA

Metelkova 6

Prva pregledna razstava delovanja dvojca IZLAND, ki ga sestavljata avtorja Gašper Milkovič Biloslav in Marko Vivoda, je zasnovana specifično za prostor Projektne sobe SCCA na Metelkovi 6, kjer bodo v času mednarodnega festivala kratkega filma FeKK na ogled posnetki AV instalacij, živih nastopov in videospotov, ki so v zadnjih devetih letih nastali v sodelovanju z različnimi avtorji elektronske, sodobne in resne glasbe. Postavitev prinaša laboratorijske zanke (lab loops), delne rekonstrukcije produkcije posameznih projektov in s tem vpogled v procese nastajanja hipnotičnih analognih vizualij, ki temeljijo na kemičnih reakcijah mešanja tekočin in raztopin različnih gostot, eksperimentiranje z elektromagnetnim valovanjem in vplivom zvoka na materijo ter manipulaciji video signalov.

Postavitev v štirih »postajah« naslavlja tudi vprašanje arhiviranja umetniške prakse, ki temelji na efemernosti živih dogodkov in interaktivnih instalacij, vezanih na čas in zvok. Pri IZLAND video zapis predstavlja zgolj polovico kompleksne kreativne rabe tehnologij, ki prav z možnostjo vpogleda v nastanek vizualij na tokratni

razstavi prinaša enkratno priložnost za potešitev naše radovednosti. Razstavljeni bodo arhivski posnetki različnih živih AV nastopov, vizualije za album  $\pi$  (2017) Random Logic, videospot *Puščava* (2017) ŠKM Bande in trilogija Srečne mladine, posneta v sodelovanju z Matejem Kolmankom: *Napovednik*, *Comadia sp.*, *Trampolin*, *infrastruktura* (2018).

O njunem delu je pesnik **Karlo Hmeljak** zapisal:

Način, na katerega Izland [...] tvori svoje vizualne pokrajine, je v svojem temelju dokaz za nezadostnost kakršnegakoli dualizma ob razumevanju optične izkušnje, ki smo ji ob njunem delu izpostavljeni. Klasifikacije tipa: analogno/digitalno, realno/virtualno, konkretno/abstraktno, sprevržeta in gledalcu omogočita, da ni potrebno izbrati, saj je oboje vsebovano znotraj singularnosti zaznanega. Podobe, ki smo jim priča, in nas osupnejo s svojo neverjetnostjo, merijo na točno tisto komponento vidnega, ki ji lahko rečemo čudenje, saj za zabeleženo sprva ne najdemo referenčne opore. Od tod tudi lepota, od tod definicija vizije (vidna zaznava brez stvarne podlage), saj vidnega ni mogoče umestiti v nek znan register. Vsaj dokler se ob gledanju ne pojavijo določeni elementi, malenkostne nepravilnosti, ki nek delec vidne površine lahko umestijo v horizont predmetnega.

IZLAND sta Gašper **Milkovič Biloslav** in **Marko Vivoda**. V svojih živih nastopih razvijata inovativne oblike VJ-janja, ki temeljijo na analogni izkušnji, in raziskujeta ustvarjanje abstraktnih vizualnih realnosti ob eksperimentiranju z različnimi analognimi tehnikami. Njuna posebnost je analogni pristop, ki pa vizualno daje vtis digitalnega.

### Kuratorja

Peter Cerovšek, Vesna Bukovec

### Produkcija

SCCA-Ljubljana/Postaja DIVA, Društvo Kraken

### Fotografija

AV performans IZZA, JUNEsHELEN + IZLAND, letni kino Arrigoni, Izola, 2014, foto: Karim Shalaby

### Podpora

Mestna občina Ljubljana – Oddelek za kulturo, Ministrstvo za kulturo, Ministrstvo za javno upravo

# IZLAND: Lab Loops IX

## 17.–21. 8. 2021

Exhibition

### Opening

Tuesday, 17. 8. ob 20:00

### SCCA Room

Metelkova 6

The first retrospective exhibition of the work of the duo IZLAND, composed of Gašper Milkovič Biloslav and Marko Vivoda, is designed specifically for the SCCA Project Room at Metelkova 6, where the recordings of AV installations, live performances and music videos created over the past nine years in collaboration with various electronic, contemporary and classical music artists will be on display throughout the duration of the FeKK International Short Film Festival. The installation presents lab loops, partial reconstructions of the production of individual projects, and thus an insight into the processes of creating hypnotic analogue visualizations based on chemical reactions of mixing liquids and solutions of different densities, experimentation with electromagnetic waves and the effect of sound on matter, as well as the manipulation of video signals.

The four "stations" installation also addresses the question of archiving an artistic practice based on the ephemerality of live events and interactive installations bound to time and sound. With IZLAND, the video recording represents only half of the complex creative

use of technologies, which provides a unique opportunity to satisfy our curiosity by offering a glimpse into the making of the visuals presented at the exhibition itself. The exhibition includes archival footage of various live AV performances, visuals for the album  $\pi$  (2017) by Random Logic, the video *Puščava* (2017) by ŠKM Banda and the trilogy of the band *Srečna mladina*, made in collaboration with Matej Kolmanek: *Napovednik*, *Comadia sp.*, *Trampolin*, *infrastruktura* (2018).

As per the thoughts of the poet **Karlo Hmeljak** regarding their work:

The way in which Izland [...] creates the visual landscapes is fundamentally a testament to the insufficiency of any sort of dualism in understanding the optical experience to which we are exposed in their work. Classifications of the type: analogue/digital, real/virtual, concrete/abstract, are perverted and allow the viewer not to have to choose, as both are contained within the singularity of the perceived. The images that we witness and which astonish us with the incredulity, measure precisely that component of the visible which we can call wonder, as we do not initially find a referential support for the recorded material. Hence beauty, hence the definition of vision (a visual perception without a factual basis), as what is seen cannot be placed in any familiar register. At least until we observe certain elements, little irregularities, which are able to place a particle of the visible surface in the horizon of the object.

IZLAND are **Gašper Milkovič Biloslav** and **Marko Vivoda**. During their live performances, they develop innovative forms of VJing, based on analogue experience, and explore the creation of abstract visual realities while simultaneously experimenting with various analogue techniques. They specialise in an analogue approach that gives a visual impression of the digital.

### Curators

Peter Cerovšek, Vesna Bukovec

### Produced by

SCCA-Ljubljana/Postaja DIVA, Kraken Association

### Supported by

Municipality of Ljubljana - Department of Culture, Ministry of Culture, Ministry of Public Administration

***STROKOVNI PROGRAM***  
***PROFEKK***  
***INDUSTRY PROGRAMME***

Nika Jurman

Čeprav katastrofe še ni konec in tako še ni znano, če prihodnost tudi tokrat bo, se moramo o njej za vsak slučaj vseeno pogovoriti. V negotovosti pa ne bomo sami, saj bodo z nami številni razmišljujoči gosti, ki bodo spregovorili o različnih vidikih filmske prihodnosti. Letošnji PROFeKK sestavljajo štirje dogodki, zgoščeni v dveh festivalskih dneh in postavljeni pod milo nebo svežega in zelenega vrta galerije ŠKUC (v primeru res slabega vremena pa pod streho Slovenske kinoteke).

Pridružite se nam na pogovoru z Jurijem Medenom, kuratorjem avstrijskega filmskega muzeja na Dunaju, in razmislite o tem, kaj se dogaja z javnim prostorom in deljeno izkušnjo gledanja v času, ko krepko prednjači konzumiranje vsebin v zasebnem. Zaciklajte se v razmišljanju o ogljičnem odtisu filmskega prikazovanja in restavriranja. Previharite debato Iniciative filmskih festivalov in se sprehodite skozi ustvarjalni proces Stefana Kruseja Jørgensena, filmarja in vizualnega umetnika, ki pripoveduje z najdenimi video posnetki. Ko si malo opomorete od začudenja nad tem, koliko različnih resnic lahko sporočajo arhivski materiali, pa prisluhnite še Doris Bauer, koordinatorici Evropske mreže kratkega filma in sodirektorici festivala Vienna Shorts, ter se za vselej naučite, kaj se zgodi, ko se festivali sveta združijo in kako je to mogoče.

Poleg raznovrstnih predstavitev in razburljivih debat pa se nam in vam obeta tudi novi ediciji delavnic *Kratka scena* in *Ostrenje pogleda*.

Pridite, dobite tudi kavo in spodbudno besedo.

Nika Jurman

*Despite the ongoing catastrophe, which makes the question of any prospect and its actual occurrence unclear, we should nevertheless talk about the future. Luckily, we won't have to endure the uncertainty alone but will be accompanied by numerous insightful guests to discuss different aspects of cinematic future. PROFeKK 2021 comprises of four events over two festival days, taking place under the gentle skies of the lush and cool garden of the ŠKUC Gallery (and in case of extremely bad weather, inside the Slovenian Cinematheque).*

*Join us when we talk to Jurij Meden, a curator of the Austrian Film Museum in Vienna and ponder on what is happening to the public space and the shared viewing experience at a time when content is predominantly consumed privately. Start thinking about carbon footprint of film screenings and restoration. Hear the enticing debate by the Initiative of Film Festivals and stroll through the creative process of Stefan Kruse Jørgensen, a filmmaker and visual artist, who tells his stories through videos he finds. When you recover from being astonished by how many varieties of truths the archives can convey, drop in on Doris Bauer, a coordinator of the European Short Film Network and co-director of the Vienna Shorts Festival, and learn what happens when worldwide festivals unite and how such unison is even possible.*

*Along versatile presentations and exciting debates, we can also look forward to new editions of the *Kratka scena* (Short Scene) and *Ostrenje pogleda* (Sharpening the Gaze) workshops.*

*So, come on over – we've got coffee and words of encouragement.*

## Vloga in odgovornost filmskega kuratorstva v antropocenu

Jurij Meden, filmski kurator

## *The Role and Responsibility of Film Curatorship in the Anthropocene*

*Jurij Meden, film curator*

Predstavitev in pogovor

*Presentation and discussion*

Četrtek, 19. avgust

11:00–12:30

*Thursday, August 19*

*11:00am–12:30pm*

Dvorišče galerije Škuc

Stari trg 21

*Inner courtyard of the Škuc Gallery*

*Stari trg 21*

Hitro zaporedje sprememb je v 21. stoletju drastično preoblikovalo področje ohranjanja in prikazovanja filmov. Produkcija, restavriranje in refleksija filmov je tako danes pretežno digitalno početje, osrednje mesto v kolektivnih sanjah in razpravah so zavzele druge oblike umetnosti in zabave. Medtem, ko so se načela kuratorstva spopadla z idejo o dostopnosti, je postal Streaming osrednji način spremljanja filmov. S tem je zasedel glavno mesto teh izkušenj zasebni prostor in povsem zasenčil javnega. Realnost antropocena nas je predvsem prisilila, da o vsaki človeški dejavnosti razmišljamo v širšem kontekstu: kakšen je ogljični odtis 35-milimetrske filmske kopije ali člana mednarodne žirije, ki sem ga povabil, da to kopijo oceni?

Jurij Meden je kurator avstrijskega filmskega muzeja na Dunaju.

*A rapid succession of changes has drastically reshaped the domain of preserving and exhibiting cinema in the 21st century. Film production, exhibition, restoration, and reflection are today predominantly digital affairs. Other forms of art and entertainment have taken centre stage in collective dreams and discussions. Principles of curatorship have clashed with the idea of access. Streaming became the central way of experiencing moving images, and private space has trumped public space as the primary site of these experiences. Above all, the realities of the Anthropocene compel us to think about every human activity in a wider context: what is the carbon footprint of a 35mm film print, or of an international jury member, that I have invited to judge this print?*

*Jurij Meden is a curator at the Austrian Film Museum in Vienna.*

## Iniciativa filmskih festivalov nevladnih organizacij

## *The Initiative of Film Festivals by Nongovernment Organisations*

Srečanje

*A meeting*

Četrtek, 19. avgust

13:00–14:30

*Thursday, August 19*

*1:00pm–2:30pm*

Dvorišče galerije Škuc

Stari trg 21

*Inner courtyard of the Škuc Gallery*

*Stari trg 21*

Iniciativa filmskih festivalov nevladnih organizacij je nastala novembra 2016 kot neformalno interesno združenje trinajstih društev in zasebnih zavodov z vse Slovenije, ki pripravljamo enako število mednarodnih filmskih festivalov. Programske sheme sodelujočih festivalov so posvečene najrazličnejšim filmskim zvrstem in žanrom, privabljajo občinstvo vseh generacij in raznolikih zanimanj. Vsem pa je skupno vztrajno prizadevanje za razvoj filmske umetnosti in kulture javnega prikazovanja tistih kakovostnih del, ki bi sicer le stežka našla mesto na platnih slovenskih kinematografov. Nenazadnje si delimo tudi finančne in organizacijske težave, s katerimi se vsakodnevno spopadamo. Ugotavljamo, da so za dolgoročen razvoj področja našega delovanja nujne korenite spremembe.

*The Initiative of Film Festivals by Nongovernment Organisations was formed in November 2016 as an informal association of thirteen societies and private institutes from across Slovenia that organise international film festivals. Their festival programs are dedicated to an assortment of film genres and disciplines and attract audiences of all generations and interests. They all commonly strive for the development of cinematic arts and public presentation of such high-quality films that would otherwise not be screened at Slovene cinemas. Additionally, the members of the Initiative share financial and organisational problems, which they daily face, and recognise that drastic changes are to be made for long-term development of their field of work.*

## Prisvojitve podobe

Stefan Kruse Jørgensen,  
filmar in vizualni umetnik

## Appropriation of the Image

Stefan Kruse Jørgensen,  
filmmaker and visual artist

## Evropska mreža kratkega filma predstavlja: THIS IS SHORT

## The European Short Film Network presents: THIS IS SHORT

Predstavitve in pogovor

*Presentation and discussion*

Študija primera

*A case study presentation*

**Petek, 20. avgust**

11:00–12:30

**Friday, August 20**

11:00am–12:30pm

**Petek, 20. avgust**

13:00–14:30

**Friday, August 20**

1:00pm–2:30pm

**Dvorišče galerije Škuc**

Stari trg 21

**Inner courtyard of the Škuc Gallery**

Stari trg 21

**Dvorišče galerije Škuc**

Stari trg 21

**Inner courtyard of the Škuc Gallery**

Stari trg 21

Režiser in vizualni umetnik Stefan Kruse Jørgensen bo predstavil svoja najnovejša filmska projekta *Podoba migracij* (2018) in *Nejasnost* (2020). Ker v obeh filmih uporablja najdene video posnetke, bomo v pogovoru razmišljali o ustvarjanju in prisvajanju podob v 21. stoletju ter o tem, kako je postopek postal del njegove umetniške prakse. Z enakim zanimanjem za podobe, ki preplavljajo 24-urni cikel novic, in tiste senčnih tokov, ter vojaške infrastrukture, se bo govorec potopil v teme strahu, zavesti, sanj in tega, kako ti procesi oblikujejo njegove projekte.

*Stefan Kruse Jørgensen will talk in-depth about his two latest film projects The Migrating Image (2018) and A Lack Of Clarity (2020). As both films take their cue from found footage material, Stefan will reflect upon image making and appropriation in the 21st century and how it became part of his artistic practice. With an equal interest in both the images that flood the 24-hour news cycle and the shadow streams and infrastructures connected to the military industry complex, Stefan will dive into topics of fear, consciousness, dreams, and how they shape his projects.*

THIS IS SHORT je novi spletni portal Evropske mreže kratkega filma (ESFN), ki jo trenutno sestavljajo štiri festivali: Go Short - Mednarodni festival kratkega filma Nijmegen (NL), Mednarodni festival kratkega filma Oberhausen (DE), Mednarodni festival kratkega filma – Vienna Shorts (AT) in Festival Short Waves (PL). V projektu so sile združili štiri festivali in ustvarili osrednjo dostopno točko za pretežno evropske kratke filme s skupnimi programi in enim skupnim dostopom do spletnih predstavitev, ki se je začela 1. aprila in je delovala do 30. junija 2021. Na študiji primera THIS IS SHORT se naučite novih strategij za ustvarjanje programa in razvoja občinstva.

THIS IS SHORT bo predstavila Doris Bauer, koordinatorica ESFN in sodirektorica festivala Vienna Shorts.

*THIS IS SHORT is the new online portal of the European Short Film Network (ESFN). The ESFN currently consists of four festivals: Go Short – International Short Film Festival Nijmegen (NL), International Short Film Festival Oberhausen (DE), Vienna Shorts – International Short Film Festival (AT) and Short Waves Festival (PL). In this collaborative project, the four festivals created a central access point for mainly European short films, with shared programs and one common gateway to the online presentations of the four European film festivals, thus creating a joint online festival experience. The first edition of THIS IS SHORT was launched on 1 April and was active until 30 June 2021. By hearing the case study, you can learn more about new strategies on programming and audience development.*

*The presentation is given by: Doris Bauer (ESFN coordinator, Vienna Shorts co-director)*

## Filmskokritiška delavnica Ostrimo pogled

Festivalska prizorišča

**Ponedeljek–sobota**

16.–21. avgust

**Izvajalec**

Društvo za širjenje  
filmske kulture KINO!

**Jezik**

slovenščina

Na od sonca razbeljenem betonu nas bo zajela vročica kratkih! V hladu večera bomo kritično motrili kratkometražne filme, pri čemer bomo posebno pozornost namenili gostujočim mladim prodornim filmskim ustvarjalcem, ki jih bomo ob poglobljenih razpravah preizprašali o njihovem ustvarjanju. Ob smernicah mentorjev boste udeleženci oblikovane misli zapisali v krajše zapise, ki jih bomo objavili na festivalski spletni strani e-kino.si, izbor pa tudi v reviji KINO!.

Delavnico vodi Maja Krajnc, odg. urednica revije KINO!, asistira ji Kristian Božak Kavčič.

## Film Criticism Workshop Sharpening the Gaze

Festival Locations

**Monday–Saturday**

August 16–21

**Organiser**

Društvo za širjenje  
filmske kulture KINO!

**Language**

Slovene

*Short Night Fever is taking over the late summer amidst overheated concrete! Get ready to critically observe short films during refreshingly cool evenings and polish your thoughts into writing with the help of mentors. All texts will be published on the e-kino.si festival website, with a selection featured in the KINO! Magazine. This year special attention is dedicated to young independent filmmakers and their creative experience.*

*The mentors of the workshop are KINO! Magazine editor-in-chief Maja Kranjc and her assistant Kristian Božak Kavčič.*

## Kratka scena, scenaristična delavnica

Festivalska prizorišča

**16.–18. avgust** FeKK

**September** Kino Otok

**Oktober** Festival slovenskega filma

Kratka scena je odlična priložnost za preizkušanje in nadgrajevanje znanja scenaristke, obenem pa ponuja priložnost povezovanja s člani filmske skupnosti in strokovnjaki, ki z udeleženci delijo svoje izkušnje. Delavnica bo vključevala spoznavanje teorije in prakse scenaristične obrti, razvoj scenarija za kratki film, s poudarkom na delu v skupini z ostalimi udeleženci in na individualnem delu z mentorjem. Pomemben del udeležbe na delavnici bo tudi priprava na profesionalno javno predstavitev oz. t.i. pitch projekta.

Letošnji mentor bo Pavel Marek, ki ga Kratka scena gosti drugič. Marek je med leti 1992 in 1993 študiral na National Film and Television School v Veliki Britaniji. Leta 1998 je zaključil študij filmske režije na priznani praški akademiji FAMU. V času študija je režiral več kratkih filmov v produkciji Bulšit Independent Film Association. Njegovi filmi, ki so navdih jemali iz sanj in nezavednih izkušenj, so ga umestili v krog nadrealističnih režiserjev tistega časa. Leta 1998 je njegov celovečerni film Dead Beetle doživel premiero na filmskem festivalu v Rotterdamu. V kasnejših letih se je posvetil predvsem dokumentarnim filmom. Trenutno deluje kot profesor na oddelku za filmsko režijo na FAMU in FAMU International. Od leta 2011 je mentor priznane scenaristične delavnice MIDPOINT.

## Short Scene, Screenwriting Workshop

Festival Locations

**August 16–21** FeKK

**September** Isola Cinema

**October** Festival of Slovenian Film

*Short Scene is an excellent opportunity to test and advance your screenwriting skills, which can concurrently also connect you with other members of the film community and experts who share their experience with the attendees. At the workshop, we are going to learn about screenwriting theory and practice and develop a short film script through group work and individual work with the mentor. Similarly important, we are also going to learn how to prepare for a project pitch.*

*This year's mentor is Pavel Marek, FeKK's returning guest. Marek studied at the National Film and Television School in the UK between 1992 and 1993. In 1998, he concluded his studies at the Department of Directing at FAMU in Prague. During his studies, he directed several short films in production with Bulšitfilm Independent Film Association. His films, rooted in dreams and subconscious experiences, placed him among surrealistic directors of the time. In 1998, his feature film Dead Beetle was premiered at the Rotterdam Film Festival. Later he concentrated mostly on documentaries. Currently, he is a professor at the Department of Directing at FAMU and FAMU International. Since 2011, he is the mentor of the established screenwriting workshop MIDPOINT.*



***FEKKIPA***  
***TEAM***

Organizator festivala

*Organized by*

**Društvo za uveljavljanje  
kratkega filma Kraken**

*Kraken Short Film Promotion Society*

Direktor festivala

*Festival director*

**Peter Cerovšek**

Programski direktor

*Head of programme*

**Matevž Jerman**

Programska skupina

*Programme team*

**Juca Bonaca, Peter Cerovšek,  
Ester Ivakič, Matevž Jerman,  
Robert Kuret, Vladan Petković,  
Jelena Radić, Anne Tassel,  
Dora Trček, Tina Poglajen**

Producentka

*Producer*

**Jelena Radić**

Kinotečna koordinatorka

*Kinoteka coordinator*

**Kaja Bohorč**

Strokovni program PROFeKK

*PROFeKK Industry Programme*

**Tanja Hladnik, Nika Jurman**

Spremljevalni program

*Accompanying programme*

**Jelena Radić, Juca Bonaca, Nik Drozg**

Ogrevanja

*Warm-ups*

**Mila Peršin**

Kratka Scena

*Short scene*

**Anja Prusnik, Peter Cerovšek,  
Matevž Jerman**

Ostrenje pogleda

*Sharpening the Gaze*

**Maja Krajnc, Kristian Božak Kavčič**

Službe za goste

*Hospitality*

**Ana Bajt**

Odnosi z javnostmi

*Public relations*

**Špela Pipan**

Družbena omrežja

*Social media*

**Jan Drozg**

Koordinacija filmskih kopij, tehnična podpora

*Print traffic coordinator, technical support*

**Matej Bandelj**

Urednika spletne strani

*Web editors*

**Anne Tassel, Matej Bandelj**

Video in tehnična podpora

*Digital image technician*

**Marko Makuc**

Operaterji

*Projectionists*

**Gašper Milkovič Biloslav,  
Gregor Brzin, Marko Turkuš,  
Bojan Bajsič, Marko Horvat,  
Rok Marčun, Mateja Babnik**

Vodja prevajanja filmov

*Head of film translation services*

**Maja Lovrenov**

Prevajanje in videopodnaslavljanje

*Translators and videosubtitlers*

**Tanja Bulajić, Daša Cerar,  
Tita Cvetkovič, Denis Debevec,  
Elida H. Fürst, Diana Jenko,  
Miha Jenko, Petra Jenko,  
Maja Lovrenov**

Urednik kataloga, lektura

*Catalogue editor, proof reading*

**Oskar Ban Brejc**

Prevodi, lektura

*Translations, proof reading*

**Tanja Dolinar, Tita Cvetkovič**

Fotografija

*Photography*

**Asiana Jurca Avci**

Celostna podoba festivala

*Visual identity*

**Jan Virant**

Vodja prostovoljcev

*Head of volunteers*

**Neža Vilhelm**

Prostovoljska brigada

*Volunteer squad*

**Lara Jerkovič, Harvey Craddock,  
Leehoo Pansky, Kaia Grb,  
Marcela Grošelj, Sinja Smokvina,  
Lana Kariž Meško, Neža Štibernik,  
Mojca Maze, Brina Kavčič**

Zahvale

*Thanks*

**Studio 100, Teleking, Vienna Filmmuseum, Vienna  
Shorts, Veleposlaništvo republike Poljske v Sloveniji,  
Avstrijski kulturni forum Ljubljana, Tatjana Rezec  
Stibilj, Roman Marinko, (Slovenski filmski arhiv),  
Ženja Leiler, Igor Prassel (Slovenska Kinoteka),  
Maja Zrim, Bor Pleteršek, Koen Van Daele,  
Metka Dariš (Kinodvor), Tia Čiček (Galerija ŠKUC),  
Džungla Plants, Bar Tabor, Klub rečnih kapitanov**

Producent  
Producer



Financerji  
Financers



Mestna občina  
Ljubljana



REPUBLIKA SLOVENIJA  
MINISTRSTVO ZA KULTURO



REPUBLIKA SLOVENIJA  
MINISTRSTVO ZA JAVNO UPRAVO

Koproducenti  
Co-producers



Kinodvor.  
Mestni kino.

SCCA - LJUBLJANA  
Zavod za sodobno umetnost

Partnerji  
Partners



Veleposlanstvo  
Republike Poljske  
v Ljubljani



Univerza v Ljubljani  
Fakulteta za družbene vede  
Center za proučevanje kulture in religije

avstrijski kulturni forum<sup>llh</sup>



baza  
slovenskih  
filmov



Jskd



arrrs



alpen  
ECHO

S C R E T K A N A

VIENNA  
SHORTS

ŠKUC



ekran

ostrenje  
pogleda

film  
museum

Sponsorji  
Sponsors



Abi  
Falafel

J.P. CHENET

TAM TAM

valina  
varovanje



Sponsorja nagrade  
Award Sponsors

TELEKING



Medijski partner  
Press Partner

MLADINA



## **7. FeKK – Festival kratkega filma Ljubljana**

*7th Ljubljana Short Film Festival*

Besedila *Texts*

**Doris Bauer, Juca Bonaca, Peter Cerovšek, Tanja Hladnik, Ester Ivakič, Matevž Jerman, Nika Jurman, Robert Kuret, Vladan Petković, Ajša Podgornik, Tina Poglajen, Andrej Šprah, Anne Tassel, Dora Trček**

Urednik *Editor*

**Oskar Ban Brejc**

Uredniški odbor *Editorial board*

**Oskar Ban Brejc, Matevž Jerman, Robert Kuret**

Prevodi *Translations*

**Tanja Dolinar**

Oblikovanje in prelom *Design and layout*

**Jan Virant**

Tisk *Print*

**Eurograf d.o.o.**

Naklada *Print Run*

**120**

Izdajatelj *Publisher*

**Društvo za uveljavljanje kratkega filma Kraken**

*Kraken – Short Film Promotion Society*

Ljubljana, 2021