

PEKKA

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

791-22(083.82)
791.65.079(497.4Ljubljana)"2022"

FESTIVAL kratkega filma (8 ; 2022 ; Ljubljana)

Festival kratkega filma Ljubljana = Ljubljana Short Film Festival :
katalog = catalogue : 15-20 08 2022 : [FeKK 2022] / [besedila Oskar
Ban Brejc ... [et al.] ; urednik Oskar Ban Brejc ; prevodi Tanja Dolinar].
- Ljubljana : Društvo za uveljavljanje kratkega filma Kraken = Kraken -
Short Film Promotion Society, 2022

ISBN 978-961-95068-2-0
COBISS.SI-ID 117056515

**Festival
kratkega filma
Ljubljana
Short Film
Festival**

**15-20
08
2022**

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Fekk No. 8: In search of Secret Perspectives

Ko smo si leta 2015 zadali izziv pripraviti relevanten festival kratkega filma s kontinuiteto, se nam niti sanjalo ni, s kakšno hitrostjo se bo v prihajajočih letih spremenila tako krajina kratkega filma, kakor tudi vsesplošna družbena realnost. V zadnjih letih smo dočakali številne velike mejnike, ki so dodobra pretresli ustaljene poglede na lokalno in globalno sceno. Po eni strani smo bili pri nas priča velikemu razmahu priljubljenosti kratke forme, do nedavnega še nezamisljivih mednarodnih uspehov slovenskega kratkega filma in vsako leto rekordnega števila prijav, po drugi pa smo v zgolj nekaj letih doživeli svetovno pandemijo, nadaljno politično degradacijo ter porast in utrditev avtoritarnih, razdiralnih politik tako doma kot v tujini. Za nameček pa še ekspanzionistično vojno sredi Evrope in padec na trda tla ob spoznanju razsežnosti hitrih posledic antropogenih podnebnih sprememb. Ob vsem tem se nam retrospektivno zdijo da se je festival pred osmimi leti oblikoval v obdobju nekakšne brezskrbne naivnosti, v katerem je poglavitni imperativ festivala – poleg kratkih filmov – diktirala predvsem obilica heckanja. V skladu s časi pa smo tudi pri FeKK-u pričeli zoreti in vse bolj ozaveščati odgovornost, ki je prihajala z razvojem in rastjo festivala. Tudi zato smo v zadnjih letih med drugim uvedli festi-

Fekk osmič: V iskanju skritih perspektiv

When a goal was set in 2015 to prepare a regular relevant short film festival, we had no idea about the velocity that would change the short film landscape and the overall social reality in the coming years. In recent times, we have reached many important milestones which challenged the established views on local and global scene. On the one hand, we have witnessed an immense popularity of short form in Slovenia, the until recently unimaginable international success of Slovenian short films, and annual increase in festival submissions. On the other hand, we have, in just a few years, experienced global pandemics, further political degradation, and the rise and establishment of authoritarian, divisive politics at home and abroad. Then there is also the expansionistic war in the middle of Europe and the brutal recognition of the dimensions of the anthropogenic climate change with its impending consequences. Thus, it seems as if eight years ago the festival was created in the era of some carefree naivety, in which its imperative was (shorts aside) dictated by a large amount of goofing around. But in stride with the times, FeKK, too, has matured and increasingly internalised the responsibility brought about by its development and expansion. Bearing that in mind,

we have, among other things, initiated festival themes that encourage and prompt responsiveness and reflection of the present.

Particularly the latter influenced this year's choice of theme. Less fatalistic than the past #katastrofekkk, it calls for a break from anthropocentric film narratives and directs the viewers' attention to the secret and marginal perspectives. The main role of the specially curated programmes belongs to nature and its multitude of dimensions, but also to the more emphatic and wholesome understanding of the world around us, past the dictatorship of the capital and ideologies. The films are going to acquaint us with the secret life of flora, fauna, omnia and nonhuman agents. The theme will be additionally reinforced by the exhibition Nature is Healing, prepared by last year's FeKK Grand Prix winner Sara Bezovšek. We have also pledged to make the festival even greener and more sustainable in the long term.

valske teme, s katerimi si prizadevamo biti odzivni in nagovarjati k refleksiji sedanosti.

Predvsem slednje je vplivalo na razmislek in odločitev o letošnji temi, ki tokrat – manj fatalistično kot v preteklih letih (#katastrofekkk) – kliče k oddihu od antropocentričnih filmskih narativ in gledalčev pogled usmerja k skritim in marginalnim perspektivam. Osrednjo vlogo posebej kuriranih programov smo tako namenili naravi v njenih najrazličnejših razsežnostih, s tem pa tudi težnji do bolj empatičnega in celovitejšega razumevanja sveta okoli nas, ki gre mimo diktata kapitala in ideologij. Filmu nam bodo približali skrivno življenje flore, favne, omnie in nečloveških agentov. Tematsko osredotočenost na naravo pa bo dopolnjevala tudi razstava z naslovom *Narava se celi* prejemnice lanskega FeKK Grand Prix, Sare Bezovšek. Prav tako smo se letos še bolj obvezali k dolgoročno trajnostni in zeleni festivalski produkciji.

A vendarle brez strahu, FeKK še zmeraj ostaja zavezan heckastemu imperativu, saj je jasno, da bi bilo smešno, če bi se jemali preveč resno, obenem pa v tako turbulentnih časih postaja vse bolj izrazito tudi zavedanje, da se bo treba zelo hitro preusmeriti od izpostavljanja problemov k iskanju rešitev in alternativ (ki se seveda nemalokrat razvijejo tudi v zavetju umetnosti in humorja).

Nagrade ***Awards***

Glavna nagrada Grand Prix

Nagrada za najboljši film
tekmovalnih programov
*Award for best film in
competition programmes*

	zmagovalec <i>winner</i>
2021	www.s-n-d.si Sara Bezovšek
2020	Kratki družinski film <i>Short Family Film</i> Kratki obiteljski film Igor Bezinović
2019	Kamen v roki <i>A Handful of Stones</i> Kamen u ruci Stefan Ivančić
2018	Najtoplejši dnevi poletja <i>Hottest Summer Days</i> Najtopliji dani leta Maša Šarovič
2017	Vmes <i>In between</i> Ně mes Samir Karahoda
2016	Konzumiranje sodobnosti <i>Consuming Contemporary</i> Gospodata od vremena Ana Aleksovska

FeKK SLO nagrada FeKK SLO Award

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

	zmagovalec <i>winner</i>	posebna omemba <i>special mention</i>	
2021	Magični grad je tu <i>Magical Castle Is Here Now</i> Ester Ivakič	Sestre <i>Sisters</i> Katarina Rešek – Kukla	
2020	Moje vesolje <i>My Universe</i> Moj svemir Yuliya Molina	Nihče ni rekel, da te moram imeti rad <i>Nobody Told Me I Have to Love</i> Matjaž Jamnik	
2019	Dere sen jas mali bija <i>In My Younger Days</i> Tina Ščavničar	Mašina spomina <i>Memory Machine</i> Kristina Kokalj	
2018	Vrzel <i>Chasm</i> Ana Trebše	/	
2017	Trahere Juš Jeraj, Atila Urbančič	Meje <i>Borders</i> Damjan Kozole	
2016	2045 Maja Prelog, Blaž Murn	Vis-a-vis Miha Likar	
2015 K3 finalisti	Plavanje <i>Swimming</i> Katarina Rešek	Številka 3 Pierre Martin, Camille Tang Quynh, Kris Van Den Bluck, Jasna Merklin	Indigo Fabris Šulin

FeKK BAL/YU* nagrada FeKK BAL/YU* Award

Nagrada za najboljši film iz tekmovalnega programa držav s področja Balkana/Jugoslavije*
Award for best film in competition programme from countries of the Balkans/Ex-Yugoslavia*

	zmagovalec winner	posebna omemba special mention		
2021	Armadija Gorana Jovanović	Mikrokaseta – najmanjša kasetna, kar sem jih videl <i>Microcassette – The Smallest Cassette I've Ever Seen</i> Mikrokazeta – najmanjša kazeta koju sam ikada vidio Igor Bezinović	Kako sem premagal lepilo in bronzo <i>How I Beat Glue and Bronze</i> Kako sam pobedio lepak i bronzu Vladimir Vulević	
2020*	TESTFILM #1 Telcosystems	Cockpera Kata Gugić		
2019*	Ograja Fence Ograda Lendita Zequiraj	Kraj, od koder vam pišem pisma <i>The Place From Where I Write You Letters</i> Mjesto odakle vam pišem pisma Nikolina Bogdanović		
2018*	Lovettovi The Lovetts Igor Bezinović	/		
2017*	Oni samo prihajajo in odhajajo <i>They Just Come and Go</i> Oni samo dolaze i odlaze Boris Poljak	Rakijada Nikola Ilić		
2016*	Svetovni rekorderji <i>World Recorders</i> Svetski rekorderi Nikola Zdravković	/		
2015*	Vse več je stvari, ki prihajajo <i>Many More Things to Come</i> Sve je više stvari koje dolaze Jelena Gavrilović	Ana trg <i>Ana Square</i> Jelena Novaković	Precej dober opaž <i>Real Good Paneling</i> Dosti dobra lamperija Rastko Petrović	Prebudi me <i>Wake Me Up</i> Probudi me Dea Jagić

Nagrada žirije filmskih kritikov Film Critic's Jury Award

	zmagovalec FeKK SLO FeKK SLO winner	zmagovalec FeKK BAL FeKK BAL winner
2021	You Can't Automate Me Katarina Jazbec	Emilia Hosu ima HIV <i>Emilia Hosu Has H.I.V.</i> Ioana Păun
2020	O čustvih in drugem zakonu termodinamike <i>n Emotions and the Second Law of Thermodynamics</i> Nika Tomažič	In pride večer <i>Then Comes the Evening</i> A sad se spušta več Maja Novaković
2019	Mašina spomina <i>Memory Machine</i> Kristina Kokalj	Mačka je vedno ženska <i>A Cat Is Always Female</i> Mačka je uvijek ženska Martina Meštrović
2018	Iva Maja Alibegović	Dramaturgija je precenjena <i>Drama is Overrated</i> Precijenjena dramaturgija Sunčica Ana Veldić

Nagrada Ostrenja pogleda Sharpening The Gaze Award

Nagrada filmskokritičke delavnice
Ostrenje pogleda
The award of the film criticism workshop
Sharpening the Gaze

	zmagovalec winner
2021	Komaj čakam, da prides <i>Can't Wait For You To Come</i> Tomaž Grom

Žirija
Jury

Mednarodna žirija International Jury



I



II



III

Aleksandra Ławska I

Aleksandra Ławska je študirala dansko filologijo in kulturologijo na poznanjski Univerzi Adam Mickiewicz. Od leta 2018 pogosto deluje na projektih Fundacije za kulturno vzgojo Ad Arte v Poznaniu. Sodelovala je pri številnih interdisciplinarnih projektih, tudi v izobraževanju, kjer je vodila delavnice za študente in poučevala kuriranje filma ter organizacijo kulturnih dogodkov. Od leta 2019 je vodja programa festivala Short Waves, kot članica žirije predizbora pa sodeluje tudi s Festival du nouveau cinéma v Montrealu.

Aleksandra Ławska studied Danish Philology and Cultural Studies at the Adam Mickiewicz University in Poznan. Since 2018 she is strongly engaged in working on projects at the Foundation of Cultural Education Ad Arte in Poznan, Poland. She has worked on multiple interdisciplinary projects including educational activities such as workshops with students, teaching film programming and production of cultural events. Since 2019 she's a Head of Programming at the Short Waves Festival. She cooperates with Festival du nouveau cinéma (FNC) in Montreal as a preselection committee member.

Sunčica Ana Veldič II

Sunčica Ana Veldič je veterinarica – kirurginja in filmska ustvarjalka iz Zagreba, kjer je na Akademiji dramske umetnosti študirala dokumentarno režijo. Je tudi članica Kinokluba Zagreb, pod okriljem katerega je že pred vpisom na Akademijo posnela več zmagovalnih dokumentarnih in eksperimentalnih kratkih filmov (*Hrvaška devica, Podnajemniki, Hux Flux, Smokvin sin*). Na 25. Dnevh hrvaškega filma je prejela nagrado za najboljšo montažo za svoj kratki film *Festivalski turizem*. Njena kratka dokumentarca *White Trash* in *Drama je precenjena* sta gostovala na mnogih državnih in priznanih mednarodnih festivalih, kot je npr. Filmski festival Tampere. Leta 2020 sta kratka dokumentarna filma *Catstream* (prod. Dinaridi) in *Oseba* (prod. Anahonda) prejela posebno omembo na Filmskem festivalu Tabor in Festivalu kratkega filma Corona.

Sunčica Ana Veldič is a veterinary surgeon and a filmmaker from Zagreb where she studied Documentary film at the Academy of Dramatic Art. She is also a member of the Zagreb Cinema Club, where she made several award-winning documentary and experimental shorts (Croatian Virgin, The Tenant, Hux Flux) before enrolling the Academy. She received an award for best editing at the 25th Croatian Film Days for her short film Festival Tourism. Her short documentaries White Trash and Drama Is Overrated were screened at many national and some renowned international film festivals such as Tampere Film Festival. In 2020, the short documentaries Catstream, produced by Dinaridi, and Person, produced by Anahonda, were distributed and won special mentions at Tabor Film Festival and Corona Short Film Festival.

Želimir Žilnik III

Želimir Žilnik (roj. 1942 v Jugoslaviji) je filmski ustvarjalec iz Novega Sada. V svoji bogati karieri je posnel preko 50 celovečercerov in kratkih filmov, ki so bili prikazani na mednarodnih filmskih festivalih v Berlinu, Torontu, Rotterdamu, Moskvi in Oberhausnu. Njegovi družbeno angažirani filmi iz Jugoslavije poznih šestdesetih so mu prinesli nagrade, hkrati pa v sedemdesetih in devetdesetih tudi cenzuro, saj je v njih neomajno kritiziral politični sistem. Rdeča nit Žilnikovega celotnega opusa je njegova izjemna sposobnost opazovanja in pripovedovanja privlačnih zgodb iz življenj navadnih ljudi.

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

Ajša Podgornik

Ajša Podgornik je študentka anglistike in rusistike. Sodelovala je v ekipi petega mednarodnega mladinskega filmskega festivala Kinotrip in svoje znanje o filmu in filmski kritiki izpopolnjevala na kritiški delavnici Do zadnje besede. Občasno piše za revijo Ekran in v kino hodi skoraj toliko kot na fakultetna predavanja.

Ajša Podgornik is a student of English and Russian. She worked at the 5th Kinotrip International Youth Film Festival and improved her knowledge on film and film criticism at the Do zadnje besede workshop. Occasionally she writes for the Ekran film magazine and is as often seen at the cinema as at her faculty lectures.



Anže Okorn

Anže Okorn je doktor filozofije, zaposlen kot knjigar. Redno piše za reviji Ekran in Kino!, je član Redakcije za kulturo in humanistične vede Radia Študent ter ponosni avtor filozofskega koncepta troopičje, ki ga bo imel v delu oziroma igri, dokler bo živ @@@.

Anže Okorn is a Doctor of Philosophy and a bookseller. He is also a regular writer for the Ekran and Kino! film magazines, a member of Radio Študent Editorial Office of Culture and Humanities and a proud author of the philosophical concept of periods of 'monkeys' (Slavic for @), which he will be dabbling with for as long as he lives @@@.



Vitja Dominkuš Dreu

Vitja Dominkuš Dreu je magister sociologije kulture in pedagog. Trenutno na Filozofski fakulteti v Ljubljani dela na doktorski disertaciji z naslovom »Smeri razvoja jugoslovanskega samoupravnega socializma in protislovja družbene razvitosti«. V Slovenski kinoteki organizira in izvaja vzgojno-izobraževalne dejavnosti. V času študija je deloval kot novinar na Radiu Študent, v zadnjem letu pa je začel pisati za revijo Ekran.

Vitja Dominkuš Dreu has a MA in Sociology of Culture and Pedagogy and is currently working on his doctorate dissertation titled 'The Development of Yugoslav Socialist Self-management and the Contradictions of Social Development' at the Ljubljana Faculty of Arts. During his studies, he worked as a reporter at Radio Študent and now plans and runs the educational programme at the Slovenian Cinematheque and writes for the Ekran film magazine.



**Tekmovalni
program**

FeKK BAL

***Competition
programme***

In its second FeKK manifestation, FeKK BAL presents a heterogeneous selection that cannot be generalised or limited to a single notion. Hence, let us make use of three bullet or entry points into the 2022 selection of films from the best peninsula on the sunny side of the planet.

One recurring idiosyncrasy inside the selection of FeKK's international competition programme (the ex-FeKK YU) is the uneven representation of countries. There is a relatively persistent dichotomy between the predominating countries in the selection (Croatia, Serbia, Greece, Romania) and those limited to one or two representative candidates (Montenegro, Bosnia and Hercegovina, Kosovo, Macedonia, Albania, Bulgaria). This occurrence opens up a broader question of film-related funding, film centre engagement, or to say, the systematic and institutional support. There exist, of course, exceptions whose films regularly qualify for the most relevant European film festivals.

Another, more specific, characteristic of this year's FeKK BAL (correlated also with the choice of films) is the fact that short fiction films are no longer its flagship. In 2021, the newcomers to the programme surpassed the ex-YU 'veterans' in their

FeKK BAL, ki doživlja na FeKK-u svojo drugo manifestacijo, predstavlja heterogen izbor, o katerem ni mogoče govoriti nasploh ali z eno samo tezo. Zato morda tri puščice, trije vhodi v letošnjo selekcijo filmov z najboljšega polotoka na sončni strani Zemlje.

Kar že leta izstopa v selekciji FeKK-ovega mednarodnega tekmovalnega programa (bivšega FeKK YU), je neenakovredna zastopanost različnih držav. Pri tem se kaže razmeroma vztrajna dihotomija med tem, katere države v selekciji prevladujejo (Hrvaška, Srbija, Grčija, Romunija), katere pa so omejene na enega ali dva predstavnika (Črna gora, Bosna in Hercegovina, Kosovo, Makedonija, Albanija, Bolgarija). To seveda odpira širše vprašanje načinov financiranja filma, delovanja filmskih centrov, skratka prisotnosti sistemsko-institucionalne podpore. Pri čemer pa seveda obstajajo tudi izjeme, ki se s svojimi filmi redno uvrščajo na najbolj relevantne evropske filmske festivale.

Druga stvar, ki je v letošnjem FeKK BAL-u malo bolj specifična – in kaže tudi na samo politiko izbora – je dejstvo, da kratki igrani film ni paradna kategorija. Če so lani novopriključene države v nasprotju s staroselci iz bivše Jugoslavije izstopale po igrani produkciji, lahko letos tudi na tej strani beležimo upad. V izboru smo tako prej izpostavili razne zvrstne kri-

Hibridi

contribution of short fiction films but this year, we've noted a decline. Our selection thus spotlights several hybrid genres which combine documentary and fiction inside the popular docu-fiction or documentary and fiction with the experimental – a development that may not raise too many eyebrows inside the festival contexts.

Finally, despite its regional growth and subsequent responsibility, FeKK BAL still feels the desire to show a film (or three) that overwhelms the viewers and makes them wonder confusedly at what they had just witnessed. The policy of the film festival selection happens also or mainly in sections of the programme that appear to be borderline, its excesses, but which the selection should have the right to. It is up to the viewers' sensibility to identify these films, although we dare claim that they'll know them when they see them.

Having said all the essential, let us move on to statistics: we've reviewed nearly 200 films in the scope of 50 hours. So, we award those two dirty dozens that have survived the debates and wrestling with the selection committee the grand screen of FeKK BAL 2022.

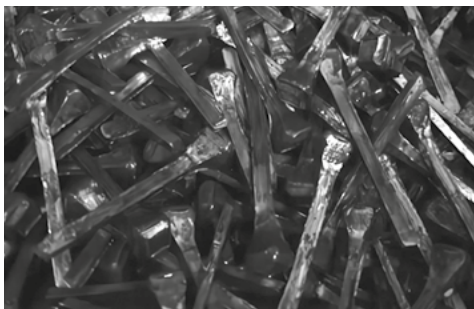
Hybridi

žance, kjer lahko opazimo hibride igranega in dokumentarnega v vedno bolj trendovski dokufikciji, pa tudi mešanje igranega in dokumentarnega z eksperimentalnim. Kar morda v festivalskem kontekstu niti ni tako zelo presenetljivo.

Tretji poudarek pa je seveda ta, da si FeKK BAL kljub povečanemu bazenu in s tem odgovornosti v izboru še vedno želi kakšnega filma ali treh, ki bodo gledalke in gledalce stresli iz hlač, ob čemer se bodo lahko zmedeno spraševali: kaj pa smo ravnokar videli?

Politika festivalskega izbora se pač dogaja tudi ali predvsem na mestih, ki na prvi pogled delujejo kot robovi programa, njegovi ekscesi, do katerih pa si mora izbor v končni fazi tudi vzeti pravico. Kateri so ti filmi, prepuščamo vaši gledalski senzibiliteti, čeprav si po drugi strani drznemo trditi: ko boste tam, boste vedeli.

Ker smo bistveno povedali, naj na koncu dobi besedo še statistika: skoraj 200 filmov smo letos obravnavali, v dolžini skoraj 50 ur. Debate in ruvanje s selekcijskim komitejem je preživelo dva ducata umazancev – v čast jim bomo namenili veliko platno letošnjega programa FeKK BAL.



5. kinematična tovarna žebļjev *5th Cinematic Nail Factory* 5. kinematska tvornica čavala

Hrvaška Croatia, eksperimentalni *experimental*, 2022, 7'

režija *director* **Dalibor Martinis**
scenarij *screenplay* **Dalibor Martinis**
produkcija *production* **Dalibor Martinis**
kontakt *contact* **dalibor@omnimedia.hr**

Edinstven film, produkt naključne montaže. Material je režiser posnel leta 1999 v Mustadovi tovarni žebļjev za podkovanje v Karlovcu. Film, ki ga sestavlja 99 posnetkov, ima arhivsko vrednost, saj gre za edini film o delovanju obratov te tovarne.

Unique film produced by software random editing. The video material author shot in 1999 in the Mustad Horseshoe Nail Factory in the city of Karlovac. It consists of 99 shots and represents the only film recording of its plants in operation, and as such has archival value.



Brutalia, dnevi dela *Brutalia, Days of Labour* Brutalia, ergasimes meres

Grčija/Belgija Greece/Belgium, igrani *fiction*, 2021, 25'

režija *director* **Manolis Mavris**
scenarij *screenplay* **Manolis Mavris**
fotografija *cinematography* **Manu Tilinski**
montaža *editing* **Thodoris Armaos**
scenografija *set design* **Dafni Kalogianni**
zvok *sound* **Alexis Koukias**
glasba *music* **Panagiotis Melidis aka Larry Gus**
igrajo *cast* **Elsa Lekakou, Kora Karvouni,**
Chara Mata-Giannato
produkcija *production* **Annabelle Aronis,**
George Tsokopoulos, Mando Stathi, Myrto Stathi
kontakt *contact* **filmfestivals@radiatorsales.eu**

Povsem identična dekleta v vojaških uniformah garajo noč in dan. Matriarhat. Oligarhija. Kaj bi se zgodilo, če bi ljudi zamenjali s čebelami?

Perfectly identical girls, dressed in military uniforms, work day and night. A matriarchal family. An oligarchic society. What would happen if we replace bees with humans?



Dokler smo bili tu *While We Were Here* Dok smo bili tu

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

režija *director* **Sunčica Fradelić**
scenarij *screenplay* **Sunčica Fradelić**
fotografija *cinematography* **Pilar Palomero, Boris Poljak,**
Sunčica Fradelić
montaža *editing* **Sunčica Fradelić**
zvok *sound* **Tonči Bakotin**
glasba *music* **Ruzina Frankulin**
igrajo *cast* **Dino Olivier, Petra Krolo, Jana Matošić,**
Slobodanka Novaković, Zvonko Novaković
produkcija *production* **Sunčica Fradelić**
kontakt *contact* **suncica.fradelic@gmail.com**

Filmska meditacija o neizbežnih spremembah. Drobc iz življenja protagonistov, konkretnije iz njunega poletja in zime, ko vsak od njiju utрпи izgubo.

Cinematic meditation on inevitable changes. Briefly depicted fragments from the characters' lives, through summer and winter, as each of them suffers a loss.



Golobova pesem *A Pigeon's Song* Kënga e Pëllumbit

Belgija/Albanija Belgium/Albania, dokumentarni/
eksperimentalni *documentary/experimental*, 2021, 16'

režija *director* **Eneos Çarka**
scenarij *screenplay* **Eneos Çarka**
fotografija *cinematography* **Eneos Çarka**
montaža *editing* **Eneos Çarka**
zvok *sound* **Aurélien Lebourg**
produkcija *production* **DocNomads (Frederik Nicolai)**
kontakt *contact* **enocarka@gmail.com**

Vsako jutro, ko ga zbudi gruljenje goloba, režiser sedi in bere zaporniški dnevnik svojega pradedka. Tudi njega je med pisanjem spremljal golob. Ta samotarska, brezčasna ptica zapolni vrzeli pozabljenega in zdrami neizrečene družinske rane.

Awake each morning by the voice of a pigeon, the filmmaker reads his great-grandfather's prison diary. He learns that a pigeon accompanied him too while he wrote. This solitary, timeless pigeon fills the gaps of what is forgotten, awaking unspoken family wounds.



Iste sanje *The Same Dream* Acelaši vis

Romunija *Romania*, dokumentarni *documentary*, 2021, 30'

režija *director* **Vlad Petri**
scenarij *screenplay* **Vlad Petri**
fotografija *cinematography* **Vlad Petri**
montaža *editing* **Vlad Petri**
zvok *sound* **Filip Murešan**
produkcija *production* **Vlad Petri, Diana Păroiu**
kontakt *contact* **vladpetri@gmail.com**

Na svoji prvi misiji v Afganistanu romunski vojak naleti na ranjenega afganistanskega otroka. Od srečanja dalje sta njuni življenji tesno prepleteni.

A Romanian soldier during his first mission in Afghanistan comes across a wounded Afghan child and their lives become intertwined from that moment forward.

Ječmen *Barley* Ječam žela

Črna gora *Montenegro*, igrani *fiction*, 2021, 18'

režija *director* **Andrija Mugoša**
scenarij *screenplay* **Andrija Mugoša**
fotografija *cinematography* **Nemanja Dabanović**
montaža *editing* **Andrija Mugoša**
scenografija *set design* **Nusret Gjaković**
kostumografija *costumes* **Marta Garčević**
zvok *sound* **Olga Krasivicheva**
igrajo *cast* **Momčilo Otašević, Milivoje Obradović, Kristina Obradović**
produkcija *production* **Katarina Kastratović**
kontakt *contact* **kkastratovic78@gmail.com**

Ječmen prikazuje dan v življenju Jakoba, družinskega človeka, ki se odloči krstiti hči. Na krst prispe tudi Jakobov najboljši prijatelj Peter, deklinčin bodoči boter. Njegov prihod v družino vnese nemir in napetost.

Barley is the story of a day in the life of Jacob, a family man who decides to baptize his daughter. On the day of baptism, Peter, the future godfather, his best friend arrives. Peter's arrival brings unrest to the family and relationships become more uncomfortable.



Ko se zdani *When the Morning Dawns* Kad jutro svane

Bosna in Hercegovina *Bosnia and Herzegovina*, igrani *fiction*, 2021, 23'

režija *director* **Karmen Obrdalj**
scenarij *screenplay* **Karmen Obrdalj**
fotografija *cinematography* **Jana Vuković**
montaža *editing* **Aleksandar Jurić**
scenografija *set design* **Karmen Obrdalj, Jana Vuković**
kostumografija *costumes* **Karmen Obrdalj, Jana Vuković**
zvok *sound* **Predrag Blagojević, Aleksandar Jurić**
igrajo *cast* **Aleksandra Plahin, Milica Janevski, Bojan Kolopić, Sladana Zrnić**
produkcija *production* **Karmen Obrdalj, Jana Vuković, Aleksandar Jurić, Nikola Đaković**
kontakt *contact* **karmen.obrdalj1@gmail.com**

Osamljeno, nesamozavestno deklo dni preživlja ob pitju vina na strehi, čakajoč, da se fant vrne domov. Čuti, da je nekaj narobe. Pomanjkanje intimnosti in njegovo prijateljstvo z neko žensko še poslabšata njeno samopodobo. Opazujemo razplet dogodkov »vsaj še enega dne«, ko sta skupaj.

A lonely self-conscious girl spends her days drinking wine on the roof and waiting for her boyfriend to come home. She can sense that something is wrong. Lack of sex and his friendship with another woman worsen her body image. We watch what happens to them that 'one more day' that they stay together.

Linije *Lines* Linije

Srbija *Serbia*, animirani *animation*, 2021, 6'

režija *director* **Ivan Stojkovic**
scenarij *screenplay* **Ivan Stojkovic**
animacija *animation* **Ivan Stojkovic**
zvok *sound* **Israel Banuelos**
glasba *sound* **Israel Banuelos**
produkcija *production* **Milan Milosavljević**
kontakt *contact* **kinemateka.produkcija@gmail.com**

Ekperimentalna vizualizacija dnevnika o napornem otroštvu in mladosti se spremeni v zgodbo o družini, generacijah in vseh vezeh med njimi.

An experimental visualization of a personal diary that talks about struggling childhood and youth turns into a story about family, generations and all the lines they hold.



Mikrobiom *Microbiome* Mikrobioma

Grčija Greece, dokumentarni *documentary*, 2021, 26'

režija *director* **Stavros Petropoulos**
scenarij *screenplay* **Stavros Petropoulos**
fotografija *cinematography* **Yannis Kanakis**
montaža *editing* **Stamos Dimitropoulos**
zvok *sound* **Theofilos Botonakis**
glasba *music* **Dimitris Patsaros**
produkcija *production* **Stavros Petropoulos,**
Leonidas Konstantarakos
kontakt *contact* **stavros@alaskafilms.gr**

V mirno življenje Ikarcev dnevno posega vsiljivo raziskovanje znanstvenikov, ki želijo odkriti skrivnost dolgega in zdravega življenja, in preskuša njihovo potrpljenje. Gre za trk energij med domačini in zbeganimi znanstveniki, ki pretaknejo vsak kotiček, da bi razumeli zamrznjenost v času in fascinantno idiosinkrazijo.

The limits of intrusion in the peaceful lives of Ikarians are being tested in scientists' quest for the secret for long and healthy life. A clash of energies between locals and perplexed scientists, leaving no stone unturned, to understand frozen time and intriguing idiosyncrasies.



MIR

Srbija Serbia, eksperimentalni/dokumentarni
experimental/documentary, 2021, 11'

režija *director* **Gorana Jovanović**
scenarij *screenplay* **Gorana Jovanović**
animacija *animation* **Gorana Jovanović, Milan Kosanović**
montaža *editing* **Gorana Jovanović**
zvok *sound* **Luka Barajević**
glasba *music* **Luka Barajević**
produkcija *production* **Gorana Jovanović, Luka Barajević,**
Miloš Ljubomirović
kontakt *contact* **gorana@bare.rs**

Osamljeni Leninov spomenik na skrajnem severu preganja Lajkina prav tako osamljena smrt v vesolju.

A lonely northernmost Lenin monument is haunted by Laika's equally lonely death in space.



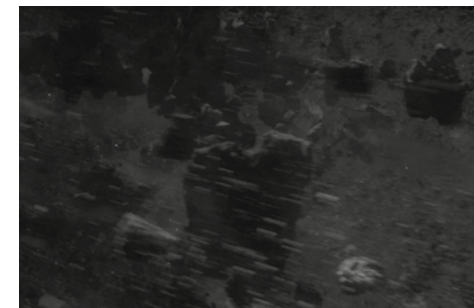
Ni prostora *Displaced* Pa vend

Kosovo Kosovo, igrani *fiction*, 2021, 15'

režija *director* **Samir Karahoda**
scenarij *screenplay* **Samir Karahoda**
fotografija *cinematography* **Samir Karahoda**
montaža *editing* **Enis Saraçi**
scenografija *set design* **Vigan Bytyqi**
zvok *sound* **Memli Kelmendi, Gezim Rama**
glasba *music* **Memli Kelmendi**
igrajo *cast* **Ermegan Kazazi, Rifat Rifati, Jeton Mazreku**
produkcija *production* **Eroll Bilibani**
kontakt *contact* **filmfestivals@radiatorsales.eu**

V povojnem Kosovu dva lokalna igralca v Želji, da bi ohranila svoj priljubljeni šport, tavata z ene obskurne lokacije na drugo in prenašata edino lastnino športnega društva: mize.

In post-war Kosovo, driven by the ambition of keeping their beloved sport alive, two local players wander from one obscure location to another carrying with them the only possession of the club: their tables.



Null Cone

Hrvaška Croatia, eksperimentalni *experimental*, 2022, 9'

režija *director* **Vladislav Knežević**
koncept *concept* **Vladislav Knežević**
animacija *animation* **Boris Goreta**
zvok *sound* **Miodrag Gladović**
produkcija *production* **Vladislav Knežević**
kontakt *contact* **vlad.knezevic@gmail.com**

Vrh ničelnega stožca predstavlja proces izmenjave energije v obliki absorpcije in emisije fotonov. V osrednji točki je opazovalec znotraj zdajšnjega trenutka kot interaktivni del kreacije z nastajajočo negotovo prihodnostjo. Film ni poskus znanstvene vizualizacije, temveč energijsko povzročeni konstrukt.

The apex of the null cone represents a process of energy exchange in the form of photon absorption and emission. In the central point the observer is within the moment of now as an interactive part of creation with an emergent uncertain future. The film is not an attempt of scientific visualization, but rather an energy induced construct.



Očeta ni več? *There is no father anymore?*

Grčija Greece, animirani/eksperimentalni
animation/ experimental, 2022, 15'

režija *director* **Kirineos Papadimatos**
scenarij *screenplay* **Kirineos Papadimatos**
fotografija *cinematography* **Kirineos Papadimatos**
animacija *animation* **Kirineos Papadimatos**
montaža *editing* **Kirineos Papadimatos**
zvok *sound* **Marios Niamonitakis, George Gazetis**
igrajo *cast* **Antonis Tsiotsiopoulos, Stelios Dimopoulos,**
Vaggelis Lykoudis
produkcija *production* **Kirineos Papadimatos,**
Stelios Dimopoylos
kontakt *contact* **renosrelos@yahoo.com**

Mladi Vangelis je skozi polzaprta vrata videl starša med ljubljnjem. Isto noč se mu je sanjalo. Sanje v sanjah ali življenje v sanjah?

Young boy, Vangelis, saw through a half open door, his parents making love. The same night he dreamt. A dream within a dream or a life in a dream?



Ples v kaosu *Dance in This Chaos*

Severna Makedonija *North Macedonia*, igrani *fiction*,
2021, 16'

režija *director* **Murat Zherka**
scenarij *screenplay* **Murat Zherka**
fotografija *cinematography* **Genc Halimi**
montaža *editing* **Tanju Suleyman**
scenografija *set design* **Enes Deari**
zvok *sound* **Simon Kiproviski**
glasba *music* **Albin Sopa**
igrajo *cast* **Sinan Rakip, Stefanija Nachevska,**
Ramush Muarem
produkcija *production* **Amar Dauti, Murat Zherka**
kontakt *contact* **genc@takat.tv**

Aziz se pripravlja na svoj prvi koncert. Njegove sanje se bodo uresničile že čez eno uro. A glede na vse ovire na poti mora kot najmočnejše orožje uporabiti strune.

Aziz is preparing for his very first concert. Only one hour separates him, for his dream becoming a reality. But, given the obstacles along his journey, encourage Aziz to use the guitar strings as the most powerful weapon ever.



Pod jezerom *Under the Lake*

Grčija Greece, dokumentarni/eksperimentalni
documentary/experimental, 2022, 17'

režija *director* **Thanasis Trouboukis**
scenarij *screenplay* **Thanasis Trouboukis**
fotografija *cinematography* **Konstantinos Koukoulis**
montaža *editing* **Yannis Chalkiadakis**
zvok *sound* **Nikos Linardopoulos, Leandros Dounis**
produkcija *production* **Danai Anagnostou, Kyveli Short,**
Thanasis Trouboukis
kontakt *contact* **ttroubukis@gmail.com**

Gorska vasica v Grčiji potone v jezero, na površje pa priplavajo spomini njenih prebivalcev.

As a mountainous village in Greece sinks under the lake, the memories of its inhabitants emerge from the water.



Poletni načrti *Summer Planning* Planuri de vacanata

Romunija *Romania*, igrani *fiction*, 2021, 26'

režija *director* **Alexandru Mironescu**
scenarij *screenplay* **Alexandru Mironescu**
fotografija *cinematography* **Dragan Adrian Hasu**
montaža *editing* **Cosmin Marius Stanga**
scenografija *set design* **Denisa Georgiana Avram,**
Raluca Maria Aionitoaie, Alexandru Remus Gabor
zvok *sound* **Sebastian Zsemlye**
igrajo *cast* **Iulia Lumanare, Mihai Smarandache,**
Andrei Lupascu, Viorica Geanta-Chelbea, Anca Similar
produkcija *production* **Alexandru Mironescu**
kontakt *contact* **alex.mironescu@yahoo.com**

Andrej si ob koncu šole želi samo eno – oditi na poletni tabor s svojimi prijatelji. Njegova starša pa sta medtem obremenjena z ločitvijo.

All Andrei wants is to leave on a summer camp with his friends, once the school year is over. Meanwhile, his parents are caught up with their divorce.



Prilagojeni Adjusting Prilagođeni

Srbija *Serbia*, dokumentarni *documentary*, 2021, 19'

režija *director* **Dejan Petrović**

scenarij *screenplay* **Dejan Petrović**

fotografija *cinematography* **Dragan Vildović**

montaža *editing* **Aleksandar Uhrin, Aleksandar Popović**

zvok *sound* **Nikola Cvijanović**

glasba *music* **Vojin Ristivojević**

produkcija *production* **Dejan Petrović, Ivica Vidanović**

kontakt *contact* **info@squareeyesfilm.com**

Skozi motiv ljubečega psa, ki se ni pripravljen podrediti volji pasjega trenerja, film razmišlja o relativnosti vsakršne avtoritete, ki nas skuša narediti ubogljive prek nagrad in kazni.

Through looking at a loveable dog's refusal to submit to the will of her trainer, Adjusting reflects on the relativity of any authority that renders us obedient through the exercise of reward and punishment.

Prostori, ki jih dihamo Places We'll Breathe Mjesta koja ćemo disati

Hrvaška *Croatia*, dokumentarni/eksperimentalni *documentary/experimental*, 2022, 22'

režija *director* **Davor Sanvincenti**

scenarij *screenplay* **Davor Sanvincenti**

fotografija *cinematography* **Ivan Slipčević**

montaža *editing* **Davor Sanvincenti**

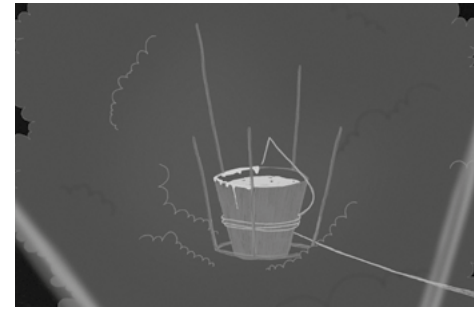
zvok *sound* **Miodrag Gladović, Davor Sanvincenti**

produkcija *production* **Petikat (Boris Greiner)**

kontakt *contact* **vanja@bonobostudio.hr**

Mesta, ki jih bomo dihali je avdiovizualni esej, ki zagovarja domišljijo skozi popotniški dnevnik skonstruiranih in anonimnih pokrajin. Je zabeležka o prihodnosti. Pripovedi se prepletajo skozi reže vidnega, slušnega in izraženega.

Places We'll Breathe is an audiovisual essay that advocates imagination through a travelogue of constructed and anonymous landscapes. It is a note about the future. Narratives intertwine in the interstices between the visual, the auditory, and the expressed.



Pozdrav soncu Salute to the Sun Pozdrav suncu

Hrvaška *Croatia*, animirani *animation*, 2022, 9'

režija *director* **Darko Masnec**

scenarij *screenplay* **Darko Masnec, Lana Cirkveni**

animacija *animation* **Darko Masnec, Anita Kos, Stjepan Milas**

montaža *editing* **Darko Masnec**

zvok *sound* **Luka Smetiško**

glasba *music* **Luka Smetiško**

produkcija *production* **Stjepan Milas**

kontakt *contact* **vanja@bonobostudio.hr**

Zaljubljeni astronaut kroži okoli sonca in vsrkava njegovo energijo. A sonce je preveliko, zato se njuna vez pretрга in astronaut ostane sam na svoji poti. Ko se skuša vrniti k viru energije, se zave, da obstajajo sorodne duše.

An astronaut in love orbits around the sun, absorbing its energy. But the sun is too big, causing their connection to break, and the astronaut must continue on his own. As he tries to return to his source of energy, he realizes there are others like him.



Sence Shadows Sjene

Hrvaška *Croatia*, animirani *animation*, 2021, 8'

režija *director* **Dea Jagić**

scenarij *screenplay* **Dea Jagić**

fotografija *cinematography* **Bojan Mrdenović**

animacija *animation* **Dea Jagić**

montaža *editing* **Dea Jagić**

zvok *sound* **Siniša Krmeta**

produkcija *production* **Kreativni sindikat (Igor Grubić)**

kontakt *contact* **vanja@bonobostudio.hr**

Dekle nabira dragocena semena, ki hitro skalijo, zrastejo in obrodijo. Na površju se vse zdi idilično, a pod zemljo se odvija prava bitka – nevarna bitja iz teme si prav tako skušajo prilastiti semena. Alegorija o boju z lastnimi demoni.

A girl gathers precious seeds that quickly sprout, grow and bear fruit. On the surface, it all seems idyllic, but the real battle is being waged underground – dangerous creatures from the dark are trying to get hold of the seeds as well. An allegory about the struggle with one's own demons.



Sin vedeževalke
Son of a Prophetess
Vračarin sin

Hrvaška Croatia, igrani fiction, 2022, 7'

režija director **Stanka Gjuric**
scenarij screenplay **Stanka Gjuric**
fotografija cinematography **Stanka Gjuric**
montaža editing **Stanka Gjuric**
igra cast **Srdan Bulat, Ivanka Blažević Kiš**
produkcija production **Poetafilm (Stanka Gjuric)**
kontakt contact **stanka.gjuric@gmail.com**

Ko se mladenič vrne s potovanja, pričakuje, da mu bo mama – prerokinja – pripeljala psa, za katerega je skrbela med njegovo odsotnostjo.

After a young man comes from a trip, he expects his mother, who is a prophet by occupation, to bring him the dog she had been taking care of during his trip.

Svoboda
Liberated
Sloboda

Srbija Serbia, igrani fiction, 2021, 17'

režija director **Miroslav Savić**
scenarij screenplay **Miroslav Savić**
fotografija cinematography **Stefan Djordjević**
montaža editing **Ana Žugić**
scenografija set design **Nera Vulović, Nadja Antić**
kostumografija costumes **Selena Orb**
zvok sound **Mladen Matavulj**
igra cast **Branko Perišić**
produkcija production **Branko Perišić**
kontakt contact **zgubidan.od3do5@gmail.com**

Ob koncu 2. svetovne vojne se demilitarizirani vojak vrača domov. V iskanju novega življenja, pripadnosti in upanja hodi prek neskončnih praznih polj in na koncu v zapuščenem domu nepričakovano odkrije odgovor na svoje iskanje.

The story of Liberated begins as World War II ends and follows a demilitarized soldier returning home. In search of a new life and a sense of belonging and hope, the soldier treks through endless empty fields, only to find an unexpected answer to his quest in an abandoned home.



Še malo do novega leta
Last Days of the Year
Još malo do nove godine

Hrvaška Croatia, dokumentarni documentary, 2021, 18'

režija director **Marko Bičanić**
fotografija cinematography **Urh Pirc**
montaža editing **Marta Bregeš**
zvok sound **Marko Klajić, Marta Bregeš**
produkcija production **Vid Oluić, Marko Bičanić**
kontakt contact **markovicanicmb@gmail.com**

Trinajstletnik se pripravlja na praznovanje novega leta v času svetovne pandemije, a njegove brezskrbne zimske počitnice zmoti bližnji potres.

Just as he's getting ready to celebrate the new year amid a global pandemic, a thirteen-year old's carefree winter break is interrupted when an earthquake hits nearby.

Štiri tablete zvečer
Four Pills at Night

Kosovo/Švica Kosovo/Switzerland, igrani fiction, 2021, 25'

režija director **Leart Rama**
scenarij screenplay **Leart Rama**
fotografija cinematography **Petrit Ukëhajdaraj**
montaža editing **Leart Rama**
zvok sound **Pellumb Ballata**
glasba music **Edona Vatoci, Dritëro Nikqi, Visar Hoxha**
igrajo cast **Redon Kika, Florist Bajgora, Don Shala**
produkcija production **Nita Deda, John Canciani, Stefan Dobler**
kontakt contact **filmfestivals@radiatorsales.eu**

Režiser razvije več kot profesionalni odnos z igralcem filma, ki ga bo kmalu posnel. Ko se skupaj udeležita rejva, se zgodba nepričakovano zaplete. Zabloda ali resnica – par na koncu ostane brez odgovorov.

With a film to shoot in the near future, a director develops something more than a professional bond with his actor. When they go together to a rave party, things take an unexpected turn. Delusion or truth, the two end up with no answers.

**Tekmovalni
program**

FeKK SLO

***Competition
programme***

Vstaja animiranega filma

rih dokumentarnih filmov oz. filmov, ki se dogajajo znotraj referenčnega okvira realnih družbenih dogodkov in/ali portretiranja posameznikov. Podobno kot s trendom animiranega dokumentarnega filma se tudi v tem smislu odpira ploden teren za raziskovanje in izkušnosti dokumentaristike.

Ena od dilem izbora FeKK SLO je vedno bila tudi, kaj narediti s filmi, ki ostanejo ob robu tekmovalnega izbora, a obenem premorejo dozo originalnosti, zaradi katere bi jih bilo škoda zamuditi. Iz te dileme se je pred dvema letoma rodila sekcija Drugi val. Ta letos še bolj odločno zavrača status nekakšnega desetega brata in postaja sekcija, ki je pričela razvijati svoja lastna pravila.

Tako je letos Drugi val razbit na dva dela: prvi se posveča generacijskemu Zeitgeistu v najširšem možnem smislu: tako po generacijski pripadnosti avtorjev, specifičnih temah, o katerih govori generacija, ali pristopih, ki jih porojeva internet in dostopna tehnologija. Drugi del sekcije se posveča bolj eksperimentalno-žanrskim izstrelkom, kjer prednjači nekaj nizkobudžetnih hororjev. Gre skratka za to, da se končno pripozna tudi nebrzdano žanrsko ustvarjanje, ki vsako leto najde pot v FeKK-ove prijave, in da – v skladu z letošnjo temo – vsaj del skritega življenja stvari oz. neodvisnega ustvarjanja postane bolj viden.

Prijave v tekmovalni program FeKK SLO vsako leto znova podirajo rekorde. Kvantiteta ni sicer nobeno zagotovilo za kvaliteto, jo pa vsaj statistično dela bolj verjetno. Tako bi že po tej logiki moralo veljati, da izmed 170 prijavljenih filmov, 23 izbranih ponuja precej možnosti takšnih ali drugačnih prebojev.

Lani je velika nagrada FeKK grand prix prvič šla v roke avtorju oz. avtorici iz tekmovalnega programa FeKK SLO, Sari Bezovšek z *www.s-n-d.si*. Ta je med drugim bruhal apokaliptične podobe, ki so z letošnjim letom postale tudi del realnosti. Njen intenzivni eksperiment je s spojem filma in interneta izumljal nov jezik.

Pri tem ga lahko – skupaj s filmom *Magični grad je tu!* Ester Ivakič, zmagovalcem FeKK SLO – vidimo tudi kot enega od vrhov tistega trenda, ki smo ga pred štirimi leti v slovenski tekmovalni sekciji opazili v izbruhu (neodvisnih) eksperimentalnih filmov. Če so ti zaznamovali FeKK SLO 2019 in če so jim leto zatem udarec vrnili igrani filmi, lahko v letošnjem izboru vidimo prevlado druge zvrsti: 2022 je leto močnih animiranih filmov. Ti namreč zastopajo več kot tretjino sekcije. In kar je še pomembneje: nastajali so tako pod okriljem produkcijskih hiš različne provenience, akademij in tudi povsem neodvisno, kar trije od njih pa imajo za sabo tudi živahno mednarodno festivalsko pot. Tako bo v letošnjem izboru lepo vidno bogastvo pristopov in tehnik, ki jih animirani film nudi ustvarjalcem v Sloveniji.

Druga, malo manj številčno zastopana tendenca je – znotraj festivalskega okvira sicer do neke mere pričakovana – eksperimentalna usmeritev nekate-

with the actual social events and/or portrayal of individuals. As with the trend of the animated documentary film, this field, too, offers fertile ground for exploring the potential of documentaristics.

The Rise of Animation

One question of the FeKK SLO selection has always been what to do with films that came close to the competition programme and whose originality would be a pity to miss. Two years ago, the answer emerged in the form of the Second Wave section, which now even more so dismisses the status of an outcast child and becomes a section that started establishing its own rules.

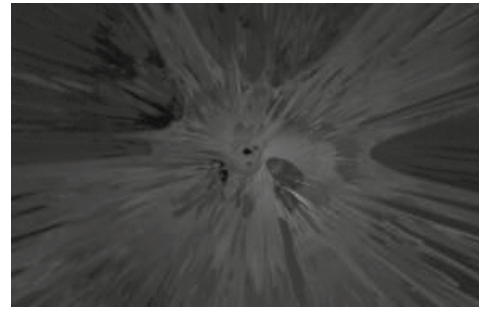
The Second Wave '22 is thus divided into two parts. The first is dedicated to the generation zeitgeist in the broadest sense possible – by authors' generation, generation-specific themes, or approaches brought about by the internet and other accessible technology. The second part focuses more on experimental and genre-fuelled hits headed by a few low-budget horror films. The aim is to finally acknowledge the unrestrained genre-induced films and filmmakers, who annually apply at FeKK, and, in sync with the current festival theme, to make at least a portion of the secret life of things, or better, independent art, more visible.

The applications for the FeKK SLO competition programme have, as is their habit, broken the records. Quantity is no assurance for quality but it does raise its statistical probability. Following such logic, it should apply that out of 170 applications, 23 selected films offer several possibilities of some breakthrough or other.

Last year, for the first time, the FeKK Grand Prix Award went to the author from the FeKK SLO competition programme – Sara Bezovšek and her *www.s-n-d.si*. This intensive experiment was full of apocalyptic images materialised in 2022 and has invented a new language by combining film and the internet.

Together with the FeKK SLO winner *Magical Castle is Here Now* by Ester Ivakič, Bezovšek's film can be viewed as one of the peaks of the trend from four years ago. It was then that the Slovenian competition section saw a surge of (independent) experimental films. If the latter marked FeKK 2019 and 2020 was led by short fiction films, 2022 belongs to the domination of another genre: animation. More than a third of the selection is animated and, more significantly, the animations were created under the wing of production studios of different provenience, academies, as well as independently. Three of them also boast a lively international festival presence. This year's selection will therefore nicely display the richness of approaches and techniques animation offers to its creators in Slovenia.

The second, slightly less represented, yet somewhat expected, tendency is the experimental direction of some documentaries or of films concerned



... Rumene zore ... Yellow Dawn

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

režija *director* **Davorin Marc**

koncept *concept* **Davorin Marc**

kontakt *contact* **davorin.marc@gmail.com**

... zore ...

... Dawn ...

4sqm

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

režija *director* **Jaka Komac**

animacija *animation* **Jaka Komac**

glasba *music* **Jaka Komac**

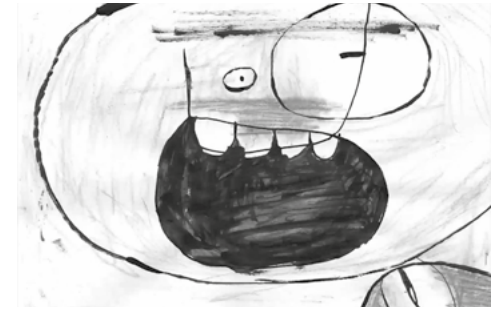
produkcija *production* **A.V.A. Akademija za vizualne**

umetnosti (Sanja Vatić)

kontakt *contact* **jaka.komac@gmail.com**

4sqm naslavlja težnjo po raziskovanju digitalnih svetov ter bežanju pred stiskami in omejitvami fizičnega sveta.

4sqm addresses the exploration of digital worlds and the escape from the torments and limitations of the physical world.



Albert čemu? Albert Why?

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

režija *director* **Fabris Šulin**

scenarij *screenplay* **Fabris Šulin**

fotografija *cinematography* **Fabris Šulin**

montaža *editing* **Fabris Šulin**

zvok *sound* **Žiga Krajnc, Dean Stojčić**

glasba *music* **Jack Dieval, Borjach, Psihoza**

igrajo *cast* **Liza Marijina, Gorazd Jakomini, Fabris Šulin**

produkcija *production* **Fabris Šulin**

kontakt *contact* **fabris.sulin@gmail.com**

Mlada Marija kupi svoje prvo stanovanje, v katerega se vseli s psom Albertom. Nameni se na kavo, Albert pa nenadoma izgine. Prične ga iskati, a se izgubi v svoji lastni absurdnosti.

A young woman, Marija, buys her first apartment and moves in with her dog Albert. She wants to go for a coffee, but suddenly her dog disappears. She begins a quest of searching for Albert, but gets lost in her own absurdity.

Babičino seksualno življenje Granny's Sexual Life

Slovenija *Slovenia*, animirani/dokumentarni
animation/ documentary, 2021, 14'

režija *director* **Urška Djukić, Émilie Pigeard**

scenarij *screenplay* **Urška Djukić**

animacija *animation* **Émilie Pigeard**

montaža *editing* **Urška Djukić**

zvok *sound* **Julij Zornik**

glasba *music* **Tomaž Grom**

produkcija *production* **Edwina Liard, Nidia Santiago,**

Boštjan Virč, Olivier Cantherin

kontakt *contact* **info@varicoloured.eu**

Štiri gospe obujajo spomine na svojo mladost in na tedanje razlike v odnosu med ženskami in moškimi.

Four old ladies reminisce about the days when they were young and about how different the relationships between men and women were.



BLC1

Slovenija *Slovenia*, eksperimentalni *experimental*, 2022, 14'

režija *director* **Dominik Mencej**

scenarij *screenplay* **Dominik Mencej**

fotografija *cinematography* **Peter Perunović**

montaža *editing* **Ambrož Pivk**

igra *cast* **Gal Oblak**

produkcija *production* **Jožica Blatnik**

kontakt *contact* **dominikmencej@gmail.com**

Drugačna vrsta vesoljcev.

Different kind of aliens.

Bonkas⁹

Slovenija *Slovenia*, dokumentarni *documentary*, 2022, 16'

režija *director* **Yuliya Molina**

scenarij *screenplay* **Yuliya Molina**

fotografija *cinematography* **Yuliya Molina**

montaža *editing* **Luka Tokić, Yuliya Molina**

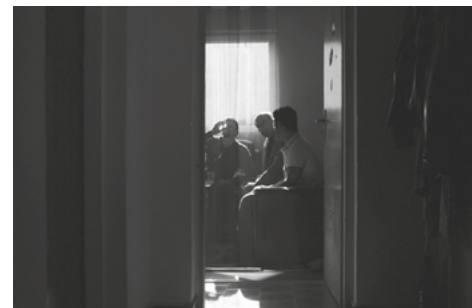
zvok *sound* **Luka Tokić, Yuliya Molina**

produkcija *production* **Academy of Dramatic Arts, Zagreb**

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

Sprva se Bonkas zdi povsem običajen čudak. A če lestvico obrnemo, se ta začne z 9 in ne z 1.

At first, Bonkas seems like an ordinary weirdo. But when we change the scale, the start can be on the ninth.



Cigan in smrt *The Gypsy and the Death* **Cigan i smrt**

Slovenija *Slovenia*, igrani *fiction*, 2021, 21'

režija *director* **David Lužar**

scenarij *screenplay* **David Lužar**

fotografija *cinematography* **David Lužar**

montaža *editing* **David Lužar**

zvok *sound* **Neža Grum, Eugenio Šetrarca**

glasba *music* **Ab Uno**

produkcija *production* **David Lužar, Neža Grum**

kontakt *contact* **david.luzar1@gmail.com**

Cigan Osman je živel dolgo in drzno življenje. Nekega večera, ko se ravno odpravlja spat, ga obišče stara gospa Smrt.

Gypsy Osman lived a long and venturesome life. One evening, just as he is getting ready for bed, Old Lady Death pays him a visit.

Kurent

Slovenija *Slovenia*, animirani *animation*, 2021, 7'

režija *director* **Miha Reja**

scenarij *screenplay* **Miha Reja**

animacija *animation* **Miha Reja**

zvok *sound* **Boštjan Kačičnik**

glasba *music* **Boštjan Gombač, Miha Reja**

produkcija *production* **Akademija umetnosti, Nova Gorica (Boštjan Potokar, Rok Govednik)**

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

Deček na pragu najstništva pobegne od doma, da bi našel lokalni karneval.

A boy entering teenagehood escapes from home in search of a local carnival.



Ko sem bila stara deset let, sem bila zaljubljena v Madonno tako močno, da sem se jokala, ker ni moja mama *When I was ten years old I was so in love with Madonna that I cried in my bed wishing she was my mother*

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

koncept *concept* **Vita Eva Weisseisen**

kontakt *contact* **vtwssn@gmail.com**

Vse se začne z Madonno. Ustvarjalka se spominja trenutka, ko je pri desetih letih prvič videla svetovno pop zvezdo v filmu *The Next Best Thing* (2000). Madonna jo je takrat povsem prevzela in jo popeljala v svet vzornikov.

Everything begins with Madonna. The author is remembering her first time seeing the world's superstar in the movie The Next Best Thing (2000), when she was only ten years old. She was mesmerized by her. Madonna has opened a new world of idols to her.



Musical

Slovenija *Slovenia*, animirani *animation*, 2021, 8'

režija *director* **Žiga Krajnc**

scenarij *screenplay* **Žiga Krajnc**

animacija *animation* **Žiga Krajnc**

igra *cast* **Žiga Krajnc**

produkcija *production* **Žiga Krajnc**

kontakt *contact* **zkrajnc@rocketmail.com**

Svet iz perspektive dveh preprostih ljudi, ki v njem iščeta svoj kотиček.

A view of the world from the perspective of two ordinary people looking for their own little corner in the world.



Not Go Gentle

Slovenija *Slovenia*, dokumentarni/eksperimentalni *documentary/experimental*, 2022, 5'

režija *director* **Sasha Ihnatovich**

scenarij *screenplay* **Sasha Ihnatovich**

igrajo *cast* **Tomaž Kuplenik**

produkcija *production* **Sasha Ihnatovich**

kontakt *contact* **sasha.ihnatovich@gmail.com**

Kratki film o prebežnikih, ki jih čez mejo namesto zatočišča in miru pričakata ponižanje in mučenje, a se vseeno ne vdajo.

A short film is based on the stories of people who cross the borders in search of safety and peace and who find humiliation and tortures instead. Despite everything they are not giving up.



Obzornik 670 – Rdeči gozdovi Newsreel 670 – Red Forests

Slovenija *Slovenia*, dokumentarni *documentary*, 2021, 16'

režija *director* **Nika Autor**

montaža *editing* **Nika Autor**

glasba *music* **Dirty Three**

kontakt *contact* **nika@autor.si**

Film premišljuje o postavitvi rezilne žice na poljih in v gozdovih ob meji Evropske unije in obravnava gozd kot politični prostor. Kraj, v katerega je vpisana zgodovina tajnih zatočišč in tajnih praks solidarnosti v različnih kontekstih, časih in obdobjih.

The film reflects on the barbed wire set across the fields and forests along the EU borders. It further conceives the forest as a political space, one inscribed by the history of secret shelters and concealed solidarity acts across different contexts and times.

Pentola

Italija/Slovenija *Italy/Slovenia*, animirani *animation*, 2022, 7'

režija *director* **Leo Černic**

scenarij *screenplay* **Leo Černic**

animacija *animation* **Leo Černic**

zvok *sound* **Amos Cappuccio**

glasba *music* **Amos Cappuccio**

igra *cast* **Miro Černic**

produkcija *production* **Eva Zurbriggen**

kontakt *contact* **cernic.lc@gmail.com**

»Ni lahko biti junak. Ampak ti, Pentola ...

Ti si moj superjunak.«

"It's not so easy to be a hero. But you, Pentola...

You are my superhero."



Pesem kitov The Song of the Whales

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

režija *director* **Žoel Kastelic**

scenarij *screenplay* **Žoel Kastelic**

animacija *animation* **Žoel Kastelic**

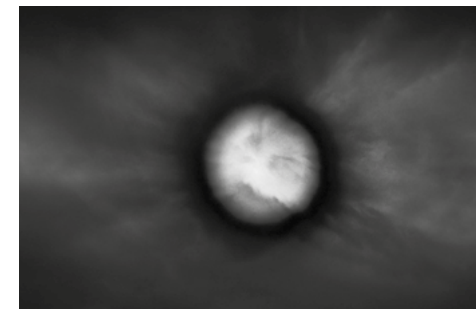
zvok *sound* **Žoel Kastelic**

produkcija *production* **ALUO, Ljubljana**

kontakt *contact* **zoelcek.k@gmail.com**

Sinhronizirano gibanje kita in potapljača, ki se poda v podvodni svet, prikazuje človeško povezanost z naravo in nas opomni, da nanjo vse bolj pozabljamo.

The synchronized movements of the whale and the diver plunging into the subaquatic world show the human bond with nature, reminding us that we are becoming less and less aware of this connection.



Preprost človek in konec sveta Vampires From Oklahoma

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

režija *director* **Ester Ivakič**

scenarij *screenplay* **Ester Ivakič**

fotografija *cinematography* **Teja Miholič**

montaža *editing* **Ester Ivakič, Gregor Kocjančič**

scenografija *set design* **Anne Tassel, Ester Ivakič**

kostumografija *costumes* **Anne Tassel, Ester Ivakič**

zvok *sound* **Simon Penšek**

glasba *music* **Juš Premrov**

igrajo *cast* **Leon Vovk, Mila Peršin, Anne Tassel, Eva Stražar,**

Peter Karba, Nika Jurman, Gašper Antauer

produkcija *production* **Anna Tassel**

kontakt *contact* **eta.auspuh@gmail.com**

Preprost človek opazuje konec sveta, medtem pa se vampirki potikata po mestu.

A simple man is observing the end of the world around him, two vampires are wandering around town.



Rodna gruda *Cradle*

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

režija *director* **Filip Jembrih**

scenarij *screenplay* **Filip Jembrih**

fotografija *cinematography* **Tadej Vintar**

montaža *editing* **Aljaž Zorko**

zvok *sound* **Miha Rudolf, Vincent Laurence, Igor Iskra**

glasba *music* **Bajate**

produkcija *production* **AGRFT, Ljubljana**

kontakt *contact* **vera.bogataj@agrft.uni-lj.si**

Lidija, dekle na prehodu iz osnovne v srednjo šolo, živi v osrčju podeželja in razmišlja o odnosu s svojimi starši, brati in vasjo, torej o vsem, kar bo s svojim odhodom v mesto kmalu pustila za seboj.

In the heart of the countryside, Lidija, a young girl transitioning from primary school to high school, examines her relationship with her parents, her brothers and her village, which she will soon be leaving behind and venturing into city life.



Spacapufi: Žiže *Spuffies: Jubees*

Slovenija *Slovenia*, animirani *animation*, 2022, 11'

režija *director* **Jaka Ivanc**

scenarij *screenplay* **Nina Ivančič, Jaka Ivanc**

fotografija *cinematography* **Nejc Saje**

animacija *animation* **Žoel Kastelic**

montaža *editing* **Žan Flaker Berce**

scenografija *set design* **Natan Esku**

zvok *sound* **Sašo Kalan**

glasba *music* **Davor Herceg**

glas *voice* **Jernej Kuntner, Katja Šoltes, Lotos Šparovec,**

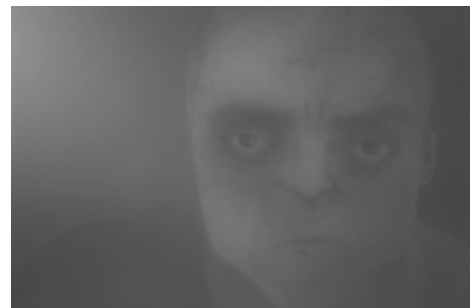
Verna Pernarčič

produkcija *production* **Viva Videnović**

kontakt *contact* **viva@strup.si**

Spacapufi so nori na žiže. Ko pojejo vse slastne sadeže in ugotovijo, da jim preti lakota, se skozi temačni gozd odpravijo do naslednjega nasada žiž.

Spuffies have a serious thing for jubees. When they've eaten the very last delicious fruit and hunger is about to strike, they head to the next jubees grove through the murky forest.



Steakhouse

Slovenija *Slovenia*, animirani *animation*, 2021, 10'

režija *director* **Špela Čadež**

scenarij *screenplay* **Gregor Zorc**

animacija *animation* **Zarja Menart**

montaža *editing* **Iva Kraljevič**

zvok *sound* **Johanna Wienert**

glas *voice* **Maruša Majer, Marko Mandić**

produkcija *production* **Radiotelevizija Slovenija,**

Fabian&Fred, Miyu Productions

kontakt *contact* **festival@miyu.fr**

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

The steak has been marinating for a few days now. The pan is heated. Franc's stomach is rumbling. But Liza's co-workers surprise her with a birthday party. Will she be home on time?



Sutherland v okvirju *Framing Sutherland*

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

režija *director* **Dvoika (Matjaž Jamnik, Gaja Naja Rojec)**

fotografija *cinematography* **Gaja Naja Rojec**

montaža *editing* **Matjaž Jamnik, Gaja Naja Rojec**

zvok *sound* **Sven Horvat, Vito Marenče**

glasba *music* **Blaž Celarec**

igrajo *cast* **Aleš Jeseničnik, Kristina Olovec, Jernej Olovšek**

produkcija *production* **Dvoika**

kontakt *contact* **jamnik.mj@gmail.com**

Kratki dokumentarec je zbirka vtisov, ki preučuje krščansko sliko »Prostorna in ozka pot« ter religiozne motive bremena, greha in počitka ter ponazarja neenake možnosti ljudi, ki so še vedno prisotne med številnimi etničnimi skupinami v južnoafriškem Sutherlandu.

The short documentary is a collection of impressions that examines the christian painting 'The Broad and The Narrow Way' and religious motives of burden, sin and rest to reflect the difference in possibilities that still exists between many ethnic communities in the South African town of Sutherland.



Tako se je končalo poletje *That's How the Summer Ended*

Slovenija/Madžarska/Italija *Slovenia/Hungary/Italy*,
igrani fiction, 2022, 12'

režija *director* **Matjaž Ivanišič**

scenarij *screenplay* **Matjaž Ivanišič**

fotografija *cinematography* **Gregor Božič**

montaža *editing* **Matic Drakulič, Uja Irgolič**

zvok *sound* **Ivan Antič, Julij Zornik**

igrajo *cast* **Aleš Jeseničnik, Kristina Olovec, Jernej Jerovšek**

produkcija *production* **Miha Černeck, Jožko Rutar,**

András Muhi

kontakt *contact* **office@staragara.com**

Konec poletja, v zraku potekajo priprave na letalski miting, moški in ženska gresta k vodi. A prihod legendarnega akrobatskega pilota zanju ne bo glavni dogodek dneva.

It's the end of summer. Preparations for an air show are on the way and a man and a woman are headed to the water. For them, the arrival of a legendary acrobatic pilot will not be the event of the day.

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

Slovenija *Slovenia*, animirani/dokumentarni
animation/documentary, 2021, 7'

režija *director* **Miloš Tomič**

scenarij *screenplay* **Miloš Tomič**

fotografija *cinematography* **Miloš Tomič, Andrej Firm**

animacija *animation* **Miloš Tomič, Aleksandar Petković,**

Isidora Vulić

montaža *editing* **Marko Simič**

zvok *sound* **Dako Puač, Mičun Jaukovič**

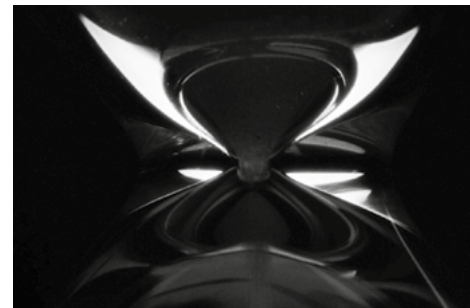
glasba *music* **Širom**

produkcija *production* **Mojca Pernat**

kontakt *contact* **vanja@bonobostudio.hr**

Brezglavi deček obupano in vztrajno išče pozornost svojega očeta fotografa.

A reckless boy in an almost desperate and therefore troublesome way persistently seeks the attention of his father – a photographer.



x1 – ESCHATON

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

režija *director* **Juš Premrov**

glasba *music* **Juš Premrov**

produkcija *production* **Juš Premrov**

kontakt *contact* **jus.premrov@gmail.com**

Življenje se spreminja v prah, v kamen, v nebo in nazadnje v ljubezen. Krog se nikoli ne prekine.

Life shifts to dust, to stone, to sky – to love, in the end. The circle, it never breaks.



Za vogalom *Around the Corner*

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

režija *director* **Martin Turk**

scenarij *screenplay* **Martin Turk**

fotografija *cinematography* **Mitja Ličen**

montaža *editing* **Tomislav Pavlic**

scenografija *set design* **Niko Novak**

kostumografija *costumes* **Polonca Valentinčič**

zvok *sound* **Julij Zornik**

glasba *music* **August Braatz**

igrajo *cast* **Julijan Weiss Turk, Jaka Jakopič, Enej Kaše,**

Maksimilijan Franceschini Muhič

produkcija *production* **Ida Weiss**

kontakt *contact* **info@belafilm.si**

Dvanajstletni Nejc je priča medvrstniškemu nasilju. Spoprijatelji se z žrtvijo nasilja – Timijem.

12 years old boy Nejc witnesses teenage bullying. He befriends Timi, the victim of violence.

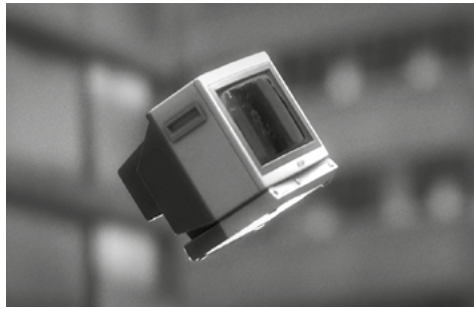
Drugi

v

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FeKKstra vaganca: A Slovenian Horror Story



Broken Lock – 100 TV Channels

Slovenija *Slovenia*, videospot *music video*, 2022, 4'

režija *director* **Martin Fir**

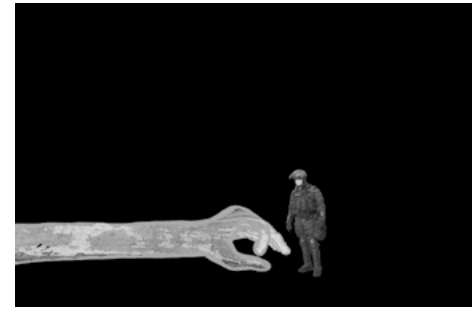
scenarij *screenplay* **Martin Fir**

produkcija *production* **Peter Perunovič, Martin Fir**

kontakt *contact* **martin@aerodrom.io**

Zlobna organizacija, skrivnostni heker. Mesto je v razsulu, televizije v zraku in pod zemljo ... KAOS!

An evil organization, a mysterious hacker. The city is in shambles, TVs in the air and beneath the ground...CHAOS!



Fahrenheit 42

Slovenija *Slovenia*, animirani/dokumentarni
animation/documentary, 2022, 7'

režija *director* **Ana Cerar**

scenarij *screenplay* **Ana Cerar**

fotografija *cinematography* **Miha Možina, Ana Cerar**

animacija *animation* **Ana Cerar**

montaža *editing* **Dragan von Petrovic**

produkcija *production* **ALUO, Ljubljana**

kontakt *contact* **anacerar@gmail.com**

Nekega petkovega popoldneva v juniju dva ducata ljudi na ograjenem, a javnem trgu glasno bere ustavne pravice in svoboščine – 42. člen slovenske ustave. Nasproti njih stojijo policijski specialci v polni opremi.

One Friday afternoon in June, two dozen people in the police-fenced part of the public square read aloud the constitutionally guaranteed rights and freedoms - Article 42 of the Slovenian Constitution. Opposite them are fully armed special police officers.



Kurentova luna: Ritual *The Moon of the Kurent:* *The Ritual*

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

režija *director* **Tomaž Gorkič**

scenarij *screenplay* **Tomaž Gorkič**

fotografija *cinematography* **Igor Pečoler**

montaža *editing* **Tomaž Gorkič**

scenografija *set design* **Zoran Lesjak**

kostumografija *costumes* **Sanja Grcić, Deja Škerjanc**

zvok *sound* **Boštjan Kačičnik**

glasba *music* **Jane Mujić**

igrata *cast* **Marinko Prga, Lara Vouk**

produkcija *production* **Deja Škerjanc, Tomi Matič**

kontakt *contact* **dejaskerjanc@gmail.com**

Skrivnostni moški daruje mistični obred pozabljenim antičnim slovanskim bogovom. Gre za obred plodnosti, ki ga je opravil svečenik ali serijski morilec? Kurentova krvava luna je vzšla.

The mysterious man performs a mystical pagan ritual in the name of the forgotten ancient Slavic gods. Is this a fertility ritual performed by a priest or a serial killer? The bloody moon of the Kurent has risen.



LA BURKAČA - Filmska burka po motivih "Dekameron" (G. Boccaccio) *La Burcaccia: A Buffoon Farce, Based on Motives from G. Boccaccio's "Decameron"*

Slovenija/Avstrija *Slovenia/Austria*,
eksperimentalni *experimental*, 2022, 23'

režija *director* **Lara Vouk**
scenarij *screenplay* **Lara Vouk**
montaža *editing* **Lara Vouk**
zvok *sound* **Bojan Vukić, Lara Vouk**
glasba *music* **Bojan Vukić**
igrajo *cast* **Aleks Smolnik, Barbara Horvat, Ema Pregelj, Rok Selan, Špela Simonišek, Tara LaBnig**
produkcija *production* **Aleks Smolnik, Lara Vouk, Simon Rustia, Roman Petek**
kontakt *contact* **lara.vouk@gmx.at**

Farsa La Burkača pripoveduje o zahrbtnem notarju Ciappelletu da Pratu.

La Burcaccia (búrka (slo) = farce: a comic dramatic piece that uses highly improbable situations, stereotyped characters, extravagant exaggeration, and violent horseplay) tells us the story of insidious notary Ciappelletto da Prato.



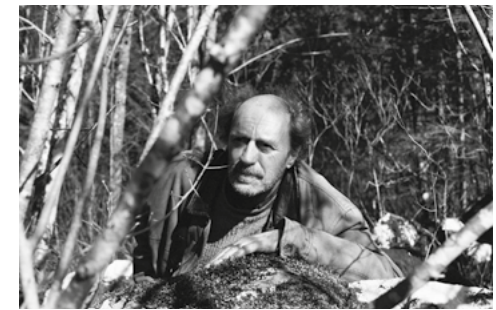
Lana in Toni *Lana & Toni*

Slovenija *Slovenia*, igrani *fiction*, 2021, 23'

režija *director* **Predrag Peter »Perica Rai« Rajčič**
scenarij *screenplay* **Predrag Peter »Perica Rai« Rajčič**
fotografija *cinematography* **Simon Gosnik**
montaža *editing* **Jurij Moškon**
kostumografija *costumes* **Lola Jevtič**
zvok *sound* **Tamir Gostiša, Kreativist**
glasba *music* **Predrag Peter »Perica Rai« Rajčič, Tamir Gostiša**
igrajo *cast* **Inja Zalta, Andrej Lenart, Jure Rajšp, Leya Kos**
produkcija *production* **Mediaspot (Predrag Peter »Perica Rai« Rajčič)**
kontakt *contact* **prajci@gmail.com**

Slovenski film potrebuje ljubezen, predvsem politično. Avtor mu jo poskuša v svoji najboljši veri priklicati. Mu bo uspelo?

Lana and Toni are a couple in a long-term relationship. Lana wants children and a large family, but Toni lives in his own world and shows no signs of wanting to take a step forward in their relationship.



Nevihta *Tempest*

Slovenija *Slovenia*, igrani *fiction*, 2021, 12'

režija *director* **Anton Martin Emeršič**
scenarij *screenplay* **Anton Martin Emeršič**
fotografija *cinematography* **Dejan Ulaga**
montaža *editing* **Lukas Miheljak**
scenografija *set design* **Minea Sončan Mihajlovič**
kostumografija *costumes* **Ina Ferlan**
zvok *sound* **Julij Zornik**
igrajo *cast* **Janez Škof, Ahmed Maamo, Failsa Pašić, Matej Puc**
produkcija *production* **Jerca Jerič, Andraž Jerič**
kontakt *contact* **jerca@temporama.si**

Ko vstopi v gozd nepričakovani obiskovalec, se mora lovec spopasti s svojim sovraštvom.

When an unsuspected visitor enters the forest, the hunter has to face his own hatred.



Petinštirideset *Forty Five* Čtyřicet pět

Češka *Czech Republic*, animirani *animation*, 2021, 5'

režija *director* **Urša Prah, Ranaji Deb**
scenarij *screenplay* **Urša Prah, Ranaji Deb**
glasba *music* **David Wolter**
igra *cast* **Alena Pak**
produkcija *production* **Urša Prah**
kontakt *contact* **ursaprah@yahoo.com**

Odvrženi spomini so pogosto zakopani v naši podzavesti. Kaj se zgodi, če delčki splezajo ven in se skrijejo vsem na oči?

*Discarded memories are often buried in our subconscious.
What happens when some parts crawl their way up and hide
in plain sight?*



Ujeta *Captured*

Slovenija *Slovenia*, igrani *fiction*, 2022, 9'

režija *director* **Rok Bohinc**
scenarij *screenplay* **Rok Bohinc, Dino Kapetanovič,
Max Petač**
fotografija *cinematography* **Max Petač**
montaža *editing* **Dino Kapetanovič, Max Petač**
zvok *sound* **Max Petač**
igrajo *cast* **Dino Kapetanovič, Kristina Popit, Rok Bohinc**
produkcija *production* **Rok Bohinc, Dino Kapetanovič,
Max Petač**
kontakt *contact* **r.b.ohn@gmail.com**

Moški pokliče mladega župnika, da reši ženo pred njeno ... boleznijo.

*A young priest gets summoned by a husband
to save his wife from her... condition.*



Zlobni, Mrtvi, Pravični *The Evil, The Dead, The Just*

Slovenija *Slovenia*, igrani *fiction*, 2021, 11'

režija *director* **Sanel Ametovski**
scenarij *screenplay* **Sanel Ametovski**
fotografija *cinematography* **Rok Mlinar**
montaža *editing* **Sanel Ametovski**
zvok *sound* **Tim Žibrat, Tomaž Pritekelj**
glasba *music* **Tim Žibrat**
igrajo *cast* **Branko Ristič, Mirko Vorkapič, Sara Rapuc**
produkcija *production* **Sanel Ametovski**
kontakt *contact* **sanii.denzel@gmail.com**

Najeta morilca naletita na urok v slovenskem gozdu.

*Two hitmen fall upon an old curse that inhabits the forest
of Slovenia.*

**Zeit
→ geist**



All the Way Up

Slovenija *Slovenia*, videospot *music video*, 2021, 8'

režija *director* **Robi Predanič, Alen Predanič**

scenarij *screenplay* **Robi Predanič, Alen Predanič**

glasba *music* **Perilymph**

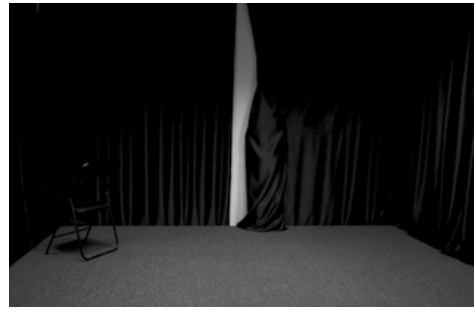
igrajo *cast* **Robi Predanič, Alen Predanič**

produkcija *production* **Robi Predanič, Alen Predanič**

kontakt *contact* **robi.predanic@gmail.com**

Bitji sanjata o tem, da bosta prvi posneli vesoljce. Nekega dne na njunem planetu pristane NLP, a se nekaj zalomi in ga ne uspeta posneti. NLP prileti še enkrat, a tudi takrat je pred njima izziv.

Two creatures have a dream to be the first to capture aliens on film. One day UFO arrives on their planet, but something goes wrong, and they can't film it. The UFO arrives again, and they are challenged again.



For Your Pleasure

Slovenija *Slovenia*, dokumentarni/eksperimentalni *documentary/experimental*, 2021, 28'

režija *director* **Maja Hodošček**

fotografija *cinematography* **Maja Hodošček**

montaža *editing* **Maja Hodošček**

igra *cast* **Lina Akif**

produkcija *production* **Maja Hodošček**

kontakt *contact* **mhodoscek@gmail.com**

Mlada slovenska igralka več ur nastopa pred kamero brez usmeritve, scenarija ali kakršnih koli navodil. Edini zanesljivi material je ona sama.

A young actress from Slovenia performs in front of the camera for several hours, without direction, script, or any other instruction. The only source of material that she can rely on is herself.



Generacija Z Generation Z

Slovenija *Slovenia*, eksperimentalni *experimental*, 2022, 2'

režija *director* **Mia Zigmund**

scenarij *screenplay* **Mia Zigmund**

igra *cast* **Nina Butkovič**

produkcija *production* **Academy of visual Arts AVA**

kontakt *contact* **mia.zig@gmail.com**

Izhodišče filma je kapitalizacija ženske seksualnosti in vprašanje, če je ta v oglaševanju še učinkovita. Kako se v vsakodnevnem življenju s tem spopada mlada ženska in do katere mere so se zabrisale meje od začetkov provokativnega oglaševanja do zdaj?

The video's starting point is the capitalisation of female sexuality and the interest in whether this is still effective in advertising. How does a young woman deal with this in her everyday life, to what extent has the line been blurred since the beginnings of provocative advertising?



Iščem prijatelje I Am Looking for Friends

Slovenija *Slovenia*, dokumentarni *documentary*, 2021, 10'

režija *director* **Iza Štrumbelj Oblak**

scenarij *screenplay* **Iza Štrumbelj Oblak**

fotografija *cinematography* **Blaž Gregorič**

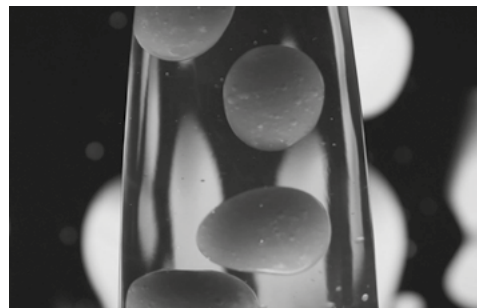
montaža *editing* **Emo Radovan**

produkcija *production* **Iza Štrumbelj Oblak**

kontakt *contact* **iza.irk@gmail.com**

Umetnica Iza Štrumbelj Oblak v svojem dolgoročnem projektu *Iščem prijatelje* radikalizira in prevprašuje sodobne načine spoznavanja ljudi. Delo je ustvarjalkin način spopadanja z občutki odtujitve v Medvodah, kjer živi, a nikogar ne pozna.

The artist Iza Štrumbelj Oblak in her long-term project I'm Looking for Friends radicalizes and questions the modern way of making friends. The work is the author's tool for combating feelings of alienation in the municipality of Medvode, where she lives but does not know anyone.



Katera je tvoja najljubša barva? *What is your favourite color?*

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

režija *director* **Petra Korent**

scenarij *screenplay* **Petra Korent**

kontakt *contact* **petra.korent@gmail.com**

Film se ukvarja s prehodom iz najstništva v odraslost, pri čemer raziskuje močno potrebo po ohranitvi otroka v sebi med odkrivanjem novih in močnejših čustev, ki vzniknejo ob spoznavanju drugih.

The film focuses on the turning point in life where adolescence meets adulthood, exploring the strong desire to preserve the inner child whilst exploring the new stronger emotions that come with encountering individuals.

Lava lučka *Lava Lamp*

Slovenija *Slovenia*, igrani *fiction*, 2022, 10'

režija *director* **Aljoša Toplak**

scenarij *screenplay* **Aljoša Toplak**

fotografija *cinematography* **Mateja Toplak**

zvok *sound* **Rok Štumberger**

glasba *music* **Primož Vidovič**

igrajo *cast* **Aljoša Toplak, Miha Štumberger**

produkcija *production* **Aljoša Toplak**

kontakt *contact* **aljosa.top@gmail.com**

Ko se na televiziji prične dokumentarec o katedralah, začeta prijatelja razpravljati, zakaj ljudje ustvarjajo in živijo, kot živijo.

When a documentary about cathedrals starts playing on TV, two friends discuss why people start their projects and live their lives the way they do.



ne vidim se *i cat see me*

Slovenija *Slovenia*, eksperimentalni *experimental*, 2022, 10'

režija *director* **Asiana Jurca Avci**

scenarij *screenplay* **Asiana Jurca Avci**

montaža *editing* **Asiana Jurca Avci**

zvok *sound* **Mirko (JAMirko) Vičentič Polič**

glasba *music* **Aljoša Živadinov Zupančič**

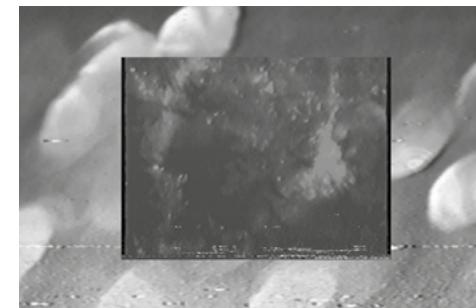
igrajo *cast* **Staša Popovič, Julita Kropec**

produkcija *production* **Asiana Jurca Avci**

kontakt *contact* **asianajurcaavci@gmail.com**

Kratek vpogled v intimno življenje dveh črnih mačk – sester. Ko ju kamera pozorno spremlja skozi dni brezdelja, razmišljata o svojih kompleksih in obsesijah ter o trenjih, ki jih ta vnašajo v njuno razmerje.

A short insight into the intimate world of two black cats, sisters. As the camera follows them closely while going about their day of doing nothing, the two of them ponder their complexes and obsessions and how these create strains on their relationship.



Nostalgija prihodnosti *Future Nostalgia*

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

režija *director* **August Adrian Braatz**

scenarij *screenplay* **August Adrian Braatz**

glasba *music* **August Adrian Braatz**

igra *cast* **Katja Grudnik**

produkcija *production* **August Adrian Braatz**

kontakt *contact* **august.braatz@gmail.com**

Nostalgčni smo za časom, v katerem nostalgija ni obstajala.

We are feeling nostalgic about times, in which nostalgia didn't exist.



Potovanje na konec noči *Journey to the End of the Night*

Sometimes I Wish I Were an Angel Sometimes

Slovenija *Slovenia*, eksperimentalni *experimental*, 2022, 2'

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

režija *director* **Hana Marn**

scenarij *screenplay* **Jana Putrle Srdić**

glasba *music* **Francisco López**

produkcija *production* **Zavod za sodobne kiparske**

raziskave, Visart

kontakt *contact* **hana@anillume.com**

Spomini na pretekle trenutke.

Memories of moments before.

režija *director* **Ester Ivakič**

koncept *concept* **Ester Ivakič**

kontakt *contact* **eta.auspuh@gmail.com**

Gotovo obstaja način obstajanja brez obstoja.

There must be a way to exist without existing.



Učiteljica izgnanka *Teacher in Exile*

Zadnje poletje na zemlji *The Last Summer on Earth*

Slovenija *Slovenia*, videospot *music video*, 2021, 2'

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

režija *director* **Neo Nor**

scenarij *screenplay* **Neo Nor**

igra *cast* **Neo Nor**

produkcija *production* **Neo Nor**

kontakt *contact* **noneonor@gmail.com**

Zgodba o učiteljici, ki jo izženejo zaradi neznanja.

Story about a teacher who is being exiled on account of lacking knowledge.

režija *director* **Gašper Antauer**

fotografija *cinematography* **Gašper Antauer**

montaža *editing* **Gašper Antauer**

igrajo *cast* **Leon Vovk, Teja Miholič, Juš Premrov,**

Vita Eva Weisseisen

produkcija *production* **Gašper Antauer**

kontakt *contact* **gapaspeper@gmail.com**

Izola, poletje 2021. Poletje, ki bo trajalo večno.

Isola, summer of 2021. The summer that will last forever.

**Želimir
Žilnik**

***Political
Lectures
from West
Germany***

**Politične
lekcije iz
Zahodne
Nemčije**

K šestim fragmentom gastarbajterjskega opusa 2. 2.

de. Dolžnost filma bi morala biti onkraj golega beleženja dejanskosti, v iskanju, analiziranju, zastavljanju vprašanj in tudi navduševanju občinstva.«^①

Žilnik že na samem začetku svoje filmske kariere opredeli objekt svojega preiskovanja, ki leži v odnosu med ideologijo in družbo. Junaki, ki nastopijo v njegovih filmih so vselej ljudje z roba (otroci s ceste, brezposelni, delavci, brezdomci, gastarbajterji, transvestiti, ilegalni priseljenci, Romi itn.), katerih položaji po besedah avtorja najbolj precizno zrcalijo družbeni sistem. Film postavlja na ustvarjalno križišče kritične teorije, družbenopolitičnega angažmaja in prakse vsakdanjega življenja. V njegovih filmskih zavze-manjih odzvanja *cinéma vérité* (film resnice), avtorjev samosvoj pristop pa je zasnovan na kritični reviziji osebne izkušnje. Po Chrisu Markerju je *cinéma-vérité* »vselej 'ciné-MA vérité' [film-MOJA-resnica], saj predmet filma nikoli ni zgolj resničnost, temveč, kot je za-trjeval Godard, tudi upodobitev resničnega. Bojevito stremljenje k verodostojnosti nikoli ne more zaobiti dejstva, da je film vselej neka konstrukcija, uprizoritev, izbor določenih zunanjih značilnosti, lastnih resničnemu, ter izbira načina, kako jih razporediti v podo-be in zvoke.«^②

Želimir Žilnik je v svojem šestdesetletnem ustvarjanju nanizal več kot sedemdeset filmov. Je eden redkih avtorjev, pripadajočih generaciji jugoslovanskega novega vala in t. i. črnega filma, ki še zmeraj ustvarja. Njegov opus in obširna avdiovizualna analiza predstavlja prodorno filmsko kroniko sodobne Evrope, ki jo vztrajno in dosledno mapira ter raziskuje v svojih delih in z njimi, s čimer ostaja ena izmed ključnih figur politično in družbeno-angažiranega filma. Emmanuel Barot si na začetku svoje študije *Camera politica* zastavi vprašanje, ali je politični, k temu v širšem smislu sodi tudi družbena kritika, tisti film, katerega poslanstvo sta družbeni in ideološki boj, če skuša s sliko in zvokom povedati resnico o tem, kakšen ta svet je in kakšna je v njem usoda delavskega razreda, podvrženega spremljevalnim procesom telesnega in duševnega uničevanja, kakšna je usoda manjšin itd. – ali ga je potemtakem treba opredeliti z njegovim »reprezentativnim«^③ poslanstvom, z njegovo zvestobo resničnosti. ^④ Po Žilniku film ni odvisen od realnosti kot take, ampak od filmarjeve transformacije realnosti: »Edina neizčrpna tema filma je tista, ki je povezana z odnosom med individualnimi usodami in družbo na splošno. Dokumentaristični impulz lahko še zlasti močno izraža splošno skrb za človeške uso-

V sedemdesetih v Nemčiji, natančneje v Münchnu, kamor je emigriral, potem ko so njegovim filmom v Jugoslaviji prilepili pejorativno oznako »črni«^⑤ oz. jih označili za ideološko neprimerne, se s svojo kamerom še naprej obrača k marginaliziranim subjektom – gastarbajterjem, ki se v tuji državi kakor »interni izgnanci«^⑥ (po Pavlu Leviju) soočajo z nizom omejitev.

Žilnik gradi avtentične zgodovine, ki ne predstavljajo osrednje vsebine filma. Te avtentične zgodovine oblikuje z različnimi izraznimi sredstvi in žanri. Njegovo delo se razvija v okvirih odkrivanja lastne strukture, njene gradnje neposredno pred gledalcem, in angažiranega odnosa do vsebine filma, v katerem na edinstven način spaja individualne človeške usode z njihovo okolico. To razmerje se gradi z »mozaično«, pluralno strukturo, ki prikazuje različne položaje in odnose – te včasih pripisuje na prvi pogled(!) nepomembnim detajlom. Avtorjev pristop pogosto vsebuje elemente provokacije, razprave in izvirnega humorja, ki vzpostavljajo distanco, hkrati pa pripomorejo h kompleksnemu zarisu neke situacije in razkrivanju večplastnosti položaja lika. Nenehno (verbalno, neredko pa tudi povsem konkretno) prevpraševanje daje dodatno težo izhodišču in podčrtava problematične eksistencialne situacije, ki zavzemajo samo središče filma. Gledalec se tako ne identificira s protagonistom, ampak nenehno išče poti do njih. Struktura filmske pripovedi je odprta in onemogoča napoved razpleta, tako da je gledalec soudeležen v filmu, na neki način je vključen v njegov nastanek. V svojih delih se Žilnik velikokrat posluži poldokumentarnega epizodnega pripovedovanja, s čimer širi oziroma zarisuje kontekst, hkrati pa nekoliko zabrisuje odprto politično naravnost. Mentaliteta glavnega protagonista se tako razkriva skozi prepletanje biografskih in fiktivnih elementov.

Želimir Žilnik, poosebljena eksplozija subjekta na mnogoterih ravneh, ki korenini v šestdesetih, ko je tudi v Jugoslaviji vzniknil novi val, se po mentorstvu mladim dokumentaristom na Luksuz delavnici v Krškem, zatem pa obisku Makedonije in Kosova, ponovno vrača v Slovenijo, in sicer prihaja na letošnji FeKK – s svežimi novicami, kakor pravi.

^① Emmanuel Barot, *Camera politica: Dialektika realizma v političnem in militantnem filmu* (skupine Medvedkin, Francesco Rosi, Peter Watkins). Ljubljana: Društvo za širjenje filmske kulture Kino! in Membrana, 2017, str. 15.

^② Želimir Žilnik v Pavle Levi, *Razpad Jugoslavije na filmu*. Ljubljana: Slovenska kinoteka in Društvo za širjenje filmske kulture Kino!, 2011, str. 151.

^③ Barot 2017, str. 16.

To the Six Fragments from Željimir Žilnik's Migrant Work Opus

bility of a film should stretch beyond bare recording of actuality, into exploring, analysing, inquiring, and also enthusing of the audiences." ②

Žilnik defines the object of his research already at the start of his career. It lies in the relation between media, society and society. The protagonists of his films are always those from the brink (children of the street, unemployed, workers, homeless, migrant workers, crossdressers, illegal immigrants, the Roma etc.), whose status, Žilnik says, most accurately mirrors the social system. He places the film at the creative crossroads of critical theory, socio-political engagement, and practice of daily life. His cinematic endeavours echo *cinéma vérité* (truth cinema), while his unique approach is based on the critical revision of personal experience. According to Chris Marker, *cinéma vérité* is "always 'ciné-MA vérité' [cinema, MY truth] because the cinematic object is never just reality but, as Godard claimed, also a depiction of reality. Aggressive striving for credibility can never circumvent the fact that a film is always a construct, a performance, a selection of certain external characteristics pertaining to the real, and a choice of their arrangement into images and sounds." ③

During the sixty years of his career, Željimir Žilnik has created more than seventy films. He is one of the few still active filmmakers of the Yugoslav New Wave – the so-called Black Wave. His opus and broad audio-visual analysis embody an insightful cinematic chronicle of modern Europe that Žilnik obstinately and consistently maps and explores through his work, which makes him one of the key personas of the political and socially-engaged cinema. In the beginning of his *Camera politica*, Emmanuel Barot asks whether a political (in a broader sense also socially-critical) film is a film assigned with social and ideological struggle, if it tries to use image and sound to tell the truth about the world and about the fate of the working class subdued to accompanying processes of physical and spiritual destruction, about the fate of minorities etc. – does it then have to be defined with its 'representative' mission, its faithfulness to the reality. ④ According to Žilnik, a film does not depend on reality as such but on filmmaker's transformation of reality: "The only inexhaustible film subject is such that pertains to the relationship between individual fates and society in general. The documentary impulse may especially strongly convey the general care for people's fates. The responsi-

After Yugoslavia had pejoratively labelled Žilnik's films 'black' or marked them as ideologically unsuitable, he immigrated to Munich, Germany, where his films of the seventies still turned to marginalised subjects – migrant workers, 'internal refugees' (coined by Pavle Levi) who face a series of limitations in a foreign country.

Žilnik builds authentic histories, which are not the main subject of the film. He shapes them with various expressive means and genres. His work develops itself by discovering its own structure, by shaping directly in front of the viewer, and by the engaged attitude towards the film subject, in which Žilnik uniquely merges individual fates with their environments. He builds this relationship with a 'mosaic' plural structure that shows different situations and relations – attributing these to seemingly(!) unimportant details. Žilnik's approach often includes elements of provocation, discussion, and original humour that create distance and simultaneously aid in complex outlining of a situation and the unveiling of character's multi-layered position. Constant (verbal, often also concrete) questioning additionally strengthens the basis and underlines the problematic existential situations in the centre of the film. Thus, the viewer doesn't identify with the protagonists but continually tries to get to them. The structure of the story is open and prevents the prediction of an outcome, so the viewers participate in the film and, in some way, also in its making. In his opus, Žilnik often makes use of half-documentary episodic narration by which he broadens or outlines the context as well as slightly blurs the open political stance. The protagonist's mentality is revealed through intertwined biographical and fictional elements.

After mentoring young documentarists at the Luksuz workshop in Krško, and visiting Macedonia and Kosovo, Željimir Žilnik, an incarnate explosion of a multidimensional subject, rooted in the sixties and the Yugoslav New Wave, is coming to Slovenia, straight to FeKK. And he'll be bringing news.

① Emmanuel Barot, *Camera politica: Dialektika realizma v političnem in militantnem filmu* (skupine Medvedkin, Francesco Rosi, Peter Watkins). Ljubljana: Društvo za širjenje filmske kulture Kino! in Membrana, 2017, str. 15.

② Željimir Žilnik v Pavle Levi, *Razpad Jugoslavije na filmu*. Ljubljana: Slovenska kinoteka in Društvo za širjenje filmske kulture Kino!, 2011, str. 151.

③ Barot 2017, str. 16.



Hišni red
House Orders
Hausordnung

Zahonda Nemčija West Germany,
dokumentarni documentary, 1975, 12'

režija director **Želimir Žilnik**
scenarij screenplay **Želimir Žilnik**
fotografija cinematography **Andrej Popović**
produkcija production **Vlada Majić**
kontakt contact **matijevic.zilnik@gmail.com**

Strog hišni red v nemških stavbah, kjer so bili nastanjeni tuji delavci, in posledično absurde situacije in konflikti, ki so jih stroge omejitve povzročile.

The strict house rules in buildings where foreign workers lived in Germany, point out absurd situations and clashes caused by these restrictions.

Inventura
Inventory
Inventur Metzstrasse 11

Zahonda Nemčija West Germany,
dokumentarni documentary, 1975, 9'

režija director **Želimir Žilnik**
scenarij screenplay **Želimir Žilnik**
fotografija cinematography **Andrej Popović**
produkcija production **Alligator film (Frank Thomas Aeckerle)**
kontakt contact **matijevic.zilnik@gmail.com**

Portret tujih delavcev, stanovalcev stare stavbe v Münchnu, ki v maternem jeziku pripovedujejo o sebi.

The film portrays tenants of an old building in Munich, who are foreign workers in Germany. In their mother tongue, they talk about themselves.



Javna usmrtitev
Public Execution
Öffentliche Hinrichtung

Zahonda Nemčija West Germany,
dokumentarni documentary, 1974, 9'

režija director **Želimir Žilnik**
scenarij screenplay **Želimir Žilnik**
fotografija cinematography **Andrej Popović, Vlada Majić**
produkcija production **Vlada Majić**
kontakt contact **matijevic.zilnik@gmail.com**

Dokumentarni esej, ki analizira kontroverzne policijske postopke v Nemčiji jeseni leta 1974.

This documentary film essay analyses controversial police procedures in Germany in autumn 1974.

Pod zaščito države
Under the Protection of the
Unter Denkmalschutz State

Zahonda Nemčija West Germany,
dokumentarni documentary, 1975, 11'

režija director **Želimir Žilnik**
scenarij screenplay **Želimir Žilnik**
fotografija cinematography **Andrej Popović**
produkcija production **Alligator Film**
kontakt contact **matijevic.zilnik@gmail.com**

Lastnik stare, propadajoče stavbe, v kateri je nastanjeno veliko število tujih delavcev z družinami, se izmika plačilu vzdrževanja in popravil.

In an old, decrepit building where dozens of guest-workers' families live, the owner avoids paying for the maintenance of the building.



Prošnja Request Antrag

Zahonda Nemčija West Germany,
dokumentarni *documentary*, 1974, 10'

režija *director* **Želimir Žilnik**
scenarij *screenplay* **Želimir Žilnik**
fotografija *cinematography* **Andrej Popović**
produkcija *production* **Vlada Majić**
kontakt *contact* **matijevic.zilnik@gmail.com**

Med odmorom za malico na gradbišču skuša grški delavec nemškemu uradu napisati vlogo za podaljšanje bivanja svojih staršev v Nemčiji.

During lunch break in a construction site, a Greek man tries to write a letter to the German authorities to allow his parents to stay in Germany.



Slovo Farewell Abschied

Zahonda Nemčija West Germany,
dokumentarni *documentary*, 1975, 9'

režija *director* **Želimir Žilnik**
scenarij *screenplay* **Želimir Žilnik**
fotografija *cinematography* **Andrej Popović**
produkcija *production* **Vlada Majić**
kontakt *contact* **matijevic.zilnik@gmail.com**

Po petih letih v tovarni se srbski delavec z vlakom iz Münchna odpravi na jug. Ob tem razmišlja o vtisih iz mesta in države ter pripoveduje o svojih novih rečeh in navadah.

After five years spent working in a factory, a worker from Serbia gets on a train in Munich and gets ready for his journey south. The main character recollects his impressions about the city and the country where he worked and speaks about the new things and habits he has acquired.



Upor v Jazku Uprising in Jazak Ustanak u Jasku

Jugoslavija Yugoslavia,
dokumentarni *documentary*, 1973, 18'

režija *director* **Želimir Žilnik**
scenarij *screenplay* **Želimir Žilnik**
fotografija *cinematography* **Milivoje Milivojević**
montaža *editing* **Kača Stojanović**
produkcija *production* **Panfilm**
kontakt *contact* **matijevic.zilnik@gmail.com**

Prebivalci vasi Jazak pripovedujejo, kako so se pod krinko borili proti okupatorju med drugo svetovno vojno.

People from the Jazak village in Fruška Gora Mountain tell how they fought undercover against the occupation forces during WWII.

Instant

kult

cult

**Sunčica
Ana
Veldić**

Stihjska stihija in načrtovana stihija

Ironija med izrečenim in storjenim je očitna. Vsi – od univerzitetnih profesorjev pa do avtoričinega polspečega golega fanta – ji na različne načine očitajo podobno: nepripravljenost, nenamernost – stihijo.

Če je cilj filma nujno povezati vse niti in ničesar ne pustiti odprtega, je *Dramaturgija* ena sama velika napaka. A kljub temu, da režiserki vsi očitajo stihijo, postane jasno, da je prav to princip, ki podobe paradoksko »organizira«: stihjsko pohajanje med veterino in filmsko režijo – veterinarika, ki ji šef očita preveliko osredotočenost na film, in študentka režije, ki ji profesorji zatrjujejo, da študij ne pomeni nujno ustvarjanja boljših filmov. Stihija v nečem tako banalnem, kot je uporaba sobe, polne šare, kot zvočno izoliranega studia. Stihija ljubezenskega razmerja (s prej omenjenim golim moškimi), ki je, kot izvemo, razpadlo. Prav stihija, ki se režiserki očita, se izkaže za glavni element, ki definira življenje in film tako v ekonomskem kot čustvenem smislu.

Inverzno podobo stihiji, ki se izkaže za namerno, najdemo v filmu *Hux Flux, smokvin sin* – prvem filmu Veldić. V njem je prav tako prisotna stihija, a tokrat v absolutni in surovi obliki. Film spremlja zdravljenje psa Huxa, ki je hudo bolan. Veterinarika, ki Huxa zdravi, je prav Veldić, njegova lastnika pa sta njena prijateljica. Na sredi filma, po tem, ko se zdi, da gre Huxu bolje, nenadoma preseneti prizor, v katerem skupina prijateljev Huxa v gozdu pokoplje. Spet se zdi, da struktura filma ni brezhbno zaključena, da se mnoge linije končujejo v slepih ulicah in da bi jih bilo morda treba montažno popletiti. A tu je stihija realnosti tako neustavljiva, da dejanski dogodki prevladajo nad »čistostjo« filmske strukture.

Vse filme Veldić lahko razumemo kot različna postavljanja meje med stihijo kot realnostjo in stihijo kot odločitvijo. A prav ta dvojna pozornost na nenamerno, v katerem se lahko prepozna razumljivost in smisel, je posebnost, s katero Veldić pristopa k resničnosti – tako človeški kot živalski.

V filmu *Drama je precenjena* Sunčice Ane Veldić se na avtorico (in gledalca) zgrinjajo temeljna vprašanja filma: kaj je logika, ki filmske podobe izbira in med seboj razporeja; od kod odločitev, ki izbere en posnetek in izloči drugega? Kaj, skratka, upravičuje nastanek tega posnetka namesto onega in kaj pojasnjuje njegovo prisotnost ravno v tem trenutku filma in ne v onem?

Odgovor na to vprašanje dobimo v filmu. Veldić je profesionalna veterinarika, ki se je po nekajletnem snemanju filmov v okviru Kino kluba Zagreb odločila študirati dokumentarno režijo na zagrebški Akademiji dramskih umjetnosti. Velik del njenega filma sestavljajo posnetki profesorjev, ki predavajo zveneče krilatice ali pa komentirajo delo Veldić. Eden izmed profesorjev ji poočita: njeno delo je preveč stihjsko, prizorov ne pripravi, ampak v slepem upanju pač tišči kamero ljudem v obraz. Le kaj lahko film, ki naj bi govoril o povezavi avtoričinega osebnega in filmskega življenja, pridobi iz posnetkov proforsorskih komentarjev nastajajočega materiala.

Očitek stihije izpade precej nenavadno, in sicer zato, ker je *Dramaturgija* film prav o tej stihiji sami. »Film je treba očistiti brezizhodnih poti,« si avtorica ponovi kot mantra, medtem ko z vrta pleve plevel.

Inadvertent Inadvertence and Planned Inadvertence

is obvious. In various ways but with similar outcome, everyone – from the professors to her naked half-asleep boyfriend – berates her on being unprepared, unintentional – in brief, with inadvertence.

If the goal of a film is to tie all ends and leave no open doors, *Drama* is one grave mistake. Still, it becomes clear that although criticised, the inadvertence is exactly the principle that paradoxically 'organises' the images: an inadvertent stroll between vet practice and film direction – a vet whose boss reprimands her for focusing too much on film, and a student of direction whose professors maintain that the studies don't necessarily lead to better filmmaking. Inadvertence in something as banal as the use of a room full of junk as a sound-proof studio. Inadvertence of a relationship (with the before-mentioned naked man) that has fallen apart. It is just this inadvertence that becomes the main element that defines life and film both economically and emotionally.

The inversion of this principle that proves to be deliberate can be found in *Hux Flux, the Son of a Fig* – Veldić's first film. It, too, contains inadvertence but in its absolute and raw form. The film witnesses the treatment of the dog Hux, who is gravely ill. His vet is Veldić and his owners her friends. In the middle of the film, right after it appears that Hux is doing better, we are surprised by the scene of friends burying him in the forest. Again, it appears that the film structure is not flawlessly concluded, that many lines come to a dead end and that they would need to be weeded out in editing. But the inadvertence of reality is so fierce that actual events dominate over the 'purity' of film structure.

All Veldić's films can be comprehended as different settings of borders between inadvertence as reality and inadvertence as decision. This double focus on the unintentional in which one can discern both clarity and sense is the distinctness of Veldić's approach to reality – either human or animal.

In *Drama is Overrated* Sunčica Ana Veldić (and the viewers) asks vital cinematic questions: what logic selects and sorts film images, and where does the decision to choose one shot but eliminate another come from? What, in short, justifies the creation of a certain shot instead of another and what explains its occurrence at a particular moment of the film?

The answer resides in her film. Veldić is a vet by profession who, after several years of amateur filmmaking with the Zagreb Cinema Club, decided to study documentary direction at the Zagreb Academy of Dramatic Art. The majority of her film is made up of professors' illustrious catchphrases or comments on Veldić's work. One of the professors criticises her work as being too inadvertent, scenes unplanned, and that she, in false hope, forces the camera into people's faces. What can a film (presumably) about the connection of the author's personal and cinematic life gain from the recorded professors' comments directed at Veldić's film in the making?

The reproach about inadvertence falls rather flat since *Drama* is a film precisely about the inadvertent. While weeding the garden, the author repeats as mantra: 'The film has to be cleared of dead-end paths.' The irony between her chant and the activity



Catstream

Hrvatska Croatia, dokumentarni documentary, 2020, 19'

režija director **Sunčica Ana Veldić**
scenarij screenplay **Sunčica Ana Veldić**
fotografija cinematography **David Oguić**
montaža editing **Jan Klemsche, Sunčica Ana Veldić**
zvok sound **Tihomir Vrbaneć**
glasba music **Nina Džidić Uzelac**
nastopa featuring **Mirna Kirin**
produkcija production **Dinaridi film (Tena Gojić)**
kontakt contact **fenja.illectric@gmail.com**

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

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



Demon iz flaše Demon From the Bottle Demon iz boce

Hrvatska Croatia, dokumentarni documentary, 2017, 16'

režija director **Sunčica Ana Veldić**
scenarij screenplay **Sunčica Ana Veldić**
fotografija cinematography **Jurica Marković,**
Sunčica Ana Veldić, Sven Gorjanc Fabić
montaža editing **Sunčica Ana Veldić**
zvok sound **Martin Semeničić**
glasba music **Dekubitus**
produkcija production **Akademija dramske umjetnosti u Zagrebu, Kinoklub Zagreb**

Portret Svena Gorjanca Fabića, ustanovitelja alternativnega banda »Dekubitus«.

Portrait of Sven Gorjanc Fabić, the founder of the alternative music band "Dekubitus".



Drama je precenjena Drama is Overrated Precijenjena dramaturgija

Hrvatska Croatia, dokumentarni documentary, 2017, 19'

režija director **Sunčica Ana Veldić**
scenarij screenplay **Sunčica Ana Veldić**
fotografija cinematography **Zorko Sirotić, Renata Lučić,**
Sunčica Ana Veldić, Mario Pučić
montaža editing **Sunčica Ana Veldić**
zvok sound **Nina Ugrinović**
produkcija production **Sunčica Ana Veldić**
kontakt contact **fenja.illectric@gmail.com**

Autobiografski dokumentarec, ki sledi naporom veterinarke Sunčice, da bi svojo strast do dokumentarnega filma ponesla na novo raven in se vpisala na filmsko akademijo.

An autobiographic documentary that depicts veterinary Sunčica's struggle to take her passionate hobby of documentary filmmaking to another level by enrolling in the Academy of Dramatic Art.



Hux Flux, Smokvin sin Hux Flux, the Son of Fig

Hrvatska Croatia, dokumentarni documentary, 2014, 19'

režija director **Sunčica Ana Veldić, Martin Semeničić**
scenarij screenplay **Sunčica Ana Veldić**
fotografija cinematography **Sunčica Ana Veldić**
montaža editing **Martin Semeničić**
zvok sound **Martin Semeničić**
produkcija production **Kinoklub Zagreb, Sunčica Ana Veldić,**
Martin Semeničić
kontakt contact **fenja.illectric@gmail.com**

Pes Hux Flux ima raka. Njegova veterinarica (ki je tudi avtorica filma) se tako v kritičnem trenutku znajde v domači intimni lastnikov, prijateljev in ostalih hišnih ljubljencev.

The dog Hux Flux is diagnosed with cancer. His vet found herself in the middle of intimate home atmosphere with his owners, friends and other pets in their household at this critical life period. The vet made this film.



Podnajemniki The Tenants Stanari

Hrvaška Croatia, eksperimentalni *experimental*, 2018, 5'

režija *director* **Sunčica Ana Veldić**

scenarij *screenplay* **Sunčica Ana Veldić**

fotografija *cinematography* **Sunčica Ana Veldić**

montaža *editing* **Sunčica Ana Veldić**

glasba *music* **Nina Džidić Uzelac**

produkcija *production* **Akadmeski filmski centar Beograd,
Kino klub Split, Kinoklub Zagreb, Sunčica Ana Veldić**

V kleti bloka so predmeti pogriženi, raztresena hrana na ulicah pa pojedena. Kot da bi poleg ljudi v okolici živeli še drugi podnajemniki ...

In the basement of a block of flats objects have been chewed, food scattered in the street eaten up. It looks like there could be other tenants living nearby...

White Trash

Hrvaška Croatia, dokumentarni *documentary*, 2017, 12'

režija *director* **Sunčica Ana Veldić**

scenarij *screenplay* **Sunčica Ana Veldić**

fotografija *cinematography* **Ante Cvitanović**

montaža *editing* **Jan Klemsche, Sunčica Ana Veldić,
Marta Broz**

zvok *sound* **Lana Horvatić, Martin Semenčić**

glasba *music* **Zdravko Medvešek**

produkcija *production* **Akademija dramske umjetnosti u
Zagrebu, Sunčica Ana Veldić**

Distopični prizor odlagališča nekega meglenega zimskega jutra, ki ga skalijo le galebi in par ljudi.

A dystopian scene of a landfill on a foggy winter morning, disrupted by gulls and some humans going about their business.

Klasiki

Classics

One tribute to the stunning world of flora from when the film was young and reminded us of relativity of time and movement inside the world of vegetation.

One view into the crucial moments of the private life of a felis catus and one of the first cat videos.

The Private Live Of Everything One report from the brink of apocalypse, which is always bubbling right below the surface.

One Everything.

Four poetic contemplations on the plethora of worlds and the laws of a world which are rapidly altered by a simple change of perspective.

The programme of the short film classics will follow the festival theme secret life aka secret lajFeKK (Slov. slang diminutive for 'life') and fan out the micro and macro worlds and the secret forces surrounding us through four distinctive films dreamed up by outstanding authors.

En poklon presunljivemu svetu flore iz obdobja, ko je bil film še mlad in je opominjal na relativnost časa ter gibanja v rastlinskem svetu.

En vpogled v prelomne trenutke iz zasebnega družinskega življenja felis catusa in eden prvih mačjih videov sploh.

Eno poročilo z roba apokalipse, ki se venomer brbotajoče skriva tik pod površjem.

Eno Vse.

Štiri poetične kontemplacije o tem, kako svet ni eden, ampak jih je neskončno, in o zakonitostih, ki se v istem svetu bliskovito spremenijo zgolj s preprosto zamenjavo perspektive.

Program kratkometražnih klasik bo tudi letos sledil festivalski temi skrivno življenje (aka skrivni lajfekk) in skozi štiri samosvoje naslove izpod taktirke velikih avtorskih imen razstrl vpogleda v mikro in makro svetove ter skrivnostne silnice, ki nas obdajajo.

Zasebno življenje vsega



La Soufrière

Zahodna Nemčija *Federal Republic of Germany*, dokumentarni *documentary*, 1977, 30'

režija *director* **Werner Herzog**

scenarij *screenplay* **Werner Herzog**

fotografija *cinematography* **Jörg Schmidt-Reitwein, Ed Lachman**

montaža *editing* **Beate Mainka-Jellinghaus**

zvok *sound* **Werner Herzog**

produkcija *production* **Werner Herzog Filmproduktion, Süddeutscher Rundfunk**

kontakt *contact* **office@wernerherzog.com**

Ko Herzog izve, da bo na otoku Guadeloupe izbruhnil vulkan, odpelje tja svojo snemalno ekipo. Z otoka so pobegnili vsi razen ostarelega moža, ki noče oditi.

Herzog takes a film crew to the island of Guadeloupe when he hears that the volcano on the island is going to erupt. Everyone has left, except for one old man who refuses to leave.



Rojstvo rože The Birth of a Flower

Velika Britanija *Great Britain*, animirani *animation*, 1910, 6'

avtor *author* **F. Percy Smith**

Zgodnja uporaba snemanja v časovnih presledkih s pomočjo eksperimentalne tehnike, ki združi celodnevno cvetenje različnih vrst rož v nekajsekundni posnetek.

The film is an extremely early use of time-lapse, using experimental film technique to condense the days-long process of the blooming of various sorts of flowers into mere seconds of footage.



Vse *Everything*

ZDA USA, eksperimentalni *experimental*, 2017, 11'

režija *director* **David O'Reilly**

animacija *animation* **Damien Di Fede**

zvok *sound* **Eduardo Ortiz Frau**

glasba *music* **Ben Lukas Boysen, Sebastian Plano**

glas *voice* **Alan Watts**

produkcija *production* **David O'Reilly**

kontakt *contact* **yve@yveyang.com**

Simulacija realnosti, v kateri lahko svet vidiš s perspektive vsega – filozofski projekt v obliki igre.

It's a simulation of reality where you can see the world from everything's point of view - a philosophy project in the form of a game.



Zasebno življenje mačke *The Private Life of a Cat*

ZDA USA, dokumentarni *documentary*, 1944, 22'

avtorja *authors* **Alexander Hammid, Maya Deren**

Mački imata leglo 5 mladičev, ki jih negujeta, učita in se z njimi igrata.

Two cats have a litter of 5 kittens and then nurse, teach and play with them.

FeKKstival

Short

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Short Waves Festival is one of the most significant Polish festivals presenting exclusively short films. It's a constellation of cinematic events scattered around Poznań's urban landscape. Competition screenings are its core – sets of short films encompassing five categories: International Competition, Polish Competition, Dances with Camera, Urban View and Polish Experimental Short Film Competition. Short Waves Festival additionally presents unconventional screening selections such as Comedy, Horror and Kinky Shorts, focus program (including geographic and talent focus), industry segment, audio-visual events, music events. It also reaches beyond the screening room: open airs, clubs, art galleries, theatres and Poznanians' private gardens known as Random Garden Cinema series. Thanks to the continuation of the new hybrid form introduced in 2020, those six days of June consist of events and screenings taking place both offline in Poznań as well as online.

Festival Short Waves je eden najpomembnejših poljskih festivalov kratkih filmov z množico filmskih dogodkov na več lokacijah urbanega Poznanja. Njegovo jedro predstavlja tekmovalni program, razdeljen v pet kategorij: mednarodni in poljski tekmovalni program, plesi s kamero, urbani pogled in poljski eksperimentalni tekmovalni program. Poleg tega Short Waves vključuje tudi svoj nekonvencionalni izbor, v katerem najdemo kratkometražne komedije, grozljivke in kinky filme, sekcijo fokus (vključno s fokusom na državo in filmske talente), sekcijo za filmske ustvarjalce, avdiovizualne dogodke, koncerte. Odvija se tudi izven dvoran: v kinih na prostem, klubih, galerijah, gledališčih ter po poznanjskih zasebnih vrtovih – tako imenovani Cikel naključnih kino-vrtov. Zahvaljujoč novi hibridni obliki, ki nam jo je dalo leto 2020, se šest dni junijskih dogodkov in projekcij zgodi tako v živo kot prek spleta.

Država, kjer probleme pometejo pod preprogo in malih skrivnosti in nelagodnosti ne opazijo. Poljska mentaliteta, ki ljudi sili v senco, stran od soočenja s svojimi strahovi in težavami. Navkljub temu pa se za zaprtimi vrati skriva veliko čustev, občutljivosti in skrbi, potrebnih odvoda. Pet filmov izbora, ki skušajo prodreti na površje in prikazati kompleksnost človeške narave, podrobnosti poljske miselnosti ter razburljive vidike pogosto tabuizirane zgodovine, ki so predstavljeni v zanimivi formi, globoko vpeti v poljsko pokrajino.

Izbor filmov, ki raziskujejo fluidnost in fleksibilnost časa, in gledalca povlečejo v vrtinec občutij. Najsi se minute vlečejo skozi prostor, nedotaknjen od plazu informacij, vesolje izzove logiko zakonov fizike ali pa si slike podajajo drobno napetost med časom in prostorom – skupno vsem je, da nas dražijo z nestabilno konceptualizacijo časa. Pet filmov, ki so v zadnjih letih sodelovali v tekmovalnem programu festivala Short Waves in nam ukradli srce s svojo neverjetno intimnostjo in bližino.

The country where problems are swept under the rug and the little secrets and uncomfortable matters seem to be invisible. The Polish mentality that pushes you to stay in the shadow and not confront any of your fears and inconveniences. However, behind closed doors there are plenty of emotions, sensitivity and care that need to find an outlet. Five films that try to break through the surface and show the complexity of human nature, the intricacies of Polish mindset, and exciting sides of often tabooed history that are presented in the intriguing form strongly immersed in the Polish landscape.

Film selections that research the fluidity of time and its flexibility, throwing a viewer into the sensational vortex. Whether the minutes are stretching out in the space untouched by the overflow of informational avalanche, the universe challenges the logic of the laws of physics or the images share the game of subtle tensions between moment and space - they all want to tease us with the unstable conceptualization of time. Five titles that were part of the competition section in the past years of the Short Waves Festival and which stole our hearts because of their incredible touch of intimacy and closeness.

Behind Closed Doors



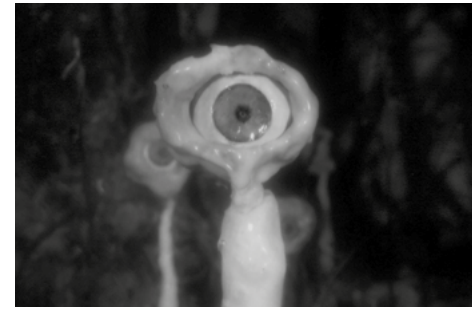
Deljenje Sharing Dzielenie się

Poljska Poland, dokumentarni documentary, 2021, 14'

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

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

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



Fungostvor Eyeshroom Oczniak

Poljska Poland, animirani animation, 2022, 9'

režija director **Małgorzata Wowczak**
scenarij screenplay **Małgorzata Wowczak**
animacija animation **Małgorzata Wowczak**
zvok sound **Jacek Feliks**
glasba music **Katherine Zyabluk**
produkcija production **Robert Sowa**
kontakt contact **wowczak@gmail.com**

Zgodba o Očnjaku, bitju, ki ima zgolj en cilj – da se razmnoži in poseli vse več novih krajev. To počne brezkompromisno in okrutno. Očnjak je grozljivka, ki se odvija v gozdu, a tudi zgodba o odnosu med človekom in naravo.

Film tells the story of the creature - Eyeshroom. It has only one goal. It wants to reproduce and land in more and more new areas. It does it in a cruel and uncompromising way. The movie 'Eyeshroom' is a horror movie set in a forest. It is also a story about the relationship between humans and nature.



Mon chéri Soviétique

Poljska Poland, dokumentarni/eksperimentalni documentary/experimental, 2021, 28'

režija director **Karol Radziszewski**
montaža editing **Marek Sobolewski**
produkcija production **Karol Radziszewski**
kontakt contact **info@karolradziszewski.com**

Kolaž na stotine fotografij, ki prikazujejo zadnje sovjetske vojake, ko zapuščajo Poljsko v devetdesetih. Film se osredotoči na podobo vojaka, ki se ne bojuje na fronti, ampak pred kamero sleče uniformo.

The film is made of hundreds of photographs telling a story of the last Soviet soldiers leaving Poland in the 1990s. The focus of the work is the figure of a soldier — who is not fighting on the war front, but takes off his uniform in front of a camera.



Na koncu mesta
The Edge of the Town
Na krańcu miasta

Poljska Poland, igrani fiction, 2019, 14'

režija *director* **Daria Kasperek**
 scenarij *screenplay* **Daria Kasperek**
 fotografija *cinematography* **Michał Modlinger**
 montaža *editing* **Daria Kasperek**
 zvok *sound* **Witold Łatkowski, Marcin Zalewski**
 glasba *music* **Alex Raczyński**
 igrajo *cast* **Dominika Biernat**
 produkcija *production* **Szkoła Filmowa w Łodzi**
 kontakt *contact* **daria.kasperek@gmail.com**

Najvažnejša pot je pot v notranjost. Je edina pot. Na koncu mesta človek doseže kraje, ki niso pogosto obiskani. Na koncu mesta je gozd. Da bi prišli do njegove sredice, je treba prečkati najtemnejše kotičke.

The most important way is the way inwards - it's the only direction. On the edge of a town one can reach places which are not frequently visited. On the edge of the town there is a forest. And to get to its source, one has to go through the darkest nooks.



Virej
Vyraj
Wyraj

Poljska Poland, igrani fiction, 2020, 21'

režija *director* **Agnieszka Nowosielska**
 scenarij *screenplay* **Agnieszka Nowosielska**
 fotografija *cinematography* **Barbara Kaniewska**
 montaža *editing* **Agnieszka Nowosielska**
 scenografija *set design* **Małgorzata Miszczak**
 kostumografija *costumes* **Paulina Chmielewska**
 zvok *sound* **Marcin Popławski, Adriano Mantova**
 glasba *music* **Patryk Zakrocki**
 igrajo *cast* **Agata Buzek, Janusz R. Nowicki, Adam Rzędzian**
 produkcija *production* **Krystyna Doktorowicz**
 kontakt *contact* **dzaganowo@gmail.com**

Medtem ko se Veronika bori za očetovo zdravje je svet okoli nje vse bolj skregan z logiko. Je možno, da ima njen sin vpliv na dedkovo zdravje?

While Veronica is fighting for her father's health, the world around her seems to break the rules of logic. Is it possible that her son has an influence over his grandfather's health?

Time
Melt
down
 →



(tretja študija za)
Swedge of Heaven
(third study for)
Swedge of Heaven

Velika Britanija Great Britain, eksperimentalni experimental, 2020, 15'

režija *director* **Richard Forbes-Hamilton**
 fotografija *cinematography* **Richard Forbes-Hamilton**
 zvok *sound* **Richard Forbes-Hamilton**
 glasba *music* **Richard Forbes-Hamilton**
 produkcija *production* **Richard Forbes-Hamilton**
 kontakt *contact* **richfh@hotmail.com**

Swedge of Heaven je video projekt, ki nadaljuje režiserjevo prakso zasledovanja izkušnje v povezavi s prostorom – predvsem skozi perspektivo tega, da smo s prostorom povezani in hkrati v njem tujci ali iz njega izvzeti.

Swedge of Heaven is a moving image project that continues a line of the artist's practice engaging with the nature of experience in relation to place – particularly through the perspective of being connected to a place whilst simultaneously being a stranger to or outside of it.



Armageddon 2

Kuba Cuba, eksperimentalni *experimental*, 2017, 6'

režija *director* **Corey Hughes**
scenarij *screenplay* **Corey Hughes**
fotografija *cinematography* **Corey Hughes**
montaža *editing* **Corey Hughes**
zvok *sound* **Corey Hughes**
igrajo *cast* **José Antoine Cerunda, Michel Brintori, Eduardo Bartolomé Equigren**
produkcija *production* **Estephania Bonnett Alonso**
kontakt *contact* **coreyhughes2017@gmail.com**

Internet na Kubi je izjemno počasen. Filmi, televizija in informacije se pretakajo prek črnega trga distribucije medijev s pomočjo zunanjih diskov, ki jim pravijo »el paquete semanal«. Film je razmislek o pretoku podatkov in iskanju človeških vezi.

The internet in Cuba is very slow. Movies, television, and information are exchanged through a black market system of media distribution via external hard drives known as "el paquete semanal." A meditation on the flow of data and the search for human connection in a groundless world.



Milano di carta

Italija Italy, eksperimentalni *experimental*, 2020, 7'

režija *director* **Gianmarco Donaggio**
scenarij *screenplay* **Gianmarco Donaggio**
fotografija *cinematography* **Gianmarco Donaggio**
montaža *editing* **Gianmarco Donaggio**
produkcija *production* **Gianmarco Donaggio**
kontakt *contact* **jimmydonaggio@gmail.com**

Film skuša raziskati stanje suspenza, v katerem se je znašla zahodna družba. S pomočjo svoje edinstvene optične naprave umetnik razišče mikroskopsko dimenzijo cestnih plakatov in jih projicira nazaj v urbano okolje.

The work wishes to investigate a potential contemporary condition of suspension in which western-society has fallen into. The artist by assembling a unique optical device has explored the microscopic dimension of billboard paper and projected it back onto its given urban environments.



Pik The Bite A Mordida

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 *set design* **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* **pf@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.



Sončni pes Sun Dog

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

režija *director* **Dorian Jespers**
scenarij *screenplay* **Dorian Jespers**
fotografija *cinematography* **Dorian Jespers, Arnaud Alberola**
montaža *editing* **Omar Guzman**
scenografija *set design* **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 Murmansku, 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.

Vzhodno
East

od
of

raja
eden

Med življenjem in smrtjo

dojemamo mlade mucke kot blaženo nedolžne, sove pa kot vedno jezne. V svoji srhljivi fikcijski mojstrovini *Me bodo starši obiskali?* somalijski ustvarjalec Mo Harawe raziskuje notranji svet obsojenca na smrt in absurden odnos družbe do njegovih zadnjih trenutkov. Neerjetno inovativni animaciji *Nasvidenje, Jerome!* pa si Adam Sillard, Gabrielle Selnet in Chloé Farr zamislijo posmrtno življenje, kot ga nismo videli že od Hieronymusa Boscha, le mnogo vedrejše.

Pričujoči program skuša gledalce odvesti na divjo čustveno pot od tesnobe in strahu do treznega pre-mišljevanja, od visokih miselnih eksperimentov do razmisleka o najosnovnejših vprašanjih v življenju, in končno do praznovanja človeškega duha. Kar želi-mo reči, je ne le da je smrt del življenja, temveč da je možno lepoto in radost najti tudi v najtemnejših trenutkih in da je najslabše, kar človek lahko stori, to da se jemlje prereno. Kajti, kot so peli že nesmrtni Monty Python:

*Life's a piece of shit
When you look at it
Life's a laugh and death's a joke, it's true
You'll see it's all a show
Keep 'em laughin' as you go
Just remember that the last laugh is on you*

Zdi se, da se ob eksponentno pospešenem spremi-njanju sveta vse bolj zavedamo mnogoterih načinov razumevanja in razmišljanja o življenju in smrti. Je smiselno živeti s posledicami dolgotrajnega COVIDA? Je smiselno živeti v strahu pred popolnim uničenjem – pred klimatskimi spremembami ali jedrsko vojno? Bi lahko preživel ti katastrofi? Je možno, da je naše edino upanje med njima v jedrski energiji? Ali lahko, ko izgine naša fizična oblika, svojo zavest podaljša-mo v digitalni svet? Ali je čuteč robot živ? Kaj je naj-važnejše človeku tik pred smrtjo? Ideje o življenju po smrti smo preoblikovali in premislili, a tradicionalne, verske še vedno vztrajajo in nudijo tolažbo – in grozo – milijardam ljudi.

Na tem popotovanju, ki raziskuje tako antične kot sodobne (in še nezamisljive) misli o dihotomiji med dvema stanjema, pričnemo s špansko režiserko Camilo Moreira in njenim eksperimentalnim filmom o jedrski energiji *Sine Die*, nato pa se pomaknemo k tradicionalnemu nemškemu dokumentarcu *Preživeti* Lare Milene Brose in Kiliana Armanda Friedrica, v katerem je sin bližje smrti kot oče. V duhovitem in ganljivem argentinsko-kolumbijskem filmu *Žalostni stroji* Paola Michaels v robote vdahne človeška čustva – po-dobno kot sicer antropomorfiziramo živali, da nato

Between Life and Death

chaels infuses robots with human emotions - much like we tend to anthropomorphise animals which makes us feel kittens are happily innocent and owls are constantly angry. In his harrowing fiction masterpiece Will My Parents Come to See Me, Somalia's Mo Harawe explores the inner world of a man sentenced to death and the absurd ways society perceives his last moments. Finally, in the incredibly innovative animated film Goodbye Jerome!, Adam Sillard, Gabrielle Selnet and Chloé Farr imagine the afterlife in a way not seen since Hieronymus Bosch, but in a much brighter register.

This program aims to take you for an emotional rollercoaster ride from anxiety and fear to sober contemplation, from exalting thought experiments to consideration of life's most profound issues, and eventually to a celebration of the human spirit. What we want to say is not only that death is a part of life, but that beauty and joy can be found even in the darkest moments and that the worst thing you can do is take yourself too seriously. For in the immortal words of Monty Python,

*Life's a piece of shit
When you look at it
Life's a laugh and death's a joke, it's true
You'll see it's all a show
Keep 'em laughin' as you go
Just remember that the last laugh is on you*

It seems that as the world changes with seemingly exponential acceleration, we are increasingly aware of more ways to understand and think of life and death. Is life worth living with consequences of long Covid? Is it worth living in fear of absolute destruction - from climate change, or nuclear war? Could we survive these catastrophic events? Is it possible that our only hope exists between these two dangers, in the atomic energy? Can we extend our consciousness into the digital realm after our physical being stops existing? Is a sentient robot alive? What is most important to a person in their last hour? Ideas of life after death have been reshaped and re-evaluated but traditional, religious ones still persist and provide comfort - and terror - to billions of people.

*On this journey that explores both ancient and current thoughts (and those you probably never thought of) of the dichotomy between the two states, we start with Spanish director Camila Moreira's experimental film about atomic energy, *Sine Die* and move on to the traditional German documentary *Survive* by Lara Milena Brose and Kilian Armando Friedric in which the son might be closer to death than his father. In the humorous and touching Argentinian-Colombian film *Sad Machines*, Paola Mi-*



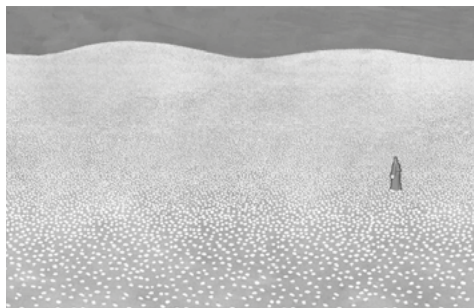
Me bodo starši obiskali? *Will My Parents Come to See Me*

Avstrija/Nemčija/Somalija *Austria/Germany/Somalia*,
igrani fiction, 2022, 28'

režija *director* **Mo Harawe**
scenarij *screenplay* **Mo Harawe**
fotografija *cinematography* **Steven Samy**
montaža *editing* **Alexander von Piechowski**
zvok *sound* **Mohamed Abdinur Isse**
igrajo *cast* **Xaliimo Cali Xasan, Shucayb Abdirahman Cabdi, Maxamed Axmed Maxamed, Mohamed Hersi**
produkcija *production* **Mo Harawe, Alexander von Piechowski, Nuux Muuse Birjeeb, Ahmed Farah**
kontakt *contact* **office@sixpackfilm.com**

Paznico zanima, kaj bi mladi zapornik želel za poslednji obrok. »Meso in kokakola«, ji odgovori. Vajena predpisanih postopkov ga spremlja skozi zadnji dan. Pot je težka in vodi do neizbežnega. »Me bodo starši obiskali?« tiho vpraša jetnik.

The female prison guard wants to know what the man would like for his last meal. "Meat and a Coke", the young inmate replies. Familiar with the prescribed procedures, she accompanies him through his final day. It is a difficult walk towards the inevitable. "Will my parents come to see me?" he asks quietly.



Nasvidenje, Jérôme! *Goodbye Jérôme!* Au revoir Jérôme!

Francija *France*, animirani *animation*, 2022, 8'

režija *director* **Adam Sillard, Gabrielle Selnet, Chloé Farr**
scenarij *screenplay* **Adam Sillard, Gabrielle Selnet, Chloé Farr**
animacija *animation* **Adam Sillard, Gabrielle Selnet, Chloé Farr**
montaža *editing* **Adam Sillard, Gabrielle Selnet, Chloé Farr**
zvok *sound* **Clément Naline**
glasba *music* **Anna Cordonnier, Amandine Robillard**
produkcija *production* **Gobelins, l'école de l'image**
kontakt *contact* **festival@miyu.fr**

Takoj ko prispe v raj, se Jérôme nameni poiskati svojo ženo Maryline. V iskanju se potopi v nadresničen in barvit svet, v katerem mu nihče ne more pomagati.

Having just arrived in paradise, Jerome sets out to find his wife Maryline. In the course of his search, he sinks into a surreal and colourful world in which no one seems to be able to help him.



Preživeti *Survive* Überleben

Nemčija *Germany*, dokumentarni *documentary*, 2021, 30'

režija *director* **Lara Milena Brose, Kilian Armando Friedrich**
fotografija *cinematography* **Jacob Kohl**
montaža *editing* **Katharina Fiedler**
zvok *sound* **Gerhard Auer**
glasba *music* **Silvio Buchmeier**
produkcija *production* **HFF München, Tobias Bissinger, Max Wallner**
kontakt *contact* **info@hff-muc.de**

Izgoreli nekaj-in-dvajsetletni Leon se trudi preživeti v rezidenčni rehabilitacijski kliniki. V nasprotju z njim pa njegov oče, Hans-Joachim, prekipeva od življenja. Pravzaprav namerava ta krajinski slikar živeti večno kot »homo digitalis«.

Burnt-out twentysomething Leon is struggling in a residential rehab clinic. His father Hans-Joachim, by contrast, is brimming with zest for life — in fact, this landscape artist is planning to live forever as a 'homo digitalis'.



Sine Die

Španija *Spain*, dokumentarni *documentary*, 2021, 15'

režija *director* **Camila Moreiras**
scenarij *screenplay* **Camila Moreiras**
fotografija *cinematography* **Camila Moreiras**
montaža *editing* **Pablo Gil, Camila Moreiras**
zvok *sound* **Alejandra Molina**
produkcija *production* **Inicia Films (Valérie Delpierre)**
kontakt *contact* **fest@marvinwayne.com**

V španskem mestu Palomares, sredi puščavske pokrajine posejane z žičnatimi ograjami, je raztreščen in zakopan plutonij. Pripovedovalec opisuje bolezensko stanje, pokrajina in telo pa se združita v nelagodni razliki med okrevanjem in preživetjem.

Amid desert landscapes and chain-link fences, plutonium lay scattered and buried in the town of Palomares, Spain. A voiceover narration describes an undisclosed medical condition, and land and body converge in the uncomfortable difference between recovery and survival.



Žalostni stroji
Sad Machines
Las máquinas tristes

Argentina/Kolumbija *Argentine/Columbia*,
eksperimentalni *experimental*, 2021, 9'

režija *director* **Paola Michaels**
scenarij *screenplay* **Paola Michaels**
montaža *editing* **Paola Michaels**
produkcija *production* **Ignacio Masllorens**
kontakt *contact* **elrayoverde.cine@gmail.com**

Kaj povezuje misel Jacquesa Lacana, Samuela Becketta in robotov? Paola Michaels ponudi filmski odgovor: na eleganten in inteligenten način s pomočjo arhivskih posnetkov ustvari vnaprej nepredstavljiv dialog.

What is the relationship between the thought of Jacques Lacan, Samuel Beckett and robotic machines? Paola Michaels proposes a possible cinematic response: with grace and intelligence, using archival footage, she creates an a priori unimaginable dialogue.

Shorts

EFA

pletajo glasovi pripovedovalcev, arhivski posnetki in drugi vizualni materiali. Pri tem velja izpostaviti *V teku besed*, eksperimentalni dokumentarec, ki v ospredje postavlja tri prevajalke in prevajalce Mednarodnega sodišča za vojne zločine na območju nekdanje Jugoslavije. Ti morajo kot sredstvo komunikacije med govorniki in poslušalci ohraniti profesionalnost, nevtralnost in objektivnost, četudi jih pričevanja globoko prizadenejo; biti morajo prezentni, hkrati pa čustveno popolnoma odmaknjeni. To dokumentarec spretno orisuje z eksperimentalnimi posnetki, ki služijo kot vizualna podlaga glasovom prevajalcem in še bolj poudarjajo razkorak med globoko čustveno travmo ter sterilnostjo sodišča.

Filma *Marlon Brando* in *Dustin* sta v grenko-sladke odtenke odeti coming-of-age zgodbi o prijateljstvu, ljubezni, seksualnosti ter radostih in razočaranjih, ki jih prinašata doba odraščanja ter nerazumevanje posameznice_ka s strani okolice in bližnjih.

Močni avtorski glasovi zastopajo tudi kratkometražne animacije – *V primeru panike pritisnite ta gumb*, *Naravna smrt miši* ter *Velikonočna jajca* razmišljajo o medčloveških odnosih, introspekciji in spominu ter človekovem odnosu do sveta in načinih, na katere bi ga slehernik lahko izboljšal. Čeprav jim je morda skupna širša tematska osnova, pa se vsak izmed treh filmov lahko ponaša s sebi lastno, edinstveno vizualno krajino in narativnostjo.

Kot nekoliko izstopajoča filma bi lahko izpostavili *VO* ter *Stric Tudor*. Slednji spremlja avtoričino potovanje v hišo starih staršev, ki se začne kot prijetna impresija domačega okolja, a postopoma odkriva sloje globoke travme iz otroštva. *VO* pa je nekakšen eksperimentalni preplet dokumentarca in animacije, ki morda najbolje sovпада z letošnjo festivalsko temo. Prikazuje namreč preiskavo prometne nesreče s smrtnim izidom, v katero je bilo vpleteno samovozeče vozilo. Film tako z zanimivim tempom in rahlo distopičnim podtonom prevprašuje vlogo in zmožnosti umetne inteligence ter mejo med njenimi primanjkljaji in človeško napako.

Če se tema osme edicije festivala FeKK obrača k naravi ter perspektivam flore in favne, se letošnji izbor kratkometražcev Evropskih filmskih nagrad od nje precej oddaljuje. Tudi letos se avtorice in avtorji kratkih filmov obračajo k tematikam, ki se, zgodovinsko gledano, ciklično ponavljajo v človeški civilizaciji. Teme, ki jih filmi razgrinjajo pred nami, ne le opozarjajo na aktualno problematiko vojn, spolne identitete in človeške psihe, ampak tudi aktivno iščejo rešitve. Filmi jasno in neposredno rišejo podobe posledic globalnih sprememb, ki se nas lahko dotaknejo bodisi v družbenem pogledu ali pa na intimni ravni. Tako nam evropska produkcija najboljših kratkih filmov postreže z bogatim naborom dokumentarnih (*Misija: Hebron*, *V teku besed*, *Stric Tudor*, *VO*), igranih (*Onkraj je dan*, *Marlon Brando*, *Dustin*) in animiranih filmov (*V primeru panike pritisnite ta gumb*, *Naravna smrt miši*, *Velikonočna jajca*), ki s svojo filmsko poetiko spretno odkrivajo vse plasti in pasti človeštva.

V teku besed, *Onkraj je dan* in *Misija: Hebron* se zazirajo v vojne konflikte oziroma tragične in nepopravljive posledice puščajočih, ki ga ti puščajo za seboj. Obravnavane tematike se avtorice_ji lotevajo na različne načine – bodisi skozi (pol)fikcijo ali pa dokumentarno formo, kjer se na svojevrstne načine pre-

should be given to the experimental documentary *In Flow of Words* whose main protagonists are three interpreters of the International Criminal Tribunal for the former Yugoslavia. As a means of communication between the speakers and the listeners, they have to maintain professionalism, neutrality and objectivity, although the testimonies deeply affect them. They have to be present but emotionally completely detached. This mood is skilfully captured with experimental shots as visual background to the voices of interpreters, which furthermore emphasise the gap between the deep emotional trauma and the sterility of the court.

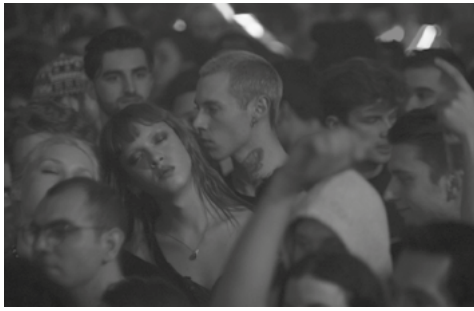
The films *Marlon Brando* and *Dustin* are bitter-sweet coming-of-age stories of friendship, love, sexuality, joys and disappointments brought about by growing up and individuals misunderstood by their loved ones and their surroundings.

Strong authorial voices also resonate in the animated films. *Push this Button if you Begin to Panic*, *The Natural Death of a Mouse*, and *Easter Eggs* ponder human relations, introspection and memory, and attitude towards the world and ways in which individuals could improve it. In spite of sharing a broader thematic foundation, each of these films can pride itself on its own, unique visual landscape and narration.

As slightly distinct, we could label *VO* and *My Uncle Tudor*. The latter follows the author's trip to her grandparents' house and starts off as a pleasant impression of home, but then begins unveiling layers of childhood trauma. *VO* is a type of experimental fusion of documentary film and animation, and perhaps best coincides with this year's festival theme. It shows us an investigation of a fatal car accident caused by a self-driven vehicle. With its interesting pace and slightly dystopic undertone, the film questions the role and capabilities of AI and the line between its deficits and human error.

While the theme of the eight FeKK turns to nature and perspectives of flora and fauna, the selection of shorts from European Film Awards deviates from it quite heavily. The authors turn to themes which periodically repeat themselves through civilisation. The themes unveiled not only caution against the current issues of war, gender identity, and human psyche but also actively seek solutions. The films directly depict the consequences of global change, which may affect us as society or more intimately. Hence, the European production of the best short films serves a rich set of documentaries (*Mission: Hebron*, *In Flow of Words*, *My Uncle Tudor*, *VO*), fiction films (*Beyond is the Day*, *Marlon Brando*, *Dustin*) and animations (*Push this Button if you Begin to Panic*, *The Natural Death of a Mouse*, *Easter Eggs*) that use cinematic poetics to skilfully uncover all the layers and pitfalls of humankind.

In Flow of Words, *Beyond is the Day* and *Mission: Hebron* look at conflicts of war or tragic and irreparable consequences of the devastation they leave behind. The subject is explored in many ways – either through (semi)fiction or documentary, where voices of the narrators, archival recordings, and other visual materials inventively interlace. Special attention



Dustin

Francija France, igrani fiction, 2020, 20'

režija *director* **Naïla Guiguet**
scenarij *screenplay* **Naïla Guiguet**
fotografija *cinematography* **Claire Mathon**
montaža *editing* **Nathan Jacquard, Vincent Tricon**
scenografija *set design* **Pauline Thomas**
kostumografija *costumes* **Hugo Rossi**
zvok *sound* **Jean-Charles Bastion, Victor Praud**
igrajo *cast* **Dustin Muchovitz, Félix Maritaud, Raya Martigny, Juan Corrales, Lucie Borleteau, Erwan Fale**
produkcija *production* **Alta Rocca Film**
kontakt *contact* **wouter@squareeyesfilm.com**

V zapuščenem skladišču množica kot eno pleše na tehno pri 145 BPM. Med njimi je tudi Dustin, mladi transseksualec, in njegova ekipa: Felix, Raya in Juan. Skozi noč se skupinska histrija pretopi v sladko melanholijo, evforija pa v hrepenenje po nežnosti.

In an abandoned warehouse, a crowd is dancing as one on 145 BPM techno music. Among them is Dustin, a young transgender and crew: Felix, Raya and Juan. As the night draws on, collective hysteria morphs into sweet melancholy and euphoria into yearning for tenderness.



Marlon Brando

Nizozemska Netherlands igrani fiction, 2020, 19'

režija *director* **Vincent Tilanus**
scenarij *screenplay* **Vincent Tilanus**
fotografija *cinematography* **Eva Heinsbroek**
montaža *editing* **Tobias Cornelissen**
scenografija *set design* **Eefje Helmus**
kostumografija *costumes* **Sophie Bunink**
zvok *sound* **Tom Jansen**
glasba *music* **Annelotte Coster**
igrajo *cast* **Tijn Winters, Jetske Lieber**
produkcija *production* **Room for Film**
kontakt *contact* **hello@roomforfilm.com**

Zadnje tedne zaključka srednje šole Cas in Naomi, oba odkrita neheteroseksualca, najraje preživljata skupaj. Povezana kot »brat in sestra« različnih staršev skupaj doživljata varnost in ljubezen, ki ju drugje ne moreta najti. Vendar pa mednju posežejo njuni različni načrti za prihodnost.

In the last weeks of high school, Cas and Naomi, both out of the closet, prefer to spend their days together. As the "brother and sister" of other parents, they experience security and love that they cannot find elsewhere. But when their future plans seem to drive them apart.



Misija: Hebron Mission: Hebron Hamesima Hevron

Izrael Israel, dokumentarni documentary, 2020, 23'

režija *director* **Rona Segal**
scenarij *screenplay* **Rona Segal**
fotografija *cinematography* **Itay Marom**
montaža *editing* **Ayelet Ofarim**
zvok *sound* **Nati Zeidenstadt**
glasba *music* **Tal Yardeni**
produkcija *production* **Kliger Films**
kontakt *contact* **kobmiz@walla.com**

V Izraelu vojake rekrutirajo pri osemnajstih. Nekaj mesecev kasneje že obvladujejo življenja palestinskih civilistov. Njihove misije vključujejo vdore v domove, popolna zaprtja življenja ali aretacije otrok. Šest bivših vojakov se pred kamero spominja preteklih akcij.

In Israel, soldiers are recruited at the age of 18. A couple of months later, they are already in charge of Palestinian civil life. Their missions might include breaking into family homes, enforcing lockdowns, or arresting children. Six ex-soldiers face the camera, and recall their recent service.



Naravna smrt miši The Natural Death Of A Mouse Der Natürliche Tod Der Maus

Nemčija Germany, animirani animation, 2020, 21'

režija *director* **Katharina Huber**
scenarij *screenplay* **Katharina Huber**
animacija *animation* **Katharina Huber**
montaža *editing* **Katharina Huber**
glasba *music* **Chris Pitsiokos, Janina Warnk, Emil Brahe, Kevin Shea, Matt Mottel, Vittoria Quartararo**
produkcija *production* **Casalprim & Huber Production**
kontakt *contact* **contact@huber-casalprim.de**

Naravna smrt miši ni le film o reševanju miši, odrekanju bananam ali o borbi proti dvoiličnosti vsakdanjika v »razvajanem in kultiviranem« svetu. Govori tudi o osebi z rdečimi rokami, ki vstopa v puščavo svoje zavesti, da izve, če je lahko dober človek in kako.

The natural death of a mouse is not only about saving mice or refusing bananas or making sacrifices against the hypocrisies of daily life in the "spoiled and cultivated" parts of the world. It is also about a person with red arms, who is entering the desert of her conscience to find out whether and how she can be a good human.



Onkraj je dan *Beyond Is The Day* Dalej Jest Dzień

Poljska Poland, igrani fiction, 2020, 25'

režija director **Damian Kocur**
scenarij screenplay **Damian Kocur**
fotografija cinematography **Damian Kocur**
montaža editing **Pawel Laskowski, Damian Kocur**
scenografija set design **Kamila Psciuk-Glazer**
kostumografija costumes **Malgorzata Zablocka**
zvok sound **Jakub Jerszyński**
igrajo cast **Pawel Bloch, Mohammad A. Issa**
produkcija production **Tomcat, Kinghouse**
kontakt contact **marta.swiatek@kff.com.pl**

Pawel je samski moški, ki dela na majhnem trajektu. Vsakodnevno opravlja enaka opravila, dokler ne spozna ilegalnega priseljence Mohammada in se mu odloči pomagati. Končno ima sogovornika.

Pawel is a single man who works on a small river ferry. Day by day he keeps doing the same things until he meets Mohammad, an illegal immigrant. Pawel decides to help him. Finally, there is someone he can talk to.

Stric Tudor *My Uncle Tudor* Nanu Tudor

Belgija/Portugalska/Madžarska/Modavija Belgium/Portugal/Hungary/Moldova, dokumentarni documentary, 2020, 20'

režija director **Olga Lucovnicova**
scenarij screenplay **Olga Lucovnicova**
fotografija cinematography **Olga Lucovnicova**
montaža editing **Olga Lucovnicova**
zvok sound **Olga Lucovnicova**
produkcija production **Luca School of Arts**
kontakt contact **info@luca-arts.be**

Po dvanajstih letih se režiserka vrne v hišo svojih prastaršev, v kateri je doživela nekaj groznega, nekaj, kar se ji je za vedno zapisalo v spomin. Dolgo pričakovano družinsko snidenje ne zadosti njenemu prizadevanju, da bi premagala preteklost.

After 20 years of silence, the filmmaker travels back to the house of her great-grandparents, where she passed through harmful events that left a deep imprint on her memory forever. The long-awaited family gathering runs counter to her attempts to overcome the past.



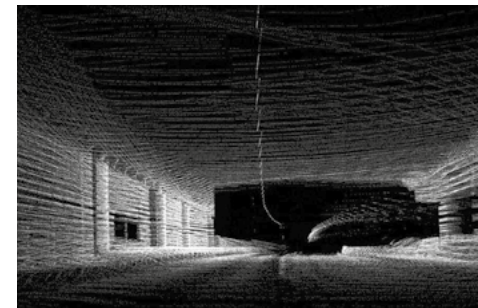
Velikonočna jajca *Easter Eggs*

Belgija/Francija/Nizozemska Belgium/France/Netherlands, animirani, animation, 2020, 15'

režija director **Nicolas Keppens**
scenarij screenplay **Nicolas Keppens**
animacija animation **Camiel Hermans, Carl van Isacker, Pascal Vermeersch, Sacha Brauner, Nicolas Keppens, Digna van der Put**
montaža editing **Nicolas Keppens**
zvok sound **Greg Scheirlnckx**
glasba music **Greg Scheirlnckx, Antonio Carlos Jobim**
glas voice **Victor Polster, Rik Verheye**
produkcija production **Animal Tank, Miyu Production, Ka-Ching**
kontakt contact **luce@miyu.fr**

Kitajska restavracija sameva. Vrata kletke eksotičnih ptic so na stežaj odprta. Prijateljela Jasona in Kevina zarsbijo prsti, da bi jih ujela in prodala. A uloviti ptice je težje, kot se zdi.

The Chinese restaurant is empty. The exotic bird's cage stands wide open. Two friends, Jason and Kevin, see this as an opportunity to catch and sell them. Catching the birds ain't as simple as it seems



VO

Francija France, dokumentarni/animirani documentary/animation, 2020, 19'

režija director **Nicolas Gourault**
scenarij screenplay **Nicolas Gourault**
fotografija cinematography **Nicolas Gourault, Alan Guichaoua**
montaža editing **Félix Rehm**
zvok sound **Valentine Gelin, Arno Ledoux**
igrajo cast **Ryan Kelley, Jessica Champeaux, Yosra Mojtahedi**
produkcija production **Le Fresnoy, Studio national**
kontakt contact **ntrebik@lefresnoy.net**

Smrtonosna nesreča med samovozečim avtomobilom in pešcem začne preiskavo o vlogi človeka pri samovozečih avtomobilih. Pričevanja operatorjev vozil nas vodijo skozi nočno izmeno, kjer se krajina združuje s podatki avtomobilskih senzorjev.

A deadly accident between a self-driving car and a pedestrian sets off an investigation about the role of human workers in the training of driverless cars. Testimonies from vehicle operators guide us through a night shift where the landscape merges with data from the car's sensors.



V primeru panike pritisnite ta gumb *Push This Button If You Begin To Panic*

Združeno Kraljestvo *United Kingdom*, animirani *animation*,
2020, 13'

režija *director* **Gabriel Böhmer**
scenarij *screenplay* **Gabriel Böhmer**
animacija *animation* **Gabriel Böhmer**
zvok *sound* **Gabriel Böhmer, Nacho Palacios**
glasba *music* **Gabriel Böhmer, Nacho Palacios**
glas *voice* **Michael Paoli, Gabriel Böhmer, Samantha Monk**
produkcija *production* **Rational Vagabund Films**
kontakt *contact* **gabriel@thingsbygabriel.com**

Bartolomej Whisper se je danes odpravil k zdravniku, kjer je naletel na administratorje, navdušene nad eksperimentalno kirurgijo, in samevajoče naprave za magnetno resonanco. Vsaj rastoča luknja v njegovi glavi je postala prav lepa.

Bartholomew Whisper went to the doctor today. There he met administrators keen on experimental surgery, and lonely MRI machines. At least the growing hole in his head was becoming quite beautiful.

V teku besed *In Flow Of Words*

Nizozemska *Netherlands*, dokumentarni/eksperimentalni
documentary/experimental, 2021, 22'

režija *director* **Eliane Esther Bots**
scenarij *screenplay* **Eliane Esther Bots**
fotografija *cinematography* **Daniel Donato**
montaža *editing* **Eliane Esther Bots**
zvok *sound* **Sergio Gonzalez Cuervo**
produkcija *production* **near/by film (Manon Bovenkerk)**
kontakt *contact* **wouter@squareeyesfilm.com**

In teku besed prikazuje tri tolmače Mednarodnega kriminalnega sodišča nekdanje Jugoslavije, ki so prevajali pretresljiva pričanja žrtev, prič in storilcev, ne da bi pri tem vpletli svoja čustva in osebne izkušnje.

In flow of words follows the narratives of three interpreters of the International Criminal Tribunal for the former Yugoslavia. They interpreted shocking testimonies from witnesses, victims and perpetrators, without ever allowing their own emotions, feelings and personal histories to be present.

Programme of shorts of the Cinemini
Europe project is presented in cooperation
with the Kinobalon programme.

A playful discussion for children will be
held by Rok Kušlan.

Cine
mini

*Program kratkih filmov s projekta
Cinemini Europe smo pripravili v
odelovanju s programom Kino Balon.*

*Igriv pogovor ob filmih bo za otroke
vodil Rok Kušlan.*



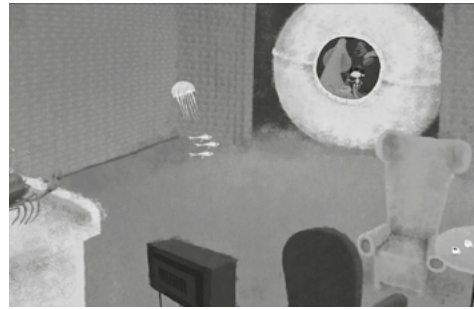
Deklica in njena mačka
The Little Girl and Her Cat
La petite fille et son chat

Francija *France*, dokumentarni *documentary*, 1900, 1'

produkcija *production* **Cinématographe Lumière**

Lepota bližine mačke. Njena dlaka, njeno predenje, njeni brki! Toda mačke so trmoglava bitja in mogoče jih boste morali privabiti z nekaj hrane ter prenašati njihovo zadnjo plat pred svojim obrazom!

The beauty of being close to a cat. Its fur, its purr, its whiskers! But cats are headstrong creatures and you might want to lure them with some food and you might have to tolerate their behind in your face!



Mali Cousteau
The Little Cousteau
Maly Cousteau

Češka *Czech Republic*, animirani *animation*, 2014, 8'

režija *director* **Jakub Kouřil**

scenarij *screenplay* **Jakub Kouřil**

fotografija *cinematography* **Jakub Kouřil**

animacija *animation* **Jakub Kouřil**

montaža *editing* **Roman Tesacek**

zvok *sound* **Vladimir Chorvatovic**

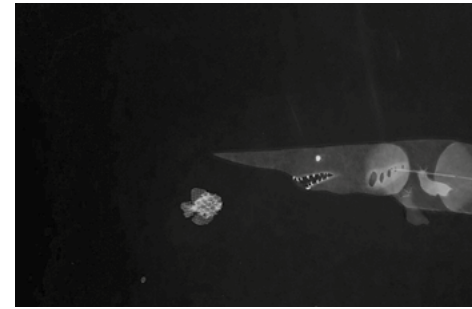
glasba *music* **Marek Gabriel Hruška**

produkcija *production* **Bára Přikaská**

kontakt *contact* **info@kouriljakub.com**

Če ti je nekaj zelo všeč, to vidiš vsepovsod. In prav to se zgodi v animiranem filmu fantu, ki obožuje filmskega ustvarjalca in raziskovalca morja Jacquesa Cousteauja.

If you are obsessed with something, you begin to see it everywhere: Such is the case with the little boy in this animation film who loves the filmmaker and marine explorer Jacques Cousteau.



Morske pošasti
Sea Monsters
Les Monstres marines

Belgija *Belgium*, animirani *animation*, 2017, 7'

režija *director* **Perrine Pype**

scenarij *screenplay* **Perrine Pype**

glasba *music* **Mark Labib, Ferri Van Overstraeten**

glas *voice* **Peggy Pexy Green**

produkcija *production* **Atelier Graphoui**

kontakt *contact* **info@graphoui.org**

Globoko pod gladino morja se nahaja drug svet. Ta prostor naseljujejo morska bitja vseh vrst. Z lahkoto se premikajo v vse smeri, včasih le za zabavo, včasih zato, da bi kam prišla, in včasih ... da bi ulovila in pojedla drugo bitje.

Deep down below, under the surface of the sea is another world. Sea creatures of all sorts inhabit this space. They move with ease in every direction, sometimes just for fun, sometimes to get somewhere and sometimes...to hunt and eat another creature.



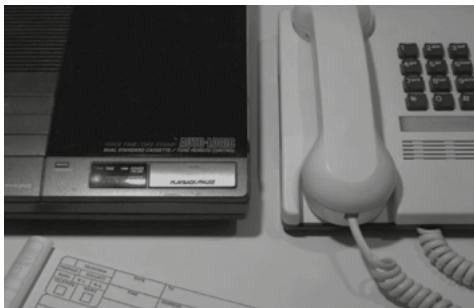
Nenavadne prigode kolesa
The Strange Behavior of a Wheel
Bizzarrie di una ruota

Italija *Italy*, igrani *fiction*, 1908, 3'

produkcija *production* **Rossi & C., Torino**

Med popraviljanjem kočije deček pograbí kolo in ga potisne po hribu navzdol proti mestu. Kolo se vrtil in vrtil in povzroča eno nesrečo za drugo, dokler vsi ne tečejo za njim, da bi ustavili kaos.

During an effort to repair a horse carriage a boy grabs the wheel and gives it a push down the hill and towards the city. The wheel turns and turns and causes one accident after the other until everybody runs after it to stop the mayhem..



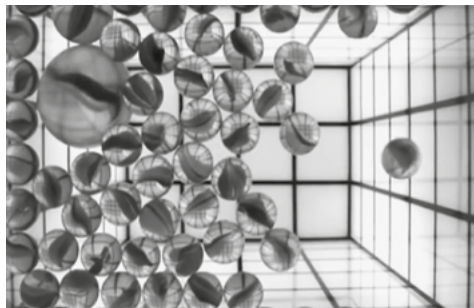
Ptičji klici *Birdcalls*

Kanada *Canada*, animirani *animation*, 2006, 5'

režija *director* **Malcolm Sutherland**
scenarij *screenplay* **Malcolm Sutherland**
animacija *animation* **Malcolm Sutherland**
zvok *sound* **Malcolm Sutherland**
glasba *music* **Malcolm Sutherland**
produkcija *production* **Malcolm Sutherland**
kontakt *contact* **info@graphoui.org**

Lahko vse, kar slišimo, zapišemo na papir? In ali lahko slišimo vse, kar je zapisano? Po prižigu telefonskega odzivnika se predvajajo shranjena sporočila.

*Can we write everything we hear down on a piece of paper?
Or can we hear anything that is described in writing?
A telephone answering machine is activated and all the
messages it contains are played.*



Sally

Nizozemska *Netherlands*, animirani *animation*, 2005, 2'

režija *director* **Luna Maurer, Roel Wouters**
fotografija *cinematography* **Luna Maurer, Roel Wouters**
zvok *sound* **Bo Koek**
produkcija *production* **60 Layers of Cake Foundation**

Ena velika in tri ducate majhnih frnikol se v močno osvetljeni sobi premika od leve proti desni, od sprednje strani k zadnji, potem pa nenadoma začnejo skakati, na steno na desni, proti stropu in spet nazaj dol. So te frnikole zgolj predmeti ali so oči, ki se lahko premikajo neodvisno od zakonov težnosti?

One big and about three dozen small marbles in a brightly lit room move from left to right, from front to back and suddenly begin to jump, to the wall on the right, to the ceiling and back down again. Are these marbles really just objects or eyes that can move beyond the rules of gravity?



Stvari *Things* *Dingen*

Nizozemska *Netherlands*, animirani *animation*, 2005, 2'

režija *director* **Femke Schapp**
animacija *animation* **Femke Schapp**
produkcija *production* **60 Layers of Cake Foundation**
kontakt *contact* **roger@60layersofcake.com**

Film o filmu samem: o njegovi zmožnosti, da nam trirazsežni svet pokaže na dvorazsežni površini, ki zrcali sence, ter o sposobnosti, da nam detajl predstavi kot celoto – in obratno.

A film about film itself: its ability to show us the world in three dimensions on a flat surface that reflects shadows and its capacity to make a detail seem like the whole and vice versa.

F **e**

K **K**

O

F **F**

- **SFA**
- **Tresk!**
- **I've seen the future
baby, it's sexy**
- **Internet 5.0**
- **Sara B.**

Arhivi skrivnega življenja

nekaj povedal ter, še bolj neposredno, *Strupi*. Slednji je kratki dokumentarec Mako Sajka iz leta 1964, ki problematizira pospešeno industrializacijo Jugoslavije v povojnem obdobju. Filmski ustvarjalec se je odločil posneti spremembe v naravi, zlasti v tekočih vodah, ki jih je začel opažati med potovanji po Sloveniji. Po njegovih besedah pa takrat filma ni posnel »zaradi kakršne koli resnične skrbi za okolje, temveč zaradi fascinacije nad idejo, da se lahko s tako brezskrbnostjo v vodovje Slovenije prosto spušča najrazličnejše snovi«. Tudi dokumentarec *Snaga je pol zdravja* Jožeta Pogačnika iz leta 1967 je zanimiva, skoraj naturalistična študija procesa odvažanja smeti na odlagališča ter na drugi strani revežev, ki po teh smeteh brskajo, da bi lažje preživali.

S svojo hipijevsko karizmo pa izstopa tudi *Revolucija* slovitega Boštjana Hladnika, kratki igrani film, v katerem namesto narave osrednjo vlogo igrajo vsakdanji predmeti, potrebni za normalen potek življenja, ki eden za drugim zatajijo. Žarnice več ne svetijo, avtomobilske luči ne delajo, še jedilni pribor se krivi. Če je v današnjem času veliko govora o potencialnem uporu umetne inteligence proti človeštvu, pa je precej zabavno pomisliti, kako bi bilo, če bi se v bojkotu združili vsakdanji predmeti, na katere sploh ne pomislimo, a nanje precej računamo, in bi – izvedli revolucijo.

Program smo pripravili v sodelovanju s Slovenskim filmskim arhivom.

Program *Arhivi skrivnega življenja* predstavljata dva sklopa kratkih filmov, nastalih pod taktirko nekaterih danes najbolj znamenitih slovenskih filmskih ustvarjalcev. Pester izbor kratkometražcev, skrbno izbranih s polic Slovenskega filmskega arhiva, se v veliki meri navdihuje v letošnji festivalski tematiki skrivnih perspektiv flore, favne in nežive narave. Zaobjema tako igrane kot eksperimentalne filme ter dokumentarce, med katerimi najdemo tudi določene reportažne in turistične kratke filme, posnete z namenom poročanja ali promocije določenih destinacij.

Med slednjimi lahko izpostavimo na primer *Le-pote podzemlja*, turistični dokumentarni film o – kot pravi že sam naslov – živih in neživih lepotah našega podzemnega sveta, od Postojnske jame pa do Cerkniškega jezera. V teh skoraj hipnotičnih črno-belih posnetkih rek, kapnikov in drugih naravnih lepot je kljub promocijski naravi filma moč zaznati nekakšno subtilno poetičnost. Podobno velja tudi za dokumentarec *Kras – pravljичni svet* legendarnega Matjaža Klopčiča. Ta z bogatim prepletom podob znamenitosti, ki sta jih ustvarili bodisi mati narava bodisi človeška roka, pričara polnokrvno podobo te prelepe pokrajine.

Nekateri filmi opozarjajo tudi na posledice človekovega posega v naravo, na primer *O gozdu bi rad*

Secret Life, Archived

Forests, and even more literally so, Poisons, a short documentary by Mako Sajko from 1964, which discusses the problem of the enhanced industrialisation of the post-war Yugoslavia. He decided to film the changes in nature, especially in flowing waters, which he had noticed during his travels across Slovenia. According to Sajko, he did not then shoot the film because of 'some serious care for the environment, but because he was fascinated by the idea that various substances can be so easily poured into Slovenian waters.' Clean is Healthy by Jože Pogačnik is another interesting, almost naturalistic study of collecting waste and disposing it at the landfills, where the poor then pick through them in order to get by.

We should also point out *The Revolution* with its hippy charisma by the famous Boštjan Hladnik. In his short fiction, the protagonist is not nature but regular objects needed for ordinary life, which all malfunction. Lightbulbs no longer shine, car lights don't work, even cutlery bends. As there is much talk about the potential rebellion of artificial intelligence against humanity, it is quite fun to consider what would happen if regular objects, those we never think about but depend on greatly, would take up the strike and carry out a revolution.

The programme is presented in cooperation with the Slovenian film archive.

The programme *Secret Life, Archived* consists of two sets of shorts, created by some of the most revered Slovenian filmmakers. The wide selection of shorts hand-picked from the Slovenian Film Archive is by large inspired by the festival theme of secret perspectives of flora, fauna and inanimate world. It encompasses both fiction as well as experimental and documentary films, including reportage and travel shorts, filmed for the sake of coverage or promotion of certain destinations.

Among the latter, we could mention *Underworld Beauties*, a travel documentary about – as the title reveals – animate and inanimate wonders of the Slovenian underground, from the Postojna Cave to the Cerknica Lake. In this near-hypnotic black-and-white footage of rivers, speleothems, and other natural wonders we may sense, despite the film's promotional character, a certain subtle poetics. The same may be said of the documentary *Karst – a Fairyland* by the legendary Matjaž Klopčič, who, by vibrantly combining the images of natural or man-made wonders, creates a full-blooded representation of this gorgeous land.

Some films also alert us to the human interference in nature, for example, *Let Me Tell You About*



O medvedku Sulčku in metuljčku *A Bear and a Butterfly*

Jane Kavčič

Jugoslavija *Yugoslavia*, dokumentarni *documentary*
1958, 11'

Otroški film o življenju medvedov. Medved Sulček lovi metuljčka in se izgubi v gozdu.

A children's film on the life of bears. Sulček the Bear is trying to catch a butterfly and gets lost in the forest.

O gozdu bi rad nekaj povedal *Let Me Tell You About Forests*

Jane Kavčič

Jugoslavija *Yugoslavia*, dokumentarni *documentary*
1956, 21'

Varstvo, pogozdovanje, sekanje in pomen gozda za gospodarstvo.

Protection, afforestation, tree work and the economic importance of forests.

Vikend *Weekend*

Jože Bevc

Jugoslavija *Yugoslavia*, dokumentarni *documentary*
1963, 11'

Satirični prikaz vsakotredenskih izletov meščanov v naravo.

A satire on city residents' weekly trips into nature.

My First Cut

Zdravko Barišič

Slovenija *Slovenia*, igrani *fiction* 1999, 2'

Avdio-vizualna improvizacija besed, slik in zvokov, kratka metafora o režiserju, ki snema svoj prvi »rez«.

An audio-visual improvisation of words, images and sounds, a short metaphor about a director shooting his first 'cut'.

Želeli ste rože *You Wanted Flowers*

Zdravko Barišič

Jugoslavija *Yugoslavia*, animirani *animation* 1989, 3'

Delavci podjetja »Snaga« pobirajo s kamionom v Ljubljani odpadke.

A man finds a way how to transform all landfills around him into blossoming meadows.

Revolucija *Revolution*

Boštjan Hladnik

Jugoslavija *Yugoslavia*, igrani *fiction*, 1975, 12'

Zgodba o revoluciji vsakdanjih predmetov, ki nekega dne prenehajo služiti človeku. Luč noče goreti, nož noče rezati, poslušnost odrekajo žlice, gumbi.

A story of revolution of regular objects that stop serving people. The light refuses to turn on, the knife to cut, spoons and buttons become disobedient.

Srečno novo leto *Happy New Year*

Rajko Ranfl

Slovenija *Slovenia*, dokumentarni *documentary*
1982, 11'

Poslednji dnevi starega leta so polni nervoze in tekanja po nakupih daril, hrane in raznih drugih obveznosti, da obvezne čestitke, na sam dan Novega leta, najpogosteje predstavljajo zgolj formalnost.

The last days of the year are full of panic and chasing after presents, food and other obligations, so that the mandatory New Year's wishes most often become a formality.

Kras – pravljичni svet *Karst – Wonderland*

Matjaž Klopčič

Jugoslavija *Yugoslavia*, dokumentarni *documentary*
1974, 13'

Prikaz izrednih naravnih lepot slovenskega Krasa.

Extraordinary natural wonders of the Slovenian Karst.

Snaga je pol zdravja *Clean is Healthy*

Hanna Szentpeteri

Jugoslavija *Yugoslavia*, dokumentarni *documentary*
1967, 10'

Delavci podjetja »Snaga« pobirajo s kamionom v Ljubljani odpadke.

The workers of the Snaga (lit. cleanliness) waste management company are collecting trash with their trucks around Ljubljana.

Strupi *Poisons*

Mako Sajko

Jugoslavija *Yugoslavia*, dokumentarni *documentary*
1964, 14'

Industrializacija s svojim razvojem škodljivo vpliva na naravno okolje. Opozorilo na stalno nevarnost raznih odpadnih snovi, s katerimi industrija onesnažuje zrak in reke.

The industrial development is harmfully affecting the environment. This is a warning against the constant danger of various scrap materials which the industry pollutes the air and rivers with.

Lepote Podzemlja *Underworld Beauties*

Zvonimir Sintič

Jugoslavija *Yugoslavia*, dokumentarni *documentary*
1952, 12'

Naravne lepote in zanimivosti kraškega sveta.

Natural wonders and attractions of the Karst.

Treski

To spotlight Slovenian talents the already thirteenth Tresk Festival combines music and art within visual works competitions. Together with recognising the lively music scene, Tresk also awards the best music video for the most original presentation through different media. This competition category with the highest rate of submissions is then reviewed by a select jury, which based on various factors, approaches, and contexts of videos determines the finalists and eventually the winner. Having been filmed inside a year, the music videos differ in shooting locations, temperatures, and seasons, and so this year's seven finalists mostly share the original approach to location and narration. Quality of production may improve the final outcome, but what is crucial for a music video is that it combines music and story, which is why 2022 candidates also include abstract animations, bzarrities shot on phones and collages.

Festival Tresk z namenom osvetljevanja domačih talentov že trinajsto leto zapored združuje glasbo in umetnost pod okriljem vizualnih natečajev. Ena izmed kategorij je tudi glasbeni videospot, s katerim poleg pisane glasbene scene nagrajujemo tudi izvirno predstavitev skozi drugačen medij. Po prijavih najšteviličnejšo kategorijo pregleda izbrana strokovna žirija, ta na podlagi različnih faktorjev, pristopov in kontekstov videospota išče finaliste in ultimativno tudi zmagovalca. Razpon enega leta s sabo pripelje različne snemalne lokacije, temperature in letne čase, tako letošnjih sedem finalistov predvsem povezuje izvirni pristop do lokacije in pripovedništva. Produktivska dovršenost seveda pripomore h končnemu izdelku, vendar je za videospot bistvena združitev glasbe in zgodbe, tako se med letošnjimi kandidati znajdejo tudi abstraktne animacije, s telefonom posnete bzarritete in kolažne sestavljanke.

Treski!

Luna
– Vazz

Matic Zavodnik, Rok Berglez

videospot *music video*

2022

5'

Paranoia
– YamYam (feat. Gaia)

Ula Pogorevčnik

videospot *music video*

2022

4'

S9+M10
– Niko Novak

Matevž Jerman

videospot *music video*

2022

4'

Atlati
– Warhorse

Gašper Milkovič-Biloslav

videospot *music video*

2021

4'

My Left Foot
– Moveknowledge

Marko Cvejič

videospot *music video*

2022

6'

Prišla je sama
– Balans

Hanna Szentpeteri

videospot *music video*

2021

4'

Torn Memories of Folklore
– Zlatko Kaučič, Tomaž Grom

Tomaž Grom

videospot *music video*

2021

5'

zlomu ustaljenega reda skozi povezovanje, pri čemer hrepenijo po opolnomočenju in svobodi pri raziskovanju lastnih identitet, opozarjajoč na 'čarovnico' kot politično temo.

**I've seen
the future baby,
it's sexy**

Projekt *I've seen the future baby, it's sexy* je vabil na magično pot celjenja in preseganja obstoječih omrežijev ter zatiralnih struktur, ki vodi h gradnji, kultivaciji in gojenju novih form. Skuša razumeti pomembnost diverzifikacije in prekinitve homogenih kanonov, ki so platno in strukture našega življenja. S sprejemanjem drugačnih načinov doživljanja, sodelovanjem namesto nasprotovanjem, upoštevanjem nenormativnih standardov komunikacije in dela, ter vključevanjem »skritega« vedenja, lahko najdemo opolnomočenje, ki nam pomaga k samorefleksiji ali celo temu, da se odvadimo rabe ustaljenih narativov.

Filmski programe *I've seen the future baby, it's sexy* je tudi del istoimenske mednarodne skupinske razstave, ki bo na ogled v Galeriji Škuc med 9. avgustom in 11. septembrom.

Koncept tako razstave kot filmskega programa izhaja iz razmišljanja o krivdi in sramu, ki sta neločljivo povezana z žensko ali queer identiteto. Skozi pretresanje konstruktov, odnosov in zgodovine, v katere sta pojma zakoreninjena, smo si poskusili zamisliti svet brez teh občutkov. Preprost, a neuspešen poskus, saj nobeno teh občutij ni prirojeno, temveč se generira skozi družbeno-kulturne procese. Krivda ženske ali queer identitete sovпада s krivdo ob zatiranju in preganjanju ne-normativnih oseb ali »drugih«, pri čemer omenjeni dejanji številni diskurzi navadno opravičujejo z nameni (ob)varovanja dane heteronormativne in patriarhalne družbene ureditve, ki naj bi jo takšne osebe lahko spodkopale.

»Druge«, njihovo telo, spolnost in identiteto nenehno zatira konstelacija tesnih mrež na položajih moči. V takšnem okolju se je tako pojavila ponovna oživitve obrednih praks v obliki modernih »zaklinjevalcev« na družabnih omrežjih. Število digitalnih subkultur, ki jih tvorijo samoidentificirane čarovnice/čarovniki različnih ozadij rastejo, pritegnejo pa zlasti mlade, ki čutijo, da ne spadajo v sistem, ki je prebinaren in zatiralen. Zdi se, da je ne glede na individualne pristope v prakticanju, sodobnim čarovnicam s queer in/ali žensko identiteto skupna želja po

tem that is far too binary and oppressive. It seems that regardless of the individual approaches of their practices, contemporary queer and/or women and femme-identified witches share a desire to break the established order by connecting with each other, seeking for empowerment and having the freedom to explore their identities, reminding of the political subject of the 'witch'.

**I've seen
the future baby,
it's sexy**

Following the thread of magic, the project *I've seen the future baby, it's sexy* is an invitation to embark on a journey of healing and breaking through existing boundaries and oppressive structures toward building, cultivating and nurturing new formations. It aims to understand the importance of diversifying and disrupting the homogeneous canons that then form the fabric, the structures that make up our lives. By accepting other ways of processing feelings, working with them rather than against them, adhering to non-normative standards of communication and work, and engaging with 'hidden' knowledge, we can find a sense of empowerment that helps us to self-reflect or even unlearn the established scripts.

The film programme *I've seen the future baby, it's sexy* is also part of the exhibition programme of the international group exhibition carrying the same title on view at Škuc Gallery between 9 August and 1 September.

The exhibition concept as well as the film programme stemmed from thinking about the notions of guilt and shame, which are inextricably linked to the experience of identifying as feminine or queer. By rethinking structures, relationships and histories in which they are rooted, we decided to try to imagine what a world without these feelings would look like. The exercise seemed simple, but the attempt was futile because none of these feelings are innate but generated through a series of socio-cultural processes. Feminine or queer guilt coincides with those of oppression and persecution of non-normative subjects or 'the other', typically justified through many discourses about their inherent potential to undermine a given heteronormative and patriarchal social order.

The 'others', their bodies, sexuality and identities are being constantly oppressed by the constellations of tightly networked positions of power. In such a landscape a resurgence of ritual practices through modern "spellcasters" on social media platforms occurred. Digital subcultures made up of self-identified Witches from diverse backgrounds are growing in size and seem to appeal especially to younger generations who feel they do not belong in a sys-

**I've seen the
future baby,
it's sexy**



Carne

Gery Georgieva

Brazilijska *Brazil*

dokumentarni/animirani *documentary/animation*

2019, 12'

Commission

Ieva Balode

Latvija *Latvia*

eksperimentalni *experimental*

2020, 6'

Po čarodeju After the Magician Podle čaroděje

Lea Petříková

Češka *Czech Republic*

eksperimentalni *experimental*

2020, 19'

Sybil's Noon Shower of Stones

Gery Georgieva

Bolgarijska *Bulgaria*

eksperimentalni *experimental*

2020, 10'

Void

Marina Marković

Srbija *Serbia*

eksperimentalni *experimental*

2016, 4'

Vse vlačuge so jakobinke All Whores are Jacobites

Georgia Horgan

Škotska *Scotland*

dokumentarni *documentary*

2017, 22'

We're All Queer Here Darling

Naomi Moonlion

Nizozemska *Netherlands*

eksperimentalni *experimental*

2020, 3'

Zadnja večerja Mother for Dinner

Nataša Prosenc Stearns

Slovenija/ ZDA *Slovenia/USA*

igrani *fiction*

2012, 12'

Internetna arheologija Internet archeology

Seznam

Jacob - DVOJNO

Slovenski politiki iskreno o tem, ali bi odšli na kosilo z gejem ali lezbiko

GoPro on my cat.

5 Scary Things Caught On Camera On Baby Monitors

STRAŠLJIVA NAPOVED za leto 2022

Slovenski politiki iskreno o tem, kje kupujejo oblačila in ali jim kdo pri tem pomaga

Na robu III svetovne vojne!?

Famous orangutan driving a golf cart

Zdravko Počivalšek: "sprostim se, ko grem po službi v hlev in skidam svojim lepoticam" I NA OBISKU

GoPro Camera on my Husky Left Home Alone

Slovenski politiki iskreno o tem, katera je zadnja stvar, ki jo naredijo pred spanjem

4-year-Old Boy Claims to be Princess Diana Reincarnated (UPDATED)

Megan Fox Shares WILD Ayahuasca Experience With Machine Gun Kelly

72 vprašanj s predsednikom SDS Janezom Janšo

03-29-2020 luka doncic instagram live

go cringe! give us everything!

ANNE + ester

kua je zej. internetna arheologija najbolši program fekka fuck yeahhhh. fak sej nevem kaj pišem, mal me je cringe inspiriru zdej, ne mi zamert. nebom nč brisala tko da si kr preber ko prideš v tale docs

ne vem a je vredno omeniti da smo se zadnjič s prijatelji jušem premrovom in niko jurman pogovarjali o kategorijah stvari ki so ali "cringe" ali pa "awkward" in da mi je blo to kr inspiring potem za popotnico izbiranja tehle videjev. same. mislim sej več kr si bla zram. sam ja. je pa letošnja tema "skrívno življenje" tak da osredotočili smo se na neke alternativne oblike življenj - whatever that means in any!!!! form there is.

evo maš link do playliste na imessage. čak sekunda. ej a se da da mi ne preklopi barv ta docs. da mam skoz modro?

evo odprem (KAK SE BOMA ZA TE BARVE ZMENLE A SAM TIPKAMA PA JE?)
POVEJ K BOŠ DALA START./PLAY

JACOB - DVOJNO

LALALALA hm ja men z rozo skos

jz če tle kliknem mi spremeni v roza dđajsviaolkDVIODSKLZJ<DIOSDLK ,Lčwuwqw>:(đ

ja dejma pol magar ti s capsom pa js z malo

pa pač pol popravma barve alka

OK. HAHAH

OK JACOB DVOJNO GREMO. TRI ŠTIRI ZDAJ

gremo

okurba

PADEJ FAK. MAL ME NA GOLOBA SPOMNE. AMPAK TKO MLAD GOLOB.

.... js ne razumem te energije. zanimivo.

TO MORE ODPRET INTERNETNO.

ja kr je dvojno življenje...

js sm on. upam da si vidla ko strastno poliže kozarec šampanjca. :) HAHAHA VIDIM JA.

kralj. pa te dve seksi bejbi lezbičn seks z vrtnicami. <3

a ju on sam opazuje? HMMM??

SAM KAJ ČE TKO NAMIGUJE DA ON ŽIVI DVOJNO AVEŠ.

žvalta se!!! oni 2A Je to ana dolinar? NE NI ANA DOLINAR POMOJE. OMG ON ODPRE

NAKONCU VRAT IN JE ON!!

samemu sebi največji sovražnik in ljubimec? MY BIGGEST ENEMY IS ME - LADY GAGA <3

GOPRO ON MY CAT

HAHA MUCA GRE NAOKOL - MEN JE TO SUPER, NČ DRUGEGA NIMAM ZA REČT.
ja tuki pa tud lepo popotovanje imamo, samo idi muca!!! xP HAHA IDI MUCA KA PA ČEŠ
mislim ka ji to po glau špila res. FAK KAKO INTERNETNO BOMO SPET MELE SHIT EJ
niti puške nima pa tak prežeče se kolovrati hudič

. HAHAHAHA

js sm zdej na partu ko mačka sam gleda en stol.
tko ful časa

FAK I LOVE IT <333 IDI MUCA

pač nehi muca its not that deep faaak ka ji dela
nehi mucaaaa sam kombi je nehi met trust issuesov sam sprehejaš se!!!!!!!!!
omg zaka tak preži.

GLE DAM MUCO PA V GLAVI SE MI POJE ZRAVEN DVOJNO.

dvojno?? ahaha men tud. da muca pposlušša to na discmanu ko se šunja
šunjaš se k puma anereče dacho to neki

4 YEAR OLD BOY PRINCESA DIANA :)

JUST CUTE THINGS KIDS SAY. TOP 10 CUTE THINGS YOUR KID CAN DO: CLAIM TO
BE PRINCESS DIANA REINCARNATED

ljubim princeso dijano

weird world je produkcija tega k to dela

PROSIM KAJ JE PA S TO KARTO. WEIRD WORLD PRODUCTION - MOJ PRODUCTION

ja lep karta tudi lep prst.

ti je lep father od otroka ? men je cursed. MEN JE ZANIMIV KO TA ROCKER ①

RAZLAGA. JA JA TOČNO TA!!!! KO POVE DA

MA UNICORNE NA ZIDOVH.

:) :))

I WASNT A PRINCESS ANYMORE..... :(R I P

sori men tud starša zgledata k kult liderja od tega otroka al pa herbalifovca. JA RES JE.

js bi tud montirala take videje za keš, a me lahk kdo najame? JA SAME.

②

STRAŠLJIVA NAPOVED ZA LETO 2022 HOČEŠ?

mhm. lepo. kao kala. JZ SM TE PHOTOSHOP FOTKE DELALA O WAW TA NEZEMLJAN.

③ tole?

JA TOČNO TO :))))

..... ADIJO

PADEJ FAK...

logo kata pata tigonk LOGO KATA PAGA TIGONK

..... ANYWAYS :)

svarilo nezemljanov. preach kings nezemljani.

STAY TOXIC KINGS.

NA ROBU III SVETOVNE VOJNE?

js bi rekla da smo. ka pa ti ? JA

UPS. FAK PREVEČ INFORMACIJ. PREVEČ INTERGALAKTIČNE SCI-FI TEHNOLOGIJE.

polkovnik boris sokolov. da ga guglam? NE GA GUGLAT. ④ dej

kdo dela take videje stari

MEGAN FOX SHARES WILD AYAHUASCA EXPERIENCE WITH MGK

ITS MIND. BLOWI NG. A Ssi že pr mega nfox. YES. MEGAN JE MISLILA DA BO
GLAMPING.

ne vem na keru minuti si? 2min zdej. napiš ko boš™ k reče **ego death** megan fox haha.
sori CAPS SE MI JE SKLOPU.

evo sm. **ego death.**

dalje<333

fak js bi ful kdaj probala ayahuasco... JZ TUD AMPAK NIKOL Z NOBENO SLAVNO OSEBO

MEN JE TO NIGHTMARE SITUATION. PREDSTAVLI SI DA SI TM V NEKEM GOZU Z

MEGAN IN MGK IN SE ŽVALITA PA ZAČNETA NABIJAT O TRANSCENDENTALNI

IZKUŠNJI FML <33 umrem!

sam ne s toxic partnersko osebo kokr ona 2

ja, dejma. sam tu še en **ORGANGUTAN** ZA SANGARO. SHOUTOUT SANGARA!!!

FAK A NAM JE TEGA ORANGUTANA MATEVŽ JERMAN POSLAU?) ja to je on

skuriral.LEPA. SHOUTOUT MATEVŽ.

POČIVAŠEK AKA HEALTHY RESTINGTON PO ANGLEŠK "SPROSTIM SE..."

kurba je vroč ej dgrač u lj. EJ MEN MI PRIJETNO PIHLJA V KUHNO IZ DVORIŠČA.

:)

klik. EVO KLIK

na obisku. :)

dober dan.

FAKIN ŠIT TEGA VIDEA SE NIKOL NE NAVELIČAM

. DOBER DANNNNN.

jsm tud človek sprostitve, počivauc

TI JE FAJN KO JE POČIVALŠEK ŠOU ENKRAT IZ RTVJA PA REKU POČIVALŠEK GRE

POČIVAT.....ja mi je ja. teb ? JA, ITAK. NOMEN EST OMEN?

prvič sem aware te glasbice zadi. mal ko konec kerga od twilight filmov. RES JE. ODNOS

DO NARAVE SUPER

peč men on v tem videju izpade kot legit dober in prijazn človk. TKOLE TI GA LEPEGA

NARDIJO. IN DELUJE. sam tud mafia king

ej a ti maš tud to muziko zadi??? a je to prvič? NE SKOZ JE.

eksotične opravile- koline. RIP :)

sm kr zone inala veš. me vedno ta videjo posrka.

lepa in tifa.

nima strahu, je pa previden. googlam horoskop brb aha strelec. **MHM MHM. HOH. HOH!** ko reče.
LEPO. LEP VIDEO VEDNO ZNOVA IN ZNOVA. PONOVRNO BOMO IMELE FANTASTIČNO INTERNETNO ARHEOLOGIJO ČESTITKE PRIJATELJICA!!!!!!!!!!!!

SLOVENSKI POLITIKI ISKRENO O TEM KJE NAKUPUJEJO

YESSSS. FAK TLE SPLOH NEBOM NČ SPOILALA VSEBINSKO V KATALOGU K TO JE ZA SLIŠAT.

A LOH SAM ŠE JANŠO SKUPI POGLEDAMA 1X??

.FAK DEJMO. SPOLERS, MEN NAJBOL NAPOREN VIDEO KAR JIH OBSTAJA NA NETU, TO MORA BIT NAKONC!!!

VOGUE 72 QUESTIONS WITH SLOVENIAN PRIME MINISTER JANEZ JANSA

sem že. evo rokica že trka.. **EVO TUDI MENE :) JA NAPREJ.**

ja dober dan.
:)

BOLANO BOLANO BOLANO. NEMOREM.FAK AKF. NI NORMALEN.

oooo šiiiiiiiiiiiiit sfasdcuasdniasjfisakfi iosajkdosakfo kdkfijdsdifmaidkcoasijksioakjfiosa
ajfsanjfasfkoapskfoiadjfiadjfkačofkaojfijaf
?????????) MEN JE TAKO NEPRIJETNO TOLE.

PREDSTAVLI SI GA KO IGRA IGRICE

⑤

:)))

HVALA LEPA THE END

dej šit nakonc k si reklc poprav hevi

DONČIČ KRALJU <33333

kolonijaaaaaaaa

kolonijaaaaaaaa

⑥



①



②



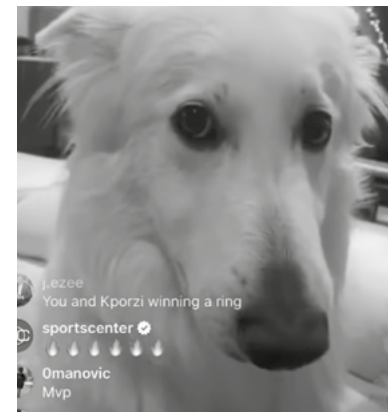
③



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⑥

PETER CEROVŠEK

kurator

curator

Razstava Sare Bezovšek Narava se celi

Drugo razstavno sodelovanje med SCCA-Ljubljana in FeKK bo prostor Projektne sobe SCCA spremenil v definitivni covidni meme *Narava se celi*. Post lockdown momentum nadoknaditi zamujeno, ponovni zagon gospodarstva, povratek *foma* in *yola*, so ta posrečen povojeni hec, ki je globoko v sebi izdajal naivno upanje, da lahko narava vendarle reši samo sebe, zadušili, še preden je zadihal nekoliko bolj čist zrak.

Sara Bezovšek je z delom www.snd.si na lanskoletnem FeKK-u prepričala žirijo in prejela nagrado Grand Prix, predvsem pa šokirala gledalstvo z impresivnimi podobami grozljivih posledic uničevanja okolja in neskončnimi možnostmi našega izumrtja. Čeprav je ukrepanje nujno, se večina ljudi, soočenih s katastrofo na vidiku, raje kot z iskanjem rešitev in spremembo načina življenja, odloči za ponoven krog zanikanja in pobeg v lastni vsakodnevni mikrokozmos smisla, ki nam ga je vcepil kapitalistični sistem.

Projektna soba SCCA bo za čas festivala postala razstavni prostor in instalacija, ki nas bo v stilu »skrolanja«, ki ga umetnica uporablja pri pripovedovanju in dramaturgiji pri svojih spletnih projektih, popeljal od njenih zgodnjih pa vse do najnovejših del, od špekulativnosti do virtualne resničnosti, od narave do atomske zime. Obiskovalka_ec bo soočena s kontrastom rešitev in katastrof, utopij in distopij ter z ultimativnim vprašanjem, ali izhod sploh še obstaja. Seveda! Skozino okno na Muzejsko ploščad na FeKK!

PODPORA:

Ministrstvo za kulturo RS in

Mestna občina Ljubljana – Oddelek za kulturo.

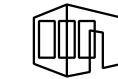
Sara Bezovšek (1993) je vizualna umetnica, ki deluje na področjih novih medijev, eksperimentalnega filma in grafičnega oblikovanja. V svoji umetniški praksi raziskuje, shranjuje in kolažira vizualne reference, na katere naleti med brskanjem po spletu ter gledanjem filmov in televizijskih serij. S tehniko izreži/kopiraj in prilepi najdeno digitalno gradivo združuje v spletne strani, kolaže, *mashup* videe ipd. in tako z apropriacijo ustvarja nove narative. Od leta 2018 je imela več skupinskih in samostojnih razstav. Prejela je tudi študentsko Prešernovo nagrado, sodelovala na festivalu Kiblix in na The Wrong Biennale ter razstavljala v spletni galeriji Feral File.

Leta 2021 je prejela glavno nagrado na festivalu FeKK za svoj kratki film www.s-n-d.si, letos pa je bila nominirana za nagrado skupine OHO. S skupino Garnitura je sodelovala na BIO27, njen projekt *SND* pa so predstavili na spletni platformi Do Not Research.

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University of Ljubljana
Botanic gardens
Ljubljana

ŠKUC

MG+MSUM



ALKATRAZ
GALERIJA

Exhibition by Sara Bezovšek Nature is Healing

Sara Bezovšek (1993) is a visual artist, active in the fields of new media, experimental film and graphic design. Her artistic practice is characterised by the exploration, collection and storage of mostly pop-cultural visual references from various online platforms, films and TV series. Using the cut/copy-and-paste technique, she combines the found digital material into web pages, collages, mashup videos, etc., thus creating new narratives through appropriation. Since 2018, she has had several group and solo exhibitions. She also received the student Prešeren award, participated in the Kiblix festival, The Wrong Biennale and exhibited in the online gallery Feral File.

The second exhibition collaboration between SCCA-Ljubljana and FeKK will transform the Project Room SCCA space into the definitive covid meme *Nature is Healing*. Even before it could breathe some cleaner air, this witty new joke, which in itself contains the naive hope that nature can after all be its own saviour, was suffocated by the post-lockdown momentum seeking to compensate for lost time, the restart of the economy, and the return of *fomo* and *yolo*.

With her work www.snd.si at last year's FeKK, Sara Bezovšek convinced the jury and received the Grand Prix award, and above all shocked the audience with impressive images of the terrible consequences of environmental destruction and the endless possibilities of our extinction. Most people, faced with a catastrophe in sight, rather than seeking a solution in a change of lifestyle, decide to repeat the cycle of denial and escape into their own everyday microcosm of meaning, instilled in us by the capitalist system.

For the duration of the festival, the Project Room SCCA will become an exhibition space and an installation that will take us from artist's most recent projects to her early works, from speculative to virtual reality, from nature to atomic winter, all in the style of scrolling that the artist uses for storytelling and dramaturgy in her online projects. The visitor will be confronted with the contrast between solutions and disasters, utopias and dystopias, and with the ultimate question of whether there is still a way out. There is! Through the window to the Museum platform to the FeKK festival!

SUPPORTED BY:

Ministry of Culture of the Republic of Slovenia
and City of Ljubljana – Department for Culture.

In 2021, she received the main award at the FeKK festival for her short film www.s-n-d.si, and this year she was nominated for the OHO group award. She participated at BIO27 with the Garnitura group, and her *SND* project was presented on the Do Not Research online platform.

**Strokovni
program**

ProFeK

***Industry
programme***

ProFeKK 2022

Another year, another lounge in the Škuc Gallery Garden. Get ready to spend your festival mornings and early afternoons expanding the notions on (festival) shorts and everything related. As we focus on the invisible and soundless in the broadest sense but at times also get deeply specific, we will start where it all begins and sometimes ends – at the script. This talk will benefit both the experts as well as the enthusiastic passers-by.

On the same day, we will learn about the Short Waves Festival, a Polish example of good practice, and then dare to theorize about non-human film protagonists. Admit it, you're already curious! However, a festival too must end – else how could we distinguish it from a regular day? Ours will conclude with a presentation of one of the most inspiring collectives and a debate about – the invisible. At the final get-together we will see almost all the participants again and hear their ideas combined.

You can contribute to each event by either asking inquisitive questions or sitting quietly, sipping your coffee. Come, it'll be marvellous!

Letos bomo festivalska jutra in zgodnje popoldneve ponovno preživljali na vrtu galerije Škuc. Z zanimivimi gosti bomo razširjali poglede na kratki film in festivalsko dogajanje, ki spada zraven. Osredotočali se bomo na nevidno in neslišno v najširšem pogledu in bomo hkrati na trenutke tudi noro specifični. Začeli bomo tam, kjer se vse začne in včasih tudi konča – pri scenariju. Predavanje bo koristilo tako poznavalcem kot tudi mimoidočim navdušencem.

Še istega dne bomo poslušali primer dobre prakse poljskega festivala Short Waves, dan zatem pa si drznili nekoliko poteoretizirati o nečloveških filmskih protagonistih. Priznajte, da vam je že kar malo zanimivo. Festival pa se na žalost enkrat mora tudi končati – kako bi ga sicer ločili od vsakdana? Mi ga bomo sklenili s predstavitev enega najbolj inspirativnih kolektivov, kar jih poznamo, in debato – o čem drugem, kot ravno nevidnem. Na sklepnem snidenju bomo skoraj vse sogovorce lahko vnovič srečali in jih poslušali tudi, ko misli združijo.

Na vsakem dogodku so dobrodošla tako zgovorna vprašanja, kot tudi tiho sedenje in srebanje zastoni kave. Pridite, odlično bo.

Scenarij kratkega filma

predavanje

sreda, 17. avgust

11:00–12:30

Galerija Škuc

Stari trg 21

V sodelovanju z zavodom Motovila (Centrom Ustvarjalna Evropa v Sloveniji).

Kaj naredi idejo za kratki film dobro? Kako napisati scenarij, ki bo gledalcem postregel obljubljeno premiso in hkrati izrazil avtorjevo idejo? Kateri pristopi k temi, likom, strukturi in pisanju so uporabni v razvoju in produkciji kratkega filma? Kako lahko posameznik pove kaj velikega in relevantnega, medtem ko ob pisanju nanj prežijo številne nevarnosti? Na vsa vprašanja nam bo odgovoril prekaljeni scenarist Christian Gamst Miller-Harris. Skozi pripovedne gozdove nas bo popeljal z dobro mero anekdot in spominov na trenutke, ko so stvari v scenarijih delovale, pa tudi tistih, ki se jih nerad spominja. Naš prvi gost bo, po lastnih besedah, iskren, neposreden in najbrž tudi malo samozaničevalen. Pokazal nam bo nekaj videov, prostor pa se bo našel tudi za vaša vprašanja. Pridite!

Short Film Script

lecture

Wednesday, August 17

11:00am–12:30pm

Škuc Gallery

Stari trg 21

In cooperation with Motovila institute (Creative Europe Desk Slovenia)

What qualities make an idea for a short film good? How to write a script that delivers the promised premise yet also expresses the author's concept? Which approaches to the theme, characters, structure and writing are useful when developing and producing a short? How can an individual convey something grand and relevant when preyed upon by numerous dangers? Who else to better answer all these questions but the hard-bitten screenwriter Christian Gamst Miller-Harris. As he guides us through the narrative forests with a good measure of anecdotes and memories, revealing those moments when things in the script clicked as well as those he'd rather forget. Our first guest will be, as he puts it himself, honest, direct and probably a bit self-deprecatory. He'll show us some videos and you'll ask some questions. Come by!

Aleksandra Ławska

Študija primera: festival Short Waves

predavanje

sreda, 17. avgust
13:00–14:30

Galerija Škuc
Stari trg 21

Festival Short Waves spada med najvidnejše poljske festivale, ki predstavljajo izključno kratke filme. V enem najstarejših poljskih mest, v Poznanju, se je letos ta inkluziven in dostopen festival odvil štirinajstič. Festival Short Waves predstavlja nekonvencionalne izbore projekcij, kot so komedije, grozljivke in program z geografskim fokusom, hkrati pa se lahko pohvali z veliko mero odgovornosti do okolja. V zakulisje dogajanja nas bo popeljala programska direktorica festivala – Aleksandra Ławska. Pravi, da bo odgovorila tudi na kakšno vprašanje. Ne zamudite priložnosti!

Aleksandra Ławska

Case study: Short Waves Festival

lecture

Wednesday, August 17
1:00pm–2:30pm

Škuc Gallery
Stari trg 21

The Short Waves Festival is one of the most noticeable Polish festivals to present only short films. It is held in Poznan, one of the oldest Polish cities and is both inclusive and accessible. This year it has realised its fourteenth edition. Short Waves serves unconventional selections, such as comedies, horror films and a geographically-focused programme and displays a high degree of environmental care. What goes on at the festival will be revealed by no other than the Short Waves Head of Programming Aleksandra Ławska, who promises to answer any questions you might have. Don't miss out!

Sunčica Ana Veldić

Naracija filma z nečloveškimi protagonistimi

predavanje

četrtek, 18. avgust
11:00–12:30

Galerija Škuc
Stari trg 21

Ključno orodje, s katerim filmska pripoved pritegne publiko, je možnost identifikacije z liki na platnu. Kako pa se z njimi poistovetimo, ko v filmih namesto ljudi nastopajo živali, narava, predmeti ali morda celo pojmi? Da bi občinstvo dobili na svojo stran, se avtorji filmov z nečloveškimi protagonistimi najpogosteje poslužijo antropomorfizacije ali počlovečenja. Človeku so človeške lastnosti nekako najbolj domače in tako tudi najbolj vredne empatije. Režiserka in veterinarica Sunčica Ana Veldić bo spregovorila o alternativnih prijemih, s katerimi lahko vzbudimo zanimanje za nečloveške filmske like, ne da bi jih počlovečili. So takšni postopki zares mogoči, ali na koncu prav vsi temeljijo na določeni obliki antropomorfizacije?

Prid pa vid

druženje

četrtek, 18. avgust
13:00–14:30

Galerija Škuc
Stari trg 21

Kratkih filmov na našem festivalu ne bi bilo brez tistih, ki ste jih ustvarili. Čas je, da spoznate svoje filmske kolegice in kolege. V čarobnem ambientu Škucovega vrta se lahko dogovorite za naslednjo kavo, ki se ne bo nikoli zgodila, ali pa stkete čudovito prijateljstvo, ki bo trajalo do konca vašega življenja. V vsakem primeru, te priložnosti ne zamudite.

Sunčica Ana Veldić

Film narration with non-human protagonists

lecture

Thursday, August 18
11:00am–12:30pm

Škuc Gallery
Stari trg 21

The identification with onscreen characters is the main tool of the film narrative that captures the audience. But how do we identify with non-human characters, such as animals, nature, objects or even concepts? In order to gain the favour of the audience, filmmakers in such cases most often use anthropomorphism. It is because people deem humanoid traits familiar and as thus most deserving of empathy. The film director and vet Sunčica Ana Veldić will talk about alternatives that can spark an interest in non-human protagonists without giving them human characteristics. Are such bypasses even possible or are they all founded on a certain measure of anthropomorphism?

Meet and greet

socialising

Thursday, August 18
1:00pm–2:30pm

Škuc Gallery
Stari trg 21

Dear creators, there'd be no shorts at FeKK without you. So, it's time to meet your cinematic pals and colleagues. In the enchanted Škuc Gallery Garden you may set a date for that coffee that's bound not to happen or gain a fabulous friend for the rest of your life. Whatever the outcome: be there!

Kolektiv Robida

predstavitev

petek, 19. avgust
11:00–12:30

Galerija Škuc
Stari trg 21

Kolektiv Robida z istoimensko revijo, spletnim radijem ter prostorskimi praksami deluje v vasi Topolove v Benečiji. Kolektiv je rasel ob boku kulturnemu filmskemu festivalu Postaje Topolove, s katerim si deli prizorišče. Za bivanjski projekt, Vas kot hiša, ki predstavlja poskus reševanja problema praznih vasi je kolektiv letos prejeli nagrado Novega evropskega bauhausa. V nevidni vsakdan te mirne, čarobne in hkrati močno družbeno angažirane vasi nas bo popeljala arhitektka in soustanoviteljica Robide, Vida Rucli.

Robida Collective

presentation

Friday, August 19
11:00am–12:30pm

Škuc Gallery
Stari trg 21

Robida Collective, its eponymous magazine, online radio and spatial practices live and work in the Topolove village in the Veneto region. The Collective has grown alongside the cult film festival Postaja Topolove Station, with which it shares the location. Their living space project, Vas kot hiša, which tries to tackle the problems of abandoned villages, has won them the New European Bauhaus Prize 2022. We will explore the invisible daily life of this quiet, magical yet immensely socially engaged village with the architect and co-founder of Robida, Vida Rucli.

Kdo so nevidni protagonisti in kako jih narediti vidne

okrogla miza

petek, 19. avgust
13:00–14:30

Galerija Škuc
Stari trg 21

Filmski festivali s programom pogosto želijo nagovoriti spregledane teme, v svoj prostor vključiti manjšine in na splošno posvetiti, kjer svetlobe ni veliko. Kaj na festivalih ostaja nevidno in skrito? Kdo dela filme o manjšinah? Kaj je inkluziven filmski festival in kakšna je njegova praksa? Čigave poglede gledamo in čigavih si želimo? Kako se organizirati in povezati na obrobju? Kaj lahko stori festival, da ga poleg filmskih profesionalcev obiše lokalno prebivalstvo? Kdo so nevidni protagonisti in kako jim predati mikrofona?

Sodelujoče:

Aleksandra Ławska

programska direktorica festivala Short Waves

Sunčica Ana Veldić

veterinarka in režiserka

Vida Rucli

arhitektka in soustanoviteljica kolektiva Robida

Maja Ogrizović

kulturologinja, inicijatorica in voditeljica inkluzivnega festivala »Film svima«

Who Are the Invisible Protagonists and How to Make Them Visible

round table

Friday, August 19
1:00pm–2:30pm

Škuc Gallery
Stari trg 21

Film festival programmes frequently aim to address the overlooked topics, to include minorities and generally to brighten the places lacking in light. What remains hidden and invisible at film festivals? Who makes films on minorities? What is an inclusive film festival and what does it do? Whose views are we seeing and whose do we wish to see? How to get organised and connected in rural areas? What can a festival do to attract a local audience apart from film professionals? Who are the invisible protagonists and how to hand them the mic?

Participants:

Aleksandra Ławska

Head of Programming at Short Waves Festival

Sunčica Ana Veldić

veterinarian and director

Vida Rucli

architect and co-founder of Robida Collective

Maja Ogrizović

culturologist, initiator and project manager at the inclusive Film for Everyone festival

The Seventh Screenwriting Short Scene Workshop

Short Scene is an intensive six-month workshop that combines the theory and practice of screenwriting, the development of ideas and the actual writing of a short film script. It is now in its seventh year but boast a fresh and enriched format that includes sessions at three local film festivals – two at the seaside and one in the capital. The first was at the Kino Otok – Isola Cinema International Film Festival in the beginning of June, the second will be at FeKK in August, and the third and final session of this year's Short Scene will conclude with a public presentation of its projects at the Slovenian Film Festival in Portorož in October.

Through group and individual work with mentors, nine young generation screenwriters of the Short Scene are developing ideas for shorts and animations. The chosen participants of 2022 (and their projects) are: Lina Eržen with Desna roka, Eva Kučera Šmon with Dobrodošli doma, Nika Tomažič with Kemija smeti, Miha Reja with Kožuh, Nadina Štefančič with Loterija, Nika Otrin with Metamorfoza, Mitja Mlakar with The Hedgehog Concept, Armin Čulić with Zakaj sovražim vlak and Lenart Sušnik with Zarja.

Local mentors for script development are Matevž Jerman, Peter Cerovšek and Tanja Hladnik, while the visiting-mentor is Christian Gamst Miller-Harris. Anja Prusnik will perform the role of a mentor for public presentation.

The workshop is organised by the Kraken Society / The FeKK International Short Film Festival. Partners of the project are the Kino Otok – Isola Cinema International Film Festival and the Centre for Contemporary Arts SCCA-Ljubljana.

Kratka scena je intenzivna polletna delavnica, ki vključuje spoznavanje teorije in prakse scenaristične obrti, razvoj ideje in pisanje scenarija za kratki film. Letošnja je že sedma po vrsti, a prvič poteka v prenovljenem in obogatenu formatu, ki vključuje tudi srečanja na treh domačih filmskih festivalih, od katerih dva potekata ob morju, eden pa v prestolnici. Na začetku junija je Kratko sceno v Izoli gostil festival Kino Otok – Isola Cinema, avgusta gostuje na festivalu FeKK, zaključek delavnice z javno predstavitvijo projektov pa se bo oktobra zgodil na Festivalu slovenskega filma v Portorožu.

Devet mlajših scenaristk in scenaristov prek skupinskega in individualnega dela z mentorji v okviru Kratke scene razvija enako število idej za kratke igrane in animirane filme. Izbrane udeleženke in udeleženci v letu 2022 so: Lina Eržen s projektom *Desna roka*, Eva Kučera Šmon s projektom *Dobrodošli doma*, Nika Tomažič s projektom *Kemija smeti*, Miha Reja s projektom *Kožuh*, Nadina Štefančič s projektom *Loterija*, Nika Otrin s projektom *Metamorfoza*, Mitja Mlakar s projektom *The Hedgehog Concept*, Armin Čulić s projektom *Zakaj sovražim vlak* in Lenart Sušnik s projektom *Zarja*.

Domači mentorji za razvoj scenarijev so Matevž Jerman, Peter Cerovšek in Tanja Hladnik, gostujoči mentor pa je Christian Gamst Miller-Harris. Anja Prusnik je mentorica za pripravo na javno predstavitev.

Delavnico organizira Društvo za uveljavljanje kratkega filma Kraken / Mednarodni festival kratkega filma FeKK. Partnerja projekta sta Mednarodni filmski festival Kino Otok – Isola Cinema in SCCA-Ljubljana, Zavod za sodobno umetnost.

Filmskokritiška delavnica Ostrenje pogleda

kdaj

ponedeljek–sobota

15.–20. avgust

izvajalec

Društvo za širjenje filmske kulture KINO!

jezik

slovenščina

Ne moremo obljubiti znosnih temperatur ali rešiti sveta, gotovo pa lahko ogrejemo misli pred izpitnim obdobjem in si privoščimo kakšnega ta kratkega.

Ob večerih bomo kritično ostrili pogled ob kratkometražnih filmih ter gostili ustvarjalce, ki jih bomo tudi zastavili kakšno vprašanje. Ob mentorskem usmerjanju bomo misli izostrili v krajše zapise, ti pa bodo objavljeni na festivalski spletni strani e-kino.si – izbor pa tudi v reviji KINO!

Filmskokritiško delavnico vodi Muanis Sinanovič, redni sodelavec revije KINO!, pesnik in filmski publicist.

Film Criticism Workshop Sharpening the Gaze

when

Monday–Saturday

August 15–20

organiser

Društvo za širjenje filmske kulture KINO!

language

slovene

We cannot promise you bearable temperatures or world salvation, but we can warm you up prior to the exam period and enjoy a sho(r)t or two.

Reserve your evenings for critical viewing of shorts and listening to guest filmmakers that might just answers some of your questions. Additionally, guided by mentors, you will sharpen your thoughts into shorter writings that are going to be published on the festival website e-kino.si, with a selected few also making it into the KINO! film magazine.

The film-criticism workshop will be headed by Muanis Sinanovič, a regular writer for KINO!, a poet and film publicist.

Sedma scenaristična delavnica Kratka scena

15.

Poznań
&
online

International
Short Film
Festival



**SHORT
WAVES
FESTIVAL**

Call for entries:

Autumn
2022

15th SWF:

Spring/Summer
2023



shortwaves.pl
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**FeKKipa
Team**

Organizator festivala

Organized by

Društvo za uveljavljanje kratkega filma Kraken

Kraken Short Film Promotion Association

Direktor festivala

Festival director

Peter Cerovšek

Programski direktor

Head of programme

Matevž Jerman

Programska skupina

Programme team

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Tia Čiček, Peter Cerovšek,

Ester Ivakič, Teodora Jeremič,

Matevž Jerman, Robert Kuret,

Vladan Petković, Jelena Radić,

Anne Tassel, Dora Trček

Producentka

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Jaka Hrepevnik, Neža Jankovič,

Lana Kariž Meško, Pika Kovač

Masha Sorokina, Tjaša Šteblaj

Zahvale

Thanks

Studio 100, Teleking, Short Waves, Slovenski filmski arhiv

(Tatjana Rezec Stibilj, Roman Marinko, Alojzij Teršan),

Slovenska kinoteka (Ženja Leiler, Igor Prassel), Kinodvor

(Koen Van Daele, Metka Dariš, Maja Zrim, Bor Pleteršek),

Motovila (Ines Kežman, Sabina Briški), Luksuz produkcija,

Petra Slatinšek, Barbara Kelbl, Sarita Matijević, Christoph

Huber, Jurij Meden, Džungla Plants, Klub rečnih kapitanov,

Robida, SCCA-Ljubljana (Lara Plavčak, Vesna Bukovec),

Niko Novak, Miha Zupan, MG+MSUM (Aleš Vaupotič, Tomaž

Kučer), Aksioma (Janez Janša), ŠKUC (Joško Pajler, Tia Čiček),

Forum Ljubljana (Katerina Mirovič), Kud mreža, Alkatraz,

Srdan Prodanovič, Botanični vrt UL, KIBLA (Žiga Pavlovič),

Klub Channel O.

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Katalog 8. Festivala kratkega filma Ljubljana
8th Ljubljana Short Film Festival Catalogue

Izdajatelj

Publisher

Društvo za uveljavljanje kratkega filma Kraken
Kraken – Short Film Promotion Society

Besedila

Texts

Oskar Ban Brejc, Juca Bonaca, Peter Cerovšek,
Tanja Hladnik, Ester Ivakič, Matevž Jerman,
Nika Jurman, Maja Krajnc, Robert Kuret, Aleksandra
Ławska, Vladan Petković, Anne Tassel, Dora Trček,

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Oblikovanje in prelom

Design and layout

Jan Virant

Papir

Paper

Fedrigoni Arena Natural Rough 100g/m²

Fedrigoni Arena Natural Rough 300g/m²

Črkovna vrsta

Typeface

Degular

Tisk

Print

Itagraf d.o.o.

Naklada

Print Run

100

Ljubljana, 2022