

LESSONS  
OF DARKNESS

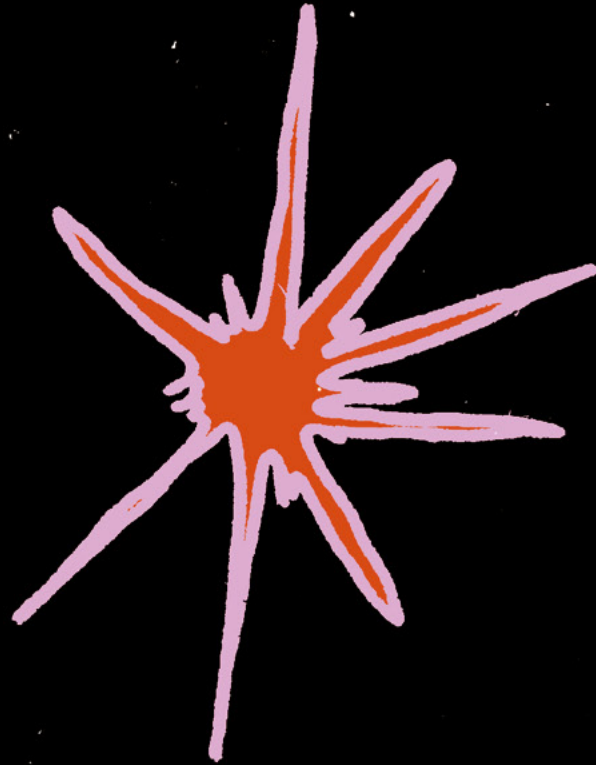
Festival  
kratkega filma  
**Ljubljana**  
Short Film  
Festival

Katalog  
*Catalogue*

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# Uvodnik

## *Introduction*



## Lekcije teme

Nauki teme izhajajo iz precej preprostega protislovja. Tema je temeljni pogoj kino izkušnje, hkrati pa vse bolj temeljno definira tudi svet zunaj kina, pri belem dnevu. Vojne, ekološki in podnebni kolaps, politično nasilje in tehnološke spremembe niso oddaljene grožnje, ampak del vsakdana, ki ga spremljamo v realnem času. Nikoli prej nismo dostopali do večje množice podob kot danes, nič bolj jasno pa ni, ali zaradi njih tudi zares bolje vidimo.

Naslov letošnjega festivala svoj navdih najde pri potrebi po urejanju in razumevanju podob, ki nas obdajajo, hkrati pa tudi pri Wernerju Herzogu in njegovih *Lekcijah teme*, filmu, posnetem med gorečimi naftnimi polji Kuvajta po zalivski vojni. Herzog resnično humanitarno in ekološko katastrofo posname, kot da bi pristal na neznanem planetu. Prav v tem odmiku je nekaj bistvenega. Znano nam odtuji dovolj, da ga lahko ponovno vidimo in v nezemeljskih podobah izpred več kot treh desetletij prepoznamo nekaj srhljivo domačega, nekaj, kar se danes vrača in se lahko vsak hip pojavi v še bolj kataklizmični različici.

Herzogov film nam je zato služil predvsem kot izhodišče za vprašanje, kaj pomeni gledati danes. Vojne, etnična čiščenja, požari, poplave, politično nasilje v vseh svojih razkošnih oblikah in vedno novih ustrojih se na istih zaslonih izmenjujejo z oglasi, posnetki s poletnih počitnic, duhovičenjem, brainrotom in mačjimi videi. Katastrofa je postala del vsakdanjega toka podob. Težava ni več v tem,

da ne bi mogli videti, kaj se dogaja. Veliko težje je pogled pri nečem zadržati dovolj dolgo, da nas zares zadeva.

Letošnji program ta razmislek obravnava na različne načine. Herzogova retrospektiva nas vodi od njegovih prvih filmov, ki vodijo do *Lekcij teme*, tudi skozi svet fanatikov, sanjačev, vizionarjev, neukrotljive narave in ljudi, ki preizkušajo meje lastne vztrajnosti. Filmi Gale Hernández López, letošnje avtorice v fokusu znotraj sekcije Instant kult, se obračajo k sanjam in tehnologiji, spletnim skupnostim, financam in virtualnim svetovom ter načinom, kako ti vse bolj posegajo v naše želje in predstave o resničnosti.

Tri gostujoče kuratorke letošnjo temo razprejo še širše. Lyse Ishimwe Nsengiyumva skozi migracije, pripadnost in nove začetke išče nova ozemlja, Anne Duffau pa se s programom *Vzpon podivjana* naveže na Herzogovo apokaliptično vizijo in jo potisne v uporniško smer. Z medgeneracijskim in interseksijskim izborom kuriranje razume kot politično dejanje ter išče načine mišljenja in ustvarjanja zunaj ustaljenih kulturnih in družbenih okvirov. Sanne Jehoul se medtem obrača h kolonializmu, imperializmu in ekstraktivizmu ter njihovim posledicam, ki še vedno določajo politične, družbene in ekološke krajine sedanjosti. V arhivskem programu *Smrtonosna brezbržnost* se pogled obrne tudi proti nam samim in načinom, kako se z molkom, zanikanjem in prilagajanjem privadimo

na stvari, ki bi se nam nekoč zdele nesprejemljive. Tema pri tem ni samo metafora katastrofe. V programu *FeXXX: Prostor izmika* postane prostor skupnosti in odpora proti pogledom, ki želijo telesa in identitete razvrščati, nadzorovati ali izbrisati. Na razstavi *Kela: Nauki teme* pa se vrne k svojemu materialnemu izvoru, fotografski temnici in procesu nastajanja podobe.

Ob vsem tem je FeKK seveda še vedno predvsem festival kratkega filma. Letos prinaša več kot 150 filmov iz 45 držav. Prvič uvajamo mednarodni tekmovalni program FeKKids, mednarodnemu tekmovalnemu programu jugovzhodne Evrope se pridružujeta Ciper in Moldavija, v Ljubljano prihaja Clermont-Ferrand, vračajo se programi Evropske filmske akademije in ESFAA, ob njih pa VR, delavnice, pogovori in druženja.

Nauki teme tako niso poskus, da bi iz filmov izpeljali en sam nauk. Upamo predvsem, da bo od teh šestih dni kaj ostalo in nekoliko kontaminiralo naš pogled. Kakšna podoba, zvok ali misel, zaradi katere bomo nekaj znanega zagledali drugače. In če je na koncu tunela vendarle luč, naj za spremembo ne bo vlak. Naj bo projektor.

## Lessons of Darkness

*The lessons of darkness stem from a simple contradiction. Darkness is a fundamental condition of the cinema experience, but it also increasingly defines the world outside it in broad daylight. Wars, ecological and climate collapse, political violence and technological changes are not distant threats but part of everyday life that we follow in real time. Never before have we had access to such a vast array of images, and yet it is no clearer whether these images actually help us see better.*

*The title of this year's edition draws its inspiration from the need to order and understand the images that surround us, as well as from Werner Herzog and his Lessons of Darkness, a film shot amid the burning oil fields of Kuwait following the Gulf War. Herzog captures this genuine humanitarian and ecological catastrophe as if he had landed on an unknown planet. There is something essential precisely in this detachment. It alienates the familiar enough for us to see it anew and, in the otherworldly images from more than three decades ago, recognize something eerily familiar, something that is returning today and could appear at any moment in an even more cataclysmic form.*

*Herzog's film therefore served primarily as a starting point for the question of what it means to watch today. Wars, ethnic cleansing, fires, floods and political violence in all their varied forms and ever-changing configurations alternate on the*

*same screens with advertisements, footage from summer holidays, humour, brainrot and cat videos. Catastrophe has become part of the everyday flow of images. The problem is no longer that we cannot see what is happening. It is much harder to hold our gaze on something long enough for it to truly affect us.*

*This year's programme explores this reflection in various ways. The Herzog retrospective takes us on a consistent journey from his early films to Lessons of Darkness, leading us through a world of fanatics, dreamers, visionaries, untamed nature and people who test the limits of their own perseverance. The films of Gala Hernández López, this year's "filmmaker in focus" in the Instant Cult section, turn to dreams and technology, online communities, finance and virtual worlds, as well as the ways in which these increasingly intrude upon our desires and perceptions of reality.*

*Three guest curators open up this year's topic even further. Lyse Ishimwe Nsengiyumva seeks new territories through migration, belonging and new beginnings, while, with her programme Feral Rising, Anne Duffau draws on Herzog's apocalyptic vision and pushes it in a rebellious direction. With an intergenerational and intersectional selection, she understands curating as a political act and seeks ways of thinking and creating outside established cultural and social frameworks. Sanne Jehoul, on the other hand, turns her atten-*

*tion to colonialism, imperialism, extractivism and their consequences, which continue to shape the political, social and ecological landscapes of the present. In the archival program Deadly Indifference, the gaze also turns toward us and the ways in which, through silence, denial and adaptation, we grow accustomed to things we would once have found unacceptable. The topic is not merely a metaphor for catastrophe, though. In the programme FeXXX: Spaces of Evasion, it becomes a space of community and resistance against gazes that seek to categorise, control or erase bodies and identities. In the exhibition Kela: Lessons of Darkness, however, it returns to its material origin: the darkroom and the process of image-making.*

*At the same time, FeKK is, of course, still first and foremost a short film festival. This year, it brings more than 150 films from 45 countries. For the first time, we are introducing the FeKKids international competition program; Cyprus and Moldova are joining the international competition programme featuring films from Southeast Europe; Clermont-Ferrand is coming to Ljubljana; the European Film Academy and ESFAA programmes are returning; and alongside them, there will be VR, workshops, discussions and opportunities for socialising.*

*The lessons of darkness are thus not an attempt to derive a single lesson from the films. We pri-*

*marily hope that something from the six festival days will linger and slightly contaminate our gaze – an image, a sound or a thought that will make us see something familiar in a new light. And if there is indeed a light at the end of the tunnel, let it not be a train for a change. Let it be a projector.*

Žirija  
*Jury*



# Mednarodna žirija International Jury

## Laurent Crouzeix I



I

Laurent Crouzeix je član izvršne ekipe Festivala kratkega filma in filmske tržnice v Clermont-Ferrandu. Je koordinator koprodukcijskega foruma Euro Connection, v sklopu katerega je bilo doslej uspešno izvedenih več kot 140 projektov. Oblikuje tudi strokovna srečanja za razvoj, produkcijo in distribucijo kratkih filmov. Laurent redno sodeluje kot strokovnjak in svetovalec v mednarodnih programih usposabljanja za razvoj scenarijev in filmskih projektov. Kot koordinator za trajnost bedi nad izvedbo družbenega in okoljskega akcijskega načrta festivala. Leta 2019 je ustvaril kratko stop animacijo z naslovom *Amerigo and the New World*.

*Laurent Crouzeix is on the executive team of the Clermont-Ferrand Short Film Festival and Short Film Market. He is coordinator of Euro Connection co-production forum that has seen over 140 projects to completion so far. He also designs industry meetings about the development, production, or distribution of short films. Laurent is a regular expert or consultant for international script & project development training programmes. As sustainability officer, Laurent oversees the event's social and environmental action plan. Laurent's stop-motion short Amerigo and the New World was released in 2019.*



II



III

## Marina Gumzi II

Marina Gumzi je v Ljubljani, Berlinu in Parizu študirala dramaturgijo in filmsko produkcijo. Je diplomantka podiplomskega programa na temo prihodnosti filma na DFFB Berlin, krajši čas je na ICTA-UAB študirala tudi odrast in ekološko ekonomijo. Od leta 2012 vodi produkcijsko hišo NOSOROGL. Kot so/scenaristka in/ali ko/producentka je sodelovala pri filmih *Zgodbe iz kostanjevih gozdov*, *Fiume o morte!*, *Kaj ti je deklila*, *Playing Men*, *Navadna hruška*, *Babičino seksualno življenje*, idr., ki so bili prikazani na vseh koncih sveta ter nagrajeni z dvema nagradama Evropske filmske akademije, več nagradami FIPRESCI, nagradama *Tiger* in *César* ter številnimi drugimi.

*Marina Gumzi studied dramaturgy and film production in Ljubljana, Berlin and Paris. She is an alumna of the postgraduate program at DFFB Berlin and has also pursued studies in Degrowth and Ecological Economics. Since 2012, she has led NOSOROGI where she has collaborated with some of the most distinctive young filmmakers from the region switching between the roles of a producer and scriptwriter. Her work on films such as *Stories from the Chestnut Woods*, *Fiume o morte!*, *Little Trouble Girls*, *Playing Men*, *Common Pear*, *Granny's Sexual Life* has earned multiple awards, including two European Film Awards, César Award and the Berlinale FIPRESCI Prize.*

## Niels Putman III

Niels Putman is the artistic director and coordinator of *Yanco*, a magazine and streaming library for short-form moving image. He is also a co-founder and co-editor of *Talking Shorts*. As a freelance film programmer, Niels is affiliated with *De Cinema*, Antwerp's local rep house embedded in *M HKA*'s audiovisual strand. He is also a member of the selection committees for *Film Fest Gent* (BE) and the video-on-demand platform *Avila* (BE). Previously, he has served on (pre-)selection committees at film festivals in *Dresden* (DE), *Baden* (CH), and *Busan* (KR) and has contributed as a guest curator to events in *Quebec City* (CA) and *Poznań* (PO). His writing has appeared in outlets such as *Sabzian*, *Etcetera*, and *Fantômas*.

*Niels Putman je umetniški direktor in koordinator yanca – revije ter pretočne knjižnice kratkometražnega filma. Je tudi soustanovitelj in sourednik platforme Talking Shorts. Kot samostojni filmski kurator sodeluje z De Cinema, antwerpenskim art kinom, ki deluje v okviru avdiovizualnega programa M HKA. Poleg tega je član selekcijskih komisij festivala Film Fest Gent (Belgija) in Avile, belgijske platforme za video na zahtevo. V preteklosti je sodeloval v (pred)selekcijskih komisijah filmskih festivalov v Dresdnu (Nemčija), Badnu (Švica) in Busanu (Južna Koreja), ter bil gostujoči kurator na dogodkih v Québecu (Kanada) in Poznanju (Poljska). Njegovi filmski zapisi so bili objavljeni v publikacijah, kot so Sabzian, Etcetera in Fantômas.*

# Kritiška žirija *Critics' Jury*

V sodelovanju s Fipresci Slovenija.  
In cooperation with Fipresci Slovenia.



I

Iva Katušin je na prvi stopnji študirala germanistiko in primerjalno književnost na Filozofski fakulteti Univerze v Ljubljani ter na Freie Universität Berlin. Študij namerava nadaljevati na magistrskem programu Filmske in televizijske študije na AGRFT. Deluje kot filmska kritičarka in redno piše za revijo *Ekran*, pa tudi Radio Študent, program Ars Radia Slovenija in platformo Koridor – križišča umetnosti, kjer je sourednica filmske redakcije. V sezoni 2024/25 se je kot literarna kritičarka predstavila v Delovi rubriki »Mlado pero«, občasno pa recenzira tudi stripe. Sodelovala je pri snovanju literarnega festivala angažiranega pisanja ltn. in mladinskega filmskega festivala Kinotrip, kjer je pripravljala in moderirala pogovore z ustvarjalci. Leta 2019 je bila članica mladinske žirije za nagrado Kinotrip na LIFFE-u.

*Iva Katušin completed her undergraduate studies in German Studies and Comparative Literature at the Faculty of Arts, University of Ljubljana, and the Freie Universität Berlin. She plans to continue her studies in the MA programme in Film and Television Studies at the Academy of Theatre, Radio, Film and Television (AGRFT). She works as a film critic and is a regular contributor to Ekran Magazine, as well as to Radio Študent, the Ars programme of Radio Slovenia, and the arts platform Koridor – Crossroads of Arts, where she serves as co-editor of the film department. During the 2024/25 season, she made her mark in the Delo newspaper's 'Mlado pero' ('Young Pen') column with her literary criticism. She also occasionally reviews graphic novels. She has collaborated on the organisation of the ltn. Festival of Engaged Writing and the Kinotrip Youth Film Festival, where she prepared and moderated discussions with filmmakers. In 2019, she was a member of the youth jury for the Kinotrip Award at the Ljubljana International Film Festival (LIFFE).*



II



III

## Savina Petkova II

Savina Petkova je bolgarska filmska kritičarka, kura-torka in akademičarka, ki deluje v Londonu. Njeni filmski prispevki so bili med drugim objavljeni v revijah Sight & Sound, Cineuropa, The Film Stage in Variety. Je selektorica na festivalih Cambridge Film Festival in Sofia International Film Festival. Savina je tudi odgovorna urednica pri Talking Shorts, platformi za poglobljeno kritiko kratkih filmov. Doktorirala je na King's College London ter je alumna programov Berlinale Talents Press, Sarajevo Talents in Locarno Critics Academy.

*Savina Petkova is a Bulgarian film critic, curator, and academic based in London. Her writing appears in Sight & Sound, Cineuropa, The Film Stage, Variety, among others; as a programmer, she works for the Cambridge Film Festival and the Sofia International Film Festival. Savina is also a senior editor at Talking Shorts, a platform devoted to long-form short film criticism. Savina holds a PhD from King's College London and is an alumna of Berlinale Talents Press, Sarajevo Talents, and Locarno Critics Academy.*

## Martyna Ratnik III

Martyna Ratnik je delavka v kulturi, delujoča v Vilni. V svoji umetniški praksi, ki obsega pisanje, filmsko ustvarjanje in kuriranje, se posveča krajinam in njihovi (de)kolonizaciji, estetiki dolgčasa in politiki spomina v (post)sovjetskem prostoru in drugje. Martynino delo raziskuje napetosti med velikimi pripovedmi in vsakdanjim življenjem ter išče načine, kako utelešati zgodovino (od osebne do planetarne) ali prestopati njene meje. V preteklosti je Martyna kurirala filmske projekcije za neodvisno vilensko kinoteko Meno Avilys, ter londonska kino Genesis in Institute of Contemporary Arts. Njeni filmi so bili prikazani na festivalih European Media Art Festival in Alchemy Film and Moving Image Festival ter pri LUX Moving Image. Nedavno je na University of the Arts London zaključila diplomski študij (smer filmske študije) in je trenutno članica selekcijskega odbora londonskega festivala kratkega filma.

*Martyna Ratnik is a Vilnius-based cultural worker. Her practice, which encompasses writing, filmmaking, and curation, focuses on landscapes and their (de)colonization, the aesthetics of boredom, and memory politics in the (post-)Soviet space and beyond. Martyna's work explores the tensions arising between grand narratives and the everyday and is interconnected by the search for various ways history – from personal to planetary – can be embodied and transgressed. In the past, Martyna has curated film screenings for the Independent Vilnius Cinematheque Meno Avilys, London's Genesis Cinema, and the Institute of Contemporary Arts, while her moving-image work, among others, was screened at the European Media Art Festival, LUX Moving Image, and Alchemy Film and Moving Image Festival. Having recently completed her Film and Screen Studies BA degree at the University of the Arts London, she is currently working as a member of the London Short Film Festival's selection committee.*

Mednarodni  
tekmovalni  
program  
*International  
competition  
programme*



## Eksterne in interne evolucije

Ko razmišljamo o ključnih vidikih letošnjega mednarodnega tekmovalnega programa in o njegovem razvoju, nam prvo iztočnico nudi že geografija. Program FeKK BAL, ki je leta 2021 nasledil FeKK YU, se letos preobraža v FeKK mednarodni, a ob tem ostaja blizu svojim koreninam. Državam Balkanskega polotoka se namreč pridružujeta še Moldavija in Ciper. S to potezo ne odkrivamo tople vode (četudi tako Moldavija kot Ciper posedujeta nekaj naravnih vrelcev – več pa v turistični sekciji FeXCURSION), ampak stremimo k bolj celostnemu zastopanju filma jugovzhodne Evrope. Subtilen, a prodoren pristop k opazovanju pokrajine in njene umeščenosti v politično realnost, ki ga najdemo v obeh uvrščenih filmih iz omenjenih držav, že kažeta, da se ta širitev obrestuje.

Druga evolucija, ki zaznamuje letošnji izbor in trende, ki jih lahko izluščimo iz prijavljenih filmov, pa je manj dorečena in oprijemljiva. Preobrazbe forme in vsebine kratkega filma širše regije se dogajajo vzporedno z vsakodnevnimi preobrazbami sveta, v katerem živimo. Demokratizacija filmskega medija je dobesedno spremenila sam medij: trende filmske forme vse očitneje narekuje kontent oziroma spletne vsebine, kjer se na novo izumlja scenaristični, režijski, igralski in vizualni filmski jezik.

Obenem opažamo odmik od klasičnega narativnega filma. Zgodba kot mehanizem za raziskovanje moralno-filozofskih dilem v kratkem filmu postaja nekaj preživetega. Bolj kot dovršena dramaturška zasnova z rdečo nitjo, perečo tematiko ali jasnim sporočilom se zdi zanimivo življenje nekega prostora. Prostor ne kot kulisa, ampak kot polje, ki ga prečijo različni tokovi, ritmi in silnice, ki se med seboj križajo, trkajo, interagirajo ali se popolnoma obvozijo ... V intimnih, kontemplativnih portretih ljudi in pokrajin filmarji še vedno razmišljajo o preteklosti in jo odsevajo v sedanjost, a je pomen teh refleksij zgrajen in izražen posredno, zaključki pa niso dokončni. Tudi v bolj »klasičnih« igranih filmih je prisotna razpršenost dogajanja, s katero se konflikti in dinamike tako namnožijo, da namesto fabrikacije motivov in nakov ponudijo nek kos življenja – segment prostora in časa; kot bi opazovali vrveče mravljišče.

Naj se za konec, kot velewa tradicija, ozremo še po številkah. Ogledali smo si skoraj 290 filmov, s čimer smo dosegli rekordno število od vpeljav prijavnin. Od teh se je v končni izbor prebilo 25 filmov.

## External and internal evolutions

*When considering the key aspects of this year's international competition programme and its evolution, geography is a natural starting point. The FeKK BAL programme, which superseded FeKK YU in 2021, has evolved into FeKK International but remains true to its roots with Moldova and Cyprus joining the company of the Balkan Peninsula countries. This move does not really reinvent the wheel (although ancient wheels and other sightseeing-related marvels will be addressed further in the tourist section FeXCURSION) but simply strives to holistically represent South-East European cinema. What's more, with their subtle yet incisive approach to observing the landscape and its placement into political reality, both the Moldavian and Cyprian films in this year's programme justify this expansion.*

*The second evolution to mark this year's selection and the trends discerned from the submissions is, however, less tangible and definitive. The form and content transformations of the broader region's short film occur in tandem with the world's daily alterations. The democratisation of film has literally altered the medium itself, since the film form trends are increasingly dictated by (online) content, where authors reinvent screenwriting, directorial, acting, and visual film language.*

*At the same time, we notice a breakaway from the traditional narrative film. The short film narrative as a means of exploring moral and philosophical dilemmas is becoming obsolete. It seems that a perfect dramaturgical concept with a main theme, a pressing issue or a clear message is no longer that interesting – what intrigues is the life of a space. A space that is not a backdrop but a field traversed by different currents, rhythms, and lines of force that intersect, collide, integrate or completely bypass each other. In the intimate, contemplative portraits of people and landscapes, the filmmakers still ponder the past and mirror it into the present. Nevertheless, these reflections have an indirect meaning, and their endings are not limited. Even in more 'conventional' fiction films, there is action dispersion, which causes conflicts and dynamics to multiply to the point that, rather than fabricating motifs and morals, they offer a slice of life – a segment of time and space – as if we were watching a bustling ant farm.*

*Finally, let us present our traditional statistics. We have watched a record-breaking number of submissions since introducing submission fees – nearly 290 films. 25 of them made it to the final selection.*



## Alişveriş

Romunija *Romania*, igrani *fiction*, 2025, 15'

režija *director* **Vasile Todinca**

scenarij *screenplay* **Vasile Todinca**

fotografija *cinematography* **Marius Panduru**

montaža *editing* **Marc Solomon**

zvok *sound* **Iulian Nunu**

scenografija *scenography* **Mălina Ionescu**

igrajo *cast* **Florentina Năstase, Ilinca Manolache,**

**Gabriel Spahiu, Cătălina Romanet**

produkcija *production* **Diana Caravia (microFILM)**

kontakt *contact* [cs@theopenreel.com](mailto:cs@theopenreel.com)

Da bi preživela, brezposelna Tatiana prodaja svoje stvari. Danes se izteče pomemben rok in morda bo morala za streho nad glavo prodati tudi del telesa.

*Tatiana, an unemployed woman, spends her days selling her personal things to survive. Today she has an important deadline, and she might end up selling a piece of her body to keep a roof over her head.*



## Črnognoj *Blackmuck* Crnognoj

Hrvaška *Croatia*, eksperimentalni *experimental*, 2025, 12'

režija *director* **Tin Žanić**

scenarij *screenplay* **Tin Žanić**

fotografija *cinematography* **Tin Žanić**

montaža *editing* **Tin Žanić**

animacija *animation* **Tin Žanić**

zvok *sound* **Luka Gamulin**

igra *cast* **Lovro Čepelak**

produkcija *production* **Tena Gojić**

kontakt *contact* [dinaridi@dinaridi.com](mailto:dinaridi@dinaridi.com)

Potopitev v strašljivo pokrajino, v to, kar ne le vidimo, ampak občutimo v vročinskih blodnjah. Filmska adaptacija nočnih strahov: videokolaž živih podob, strupeno vzdušje in pretrgane povezave brez vsakršne človeške logike.

*An immersive descent into a nightmarish landscape – what fever dreams feel like, not just what they look like. A cinematic adaptation of a night terror: a video collage of vivid imagery, a noxious atmosphere, and disjointed connections stripped of human logic.*



## Čuvarka spominov *The Keeper of Memories* Čuvarica uspomena

Hrvaška *Croatia*, dokumentarni *documentary*, 2025, 16'

režija *director* **Jelena Ratko**

scenarij *screenplay* **Jelena Ratko**

fotografija *cinematography* **Dubravka Kurobasa**

montaža *editing* **Bela Bračko - Milešević**

animacija *animation* **Katrin Novaković**

zvok *sound* **Nina Džidić - Uzelac**

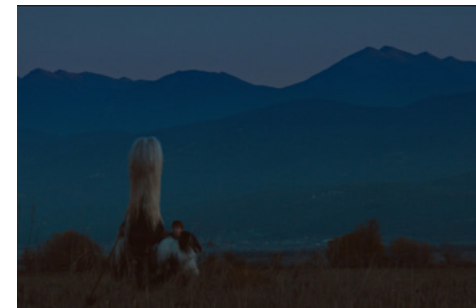
produkcija *production* **Igor Jelinović**

**(Blank\_filmski inkubator)**

kontakt *contact* [radionice@blankzg.hr](mailto:radionice@blankzg.hr)

Zgodba Marice in Janoša je nežna pripoved o generaciji, ljubezni, delu in izginjajoči pokrajini. Njene sanje so bile veliko mesto, njena usoda vsakdanje življenje. Vse, kar ostane, so spomini.

*The story of Marica and Janoš is a tender chronicle of a generation, of love, working life and a vanishing landscape. The big city was her dream, an ordinary life her destiny. What remains are memories.*



## Dedkovo krzno *Grandpa's Fur* Futra dziadka

Bolgarija, Poljska *Bulgaria, Poland*, igrani *fiction*, 2026, 20'

režija *director* **Teodor Stoilov, Nellie Rajala**

scenarij *screenplay* **Teodor Stoilov, Nellie Rajala**

fotografija *cinematography* **Teodor Stoilov**

montaža *editing* **Nellie Rajala**

zvok *sound* **Ivan Kolev**

scenografija *scenography* **Kaya Ivanova**

igrajo *cast* **Stefan Petrov, Marin Yanev, Jordan Rusin**

produkcija *production* **Maciej Ślesicki**

**(Warsaw Film School)**

kontakt *contact* [teodor.i.stoilov@gmail.com](mailto:teodor.i.stoilov@gmail.com)

Kratki film o šestletnem Gabu in njegovem dementnem dedku Ivanu. Prek tradicionalnega Kukeri – obreda, v katerem moški oblečeni v ogromne živalske kostume odganjajo zle duhove – skuša Gabo povrniti dedkove spomine in zaceliti njun odnos.

*A short film about Gabo, a six-year-old boy, and his grandfather Ivan, who is living with dementia. Through the Kukeri tradition of wearing massive fur costumes to drive away evil spirits, Gabo tries to bring back his grandfather's memories and heal the bond between them.*



## (DIS)CONNECTED

Bolgarija *Bulgaria*, animirani *animation*, 2026, 7'

režija *director* **Yoni**  
 scenarij *screenplay* **Yoni**  
 animacija *animation* **Yoni**  
 produkcija *production* **Yoni (New Bulgarian University)**

Astronavt plava v vesolju. Nenadoma opazi vrstico okrog svojega pasu in odloči se raziskati, na kaj je privezan. Vrv ga pripelje na srečanje večje skupine ljudi, kar v njem spet vzbudi željo po odprtem prostoru in izolaciji.

*An astronaut is flying in open space when he notices a cord connecting him to something. He decides to follow it. The cord leads him to a public gathering with loads of people, which gives him desire for space and isolation again.*



## odmevi zefirja *echoes of a zephyr*

Albanija *Albania*, eksperimentalni *experimental*, 2026, 3'

režija *director* **Josh Weissbach**  
 fotografija *cinematography* **Josh Weissbach**  
 montaža *editing* **Josh Weissbach**  
 zvok *sound* **Isaac Sherman**  
 glasba *music* **Isaac Sherman**  
 produkcija *production* **Josh Weissbach**  
 kontakt *contact* [joshweissbach@gmail.com](mailto:joshweissbach@gmail.com)

Utrinek in piš antike.

*A glimpse and a breath of antiquity.*



## Greva ven? *Wanna go for a walk?* Idemo van?

Hrvaška *Croatia*, dokumentarni *documentary*, 2026, 10'

režija *director* **Dorian Milović**  
 scenarij *screenplay* **Dorian Milović**  
 fotografija *cinematography* **Dorian Milović**  
 montaža *editing* **Dorian Milović**  
 zvok *sound* **Luka Gamulin**  
 glasba *music* **dedek grandpa Mirko**  
 igrajo *cast* **Elmo, Kala, Ramona Milović, Zoran Milović, Vanja Granić Štefanac, dedek grandpa Mirko, Dorian Milović**  
 produkcija *production* **Restart's School of Documentary Film (Branka Šamija)**  
 kontakt *contact* [branka@restarted.hr](mailto:branka@restarted.hr)

Ko išče posnetke svojega prvega psa, režiserka naleti na družinske videokasete. Kratka pripoved o otroštvu, spominih in nostalgiji po povezani družini.

*While looking for footage of his first dog, the author stumbles onto the family cassette tapes. A short story of childhood, memory and a nostalgia for the unseparated family.*



## Histeričen napad smeha *Hysterical Fit of Laughter* Histerični napad smeha

Srbija, Hrvaška *Serbia Croatia*, igrani *fiction*, 2025, 15'

režija *director* **Dušan Zorić, Matija Gluščević**  
 scenarij *screenplay* **Matija Gluščević, Dušan Zorić**  
 fotografija *cinematography* **Aleksa Radunović**  
 montaža *editing* **Olga Košarić**  
 zvok *sound* **Luka Gamulin**  
 scenografija *scenography* **Milena Grošin**  
 igrajo *cast* **Snježana Sinovčić Šiškov, Momir Milošević, Radivoj Knežević**  
 produkcija *production* **Čarna Vučinić (NAKED)**  
 kontakt *contact* [festival@shortcuts.pro](mailto:festival@shortcuts.pro)

Igriva zrela ženska se rada divje zabava z različnimi moškimi, a ji želi to preprečiti njen sin.

*A playful older woman likes to go rough with various men. Her son tries to spoil the fun.*



## How Many Lovers Can You Fit Inside a House

Velika Britanija, Španija, Grčija GB, Spain, Greece, dokumentarni *documentary*, 2025, 20'

režija *director* **Maya Sfakianaki**  
 scenarij *screenplay* **Maya Sfakianaki**  
 fotografija *cinematography* **Maya Sfakianaki**  
 montaža *editing* **Maya Sfakianaki, Lucia Montero Sanchez de las Matas**  
 zvok *sound* **Elai**  
 glasba *music* **Maya Sfakianaki, Sam Dogboi**  
 produkcija *production* **Maya Sfakianaki (EQZE | Elías Querejeta Zine Eskola)**  
 kontakt *contact* [maya.sfaki@gmail.com](mailto:maya.sfaki@gmail.com)

Režiserka se odloči posneti film o poliamoriji, prepričana, da bo vse partnerje lahko ljubila enako. A ko se en odnos poglobi, trčijo načela, ki so predmet njene raziskave, ob resničnosti in film zapeljejo drugam.

*I set out to make a film about polyamory, convinced I could love all my partners equally. As one relationship intensified, the very principles I set out to explore started to clash with the reality I was living, shifting the film in a different direction.*

## Last Tropics

Grčija Greece, igrani *fiction*, 2025, 20'

režija *director* **Thanasis Trouboukis**  
 scenarij *screenplay* **Thanasis Trouboukis**  
 fotografija *cinematography* **Konstantinos Koukoulis**  
 montaža *editing* **Yannis Chalkiadakis**  
 zvok *sound* **Daphne Farazi**  
 glasba *music* **Costis Kontos**  
 scenografija *scenography* **Sofia Vaso, Lydia Miligkou**  
 igrajo *cast* **Vasilis Koutsogiannis, Zoe Sigalou, Nikos Zeginoglou**  
 produkcija *production* **Avion Films (Annabelle Aronis, Thanasis Trouboukis)**  
 kontakt *contact* [info@avionfilms.gr](mailto:info@avionfilms.gr)

Pozabljeni obmorski vasici grozi onesnaženje morja. Soočeni z naraščajočo krizo se trije mladi ribiči zatečejo k nezakonitemu ribolovu z dinamitom.

*An aquatic malady threatens a forgotten coastal village. Confronted with this rising marine crisis, three young fishermen resort to illegal dynamite fishing.*



## Medo med šparglji Asparagus Bear Medo u šparugama

Hrvaška Croatia, dokumentarni *documentary*, 2025, 18'

režija *director* **Ivan Grgur**  
 scenarij *screenplay* **Ivan Grgur**  
 fotografija *cinematography* **Magdalena Ptiček**  
 montaža *editing* **Dora Slakoper**  
 zvok *sound* **Dino Ljuban, Tihomir Vrbaneć**  
 glasba *music* **Miro Manojlović, Ana Kovačić**  
 produkcija *production* **Vinko Bresan (Zagreb film)**  
 kontakt *contact* [vbresan@zagrebfilm.hr](mailto:vbresan@zagrebfilm.hr)

Poročila o medvedu vzbudijo zaprepačenost prebivalcev malega zaspanega mediteranskega Umaga prav sredi sezone lova na divje šparglje. Vsuje se plaz spletnih objav, zabeleženih pojavov, fotografij, posnetkov in pričevanj. Vendar – je to sploh res?

*The reported sighting of a bear causes consternation in the small, sleepy Mediterranean town of Umag, right in the middle of the wild asparagus season. A cascade of online posts ensues, with sightings, photos, videos and eyewitness accounts. But is it true?*



## Nihče ni nič rekel Nobody Said Anything Niko ništa nije rekao

Srbija, Francija, Slovenija, Hrvaška Serbia, France, Slovenia, Croatia, igrani *fiction*, 2026, 15'

režija *director* **Tamara Todorović**  
 scenarij *screenplay* **Tamara Todorović**  
 fotografija *cinematography* **Mladen Teofilović**  
 montaža *editing* **Kristina Todorović**  
 zvok *sound* **Julij Zornik**  
 scenografija *scenography* **Ana Ivanišević**  
 igrajo *cast* **Ivana Vuković, Kalina Šutić, Viktorija Vasiljević, Milica Stefanović, Iva Kraljević**  
 produkcija *production* **Čarna Vučinić (NAKED)**  
 kontakt *contact* [cvucinic@gmail.com](mailto:cvucinic@gmail.com)

Katarinin vsakdanjik prekine klic, zaradi katerega se mora soočiti s posledicami na videz nedolžne igre, v kateri je sodelovala njena hči.

*Katarina is called to her daughter's friend's home to confront the consequences of a seemingly innocent game that has spiralled out of control.*



## Od 6ih do 5ih *From 6 to 5* Prej 6-ve në 5

Kosovo Kosovo, igrani fiction, 2025, 10'

režija director **Erlisë Beqiri**  
scenarij screenplay **Erlisë Beqiri**  
fotografija cinematography **Ardian Dubova**  
montaža editing **Erlisë Beqiri**  
zvok sound **Pëllumb Ballata**  
scenografija scenography **Fjolla Mani**  
igrata cast **Astrit Kabashi, Eshref Durmishi**  
produkcija production **Ardian Dubova (Apostafat.tv)**  
kontakt contact [info@apostafat.tv](mailto:info@apostafat.tv)

Hotelski varnostnik Azem se prepušča mirni rutini. Odrezan od doma in družine najde tolažbo v spokojnosti svoje službe, vse dokler bežno srečanje s hotelskim gostom ne zmoti miru, ki ga je ustvaril.

*Azem, a hotel security guard, drifts through a quiet, uneventful routine. Cut off from his home and family, he finds solace in the stillness of his job, until a brief encounter with a hotel resident unsettles the calm he's built.*

## Opera

Hrvaška Croatia, eksperimentalni experimental, 2026, 20'

režija director **Igor Zelić**  
scenarij screenplay **Igor Zelić**  
fotografija cinematography **Igor Zelić**  
montaža editing **Igor Zelić**  
zvok sound **Igor Zelić**  
glasba music **Samir Nurkić, Ivor Kasap**  
scenografija scenography **Siniša Lazić Kazić**  
igrata cast **Mirko Ilibašić, Lucija Matković**  
produkcija production **Filmska Udruga Šuma (Vedran Šuvar)**  
kontakt contact [vedran.suvar@gmail.com](mailto:vedran.suvar@gmail.com)

*Opera* je eksperimentalni film, ki raziskuje percepcijo skozi filmski kolaž z zgolj enim virom svetlobe. Z večslojno manipulacijo tega vira v kadru ustvari ritem več svetlobnih virov in igro svetlobe, ki spremeni prostor in percepcijo. Gre za film o tem, kako lahko slika zakrije resničnost, in o tem, kaj sledi, ko tega ne zmore več.

*Opera is an experimental film that explores perception through a filmic collage constructed with the help of a single light source. Through layered manipulation of that single source, the frame gains the rhythm of multiple sources and a play of light that transforms space and perception. This is a film about how an image can conceal reality – and what happens when it can no longer do so.*



## Overnight Coup

Ciper Cyprus, igrani fiction, 2025, 16'

režija director **Marina Xenofontos**  
scenarij screenplay **Marina Xenofontos**  
fotografija cinematography **Fern Silva**  
montaža editing **Nicola Powell**  
zvok sound **Andreas Hadjipandelis**  
glasba music **Panagiotis Mina**  
scenografija scenography **Raissa Angeli, Sebastian Koukkides**  
igrata cast **Lily Waldvogel, Marina Hadjipieri, Ifigenia Karagiorgi, Nefeli Psara**  
produkcija production **Marina Xenofontos**  
kontakt contact [twiceuponawhile@gmail.com](mailto:twiceuponawhile@gmail.com)

Fragmentarna biografija skozi geografijo in spomine. Kratki film spremlja skupino deklet na večernem izhodu iz Limassola do Ayia Nape ter hkrati krmari med bolj obskurnimi podtoni pokrajine in mest.

*A fragmented biography through the gaze of geography and memory. Following a group of girls' journey from Limassol to Ayia Napa, this short film tracks the motions of an average night out while simultaneously navigating the more obscure undercurrents of the landscapes and locations they inhabit.*



## Petek in svetek *Around the Clock* Od jutra do sutra

Hrvaška Croatia, dokumentarni documentary, 2026, 15'

režija director **Marina Musulin**  
scenarij screenplay **Marina Musulin**  
fotografija cinematography **Hrvoje Franjić**  
montaža editing **Lucija Črnković**  
zvok sound **Michel Mesarić**  
glasba music **Antonio David Perina**  
produkcija production **Academy of Dramatic Art in Zagreb (Natalie Dech)**  
kontakt contact [natalie.dech@gmail.com](mailto:natalie.dech@gmail.com)

V središču ribarnice na reški tržnici spoznamo Ireno, silovito in delovno mati samohranilko. Dan prične že pred svitom ter usklajuje družino in tržnico. Film razkriva dnevna prizadevanja, trdoživost in globoko skrb med močno skupino prodajalk tržnice, ki ne želijo biti tiho.

*At the heart of Rijeka's fish market is Irena — a fierce, hard-working single mother. Her day begins before dawn, balancing family and market life. Surrounded by a strong collective of women who refuse to stay silent, the film reveals their daily struggles, resilience, and deep bonds of care.*



## Sirene *Mermaids* Gorgones

Grčija Greece, igrani fiction, 2025, 15'

režija director **Lida Vartzioti, Dimitris Tsakaleas**  
scenarij screenplay **Lida Vartzioti, Dimitris Tsakaleas**  
fotografija cinematography **Dimitris Lambridis**  
montaža editing **Panos Angelopoulos**  
zvok sound **Valia Tserou**  
glasba music **Ermis**  
scenografija scenography **Rectifier**  
igrajo cast **Mary Petrouliou, Nicholas Seymour–Stathopoulos, Alik Andriomenou, James Rodi, Anastasios Tsordas**  
produkcija production **Atalante Productions S.A. (Ioanna Bolomyti)**  
kontakt contact [ioanna@atalante productions.gr](mailto:ioanna@atalante productions.gr)

Poletne počitnice v Grčiji. Flirtanje pod žgočim soncem popelje dva kroga prijateljev na potovanje odkrivanja spolnosti, poželjenja, privolitve in celostne transformacije.

*Summer holidays in Greece. A flirt, under the scorched sun, pushes two opposite friend groups on a journey of sexual discovery, lust, consent, and complete transformation.*

## Spray and Pray

Bolgarija, Nemčija Bulgaria, Germany, dokumentarni, eksperimentalni documentary, experimental, 2026, 16'

režija director **Veneta Androva**  
scenarij screenplay **Veneta Androva**  
montaža editing **Veneta Androva**  
animacija animation **Veneta Androva**  
zvok sound **Daniel Windisch**  
produkcija production **Veneta Androva**  
kontakt contact [studio@venetaandrova.com](mailto:studio@venetaandrova.com)

Spletne strani z lažnimi novicami, t.i. 'mushroom websites' (umetno ustvarjeni portali zamaskirani kot novice) preplavljajo družbena omrežja s strah vzbujajočimi klikolovkami za dobiček. Film *Spray and Pray* oriše človeško delo, avtomatizacijo in ekonomsko logiko, ki poganja monetizirane dezinformacije.

*Mushroom websites – auto-generated portals disguised as news – flood social media with fear-driven clickbait for profit. Spray and Pray maps the human labour, automation, and economic logic behind monetised disinformation.*



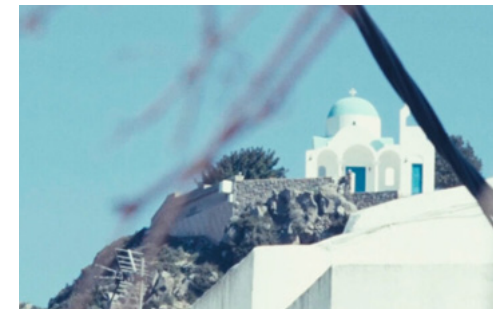
## The Divided City of Mitrovica

Srbija, Kosovo Serbia, Kosovo, dokumentarni documentary, 2025, 18'

režija director **Marko Grba Singh**  
fotografija cinematography **Daniel Kötter, Marko Grba Singh, Milan Dobrić, Radisa Cvetkovic**  
montaža editing **Mina Simendić**  
zvok sound **Luka Barajevic**  
produkcija production **Marko Grba Singh**  
kontakt contact [pinklayne@gmail.com](mailto:pinklayne@gmail.com)

Mitrovica je mesto na Kosovem, ki je etnično razdeljeno na albanski in srbski del. Pokrajina v primežu konflikta deklamira pesmi o umirajočih materah. Človeka sta izgubljena v ruševinah. Češnje cvetijo.

*Mitrovica is a city in Kosovo ethnically divided between Albanians and Serbs. The landscape of the place frozen by conflict narrates two poems about the dying mothers. Two people seem to be lost in ruins, and the cherry trees blossom.*



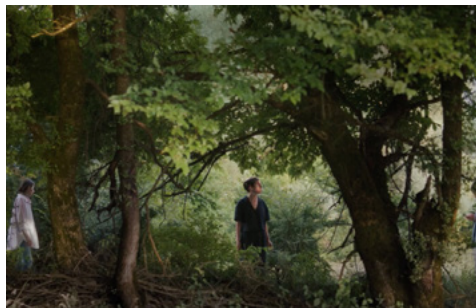
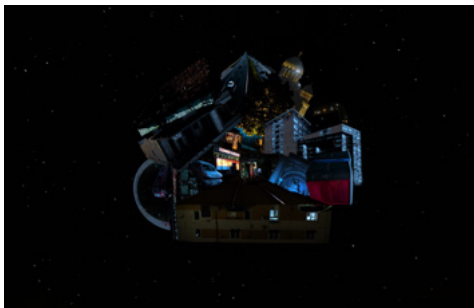
## Things hidden since the foundation of the world

Grčija, ZDA Greece, USA, dokumentarni, igrani documentary, fiction, 2025, 26'

režija director **Kevin Walker, Irene Zahariadis**  
scenarij screenplay **Kevin Walker, Irene Zahariadis, Mike Zahariadis, Angie Walker**  
fotografija cinematography **Kevin Walker**  
montaža editing **Kevin Walker**  
zvok sound **Kevin Walker**  
igrajo cast **Stanakis Perpiniadis, Manolis Xiotis, Thanasis Evgenikos, Mike Zahariadis**  
produkcija production **Cosmic Salon Films (Jack Auen)**  
kontakt contact [administration@gargantuafilm.it](mailto:administration@gargantuafilm.it)

Vaški župnik mora pozvati še zadnjih devet prebivalcev, da izkopljejo svoje sorodnike in njihove grobove premaknejo na vrh gore, da bi na pokopališču zagotovili prostor za novoumrle. Duhovi davno pokojnih se prebudijo in zapolnijo globoko praznino tega otoškega mesteca z vse manj prebivalci.

*The village priest must call upon the last nine remaining inhabitants to dig up the graves of their relatives and move them to the top of the mountain, to make space for the newly deceased. The spirits of those long gone awaken to fill the profound emptiness of this depopulating island town.*



## Tiri *Train Tracks* Čai ferate

Romunija *Romania*, animirani, eksperimentalni  
*animated, experimental*, 2025, 6'

režija *director* **George Sorinca**  
scenarij *screenplay* **George Sorinca**  
montaža *editing* **George Sorinca**  
animacija *animation* **George Sorinca**  
zvok *sound* **Juan Catalano**  
scenografija *scenography* **Alexandru Lunceanu**  
produkcija *production* **George Sorinca**  
kontakt *contact* [george@fallingastronaut.com](mailto:george@fallingastronaut.com)

Fant in dekle se sredi noči srečata v mestecu.  
Po njem tavata, dokler ne prideta vsak na svoj cilj.

*A boy and a girl meet in a small town in the middle  
of the night, wandering about until each of them  
ends up reaching their next destination.*

## Torek ali četrtek *Tuesday or Thursday* Utorak ili četvrtak

Črna gora *Montenegro*, igrani *fiction*, 2026, 16'

režija *director* **Dušan Kasalica**  
scenarij *screenplay* **Dušan Kasalica**  
fotografija *cinematography* **Igor Đorđević**  
montaža *editing* **Jelena Maksimović**  
zvok *sound* **Bojan Palikuća**  
scenografija *scenography* **Dragana Bačović**  
igrajo *cast* **Jelena Angelovski, Nikola Bujanja,**  
**Lidija Andrić**  
produkcija *production* **Jelena Angelovski, Dušan Kasalica**  
**(Meander Film)**  
kontakt *contact* [dusan.k4@gmail.com](mailto:dusan.k4@gmail.com)

Proti koncu snemanja se izmučena režiserka Mira  
prebija skozi filmski set in sooča s težavami, za katere ni  
enostavnih rešitev. Melodija, ki jo sliši samo ona, jo povede  
v bližnji gozd. Ko se snemanje zaključi, se Mira odloči, da  
zapusti film.

*As a film shoot nears its end, exhausted producer Mira  
wanders through the set, facing problems with no easy  
solutions. Drawn by a melody only she can hear, she walks  
into the nearby forest. When filming wraps, Mira decides to  
leave the film.*



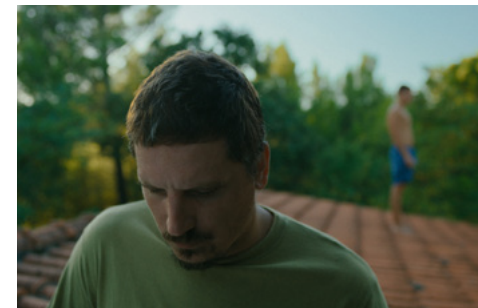
## Töst

Hrvaška *Croatia*, eksperimentalni *experimental*, 2025, 3'

režija *director* **Nela Gluhak**  
scenarij *screenplay* **Nela Gluhak**  
montaža *editing* **Nela Gluhak**  
animacija *animation* **Nela Gluhak**  
zvok *sound* **Nela Gluhak**  
produkcija *production* **Kinoklub Zagreb**  
kontakt *contact* [nela.gluhak@gmail.com](mailto:nela.gluhak@gmail.com)

24. junija 2024 mi je mama kupila opekač kruha in  
moje življenje se je za vedno spremenilo.

*On the 24th of June 2024 mum bought me a toaster,  
and my life has changed forever.*



## Veliki finale *Grand Finale* Traje veliko finale

Hrvaška *Croatia*, igrani *fiction*, 2025, 16'

režija *director* **Luka Galešić**  
scenarij *screenplay* **Luka Galešić**  
fotografija *cinematography* **Frane Pamić**  
montaža *editing* **Klara Šovagović**  
zvok *sound* **Luka Gamulin**  
scenografija *scenography* **Roman Fraj-Sladoljev**  
igrajo *cast* **Stipe Radoja, Izudin Bajrović,**  
**Franko Jakovčević, Tamara Šoletić**  
produkcija *production* **Ana Vidović**  
**(Digital cinema environment)**  
kontakt *contact* [ana.vidovic93@gmail.com](mailto:ana.vidovic93@gmail.com)

Ko Tonijevemu očetu ukradejo staro verižno žago,  
se mora Toni soočiti s potlačenimi čustvi, tesnobo  
in strahovi, ki izvirajo iz očetove hude bolezni.

*When his father's old chainsaw is stolen, Toni is forced  
to confront the suppressed emotions, anxieties, and  
fears tied to his father's grave illness.*



## We lived slowly in times of peace

Moldavija *Moldova*, eksperimentalni *experimental*, 2025, 8'

režija *director* **Kristina Jacot**

scenarij *screenplay* **Kristina Jacot**

montaža *editing* **Kristina Jacot**

zvok *sound* **Artiom Potapchin**

glasba *music* **Artiom Potapchin**

produkcija *production* **Kristina Jacot**

kontakt *contact* [kristinajacot@gmail.com](mailto:kristinajacot@gmail.com)

Navdahnjen s pesmijo 'Retrospective' pesnice Tatev Chakhian kratki film razkriva ganljivo negibnost miru, v katerem udobje, ki ga nudijo navade, prikriva odnašanje časa, medtem ko tiha napetost vojne še vedno vztraja v zraku.

*Based on Tatev Chakhian's poem "Retrospective", the short film unravels the bittersweet stillness of peace, where the comforts of routine mask the erosion of time, while the quiet tension of war lingers in the air.*

**FeKK SLO**

Slovenski  
tekmovalni  
program

*Slovenian  
competition  
programme*



## Profesionalizacija in poetičnost

Lani so program FeKK SLO zaznamovali filmi slovenskih študentov na mednarodnih filmskih akademijah, ki jih lahko opazimo tudi v letošnjem izboru (London Film School, National Film School of Ireland v Dublinu, Willem de Kooning Academy v Rotterdamu, praški FAMU), obenem pa je letošnji program dobro zastopan tudi s študenti slovenskih akademij: ljubljanske AGRFT in po nekaj letih spet tudi novogoriške AU. Že v navado nam je prišlo, da se slovenski film udeležuje najvidnejših evropskih festivalov in tudi v letih 2025 in 2026 ni bilo nič drugače: Cannes, Berlinale, Dresden, Stuttgart, Dokufest Prizren, Montpellier so zavrteli tudi tokratne predstavnike FeKK SLO.

Skladno s povečano profesionalizacijo (filmi nastajajo v okoliščinah produkcijskih hiš in filmskih akademij) pa lahko opazimo, da se v primerjavi s preteklimi leti manjša trend neodvisnih (in v tokratnem primeru tudi eksperimentalnih) filmov, ki gradivo pridobivajo iz interneta in lastnih arhivskih posnetkov. Kljub temu pa se zdi, da skoraj vsako leto v sekciji FeKK SLO s svojo eksperimentalnostjo neki film ponudi povsem svež vidik uporabe in ustvarjanja na podlagi neskončnega arhiva, ki je internet.

Marsikateri film letošnjega izbora – tudi dobršen delež igranih – zaznamuje poetičnost. Ta ohlapni pojem bi lahko opredelili kot filmski lirizem, ki suspendira ritem napredujoče pripovednosti in

ustvarja nekatere vrtnice občutij. Bodisi s hitro menjavo slogov; s podobo, ki obstoji in ki jo začne preplavljati zvočna kulisa; s sopostavitvami dialoških prizorov in impresij iz narave ali mestnih vedut; s pravljničnim obratom na naturalistično-redno problematiko; z raztapljanjem človeškega v rastlinsko in živalsko; z barvito, igrivo in čezvrstno erotičnostjo sredi veselja; s fragmenti vaških prigod; s fokusom na izraznost in težo, ki jo lahko nosi obraz, ki ne spregovori o tragediji; z lirično osebno izpovednostjo, ki je podoba ne fiksira v človeške akterje, ampak jo s slikovitimi prizori razširja v vseobsegajoče občutje; konec koncev tudi z internetnim materialom, ki ni podlaga za zastarelo ideološko kritiko, ampak je apropiiran na način, ki zopet opolnomoči občutje, ki je sicer na platformah z informacijskim overloadom in nasprotujočimi informacijami sistematično anestetizirano. Poetičnost skratka kot tista strategija, ki naj zopet vrne v prvi plan občutje.

Standardni sta tudi spremljevalni sekciji. Glede na prevlado eksperimentalnih del – tudi v primeru igranih filmov – smo prvo poimenovali Eksperimenti in vandranja, kjer se zvrstijo različne generacije ustvarjalcev. Druga se ukvarja z boji v najširšem smislu, od obešenjaškega boja s smrtjo do boja proti nasilju in proti težakom kot tudi boja za ljubezen, zato ni preostalo drugega, kot da programu nadenemo ime Fajtamo dalje.

Letos se je na festival FeKK prijavilo 168 filmov. V tekmovalno sekcijo FeKK SLO smo jih sprejeli 17 in prav tako 17 v tematsko-pregledni program.

## Professionalisation and Lyricism

*Just like last year, the FeKK SLO programme features many films created by Slovenian students attending international film academies such as the London Film School, the National Film School in Dublin, the Willem de Kooning Academy in Rotterdam, and the FAMU in Prague. However, this year's programme is also well-represented by students from Slovenian academies such as the Ljubljana Academy of Theatre, Radio, Film and Television, and the Nova Gorica School of Arts. We've also grown accustomed to Slovenian films appearing at the most renowned European festivals. No surprise, then, that this year's FeKK SLO representatives have been screened at Cannes, Berlinale, Dresden, Stuttgart, Dokufest Prizren and Montpellier.*

*Along with increased professionalisation (films are produced by production companies and film academies), we see a decline in the number of independent (and experimental) films that draw their material from the internet or personal archival media, compared to previous years. Nonetheless, it appears that every year in the FeKK SLO programme, an experimental film offers an entirely new perspective on working with the infinite archive that is the Internet.*

*Many films in this year's selection – including a fair portion of the fiction films – are marked by cinematic lyricism. This loose concept could be understood as cinematic poeticism that*

*suspends the rhythm of a progressing narrative and creates swirls of emotions. It achieves this effect either through rapid shifts of styles; through a lingering image overflowed by soundscape; through the superimposition of dialogue scenes with impressions of nature or cityscapes; through a fairy-tale twist when addressing naturalist and class issues; through the dissolving of the human into flora or fauna; through colourful, playful and cross-species eroticism in space; through fragments of village anecdotes; through focusing on the expressiveness and weight of a face that leaves tragedy unspoken; through a lyrical, personal declaration, which the image doesn't anchor in human actors but expands to an all-encompassing emotion using vivid scenes; or, ultimately, through internet sources that aren't ground for outdated ideological criticism but are appropriated in a way that they reenact the sensitivity, otherwise systematically anaesthetised on platforms with information overload and conflicting data. In short, lyricism is understood as a strategy meant to bring emotions back to the forefront.*

*The competition programme is accompanied by two Slovenian Panorama sections. Given the abundance of experimentation (also in the fiction films), we named the first one Experiments and Wanderings, featuring filmmakers from different generations. The second one focuses on fights in the broadest sense, from the wry fight with death and the fight against violence and bullies to the fight for love, so we had no choice but to name the programme We'll Keep On Fighting.*

*This year FeKK received 168 film submissions. 17 have been selected for the FeKK SLO competitive programme and 17 for the thematic programme.*



## Bela koprena *White Veil*

Irska, Slovenija *Ireland, Slovenia*, dokumentarni  
*documentary*, 2025, 10'

režija *director* **Žiga Ciber**  
scenarij *screenplay* **Žiga Ciber**  
fotografija *cinematography* **Žiga Ciber**  
montaža *editing* **Žiga Ciber, Gabriela Basek**  
zvok *sound* **Gabriela Basek**  
produkcija *production* **National Film School at IADT**  
kontakt *contact* [ziga.ciber@gmail.com](mailto:ziga.ciber@gmail.com)

Pred sto leti je tovarna v vasi Anhovo ljudem  
obljubila gospodarski razcvet, a namesto njega  
prinesla počasno smrt.

*A hundred years ago, a factory in the village of Anhovo  
promised prosperity, but delivered a slow death.*



## Brazgotine *Wounds*

Slovenija *Slovenia*, igrani *fiction*, 2025, 13'

režija *director* **Anže Grčar**  
scenarij *screenplay* **Anže Grčar**  
fotografija *cinematography* **Andraž Žigart**  
montaža *editing* **Sara Gjercek**  
zvok *sound* **Ivan Antić, Dean Stojčić**  
glasba *music* **Urban Leskovar**  
scenografija *scenography* **Vasja Kokelj**  
kostumografija *costumes* **Pia Gorišek**  
maska *make-up* **Eva Uršič**  
igrajo *cast* **Matej Zemljič, Mojca Funkl, Nataša  
Burger, Robert Prebil**  
producentka *producer* **Nina Robnik**  
produkcija *production* **Tramal Films**  
koproducent *co-producer* **Teo Rižnar**  
koprodukcija *co-production* **Nuframe**  
kontakt *contact* [nina@staragara.com](mailto:nina@staragara.com)

Tiborja preganja krivda zaradi povzročene nesreče.  
Vrne se domov, a se ne more soočiti z žrtvino mamo  
Alenko. Nezmožen soočenja išče uteho pri svoji bolni  
materi, ki jo družba stigmatizira.

*Haunted by guilt for causing a tragic accident, Tibor  
returns home but struggles to face the victim's mother,  
Alenka. Unable to confront her, he takes solace with his  
sick mother, stigmatized by their community.*



## ČUTI! – Če si upaš *FEEL! – If you dare*

Slovenija *Slovenia*, eksperimentalni *experimental*,  
2026, 5'

režija *director* **Nika Tomažič**  
scenarij *screenplay* **Nika Tomažič**  
montaža *editing* **Nika Tomažič**  
zvok *sound* **Luka Hrvatin**  
glasba *music* **Nika Tomažič**  
produkcija *production* **Nika Tomažič**  
kontakt *contact* [nika.tomazic@gmail.com](mailto:nika.tomazic@gmail.com)

O veličastnosti malega in večnosti minljivega.

*On the grandeur of little things and the eternity  
of the fleeting.*



## Dali so mi tvoje ime *They Gave Me Your Name*

Slovenija *Slovenia*, igrani *fiction*, 2026, 20'

režija *director* **Eneja Golob Džananović**  
scenarij *screenplay* **Eneja Golob Džananović**  
fotografija *cinematography* **Tara Caruso Bizjak**  
montaža *editing* **Varja Lorgier**  
zvok *sound* **Urban Mihevc, Martin Vovk, Matic Berus**  
glasba *music* **Nika Prusnik & bratje Poljanec**  
scenografija *scenography* **Aja Topolnik**  
igrajo *cast* **Goro Modic, Mugdim Avdagić,  
Marko Rafolt**  
produkcija *production* **Gala Atanasova,  
Eneja Golob Džananović**  
kontakt *contact* [avril.neja@gmail.com](mailto:avril.neja@gmail.com)

Mak se sooča z dediščino nasilja in izgube. Na  
poti odkrivanja družinskih spominov, ga spremlja  
skrivnostna figura.

*Grappling with an inheritance of violence and loss,  
Mak drifts between memory and reality, accompanied  
by a mysterious figure.*



## Delovni vikend *Work Weekend*

Slovenija *Slovenia*, animirani *animation*, 2026, 9'

režija *director* **Žiga Krajnc**

scenarij *screenplay* **Žiga Krajnc**

montaža *editing* **Žiga Krajnc**

animacija *animation* **Kristian Vahtar Ivanšek,**

**Boštjan Robežnik, Martin Fir, Žiga Krajnc**

zvok *sound* **Stojan Georgiev**

igrajta *cast* **Mia Skrbinač, Timon Šturbej**

produkcija *production* **Žiga Krajnc, Peter H. Perunović**

kontakt *contact* **[peter@aerodrom.io](mailto:peter@aerodrom.io)**

Varnostnica Majda in njen pes Varko se morata soočiti z nepričakovanimi posledicami umetnikovega grafita v monotoni tovarni.

*Security guard Majda and her dog Varko face the unexpected consequences of an artist's mural in the monotonous environment of a factory.*



## Deveti vrh *The Ninth Peak*

Slovenija *Slovenia*, dokumentarni *documentary*, 2026, 7'

režija *director* **Gregor Kocjančič**

scenarij *screenplay* **Gregor Kocjančič**

montaža *editing* **Gregor Kocjančič**

produkcija *production* **Gregor Kocjančič**

kontakt *contact* **[gregor.kocjancic@gmail.com](mailto:gregor.kocjancic@gmail.com)**

Humorno potovanje po slovenskih vrhovih in razkrivanje njihovih skritih kotičkov.

*A witty journey across the Slovenian mountains and their hidden corners.*



## Hiška *Little House*

Slovenija *Slovenia*, igrani *fiction*, 2026, 16'

režija *director* **Nika Jurman**

scenarij *screenplay* **Nika Jurman**

fotografija *cinematography* **Teja Miholič**

montaža *editing* **Špela Murenc Škulj**

zvok *sound* **Julij Zornik**

scenografija *scenography* **Dan Pikalo**

kostumografija *costumes* **Lucija Rosc**

maska *make-up* **Mojca Gorogranc Petrushevska**

igrajo *cast* **Lea Cverle, Sara Gorše, Niko Zagode,**

**Vesna Poznič, Milivoj Roš, Marjeta Šrot**

produkcija *production* **Vertigo**

kontakt *contact* **[katja@vertigo.si](mailto:katja@vertigo.si)**

Manikerka Tatjana (35) živi s svojimi starši kot vsi ostali v njeni vasi. Ko k njej na nohte pride prijateljica, ki si je ravno postavila novo hišo, si sklone dom ustvariti tudi sama.

*Manicurist Tatjana (35) lives above her parents' home, just like everyone else in the village. But when a friend who has just built her dream house drops by for a manicure, Tatjana decides it's time to create a home and a life of her own.*



## Kozmonavti *Cosmonauts*

Slovenija, Italija *Slovenia, Italy* animirani *animation*, 2026, 14'

režija *director* **Leo Černic**

scenarij *screenplay* **Leo Černic**

montaža *editing* **Iva Kraljevič**

animacija *animation* **Leo Černic, Nika Karner**

zvok *sound* **Samo Jurca, Julij Zornik**

glasba *music* **Amos Cappuccio, Andrea Marazzi**

produkcija *production* **Finta Film, Staragara**

kontakt *contact* **[festival@miyu.fr](mailto:festival@miyu.fr)**

Trije osamljeni potniki, Delfino, Zenf in Rita, potujejo s Pompelmo Expressom, intergalaktično križarko za samske, ki iščejo zabavo. Med potovanjem se vsak od njih zazre v svoj odnos do ljubezni. Presenečeni ugotovijo, kaj so pripravljeni narediti, da bi jo začutili, pa če le s konico mezinca.

*Three lonely passengers, Delfino, Zenf and Rita, travel aboard the Pompelmo Express, an intergalactic cruise for singles seeking pleasure. During the journey, each confronts their relationship with love, surprised at what they'll do to feel it, if only with the tip of a pinky finger.*



## Zapuščeni, a še pokončni *Left Behind, Still Standing*

Združeno kraljestvo *United Kingdom*, igrani *fiction*, 2026, 22'

režija *director* **Vida Skerk**  
scenarij *screenplay* **Vida Skerk, Tommy Hurst**  
fotografija *cinematography* **Kaysar Kasim**  
montaža *editing* **Rafael Luis Fernando**  
zvok *sound* **Vicente Molder**  
glasba *music* **Dominic Carrington**  
scenografija *scenography* **Maria Coogans**  
maska *make-up* **Leah Digby**  
igrajo *cast* **Lucia Luque Akrap, Bailey Brook, Pippa Winslow, David Mildon, Lianne Harvey**  
produkcija *production* **Dora Galosi, National Film and Television School (NFTS)**  
kontakt *contact* [dora.galosi@gmail.com](mailto:dora.galosi@gmail.com)

Morana, ki je zadolžena za demontažo jeklarne, se mora neke noči, ko tovarna nenadoma oživi, soočiti s krhkostjo svojega obstoja in s tem, koliko skupnega ima kot priseljenka z odpuščenimi delavci.

*When the steel factory she's helping to dismantle roars back to life one night, immigrant Morana must confront the fragility of her own existence, and how much she truly shares with the laid-off workers.*



## Lišaja *Lichenlike*

Slovenija *Slovenia*, animirani *animation*, 2026, 8'

režija *director* **Brina Fekonja**  
scenarij *screenplay* **Brina Fekonja**  
fotografija *cinematography* **Maja Blažič, Brina Fekonja**  
montaža *editing* **Brina Fekonja**  
zvok *sound* **Mateja Starič, Sebastien Bal**  
glasba *music* **Mateja Starič, Sebastien Bal**  
produkcija *production* **Boštjan Potokar, Rok Govednik**  
kontakt *contact* [rok.govednik@ung.si](mailto:rok.govednik@ung.si)

Zgodba o lišajih, zataknjenosti in zlivanju.

*A story of lichens, inertia, and fusion.*



## Medtem ko smo spali *While We Were Sleeping*

Češka, Francija, Slovenija *Czech Republic, France, Slovenia*, igrani *fiction*, 2025, 19'

režija *director* **Olmo Omerzu**  
scenarij *screenplay* **Olmo Omerzu, Marie Stará**  
fotografija *cinematography* **Kryštof Melka**  
montaža *editing* **Jaroslav Kamiński**  
zvok *sound* **Julij Zornik**  
glasba *music* **Monika Omerzu Midriaková**  
scenografija *scenography* **Antonín Šilar**  
kostumografija *costumes* **Zuzana Formánková**  
maska *make-up* **Romana Karlíková**  
igrajo *cast* **Dexter Franc, Veronika Divišová, Vojtěch Podaný**  
produkcija *production* **Jiří Konečný**  
kontakt *contact* [ana@cvinger.film](mailto:ana@cvinger.film)

Klara in Daša načrtujeta, da bosta izgubili nedolžnost s partnerjema, ki sta ju pravkar spoznali. A stvari hitro uidejo z nadzora.

*Klára and Dáša plan to lose their virginity with partners they've just met. Yet things quickly spiral out of control.*



## Naši zidovi *Our Walls* *Naše Zdi*

Slovenija, Češka *Slovenia, Czechia*, dokumentarni, animirani *documentary, animation*, 2025, 8'

režija *director* **Živa Divjak**  
montaža *editing* **Viktorie Perlová**  
animacija *animation* **Živa Divjak**  
zvok *sound* **Matouš Vitek**  
glasba *music* **Benjamin Kotik**  
produkcija *production* **David Horák, Tomáš Šimon**  
kontakt *contact* [marek.koutesh@famucz](mailto:marek.koutesh@famucz)

Animirani dokumentarec, ki skuša skozi intimni pogovor med materjo in hčerjo razumeti in raziskati družinske vezi.

*An animated documentary that, through an intimate conversation between a daughter and her mother, searches for understanding and explores their family bonds.*



## Peti tišini *Singing through Silence*

Slovenija *Slovenia*, eksperimentalni *experimental*, 2026, 25'

režija *director* **Karin Petrič**  
scenarij *screenplay* **Karin Petrič, Milica Modra**  
fotografija *cinematography* **Karin Petrič**  
montaža *editing* **Rožana Švara, Kristian Božak Kavčič**  
zvok *sound* **Dino Dolničar**  
scenografija *scenography* **Maja Šavc**  
kostumografija *costumes* **Nastja Mezek**  
maska *make-up* **Eva Uršič, Marta Šporin**  
igrata *cast* **Ajda Opara, Miranda Trnjanin**  
produkcija *production* **Eva Kučera Šmon**  
kontakt *contact* [karin.petric@gmail.com](mailto:karin.petric@gmail.com)

V Maji se prebudi nemir in odpravi se od doma. Njeno tavanje skozi pokrajine in bežna srečanja prekine Dina, Maji podobna tiha opazovalka. Njene oči se srečajo in v skupni tišini vznikne prostor za bližino.

*Maja is stirred by restlessness that leads her away from home. She wanders through landscapes and fleeting encounters until she notices Dina – a silent observer, like herself. Their gazes meet, and in that shared silence, a space for closeness opens.*



## Počitniški dan *Vacation Day*

Slovenija *Slovenia*, igrani *fiction*, 2025, 19'

režija *director* **Lina Bensa**  
scenarij *screenplay* **Lina Bensa, Lenart Sušnik**  
fotografija *cinematography* **Luka Pislak**  
montaža *editing* **Jakob Vogrinec**  
zvok *sound* **Nebojša Radovanović, Zoran Grabarac**  
scenografija *scenography* **Nina Rojc**  
kostumografija *costumes* **Iris Kovačič**  
maska *make-up* **Eva Uršič, Mirela Brkić**  
igrajo *cast* **Ajda Kostevc, Peter Alojz Marn, Sandi Pavlin, Gašper Jarni, Borut Petrovič, Žan Kotolenko**  
produkcija *production* **Eva Kučera Šmon**  
kontakt *contact* [karolinabensa@gmail.com](mailto:karolinabensa@gmail.com)

V hiperkapitalistični korporaciji D&B, kjer si lahko le najproduktivnejši delavci privoščijo en dan počitka, je Srečka Petek med izbranci. Skupaj s sodelavcema se odpravi na organiziran dopust pod vodstvom Asistenta – kjer se pa hitro pokaže, da počitniški dan ni namenjen zgolj počitku.

*In the hypercapitalist corporation D&B, in which only the most productive workers get a day off, Srečka Petek is the lucky one. Together with her coworker, she sets off on an organized holiday headed by the Assistant. But it turns out the day isn't intended solely for leisure.*



## Skozi te iste pore se še vedno zliva taisti znoj *The Same Sweat is Still Flowing Through the Same Pores*

Isti znoj još uvijek teče kroz iste pore

Hrvaška *Croatia*, eksperimentalni, dokumentarni *experimental, documentary*, 2026, 27'

režija *director* **Neža Knez**  
scenarij *screenplay* **Neža Knez**  
fotografija *cinematography* **Jason Vodenica, Ivan Slipčević, Sanja Bistričić, Neža Knez**  
montaža *editing* **Neža Knez**  
zvok *sound* **Ana Kovačič**  
produkcija *production* **Studio Pangolin**  
kontakt *contact* [nezakn@gmail.com](mailto:nezakn@gmail.com)

Eksperimentalni film, ki temelji na dolgoletnem raziskovanju specifičnega terena, s katerim avtorico povezuje družinska zgodovina.

*The experimental film based on long-term research of a specific site to which the author is connected through family history..*



## Z vsemi žavbami namazani *The Wily Ones*

Slovenija *Slovenia*, animirani, dokumentarni *animation, documentary*, 2026, 5'

režija *director* **Zarja Menart**  
scenarij *screenplay* **Kaja Balog, Zarja Menart, Gregor Zorc**  
montaža *editing* **Iva Kraljević**  
animacija *animation* **Zarja Menart, Matej Lavrenčič, Iza Simončič Ambrožič, Anka Kočever**  
zvok *sound* **Julij Zornik**  
glasba *music* **Boštjan Gombač**  
scenografija *scenography* **Zarja Menart**  
produkcija *production* **Tina Smrekar, Finta Film**  
kontakt *contact* [tina@finta.si](mailto:tina@finta.si)

*Stari Belokranjci se spominjajo, kako so iz vsakodnevnih opravil naredili igrive dogodivščine.*

*Elders from Bela krajina remember how they turned everyday chores into playful adventures.*



## Žival, ki ostane *The Animal Remains*

Slovenija, Češka, *Slovenia, Czech Republic*, igrani  
*fiction*, 2025, 23'

režija *director* **Ivana Vogrinc Vidali**

scenarij *screenplay* **Ivana Vogrinc Vidali, Darja Miková**

fotografija *cinematography* **Kryštof Kučera**

montaža *editing* **Lea Teodora Kolevska**

zvok *sound* **Julij Zornik**

glasba *music* **Jen Hovorka**

scenografija *scenography* **Minea Sončan Mihajlović**

kostumografija *costumes* **Ina Ferlan**

maska *make-up* **Lija Ivančič**

igrata *cast* **Nataša Matjašec Rošker, Čarna Lampret**

produkcija *production* **Temporama**

kontakt *contact* **[jerca@temporama.si](mailto:jerca@temporama.si)**

Mira in njen zvesti pes Baxus živita na podeželju,  
odmaknjena od ljudi, dokler nista nekega dne priča  
pretresljivemu dogodku.

*Mira and her loyal dog Baxus lead a remote country life.  
One day they witness something terrifying.*

# Drugi val *Slovenian* *Panorama*





## Eno drevo, in še nekaj poleg *One tree, and something else next to it*

Slovenija *Slovenia*, eksperimentalni *experimental*,  
2025, 3'

režija *director* **Davorin Marc**  
scenarij *screenplay* **Davorin Marc**  
fotografija *cinematography* **Davorin Marc**  
montaža *editing* **Davorin Marc**  
zvok *sound* **Davorin Marc**  
produkcija *production* **Davorin Marc**  
kontakt *contact* [davorin.marc@gmail.com](mailto:davorin.marc@gmail.com)

malo naokrog

*a little around*



## FI(L)M

Slovenija *Slovenia*, eksperimentalni, dokumentarni  
*experimental, documentary*, 2025, 6'

režija *director* **Boris Petkovič**  
fotografija *cinematography* **Franci Slak**  
montaža *editing* **Boris Petkovič, Franci Slak**  
zvok *sound* **Julij Zornik**  
glasba *music* **Tomaž Grom, Samo Kutin, Andrej Fon**  
igrata *cast* **Marko Breclj, Ivan Volarič Feo**  
produkcija *production* **Boris Petkovič**  
kontakt *contact* [zavod.kineki@gmail.com](mailto:zavod.kineki@gmail.com)

Leta 1979 je Marko Breclj zapustil Buldožerje in združil  
moči s pesnikom Ivanom Volaričem Feom. Kultni ugled  
med mladimi sta vzpostavila z nastopi po gimnazijah.  
Leta 1979 je nekaj od teh nastopov posnel Franci Slak,  
Boris Petkovič in skupina sodelavcev pa sta materialu  
vdihnili novo vsebino.

*In 1979 Marko Breclj left the group Buldožerji and  
teamed up with the poet Ivan Volarič Feo. They gained  
their cult status by performing at high schools. Franci  
Slak filmed some of these performances, then Boris  
Petkovič and his co-workers breathed new life into them.*



## Kako je pozvonilo, ko me ni bilo doma *A knock left hanging*

Slovenija *Slovenia*, igrani *fiction*, 2025, 17'

režija *director* **Tara Caruso Bizjak**  
scenarij *screenplay* **Tara Caruso Bizjak**  
fotografija *cinematography* **Neža Jankovič**  
montaža *editing* **Varja Lorgjer**  
zvok *sound* **Nebojša Radovanović, Zoran Grabarac**  
scenografija *scenography* **Dan Pikalo**  
kostumografija *costumes* **Ina Ferlan**  
igrajo *cast* **Luka Seražin, Ajda Pirtovšek, Ivo Ban,**  
**Čarna Lampret, Peter Podgoršek**  
produkcija *production* **Eva Kučera Šmon**  
kontakt *contact* [ftv@agrft.uni-lj.si](mailto:ftv@agrft.uni-lj.si)

*Na silvesterski večer se Tin, zasanjan in senzibilen fant,*  
*in njegovi cimri soočijo z razburjenim sosedom, ki z*  
*ženo prebiva v stanovanju pod njimi. Zabava se konča in*  
*pesem se izpoje.*

*On New Year's Eve, Tin – a dreamy, sensitive young man*  
*– and his flatmates face an angry neighbor who lives*  
*with his wife in the apartment below them. The party*  
*fades and the song is sung.*



## Momljava vandranja *Mumbling Wanderings*

Slovenija *Slovenia*, eksperimentalni *experimental*,  
2026, 8'

režija *director* **Aljaž Hitrec**

scenarij *screenplay* **Aljaž Hitrec**

fotografija *cinematography* **Aljaž Hitrec**

montaža *editing* **Lenart Sušnik**

zvok *sound* **Lenart Sušnik**

igra cast **Hana Stankovič**

produkcija *production* **AGRFT**

kontakt *contact* [hitrecaljaz@gmail.com](mailto:hitrecaljaz@gmail.com)

Monoton vsakdan prekine zasanjano odpotovanje.

*The monotonous everyday life is interrupted by a dreamy departure*



## Polovico življenja v digitalnem, polovico v snu *Half of Life in the Digital, Half in Dreams*

Slovenija *Slovenia*, eksperimentalni *experimental*,  
2025, 15'

režija *director* **Hana Podvršič, Lana Požlep**

glasba *music* **Sophie Renger**

produkcija *production* **Špela Kopitar, Bunker**

kontakt *contact* [podvrsichana@gmail.com](mailto:podvrsichana@gmail.com)

[lane.pozlep@gmail.com](mailto:lane.pozlep@gmail.com)

Desktop dokumentarec skozi ekran, spletne fragmente in digitalne ostanke raziskuje arhiv in umetniško prakso Toni Soprano Meneglejte (Metke Golec). Film prehaja med sanjami, telesom in digitalnim prostorom ter odpira vprašanje, kje se prekrivajo čustvene logike človeka in tehnologije.

*This desktop documentary explores the archive and art of the artist Toni Soprano Meneglejte (Metka Golec) through the screen, online fragments, and digital footprints. As we scroll between dreams, the body, and the digital space, a question opens up: where do the emotional logics of humans and technology overlap?*



## Žalostni sloni *Sad Elephants*

Slovenija *Slovenia*, eksperimentalni *experimental*,  
2026, 6'

režija *director* **Andrej Štular**

fotografija *cinematography* **Andrej Štular**

montaža *editing* **Milan Lebar**

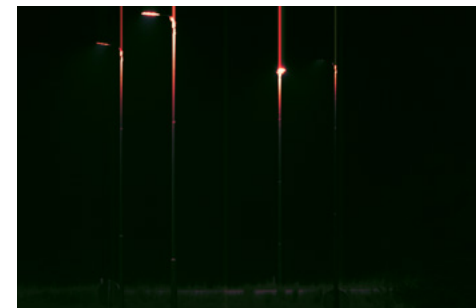
glasba *music* **Borut Kržišnik**

produkcija *production* **Laute, Petra Stare**

kontakt *contact* [andrejstular07@gmail.com](mailto:andrejstular07@gmail.com)

Sloni so mogočna, ponosna in družabna bitja. Vendar pa so tisti v ujetništvu med dresuro pogosto okrutno »disciplinirani«. Zaradi pomanjkanja gibanja in depresije te živali razvijejo gibalni tik in se nenehno pozibavajo.

*Elephants are majestic, proud and social beings. However, those held in captivity are often 'disciplined' through extremely cruel methods during their training. Driven by a lack of movement and profound depression, these animals develop a repetitive swaying behavior.*



## STOP

Slovenija *Slovenia*, eksperimentalni *experimental*,  
2024, 5'

režija *director* **Luka Pislak**

scenarij *screenplay* **Luka Pislak, Lenart Sušnik**

fotografija *cinematography* **Luka Pislak**

montaža *editing* **Luka Pislak, Lenart Sušnik**

animacija *animation* **Luka Pislak, Lenart Sušnik**

zvok *sound* **Lenart Sušnik**

glasba *music* **Aljaž Hitrec, Vid Vidic**

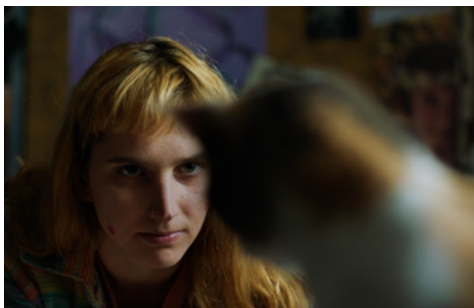
produkcija *production* **AGRFT, Luka Pislak,**

**Anže Pichler**

kontakt *contact* [luka.pislak@siol.net](mailto:luka.pislak@siol.net)

Noč na avtocestnem izvozu 32 Ljubljana-jug, križišče 106. Skozi objektiv in uho.

*Night, motorway exit 32 Ljubljana-south, junction 106. Recreated with lens and sound.*



## Vse, kar sem kadarkoli želela slišati *Everything I've Ever Wanted to Hear*

Slovenija *Slovenia*, igrani fiction, 2025, 22'

režija director **Ema Paš**

scenarij screenplay **Blažka Gantar, Ema Paš,  
Zarja Pelicon**

fotografija cinematography **Nejc Hafner**

montaža editing **Zarja Pelicon**

zvok sound **Maja Filipovič**

glasba music **Aljaž Hitrec**

scenografija scenography **Eva Slana**

kostumografija costumes **Rosana Knavs**

maska make-up **Lea Bratušek**

igrajo cast **Ajda Pirtovšek, Peter Alojz Marn,**

**Lara Maria Vouk, Klemen Janežič, Peter Podgoršek,  
Janez Škof, Miroslav Mandič**

produkcija production **Kaja Horvat, AGRFT**

kontakt contact [emapas02@gmail.com](mailto:emapas02@gmail.com)

V preizpraševanju in iskanju svojega bistva Lija tava po svetu, kjer se resničnost in fantazija prepletata. Sooči se s svojimi željami v upanju, da najde prave odgovore.

*In her quest to discover her true self, Lija wanders through a world where reality and fantasy intertwine. She confronts her desires in the hope of finding the right answers.*

## Želim ti vse najboljše *Happy Birthday*

Slovenija *Slovenia*, igrani fiction, 2025, 11'

režija director **Lara Šifrer**

scenarij screenplay **Lara Šifrer**

fotografija cinematography **Klemen Lorber**

montaža editing **Anja Pirtovšek, Klavdija Košir**

zvok sound **Lea Jurečič**

scenografija scenography **Eva Slana**

kostumografija costumes **Nina Gorišek**

maska make-up **Lucija Krajnik**

igrajo cast **Črna Lampret, Ajda Pirtovšek,**

**Karin Komljanec**

produkcija production **Eva Kučera Šmon**

kontakt contact [ls71516@student.uni-lj.si](mailto:ls71516@student.uni-lj.si)

Kaja z videokamero snema voščilo za starejšo sestro Ivo, ki se po težkem obdobju vrača domov. Med veselim praznovanjem v objektiv ujame trenutek, ki ogrozi njuno krhko bližino.

*Kaja films her sister's homecoming after a long absence, but through the lens, the celebration reveals more than expected.*

Fajtamo dalje  
*We'll keep on fighting*



## Dekle, ki se ni balo medvedov *The Girl Who Wasn't Afraid of Bears*

Slovenija, Hrvaška, Madžarska *Slovenia, Croatia,  
Hungary*, animirani animation, 2025, 20'

režija director **Lea Vučko**

scenarij screenplay **Izar Lunaček, Lea Vučko**

fotografija cinematography **Dora Benčević**

montaža editing **Miha Šubica**

Animacija animation **Lea Vučko, Dora Pejić Bach,  
Toni Mlakar, Gergő Burján, Luca Sóska Soós,  
Virág Kiss, Vivien Csigó**

zvok sound **Julij Zornik**

glasba music **Aleksander Pešut, Robert Pešut**

scenografija scenography **Dora Benčević**

produkcija production **Jure Vizjak, Maja Zupanc, Invida**

kontakt contact [festivals@bearwithmefilm.com](mailto:festivals@bearwithmefilm.com)

Dekle se preobleče v moškega in kljubuje svetu. Na poti premaguje čarobna bitja in lastne strahove – vse do srečanja z legendarno pošastjo, ki jo za vedno spremeni.

*A girl who disguises herself as a man and defies the world. On her journey, she overcomes magical creatures and her own fears – until she meets a legendary beast that changes her forever.*



## Izdajalsko srce *The Tell-Tale Heart*

Slovenija *Slovenia*, igrani *fiction*, 2026, 20'

režija *director* **Lina Bensa, Zarja Pelicon**

scenarij *screenplay* **Lina Bensa, Zarja Pelicon**

fotografija *cinematography* **Ela Mimi Pirnar**

montaža *editing* **Zarja Pelicon**

zvok *sound* **Dino Dolničar**

glasba *music* **Ribeiroia**

scenografija *scenography* **Tatjana Kortnik**

maska *make-up* **Anita Ferčak**

igrajo *cast* **Jernej Markelj, Matevž Sluga,**

**Indija Stropnik, Zlato Pereško**

produkcija *production* **Eva Kučera Šmon**

kontakt *contact* [karolinabensa@gmail.com](mailto:karolinabensa@gmail.com)

*Ko ga sredi noči obiščeta policista, ju Damjan povabi, naj ostaneta na pijači. Nadutost pa kmalu mine, ko na vrata potrka tretji gost.*

*When two policemen visit Damjan in the middle of the night, he invites them to stay for a drink. But the night takes a swift change when a third guest knocks on the door.*



## Kobra

Slovenija *Slovenia*, igrani *fiction*, 2025, 12'

režija *director* **Žiga Kukovič**

scenarij *screenplay* **Žiga Kukovič**

fotografija *cinematography* **Matic Gabriel**

montaža *editing* **Nik Lavrič**

animacija *animation* **Miha Mastnak**

zvok *sound* **Tim Žibrat**

kostumografija *costumes* **Pia Gorišek**

maska *make-up* **Marta Šporin**

igrajo *cast* **Kaja Petrovič, Robert Kladnik, Jan Gerl**

**Korenč, Jure Rajšp, Borut Petrovič, Primož Đuričić**

**Žibert, Matic Žust Šprah, Matija Režek**

produkcija *production* **Žiga Kukovič, Robert Kladnik,**

**3230 Produkcija**

kontakt *contact* [robert.kladnik0@gmail.com](mailto:robert.kladnik0@gmail.com)

*Mlada MMA borka v nemirni noči stopi v bran tistemu, kar ji je najdražje. En sam trenutek zamaje ravnotežje in pusti sled, ki ne izgine.*

*On a restless night a young MMA fighter defends what she holds dearest. A single moment tips the balance and leaves a mark forever.*



## SMRT – Uvod za začetnike: Priročnik s predpisi, normativi in uporabnimi namigi. Tretja, dopolnjena izdaja *DEATH – An Introduction for Beginners: A Handbook with Regulations, Norms, and Useful Tips. Third, Revised Edition*

Slovenija *Slovenia*, igrani *fiction*, 2025, 24'

režija *director* **Martin Horvat**

scenarij *screenplay* **Martin Horvat**

fotografija *cinematography* **Darko Herič**

montaža *editing* **Saša Škulj**

zvok *sound* **Tim Žibrat**

scenografija *scenography* **Eva Slana**

kostumografija *costumes* **Eva Jakopič**

maska *make-up* **Marta Šporin**

igrajo *cast* **Klara Kuk, Tamara Avguštin, Matevž Sluga, Niko Novak, Olja Zupančič, Tito Jerebič, Klemen Novak**

produkcija *production* **Darej Šomen, Luka Furlan**

kontakt *contact* [msgr.martin.horvat@gmail.com](mailto:msgr.martin.horvat@gmail.com)

*Ko dekleta z odrešeniškim kompleksom postane Smrt, poišče pomoč pri svoji najboljši prijateljici – a izve, da je prav ona njena prva žrtev po službeni dolžnosti. V iskanju rešitve se soočita z absurdnim in srhljivim vprašanjem: kdo – če sploh kdo – si zasluži umreti?*

*When a girl with a savior complex becomes Death, she seeks help from her best friend—only to discover she is her first assigned victim. Trying to find a way out, the two must confront the absurd and terrifying question: who, if anyone, deserves to die?*



## Snowman Robi Snežak Robi

Slovenija *Slovenia*, eksperimentalni *experimental*, 2026, 5'

režija *director* **Vanja Gruntar**

fotografija *cinematography* **Vanja Gruntar**

montaža *editing* **Vanja Gruntar**

glasba *music* **Matija Snoj**

kontakt *contact* [vanja.gruntar08@gmail.com](mailto:vanja.gruntar08@gmail.com)

Življenje in sanje snežaka Robija.

*The life and dreams of snowman Robi.*



## Stop! Nasilju

Slovenija *Slovenia*, eksperimentalni *experimental*, 2026, 2'

režija *director* **Leon Vovk**

igrajo *cast* **Leon Vovk, Ester Ivakič, Teja Miholič**

kontakt *contact* [leon.vovk@gmail.com](mailto:leon.vovk@gmail.com)

Kratki film, ki govori o tem, kako nasilje in name-calling res niso kul.

*A short film about how violence and name-calling are so uncool.*



## Suicide Fish

Slovenija *Slovenia*, igrani *fiction*, 2026, 10'

režija *director* **Tenej Devidovič**

scenarij *screenplay* **Tenej Devidovič**

fotografija *cinematography* **Rei Grando**

montaža *editing* **Tenej Devidovič**

zvok *sound* **Tenej Devidovič**

glasba *music* **Tenej Devidovič**

maska *make-up* **Andelina Petrovič**

igrajo *cast* **Izidor Vogrinec, Hela Beltram,**

**Eneja Štemberger, Matic Eržen, David Davidovič**

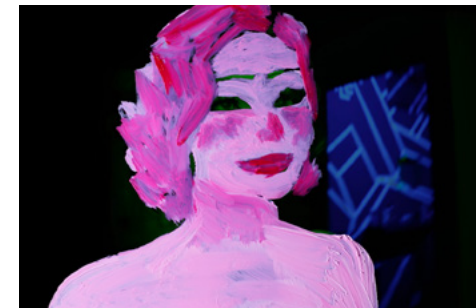
produkcija *production* **Boštjan Potokar,**

**Rok Govednik**

kontakt *contact* [rok.govednik@ung.si](mailto:rok.govednik@ung.si)

Maksu je všeč Lučka in kot darilo ji obljubi CD z glasbo svojega banda – a tega CD-ja njegov band še ni posnel.

*Max likes Lučka and, as a gift, he promises her a CD with his band's music – but the band hasn't recorded the CD yet.*



## Ženski klub Women's Club

Slovenija *Slovenia*, animirani *animation*, 2026, 4'

režija *director* **Andelina Petrovič**

scenarij *screenplay* **Andelina Petrovič**

fotografija *cinematography* **Vanja Miloš Jovanović**

montaža *editing* **Andelina Petrovič**

animacija *animation* **Andelina Petrovič**

zvok *sound* **Boštjan Kačičnik**

glasba *music* **Novak Mirkovič**

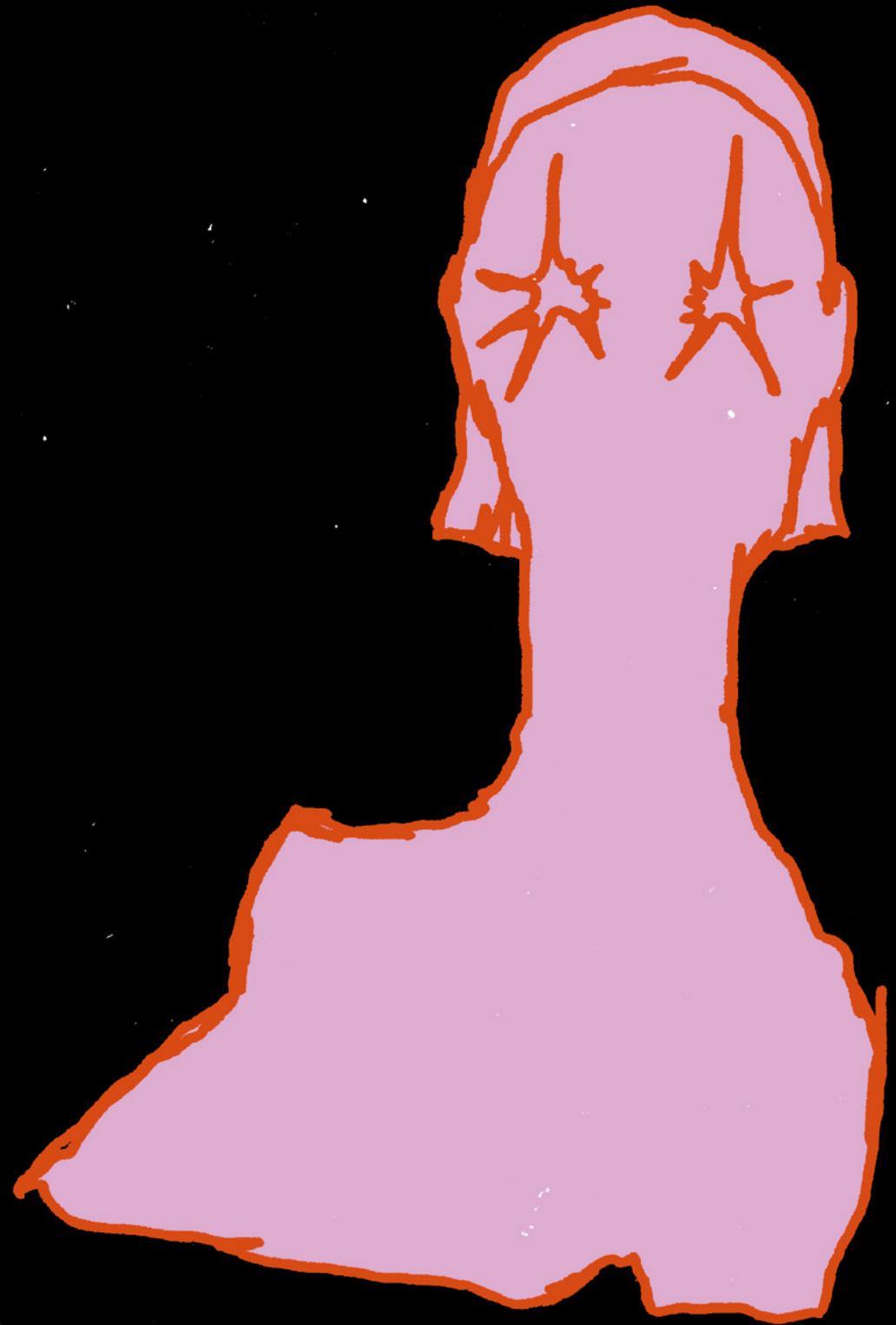
produkcija *production* **Boštjan Potokar, Rok Govednik**

kontakt *contact* [rok.govednik@ung.si](mailto:rok.govednik@ung.si)

Ženska pride v klub na zabavo. Od trenutka, ko izstopi iz taksija, jo nadlegujejo moški okoli nje, vse dokler ji ni dovolj.

*A woman arrives at a club for a party. From the moment she steps out of the taxi, she is harassed by the men around her — until she's had enough.*

**Instant kult**  
***Instant Cult***  
Gala  
Hernández  
López



## Ali človeška bitja sanjajo o nevrokapitalizmu?

Vsi filmi Gale Hernández López v letošnjem programu Instant Kult v neki obliki vsebujejo sanje. V *Mehaniki tekočin* glas v off-u opisuje sanje o nenadno pospešenem dvigovanju vodne gladine okoli majhnega otoka, ki protagonistki prepreči pravočasen prihod do rešilne ladje. *for here am i sitting in a tin can far above the world* se začneja z opisom sanj, v katerih krypto trge doleti kataklizmičen zlom, kar mnoge investitorje prepriča v krionično zamrznitev lastnih teles. Ta naj počakajo do trenutka v prihodnosti, ko si bodo trgi ponovno opomogli in vstopili v konjunkturo; ko bodo njihove investicije spet kaj vredne, se bodo telesa odtajala in spet užila sadove rastočih trgov. Dokumentarni portret enaindvajsetletnega Pola *+10 tisoč* pa podrobno raziskuje prav Polove »sanje«, da bi »generiral več kot deset tisoč evrov na mesec«, pri čemer želja po »generiranih« in ne »zasluženih« desetstisočakovih očitno kaže, da ne gre za upanje na tradicionalno »zasluženost« plačilo za opravljeno delo, temveč za skorajda magično, newagevsko – sanjsko – priklicevanje finančnega obilja.

Leta 2013 je v knjigi *24/7: Pozni kapitalizem in zagate spanca* umetnostni zgodovinar in teoretik medijev Jonathan Crary še lahko zapisal, da »[s]panje [...] v svoji veliki nekoristnosti, intrinzični pasivnosti in z nepreštevnimi izgubami, ki jih povzroči v času produkcije, cirkulacije in potrošnje [...] vztraja kot eden izmed velikih izzivov nenasitnosti sodobnega kapitalizma«. [1] A za

razliko od spanja, razumljenega enoznačno kot obdobja *ne*-dela in *ne*-potrošnje, je prisotnost sanj v filmih Hernández López bolj kompleksna.

Sanj se najbolj neposredno loteva njen najnovejši dokumentarni filmski esej *Kot vešče proti svetlobi*, v katerem avtorica med drugim intervjuja predsednika podjetja Prophetic. To s svojimi naglavnimi trakovi, ki usmerjajo ultrazvočne valove v možgane med spanjem, obljublja sprožanje lucidnih sanj, tovrstnih sanj torej, v katerih bi lahko z mislimi neposredno narekovali in oblikovali dogajanje v sanjah. Kot zatrdi predsednik podjetja: »Lahko bi leteli, spali z najljubšim zvezdnikom, raziskovali svoj sanjski svet ali govorili z umrlim sorodnikom. Edina omejitev je to, kar si lahko predstavljate«. Sanje tako ne le postanejo predmet, ki ga je zmožno tehnološko napredno blago oblikovati in ga približati našim željam; prav tako postanejo področje namernosti, nenadoma jih ukroti neka medijska tehnologija – kot da bi lahko sami sproti sestavljali film pred svojimi očmi in telesom in v njem tudi dejansko obstajali.

Naprava, ki naj bi omogočila nadzor nad sanjami, je v nekem smislu paradigmatka za interese Hernández López: je medijska tehnologija, ki za svoj predmet jemlje prav tisto, kar naj bi bilo kapitalizmu nedosegljivo; sanje postanejo nekaj, za kar potrebujemo naročnino, nenadoma lahko konzumiramo tudi svoje lastno sanjanje. Polje potrošnje se razširi na do sedaj slabo mo-

netizirano področje spanja in počitka. Po drugi strani pa je ta razširitev potrošnje omogočena s privatno razvito tehnologijo: na trgu dostopna orodja nič več ne potencirajo moči naših pesti ali podaljšujejo dosega naših rok, temveč se zajedajo neposredno v delovanje naših možganov, naših misli – tehnološki aparati so tako povsem notranji našemu doživljanju. Prav to prodiranje tehnoloških aparatov in njihovih zasebnih ter k dobičku usmerjenih lastniških struktur v notranjost doživljanja je ponavljajoča se problematika v filmih Hernández López. (Če si ogledate spletno stran podjetja Prophetic, boste v pogosto postavljenih vprašanjih našli pomirjujoče zagotovilo, da podjetje v sanje svojih strank ne vnaša nikakršne plačane promocije ...)

Sanje so tako posebej primerno polje za paradokse sodobnosti: so nekaj intimnega, povezane z individualnostjo, osebno zgodovino in travmatičnimi doživljaji. A obenem so v sodobnem kapitalizmu, ki ga v svojih delih raziskuje Hernández López, prav sanje tisto, kar neposredno diktirajo tržni procesi in z njimi povezane katastrofe. Sanje za Hernández López niso le zapleten prevod nezavednega, temveč prej nenehne manifestacije povsem resničnih prihajajočih katastrof, ki jih očitno uspešneje odmislimo takrat, ko smo budni. Globalno segrevanje in nevarna neregularnost finančnih trgov sta nočni mori, ki jih bomo lahko v prihodnosti zlahka preprečili z naročnino na naprave, ki nam omogočijo nadzor sanjske

vsebine. Sanje so v filmih Hernández López tako prej želje in tesnobe sodobnega finančnega sistema kot pa od njega ločenih, kritičnih in zasebnih posameznikov.

Kljub temu pa raziskovanje podivjanih trgov in zajedanja tehnoloških aparatov v naše doživljanje v filmih Hernández López ne deluje le kot malodušen nabor bolezni sodobnosti. Na ravni podobe, v stiku vizualnega materiala, posnetega s kamero, s podobami iz arhivov in naposled s podobami z desktopa računalnika vendarle živi nekakšna neobsojajoča vztrajnost, s katero Hernández López pristopa k sodobnosti. V njenem delu tako ne gre za kritiko, ki svoj razplet na skrivaj pozna že od začetka, temveč za žanrske in vizualne hibride, ki morda prav v svojem sanjskem značaju odpirajo pot produktivni kritičnosti.

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[1] Crary, Jonathan. 2023: *24/7: Pozni kapitalizem in zagate spanca*. Ljubljana: Društvo za teoretski psihoanalizo, str. 19.

## Do Humans Dream of Neurocapitalism?

All of Gala Hernández López's films in this year's *Instant Cult* programme feature some form of dreams. In *The Mechanics of Fluids*, the voice-over describes dreams of a rapid rise of the sea levels around a small island, preventing the protagonist from reaching the safety boat. The film for here am i sitting in a tin can far above the world begins with a description of dreams in which crypto markets suffer a cataclysmic crisis, leading many investors to cryogenically freeze their bodies. These should wait for future markets to recover and enter the stock market conjunctures. When the investments regain value, the investors' bodies will defrost and reap the benefits of growing markets. The documentary portrait of the 21-year-old Pol, +10k, delves meticulously into Pol's dreams of 'generating more than ten thousand euros per month'. The wish of 'generating' the money instead of 'earning' it indicates an almost magical, new-age, dreamy conjuring of financial abundance, rather than the hope of traditionally 'earning' a pay for one's work.

In 2013, the art historian and media theoretician Jonathan Crary could still write in his book 24/7: *Late Capitalism and the Ends of Sleep*, that 'sleep [...] in its profound uselessness and intrinsic passivity, with the incalculable losses it causes in production time, circulation, and consumption [...] subsists as one of the great human affronts to the voraciousness of contemporary capitalism.' [1] But the conception of dreams in

Hernández López's films is more complex than simply seeing sleep as periods of non-labour or non-consumption.

Hernández López addresses dreams most indirectly in her latest documentary essay like moths to light, in which she interviews the CEO of Prophetic; a startup that uses headbands to send ultrasonic impulses into the brain while asleep, promising to induce lucid dreams in which our minds may directly dictate and shape dream activities. Or as vouched for by the company's CEO: 'You could fly, you could sleep with your favourite celebrity, you could explore your dream world, you could talk to a dead relative. The only constraints are what you can imagine.' Dreams thus become not only an object that may be shaped and tailored to our desires through technological advancements, but they also enter into the sphere of intent, suddenly tamed by some new technology. It is as if we could make a film in front of us and, at the same time, inhabit it.

The device for inducing lucid dreams is rather paradigmatic for the interests of Hernández López. It is a media technology that takes as its object the very thing supposedly unreachable to capital. Dreams become something we need a subscription for; suddenly, we can consume our own dreaming. Consumerism expands to the up-until-now poorly monetised field of sleep and rest. On the other hand, the expansion of con-

sumerism is possible through privately developed technology. The tools available on the market no longer intensify the strength of our fists or lengthen the reach of our arms but directly infiltrate the workings of our brain and perception. The technological apparatus therefore becomes fully internal to our experience. The infiltration of the technological devices and their private, profit-driven, ownership structures into our experiences is a recurring topic in Hernández López's films. (A look at the Prophetic website's frequently asked questions provides the reassuring note that the company does not insert any paid advertisements into its clients' dreams.)

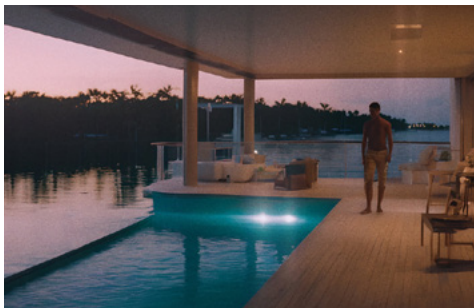
Dreams are thus a highly appropriate sphere for contemporary paradoxes, as they are intimate and related to individuality, personal history, and trauma. However, with the widening reach of contemporary capital that Hernández López researches in her films, dreams are at the same time exactly that which is (in)directly controlled by markets and market-related catastrophes. For Hernández López, dreams are not only a complex translation for the unconscious but rather constant manifestations of the very real upcoming catastrophes, which we disavow more successfully while awake. Nightmares of global warming and the dangerous lack of regulation of financial markets will be easily resolved in the future by subscribing to devices that offer control over our dreams. Dreams in Hernández López's

films are principally the desires and anxieties of the contemporary financial system and not those of its independent, critical and private individuals.

Yet, in her films, Hernández López succeeds in making the study of runaway financial markets and the infiltration of technological devices into our very being more than just a despondent plague of our times. On the visual level, Hernández López approaches the contemporary through a non-judgemental persistence that lives in a certain bond between original material, archival imagery, and screen recordings. Her films are therefore both genre and visual hybrids that may, perhaps due to their dreamy nature, open the door to a generative engagement with our present.

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[1] Crary, Jonathan. 2023: *24/7: Late Capitalism and the Ends of Sleep*. London: Verso, p. 10.



## +10 tisoč +10k

Španija, Francija *Spain, France*, igrani, eksperimentalni *fiction, experimental*, 2025, 31'

režija *director* **Gala Hernández López**  
scenarij *screenplay* **Gala Hernández López**  
fotografija *cinematography* **Artur Pol Camprubí**  
montaža *editing* **Dinah Ekchajzer**,  
**Gala Hernández López**  
zvok *sound* **Mélia Roger**  
glasba *music* **Pierre Desprats**  
igrata *cast* **Pol Gasco Robles, Lidia Aparicio Marca**  
produkcija *production* **Don Quichotte Films**  
**(Quentin Brayer)**  
kontakt *contact* [team@lightsonfilm.org](mailto:team@lightsonfilm.org)

Pol je star 21 in živi z babico. Sanjari o življenju v Miamiu in o tem, da bi ustvaril 10 tisoč evrov na mesec. Udeležuje se dogodkov za osebno rast, sledi online trenerjem in investira v kriptovalute. Pol ne ve, kdaj bo dosegel cilj in postal najboljša verzija sebe. Ve samo, da enkrat bo.

*Pol is 21 and lives with his grandmother. He dreams of living in Miami and generating +10k a month. He attends personal development events, follows online coaches and invests in cryptocurrencies. Pol doesn't know when he'll reach his goals of becoming the best version of himself. The only thing he knows is that one day, he'll get there.*



## for here am i sitting in a tin can far above the world

Francija *France*, dokumentarni, eksperimentalni *documentary, experimental*, 2024, 19'

režija *director* **Gala Hernández López**  
scenarij *screenplay* **Gala Hernández López**  
montaža *editing* **Gala Hernández López**  
animacija *animation* **Xinxin Kong**  
zvok *sound* **Mathias Arrignon**  
glasba *music* **Diego Delgado**  
glas *voice* **Olivia Delcán, Joseph Grossi**  
igrata *cast* **Pol Gasco Robles, Lidia Aparicio Marca**  
produkcija *production* **Don Quichotte Films**  
**(Quentin Brayer)**  
kontakt *contact* [team@lightsonfilm.org](mailto:team@lightsonfilm.org)

Ženska sanja o ameriškem kriptografu Halu Finneyju. Trg kripto valut prizadene velika ekonomska kriza in tisoči se krionično zamrznejo, da bi dočakali boljše čase. So obstali v trenutku ali drsijo v praznino? Kako čuden odnos imamo s prihodnostjo?

*A woman dreams of the American cryptographer Hal Finney. A major economic crisis affects the cryptocurrency market; tens of thousands of people are cryogenised, awaiting better times. Are they suspended or falling into the void? What strange relationship do we have with the future?*



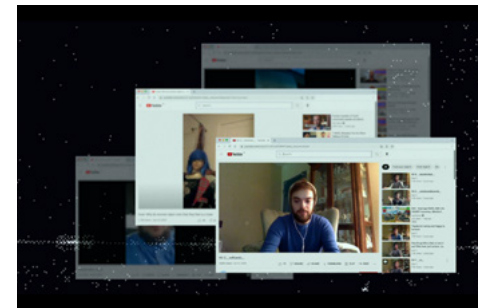
## kot večče proti svetlobi like moths to light

Španija, Italija, Francija *Spain, Italy, France*, igrani *fiction*, 2026, 26'

režija *director* **Gala Hernández López**  
scenarij *screenplay* **Gala Hernández López**  
fotografija *cinematography* **Artur Pol Camprubí**  
montaža *editing* **Dinah Ekchajzer**  
zvok *sound* **Laura Tomás**  
glasba *music* **Hara Alonso**  
igrata *cast* **Susan O'Doherty, Eric Wollberg**  
produkcija *production* **6980 Films**  
kontakt *contact* [info@squareeyesfilm.com](mailto:info@squareeyesfilm.com)

Slišimo glas ženske iz naprave, ki beleži svoje delovanje možganov. Opisuje mentalni labirint, v katerem se prepletajo star zabavišni park Dreamland, fotografije sanj iz 19. stoletja, sodobni eksperimenti dekodiranja misli s pomočjo UI ter Prophetic, start-up podjetje, ki si prizadeva nadzirati sanje. A kaj vidijo sanje, če se ozrejo v nas? premislek o prihodnosti sanjskih svetov v dobi nevrokapitalizma.

*A woman talks to us from inside a machine that records her brain activity. She describes a mental labyrinth combining an old amusement park called Dreamland, 19th-century dream photographs, contemporary experiments in mental decoding using AI, and Prophetic, a start-up whose goal is to control dreams. But what do our dreams see when they look back at us? like moths to light is a meditation on the future of our dream worlds in the age of neurocapitalism.*



## Mehanika tekočin *The Mechanics of Fluids* La Mécanique des fluides

Francija, Španija *France, Spain*, dokumentarni, eksperimentalni *documentary, experimental*, 2022, 38'

režija *director* **Gala Hernández López**  
scenarij *screenplay* **Gala Hernández López**  
montaža *editing* **Alberto Dexeus**,  
**Gala Hernández López, Aleix Fernández**  
animacija *animation* **Claudia Martín**  
zvok *sound* **Mélia Roger**  
produkcija *production* **L'Heure d'été (Lucas Le Postec)**  
kontakt *contact* [team@lightsonfilm.org](mailto:team@lightsonfilm.org)

*Leta 2018 nek incel (moški v neprostovoljnem celibatu) objavi samomorilno sporočilo na platformi Reddit z naslovom »Amerika je kriva za mojo smrt«. Mehanika tekočin poskuša najti vzroke te objave. Drsenje po spletu za digitalnimi sledmi moškega, ki pa se spreobrne v potovanje navznoter med dvema povezanima samotama.*

*In 2018, an incel (i.e., an involuntary celibate) posts a suicide note on the Reddit platform with the title "America is responsible for my death". The Mechanics of Fluids is an attempt to find answers to his words. A virtual drift on the Internet in search of his digital traces that ends up being an inner journey between two connected solitudes.*

Retrospektiva  
*Retrospective*  
Werner Herzog



## Neustrašni raziskovalec (filmskega) sveta

Posnetek mladega mišičnjaka, ki se obrača, pozira in napenja mišice. Slika se zaustavi, čez izklesano telo se prikaže napis »Bo očistil Avgijev hlev?« Temu sledi posnetek odlagališča odpadkov, nato pa se ponovno vrnemo v telovadnico, kjer neki drugi bodibilder razkazuje svoje zavidanja vredne bicepse in tricepse. »Bo ubil lernajsko hidro?« se izpiše. Gre za kratkometražni film *Heraklej*, prvo filmsko stvaritev znamenitega nemškega cineasta Wernerja Herzoga, ki jo je s 35-milimetrsko kamero posnel pri vseh devetnajstih letih. Mladi filmar se je, vsaj tako se zdi, s pomočjo mita o dvanajstih Heraklejevih delih spraševal o sodobnih podobah moči.

Skozi niz provokativnih sopostavitev podob idealiziranega moškega telesa z arhivskimi posnetki prometnih zastojev, vojaških letal, avtomobilskih nesreč in drugih znamenj tehnološke civilizacije se prikraide dvom, ali je fizična moč sposobna odgovoriti na resnične izzive družbe. Herzog na svoj kolaž podob moškosti, tekmovalnosti in destrukcije kasneje sicer ni gledal z največjo mero naklonjenosti. Obravnaval ga je kot svojo prvo napako in tako tudi najneposrednejšo in najradikalnejšo lekcijo. Ali z njegovimi lastnimi besedami: »Dobro je bilo, da sem najprej posnel ta mali film, namesto da bi se lotil nečesa, kar bi mi veliko več pomenilo, saj sem od tistega trenutka naprej veliko bolje vedel, kako naj se lotim svojega dela. Učenje iz lastnih napak je edini pravi

način učenja.« In pa: »Preprosto sem čutil, da je bolje posneti film kot obiskovati filmsko šolo.«

Dobro znano dejstvo je, da Werner Herzog filma nikoli ni študiral. Nekaj pa je gotovo: *Herakles*, njegov prvi filmski poskus, ga je napovedal kot vznemirljivega in drznega filmskega ustvarjalca, ki ima kaj povedati in bo to storil na povsem samosvoj način. V njem že prepoznamo avtorja, ki bo v naslednjih desetletjih tako z igrano kot dokumentarno formo vztrajno raziskoval nenavadne usode: fanatikov, sanjačev, pustolovcev in samooklicanih prerokov – ljudi, ki se tako kot antični junaki ženejo proti ciljem, večjim od njih samih, proti transcendenci, pogosto v nasprotju z zdravo pametjo in skoraj vedno na robu katastrofe.

Zaslutimo lahko neustrašnega vizionarja in pionirja novega nemškega filma, ki se je z neomajno odločnostjo, pogumom in tudi dovoljšno mero norosti pripravljen podati do skrajnih meja in tvegati vse za to svojo neukrotljivo vero v moč filma. Eden izmed očitnih primerov tega je denimo kratkometražni film *La Soufrière*, za katerega se je režiser z ekipo podal na ognjenik v Karibskem morju, ki bi lahko vsak trenutek izbruhnil. Ali pa, z nekoliko lahkotnejšim podtonom, kratki dokumentarni film *Lesa Blanka* *Werner Herzog poje svoj čevlji*, kjer nemški režiser stori prav to.

V kratkem avtobiografskem dokumentarcu *Werner Herzog: filmar* izvemo, da je bil rojen leta 1942 v Münchnu, a je pičila dva tedna po njegovem rojstvu bomba uničila skoraj celotno domačo hišo. Prvih enajst let svojega življenja je nato preživel v oddaljeni bavarski vasi Sachrang, ki ga je vseživljenjsko zaznamovala. V filmu nam Herzog razodene tudi svoje otroške sanje. Želel si je postati svetovni prvak v smučarskih skokih. Na bližnji skakalnici je predano treniral, da bi se uvrstil v državno reprezentanco. Dokler ni njegov najboljši prijatelj, s katerim je treniral, doživel hude nesreče in skoraj umrl. »Od takrat naprej mi je bilo pravzaprav jasno, da lahko počnem le eno stvar – snemam filme.« Iz fascinacije nad smučarskimi skoki pa je nastal srednjemetražni film, ki je bil Herzogu še posebej ljub: *Velika ekstaza rezbarja Steinerja*, portret znamenitega švicarskega smučarskega skakalca – in obenem rezbarja – Walterja Steinerja, med drugim posnet v Planici.

Šest let za *Werner Herzog: filmar* je luč sveta ugledal dokumentarec *Lekcije teme*, v katerem se je filmar odpravil na kuvajtska naftna polja, opustošena po zalivski vojni. Namesto klasičnega dokumentarnega prikaza vojne in njenih posledic je ustvaril veličastno, apokaliptično, nadrealistično vizijo sveta, ki s svojimi gorečimi vrelci in ožgano zemljo deluje kot ostanek nekega drugega planeta. Kot praznina, kot črna luknja. Ko dve posta-

vi stopata proti naftni vrtini, ena z gorečo baklo v roki, Herzog sprašuje: »Kaj nameravata? Bosta znova zanetili ogenj? Je življenje brez ognja zanju postalo neznosno?« Zgolj s podobami in minimalnim komentarjem nam razkrije srhljivost človeške narave, sposobne neverjetne stopnje uničevanja in razvrednotenja življenja, ki smo ji v današnjem svetu priča znova in znova.

Herzogovi kratki in srednjemetražni filmi tako niso zgolj obrobni dodatek njegovim znamenitim celovečercem, temveč laboratorij idej, podob in obsesij, iz katerega je zrasel eden najbolj samosvojih filmskih opusov našega časa. V njih srečujemo vse tisto, kar bo pozneje zaznamovalo filme, kot so *Aguirre, srd božji*, *Fitzcarraldo* ali *Človek grizli*: kompleksna razmerja med človekom in neukrotljivo naravo, ekscentrične posameznike, privlačnost absurdnih podvigov in občutek, da se za navidezno stvarnostjo skriva nekaj bolj skrivnostnega, divjega in izmuzljivega.

## **Fearless explorer of the (film) world**

A shot of a young bodybuilder turning, posing and flexing. As it pauses, an inscription appears over the chiselled body: *Will he clean the Augean stables? It then shifts to a landfill site, then back to the gym and a different bodybuilder displaying his enviable biceps and triceps. Another inscription: Will he kill the Lernaean Hydra?* These scenes are all part of the short film *Heracles*, made by the renowned German filmmaker Werner Herzog. It marks his first film attempt, shot at the early age of nineteen with a 35-mm camera. The young filmmaker used the myth of the Twelve Labours of Heracles to apparently question the contemporary manifestations of power.

Through the alignment of provocative images of the idealised male body and archive shots of traffic jams, military jets, car crashes, and other indications of technological civilisation, a doubt occurs about whether physical strength can address real societal challenges. Later on, Herzog looked unfavourably at his collage of masculinity, competitiveness, and destruction, considering it his first mistake and thus also the most immediate and radical lesson. Or as he himself said, 'It was a good thing to have made this little film first – rather than jump into something much more meaningful to me – because from that moment on, I had a much better idea as to how I should go about my business. Learning from your mistakes is the only real way to learn.' Additionally, 'I just felt it would be better to make a film than go to film school.'

It is well known that Werner Herzog has never studied film. Still, one thing is certain: his first attempt, *Heracles*, heralded him as an exciting and bold filmmaker who has something to say and will do so in his own fashion. The young Herzog already hints at the next-decade author who will use the fiction and documentary form to persistently explore unusual destinies – fanatics, dreamers, adventurers, and self-proclaimed prophets – people who, similar to ancient heroes, strive to achieve goals greater than themselves and reach transcendence, often in contradiction to common sense and, almost always, on the verge of catastrophe.

We can sense a fearless visionary and pioneer of the new German cinema, who, armed with unwavering determination, courage and sufficient madness, ventures to the brink and risks everything for his untamed belief in the power of film. A clear example of this is his short film *La Soufrière*, for which he and his team ventured to the active volcano in the Caribbean. Or a slightly lighter short documentary by Les Blank titled *Werner Herzog Eats his Shoe* where the German does precisely that.

In the short autobiographical documentary *Portrait Werner Herzog*, we discover that he was born in 1942 in Munich, but merely two weeks after his birth his family home was destroyed by a bomb. So, he spent the first eleven years of his

life in a remote village named Sachrang, which marked him for life. The film also reveals Herzog's childhood dream. He initially wished to become a ski jumper and trained at the nearby ski jumping hill to make it onto the national team. But then his best friend had a severe accident and nearly died. 'Since then, I knew I could do only one thing – make films.' This fascination with ski jumping gave birth to a medium-length film Herzog particularly liked: *The Great Ecstasy of Woodcarver Steiner*, a portrait of the famous Swiss ski jumper – and woodcarver – Walter Steiner, filmed among other locations also at the Planica ski jumping hill.

Six years after *Portrait Werner Herzog* came the documentary *Lessons of Darkness*, for which the filmmaker set out to the Kuwait oil platforms, desolate after the Gulf War. Instead of creating a classic documentary about war and its consequences, Herzog used the images of burning oil wells and burnt land to create a grandiose, apocalyptic, surreal vision of a world that appears as remains of some other planet or as a void or a black hole. As two shapes walk towards the borehole, one carrying a torch, Herzog asks, 'What are they up to? Are they going to rekindle the blaze? Has life without fire become unbearable for them?' Through mere images and minimal comments, the director reveals the eeriness of human nature, capable of inconceivable levels of destruction and dehumanisation that we now repeatedly face.

Herzog's shorts and featurettes are therefore not simply a sideline to his famous feature films but a laboratory of ideas, images, and obsessions that gave birth to one of the most unique filmographies of our time. In them, we encounter everything that's later to mark his films, such as *Aguirre*, *the Wrath of God*, *Fitzcarraldo* or *Grizzly Man*; that is, the complex relationship between humans and the untameable nature, eccentric individuals, the lure of absurd exploits, and the sensation that what lurks behind the virtual reality is something much more secretive, wild, and evasive.



## Heraklej *Herakles*

Zahodna Nemčija *West Germany*, dokumentarni  
*documentary*, 1962, 10'

režija *director* **Werner Herzog**  
scenarij *screenplay* **Werner Herzog**  
fotografija *cinematography* **Jaime Pacheco**  
montaža *editing* **Werner Herzog**  
zvok *sound* **Werner Herzog**  
glasba *music* **Uwe Brandner**  
igra *cast* **Mr. Germany 1962**  
produkcija *production* **Werner Herzog Filmproduktion**  
kontakt *contact* [office@wernerherzog.com](mailto:office@wernerherzog.com)

Mišice in katastrofe – ironična montaža, ki presprašuje  
človekovo gonjo po moči, fascinacijo s podobami moči  
in neskončno zmožnost, da uniči svet.

*Muscle mass and disasters, an ironic montage that  
questions man's thirst for power, his fascination with  
images of strength and his infinite capacity to destroy  
the world.*



## How much Wood Would a Woodchuck Chuck... – opažanja o novem jeziku *How Much Wood Would a Woodchuck Chuck*

How much Wood would  
a Woodchuck chuck... -  
Beobachtungen zu einer  
neuen Sprache

Zahodna Nemčija *West Germany*, dokumentarni  
*documentary*, 1976, 45'

režija *director* **Werner Herzog**  
scenarij *screenplay* **Werner Herzog**  
fotografija *cinematography* **Thomas Mauch**  
montaža *editing* **Beate Mainka-Jellinghaus**  
zvok *sound* **Walter Saxer, Werner Herzog**  
igrajo *cast* **Steve Liptay, Scott McKain, Ralph Wade,  
Leon Wallace**  
produkcija *production* **Werner Herzog Filmproduktion**  
kontakt *contact* [office@wernerherzog.com](mailto:office@wernerherzog.com)

Film o zadnjih dneh poezije, posnet na svetovnem  
prvenstvu dražilcev živine.

*A film about the final says of poetry. Shot at the World  
Championship of Livestock Auctioneers.*



## Izjemna obramba trdnjave Deutschkreutz *Unprecedented Defence of the Fortress Deutschkreuz*

Die beispiellose Verteidigung  
der Festung Deutschkreuz

Zahodna Nemčija *West Germany*, igrani *fiction*, 1966, 15'

režija *director* **Werner Herzog**  
scenarij *screenplay* **Werner Herzog**  
fotografija *cinematography* **Jaime Pacheco**  
montaža *editing* **Werner Herzog**  
zvok *sound* **Uwe Brandner**  
igrajo *cast* **Peter Brumm, Wolfgang von Ungern-  
Sternberg, Georg Eska, Karl-Heinz Steffel**  
produkcija *production* **Werner Herzog Filmproduktion**  
kontakt *contact* [office@wernerherzog.com](mailto:office@wernerherzog.com)

Satira o vojni in miru in absurdnostih, ki izvirajo iz njiju.

*A satire on the state of war and peace and the  
absurdities it inspires.*



## La Soufrière *La Soufrière - Waiting for an Inevitable Catastrophe*

Zahodna Nemčija *West Germany*, dokumentarni  
*documentary*, 1977, 30'

režija *director* **Werner Herzog**  
scenarij *screenplay* **Werner Herzog**  
fotografija *cinematography* **Paul Berriff**  
montaža *editing* **Rainer Standke**  
zvok *sound* **John Pearson**  
glas *voice* **Werner Herzog**  
produkcija *production* **Werner Herzog Filmproduktion**  
kontakt *contact* [office@wernerherzog.com](mailto: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.

*Upon discovering that a volcano is going to erupt on  
Guadeloupe, Herzog takes his film crew there. The only  
person remaining on the island is an elderly man.*



## Ukrepi proti fanatikom *Precautions Against Fanatics* Massnahmen gegen Fanatiker

Zahodna Nemčija *West Germany*, igrani *fiction*, 1969, 12'

režija *director* **Werner Herzog**

scenarij *screenplay* **Werner Herzog**

fotografija *cinematography* **Dietrich Lohmann,**  
**Jörg Schmidt-Reitwein**

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

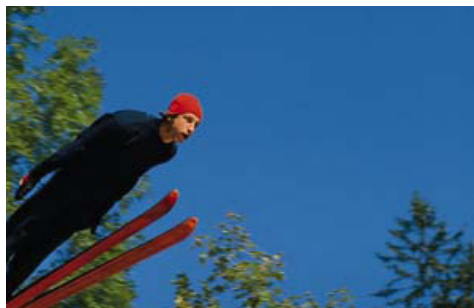
zvok *sound* **Werner Herzog**

igrajo *cast* **Petar Radenković, Mario Adorf,**  
**Peter Schamoni**

produkcija *production* **Werner Herzog Filmproduktion**  
kontakt *contact* [office@wernerherzog.com](mailto:office@wernerherzog.com)

Ironično raziskovanje strpnosti in represije skozi oči nenavadnega protagonista: starega, razjarjenega moškega, ki se razglasi za zaščitnika konj na Münchenskem hipodromu in se s trenerji prereka, da bi pred kamerami opravičil svoje vedenje.

*An ironic research about tolerance and repression through a very odd character – an outraged old man who declares himself the protector of horses at the Munich race track and who argues with the trainers, determined to justify his behaviour before the cameras..*



## Velika ekstaza rezbarja *The Great Ecstasy of* *Woodcarver Steiner* Die große Ekstase des Bildschnitzers Steiner

Zahodna Nemčija *West Germany*, dokumentarni  
*documentary*, 1974, 46'

režija *director* **Werner Herzog**

scenarij *screenplay* **Werner Herzog**

fotografija *cinematography* **Jörg Schmidt-Reitwein**

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

zvok *sound* **Benedikt Kuby**

glasba *music* **Florian Fricke**

igra *cast* **Walter Steiner**

produkcija *production* **Werner Herzog Filmproduktion**  
kontakt *contact* [office@wernerherzog.com](mailto:office@wernerherzog.com)

Študija psihe vrhunskega smučarskega skakalca, katerega redna zaposlitev je mizarstvo.

*A study of the psychology of a champion ski jumper, whose full-time occupation is carpentry.*



## Werner Herzog poje svoj čevelj *Werner Herzog Eats* *His Shoe*

ZDA *USA*, dokumentarni *documentary*, 1980, 22'

režija *director* **Les Blank**

scenarij *screenplay* **Werner Herzog**

fotografija *cinematography* **Les Blank**

montaža *editing* **Maureen Gosling**

zvok *sound* **Maureen Gosling**

igrajo *cast* **Werner Herzog, Tom Luddy, Michael**  
**Goodwin, Alice Waters**

produkcija *production* **Werner Herzog Filmproduktion**  
kontakt *contact* [office@wernerherzog.com](mailto:office@wernerherzog.com)

Ker je izgubil stavo s svojim asistentom, Errolom Morrisom, mora režiser Werner Herzog pojesti svoj čevelj.

*As a result of a lost bet with his assistant, Errol Morris, director Werner Herzog must eat his own shoe.*



## Zadnje besede *Last Words* Letzte Worte

Zahodna Nemčija *West Germany*, igrani *fiction*, 1968, 13'

režija *director* **Werner Herzog**

scenarij *screenplay* **Werner Herzog**

fotografija *cinematography* **Thomas Mauch**

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

zvok *sound* **Herbert Prasch**

igrata *cast* **Lefteris Daskalakis, Antonis Papadakis**  
produkcija *production* **Werner Herzog Filmproduktion**  
kontakt *contact* [office@wernerherzog.com](mailto:office@wernerherzog.com)

Lokacija: severovzhodna Kreta. Policija naj bi nasilno odstranila igralca lire z majhnega, nenaseljenega otoka Spinalonga, ki se nahaja streljaj od kretske obale. Moški zanika vse obtožbe. Drugi ljudje spekulirajo o njegovem življenju.

*The location is north-eastern Crete. The police are said to have forcibly removed a man from the small, uninhabited island of Spinalonga, situated just off the Cretan coast. The man himself, a lyre-player, denies every claim made about him. Others speculate about his life.*

# Nauki v temi

## *Lessons in the Dark*



## Nauki v temi

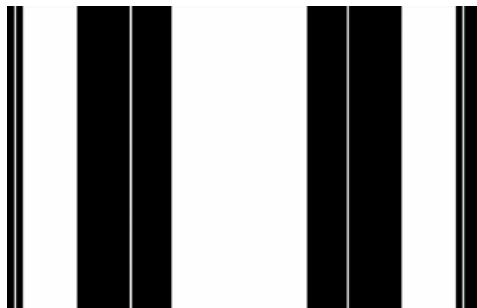
Otvoritvena programa povezuje pogled v neznan; ne toliko kot iskanje odgovorov, temveč kot poskus, da bi znani svet za trenutek zagledali z druge strani. Najbolj dobesedno ga utelešajo *Lekcije teme* Wernerja Herzoga, posnete med gorečimi naftnimi polji Kuvajta po zalivski vojni. Herzog skoraj povsem opusti politični in geografski kontekst ter resnično humanitarno in ekološko katastrofo posname, kot bi šlo za odpravo na neznan planet. Zemlja, prekrita z nafto, dimom in ognjem, postane obenem dokument nekega zgodovinskega trenutka in srhljiva znanstvenofantastična pokrajina. Film, ki je nastal leta 1992, danes ni videti nič manj apokaliptičen, prej nasprotno. Njegova nenavadna moč je prav v odmiku od razlage: znano nam odtuji dovolj, da ga lahko ponovno vidimo in v teh nezemeljskih podobah prepoznamo nekaj srhljivo domačega, nekaj, kar se zdi, da se nenehno vrača in se lahko vsak hip vrne v še bolj kataklizmični različici. Ta pogled v neznano nadaljuje aktualna festivalska uspešnica *Bog je sramežljiv* Jocelyna Charlesa, animirani psihedelični horor, v katerem se nedolžna igra dveh sopotnikov na vlaku, risanje njunih največjih strahov, ob prihodu skrivnostne potnice začne spreminjati v nekaj precej bolj temačnega in nepredvidljivega. Film svobodno prehaja med humorjem, fantazijo in grozo ter strah spremeni v prostor domišljije, kjer običajna pravila za hip prenehajo veljati.

Pogled v neznano se skozi preostale filme razpre v različne smeri. *Werner Herzog: Filmar* ga obrne proti samemu Herzogu, večnemu raziskovalcu skrajnih pokrajin, podob in človeških izkušenj, medtem ko se *Because the Internet 1, Because the Internet 2* zazre v precej bližjo, a nič manj tujo pokrajino, našo vsakdanjo digitalno resničnost. S projekcijo filma se obenem poklanjamo nedavno preminulemu Juriju Hartmanu. Hitro izmenjujoči se posnetki oblakov in morja, prekrti z distorzirano zvočno strukturo, obljubo meditativnega gledanja sprevrnejo v prenasičen tok dražljajev, ki spominja na dezorientacijo sodobnega interneta prostora. Z *Galactic Supermarket Presents Cosmic Rainbows* se vračamo v leto 1977 in k OM produkciji, ki je film razumela predvsem kot prostor odkrivanja še nevidnega. Superosmici Marte Žnidaršič se s sunkovito montažo, vsakdanjimi podobami, praskami in punkovsko energijo uspe sprehoditi čez skoraj ves register nenarativnega filma, ali kot zapiše filmski kritik Olaf Müller, od nemira Jonasa Mekasa do ekstaze Stana Brakhagea. Nauki v temi tako niso lekcije z vnaprej znanim spoznanjem, ampak prej vaje v gledanju. V katastrofo, strah, internetni šum, filmski trak in neznane pokrajine, ki se lahko skrivajo tudi sredi povsem znanega sveta. Tema pri tem ni nekaj, kar bi bilo treba razsvetliti, ampak prostor, iz katerega se lahko pokaže nekaj, česar na svetlobi še nismo znali videti.

## Lessons in the Dark

*Both opening programmes offer a look into the unknown – not so much as a search for answers, but rather as an attempt to see the familiar world from the other side, if only for a moment. This is most literally embodied by Werner Herzog's Lessons of Darkness, filmed amid the burning oil fields of Kuwait after the Gulf War. Herzog almost entirely sets aside the political and geographical context and films the real humanitarian and ecological catastrophe as if it were an expedition to an unknown planet. The earth, covered in oil, smoke and fire, becomes both a document of a historical moment and an eerie sci-fi landscape. Made in 1992, the film seems no less apocalyptic today – quite the opposite. Its peculiar power lies precisely in its departure from explanation: it alienates the familiar just enough for us to see it anew and recognise, within the otherworldly images, something eerily familiar, something that seems to be returning today and could return at any moment in an even more cataclysmic form. This look into the unknown continues with the current festival hit God Is Shy by Jocelyn Charles, a psychedelic animated horror film in which an innocent game played by two fellow passengers on a train – the drawing of their greatest fears – begins to transform into something far darker and more unpredictable with the arrival of a mysterious female passenger. The film moves freely between humour, fantasy and horror, transforming fear into a space of imagination where the usual rules momentarily cease to apply.*

*Through the remaining films, the look into the unknown branches out in various directions. Portrait Werner Herzog turns it toward Herzog himself, the eternal explorer of extreme landscapes, images and human experiences, while Because of Internet 1, Because the Internet 2 by the recently deceased Jurij Hartman gazes into a much closer, yet no less foreign landscape: our everyday digital reality. The rapidly alternating shots of clouds and the sea, overlaid with a distorted sound structure, transform the promise of meditative viewing into an oversaturated stream of stimuli reminiscent of the disorientation of contemporary internet space. With Galactic Supermarket Presents Cosmic Rainbows, we return to 1977 and to OM Production, which understood film primarily as a space for discovering the as-yet-unseen. Through jerky editing, everyday images, scratches and punk energy, Marta Žnidaršič's Super 8mm film manages to traverse nearly the entire spectrum of non-narrative film, from Jonas Mekas's restlessness to Stan Brakhage's ecstasy. The lessons in darkness are thus not lessons with a predetermined moral, but rather exercises in looking. Into catastrophe, fear, internet noise, film stock and unknown landscapes that may lie hidden even in the midst of a thoroughly familiar world. Darkness, in this context, is not something to be illuminated, but rather a space from which something may emerge that we have not yet been able to see in the light.*



## Because the Internet 1, Because the Internet 2

Slovenija *Slovenia*, eksperimentalni *experimental*, 2024, 12'

režija *director* **Jurij Hartman**  
scenarij *screenplay* **Jurij Hartman**  
fotografija *cinematography* **Jurij Hartman**  
montaža *editing* **Jurij Hartman**  
animacija *animation* **Jurij Hartman**  
zvok *sound* **Jurij Hartman**  
produkcija *production* **ALUO**

Film gledalca potopi v hipnotičen tok utripajočih podob, kjer se fragmentirana vizualnost in zvok združita v intenzivno izkušnjo medijske preobremenjenosti.

*The film immerses the viewer in a hypnotic stream of flashing images, where fragmentary visuality and sound merge into an intense experience of media overload.*

## Bog je sramežljiv *God is Shy* Dieu est timide

Francija France, animirani animation, 2025, 16'

režija *director* **Jocelyn Charles**  
scenarij *screenplay* **Jocelyn Charles**  
fotografija *cinematography* **Jocelyn Charles, Camille Gobourg**  
animacija *animation* **Jocelyn Charles**  
zvok *sound* **Arnaud Toulon, Matthieu Gasnier**  
glasba *music* **P.R2B**  
igrajo *cast* **Danièle Evenou, Alba Gaia Bellugi, Anthony Bajon**  
produkcija *production* **Remembers**  
kontakt *contact* **[festivals@manifest.pictures](mailto:festivals@manifest.pictures)**

Ariel in Paul med vožnjo z vlakom preganjata dolgčas z risanjem svojih največjih strahov. Njuno igro zmoti skrivnostna potnica Gilda, ki se vmeša v njun pogovor. Toda Gildin odnos do strahu ni tako nedolžen kot njune igrive risbice.

*During a train ride, Ariel and Paul pass the time sketching their deepest fears. Their game takes an unexpected turn when Gilda, a mysterious passenger, intrudes on their exchange. Yet her relationship with fear seems far less innocent than their playful drawings.*



## Galactic Supermarket Presents Cosmic Rainbows

Slovenija (Jugoslavija) *Slovenia (Yugoslavia)*, eksperimentalni *experimental*, 1977, 16'

režija *director* **Marta Žnidaršič (OM produkcija)**

»OM produkcija je prehodila celoten spekter ne-narativnega filmskega ustvarjanja, v nekaterih primerih celo v enem samem filmu, kot je to primer Galactic Supermarket Presents Cosmic Rainbows, ki se gladko sprehodi od nemirnega Jonasa Mekasa do ekstatičnega Stana Brakhaga.«

*"OM production went through a whole range of non-narrative filmmaking, in some cases even within one single film, as is the case with Galactic Supermarket Presents Cosmic Rainbows, which is a smooth journey from the restless Jonas Mekas to the ecstatic Stan Brakhaga."*

**Olaf Möller, Ekran, 2007**



## Lekcije teme *Lessons of Darkness* Lektionen in Finsternis

Nemčija *Germany*, dokumentarni *documentary*, 1992, 55'

režija *director* **Werner Herzog**  
scenarij *screenplay* **Werner Herzog**  
fotografija *cinematography* **Paul Berriff**  
montaža *editing* **Rainer Standke**  
zvok *sound* **John Pearson**  
glas *voice* **Werner Herzog**  
produkcija *production* **Werner Herzog Filmproduktion**  
kontakt *contact* **[office@wernerherzog.com](mailto:office@wernerherzog.com)**

Apokaliptična vizija sveta v plamenih s prizori kuvajtskih naftnih požarov po Zalivski vojni. Film deluje kot znanstvena fantastika, saj v kadrih ne razpoznamo našega planeta.

*An apocalyptic vision featuring the oil well fires in Kuwait after the Gulf War, as a whole world burst into flames. This film is stylised as science fiction, as there is not a single shot in which you can recognise our planet.*



## Werner Herzog: Filmar

### ***Portrait Werner Herzog***

Werner Herzog: Filmemacher

Zahodna Nemčija *West Germany*, dokumentarni  
*documentary*, 1986, 29'

režija *director* **Werner Herzog**

scenarij *screenplay* **Werner Herzog**

fotografija *cinematography* **Jörg Schmidt-Reitwein**

montaža *editing* **Maximiliane Mainka**

zvok *sound* **Christine Ebenberger**

glasba *music* **Popol Vuh**

igrajo *cast* **Werner Herzog, Reinhold Messner,**

**Lotte Eidner**

produkcija *production* **Werner Herzog Filmproduktion**

kontakt *contact* [office@wernerherzog.com](mailto:office@wernerherzog.com)

Avtoportret Herzogovega umetniškega razvoja,  
pristopov k ustvarjanju filmov, obrti, pokrajin, lokacij,  
jezika, nedolžnosti, improvizacije, poetičnosti, tveganju,  
soočanju s katastrofami, odločnosti, obsesij, pogledov  
na različne vrste filma in njegovega ukvarjanja z estetikom.

*A self-portrait about Herzog's artistic development and  
approaches to filmmaking, craftsmanship, landscapes,  
locations, language, innocence, improvisation, poetic  
expression, risk-taking, dealing with disasters, determi-  
nation, obsessions, views on different types of films and  
his concern with aesthetics.*

# Nauki teme

## *Lessons of Darkness*



## Nova ozemlja

Ksenofobija, fašizem in protimigrantska retorika so ponovno v porastu. Politične elite sejejo razkol s poudarjanjem antagonistične dihotomije 'oni proti nam', medtem ko vsake volitve poslušamo enake zljajane refrene, ki so vse bolj nevarni in disruptivni. Ves ta politični spektakel pa zakriva resnične ljudi: takšne z željo po svobodi, s sanjami po boljšem in varnejšem življenju in z globokim ter bolečim hrepenenjem po svetovih, ki so jih zapustili. Čas pa teče dalje. Telesa prečijo meje, ki jih je ustvaril človek, v iskanju dostojnega življenja.

Filmi programa *Nova ozemlja* nudijo vpogled v vsakdanje izzive, ki zaznamujejo začetek bivanja v tuji državi, medtem ko so ljudje še vedno trdno povezani z deželo, ki so jo zapustili. Film Joy Gharoro-Akpojotor, *Za ljubezen* (For Love, 2021), razkriva, kako krhki postanejo odnosi pod nepri- zanesljivim angleškim imigracijskim sistemom. V *Zadnji žetvi* (The Last Harvest, 2025), Nuno Boaventura Miranda naslika medgeneracijski portret zelenortske skupnosti in diaspore, žive- če v Lizboni, ki se ukvarja z vprašanji identitete in skupnega hrepenenja po povezanosti. V zad- njem filmu, *Bili smo kulisa* (We Were the Scenery, 2025), pri katerem sta ustvarjalno sodelovala režiser Christopher Radcliff in pisateljica Cathy Linh Che, opazujemo begunca, ki sta ubežala vi- etnamski vojni, a bila nato izbrana za statista v ponazoritvi taiste vojne. A vendar: čas teče dalje. V skupnosti se sestavijo nova življenja in odpor- nost kljubuje prek tihe, nepopustljive vztrajnosti pri iskanju boljšega življenja.

## New Grounds

*Xenophobia, fascism, and anti-immigrant rhetoric are surging once more. The amplification of a 'them versus us' binary serves as a weapon of the political elite, stoking division, while each election cycle resurrects the same exhausted re- frains, increasingly dangerous, increasingly dis- ruptive. Yet beyond the political spectacle lie real people: people with a desire for freedom, dreams of a better and safer life, and the deep, aching longing for the worlds they departed. Still, time moves forward. Bodies cross man-made borders in search of a dignified existence.*

*The films in this program offer a glimpse into the everyday intricacies of starting a new life in a foreign country while remaining tethered to the one abandoned. Joy Gharoro-Akpojotor's For Love (2021) reveals how fragile relationships become under the unforgiving weight of the UK immigration system. In The Last Harvest (2025), Nuno Boaventura Miranda offers an intergenerational portrait of a Cape Verdean community and diaspora living in Lisbon as they grapple with questions of identity and a shared longing for connection. Finally, We Were the Scenery (2025), a creative collaboration between director Christopher Radcliff and writer Cathy Linh Che, centers on two refugees who escaped the Viet- nam War only to be cast as background extras in a reenactment of the same war. Still, time moves forward; new lives are pieced together in com- munity, and resilience endures, with a quiet and stubborn perseverance in search of a better life.*



## Bili smo kulisa *We Were The Scenery*

Združene države Amerike, Vietnam, Filipini  
*United States, Vietnam, Philippines*, dokumentarni  
documentary, 2025, 15'

režija *director* **Christopher Radcliff**  
scenarij *screenplay* **Cathy Linh Che**  
fotografija *cinematography* **Jess X. Snow**  
montaža *editing* **Kaija Siirala**  
zvok *sound* **Haina Zhou**  
glasba *music* **Eliot Leigh**  
produkcija *production* **Cathy Linh Che, Jess X. Snow**  
kontakt *contact* [radcliff.christopher@gmail.com](mailto:radcliff.christopher@gmail.com)

Kratki dokumentarec, posnet v Vietnamu, na Filipinih in kalifornijskem Long Beachu, temelji na izkušnjah staršev pisateljice Cathy Linh Che. Iznana na Filippine po Vietnamski vojni, sta starša med bivanjem v begunskem taborišču nastopila kot statista v filmu *Apokalipsa zdaj*.

*Filmed on location in Vietnam, the Philippines, and Long Beach, CA, We Were the Scenery is a short documentary based on the experiences of writer Cathy Linh Che's parents, two Vietnam War refugees who, while in a refugee camp in the Philippines, were utilized as background extras in Apocalypse Now.*



## Za ljubezen *For Love*

Združeno kraljestvo UK, igrani *fiction*, 2021, 13'

režija *director* **Joy Gharoro-Akpojotor**  
scenarij *screenplay* **Joy Gharoro-Akpojotor**  
fotografija *cinematography* **Nanu Segal**  
montaža *editing* **Rebecca Lloyd**  
zvok *sound* **Anna Bertmark**  
glasba *music* **Ré Olunuga**  
igrajo *cast* **Ann Akinjirin, Dolapo Oni, Damola Adelaja, Diana Yekinni**  
produkcija *production* **Emily Morgan (Quiddity Films)**  
kontakt *contact* [emily@quiddityfilms.com](mailto:emily@quiddityfilms.com)

Nezakonita priseljenka Nkechi že tri leta živi v skrivanju. Dom si deli s svojim dekletom Martho in prijateljskima Dolapo in Tolujem. Ko z urada za priseljence naključno preverijo Dolapojin status, sta Nkechi in Martho prisiljeni sprejeti odločitve o njuni ljubezni in skupni prihodnosti.

*Nkechi, an illegal immigrant, who's been hiding for three years, lives with her girlfriend Martha and their two other friends Dolapo and Tolu. When immigration does a random check on Dolapo, both Nkechi and Martha are forced to make decisions about their love and their future together.*



## Zadnja žetev *The Last Harvest* A última colheita

Zelenortske otoki, Portugalska *Cabo Verde, Portugal*,  
*fiction igrani*, 2025, 22'

režija *director* **Nuno Boaventura Miranda**  
scenarij *screenplay* **Nuno Boaventura Miranda**  
fotografija *cinematography* **Nuno Boaventura Miranda**  
montaža *editing* **Nuno Boaventura Miranda**  
zvok *sound* **Luís Pinto**  
glasba *music* **Henrique Silva**  
igrajo *cast* **Flávio Hamilton, Gabriel do Rosário, Sulamita Rocha, Maria Isabel Rocha**  
produkcija *production* **KS Cinema (Pedro Soulé)**  
kontakt *contact* [pedro.soule@kriolscope.com](mailto:pedro.soule@kriolscope.com)

Gabriel se boji, da bo pozabil obraz svojega pokojnega očeta. Samohranilko Isabel skrbi za sina in preživetje. Firmino se ukvarja z vprašanjem pripadnosti po izgubi vrta – njegovih vrat v Zelenortske otočje. Medgeneracijski portret zelenortske družbe in diaspore v Lizboni.

*Gabriel worries about forgetting his late father's face; Isabel, a single mother, frets about her son and making ends meet; Firmino questions his sense of belonging after losing his garden, his portal to Cape Verde. An intergenerational portrait of a Cape Verdean community and diaspora in Lisbon.*

## Kaj preganja deželo

Trije moški, ločeni od domovine, nas vpeljejo v tri obsežne, hibridne in stvarne pripovedi iz zapuščin imperializma, izrabe tal in ekstraktivizma, in povežejo trenutne razmere ter zgodovine, ki so jih oblikovale.

Začnemo z vizualno potopitvijo Marcela Mrejena *Spomini nerojenega sonca* in imigrantskim delavcem. Deli izkušnjo garanja za kitajska gradbena podjetja v alžirski puščavi, prav v regiji, kjer so Francozi v šestdesetih izvajali jedrske poskuse, ter s tem izpostavi neusmiljeno realnost neokolonizma. V *Zlatem jubileju* Suneil Sanzgiri se režiserjev oče, ki je pred selitvijo v ZDA odraščal v Goi pod portugalsko oblastjo, premika skozi virtualni render domačije z uporabo enakih tehnologij, kot jih rudarska podjetja uporabljajo za regijsko kartiranje najdišč z železovo rudo. Zadnji film, *Lučaj* režiserke Razan AlSalah, pa se osredotoča na palestinskega starešina Amineja, čigar izkušnja izгона osvetli kolonialne kontekste črpanja naravnih virov in delovnih taborišč v regiji SWANA in jih poveže z neprekinjeno zionistično okupacijo Palestine.

Ostanki imperializma in ekstraktivizma še nadalje preganjajo dežele in ljudi po vsem svetu. Vsi filmi iz programa te prikazni razkrivajo in se z njimi soočajo. Skozi pripovedne in formalne prijeme premišljujejo o materialni stvarnosti in spominu ter s povezovanjem preteklosti in sedanjosti in v dialogu med seboj poglobljajo naše razumevanje

in nas kot dodatna sila ženejo k nadaljnjemu kolektivnemu boju za osvoboditev.

Pričujoči program mehko dopolnjuje nedavno izdano prvo številko spletne revije Talking Shorts, *outlooks*, v kateri so zbrana besedila o filmskih in globalnih temah, ki so bile skozi zgodovino premalo obravnavane s strani pretežno evrocentrične kratkometražne industrije. Filmi programa *Kaj preganja deželo* se tako dotikajo nekaterih umetnikov, tem in kontekstov iz publikacije, kot je, na primer, članek o prejšnjem kratkem filmu Razan AlSalah, *Tvoj oče se je rodil star 100 let, tako kot Nakba*, ter o izmišljeni projekciji ključnih del indijskega avantgardnega filma. Upamo, da bo branje publikacije *outlooks* dodatno nadgradilo izkušnjo, ki jo ta program ponuja gledalcem.

## What haunts the land

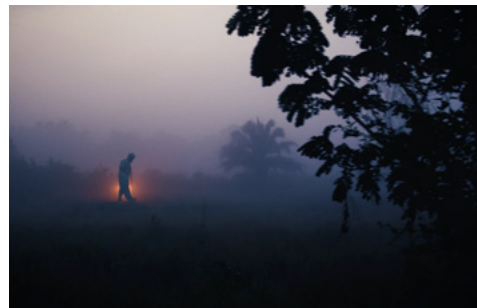
*Three men, all at a remove from their homelands, become an entry point into three expansive, hybrid non-fiction narratives rooted in legacies of imperialism, land exploitation and extractivism, connecting contemporary conditions and the archive of the histories informing them.*

*Marcel Mrejen's visually immersive Memories of an Unborn Sun starts us off, with a migrant worker sharing his experience toiling for Chinese construction sites in the Algerian desert, the same region where the French conducted nuclear testing in the 1960s, highlighting a stark neocolonial reality. In Suneil Sanzgiri's Golden Jubilee, the director's father, who grew up under Portuguese colonial rule in Goa before emigrating to the US, moves through a virtual rendering of his old family home, created with the very same mapping technology used by mining companies to ravage the region for iron ore extraction. Finally, Razan AlSalah's A Stone's Throw focuses on Palestinian elder Amine, whose experiences of displacement highlight and connect colonial contexts of resource extraction and work camps in the SWANA region and the ongoing Zionist occupation of Palestine.*

*Imperial and extractivist legacies continue to haunt lands and peoples across the world. Each of these works exposes and confronts these spectres, reflecting on material realities and memory through both their narratives and formal*

*devices. By connecting the past and present and by connecting with each other, they broaden our understanding and function as another force for the continued, collective struggle for liberation.*

*This programme softly complements the recent launch of the first issue of Talking Shorts' print publication outlooks, a collection of texts on cinematic and global contexts that have historically been underexposed by a largely Eurocentric short film industry. The films the programme What haunts the land relate to some of the artists, themes and contexts discussed in the publication, including writing on Razan AlSalah's previous short Your Father Was Born 100 Years Old, and So Was the Nakba, and an imaginary screening of key works in Indian avant-garde cinema. We hope that reading outlooks will further expand on what this programme intends for its audience.*



## Spomini nerojenega sonca *Memories of an Unborn Sun*

Alžirija, Francija, Nizozemska *Algeria, France, Netherlands*, eksperimentalni, dokumentarni *experimental, documentary*, 2024, 23'

režija *director* **Marcel Mrejen**

scenarij *screenplay* **Marcel Mrejen**

fotografija *cinematography* **Nader Chalhoub**

montaža *editing* **Marcel Mrejena**

zvok *sound* **M'Hand Abadou Djezairi**

glasba *music* **Ssaliva**

produkcija *production* **M'Hand Abadou Djezairi**

**FIEF Productions**

kontakt *contact* [marcelmrejen@gmail.com](mailto:marcelmrejen@gmail.com)

Vsako leto se tisoče kitajskih emigrantov odpravi na gradbišča v Alžirijo, kjer živijo na izoliranih bazah v puščavi. Nekateri tam celo umrejo, nikoli repatriirani. Na osnovi pričevanj, govoric in lažnih novic Marcel Mrejen sestavi distopično obarvano priliko.

*Every year, thousands of Chinese emigrants go to work on building sites in Algeria, living on isolated bases in the desert. Some die there, without ever being repatriated. Based on eyewitness accounts, hearsay and fake news, Marcel Mrejen constructs a parable with dystopian overtones.*

## Zlati jubilej *Golden Jubilee*

Indija, ZDA *India, USA*, dokumentarni, eksperimentalni *documentary, experimental*, 2021, 19'

režija *director* **Suneil Sanzgiri**

scenarij *screenplay* **Suneil Sanzgiri**

fotografija *cinematography* **Sumedh Sawant**

montaža *editing* **Suneil Sanzgiri**

animacija *animation* **Suneil Sanzgiri**

glasba *music* **Amirtha Kidambi, Booker Stardrum**

produkcija *production* **Suneil Sanzgiri**

kontakt *contact* [www.suneilsanzgiri.com](http://www.suneilsanzgiri.com)

Režiserjev oče usmerja 3D vizualizacijo domačije v Goi z uporabo enakih tehnologij nadzora, kot jih rudarska podjetja uporabljajo za regijsko kartiranje najdišč z železovo rudo. Orodje ekstrakcije in izkoriščanja virov tako postane način ohranitve.

*The filmmaker's father navigates a virtual rendering of their ancestral home in Goa, India, created using the same technologies of surveillance that mining companies use to map locations for iron ore in the region. A tool for extraction and exploitation becomes a method for preservation.*



## Lučaj *A Stone's Throw*

على مرمى حجر

Palestina, Kanada, Libanon *Palestine, Canada, Lebanon*, dokumentarni, eksperimentalni *documentary, experimental*, 2024, 40'

režija *director* **Razan AISalah**

scenarij *screenplay* **Razan AISalah**

fotografija *cinematography* **Razan AISalah**

montaža *editing* **Kaija Siirala**

zvok *sound* **Kaija Siirala**

glasba *music* **Stormstrap (Abdul Hadi Hashem)**

produkcija *production* **Razan AISalah**

kontakt *contact* [www.razanalsalah.com](http://www.razanalsalah.com)

Amine, palestinski starešina, je dvojno izgnan. Najprej iz rojstne Haife, zato išče zatočišče v Bejrutu, nato pa je poslan še na otok Zirku na delo na naftni ploščadi in v delovnem taborišču v arabskem zalivu.

*Amine, a Palestinian elder, is exiled both from land and labour. He is displaced from his birthplace Haifa seeking refuge in Beirut, and again to Zirku Island, for work on an offshore oil platform and work camp in the Arab Gulf.*

## Vzpon podivjanega

Nauki teme, Herzogova žgoča elegija gorečemu svetu postane zrcalo sedanjosti. Posneta nad naftnimi polji Kuvajta po zalivski vojni, njegova apokaliptična vizija bolj kot na zgodovino spominja na prerokbo, ki se vse prelahko sklada z današnjimi geopolitičnimi žarišči: pokrajina, zaznamovana z izkoriščanjem, ruševinami in srhljivo, skoraj nečloveško lepoto.

Iz tega izhodišča izhaja program Vzpon podivjanega, ki ne gleda stran in ne miruje. Njegov medgeneracijski nabor ustreza Herzogovi temi in potiska prek nje: v podivjano, bežno, nezajezeno. Vsake toliko sicer najdemo »predahe«, da razbremenimo občasno težke teme z eteričnimi ali humornimi biserčki 🍷

Nekaj je v vzponu ...

Avtorji, ki jih najdemo v programu, ponazarjajo kuratorski etos A - - Z: medgeneracijsko in interseksijsko, vključujoč tako perspektive temnopoltih in azijskih kvir ustvarjalcev kot ustvarjalcev delavskega razreda, vse s pretresi in sunki za uporništvu.

Oblikovanje programa po principu A - - Z želi kuriranje iz nevtrálnih okvirjev preoblikovati v radikalno, utelešeno in politično dejanje.

Ideja zanj izvira iz dela Kuratorski aktivizem Maure Reilly, ki zahteva nujno preizpraševanje

ekskluzivnega kanona institucionaliziranega kuriranja. Je del širšega aktivističnega kuratorskega gibanja, ki želi decentralizirati belstvo, heteronormativnost in razstave osredotočene na predmet ter navedeno nadomestiti s praksami, ki so časovno zasnovane, povezovalne in politično angažirane. Skozi oblikovanje programa, ki izpostavlja performans, zvok in proces namesitja prikaza statičnih predmetov, projekt kritizira in zaobhaja ekonomije tradicionalnega sistema razstavljanja ter kapitalističnih temeljnih predpostavk koncepta galerije kot bele kocke.

Projekti A - - Z uporabljajo spekulativno fikcijo kot metodo, ki so jo navdahnile Ursula K. Le Guin, Octavia Butler in med drugim tudi študije adrienne maree brown. Uporaba romana kot konceptualnega in strukturnega navdiha, ki spaja alternativne zgodovine ter na novo oblikuje možnosti razširjanja umetnosti in znanja. Podobno kot Le Guin prikazuje ljudstvo Kesh v Always Coming Home, tako projekti A - - Z vzpostavljajo alternativne kulturne okvirje izven kapitalističnih, patriarhalnih ali kolonialnih logik. Hkrati pa razmišljajo tudi o strategijah delovanja, ki jih je navdihnila maree brown s svojim priročnikom Emergent Strategies, kjer platforma postane spekulativni kuratorski model, zasnovan na mnogoterosti in nelinearnosti.

privesti nekaj do točke propada, ne da bi to padlo. Jack Halberstam, "An Aesthetics of Collapse", 2021

## Feral Rising

*Lessons of Darkness, Werner Herzog's scorched elegy for a burning world, becomes a mirror held up to the present. Filmed above the oil fields of post-Gulf War Kuwait, Herzog's apocalyptic vision feels less like history than prophecy: a landscape of extraction, ruin, and eerie, almost inhuman beauty that rhymes too easily with today's geopolitical fires.*

*From this starting point, Feral Rising assembles a programme that refuses to look away and refuses to stay still. A cross-generational screening responds to Herzog's darkness and pushes beyond it: into the feral, the fugitive, the uncontrollable. Interspaced with some 'breathers' to alleviate the sometimes heavy subjects with ethereal or humorous nuggets 🍷*

Something is rising...

*The artists in this selection are representative of A - - Z ways of programming: cross-generational and intersectional, inclusive of POVs from black, brown, and Asian queers to working class artists; all with tremors and rumbles for rebel minds.*

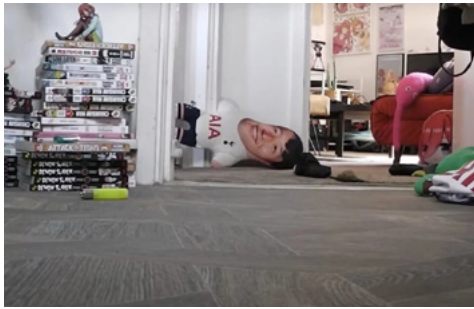
*A - - Z programming lies in its repositioning of curating not as a neutral framework but as a radical, embodied, and political act.*

*A - - Z draws from and aligns with Curatorial Activism (Maura Reilly), which argues for the urgent*

*need to challenge exclusionary canons in institutional curation. It positions itself as part of a broader activist curatorial movement that seeks to decentralise whiteness, heteronormativity, and object-focused exhibitions in favour of practices that are time-based, collaborative, and politically engaged. Through programming that highlights performance, sound, and process rather than static objects, the project critiques and bypasses traditional exhibition economies and the capitalist underpinnings of the white cube.*

*A - - Z projects adopt speculative fiction as a method, inspired by Ursula K. Le Guin, Octavia Butler and the studies from adrienne maree brown, amongst others. The use of the novel as both a conceptual and structural influence, blending alternate histories, reframes how art and knowledge can be disseminated. Like Le Guin's portrayal of the Kesh people in Always Coming Home for example, the projects envision alternative cultural frameworks beyond capitalist, patriarchal, or colonial logics. But also thinking of strategies of actions inspired by Emergent Strategies that maree brown has developed: the platform becomes a speculative curatorial model rooted in multiplicity and non-linearity.*

*bringing something to the point of collapse without it falling Jack Halberstam, "An Aesthetics of Collapse" (or unworlding), 2021*



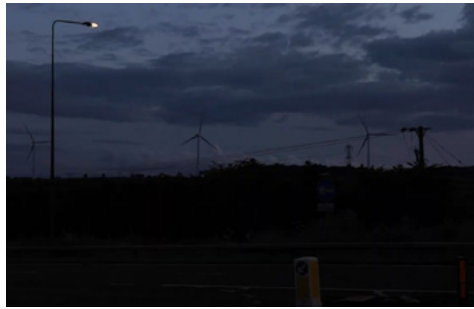
## Derby Day

Združeno Kraljestvo, Italija *United Kingdom, Italy*, eksperimentalni *experimental*, 2023, 7'

režija *directors* **Babeworld x utopian**

Glasovno sporočilo o intervjuju za dodelitev sredstev za filmsko produkcijo.

*Voicemail about an interview to fund film production.*



## Doncaster By the Sea

Združeno kraljestvo *United Kingdom*, eksperimentalni *experimental*, 2024, 6'

režija *directors* **JJ Chan x Sarah Howe**

'V tem čudnem svetu, čudne besede, čudna vprašanja in čudne ideje ...'

*"In these strange worlds, the strange words, the strange questions and strange ideas ...".*



## Icarus

Grčija *Greece*, eksperimentalni *experimental*, 2024, 7'

režija *director* **Billy Klotsa**

Vizualna pesem, ki jo recitirajo tri transspolne osebe iz São Paula, kjer je zaradi neuslišane ljubezni padel Ikar.

*A visual poem recited by four trans people in São Paulo, where Icarus has fallen by unrequited love.*



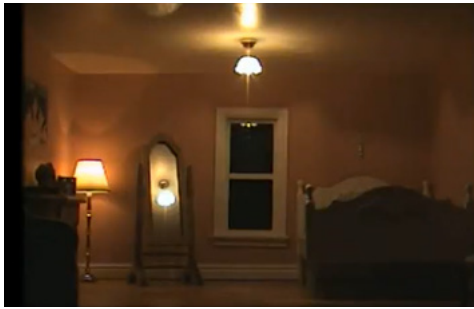
## Out of the Blue

Francija *France*, eksperimentalni *experimental*, 2019, 13'

režija *director* **Tarek Lahrissi**

Futuristična pripoved radikalnega trenutka, ko se končuje obdobje konservativizma, premišljuje o možnostih tranzicije in kvir prihodnosti.

*The futuristic narrative set at a radical moment when a conservative era is ending, meditates on the capacity for transition and queer futurity*



## Pink Nevada

Združeno kraljestvo *United Kingdom*, eksperimentalni *experimental*, 2025, 5'

režija *director* **Gabriella Davies**

Soba in glas.

*A room and a voice.*



## Reform or Revolution

Združeno kraljestvo *United Kingdom*, eksperimentalni *experimental*, 2025, 3'

režija *director* **Josh Woolford**

Premikanje nepremičnega?

*Moving the immobile?*



## RVD (Reality = Vivid X Dream)

Južna Koreja *South Korea*, eksperimentalni *experimental*, 2026, 1'

režija *director* **Minjun Shin**

Neustavljivo ponavljanje in potujevanje generiranih podob ob zvokih hiperpopa.

*Unstoppable repetition and alienation of generated images at the sound of hip-hop.*



## Scared

Iran *Iran*, eksperimentalni *experimental*, 2025, 3'

režija *director* **Aliaskar Abarkas**

Film iz Whatsapp sporočil med umetnikom in njegovo mamo.

*A film made of Whatsapp messages sent between the artist and his mother.*



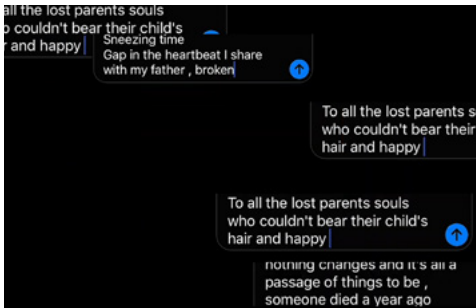
## The Cerulean Blade

Združeno kraljestvo *United Kingdom*, eksperimentalni *experimental*, 2021, 4'

režija *director* **utopian\_realism**

Nevideni svetovi z delfini.

*Unseen worlds with dolphins.*



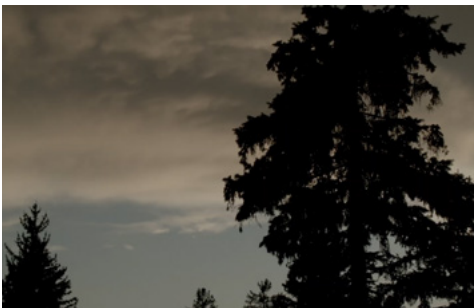
## thelastword

Združene države Amerike *United States*, eksperimentalni *experimental*, 2026, 2'

režija *director* **Jesus Vasquez**

Digitalni kolaž iz SMS sporočil, videospotov in posnetkov z interneta.

*Digital collage composed of text messages, music videos, and other online videos.*



## This Relic Light

Združene države Amerike *United States*, eksperimentalni *experimental*, 2024, 8'

režija *director* **Jordan Baseman**

Svetloba po velikem poku.

*The light left over from the Big Bang.*

FeKKstival  
Clermont-Ferrand  
International  
Short Film Festival



## Mednarodni program Prah si in v prah se povrneš

Kratki filmi nam nudijo neverjetno raznolike glasove in umetniške pristope, zaradi česar so resnična poslastica za radovedne. Ta mednarodni program se ohlapno naslanja na žgočo Herzogovo temo »Nauki teme«. Tako bodo dim, vročina in prah pričakovano zavzeli platno in razkrili nekatere umetno ustvarjene krhkosti našega sveta, hkrati pa pričali o moči posameznikov in skupnosti, ki vztrajajo, se upirajo in se borijo.

## International programme *Dust For Life*

*Short films offer an amazing diversity of voices and artistic approaches, which makes them especially great to enjoy for the curious mind. This international programme was loosely woven around this year's scorching Herzogian 'Lessons in Darkness' theme. Smoke, heat and dust will unsurprisingly invade the screen, exposing some of the man-made fragilities of the world we inhabit, while bearing witness to the strength of individuals and communities who endure, resist, and fight back.*



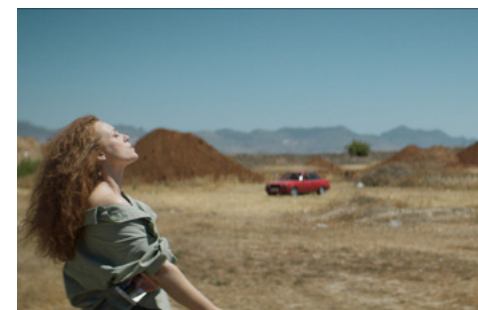
## Bataljon v mojem ritmu *Battalion To My Beat*

ZDA, Alžirija, Zahodna Sahara USA, Algeria, Western Sahara, dokumentarni, igrani documentary, fiction, 2016, 14'

režija director **Eimi Imanishi**  
scenarij screenplay **Eimi Imanishi**  
fotografija cinematography **Christian Cruz**  
montaža editing **Kim Spurlock**  
glasba music **Raul Francisco Garcia**  
igra cast **Mariam Omar Ahmed**  
produkcija production **Intagliofilms, LLC**  
kontakt contact [eimi.imanishi@gmail.com](mailto:eimi.imanishi@gmail.com)

Mariam sanja o boljšem življenju brez omejitev zahodnosaharskega taborišča za pribežnike v Alžiriji, zato pobegne in se pridruži vojski sredi puščave. Naivno si predstavlja sebe kot Ivano Orleansko, ki bo svojo državo rešila okupacije.

*Dreaming of a life beyond the confines of the Western Saharan refugee camps in Algeria, Mariam runs away to join the military in the middle of the desert, naively envisioning herself as a Joan of Arc who will liberate her country from occupation.*



## Dafne *Daphne*

Ciper, Grčija Cyprus, Greece, igrani fiction, 2022, 18'

režija director **Tonia Mishiali**  
scenarij screenplay **Tonia Mishiali**  
fotografija cinematography **Yorgos Rahmatoulin**  
montaža editing **Emilios Avraam**  
zvok sound **Christos Kyriacoullis**  
glasba music **Christos Kyriacoullis, Delirium Elephants**  
scenografija scenography **Christy Polydorou**  
kostumografija costumes **Marios Messios**  
igrajo cast **Niovi Charalambous, Fivos Papacostas, Andreas Papamichalopoulos, Izel Seylani, Giulio Filippo D'Errico**  
produkcija production **Bark Like A Cat Films, Caretta Films**  
kontakt contact [ben@radiatorsales.eu](mailto:ben@radiatorsales.eu)

Daphne menja enega spolnega partnerja za drugim, a ni zadovoljna – vsaj ne s tem, kar je mislila, da potrebuje. Nato na cesti najde ranjenega psa. Kako daleč je pripravljena iti, da bo nekaj občutila?

*Daphne switches from one sexual partner to the next but does not seem to be satisfied, at least not with what she thought she needed, until she finds a wounded dog in the street. How far would she go to feel some affection?*



## Dolina pepela: Janyl *Ash Valley: Janyl*

Kanada, Kirgizistan *Canada, Kyrgyzstan*,  
eksperimentalni, igrani *experimental, fiction*, 2024, 17'

režija *director* **Shu Zhu**

scenarij *screenplay* **G Wilson, Shu Zhu**

fotografija *cinematography* **Gemma Doll-Grossman**

montaža *editing* **Ulukmyrza Ravshanbekov, Chynara**

**Suymenalieva, Shu Zhu**

zvok *sound* **Matthew Sasaki**

glasba *music* **Curtis Tamm**

kostumografija *costumes* **Kanykei Kydyrmaeva,**

**Elina Samiybek kyzy**

igrajo *cast* **Albina Imasheva, Nikita Salimbaev,**

**Railya Talaeva**

produkcija *production* **Bairak Production, Ash Valley Co.**

kontakt *contact* [shuzhufilms@gmail.com](mailto:shuzhufilms@gmail.com)

Ko se začnejo pri živalih v bližini državnega naftnega polja pojavljati nenavadni simptomi, se neustrašen veterinar nameni ugotoviti, kaj je vzrok, in se sestati z avtoriteto naftne rafinerije.

*When animals near a state-run oil field begin to exhibit bizarre symptoms, a fearless veterinarian embarks on a mission to uncover the cause and confront the oil refinery's towering authority.*



## Kijevska torta *Kyiv Cake* Kiievi tort

Estonija, Ukrajina *Estonia, Ukraine*, animirani *animation*,  
2025, 22'

režija *director* **Mykyta Lyskov**

scenarij *screenplay* **Mykyta Lyskov**

montaža *editing* **Mykyta Lyskov**

animacija *animation* **Aili Allas, Tarmo Vaarmets,**

**Mykyta Lyskov, Shara Arus**

zvok *sound* **Horret Kuus**

glasba *music* **Anton Baibakov**

igrajo *cast* **Sofia Baibakova, Oscar Baibakov,**

**Anton Baibakov, Sirii Kuus**

produkcija *production* **Eesti Joonisfilm**

kontakt *contact* [kalev@joonisfilm.ee](mailto:kalev@joonisfilm.ee)

Ukrajinska družina in težave, s katerimi se spopada.

*A family in Ukraine and the difficulties they face.*



## Ni me strah, samo žalostna sem *Not Scared, Just Sad*

Libanon, Bolgarija *Lebanon, Bulgaria*, dokumentarni  
*documentary*, 2025, 18'

režija *director* **Isabelle Mecattaf**

scenarij *screenplay* **Isabelle Mecattaf**

fotografija *cinematography* **Pauline Maroun**

montaža *editing* **Isabelle Mecattaf**

zvok *sound* **Can Doğduaslan, Rabih Ahmar**

produkcija *production* **CDM Production, Alaz Film**

kontakt *contact* [contact@inwavefilms.com](mailto:contact@inwavefilms.com)

Isabelle Mecattaf posname svojo družino in okolico Bejruta po nedavnem izraelskem bombardiranju mesta in ujame neskladen soobstoj vsakdanjega življenja z nenehnimi pretresi in bridkostmi preživetja na robu vojne.

*Turning the camera on her family and surroundings in Beirut during the recent Israeli bombings of the city, Isabelle Mecattaf captures the jarring coexistence of regular life with the relentless shock and grief of living on the periphery of war.*

## Nacionalni program V očesu sonca

Francoska kratkometražna produkcija je precej konsistentna. Poleg številčnosti se lahko pohvali tudi z zavidljivo ustvarjalnostjo pri raziskovanju različnih žanrov in z mnogimi vzhajajočimi talenti, ki se razvijajo z mednarodnimi koprodukcijami in sodelovanji. Ta program petih filmov, nastalih v francoskih produkcijskih hišah, skuša ponazoriti prav duh ustvarjanja in odprtosti z naborom filmov, ki za razkritje svojih zgodb drzno uporabljajo jezik dokumentarnega, animiranega, koreografije, zvoka in glasbe. Brez oklevanja zagrižejo v nujnost našega časa in raziščejo kompleksnost oddaljenosti, spomina, identitete, nevarnosti, upanja in zamrznjenosti v času.

## National programme In the Eye of the Sun

*French short film production is relatively consistent. Beyond the numbers, it interestingly displays remarkable creativity in exploring various genres and is also home to many emerging talents through international coproduction and collaboration. This one programme of just five films, all produced through French companies or entities, aims to illustrate this spirit of creativity and openness by combining films that boldly use the language of documentary, animation, choreography, sound and music to share their respective stories. Not shying away from the urgency of our times, this set of films explores the human intricacies of distance, memory, identity, danger, hope, and suspended time.*



## Lila

Francija *France*, dokumentarni *documentary*, 2009, 13'

režija *director* **Broadcast Club**

fotografija *cinematography* **Broadcast Club**

montaža *editing* **Broadcast Club**

glasba *music* **Limousine**

produkcija *production* **Autour de Minuit**

kontakt *contact* [christine@autourdeminuit.com](mailto:christine@autourdeminuit.com)

To mora biti gozd, si je zamišljeno rekla, kjer stvari nimajo imen.

*This must be the wood, she said thoughtfully to herself, where things have no names.*



## Prepletajoči se spomin Intersecting Memory

Palestina, Francija *Palestine, France*, dokumentarni *documentary*, 2025, 21'

režija *director* **Shayma' Awawdeh**

scenarij *screenplay* **Shayma' Awawdeh**

montaža *editing* **Mahmoud Nabil Ahmed**

zvok *sound* **Margot Bultel**

glasba *music* **Wajdi Rihai**

produkcija *production* **GREC**

kontakt *contact* [n.lebel@agencecm.com](mailto:n.lebel@agencecm.com)

Shayma' je bila stara šest let, ko je izbruhnila druga intifada. Po več kot dvajsetih letih odpre škaflo s starimi videokasetami in začne brskati po spominih. Njen glas v off-u nagovarja mamo, ki pravi, da je njen spomin na srečo slab.

*Shayma' was six years old when the Second Intifada broke out. More than twenty years later, she opens a box of old videotapes that starts her search for memories. In voice-over she addresses her mother, who says she is blessed with a poor memory.*



## Sivo sonce *Soleil Gris* Ashen Sun

Francija, Belgija *France, Belgium*, animirani *animation*, 2024, 13'

režija *director* **Camille Monnier**

scenarij *screenplay* **Camille Monnier**

animacija *animation* **Léa Krawczyk, William Lebrun, Camille Monnier, Anne Huynh, Clémentine Campos, Camille Mahé**

zvok *sound* **Pierre Sauze**

glasba *music* **Frederika Stahl**

igrajo *cast* **Anaïde Rozam, Anna Gianforcaro,**

**Nicolas Gonzales, Gauthier Baillot, Sandrine Attard**

produkcija *production* **Novanima, Animal Tank**

kontakt *contact* **[n.lebel@agencecm.com](mailto:n.lebel@agencecm.com)**

Najstninci Jess in Charlie posedata pod žgočim soncem ob praznem bazenu propadajočega motela, ki sameva sredi puščave. Z radia se sliši glas raziskovalca »katastrofizma«, ki napoveduje skorajšnji konec sveta.

*Under the searing heat of the sun, Jess and Charlie, two teen girls, hang out by an empty pool at a seedy motel, lost in the desert. On the radio, a researcher in catastrophism predicts the imminent end of the world.*



## Spomini nerojenega sonca *Memories of an Unborn Sun*

Francija, Alžirija, Nizozemska *France, Algeria, Netherlands*, dokumentarni, eksperimentalni *documentary, experimental*, 2024, 22'

režija *director* **Marcel Mrejen**

scenarij *screenplay* **Marcel Mrejen**

fotografija *cinematography* **Nader Chalhoub**

montaža *editing* **Marcel Mrejen**

zvok *sound* **M'Hand Abadou Djezairi**

glasba *music* **Ssaliva**

produkcija *production* **FIEF Productions, Les Films**

**Pelléas, Alpha Tango Productions**

kontakt *contact* **[marcelmrejen@gmail.com](mailto:marcelmrejen@gmail.com)**

Metafizičen razmislek o svetlobi kot obliki spomina.

Film prepleta arhivsko gradivo francoskih jedrskih poskusov v Sahari, viralne posnetke umetnega sonca in verze tuareškega pesnika Hawada. Kako se spomnimo tistih, ki so postali nevidni, ko je breznočni svet kapitalistična utopija neskončne rasti?

*A metaphysical query into light as a form of memory, blending archives of French nuclear tests in the Sahara, viral footage of an artificial sun, and verses by Tuareg poet Hawad. As this nightless world embodies capitalism's utopia of infinite growth, how do we remember those made invisible?*



## Varša *Warsha*

Francija, Libanon *France, Lebanon*, igrani *fiction*, 2021, 16'

režija *director* **Dania Bdeir**

scenarij *screenplay* **Dania Bdeir**

fotografija *cinematography* **Shadi Chaaban**

montaža *editing* **Ali J. Dalloul**

zvok *sound* **Mathieu Z'Graggen, Régis Diebold**

glasba *music* **Hello Psychaleppo**

scenografija *scenography* **Perrine Villemur,**

**Rita Chaghoury**

kostumografija *costumes* **Diego Montoya**

igrajo *cast* **Khansa, Mohammad Kamal Kamal Saleh,**

**Hassan Aqqoul**

produkcija *production* **Né à Beyrouth Films, GoGoGo**

**Films, Inter Spinax FilmsPelléas, Alpha Tango Productions**

kontakt *contact* **[info@squareeyesfilm.com](mailto:info@squareeyesfilm.com)**

Bejrutski operater žerjava lahko daleč od oči izživi svojo skrito strast in najde svobodo.

*Away from everyone's eyes, a Beirut crane operator is able to live out his secret passion and find freedom.*

Iz arhiva

Smrtonosna  
brezbrižnost

*From the Archive*

*Deadly indifference*



## Smrtonosna brezbržnost

Ob temi letošnjega festivala, Nauki teme, razmišljamo o načinih gledanja podob katastrof in odzivanja nanje. Zaradi nenehne izpostavljenosti nasilju, uničenju in trpljenju obstaja nevarnost, da pretresljive podobe postanejo le še del vsakdana, ob katerem ostajamo brezbržni.

Arhivski filmi v izboru z različnimi filmskimi pristopi raziskujejo, kako se oblikuje naš odnos do sveta; z molkom, zanikanjem, prilagajanjem ali preprosto z navado, da pogled odvrnemo in tako omogočimo, da se meja sprejemljivega vedno znova premakne.

*Nokturno* (1976) gledalca sooči s tematičnim občutjem sveta, v katerem se pomen nenehno izmi-ka. Črno-bele podobe ustvarjajo fragmente sveta, ki se postopoma razkrajajo pred našim pogledom.

*Samomorilci, pozor!* (1967) se loti teme, o kateri je bilo v času nastanka težko javno govoriti, in kamero usmeri v prostor, ki ga je družba raje prezrla. Film pokaže, da je brezbržnost pogosto povezana prav z nepripravljenostjo pogledati v bolečo plat življenja, z njo pa problem zgolj navidezno izgine iz skupnega prostora.

*V Praški pomladi* (1969) se brezbržnost preseli na področje politike in kolektivnega spomina. Medtem ko v ozadju odmevajo govori o Janu Palachu, se po njegovem protestnem samozažigu življenje na praških ulicah nadaljuje v utečenem ritmu.

*V temi* (1979) odpira vprašanja skupnosti, spomina in strahu. Portret človeka, ki se je več kot trideset let pred oblastjo skrival v domačem okolju, bolj kot o njem govori tudi o prostoru, ki ga obdaja. Vas v filmu postane prizorišče neizgovorjenih resnic, zamočanih konfliktov in zgodovinskih ran, ki postanejo del vsakdanjega življenja.

*Kmetijskega proizvajalca Mikolaša prvi dopust* (1984) se teh vprašanj loteva na satiričen način. Film o delavcu, ki prvič doživi brezskrbnost počitka, s humorjem razkriva družbene hierarhije in mehanizme, zaradi katerih določene neenakosti postanejo nekaj običajnega, brezbržnost pa pokaže kot sistem vsakdanjih navad in privilegijev ter nevidnih meja, ki jih pogosto opazimo šele, ko jih prestopimo.

Eksperimentalni film *Love Is Blue* (1969) pogled obrne v najbolj osebni prostor partnerskega odnosa. Podobe intimnosti, vsakdana in reklamne- ga sveta ustvarjajo kolaž, v katerem se osebno ves čas prepleta z družbenim.

Filmi v programu *Smrtonosna brezbržnost* ne ponujajo le podob preteklosti, temveč nas sprašujejo, kaj vidimo danes, pred čim si zatiskamo oči in kdaj postane naš pogled naša odgovornost.

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Program predstavljamo v sodelovanju s Slovensko kinoteko, Filmskim arhivom pri Arhivu Republike Slovenije, Akademijo za gledališče, radio, film in televizijo (AGRFT) ter Slovenskim filmskim centrom (SFC).

## Deadly Indifference

*In response to this year's festival theme, Lessons of Darkness, we contemplate the ways of watching and responding to images of disaster. Because of our constant exposure to violence, destruction, and suffering, there exists a risk that such devastating images will become ingrained in our daily lives and leave us indifferent.*

*The selected archival films take various approaches to exploring how our attitude towards the world is shaped by silence, denial, adjustment or simply a habitual redirection of our gaze, by which we allow the border of the acceptable to move.*

*Nocturne confronts the viewer with a grim world whose sense is constantly elusive. Black and white images create fragments of the world that has gradually disintegrated before our eyes.*

*Suicides Beware! tackles a darkness that was difficult to confront publicly at the time of filming. However, the film directs the camera into an area that the society mostly overlooked, demonstrating that indifference is frequently linked to unwillingness to confront the painful aspects of life, causing the problem to only seemingly disappear from the community.*

*In Prague Spring, the indifference shifts towards politics and collective memory. While talks about Jan Palach's protest self-immolation echo in the background, life on Prague's streets continues as usual.*

*In the Dark raises questions about community, memory, and fear. In a portrait of a man who spent more than thirty years at home, hiding from the authorities, the space surrounding him is given more attention than the individual. The village in the film becomes a setting for untold truths, unresolved conflicts, and historical wounds that become part of everyday life.*

*Mikolaš Farmer Worker's First Holidays challenges these questions through satire. A film about a worker on his first-ever carefree holiday uses humour to reveal social hierarchies and mechanisms that allow certain inequalities to become normalised. It also portrays indifference as a set of daily habits and privileges and hidden borders that we often notice only after we've crossed them.*

*The experimental film Love Is Blue looks into what is most private – a romantic relationship. Images of intimacy, ordinary life, and commercials combine to form a collage that blends the social and the personal.*

*The films of the Deadly Indifference offer more than images of the past. They want to know what we see now, what we close our eyes to, and what makes the gaze become our responsibility.*

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*The programme is presented in collaboration with the Slovenian Cinematheque, the Film Archive at the Archives of the Republic of Slovenia, the Academy of Theatre, Radio, Film and Television (AGRFT), and the Slovenian Film Centre (SFC).*



## Kmetijskega proizvajalca Mikolaša prvi dopust *Mikolaš Farmer Worker's First Holidays*

Jugoslavija (Slovenija) *Yugoslavia (Slovenia)*, igrani  
fiction, 1984, 10'

režija *director* **Filip Robar-Dorin**  
scenarij *screenplay* **Filip Robar-Dorin**  
fotografija *cinematography* **Radovan Čok**  
montaža *editing* **Janez Bricelj**  
zvok *sound* **Marjan Horvat**  
glasba *music* **Lado Jakša**  
igrata *cast* **Anton Pezdirc, Toni Gašperšič**  
produkcija *production* **Viba film**  
kontakt *contact* [info@film-center.si](mailto:info@film-center.si)

Marljivega kmetijskega delavca pošlje zadruga za nagrado za dosežene rezultate na morje. Kaj vidi in doživlja kmetovalec Mikolaš na Jadranu, ko prvič v življenju lahko brezbrizno, kot človek, počiva? In kaj se mu zgodi, ko za trenutek pogleda prek žive meje?

*A hardworking farmer wins a free holiday at a sea resort. For the first time in his life, Mikolaš can rest and relax in peace. A satire about agricultural policy and social differences.*



## Love is Blue

Jugoslavija (Slovenija) *Yugoslavia (Slovenia)*,  
dokumentarni, eksperimentalni *documentary*,  
*experimental*, 1969, 5'

režija *director* **Vinko Rozman**  
scenarij *screenplay* **Vinko Rozman**

Ljubezensko pismo #1.

*Love letter #1.*



## Nokturno *Nocturne*

Jugoslavija (Slovenija) *Yugoslavia (Slovenia)*,  
dokumentarni *documentary*, 1976, 11'

režija *director* **Vasko Pregelj**  
scenarij *screenplay* **Vasko Pregelj**  
fotografija *cinematography* **Janez Verovšek**  
montaža *editing* **Marija Fajdiga Pirkmajer**  
produkcija *production* **Viba film**  
kontakt *contact* [info@film-center.si](mailto:info@film-center.si)

Vizije vojne v ambientu napol porušenega mesteca Štanjel na Krasu.

*Visions of war in a ruined village of Štanjel in Karst.*



## Praška pomlad *Prague Spring*

Jugoslavija (Slovenija) *Yugoslavia (Slovenia)*,  
dokumentarni, eksperimentalni *documentary*,  
*experimental*, 1969, 11'

režija *director* **Vinko Rozman**  
scenarij *screenplay* **Vinko Rozman**

Beležka iz Prage leta 1969 in svojevrstna elegija za Jana Palacha ter praško pomlad.

*A contemplation between Ljubljana and Prague in 1969 and a unique elegy for Jan Palach and the Prague Spring.*



## Samomorilci, pozor! *Suicides Beware!*

Jugoslavija (Slovenija) *Yugoslavia (Slovenia)*,  
dokumentarni *documentary*, 1967, 12'

režija *director* **Mako Sajko**  
scenarij *screenplay* **Mako Sajko**  
fotografija *cinematography* **Veka Kokalj**  
montaža *editing* **Marija Fajdiga Pirkmajer**  
produkcija *production* **Viba film**  
distribucija *distribution* **Slovenski filmski center**  
kontakt *contact* [info@film-center.si](mailto:info@film-center.si)

Problem samomora med mladimi v Sloveniji.  
Značilni primeri, prikazani prek pričevanj družine  
in znancev umrlih.

*The problem of teenage suicide in Slovenia.*  
*Typical characteristics presented through the*  
*testimony of family and friends of the deceased.*



## V temi *In the Dark*

Jugoslavija (Slovenija) *Yugoslavia (Slovenia)*,  
dokumentarni *documentary*, 1979, 19'

režija *director* **Žarko Lužnik**  
scenarij *screenplay* **Žarko Lužnik**  
fotografija *cinematography* **Vilko Filač**  
montaža *editing* **Žarko Lužnik**  
zvok *sound* **Marjan Horvat**  
glasba *music* **Jasna Hribernik**  
produkcija *production* **AGRFT**

Film o človeku, vaščanu Žalne Janezu Rusu, ki se je  
v strahu pred kaznijo za domnevno sodelovanje z  
domobranci kar trideset let skrival pred oblastjo.  
In film o vasi, v kateri se je skrival.

*A film about a man, a villager of Žalna named Janez*  
*Rus, who, for fear of being punished for his alleged*  
*cooperation with the collaborators, hid from the*  
*authorities for thirty years, and a film about the village*  
*he was hiding in.*

ESFAA

Ljubljenci  
evropskega  
občinstva



*ESFAA*

*European Short  
Film Audience  
Award*



## Novi odtenki stare celine

Letos se na popotovanju po Evropi pri nas spet ustavlja deseterica filmov, ki jih je v minulem letu v njihovih državah nagradilo festivalsko občinstvo in torej že preverjeno znajo nagovoriti ljubitelje kratkega formata. Kot je pri ljudskih izborih pogosto, med izbranci tudi tu prevladujejo intimne pripovedi, ki se posvečajo medosebnim odnosom in s tem povezanemu oblikovanju osebnih identitet ter spolnih vlog. Polovica filmov upodablja družinsko dinamiko na različnih prelomnicah, pri tem pa mimogrede odpira vprašanja gospodinjkega in skrbstvenega dela ter v primeru absurdističnega francoskega *Proximo*, počakajte še platformnega dela.

Posebno omembo si zasluži katalonski film *Princ*, med deseterico morda tisti, ki uspe tako v smislu pripovedi kot tudi sloga kratkometražni format prignati najdlje. Pripoved o plesalcu, ki ga v obdobju priprave na veliki nastop doleti očetova korupcijska afera, bežno, a natančno razpira vpogled v »diskretni šarm« višjega razreda, obenem pa v plesnih prizorih in onkraj njih iz kadra v kader razvija nalezljivo vizualno dinamiko in ritmiko.

Še dlje v smer družbenega in političnega gresta filma *Podpišite in videli boste svet* ter *Hora Legalis*, ki lahko ob prej omenjenih prikazih nekaterih večnih vsakdanjih dilem evropske družine in družbe v programu služita brechtovski potutitvi in opominu, da okrog nas divjajo čisto prave voj-

ne. Pri prvem gre za impresivno arhivsko post-kolonialno raziskovanje manj znanih borcev druge svetovne vojne, pri drugem pa za igran prikaz naključnega srečanja dveh mladih izgublencev, pri katerem ozadje predstavlja sodobna vojna Ukrajina. Ta rezina nočnega življenja sicer lahko deluje kot preprosta zgodba o dekletu, ki sreča fanta, ali pa o iskanju povezave v fragmentiranem svetu, a jo že z motivom policijske ure ves čas preveva oprijemljivo nelagodje, ki ga spretno podčrta in metaforizira raba naravne in umetne svetlobe.

Ker vsak kakovosten sklop kratkih filmov vendarle mora ponuditi tudi nekaj oddiha in odmika od težav vsakdana, pa bodite pozorni še na filma *Puolanka Pussy Rally* in *Deveta vas*, najbolj očitna festivalska »crowdpleaserja«, ki s svojim neposrednim, nepretencioznim zabavljaštvom dokazujeta, da se tudi v težkih časih po najbolj perifernih koncih celine še skriva smisel za humor, v teh primerih vezan prav na nekatere specifične lokalno-regionalne kuriozitete.

## New Shades of The Old World

*The ten shorts chosen to tour Europe this year will once again stop at FeKK. They have been selected by festival audiences of their countries, which means they are apt in addressing the short film lovers. As customary with audience choice awards, the selected films predominantly focus on intimate storylines about relationships and the formation of identity and gender roles. Half of the films feature family dynamics at different turning points whilst opening the questions about household chores and caretaking as well as platform work, as is the case in the French absurdist film Please Hold.*

*We should definitely mention the Catalanian The Prince, the one out of the ten films that manages to drive the short format the furthest in terms of the narration and style. A narrative about a dancer who undergoes his father's corruption scandal just as he is preparing for his grand dance performance. This film fleetingly yet thoroughly sheds light on the 'discreet charm' of the upper classes, while developing, frame by frame, the catchy visual dynamics and rhythmic in its dance scenes.*

*The social and political sphere is further explored by the films Sign and See the World and Curfew. Among the beforementioned eternal everyday dilemmas of the European family and society, the two can serve as the Brechtian alienation and a reminder that actual wars are raging around us.*

*The first film is an impressive archival post-colonial research of lesser-known WW2 fighters, while the second is a fiction portraying an encounter between two young lost people at the backdrop of the contemporary wartime Ukraine. This slice of nightlife could function as a simple boy meets girl story or as a search for connection in a fragmented world, if it weren't for the subject of the curfew that permeates it with tangible discomfort, skilfully underlined and metaphorized by the use of natural and artificial light.*

*Since every quality short film selection should offer some relief and shift away from the everyday problems, you should also note Puolanka Pussy Rally and The Ninth Village, which are the two crowd-pleasers of the selection. With their direct and unpretentious travesty, they prove that, despite the hard times, some most peripheral areas of the world still hold a sense of humor pertaining – in the two films – precisely to the specific local and regional curiosities.*



## Deveta Vas *The Ninth Village*

Slovenija *Slovenia*, eksperimentalni *experimental*, 2025, 4'

režija *director* **Gregor Kocjančič**

scenarij *screenplay* **Gregor Kocjančič**

montaža *editing* **Gregor Kocjančič**

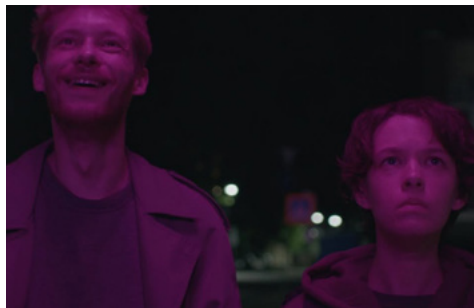
zvok *sound* **Gregor Kocjančič**

produkcija *production* **Gregor Kocjančič**

kontakt *contact* [gregor.kocjancic@gmail.com](mailto:gregor.kocjancic@gmail.com)

Obisk slovenskih vasi nenavadnega imena.

*A visit to the curiously-named Slovenian villages.*



## Hora legalis *Curfew*

Ukrajina *Ukraine*, igrani *fiction*, 2025, 23'

režija *director* **Yelyzaveta Toptyhina**

scenarij *screenplay* **Yelyzaveta Toptyhina,**

**Vladyslav Romanschak**

fotografija *cinematography* **Bohdan Haidash**

montaža *editing* **Yuliia Kolinko**

igrajo *cast* **Barstok, Pavlo Lohvin, Irina Kravchenko**

**Filmowa (Krzysztof Brzezowski)**

produkcija *production* **Anastasia Zakhilko**

Med odpravo se mlada fotografinja časovno zakalkulira in zamudi prevoz nazaj v mesto. Na avtobusni postaji spozna mladega moškega, ki praznuje rojstni dan. Ker se bliža policijska ura, mladima neznancema ne preostane drugega, kot da prenočita v obcestnem hotelu.

*During an expedition, a young photographer miscalculates the time and misses her ride back to the city. At a bus stop, she meets a young man celebrating his birthday. With curfew approaching, the two strangers are forced to spend the night together at a roadside hotel.*



## Jaz sem roža *I Am a Flower*

Nemčija *Germany*, animirani *animation*, 2024, 13'

režija *director* **Ariel Victor Arthanto**

scenarij *screenplay* **Ariel Victor Arthanto**

animacija *animation* **Ariel Victor Arthanto**

zvok *sound* **Anh Duc Nguyen**

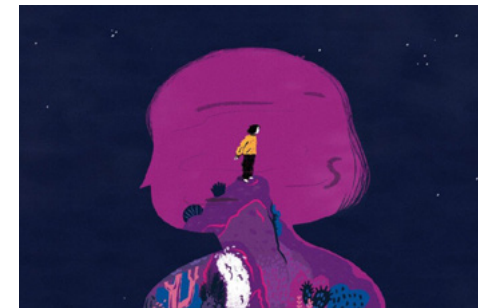
glasba *music* **Jan Krišs Möhlmann**

igrata *cast* **Harry Ware, Annalisa Lombardo**

produkcija *production* **Film University Babelsberg**  
**Konrad Wolf**

Samov zadnji dan z materjo preden se spremeni v rožo.

*Sam is spending one last day with his mother before turning into a flower.*



## Ker je danes sobota *Because Today is Saturday* Porque Hoje É Sábado

Španija, Francija, Portugalska *Spain, France, Portugal*, animirani *animation*, 2025, 12'

režija *director* **Alice Eça Guimarães**

scenarij *screenplay* **Alice Eça Guimarães**

montaža *editing* **Alice Eça Guimarães**

animacija *animation* **Daniela Duarte, Ambre Gualtier,**  
**Ronni Shalev, Aurore Weickert, Carmen Gómez,**  
**Bea Moreno Poveda, Raquel Cruz Hevia, Uriel Valle**  
**Sánchez, Matilde Machado**

zvok *sound* **Gisela Fullà Silvestre**

glasba *music* **Gisela Fullà Silvestre**

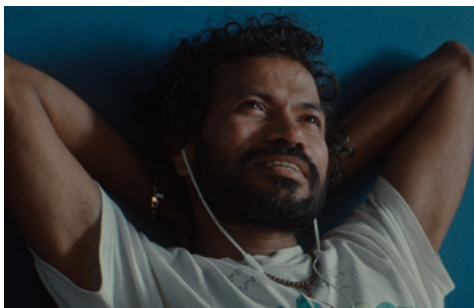
produkcija *production* **Vanessa Ventura, Nuno**

**Amorim, Claire Beffa, Sidonie Garnier, Carlota Pou,**  
**Bruno Simões**

kontakt *contact* [agencia@curtas.pt](mailto:agencia@curtas.pt)

Sobota. Ženska se spopada s tem, kako bi uskladila domače življenje in svojo potrebo po begu.

*It's Saturday, and a woman struggles with the difficulty of reconciling her home life and her need to escape.*



## Please Hold *Veillez Patienter*

Francija *France*, igrani *fiction*, 2025, 23'

režija *director* **Solal Bouloudnine**

scenarij *screenplay* **Maxime Mikolajczak,**

**Solal Bouloudnine**

fotografija *cinematography* **Boris Levy**

montaža *editing* **Youri Tchao Debats**

zvok *sound* **Thibaut Sichet**

glasba *music* **Feu Chatterton**

igrajo *cast* **Sébastien Chassagne, Elsa Guedj,**

**Vasanth Selvam**

produkcija *production* **Yukunkun Productions**

kontakt *contact* [yukunkun.productions@yukunkun.fr](mailto:yukunkun.productions@yukunkun.fr)

Laurent in Sophie najameta Gaguja, strokovnjaka za sestavljanje plosko pakiranega pohištva, da bi jima v eni uri sestavil otroško posteljico. A ker sta med naročanjem preskočila možnost avtomatske dostave, njun 'GaguMan' ostane precej dlje kot uro. Absurdni, kafkaovski prikaz pretirane uberizacije med štirimi stenami.

*Laurent and Sophie hire Gagu, a flat-pack furniture assembly specialist, to build their baby's crib in just one hour. But having skipped the automatic-delivery option, they watch their 'GaguMan' stay far longer, in an absurd, Kafkaesque huis clos on the excesses of uberization.*



## Pod radarjem *Under the Radar* Sous le Radar

Belgija *Belgium*, igrani *fiction*, 2025, 20'

režija *director* **Frédérique De Montblanc**

fotografija *cinematography* **Jorge Piquer Rodriguez**

montaža *editing* **Julie Naas**

zvok *sound* **Yann-Elie Gorans**

glasba *music* **Onur Kahraman**

igrajo *cast* **Stéphanie Van Vyve, Baptiste Sornin,**

**Maia Onea, Gina Onea**

produkcija *production* **Wrong Men**

kontakt *contact* [demontblancfrederique@gmail.com](mailto:demontblancfrederique@gmail.com)

Vonvon, urednica revije in mati dveh otrok, mora delati od doma, ko ji nad glavo preletavajo letala. Prepričana, da vse zmore sama in brez moške pomoči, a hkrati nenaspana, podleže nevrozi in začne izgubljati stik z realnostjo.

*Vonvon, a magazine editor and mother of two, must work from home beneath a flurry of airplanes. Convinced she can manage everything without her husband Diamantis's help, the sleep-deprived Vonvon is overtaken by her neuroses and slowly begins to lose touch with reality.*



## Podpiši in vidi svet *Sign and See the World* Tek en zie de wereld

Nizozemska *Netherlands*, dokumentarni *documentary*, 2025, 11'

režija *director* **Safi Graauw**

scenarij *screenplay* **Ashanti Vreden, Safi Graauw**

fotografija *cinematography* **Sami el Hassani**

montaža *editing* **Festus Toll**

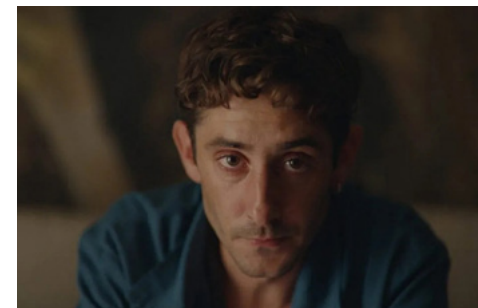
igrajo *cast* **Denzel Goudmijn, Daniël Kolf,**

**Uriah Havertong**

produkcija *production* **NW Filmworks, Naomi Wills**

Film pripoveduje zgodbo treh surinamskih vojakov, ki so se borili v Brigadi princeze Irene, nizozemski motorizirani vojaški enoti, ki se je pridružila zaveznikom v boju proti Tretjemu rajhu.

*The film tells the story of three Surinamese soldiers who fought in the Princess Irene Brigade, the Dutch military unit that joined the Allies in the battle against the Third Reich.*



## Princ *The Prince*

Španija *Spain*, igrani *fiction*, 2025, 29'

režija *director* **Àlex Sardà**

scenarij *screenplay* **Àlex Sardà**

fotografija *cinematography* **Artur-Pol Camprubí**

montaža *editing* **Ona Bartrolí**

zvok *sound* **Diego Pedragosa**

glasba *music* **Clara Aguilar**

scenografija *scenography* **Laura Santos**

kostumografija *costumes* **Pau Aulí**

igrajo *cast* **Enric Auquer, Mona Martínez, Carla**

**Linares, Daniel Mallorquín, Elena Martín Gimeno**

produkcija *production* **15L Films**

kontakt *contact* [fest@marvinwayne.com](mailto:fest@marvinwayne.com)

Na dan premiere se Artur, sodobni plesalec in sin buržoazne družine, obnaša kot princ v svojem kraljestvu. Ko očeta aretirajo zaradi nepremičninskega škandala in korupcije, se mora Artur odločiti ali bo rešil očeta in prikril resnico ali pa bo izgubil svoje privilegije.

*On premiere day, Artur – son of a bourgeois family and a contemporary dancer – reigns like a prince in a kingdom built to his image. When his father is arrested for corruption in a real estate scandal, Artur must choose between covering up for him or facing the loss of his privileges.*



## Puolanka Pussy Rally

Finska Finland, dokumentarni documentary, 2026, 5'

režija director **Inka Achté, Einari Paakkanen**

fotografija cinematography **Antti Savolainen**

montaža editing **Einari Paakkanen**

zvok sound **Pietu Korhonen**

produkcija production **Inka Achté**

kontakt contact [inka@rainafilms.com](mailto:inka@rainafilms.com)

V oddaljeni finski vasici, ki je znana po samooklicani pesimističnosti, opazujemo subkulturo najstnikov, ki dirkajo s skuterji, in spremljamo spremembe strukture v majhni skupnosti.

*The film follows the moped-racing subculture of teenagers in a remote Finnish village famous for its self-proclaimed pessimism, capturing the structural changes reshaping a small community.*



## Zapleši z mano, oče *Dance with me Dad* *Zatańcz ze mną, tato*

Poljska Poland, dokumentarni documentary, 2025, 28'

režija director **Małgorzata Goździk**

scenarij screenplay **Małgorzata Goździk**

fotografija cinematography **Magdalena Bojdo**

montaža editing **Sabina Filipowicz**

zvok sound **Magdalena Bojdo, Małgorzata Goździk**

glasba music **Anna Jurkiewicz**

produkcija production **Jerzy Kapuściński, Ewa**

**Jastrzębska, Magdalena Tomanek**

Zaradi spomina na ples v paru iz otroštva režiserka dobi idejo, da svojega očeta – na njegovo nenavdušenje – povabi na plesni tečaj. Ko tako spremljamo njuno plesno pot, si izpovesta svoja čustva, očetova osornost pa postopoma razkrije njegovo globoko depresijo.

*A childhood memory of dancing together leads the director to invite her reluctant father to a dance course. As their journey unfolds, father and daughter confess their affection, while his gruff manner gradually reveals a deep, hidden depression.*

EFA

Kratkometražni  
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Films on Tour*



## Kaj pravzaprav gledamo?

Letošnji izbor kratkih filmov Evropske filmske akademije povezujejo dela, ki se na različne načine vračajo k podobam – osebnim in kolektivnim, analognim in digitalnim. Družinski albumi, arhivski filmski koluti, pozabljene fotografije in viralni posnetki s socialnih omrežij niso zgolj dokumenti preteklosti, temveč prostori reinterpretacije. Iz njih vznikajo vprašanja identitete, spomina, zgodovine in odgovornosti pogleda.

John Smith v dokumentarnem eseju *Biti John Smith* iz dejstva, da nosi najpogostejše angleško ime, ustvari samoironično, a presenetljivo ranljivo razmišljanje o identiteti, staranju in negotovosti – tako osebni kot tisti, ki jo porajata politična resničnost in stanje sveta. Duhovita, samorefleksivna študija dokazuje, da mojster britanskega eksperimentalnega filma ostaja v vrhunski avtorski formi.

V eksperimentalnem filmu *Moški številka 4* Mirande Pennell se Smithov glas vrne v drugačni vlogi. Njegova drugoosebna naracija nas vodi skozi fotografijo iz okupirane Gaze, v kateri se iz nejasnih pikslov postopoma razodeva srhljiva konkretnost. Napetost ne izvira iz razkritja samega, temveč iz bolečega pričakovanja trenutka, ko resničnosti genocida in okupacije ne bo več mogoče odmisлити. Iz vprašanja, kaj pravzaprav gledamo, zraste pretresljiv premislek o odgovornosti pogleda in o tem, kaj pomeni ostati zgolj opazovalec.

Vprašanje pogleda se v drugih filmih razširi v vprašanje zgodovinskega spomina. *Mesto pesnikov* skozi arhivske fotografije in osebni spomin zariše melanholično parabolo o vojni, *Rože nemo pričajo* pa pozabljene 16-milimetrske posnetke palestinskih divjih cvetic iz časa britanske okupacije Palestine spremeni v upor proti kulturnemu izbrisu. Mirne podobe pokrajine gledalca sprva zapeljejo s svojo lepoto, nato pa razkrijejo kolonialni pogled, ki beleži deželo, medtem ko briše njene prebivalce. Pripovedovalčev tekst zato vztrajno priključuje tisto, česar arhiv ne pokaže – nasilje, razseljevanje in podobo Palestine danes.

Ni naključje, da se Palestina skozi izbor filmov vrača na različne načine – kot osrednja tema, politični napis ali bežen plakat v ozadju kadra. Skupaj s prispodobo Irana v *Mesto pesnikov* razkriva, da osebne zgodbe danes težko obstajajo ločeno od zgodovine. Čeprav izbrani filmi segajo od dokumentarnega in eksperimentalnega do igranega filma (*Predujem*, triler o žalovanju in kapitalizaciji umetnosti) jih povezuje prepričanje, da podobe nikoli niso nevtralne: lahko pričajo, brišejo, zapeljujejo ali vračajo glas tistim, ki so ga izgubili. Gledalca zato vabijo, da v prikazanem uzre tudi tisto, česar podobe same ne morejo povedati.

## What are we actually watching?

*What the short films of this year's EFA selection have in common are the many ways they return to images, be it personal, collective, analogue or digital. By exceeding the role of the historical documents, family photo albums, archived film reels, forgotten photographs, and viral clips from social media become spaces of reinterpretation and, as such, spark up questions of identity, recollection, history and the responsibility of the gaze.*

*Thus, John Smith, in his documentary essay Being John Smith, uses the fact that he bears the commonest English name to create a self-ironic, yet surprisingly vulnerable, meditation on identity, ageing, and uncertainty, which stems from us or from politics and the state of the world. His witty, self-reflective study proves that the master of the British experimental film remains in peak artistic form.*

*In Miranda Pannel's experimental Man Number 4, Smith's voice returns in a different role, since his second-person narration takes us through a photograph from the occupied Gaza. The unclear pixels slowly reveal an eerie concreteness. It is not the disclosure that creates suspense, but the painful anticipation of the moment when the reality of genocide and occupation will become forever present in our minds. The question of what it is that we are watching grows into a shocking contemplation about the responsibility of looking and about what it means to remain a mere spectator.*

*Still other films from the selection expand the question of looking to that of historical recollection. City of Poets, for example, uses archival photographs and personal memory to draft a melancholy parable about war, while The Flowers Stand Silently, Witnessing turns 16-mm shots of Palestinian wildflowers from the time of the British occupation of Palestine into a rebellion against cultural erasure. The peaceful images of the landscape first seduce the viewer with their beauty, then reveal the colonial gaze, which surveys the land while erasing its inhabitants. The narrator's lines, therefore, persistently invoke what the archive doesn't show – violence, displacement, and today's Palestine.*

*It isn't coincidental that Palestine returns with the film selection in various ways – either as the main topic, a political parole or a brief poster in the background of a scene. Along with the metaphor of Iran in the City of Poets, it reveals that personal stories hardly ever exist separate from history. Although the selected films range from documentaries and experimental films to fiction (L'Avance, a thriller on mourning and capitalisation of art), they are joined by the belief that images are never neutral since they can witness, erase, seduce, or return voices to those having lost theirs. They invite the viewer to gaze upon even those notions which the images themselves cannot tell.*



## Biti John Smith *Being John Smith*

Združeno Kraljestvo *United Kingdom*, dokumentarni  
*documentary*, 2024, 26'

režija *director* **John Smith**

scenarij *screenplay* **John Smith**

kontakt *contact* [agencia@curtas.pt](mailto:agencia@curtas.pt)

Legenda angleške avantgarde pod vtisom svojega generičnega imena razmišlja o svojem življenju in karieri. Skozi zadržano, ironično rabo besedila, slike in glasu se sooča z minljivostjo in zapuščino. Izpovedno potovanje, ki razkrije, kako zelo pomembno je ime.

*Reflecting on his life and career by way of his generic name, the English avant-garde legend grapples with mortality and legacy through a spare, wry deployment of text, image and voice—a confessional journey revealing just how important a name can be.*



## Mesto pesnikov *City of Poets*

Nizozemska *Netherlands*, dokumentarni *documentary*, 2024, 21'

režija *director* **Sara Rajaei**

scenarij *screenplay* **Sara Rajaei**

fotografija *cinematography* **Mohammad Mahdi**

**Yaghobian**

montaža *editing* **Nathalie Alonso Casale**

zvok *sound* **Milan Gataric**

glasba *music* **Milan Gataric**

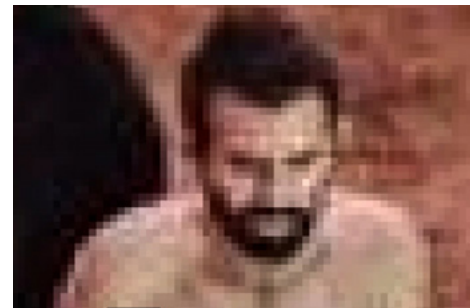
igra cast **Grace Seri**

produkcija *production* **Near/By Film**

kontakt *contact* [agencia@curtas.pt](mailto:agencia@curtas.pt)

Skozi kolaž osebnih arhivskih posnetkov vznikne zgodovina metaforičnega mesta, v katerem vse ulice nosijo imena pesnikov. Ko se spremeni režim in se začne vojna, imena zamenjajo. V mesto prispejo begunci, prebivalci pa so izgubljeni sredi spominov o pozabljenih pesnikih.

*Through a collage of personal archive footage, the history of a metaphorical city emerges where every street is named after a poet. When the system changes and war begins, the names are replaced and refugees arrive, leaving residents lost amid the memories of forgotten poets.*



## Moški številka 4 *Man Number 4*

Združeno Kraljestvo *United Kingdom*, dokumentarni,  
eksperimentalni *documentary, experimental*, 2024, 9'

režija *director* **Miranda Pennell**

scenarij *screenplay* **Miranda Pennell**

montaža *editing* **Miranda Pennell**

zvok *sound* **Philippe Ciompi**

glas *voice* **John Smith**

produkcija *production* **Miranda Pennell**

kontakt *contact* [agencia@curtas.pt](mailto:agencia@curtas.pt)

Podroben pregled ene same digitalne fotografije, posnete 12. decembra 2023 v Beit Lahiji, v Gazi. Iz povečanih pikslov se počasi oddaljujemo, da se pojavijo podobe – ljudje, orožje, stavbe – in izzovejo vprašanje, kaj pomeni biti opazovalec.

*A close examination of a single digital photograph taken on 12 December 2023 in Beit Lahia, Gaza. Beginning with blown-up pixels and slowly pulling back, forms emerge—people, weapons, buildings—provoking questions about what it means to be an onlooker.*



## Predujem *L'Avance*

Francija *France*, igrani *fiction*, 2024, 18'

režija *director* **Djiby Kebe**

scenarij *screenplay* **Djiby Kebe, Ahmadou Bamba-Thiam**

fotografija *cinematography* **Tara-Jay Bangalter**

glasba *music* **Lyele**

igrajo cast **Saabo Balde, Julia Faure, Juliette Speck,**

**Djibi Diakhaté**

produkcija *production* **Chérubins Productions**

kontakt *contact* [agencia@curtas.pt](mailto:agencia@curtas.pt)

*Aliou, obetavni študent na pariški akademiji Beaux-Arts, proda sliko pokojne matere priznanemu zbiralcu za 5,000 evrov. Zaradi nasprotujočih si zahtev dostava slike postane dolga in obremenjujoča pot za mladega umetnika afriškega porekla. Kako mu bo uspelo brez izdaje svojih korenin?*

*Aliou, a rising student at the Beaux-Arts in Paris, sells a painting of his late mother to a renowned collector for 5,000 euros. Delivering it becomes a long journey weighed down by the contradictory demands on a young artist of African descent: to succeed without betraying his roots.*



## Rože nemo pričajo *The Flowers Stand Silently, Witnessing*

Združeno kraljestvo *United Kingdom*, dokumentarni  
*documentary*, 2024, 17'

režija *director* **Theo Panagopoulos**

zvok *sound* **Hannan Jones**

glasba *music* **Alexandra Katerinopoulou**

produkcija *production* **Scottish Documentary Institute**

kontakt *contact* [agencia@curtas.pt](mailto:agencia@curtas.pt)

Na Škotskem živeči režiser palestinskega porekla odkrije redek škotski arhiv palestinskih divjih cvetlic in jih ponovno uporabi. Gre za neme 16-mm posnetke misijonarja iz obdobja 1930-1940, ki jih režiser vplete v ganljiv esej o ustvarjanju podob kot obliki pričanja in nasilja.

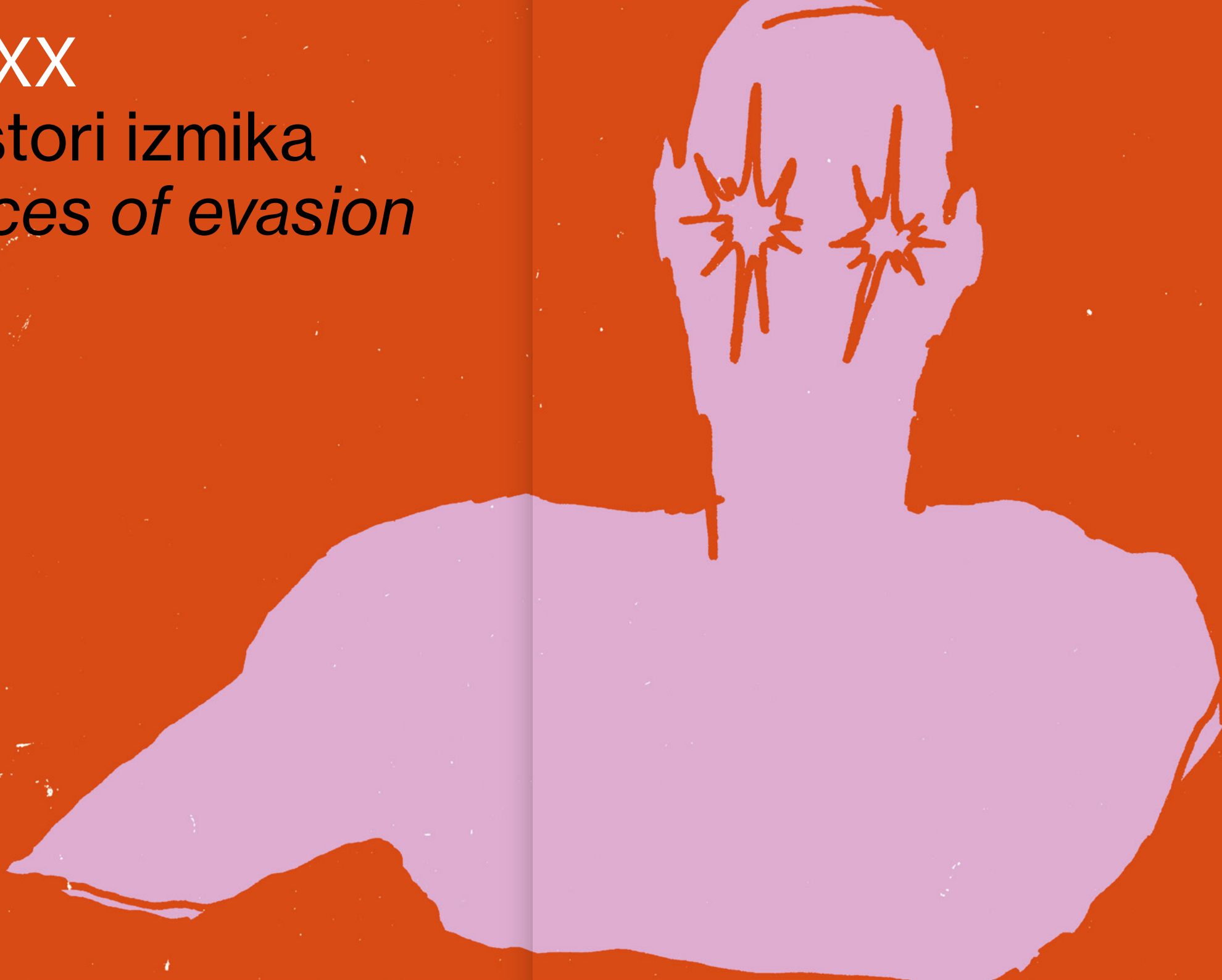
*A Scotland-based filmmaker of Palestinian descent unearths a rarely-seen Scottish archive of Palestinian wildflowers – silent 16mm films shot by a missionary in the 1930s–40s – and reclaims the footage. A tender essay on image-making as both testimony and violence.*

FeXXX

Prostori izmika

*Spaces of evasion*

18+



## Prostori izmika

Program kratkih filmov Prostori izmika, ki je nastal v sodelovanju z Mednarodnim feminističnim in kvirovskim festivalom Rdeče zore, se spušča v temo kot v prostor, kjer se osvobodimo pokornosti pogledu. Temačnost tu ni odsotnost svetlobe, temveč zavrnitev objektivizacije in nadzora. Ni praznina, temveč strategija. Ni skrivališče, temveč prizorišče, na katerem se kvir telo, želja, spomin in skupnost izmikajo režimom, ki bi jih radi prepoznali, poimenovali, nadzorovali, izkoristili ali izbrisali.

Program ne pristaja na utrjeno predstavo o vidnosti kot pogoju za svobodo in možnosti (samo) udejstvovanja. Vidnost je lahko orodje, lahko pa je tudi past: obljuba priznanja, ki hkrati zahteva dostopnost, berljivost in prilagoditev ozkemu razumevanju »norme«. Kdo sme biti vidna\_en brez posledic? Koga opazujejo, še preden jo\_ga sploh prepoznajo? Kdo mora izginjati, da lahko preživi? V filmu in umetnosti pogled nikoli ni nedolžen; vedno ga pogojujejo odnosi moči in neenako porazdeljen dostop do varnosti in reprezentacije.

Filmi v programu temačnosti zato ne razumejo kot umika od političnosti, ampak kot njen nevarnejši, bolj izmuzljivi teren. V filmu *Plenum v Tantenhausu* se izmik materializira kot skupnostni dom, kolektivno telo in infrastruktura odpora proti gentrifikaciji ter nasilju kapitala in heteronormativnosti. *Arheologija lezbične želje* iz potlačenih gest, dotikov in pogledov sestavlja sanjski

16-mm protiarhiv lezbične erotike. V *Ekstazi* se mavzolej, črna luknja in mistična izkušnja zgotijo v srhljivo krajino užitka, subverzije in telesne preobrazbe. *Paris Model* s found footage in analognimi filmskimi postopki razdre telo kot objekt pogleda ter ga vrne kot meso, fantazmo in željo. *Sramota* z razkošno vizualnostjo, zvočnostjo in humorjem razpira pojem sramu v kontekstu arabskih kultur, kjer je عيب (sram) svojevrsten družbeni mehanizem: ukaz, prepoved in opozorilo, ki uravnava norme, spolne vloge ter možnosti identitetnega izraza. Film *Iz arhiva: Kvir Nigerijci* pa pokaže, da je nevidnost pogosto posledica zgodovinskega nasilja – in da je arhiviranje lahko odgovor na prisiljeno pozabo.

*Prostori izmika* ne romantizirajo temačnosti. Mislijo jo kot pogoj preživetja, estetsko taktiko in politično gesto. Ti filmi ne prosijo za dovoljenje, da bi bili videni. Raje vprašajo, kdo gleda, s katere pozicije, s kakšno željo in s kakšno pravico. V temi se kvir zgodovine in sedanjosti ne izgubijo. Tam se zbirajo, šepetajo, zabavajo in gradijo odnose, ki se ne transformirajo, da bi bili sprejemljivi, ampak da (p)ostanejo užitek, motnja in grožnja *statusu quo*.

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Program predstavljamo v sodelovanju z Mednarodnim feminističnim in kvirovskim festivalom Rdeče zore.

## Spaces of Evasion

The short film programme *Spaces of Evasion*, created in cooperation with the International Feminist and Queer Festival Red Dawns, enters darkness as a space in which we liberate ourselves from obeying the gaze. Darkness is the rejection of objectification and control rather than the absence of light. It is a strategy rather than an emptiness. Instead of a hiding place, it is a stage on which the queer body, desire, memory, and community evade the regimes that wish to identify, name, control, abuse or erase them.

The programme doesn't conform to the established idea of visibility as a prerequisite for freedom and (self-)engagement. Visibility can be a tool but also a trap: a promise of recognition that demands accessibility, readability and adjustment to the narrow understanding of the 'norm'. Who can be visible without consequences? Who is being watched before they are even identified? Who must disappear so they can survive? In film and art, the gaze is never innocent but conditioned by power relations and the unevenly distributed access to safety and representation.

As a result, the films of the programme interpret the darkness as its more dangerous, elusive notion rather than an evasion from politics. In *Plenum* in *The Faggot House*, the evasion materialises as a community home, a collective body, and the infrastructure of the fight against gentrification, capitalist aggression, and heteronorma-

tivity. *Archeology of Lesbian Desire* constructs a dreamy 16-mm anti-archive of lesbian erotica from suppressed gestures, touches, and gazes. In *Ecstasy*, a mausoleum, a black hole, and a mystical experience meld into an eerie land of pleasure, subversion, and body transformation. *Paris Model* uses found footage and analogue film techniques to deconstruct the body as an object of gaze and reconstruct it as flesh, phantasm, and desire. *Shame*, with its grandiose visuals, sounds, and humour, explores the concept of shame in Arab cultures, in which عيب (shame) is not only a word but also a social mechanism: an order, a prohibition, and a warning that dictates norms, gender roles, and the possibilities of expressing identity. The film *The Archive: Queer Nigerians* shows that invisibility isn't necessarily a choice but rather the consequence of historical violence and that archiving could be the solution to the imposed oblivion.

*Spaces of Evasion* do not romanticise darkness. They consider it a means of survival, an aesthetic tactic, and a political gesture. These films do not ask for permission to be seen. What they do ask is who is watching, from which position, based on what urge, and with what right. The queer histories and presents don't get lost in the darkness. They rather gather there, whispering, having fun, and building relationships, which don't transform to be acceptable but become and remain a pleasure, a disturbance, and a threat to the status quo.

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We present the programme in collaboration with the Red Dawn – International Feminist and Queer Festival.



## Arheologija lezbične želje *Archeology of Lesbian desire* Arqueologia del deseo lesbico

Španija, Francija *Spain, France*, dokumentarni,  
eksperimentalni *documentary, experimental*, 2024, 14'

režija *director* **Camille Zéhenne**  
scenarij *screenplay* **Camille Zéhenne**  
montaža *editing* **Camille Zéhenne**  
fotografija *cinematography* **Camille Zéhenne**  
zvok *sound* **Nana Benamer**  
glasba *music* **Nana Benamer**  
scenografija *scenography* **Camille Zéhenne**  
igrajo *cast* **Laura Chazel, Nana Benamer, Laure Julien, Manon Delarue, Sarai Mendoza**  
produkcija *production* **Camille Zéhenne**  
kontakt *contact* [serge@ladistributrice.ca](mailto:serge@ladistributrice.ca)

Eksperimentalna esejistična filmska refleksija, ki se s feminističnim in kvir vidikom vrača k poetiki želje in spomina. V barvnem 16 mm kadru, z izrazito sanjskim ritmom, film raziskuje lezbično erotiko – od čutne prisotnosti kipa do tistih nežnih, včasih potlačenih gest med ženskami.

*Through the feminist and queer gaze, this experimental essayistic reflection returns to the poetics of memory and desire. With its 16-mm framing in colour and explicitly dreamy rhythm, the film explores lesbian erotica – from the sensual presence of a statue to those gentle, sometimes suppressed, gestures between women.*

## Ekstaza *Ecstasy*

Mehika *Mexico*, igrani, eksperimentalni *fiction, experimental*, 2023, 8'

režija *director* **Carolina Costa**  
scenarij *screenplay* **Carolina Costa**  
montaža *editing* **Monica Salazar**  
fotografija *cinematography* **Carolina Costa**  
glasba *music* **Carlos Gualda**  
scenografija *scenography* **Camille Zéhenne**  
igrata *cast* **Mabel Cadena, Natalia Solián**  
produkcija *production* **Arsalan D. Asli**  
kontakt *contact* [carolinampcosta@gmail.com](mailto:carolinampcosta@gmail.com)

Mistični sci-fi, ki temelji na spisih svete Terezije iz Avile. V skrivnostnem mavzoleju, ki je hkrati relikv preteklosti in prihodnosti, na te nune vpliva črna luknja. Ekstaza je srhljivo raziskovanje užitka.

*Mystical sci-fi inspired by the manuscripts of St Teresa of Ávila. A black hole affects the nuns in a mysterious mausoleum, which is both a relic of the past and the future. Ecstasy is an eerie exploration of pleasure.*



## Iz arhiva: Kvir Nigerijci *The Archive: Queer Nigerians*

Združeno kraljestvo, Nigerija *United Kingdom, Nigeria*, eksperimentalni *experimental*, 2023, 25'

režija *director* **Simisolaoluwa Akande**  
scenarij *screenplay* **Simisolaoluwa Akande, Maureen Onwunali**  
fotografija *cinematography* **Bea Macdonald**  
montaža *editing* **Simisolaoluwa Akande, Joseph Bushell**  
glasba *music* **Tope Olufemi, Tori Daniels**  
scenografija *scenography* **Andrea Greenwood, Glow-ann Crawford**  
igrajo *cast* **Chima, Alex, Timinepre, Morayo, Tomkola**  
produkcija *production* **Maxine Gordon**  
kontakt *contact* [media2damaxprod@gmail.com](mailto:media2damaxprod@gmail.com)

Zaradi sistematičnega izbrisa zgodovine kvir Nigerijcev iz nigerijske kulture, se kvir skupnost v Združenem kraljestvu združuje, da bi pričala o njihovih življenjih in izkušnjah ter jih dokumentirala za prihodnost, da jih nikoli več ne bo mogoče izbrisati.

*Exquisite costumes and an elaborate soundscape take us on a visually and sensually extravagant journey that subtly yet fiercely questions social expectations and colonial views on the Arab world.*

## Paris Model

Kanada *Canada*, eksperimentalni *experimental*, 2021, 6'

režija *director* **Brittney Appleby**  
kontakt *contact* [brittneybappleby@gmail.com](mailto:brittneybappleby@gmail.com)

Film sestavljajo najdeni posnetki (*found footage*) striptiza, obdelani z eksperimentalnimi tehnikami analognega filma. Kombinacija eksperimentalnih tehnik ustvarja grozljive in strašljive podobe, ki občinstvo spodbujajo k razmisleku o smrtnosti in minljivosti človeškega mesa.

*Paris Model is composed of found footage of striptease that has been edited using experimental analogue film techniques. A combination of experimental techniques creates frightening images that urge the audience to consider mortality and transience.*



## Plenum v Tuntenhausu *Plenum in The Faggot House* *Plenum im Tutenhaus*

Nemčija, Švedska *Germany, Sweden*, igrani *fiction*, 2024, 13'

režija *director* **Lasse Långström**  
scenarij *screenplay* **Lasse Långström**  
montaža *editing* **Lasse Långström**  
fotografija *cinematography* **Ethan Folk, Kim Ekberg**  
zvok *sound* **Maja Darkest Karlsson**  
scenografija *scenography* **Kent Grundberg**  
igrajo *cast* **Monika Långström, Brigitte Oytöy, Flora Griebel, Nik Persson**  
produkcija *production* **Billy Naum**  
kontakt *contact* **[poststruktur@yahoo.se](mailto:poststruktur@yahoo.se)**

Četrtna oblast je v parku Volkspark Hasenheide, natančneje v predelu za kruzanje posekala drevesa in postavila svetilke. Antifa homoseksualci se odločijo upreti temu heteroseksističnemu napadu. Vendar – je morda besedilo na njihovem protestnem plakatu preakademsko? Zasedanje se zna še zavleči ...  
\*Tuntenhaus v berlinskem okrožju Prenzlauer Berg je stanovanjski projekt za homoseksualce. Je del nekdanje naseljene hiše na naslovu Kastanienallee 86.

*The district administration has cut down trees and put up lights in the cruising area in Volkspark Hasenheide. The antifa faggots plan to fight back against this heterosexist attack. But is the text in their campaign poster too academic? It's going to be a long plenum...*  
\*Tutenhaus in the Berlin district of Prenzlauer Berg is a housing project for homosexuals. It is part of a former residential building on Kastanienallee 86.

## Sramota *Shame* *عيب*

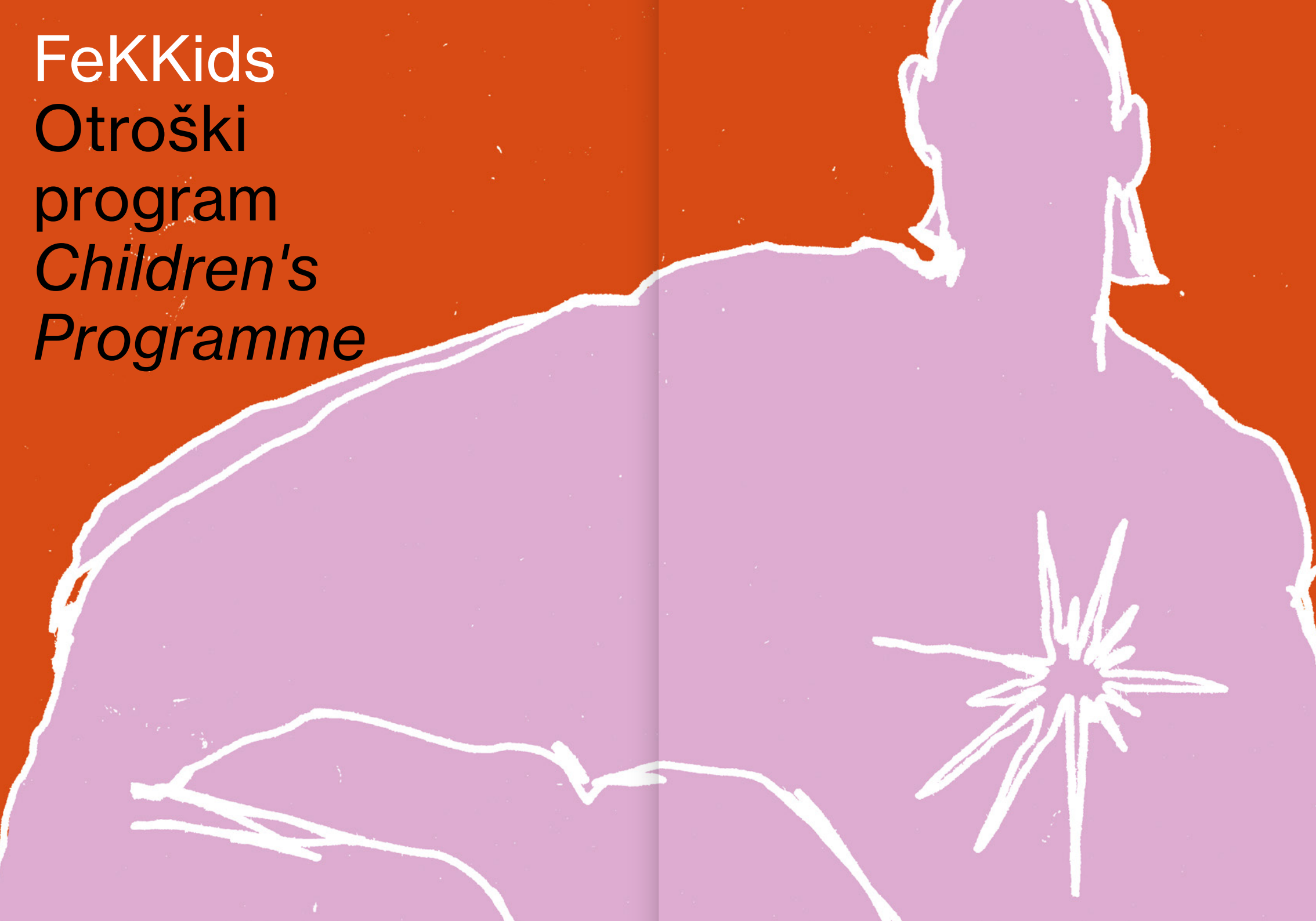
Libanon *Lebanon*, eksperimentalni *experimental*, 2024, 4'

režija *director* **Hadi Moussally**  
scenarij *screenplay* **Hadi Moussally**  
fotografija *cinematography* **Olivier Pagny**  
montaža *editing* **Olivier Pagny**  
glasba *music* **Rasheed Jalloul**  
igrata *cast* **Salma Zahore, Hadi Moussally**  
produkcija *production* **Hadi Moussally**  
kontakt *contact* **[hm@hadimoussally.com](mailto:hm@hadimoussally.com)**

Vrhunski kostumi in bogata zvočna pokrajina nas popeljejo v vizualno in čutno razkošno pripoved, ki subtilno, a hkrati silovito preizprašuje družbena pričakovanja ter kolonialne poglede na arabski svet.

*Exquisite costumes and elaborate soundscape take us on a visually and sensually extravagant journey that subtly yet fiercely examines social expectations and colonial views on the Arab world.*

FeKKids  
Otroški  
program  
*Children's  
Programme*



## Po dežju posije sonce

Letošnja otroška programa združujeta filme z različnih koncev sveta, izbrane na mednarodnem odprtem pozivu. Filmi najmlajšim gledalcem ponujajo vpogled v različne kulture in načine pripovedovanja, hkrati pa jim omogočajo, da prvič tudi oni izberejo svoj najljubši film in mu podelijo nagrado občinstva. Geografska razpršenost izbora prinaša raznovrstne avtorske pristope, estetike in kulturna okolja, iz katerih zgodbe izhajajo. Čeprav filmi pripovedujejo o različnih izkušnjah odrasčanja, razkrivajo tudi teme in občutja, ki presegajo kulturne meje. Če premaknemo fokus z vsebine filmov in se osredotočimo na filmsko formo, sta programa priložnost za raziskovanje različnih filmskih zvrsti – od animiranih do eksperimentalnih filmov, v katerih avtorji spretno prikažejo potencial filma za odpiranje novih svetov in vprašanj.

Poetičen, abstrakten in nadrealističen program z naslovom *Pod sladkim nebom* (5+) nas v štirih filmih popelje v svet nenavadnih bitij, živali in mitoloških pokrajin, ki presegajo meje vsakdanjega. Skozi zgodbe brez dialoga spremljamo like, ki se soočajo z osamljenostjo, strahom, negotovostjo in drugimi izzivi odrasčanja ter ob tem odkrivajo moč prijateljstva, sprejemanja različnosti in poguma. Z močnimi podobami in raznolikimi tehnikami animacije najmlajše gledalce vabi k opazovanju, doživljanju in razvijanju empatije. Filme povezujeta odprtost do novih izkušenj in sporočilo, da nas premagovanje izzivov krepi in odpira prostor za nove odnose in razumevanje drugih.

Začetni triminutni film z naslovom *Sladko nebo* nežno prikazuje preprosto in poetično zgodbo o rumenem in modrem dnevu v življenju otroka. Nadaljujemo v temnem, razmetanem brlogu samotnega krokarja, ki je v filmu *Krokarjev brlog* odrezan od sveta, dokler se v stanovanje nad njim ne vseli slavčica, ki mu poruši skrbno gojeni mir. *Dirka prijateljstva* bo končno naredila konec stoletja staremu vprašanju: kdo je hitrejši? Želva ali zajec? Program za najmlajše občinstvo zaključuje animacija *Eci, peci, pec*. Mitološki deček Yios se v svojem svetu nikakor ne znajde. Vse se spremeni, ko pade na Zemljo in spozna »zemeljskega dečka«, ki mu pokaže, kako svojo drugačnost sprejeti.

Medtem ko program *Pod sladkim nebom* vabi v svet domišljije, prvih lekcij o prijateljstvu in sprejemanju drugačnosti, program *Male skrivnosti* (8+) nagovarja nekoliko starejše mlado občinstvo. Filmi v tem sklopu odpirajo kompleksnejša vprašanja, njihovi junaki pa se soočajo z izzivi, ki segajo onkraj pravljinih pokrajin in vstopajo v vsakdanji svet odrasčanja, medosebnih odnosov in oblikovanja lastne identitete. Zgodbe raziskujejo spreminjanje telesa in odrasčanje deklic, ob tem pa tudi družbena pričakovanja in vloge, ki ta proces spremljajo. Dotikajo se prvih močnih čustev, kot je zaljubljenost, pomena razumevanja in medsebojne podpore, hkrati pa pokažejo, kako lahko film, domišljija in prijateljstvo postanejo zatočišče pred osamljenostjo, socialnimi stiskami

in zahtevno resničnostjo. Namesto enoznačnih odgovorov ponujajo prostor za razmislek, pogovor in različne interpretacije, pri čemer ostajajo dostopni, igrivi in filmsko raznoliki. Poleg raznolikih tematskih fokusov filmski program raziskuje tudi različne filmske forme in tako spodbuja razmislek o filmu, ki je več kot samo zgodba in liki.

Program odpira kratka in igriva animacija *Animak – živali na stranišču*, ki se na duhovit način sprašuje, kako bi se različne živali znašle pri uporabi stranišča. Nadaljujemo s filmom *Tutti*, v katerem se prijatelja med vadenjem flavte soočata z različnimi predstavami o prihodnosti, hkrati pa odkrivata pomen sodelovanja in medsebojnega razumevanja. V filmu *Kopalke* se protagonistka na vroč poletni dan znajde pred na videz preprosto, a zanjo skoraj nemogočo odločitvijo. Najbolj eksperimentalen film programa, *Film s sedmimi zaobljubami*, skozi nežen dialog med očetom in hčerjo razmišlja o obljubah, pričakovanjih in upih za prihajajoče leto. Program zaključuje *Najino kraljestvo*, zgodba o Becky in Jaku, ki v dolgem poletnem popoldnevu po šoli skozi igro, pogovor in deljenje ocvrtega krompirčka drug drugemu ponudita nekaj dragocenega: zatočišče, razumevanje in obljubo, da v svojih stiskah nista sama.

Čeprav se programa razlikujeta po starosti ciljnega občinstva in tematikah, ju povezuje prepričanje, da so otroci in mladi radovedni, občutljivi in odprti gledalci, ki jim film lahko ponudi mnogo

več kot le zabavo. V svetu, kjer sta individualnost in odtujenost bolj cenjeni kot iskrena prijateljstva in medsebojna podpora, se nam zdi še toliko pomembneje najmlajšim gledalcem ponuditi alternativo, jim pokazati pristna čustva in močne like, ki se zavedajo sebe in drugih.

## Sunshine After Rain

The children's programmes this year combine films from around the world, the majority of which were selected through an international call for submissions. The films give their youngest audiences a glimpse into various cultures and storytelling, while also giving them the opportunity to select and award their favourite film. The selection's geographical diversity contributes to numerous authorial approaches, aesthetics, and cultural backgrounds. While films depict many facets of growing up, they also reveal subjects and sensations that cut beyond cultural borders. The programmes offer a chance to explore different cinematic forms, from animation to experimental films, in which the authors deftly demonstrate cinema's potential to open up new spheres and questions.

The poetic, abstract, and surreal programme *Under the Sweet Sky* (5+) and its four films transport us to a world of unusual beings, animals, and mythological regions that go beyond the ordinary. Through silent stories, we follow characters who endure loneliness, fear, uncertainty, and other typical challenges, ultimately learning the value of friendship, diversity, and courage. It invites young viewers to observe, experience, and develop empathy through strong images and variety of animation techniques. The films are linked by their openness to new experiences and the notion that overcoming obstacles builds character and allows for new relationships and understanding of others.

The opening three-minute short, *The Sky Was Candy*, subtly depicts the simple and poetic story of a yellow and blue day in a child's life. We continue in the dark and messy nest of a lone raven, who is isolated from the world in *Ravanera* until a nightingale moves into the flat above it, upsetting the raven's carefully maintained tranquillity. *The Race of Friendship* will ultimately resolve the centuries-old debate over which animal is faster, the turtle or the rabbit. Finally, the programme is concluded by the animation *Eeny, Meeny, Miny, Moe!*. In it, the mythological boy *Yios* struggles to fit in with his surroundings, but after falling to Earth and meeting a boy who teaches him to embrace his differences, everything changes.

While *Under the Sweet Sky* brings viewers into a world of imagination, first friendship lessons, and embracing diversity, the *Little Secrets* (8+) programme is aimed at a slightly older young audience. The films in this section raise more complex questions, and their protagonists face everyday challenges of growing up, relationships and identity formation. The stories explore girls' body changes and maturation, as well as the societal expectations and roles that come with it. They touch upon the first powerful emotions, such as falling in love and the importance of understanding and support, while also demonstrating how films, imagination, and friendship can provide a safe haven from loneliness, social struggles, and demanding realities. Instead of

easy one-sided answers, they allow for reflection, conversations, and various interpretations, all the while remaining accessible, playful, and diverse. Aside from different themes, the programme also investigates several cinema forms, encouraging the viewers to consider that a film is more than just its story and characters.

*Little Secrets* begins with *Animak – Animals in the Toilet*, a short and playful animation that employs humour to make viewers think about animals using the bathroom. It is followed by *Tutti*, in which two friends confront their respective futures while rehearsing the flute and learning the value of cooperation and mutual understanding. In *The Swimsuit*, the protagonist finds herself in front of a seemingly simple, but for her, nearly impossible decision. The most experimental film, *Film* with seven resolutions, explores promises, expectations, and hopes for the coming year through a gentle conversation between father and daughter. The programme concludes with *Our Kingdom*. It is the story of *Becky* and *Jake*, who spend a long summer afternoon together after school. Through playing games, chatting, and sharing chips, they offer each other something precious: a safe haven, understanding, and a promise to share each other's problems.

The programmes differ in terms of target audience age and content, yet they unite in their be-

lief that children are curious, sensible, and open to the possibility that films can be more than entertainment. When individualism and alienation are nowadays more prized than genuine friendships and mutual support, it becomes critical that we provide the youngest viewers with an alternative, showing them true emotions and powerful characters who are conscious of themselves and others.

Štirje kratki animirani filmi nas popeljejo v svet nenavadnih bitij, živali in domišljjskih pokrajin. Od oblakov do podzemnih brlogov in dirkalnih stez se junaki tega programa podajajo na dogodivščine, ki jim spremenijo pogled na svet. Brez besed, a polni topline in humorja, filmi pripovedujejo zgodbe, ki jih bodo razumeli tudi najmlajši gledalci.

*Four short animated films take us into a world of unusual creatures, animals, and imaginary landscapes. From clouds to underground burrows and racetracks, the heroes of this program embark on adventures that change their view of the world. Wordless, yet full of warmth and humor, these films tell stories that even the youngest viewers will understand.*



## Dirka prijateljstva *The Race of Friendship* Utrka prijateljstva

Hrvaška Croatia, animirani animated, 2026, 7'

režija director **Dean Hamer**

scenarij screenplay **Dean Hamer**

montaža editing **Maša Udovičić**

animacija animation **Dean Hamer, Mirela Ivanković**

**Bielen, Lucia Aimara Borjas, Morana Marija Vulić**

zvok sound **Dubravko Robić**

glasba music **Dubravko Robić**

produkcija production **Luma film (Maša Udovičić)**

kontakt contact [mashaudovicic@gmail.com](mailto:mashaudovicic@gmail.com)

Začne se tekma, ki bo končno pokazala, kdo je hitrejši: želva ali zajec.

*A race begins to finally prove who is faster, the Tortoise or the Hare.*



## Eci, peci, pec *Eeny, Meeny, Miny, Moe!* En, ten, týky!

Češka, Slovaška Czech Republic, Slovakia, animirani animated, 2025, 11'

režija director **Andrea Szelesová**

scenarij screenplay **Andrea Szelesová**

montaža editing **Iva Kraljević**

animacija animation **Andrea Szelesová, Marek**

**Pokorný, Wanda Przeworska, Philippe Kastner**

zvok sound **Viera Marinová**

glasba music **Viera Marinová**

produkcija production **Pure Shore (Kristina Husová)**

kontakt contact [festival@miyu.fr](mailto:festival@miyu.fr)

Yios, osamljeni mitološki deček iz oblakov, težko najde prijatelje, ker mu glava sije kot sonce – dokler ne pade na Zemljo, kjer se vse spremeni.

*Yios, a lonely mythical boy from the clouds, has trouble finding friends because his head shines like the sun – until he falls down to Earth, where everything changes.*



## Krokarjev brlog *Ravenera* Garvanera

Bolgarija *Bulgaria*, animirani *animated*, 2025, 9'

režija *director* **Teodor Ralev**

scenarij *screenplay* **Teodor Ralev**

animacija *animation* **Teodor Ralev, Lilia Aleksandrova, Veselin Damyanov, Viktoria Panova**

glasba *music* **Soundscapers**

produkcija *production* **New Bulgarian University**

kontakt *contact* [teodor.ralev@gmail.com](mailto:teodor.ralev@gmail.com)

V temnem, razmetanem brlogu živi samotni krokar, odrezan od zunanjega sveta – dokler se v stanovanje nad njim ne vseli živahna slavčica, operna pevka, ki mu poruši skrbno ohranjeni mir.

*In a dark messy burrow, a reclusive raven lives shut off from the outside world - until a spirited nightingale, an opera singer, moves into the floor above, disrupting his carefully kept peace.*



## Sladko nebo *The Sky Was Candy*

Nemčija *Germany*, animirani *animated*, 2025, 3'

režija *director* **Anh Tú Nguyen**

scenarij *screenplay* **Anh Tú Nguyen**

animacija *animation* **Anh Tú Nguyen**

zvok *sound* **Leon Maximilian Brueckner**

glasba *music* **Leon Maximilian Brueckner**

produkcija *production* **Liubov Popova**

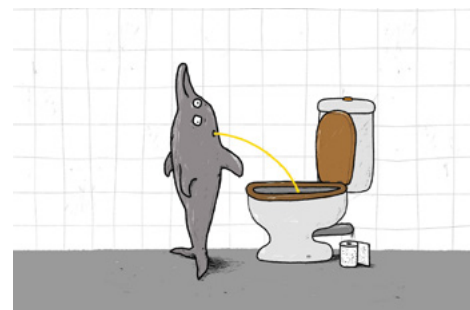
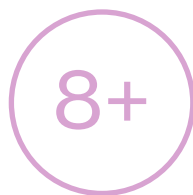
kontakt *contact* [contact@anhtu.de](mailto:contact@anhtu.de)

Rumen in moder dan v življenju majhnega otroka.

*A yellow and blue day in the life of a little child.*

Izbor petih kratkih filmov spremlja junake na poletnih dogodivščinah, med novimi prijateljstvi in velikimi vprašanji odrasčanja. Mlade gledalce vabijo v svet, kjer so radovednost, domišljija in pogum vedno dobrodošli. Filmi z nežnim humorjem in toplino pripovedujejo zgodbe o iskanju svojega mesta v svetu.

*A selection of five short films follows the characters on their summer adventures, navigating new friendships and the big questions of growing up. They invite young viewers into a world where curiosity, imagination, and courage are always welcome. With gentle humor and warmth, these films tell stories about finding one's place in the world.*



## Animak – Živali na stranišču *Animak - Animals on the toilet*

Češka Czech Republic, animirani animated, 2026, 2'

režija director **Jaromír Plachý**

glasba music **Dva (Bára Ungerová, Jan Kratochvíl)**

produkcija production **New Bulgarian University**

kontakt contact [jaromirplachy@proton.me](mailto:jaromirplachy@proton.me)

Kaj bi živali počele na stranišču? Preverimo!

*What would animals do on the toilet? Let's find out!*



## Film s sedmimi zaobljubami *A film with seven resolutions*

ZDA USA, igrani fiction, 2026, 6'

režija director **Josh Weissbach**

scenarij screenplay **Ava Weissbach**

igra cast **Ava Weissbach**

produkcija production **Josh Weissbach**

kontakt contact [joshweissbach@gmail.com](mailto:joshweissbach@gmail.com)

Na zadnji dan leta hči vpraša očeta, kaj je novoletna zaobljuba. Prvi dan novega leta začneta snemati film o njenem vprašanju.

*On the last day of the year, a daughter asks her father what a resolution is. On the first day of the year, they start to make a film about her question.*



## Kopalke *The Swimsuit* Der Badeanzug

Avstrija, Nemčija *Austria, Germany*, igrani *fiction*, 2025, 10'

režija *director* **Amina Krami**

scenarij *screenplay* **Nola Anwar**

montaža *editing* **Emma Holzapfel**

fotografija *cinematography* **Lisa Jilg**

zvok *sound* **Rachel Oker**

glasba *music* **Kilian Oser**

scenografija *scenography* **Sabine K. Weissensteiner**

igrajo *cast* **Theresa Martini, Lara Cocron,**

**Yannick Laux**

produkcija *production* **Filmakademie Baden-**

**Württemberg (Julius Wieler)**

Ko kopalke postanejo nepričakovano darilo na vroč poletni dan, se Noa znajde pred nemogočo odločitvijo.

*Through the gift of a swimsuit on a seemingly endless summer day, Noa is pushed into a binary gender order that Noa does not want to choose voluntarily.*



## Najino kraljestvo *Our Kingdom*

Velika Britanija *UK*, igrani *fiction*, 2026, 9'

režija *director* **Chris Ross**

scenarij *screenplay* **Chris Ross**

montaža *editing* **Tom Boucher, Chris Ross**

fotografija *cinematography* **Linda Wu**

zvok *sound* **Adam Smyth**

glasba *music* **Annahstasia, Girls in Airports**

scenografija *scenography* **Luba Kuziw**

igrata *cast* **Mia Gaines, Noah Laurence**

produkcija *production* **After School Club**

**Productions LTD**

kontakt *contact* [afterschoolclubprodco@gmail.com](mailto:afterschoolclubprodco@gmail.com)

Nekega dolgega poletnega popoldneva po šoli sosedje Becky in Jake drug drugemu ponudita zatočišče pred vsakdanjim življenjem doma – in obljubo.

*After school on a long summer's afternoon, neighbours Becky and Jake offer each other a safe haven from life at home — and a promise.*



## Tutti *Tutti* Ni chui do wo chui si

Tajvan *Taiwan*, igrani *fiction*, 2026, 19'

režija *director* **Rong-Zuo Zhuang**

scenarij *screenplay* **Rong-Zuo Zhuang**

montaža *editing* **Lin Tzu-Yu**

fotografija *cinematography* **Zhang Bi Kai**

zvok *sound* **Chung Huei-Cheng, Hsu Lan-Ting**

scenografija *scenography* **Xu Hui-Xin**

igrata *cast* **Rong-chen Liu, Shao-yu Wu**

produkcija *production* **inJECT Films Co. Ltd.**

**(Vincent Chen Hou-Ting)**

kontakt *contact* [rabbit@fubonedu.org.tw](mailto:rabbit@fubonedu.org.tw)

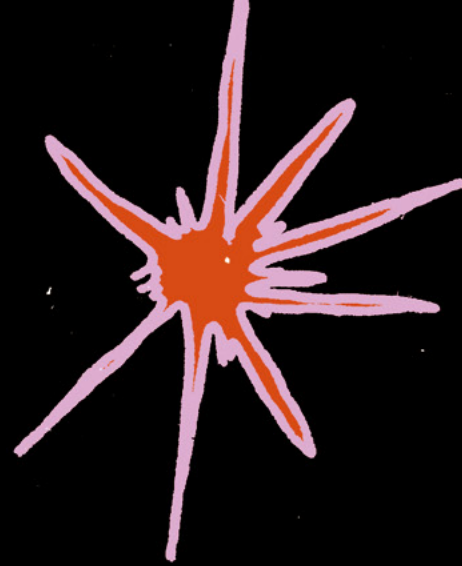
Rong Chen in Shao Yu med skupnim učenjem igranja na flavto spoznavata več kot le glasbo. Soočita se z različnimi željami glede prihodnosti in odkrijeta pomen prijateljstva ter sodelovanja.

*While helping each other with recorder practice, Rong Chen and Shao Yu – one eager to stay in the group, one wanting to quit – discover something beyond just improving their musical abilities.*

**ShorTS x FeKK**

VR program

*VR programme*



## ShorTS Immersive

Program ShorTS Immersive je do sedaj občinstvo na FeKKu vodil skozi razvoj potopitvenega pripovedovanja ter podrobno spremljal nenehne spremembe njegovega jezika. Od 360°- in 180°-stopinjskih kinematografskih VR del, ki so zmožne razširiti perspektivo gledalca in ga potopiti v nove vizualne in pripovedne svetove, je program postopoma napredoval v nove dimenzije izkušenj.

Z vpeljavo 6DoF (6 stopenj svobode) smo se tako preusmerili od opazovanja k interakciji. Gledalci so po novem vabljani k prisostvovanju v zgodbi: doživljanju, raziskovanju in prispevanju prek dejanj (in ne zgolj k ogledu). Tak način pripovedovanja presega linearno pripoved in nudi nove izrazne možnosti, v katerih se avtorjev čas preplete s časom občinstva.

Letošnja edicija je zato v celoti namenjena izkušnjam 6DoF in prikazuje vse večjo zrelost tega jezika ter njegovo raziskovanje občutljive meje med resničnostjo in fikcijo, sodelovanjem in čustveno vpletenostjo. Vsaka izkušnja se odvija v realnem času skozi odzive na geste, poglede in ritem posameznikov, ki jo izkušajo.

Kinematografski VR ni izginil, temveč se je razvil. Potopitvena dela v 360°- in 180°-stopinjskem formatu so še vedno močno vpeta v filmsko sintakso in zahvaljujoč napredkom v produkcijski in snemalni tehnologiji naprej raziskujejo nove izrazne možnosti. Prepričani smo, da bodo te oblike tudi v prihodnje del programa ShorTS Immersive in bodo gojile trajen dialog med filmom, tehnologijo in pripovedovanjem.

## ShorTS Immersive

*ShorTS Immersive at FeKK has been guiding audiences through the evolution of immersive storytelling, observing a constantly changing language. The section has gradually progressed from 360° and 180° Cinematic VR works (capable of expanding the viewers' perspective and immersing them in new visual and narrative worlds) to a new dimension of experience.*

*With the introduction of the 6DoF (Six Degrees of Freedom) section, the focus has shifted from observation to interaction. Viewers are no longer simply asked to watch a story; they are invited to experience it, explore it, and contribute to its development through their actions. This form of storytelling challenges linear narratives and opens up new expressive possibilities, where the author's time intertwines with that of the audience.*

*The 2026 edition is therefore entirely dedicated to 6DoF experiences, showcasing the growing maturity of this language and its exploration of the delicate boundary between presence and fiction, participation and emotional engagement. Each work unfolds in real time, responding to the gestures, gaze, and rhythm of those who experience it.*

*Cinematic VR has not disappeared; it is evolving. Immersive works remain deeply connected to the grammar of cinema and continue to explore new expressive possibilities thanks to advances in production and capture technologies. We are confident that these forms will continue to find a place within ShorTS Immersive, fostering the ongoing dialogue between cinema, technology and storytelling.*



## Dolgo slovo *A Long Goodbye*

Belgija, Luksemburg, Nizozemska *Belgium, Luxembourg, Netherlands*, animirani, igrani *animation, fiction*, 2025, 30'

režija *director* **Kate Voet, Victor Maes**  
scenarij *screenplay* **Kate Voet, Victor Maes**  
glasba *music* **Joep Beving**  
igrajo *cast* **Elizabeth Counsell, Richard Wells, Marlies Heuer, Derek de Lint**  
produkcija *production* **Cassette for Timescapes, Tarantula**  
kontakt *contact* [sfatucci@unframed-collection.com](mailto:sfatucci@unframed-collection.com)

Poetično doživetje dolgega slovesa ljubimcev, ki sta si delila življenje.

*A poetic experience about the long goodbye of two lovers who shared a life together.*



## Hiša za lutke *The Dollhouse* *La Maison de Poupée*

Luksemburg, Kanada *Luxembourg, Canada*, animirani *animation*, 2025, 25'

režija *director* **Charlotte Bruneau, Dominic Desjardins**  
scenarij *screenplay* **Charlotte Bruneau, Dominic Desjardins**  
glasba *music* **Kyan Bayani**  
produkcija *production* **Wild Fang Films, Zazie Films**  
kontakt *contact* [sfatucci@unframed-collection.com](mailto:sfatucci@unframed-collection.com)

Svet iz papirja se razpira pred našimi očmi. V njem devetletna Juniper razpleta občutke krivde, ker je njena družina grdo ravnala z Magnolijo, čistilko, ki je od nekod daleč prišla k njim na delo.

*An unfolding paper world where 9-year-old Juniper untangles feelings of guilt around how her family treated Magnolia, a woman who came from far away to work as a cleaner in their house.*



## Insider Outsider

Francija *France*, animirani *animation*, 2025, 12'

režija *director* **Philippe Cohen Solal**  
scenarij *screenplay* **Philippe Cohen Solal**  
glasba *music* **Philippe Cohen Solal, Mike Lindsay**  
igrata *cast* **Denis Lavant, Geoffrey Carey**  
produkcija *production* **Lucid Realities, Science & Mélodie**  
kontakt *contact* [sfatucci@unframed-collection.com](mailto:sfatucci@unframed-collection.com)

Interaktivna VR glasbena izkušnja, ki jo je navdihnilo življenje Henryja Dargerja, svetovno znanega »outsider umetnika«, čigar delo je bilo nepoznano do njegove smrti.

*An interactive virtual reality musical experience inspired by the life of Henry Darger, a world-renowned 'outsider artist' whose work remained unknown until his death.*



## Od nikjer *Out of Nowhere*

Avstrija, Nemčija *Austria, Germany*, animirani *animation*, 2025, 10'

režija *director* **Kris Hofmann, Andreas Wuthe**  
scenarij *screenplay* **Ira Wedel**  
montaža *editing* **Théotime Calandra**  
glasba *music* **Elizabeth Purnell, Max Thomasberger**  
zvok *sound* **Max Thomasberger**  
igrajo *cast* **Saskia Reeves, Howard Nightingall, Martina Spitzer, Josef Stockreiter**  
produkcija *production* **Hofmann Studio, spec.Studio**  
kontakt *contact* [sfatucci@unframed-collection.com](mailto:sfatucci@unframed-collection.com)

Kako nam lahko ohranitev aluvialnih gozdov, močvirij in mokrišč pomaga pri soočanju z vse bolj divjim in nepredvidljivim podnebjem? Spomina na uničujoče poplave v Evropi leta 2021, ki razodene, kako je morda povezanost z naravo rešitev za naprej.

*How can preserving alluvial forests, marshes, and wetlands help us face the challenges of an ever-angrier, unpredictable climate? The experience flows from a personal memory of the devastating floods that hit Europe in 2021 to reveal how reconnecting with nature may be key to going forward.*



## Pleši Pleši Pleši – Matisse ***Dance Dance Dance - Matisse*** Danse Danse Danse - Matisse

Francija *France*, animirani *animation*, 2025, 10'

režija *director* **Agnès Molia, Gordon**

scenarij *screenplay* **Timothée Marnat, Agnès Molia, Gordon**

montaža *editing* **Théotime Calandra**

glasba *music* **Jérôme Baur, Nicolas Genest**

zvok *sound* **Noé Mignard**

igrata *cast* **Jean Pierre Darroussin, Peter Hudson,**

**Sarah Silverblatt-Buser**

produkcija *production* **Lucid Realities, Tournez S'il**

**Vous Plaît**

kontakt *contact* **[sfatucci@unframed-collection.com](mailto:sfatucci@unframed-collection.com)**

Potopitveno plesno potovanje po ključnih delih  
 Henrija Matissa.

*An immersive, dance-led journey through Henri  
 Matisse's most iconic works.*

FeKK OFF

internetna  
arheologija

+ razstava

*Internet Archeology*

*+ exhibition*



## Videospoti naše zavesti

Preden so algoritmi odločali, kaj bomo gledali, so bili tu MTV, Pink TV in Videospotnice. Devetdeseta so bila zlata doba glasbenega videospota, prostora, kjer so se srečali film, glasba, moda, televizija in prvi digitalni eksperimenti. Videospoti niso le spremljali komadov, ampak so oblikovali vizualni jezik cele generacije – od globalnih MTV hitov do balkanskih pop in turbo-folk klasik.

Program Internetna arheologija se v prenovljeni zasedbi vrača h kultnim podobam in jih bere kot digitalne fosile. Kaj nam danes povedo videospoti, ki so nekoč kraljevali na MTV-ju, Pink TV in lokalnih glasbenih oddajah, danes pa živijo na YouTubeu, v memih in kolektivnem spominu? To ni le nostalgичen pogled nazaj, ampak raziskovanje časa, ko se je prihodnost interneta že skrivala v estetiki glasbenega videospota. Tokrat pa se bomo zraven še zabavali! Stole bomo kar odvrgli, pridite na ples nostalgije in odličnega spektakla!!

## ***Internet Killed the Music Video Star***

*Before the algorithms started determining what we were going to watch, there was MTV, Pink TV and the Videospotnice TV show. The nineties were the golden age of music videos, the junction of film, music, fashion, TV and digital experiments. Music videos did more than accompany songs; they shaped the visual language of the entire generation – from global MTV hits to Balkan pop and turbo-folk classics.*

*A partially new team's Internet Archaeology programme returns to cult images, deciphering them as digital fossils. What can we learn from the music videos that once reigned on MTV, Pink TV and local music shows, which now live on YouTube, in memes and in the collective memory? This is not only a nostalgic recollection but also a study of a time when the internet's future was already embedded in music video aesthetics. But we'll make sure that it's a fun study. We'll ditch the chairs because you're in for a dance of nostalgia and a grand spectacle.*

# Internetna arheologija

\*\*\*\*\*INTERNET KILLS THE MUSIC VIDEO STAR!!\*\*\*\*\*

\*ogledi videospotov

\*mal pre mal (koncert)

\*DJ Parmiggiano Reggiano b2b DJ Macchiato (DJ set)

currated by: juca bonaca and ester ivakič



## Kela: Nauki teme 13. 8.–3. 9. 2026

### Spremljevalni program

petek / 21. 8. 2026 / 18:30

vodstvo s kuratorko, umetniki in umetnicami

Naslov razstave *Lessons of Darkness* izhaja iz istoimenskega filma Wernerja Herzoga, po katerem je naslovljen tudi letošnji program FeKK – Festival kratkega filma v Ljubljani. Tematika festivala odpira razmislek o naukih, ki jih najdemo tako v temi kinodvorane kot tudi v vse bolj negotovem in temačnem svetu okoli nas. Razstava to izhodišče razvija skozi dela članov produkcijskega umetniškega prostora Kela, ki v fotografiji, videu, objektih in instalacijah raziskujejo materialnost fotografskega medija, svetlobo ter procese časa, razkroja in minljivosti.

Osrednje izhodišče razstave je fotografska temnica kot prostor nastanka in transformacije podobe. Rdeča folija na oknih galerije, ki spominja na svetlobo v analogni temnici, vzpostavlja prostorsko povezavo s fotografskim procesom in vpliva na način zaznavanja razstavljenih del.

Dela obravnavajo fotografijo kot medij, ki ga oblikujejo čas, svetloba, kemični procesi in fizične spremembe. V delih se pojavljajo degradirani filmi, srebrnoželatinaste fotografije, ortokromatske folije, sitotiski, svetlobni eksperimenti brez uporabe fotoaparata, interferenčne podobe ter svetlobni in robotski objekti. Nekateri materiali nosijo sledi oksidacije, obrabe, razpadanja in odboja, ki postanejo aktivni soustvarjalci forme in podobe.

Razstava premišlja razmerja med dokumentom in fikcijo, osebnim in kolektivnim spominom ter tehnološkimi in naravnimi procesi. Ruševine, arhivi, organski ostanki, mehanski sistemi in fotografski materiali razkrivajo procese, ki običajno ostajajo skriti – staranje, razkroj, preoblikovanje podob in posledice človekovega poseganja v okolje.

*Lessons of Darkness* združuje raznolike umetniške prakse ter ponuja različne narative o minljivosti, spominu, fotografiji kot prostoru intervencije in načinih, kako podobe skozi čas spreminjajo svoj pomen.

### Sodelujoči umetniki in umetnice

Peter Fettich, Nika Jurkovič, Maša Knapič, Hana Podvršič, Luka Prijatelj, Mojca Radkovič, Sara Rman, Urška Savič, Olja Simčič Jerele, Iva Suhadolnik Gregorin, Vita Tušek

### Kuratorka

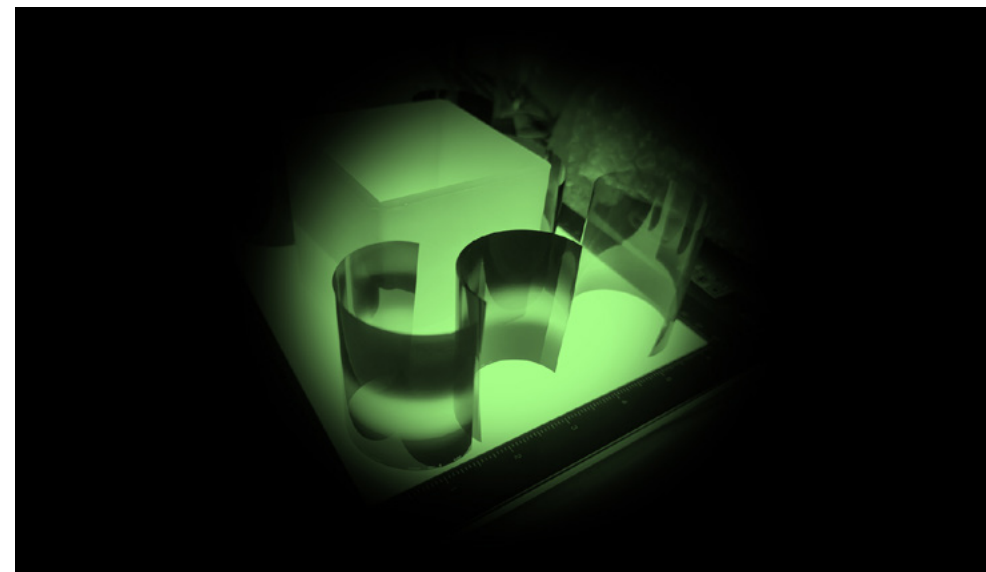
Ema Kobal

### Produkcija

Društvo za uveljavljanje kratkega filma KRAKEN, Mala galerija Banke Slovenije (MGBS)

### Podpora

Ministrstvo za kulturo RS, Ustvarjalna evropa MEDIA, Oddelek za kulturo Mestne občine Ljubljana



**Kela** je produkcijski umetniški prostor, ki deluje kot skupni prostor posameznih umetnikov in umetnic z različnimi interesi in ustvarjalnimi praksami, predvsem s področja fotografije. Kot kolektiv so se predstavili na razstavi in v istoimenski publikaciji *Skup* v Galeriji Škuc ter na razstavi *Sestav* v okviru Foto Festa v Kranju.

Prostor je odprt tako za člane Kele kot za zunanje umetnike. Poleg ateljeja gosti predstavitve umetniških publikacij in knjig umetnika, razstave, pogovore ter družabne dogodke, s katerimi spodbuja srečevanje, sodelovanje in izmenjavo znotraj lokalne sodobne umetniške scene.

## **Kela:** **Lessons of Darkness** 13 Aug – 3 Sep 2026

### **Accompanying programme**

*Friday / 21 Aug 2026 / 6 pm*

*guided tour with the curator and artists*

*The title of the Lessons of Darkness exhibition is taken from Werner Herzog's film of the same name, which also serves as the title for this year's program of the FeKK – Ljubljana Short Film Festival. This year's theme raises questions about the lessons that we might find in the dark embrace of the cinema, and also in the increasingly uncertain and bleak world around us. The exhibition develops this initial idea through the work of the members of the Kela art production space, who through photography, video, objects and installations investigate the materiality of the photographic medium, light, and the processes of time, decay and transience.*

*The core premise of the exhibition is the darkroom as a space for the creation and transformation of the image. The red gels on the gallery windows, reminiscent of the light in an old-fashioned analogue darkroom, establish a spatial connection with the photographic process, and colour the perception of the exhibited works.*

*The works address photography as a medium shaped by time, light, chemical processes, and physical changes. They feature degraded film, gelatine silver prints, orthochromatic film, screen prints, camera-less light experiments, interference images, and light and robotic objects. Some of the materials bear traces of oxidation, wear, decay and reflection, which become active co-creators of form and image.*

*The exhibition reflects on the relationships between document and fiction, between personal and collective memory, and between technological and natural processes. Ruins, archives, organic remains, mechanical systems and photographic materials all reveal processes that usually remain hidden – ageing, decay, the transformation of images, and the consequences of human intervention in the environment.*

*Lessons of Darkness combines diverse artistic practices, and offers a variety of narratives about transience, memory, photography as a place of intervention, and the ways in which images shift their meaning over time.*

### **Participating artists**

*Peter Fettich, Nika Jurkovič, Maša Knapič, Hana Podvršič, Luka Prijatelj, Mojca Radkovič, Sara Rman, Urška Savič, Olja Simčič Jerele, Iva Suhadolnik Gregorin, Vita Tušek*

### **Curator**

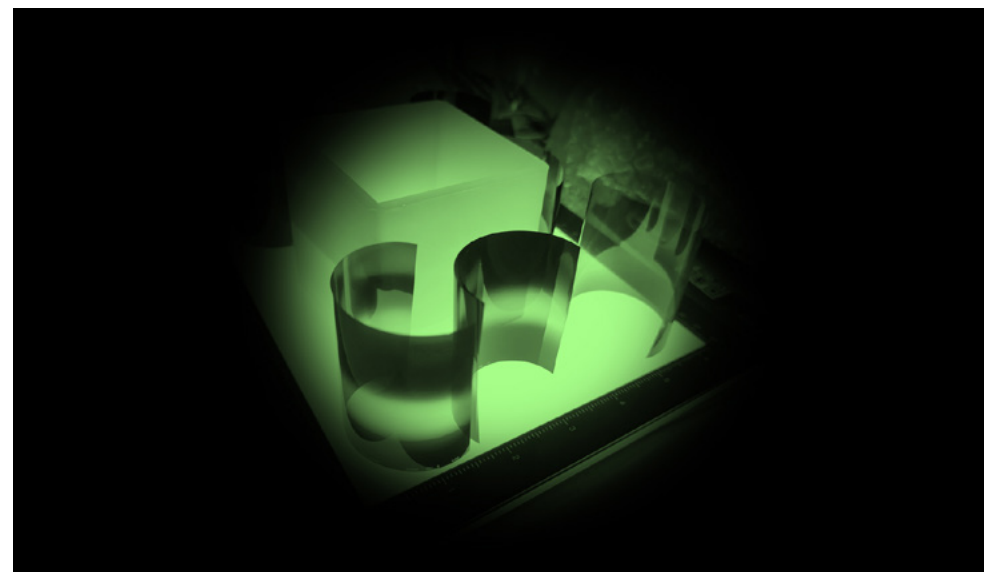
*Ema Kobal*

### **Production**

*KRAKEN Association for the Promotion of Short Film, Mala galerija Banke Slovenije (MGBS)*

### **Support**

*Ministry of Culture of the Republic of Slovenia, Creative Europe MEDIA, Department of Culture of the City of Ljubljana*



**Kela** is an art production space that serves as a shared environment for individual artists with diverse interests and creative practices, particularly in the field of photography. They featured as a collective at the Skup exhibition at the Škuc Gallery and in the accompanying publication of the same name, and also at the Sestav exhibition as part of the Kranj Foto Fest.

The space is open not only to Kela members, but also to artists from outside. Alongside the main studio, it hosts presentations of art publications and artists' books, exhibitions, talks, and social events, thereby fostering introductions, collaborations and exchanges within the local contemporary art scene.

PROFeKK  
Strokovni  
program  
*Industry  
Programme*



## Lekcije za profesionalce: tema golta nevedne

Letošnji festival naslavlja tematske čase našega sveta s ključnim poudarkom: tema s seboj prinaša velike nauke in naša odgovornost je, da jim prisluhnemo. Zato se poleg popotovanja po filmskem programu podajamo v učenje lekcij o naukih teme tudi z odpiranjem prostora za premislek in diskusijo med filmskimi profesionalci.

PROFeKK začnemo kar z neposrednim vpogledom v družbeni angažma filmskih profesionalcev – z **omizjem o dokumentarnem filmu** kot nosilcu kritičnih in pogosto utišanih glasov. Kot je za prvi dan PROFeKKa že v navadi, bo omizju in predstavitvi filmsko kritiške publikacije *outlooks* sledilo **spoznavno mreženje** pisane družbine občinstva in festivalskih gostov – filmarjev, predstavnikov festivalov in različnih mednarodnih filmskih profesionalcev.

Letošnji PROFeKK del svojega programa posveča filmskemu kuriranju in programiranju, saj v okviru mednarodne festivalske mreže The END prvič poleg filmskokritiške delavnice gostimo še kuratorsko delavnico, zato drugi dan posvečamo razpravi o kuriranju kot ustvarjalni, politični in etični praksi. Na **omizju z gostujočimi kuratorji**, ki so za festival pripravili tudi avtorsko kurirane programe, želimo spodbuditi razmislek o sodobnih kuratorskih praksah, okrepiti dialog med domačim in mednarodnim festivalskim prostorom ter predvsem opolnomočiti novo generacijo kuratorjev pri oblikovanju drznih,

samostojnih in družbeno relevantnih programov. Drugi razlog pa je širši in nujnejši. Filmski festivali danes delujejo v času sočasnih družbenih, političnih in okoljskih kriz. Vse te krize so med seboj tesno prepletene in pogosto izvirajo iz istih političnih in ekonomskih struktur, v takšnih razmerah pa se vprašanje kuriranja zdi pomembnejše kot kadarkoli prej.

Festival širi tudi polje filmskega kuriranja za najmlajše občinstvo, saj letos prinaša kar dva nova tekmovalna programa, ločena na starostni kategoriji 5+ in 8+, letos poimenovani **Pod sladkim nebom** in **Male skrivnosti**. Zato se bomo na omizju o kuriranju filmov za otroke in mlade posvetili ključnim dejavnikom razumevanja otroških in mladinskih občinstev ter strategijam, ki omogočajo uspešno angažiranje teh zelo specifičnih ciljnih skupin.

Vsi dogodki so odprti za javnost in bodo potekali v obliki moderiranih pogovorov s filmskimi profesionalci, ki jim bo sledila diskusija z občinstvom.

Vse festivalske dni potekajo tudi daljše delavnice zaprtega tipa. Ob filmskokritiški in kuratorski delavnici **Evropske mreže za filmski diskurz The END** in filmskokritiški delavnici **#vrednoogleda** bosta več dni potekali tudi poglobljeni praktični delavnici **Kratka scena** in **Delavnica dokumentarnega filma**.

In nenazadnje – toplo vabljeni še na vodstvo po razstavi *Kela: Nauki teme* s kuratorko, umetniki in umetnicami, ki so sodelovali pri njeni ustvaritvi in postavitvi, ter na vodstvo po razstavi *Kozmični kolektiv: OM produkcija in njen drugi prihod*, med katerim boste spoznali kultno in enigmatično entiteto eksperimentalne scene izpred pol stoletja.

## Lessons for Professionals: Darkness Devours the Ignorant

*This year's festival addresses our world's dark times with one key emphasis: darkness teaches us valuable lessons, and it is our responsibility to hear them. In addition to journeying across film programmes, we also embark on lessons of darkness by allowing space for contemplation and discussion among film industry professionals.*

PROFeKK begins with a **round table on documentary film** and presentation of publication outlooks as a medium for critical and often-silenced voices, providing direct insight into the social engagement of film industry professionals. Continuing PROFeKK's social habit, the round table will be followed by **networking** with a diverse collection of audience members and festival guests, including filmmakers, festival representatives, and other international film industry professionals.

*This year's PROFeKK devotes part of its programme to film curating and programming, which is why a curation workshop will join the existing film criticism workshop within the international festival network The END. The second day of the festival will therefore focus on the discussion about curation as an artistic, political and ethical practice. During the **round table with guest curators** (who've prepared their own curated programmes), we aim to encourage reflection on contemporary curatorial practice, strengthen dialogue between the Slovenian and international film landscapes, and mostly empower the new gener-*

*ation of curators to shape bold, independent and socially relevant programmes. The other reason to discuss curation is broader and more urgent. Today's film festivals operate during interconnected social, political and environmental crises. All of these are closely knit together and often originate from the same political and economic structures, so the question of curation under such conditions is more important than ever.*

*With its two new competition programmes, Under the Sweet Sky and Little Secrets, the festival also expands film curating for the youngest audience. As a result, the **round table on curating for young audiences** will concentrate on important factors of understanding children and young audiences as well as strategies that allow these extremely particular target groups to be successfully engaged.*

*The public is welcome to attend all of the events, which will take place as moderated panels with professionals in the film industry, followed by audience conversations.*

*Throughout the festival, longer pre-registration workshops will be offered. Along with the **END's** film criticism and film curation workshops, as well as the **#vrednoogleda** film criticism workshop, two additional in-depth practical workshops will be held over multiple days: **Short Scene** and **Documentary Film Workshop**.*

*And last but not least, we warmly invite you to attend the guided tour of Lessons of Darkness with the curator and artists who helped set up the exhibition, and the guided tour of A Cosmic Collective: OM Production and Its Second Coming, during which you'll learn about the enigmatic cult entity of the experimental scene from half a century ago.*

**Kratki filmi v temačnih  
časih: Subverzivna moč  
dokumentarnega filma**

pogovor

Svet, ki pospešeno pogloblja vojne in genocide, vztraja v imperializmu in kolonializmu, širi avtoritarne politike, obuja fašizem, zlorablja ekosisteme, svet, v katerem vplivna peščica s surovo močjo nadvlada preostalo človeštvo – tem krizam prav dokumentarni film najbolj neposredno nastavlja zrcalo in nemalo je primerov odmevnih dokumentarcev, ki pretresajo lokalna in svetovna občinstva ter pobirajo največje festivalske nagrade. Kako lahko dokumentarni film vpliva na spremembe v družbi, kako izkoristiti prednosti tovrstnega izraza in s kakšnimi ovirami se sooča, bodo z avtorskega, producerskega in kuratorskega vidika spregovorile filmarka **Gala Hernández López**, producentka **Marina Gumzi** ter režiserka in kuratorica **Varja Močnik**. Pogovor bo povezovala filmska kritičarka **Vanja Gajić**.

PROST VSTOP

**Gala Hernández López** je umetnica, filmska ustvarjalka in producentka, katere filmski eseji se porajajo iz raziskovanj, ki združujejo materialistično kritiko, dokumentarne elemente in spekulativno fikcijo. Med drugim so bili njeni filmi premierno prikazani na festivalih v Cannesu, Rotterdamu, na Berlinalu, IDFA, Cinema du Reel in Open City Documentary Film Festival ter v priznanih ustanovah sodobne umetnosti, kot so Berlinische Galerie, C/O Berlin in Palais de Tokyo. Film *Mehanika tekočin* pa je prejel nagrado cezar za najboljši kratki dokumentarni film leta 2024.

**Varja Močnik** je režiserka (AGRFT UL), kuratorica, avtorica besedil o filmu in predavateljica. Kot režiserka je desetletje ustvarjala na TV Slovenija in poleg tega režirala nekaj filmov, zadnji je dokumentarni *Glasba je časovna umetnost: LP film Pljuni istini u oči* (2017). S Slovensko kinoteko je sodelovala štiri leta kot asistentka programskega vodje, nato pa še skoraj desetletje kot kuratorica filmskega programa. Na Mednarodnem filmskem festivalu Kino Otok – Isola Cinema deluje od prve edicije, od leta 2013 kot glavna selektorica filmskega programa. Je sodelavka pri različnih filmskoizobraževalnih programih in od leta 2020 na Akademiji umetnosti Univerze v Novi Gorici predava zgodovino in teorijo filma.

**Marina Gumzi** je v Ljubljani, Berlinu in Parizu študirala dramaturgijo in filmsko produkcijo. Je diplomantka podiplomskega programa na temo prihodnosti filma na DFFB Berlin, krajši čas je na ICTA-UAB študirala tudi odrast in ekološko ekonomijo. Od leta 2012 vodi produkcijsko hišo NOSOROGI. Filmi, pri katerih je sodelovala kot (so)scenaristka oziroma (ko)producentka, med njimi *Zgodbe iz kostanjevih gozdov*, *Fiume o morte!*, *Kaj ti je deklica*, *Playing Men*, *Navadna hruška*, *Babičino seksualno življenje*, so bili prikazani na vseh koncih sveta ter nagrajeni z dvema nagradama Evropske filmske akademije, več nagradami FIPRESCI, nagradama tiger in cezar ter številnimi drugimi.

**19 August**  
**BAZA,**  
**Ljubljana Youth Centre**

**11am–12pm**

## **Short Films in Dark Times: The Subversive Power of Documentary Film**

panel discussion

*A world that accelerates wars and genocides, insists on imperialism and colonialism, expands authoritarian politics, reawakens fascism, and abuses the planet's ecosystem. A world in which an influential few with brutal force subdue the rest of humanity. These are the crises that the documentary film reflects best, and there are numerous renowned documentaries that shock local and global audiences and receive the greatest festival awards. How can a documentary influence change in society? How can one make use of this expressive form? What kind of obstacles does it face? All angles of these questions will be addressed by the filmmaker **Gala Hernández López**, producer **Marina Gumzi**, and director and curator **Varja Močnik**. The discussion will be moderated by the film critic **Vanja Gajić**.*

**FREE ENTRY**

**Gala Hernández López** is an artist, filmmaker, and producer. Her essay films are the result of research processes that combine materialist critique, documentary elements, and speculative fiction. They have been shown at Cannes, Berlinale, Rotterdam, IDFA, Cinéma du Réel, Berlinische Galerie, C/O Berlin, Open City Documentary Film Festival and the Palais de Tokyo, among others. Her film, *La Mécanique des fluides*, won the César Award for Best Documentary Short Film in 2024.

**Varja Močnik** is a film writer and a lecturer. She worked as a TV director for national television for ten years and directed several films, including her last, the documentary *Glasba je časovna umetnost: LP film Pljuni istini u oči* (2017). She worked as an assistant to the programme manager at the Slovenian Cinematheque for four years before becoming a film programme curator for 10 more. Varja has worked at the international film festival *Kino Otok – Isola Cinema* since its very first edition and has served as the head film programmer since 2013. She is a co-worker with various film education programmes and, since 2020, a history and film theory lecturer at the Nova Gorica Academy of Arts.

**Marina Gumzi** studied dramaturgy and film production in Ljubljana, Berlin and Paris. She is an alumna of the postgraduate program at DFFB Berlin and has also pursued studies in Degrowth and Ecological Economics. Since 2012, she has led NOSOROGI where she has collaborated with some of the most distinctive young filmmakers from the region switching between the roles of a producer and scriptwriter. Her work on films such as *Stories from the Chestnut Woods*, *Fiume o morte!*, *Little Trouble Girls*, *Playing Men*, *Common Pear*, *Granny's Sexual Life* has earned multiple awards, including two European Film Awards, César Award and the Berlinale FIPRESCI Prize.

## outlooks – nova filmskokritiška publikacija platforme Talking Shorts

predstavitev

**Outlooks**, novost na področju filmske kritike, je letna tiskana publikacija platforme Talking Shorts, ki izhaja iz perspektive pluralnosti in upora proti kanonu ter ponuja nove predloge za razumevanje področja kratkega filma.

**Outlooks** paradoksalno deluje prav nasprotno kot spletna revija – bralcem prinaša vpoglede in perspektive, ki nastajajo na obrobju ali izven (pretežno evropske in angleško govoreče) industrije kratkega filma. Bolj kot simbolično nasprotovanje začasnim spletnim kritikam je nastala kot dopolnilo spletne filmske kritike ter tako tudi kot razširitev poslanstva Talking Shorts, ki že od začetka razvija prostor za poglobljeno kritiško pisanje o kratkem filmu. Poleg tega nas **outlooks** usmerja k novim načinom gledanja onkraj tradicionalnih okvirov filmske industrije ter nam omogoča, da preizprašujemo in odkrivamo tisto, kar je znotraj področja, ki ga prav tako oblikuje prevlada neoliberalnih pristopov, pogosto spregledano ali postavljeno na stranski tir. Skupaj z avtoricami in avtorji odpira nove prostore – **outlooks** –, iz katerih ni mogoče le jasneje videti, temveč tudi dejavno sodelovati pri izzivih in spremembah, s katerimi se danes soočata kratki film in kultura gibljivih podob.

Prva, 124-stranska številka publikacije **outlooks** prinaša raznovrstna ustvarjalna in kritiška besedila – od esejev in namišljenega filmskega programa do ankete in korespondenc. Uredili so jo Sanne Jehoul, Savina Petkova in Niels Putman, prispevke pa so napisali Aylin Gökmen, Theo Panagopoulos, Najrin Islam, Jason Todd, Arindam Sen, Precious Colette Kemigisha, Ati Metwaly, Ren Scateni in Ahmad Fauzi. Publikacijo bodo predstavili Savina Petkova, Niels Putman in Sanne Jehoul.

PROST VSTOP

## Talking Shorts Presents outlooks Publication

presentation

**outlooks** is Talking Shorts' annual print series that explores short-film culture from a position of plurality and anti-canonical revolt. **outlooks** was conceived as a complement to Talking Shorts' mission of providing a platform for long-form short film criticism, rather than as a symbolic response to the (perceived) fleeting status of on-line criticism.

Paradoxically, **outlooks** serves as a supplement to the online magazine by bringing our readership snapshots and perspectives that sit on the fringes of and outside the (primarily European/anglophone) short film industry. In a field that is as much shaped by the dominance of neoliberal approaches as any other, **outlooks** enables us to practise a new way of looking beyond the conventional industry contexts, challenging and uncovering what is frequently overlooked and deprioritised. Thanks to the contributors, we carve new spaces—**outlooks**—from which one not only sees better but also actively participates in the challenges and changes short film and moving image culture are facing today.

This 124-page pilot issue of **outlooks** includes a variety of creative and critical writing, from essays and an imaginary film programme to a survey and correspondence pieces. It was edited by Sanne Jehoul, Savina Petkova, and Niels Putman and includes contributions by Aylin Gökmen, Theo Panagopoulos, Najrin Islam, Jason Todd, Arindam Sen, Precious Colette Kemigisha, Ati Metwaly, Ren Scateni, and Ahmad Fauzi. The publication will be presented by Savina Petkova, Niels Putman and Sanne Jehoul.

FREE ENTRY

13:00–13:45

## AperitiFeKK

spoznavno mreženje

Individualna srečanja in mreženja predstavnikov mednarodnih filmskih festivalov, ki temeljijo na kratkih filmih ali jih uvrščajo v svoje programe, kuratorjev, filmarjev in drugih filmskih profesionalcev. Srečali se bomo s predstavnikom Festivala kratkega filma v **Clermont-Ferrand** Laurentom Crouzeixom, predstavnikom festivala kratkega filma **Film Fest Gent** Nielsom Puttmanom, predstavnico Mednarodnega festivala kratkega filma GoShort! Emilio Mazik, predstavnico festivala kratkega filma **Filmfest Dresden** Anne Gaschütz, predstavnikom Festivala kratkega filma **Vienna Shorts** Sebastianom Kranerjem, predstavnikom Mednarodnega filmskega festivala v **Odenseju** Christianom Gamst Miller-Harrisom, predstavnico Filmskega festivala v **Cambridgeu** Savino Petkovo, predstavnico festivala kratkega filma Internationale **Kurzfilm-tage Winterthur** Sanne Jehoul, predstavnicama Mednarodnega filmskega festivala **Kino Otok – Isola Cinema** Tanjo Hladnik in Varjo Močnik, predstavnikoma Festivala kratkega filma **FeKK** Petrom Cerovškom in Matevžem Jermanom, producentko Marino Gumzi, avtorico Galo Hernández López in še mnogimi drugimi.

PROST VSTOP

1:00pm–1:45pm

## Meet the Festivals

meetings & networking

*One-on-one meetings and networking of the representatives of international (short) film festivals, curators, filmmakers, and other film industry professionals. We'll meet with Laurent Crouzeix from the **Clermont-Ferrand** International Short Film Festival, Niels Puttman from **Film Fest Gent**, Emilia Mazik from the Go Short – International Short Film Festival, Anne Gaschütz from **Filmfest Dresden**, Sebastian Kraner from **Vienna Shorts**, Christian Gamst Miller-Harris from the **Odense** International Film Festival, Savina Petkova from the **Cambridge** Film Festival, Sanne Jehoul from Internationale **Kurzfilmtage Winterthur**, Tanja Hladnik and Varja Močnik from **Kino Otok – Isola Cinema** International Film Festival, Peter Cerovšek and Matevž Jerman from **FeKK** Ljubljana Short Film Festival, producer Marina Gumzi, filmmaker Gala Hernández López, and many others.*

FREE ENTRY

13:45–14:30

## Jej pa spoznej

druženje

Spoznavno druženje in priložnost za mreženje filmarjev ter predstavnikov filmskih festivalov s pogostitvijo v hladu sence drevesnih krošenj.

1:45pm–2:30pm

## Eat & Greet

social mixer

*A social mixer with refreshments or an opportunity for the filmmakers and film festival representatives to network in the cool shade of trees.*

## Filmsko kuriranje in programiranje v času krize

pogovor

Tri kuratorke in en kurator z različnih mednarodnih festivalov, z različnimi izhodišči, izkušnjami in kuratorskimi pristopi na povabilo festivala FeKK prihajajo s svojimi avtorsko kuriranimi filmskimi programi na festivalsko temo *Nauki teme*, ki ponujajo različne odgovore na isto vprašanje. Kako danes skozi filme misliti svet in kako lahko kuriranje postane način vzpostavljanja novih pogledov, povezav in prostorov dialoga? Zato kuriranju in programiranju pozornost posvečamo tudi na letošnjem strokovnem programu. Kuratorji **Sanne Jehoul**, **Anne Duffau** in **Laurent Crouzeix** bodo na omizju spregovorili o kuriranju kot ustvarjalni, politični in etični praksi ter odprli razmislek, kako lahko filmski festivali v času kriz ostanejo prostor kritičnega mišljenja, domišljije in družbene odgovornosti. Pogovor bo povezovala kuratorka **Lyse Ishimwe Nsengiyumva**.

PROST VSTOP

**Anne Duffau** je kulturna producentka, raziskovalka in ustanoviteljica A- -Z, raziskovalno-nomadске kuratorske platforme. A- -Z se skuša približati občinstvu s širjenjem diskurzivnih praks, da bi premislili vnaprejšnje predstave o rasi, spolnih identitetah in tako imenovani zgodovini razmerij moči. Od leta 2017 sodeluje s festivalom PAF Olomouc, za katerega pripravlja projekcije in razstave. Sodelovala je tudi pri razvoju in programiranju kolektivov Transmissions.tv in Décalé. Je mentorica na programu Contemporary Art Practice na Kraljevem kolidžu umetnosti v Londonu in samostojna producentka/raziskovalka za Somerset House Studios. Mesečno pripravlja oddaje na Resonance FM in stegi.radio ter pod imenom Alpha ustvarja glasbo v različnih projektih in sodelovanjih (MAENADS, Polisonics, The New Adolescents). Njen zadnji projekt, *Always Coming Home*, je bil leta 2024 predstavljen v Matt's Gallery in v letih 2025 in 2026 v Camden Art Centre, FACT Liverpool, Ormside Projects in Corsica Studios. Zanj je prejela štipendiji RCA Research Grant in ACE Project Grant.

**Laurent Crouzeix** je član izvršne ekipe festivala kratkega filma in tržnice kratkega filma v Clermont-Ferrandu. Je koordinator koprodukcijskega foruma Euro Connection, v sklopu katerega je bilo doslej uspešno izvedenih več kot 140 projektov. Oblikuje tudi strokovna srečanja za razvoj, produkcijo in distribucijo kratkih filmov. Redno sodeluje kot strokovnjak in svetovalec v mednarodnih programih usposabljanja za razvoj scenarijev in filmskih projektov. Kot koordinator za trajnost bedi nad izvedbo družbenega in okoljskega akcijskega načrta festivala. Leta 2019 je ustvaril kratko animacijo v tehniki stop motion z naslovom *Amerigo and the New World*.

**Sanne Jehoul** je filmska in kulturna delavka z več kot desetletnimi izkušnjami. Bila je programska direktorica festivala Festivala kratkega filma v Glasgowu, urejala izbor kratkih filmov pri Square Eyes, vodila program za razvoj talentov za BFI Doc Society Fund in oblikovala program več angleških in evropskih festivalov. Leta 2026 je zagnala platformo onzer films, prek katere podpira nove ustvarjalce in distribuira njihove filme. Je članica uredniške ekipe pri Talking Shorts, članica selekcijske komisije Internationale Kurzfilm-tage Winterthur, svetovalka pri Documentary Association of Europe in redna ocenjevalka prijav za različne mednarodne sklade in razvojne laboratorije. Sodelovala je pri različnih projektih, ki izvirajo iz lokalne skupnosti ali so nanjo osredotočeni, prizadeva pa si tudi za povezovanje v mreže medsektorske solidarnosti in podpore. Redno sodeluje v pogovorih in žirijah, pa tudi moderira pogovore in dogodke. Poleg tega je bila rezidenčna kuratorka pri Q21 na Dunaju.

**20 August**  
**BAZA,**  
**Ljubljana Youth Centre**

**11am–12pm**

## **Film Curation and Programming in a Time of Crisis**

panel discussion

*Four curators of four different international festivals, with different backgrounds, experiences, and curatorial approaches, are coming to FeKK with their own curated film programmes to capture the festival's theme Lessons from Darkness and offer different answers to the same question. How to think the world through films and how to make curation a means of establishing new views, connections and platforms of dialogue? For that reason, curation and programming are also the focus of this year's industry programme. Curators **Sanne Jehoul**, **Anne Duffau** and **Laurent Crouzeix** will talk about curation as an artistic, political and ethical practice and discuss whether film festivals can remain a space of critical thinking, imagination and social responsibility. The discussion will be moderated by **Lyse Ishimwe Nsengiyumva**.*

Free entry

**Anne Duffau** is a cultural producer, researcher, and founder of A- - -Z, an exploratory/nomadic curatorial platform. A- - -Z aims to open up to audiences by sharing discursive practices in order to challenge preconceived ideas about race, gender identities and so-called history in terms of power relationships. She has worked with PAF Olomouc since 2017, programming screenings and exhibitions. She co-founded and programmed the collectives: *Transmissions.tv* and *Décalé*. She is a Tutor at the Royal College of Art's Contemporary Art Practice Programme and works as a freelance producer/researcher for Somerset House Studios. She produces monthly shows on Resonance FM and stegi.radio and live music under Alpha through several projects and collaborations (MAENADS, Polisonics, *The New Adolescents*). Her latest project *Always Coming Home* was hosted at Matt's Gallery in 2024 and at Camden Art Centre, FACT Liverpool, Ormside Projects and Corsica Studios in 2025/26. It was granted an RCA Research Grant and an ACE Project Grant.

**Laurent Crouzeix** serves on the executive team of the Clermont-Ferrand Short Film Festival and Short Film Market. He is the coordinator of the Euro Connection co-production forum, which has successfully completed over 140 projects to date. He also designs industry meetings focused on the development, production, and distribution of short films. Laurent is a regular expert or consultant for international script and project development training programmes. As sustainability officer, he oversees the event's social and environmental action plan. Laurent's stop-motion short *Amerigo* and the New World was released in 2019.

**Sanne Jehoul** is a film and culture worker with over a decade of experience in the field. She was a programme director at the Glasgow Short Film Festival, managed the short film slate at Square Eyes, led the talent programme for the BFI Doc Society Fund, and has programmed for several UK and European festivals. In 2026, she started onzer films, through which she supports and distributes new moving image works and filmmakers. She is part of the editorial team at Talking Shorts, on the selection committee for Internationale Kurzfilmtage Winterthur, a consultant at the Documentary Association of Europe, and regularly reads for various international funds and labs. She has collaborated on various grassroots and community-focused projects and is interested in spaces and networks for cross-sector solidarity and support. She regularly participates in panels and juries as well as facilitates conversations and events and was a curator-in-residence at Q21 in Vienna.

12:30–13:30

## Male skrivnosti kuriranja kratkih filmov za otroke in mlade

pogovor

Letošnji FeKK koraka tudi naproti najmlajšim občinstvom. Kot popotnico novima tekmovalnima programoma FeKKids, ločenima na starostni kategoriji 5+ in 8+, ki sta letos poimenovana *Pod sladkim nebom* in *Male skrivnosti*, se bomo s strokovnjaki za mlada občinstva – vodjo otroške in mladinske sekcije na festivalu Vienna Shorts **Sebastianom Kranerjem**, vodjem programa kratkih filmov sekcije Generation na Berlinalu **Vincentom Försterjem** in programsko sodelavko Animateke ter filmsko pedagoginjo **Jeleno Dragutinović** – pogovarjali o značilnostih in posebnostih izbiranja filmov za mlada občinstva, priprave programov in spremljevalnih vsebin ter pristopov do najmlajših generacij. Pogovor bo vodila vodja FeKK programa za otroke **Jelena Radić**.

PROST VSTOP

**Sebastian Kraner**, rojen leta 1990, živi in dela na Dunaju kot kurator in pedagog kratkega filma, glasbenik in filmski ustvarjalec. Od leta 2020 je del ekipe mednarodnega festivala kratkega filma Vienna Shorts in od leta 2023 vodja sekcije za otroke in mladino. Z veliko pozornostjo snuje pomenljive pogovore za mlado občinstvo in daje prosto pot njihovim čustvenim odzivom v kinu, poleg tega pa spodbuja tudi sokuriranje programov z mladimi.

**Vincent Förster** je oblikovalec festivalskih programov iz Berlina in vodja programa kratkih filmov Berlinale Generation, festivalske sekcije, namenjene mlademu občinstvu. Študij mednarodnih odnosov, arabščine in režije dokumentarnih filmov ga je popeljal na Škotsko, v Egipt, Maroko in Sudan, kjer je deloval v kulturnih in izobraževalnih ustanovah ter razvijal filmske projekte. Vincent je tudi višji svetovalec za kratki film pri združenju Documentary Association of Europe (DAE) in je bil član selekcijskih komisij pri Filmfest Dresden in Kurzfilmtage Winterthur, kjer sodeluje pri kuriranju filmskih programov.

**Jelena Dragutinović** je diplomirala na Filozofski fakulteti Univerze v Ljubljani z diplomskim delom *Fantazija med psihologijo in pravljico*. Diplomsko delo je obravnavalo pojem fantazije pri psihoanalizi, analizo pravljič ter način, kako pravljice v določeni starosti nagovarjajo otrokovo nezavedno. Je koordinatorica in mentorica delavnic pri društvu za izvajanje filmske vzgoje Slon. V okviru društva si prizadeva za širjenje filmske kulture na področju animiranega filma med otroki, mladimi, strokovnimi delavci in splošno javnostjo. Je selektorica otroškega tekmovalnega programa pri festivalu Stoptrik, tekmovalnega programa Slon pri festivalu Animateka ter kuratorica distribucijskih programov za otroke.

12:30pm–1:30pm

## *Little Secrets of Curating Short Films for Children and Young Audiences*

*panel discussion*

*This year's FeKK also caters to the youngest. To accompany FeKKids' new competition programmes, Under the Sweet Sky and Little Secrets, we will join experts for young audiences to discuss the features of selecting films for young audiences, preparing programmes and accompanying events, and finding ways to attract the youngest generations. We'll be speaking with **Sebastian Kraner**, head of the children's and youth programme at Vienna Shorts; **Vincent Förster**, section head of Berlinale Generation; and **Jelena Dragutinović**, Animateka Festival programming associate and film educator. The event will be moderated by **Jelena Radić**, head of the children's programme at FeKK.*

*FREE ENTRY*

**Sebastian Kraner**, born in 1990, lives and works in Vienna as a short film curator and educator, musician, and filmmaker. Since 2020, he has been part of the team at the international short film festival Vienna Shorts and has headed the Children & Youth section since 2023. He is dedicated to creating meaningful discussions and open spaces for emotions for and between young audiences in the cinema, as well as fostering programme co-curation with younger people.

**Vincent Förster** is a festival programmer from Berlin and programme manager of Short Films at Berlinale Generation, the festival's section dedicated to young audiences. His studies in international relations, Arabic, and documentary film directing took him to Scotland, Egypt, Morocco, and Sudan, where he worked in cultural and educational institutions while developing film projects. He is also a senior consultant for short films for the Documentary Association of Europe (DAE) and has served on the selection committees of Filmfest Dresden and Kurzfilmtage Winterthur, where he has curated film programmes.

**Jelena Dragutinović** je diplomirala na Filozofski fakulteti Univerze v Ljubljani z diplomskim delom Fantazija med psihologijo in pravljico. Diplomsko delo je obravnavalo pojem fantazije pri psihoanalizi, analizo pravljic ter način, kako pravljice v določeni starosti nagovarjajo otrokovo nezavedno. Je koordinatrica in mentorica delavnic pri društvu za izvajanje filmske vzgoje Slon. V okviru društva si prizadeva za širjenje filmske kulture na področju animiranega filma med otroki, mladimi, strokovnimi delavci in splošno javnostjo. Je selektorica otroškega tekmovalnega programa pri festivalu Stoptrik, tekmovalnega programa Slon pri festivalu Animateka ter kuratorica distribucijskih programov za otroke.

13:30–14:30

## Jej pa spoznej

druženje

Spoznavno druženje in priložnost za mreženje filmarjev ter predstavnikov filmskih festivalov s pogostitvijo v hladu sence drevesnih krošenj.

1:30pm–2:30pm

## Eat & Greet

*social mixer*

*A social mixer with refreshments or an opportunity for the filmmakers and film festival representatives to network in the cool shade of trees.*

**21. avgust**

12:00–15:00

Mini Cafe Golf

## MINI GOLFeKK

Družabni prispevek k ustvarjanju profesionalnih vezi med festivalskimi gosti, festivalsko ekipo in drugimi filmskimi profesionalci.

**21 August**

12pm–3pm

Mini Cafe Golf

## MINI GOLFeKK

*A social gathering to further strengthen professional bonds between the festival guests, festival team, and other film professionals.*

# Delavnice Workshops

18.–20. avgust

## Scenaristična delavnica Kratka scena

Kratka scena je intenzivna polletna delavnica, ki vključuje spoznavanje teorije in prakse scenaristične obrti, razvoj ideje in pisanje scenarija za kratki film. Del udeležbe na delavnici je tudi priprava na javno predstavitev oziroma pitch projekta. Poteka v obliki individualnega dela z mentorji in dela v skupini z drugimi udeleženci.

Majhno število izbranih udeležencev daje mentorjem možnost za tesnejše in temeljitejše delo na individualni ravni, vsi pa se dobro spoznajo z idejami drugih sodelujočih, kar omogoči poglobljene in navdihujoče ustvarjalne izmenjave. Delavnica je namenjena tako izkušenim scenaristom kot tudi tistim, ki se na to pot šele podajajo.

Izbrane udeleženke in udeleženci v letu 2026 so Lara Šifrer s projektom *Konsenz*, Ema Paš in Aljaž Hitrec s projektom *Sanjači*, Kristian Bernard Irgl s projektom *Sejalke*, Neža Knez s projektom *Miza brez mere*, Tina Glavič Novak s projektom *Škarje in solze* ter Maša Pfeifer s projektom *Brstenje*.

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.

Letošnja Kratka scena je že enajsta po vrsti, od leta 2023 poteka pod okriljem Društva slovenskih režiserjev in režiserk v sodelovanju s Slovenskim filmskim centrom in v partnerstvu z Društvom za uveljavljanje kratkega filma KRAKEN.

18–20 August

## Short Scene Screenwriting Workshop

*Short Scene is an intensive six-month workshop that combines the theory and practice of screenwriting, the development of ideas, the actual writing of a short film script, and a public presentation or the so-called project pitch. For this, participants prepare individually with their mentors and in groups.*

*Because of the small number of selected participants, mentors can work more closely and thoroughly with each individual, and everyone can learn about each other's ideas, igniting a deeper and more inspiring creative exchange. The workshop is open to both experienced and inexperienced screenwriters.*

*The chosen participants of 2026 (and their projects) are Lara Šifrer with *Konsenz*; Ema Paš and Aljaž Hitrec with *Sanjači*; Kristian Bernard Irgl with *Sejalke*; Neža Knez with *Miza brez mere*; Tina Glavič Novak with *Škarje in solze*; and Maša Pfeifer with *Brstenje*.*

*Local mentors for script development are Matevž Jerman, Nika Jurman, Peter Cerovšek, and Tanja Hladnik, while the visiting mentor is Christian Gamst Miller-Harris. Anja Prusnik will act as a mentor for public presentation.*

*This year's 12th edition of Short Scene is backed by the Directors' Guild of Slovenia, supported by the Slovenian Film Centre, and co-organised by the KRAKEN Association for the Promotion of Short Film.*

17.–22. avgust

## Evropska mreža za filmski diskurz The END: Filmskokritiška delavnica in delavnica filmskega kuriranja

Udeleženci in udeleženke četrte delavnice na temo filmske kritike so Berenika Balcer, Korina Hušnjak, Gijs Suy, Negar Saadatinia, Emma Mattiussi in Anais-Zara Dragu. Udeleženci in udeleženke prve delavnice filmskega kuriranja so Nasrin Reshadi, Alejo Duclos, Xinyi Wang, Aminah Alhamdu, Katia Hiver in Carla Martin Rivero. Izbor besedil, nastalih na delavnicah, bo objavljen na spletni platformi Talking Shorts. Združenje The END v sodelovanju s Talking Shorts predstavlja tudi novo filmsko nagrado v vrednosti 1.000 evrov.

Nov kritiški pogled na evropski kratki film: Sedem mednarodnih festivalov kratkega filma se je povežalo v Evropsko mrežo za filmski diskurz (European Network for Film Discourse oziroma The END) z namenom spodbujanja kritiške refleksije in poglobljenega ukvarjanja z evropskim filmom. Mreža, ki je tesno povezana s spletno platformo Talking Shorts, je bila uradno ustanovljena marca 2023 in jo je za obdobje dveh let financiral program EU Ustvarjalna Evropa – MEDIA.

Mrežo sestavljajo festivali Filmfest Dresden, Vienna Shorts, Curtas Vila do Conde – International Film Festival, Kortfilmfestival Leuven, FeKK Ljubljana Short Film Festival, Bucharest International Experimental Film Festival in Vilnius Short Film Festival. Glavni namen mreže je spodbujati kritiški filmski diskurz mlajše generacije kot tudi za to generacijo ter seznanjati nova občinstva s

cvetočo evropsko filmsko krajino, kar vključuje partnerske delavnice, mentorske programe in različne skupnostne dejavnosti.

Mreža si je navihano kratico The END nadela z dobrim razlogom. »Tako evropski film kot filmska kritika sta pogosto razglašena za mrtva,« z nasmehom pravi koordinatorka mreže Anne Gaschütz iz Dresdna in dodaja, da se želi nova platforma temu aktivno zoperstaviti. »Ko se The End (Konec) ponavadi pojavi v filmih, to običajno pomeni tudi začetek razprave o filmu, kar se nam je zdela lepa analogija.«

Udeleženci in udeleženke filmskokritiške delavnice med FeKK-om bodo svoje pisanje o filmu in filmsko kuriranje oblikovali pod vodstvom številnih filmskih profesionalcev. Glavni med njimi sta Lyse Ishimwe Nsengiyumva, filmska kuratorka in fotografinja, in Yun-Hua, neodvisna filmska teoretičarka in urednica revije *Film International*. Kot mentorji bodo na delavnici v Ljubljani sodelovali tudi Vincent Foerster, Nadja Šičarov, Kelsey Farish in Sanne Jehoul.

17–22 August

## European Network for Film Discourse (The END): Film criticism and film curation workshops

The participants of the fourth edition of the film criticism workshop are Berenika Balcer, Korina Hušnjak, Gijs Suy, Negar Saadatinia, Emma Mattiussi and Anais-Zara Dragu. The participants of the first edition of the film curation workshop are Nasrin Reshadi, Alejo Duclos, Xinyi Wang, Aminah Alhamdu, Katia Hiver and Carla Martin Rivero. A selection of the resulting workshop texts will be published on the Talking Shorts platform. The END also endows a new film prize worth 1,000 euros in collaboration with Talking Shorts.

A new and critical look at the European short film: seven international short film festivals have joined forces to form the European Network for Film Discourse (The END) and encourage criticism and comprehensive study of European cinema. Officially established in March 2023, this network, which is closely linked to the successful online magazine Talking Shorts, will receive EU funding for the next two years via the 'Creative Europe – MEDIA' programme.

The network consists of Filmfest Dresden, Vienna Shorts, Curtas Vila do Conde – International Film Festival, Kortfilmfestival Leuven, FeKK Ljubljana Short Film Festival, Bucharest International Experimental Film Festival, and Vilnius Short Film Festival. Its main purpose is to promote critical film discourse by and for a younger generation and to familiarise new audiences with a flourishing European film landscape, including

cooperative workshops, mentoring programmes, and various community activities.

There is good reason why the network has given itself the tongue-in-cheek acronym 'The END'. 'Both European cinema and film criticism have often been declared dead,' says network coordinator Anne Gaschütz from Dresden with a smile, adding that the new platform actively aims to counter this. 'When 'The End' appears in classic cinema, it also usually marks the beginning of the discussion about the film. We thought that was a nice analogy.'

The participants of the film criticism and film curation workshops will hone their skills under the guidance of several film professionals. Principal among them are Lyse Ishimwe Nsengiyumva, film curator and photographer, and Yun-Hua, independent film theoretician and editor of *Film International*. Vincent Foerster, Nadja Šičarov, Kelsey Farish and Sanne Jehoul will also participate as workshop mentors.

17.–22. avgust

## Delavnica #vrednoogleda

Filmska in avdiovizualna produkcija je danes ogromna in razpršena po številnih platformah. Zaradi dostopnosti tehnologije in družbenih omrežij so vanjo aktivno vključeni tudi kolektivi in ljudje, ki svojih zgodb prej niso mogli povedati s pomočjo filmskih podob. Toda po drugi strani se zdi, da je dostop do kinematografskih platen in vseh možnih zaslonov še težji kot nekoč. Prevlada finančnih interesov, delovanje nevidnih algoritmov, politična polarizacija, krajšanje gledalčeve pozornosti, izrinjanje klasične filmske kritike iz medijev in preizpraševanje filmskih kanonov pred filmske kuratorje in kuratorice poleg klasičnih dilem postavljajo tudi nove. Pri ustvarjanju delavnice #vrednoogleda si ne delamo iluzij, da imamo pripravljene že vse odgovore. Ob ogledu kopice kratkih filmov na FEKK-u in srečanjih z različnimi kuratorji in kuratoricami jih bomo iskali skupaj – tako na teoretični kot na praktični ravni, saj bomo poleg ogledov, pogovorov in debat na koncu sestavili tudi kuriran filmski program (ali dva).

Na delavnici se boste lahko pod mentorstvom filmskega kritika in kuratorja Žige Brdnika (Letni kino Minoriti, Feministični filmski festival FeFi, Festival Shots, Festival Poklon viziji) ter njegovih kolegov in kolegic podrobneje spoznali z izzivi filmskega kuriranja in organizacijo filmskih programov. Namen delavnice je poleg poglobljanja filmskoteoretičnega znanja tudi pridobivanje praktičnih znanj in izkušenj (od prostorskih zagonek do pridobivanja sredstev), ob čemer bos-

te imeli po zaključku delavnice v šolskem letu 2026/2027 možnost sodelovati tudi pri oblikovanju programa Študentskega kinokluba na Fakulteti za družbene vede.

K sodelovanju vabimo vse dijake in dijakinje, študente in študentke, ki radi kritično razmišljate o filmu in vas zanima oblikovanje lastnih filmskih programov, večerov, festivalov in kinoklubov. Prijave so odprte za vse dijake in študente, pa tudi druge zainteresirane, ki bi radi pridobili znanje, kontakte in filmske somišljenike ter somišljenice.

### Organizatorji

Študentski kinoklub v sodelovanju s Festivalom kratkega filma v Ljubljani – FeKK, Društvom slovenskih filmskih publicistov FIPRESCI in Društvom Kult.co ter ob podpori Fakultete za družbene vede.

17–22 August

## The #vrednoogleda Workshop

*Today's film and audio-visual production is massive and dispersed across numerous platforms. Technological accessibility and social media make it possible for collectives and people who couldn't tell stories through film to become its creators. However, it also seems that cinema screens are less accessible than they were. Film curators are faced with old and new dilemmas, such as the prevalence of financial interest, the machinations of invisible algorithms, political polarisation, shortening of viewers' attention span, displacement of classical film criticism from media and re-examination of film canon. When creating the #vrednoogleda workshop, we maintain no illusion of knowing all the answers. But after watching several short films at FeKK, meeting different curators, and holding debates, we will look for them together, both theoretically and practically, since we'll also compile a curated film programme or two.*

*Workshop participants will be mentored by Žiga Brdnik (the Minoriti Open-Air Cinema, the Feminist Film Festival FeFi, the Shots Film Festival, and the Poklon viziji Festival) and his colleagues to thoroughly acquaint them with curating challenges and film programme organisation. The purpose of this workshop is not theoretical knowledge of cinema but practical experience (from securing suitable locations to funding). After completing the programme, you will be able to help shape the Student Cinema Club at the*

*Ljubljana Faculty of Social Sciences for the upcoming school year.*

*We warmly encourage all high school and faculty students who enjoy approaching film critically and are interested in developing film programmes, film nights, festivals, and cinema clubs to attend the workshop. Everyone is welcome to apply, providing you're interested in gaining knowledge, contacts, and new cinema buddies.*

### Organisers

*Student Film Club in association with the FeKK Ljubljana Short Film Festival, the FIPRESCI Slovenian Federation of Film Critics, Društvo Kult.co, and with the aid of the Faculty of Social Sciences.*

12.–23. avgust

## Delavnica DoKKu@FeKK

Ustvari dokumentarni film in spoznaj inovativne pristope k izobraževanju na področju dokumentarnega filma

DoKKu@FeKK je intenzivna mednarodna delavnica dokumentarnega filma z usposabljanjem za mentorje, namenjena mladim filmskim ustvarjalcem, filmskim pedagogom, mladinskim delavcem in kulturnim ustvarjalcem (18–30 let), ki so že posneli svoje prve filme ali pridobili praktične izkušnje na področju filmskega ustvarjanja. Poleg razvoja dokumentarističnih veščin bodo udeleženci spoznali tudi DoKKujevo izobraževalno metodologijo in mentorski pristop ter pridobili praktična znanja, ki jih bodo lahko kasneje uporabili pri vodenju filmskih delavnic in drugih izobraževalnih aktivnosti v svojih lokalnih okoljih.

V dvanajstih dneh bodo udeleženci v manjših mednarodnih ekipah razvijali izvirne dokumentarne ideje, raziskovali zgodbe, snemali na različnih lokacijah po Ljubljani ter montirali kratki dokumentarni film – od prve ideje do javne premiere. Skozi celoten proces bodo deležni individualnega mentorstva scenaristke in producentke mednarodno nagrajevanih filmov **Marina Gumzi**, dokumentaristov **Borisa Petkoviča** in **Marka Cvejiča**, direktorja fotografije **Tadeja Pernuša**, montažerk **Rožane Švara** in **Marije Kovačina** ter **Dominike Maše Kozar**, ki bo udeležence usmerjala pri raziskovanju tem, razvoju zgodb in iskanju ustreznih protagonistov.

Delavnica poteka v času Festivala kratkega filma FeKK, zato bodo udeleženci imeli edinstveno priložnost spoznati mednarodni filmski festival tudi z organizacijske in profesionalne strani. Po želji se bodo lahko udeležili filmskih projekcij, pogovorov z avtorji, strokovnih dogodkov ter srečanj s filmskimi ustvarjalci z vsega sveta, hkrati pa razvijali lastne filmske projekte.

Delavnica spodbuja raziskovanje sodobnih družbenih vprašanj, osebnih perspektiv in zgodb, ki si zaslužijo večjo javno pozornost. Namenjena je radovednim, družbeno angažiranim ustvarjalcem, ki dokumentarni film razumejo kot ustvarjalno in kritično izrazno sredstvo ter želijo raziskovati nove filmske pristope.

Nastali filmi bodo premierno prikazani na javni projekciji ob zaključku delavnice, kasneje pa predstavljeni na filmskih festivalih, skupnostnih projekcijah in spletnih platformah.

V preteklih letih je DoKKu povezal številne mlade filmske ustvarjalce iz različnih evropskih držav. Mnogi med njimi danes nadaljujejo svojo pot na področju dokumentarnega filma ter skozi delavnico vzpostavljena sodelovanja razvijajo v dolgoročna mednarodna partnerstva in profesionalne mreže.

Delavnico sofinancira **Evropska unija**, zato je udeležba za izbrane udeležence brezplačna. Projekt krije stroške nastanitve, prehrane in, kjer je to predvideno, tudi del potnih stroškov.

Poleg intenzivnega filmskega ustvarjanja DoKKu@FeKK ponuja navdihujoče mednarodno okolje za izmenjavo idej, predstavitev preteklih projektov ter povezovanje z ustvarjalci, ki soustvarjajo skupnost okoli Festivala kratkega filma FeKK.

12–23 August

## DoKKu@FeKK -

### International Documentary Film Workshop

Create a documentary film while exploring innovative approaches to documentary film education

*DoKKu@FeKK is an intensive international documentary filmmaking and training-for-trainers workshop designed for young filmmakers, film educators, youth workers, and cultural practitioners (18–30) who have already made their first films or gained practical filmmaking experience. Besides developing their documentary filmmaking skills, participants will also have the opportunity to explore DoKKu's educational methodology and mentoring approach, gaining practical insights they can later adapt and apply in film workshops and educational activities within their own communities.*

*Over the course of twelve days, participants will work in small international teams to develop original documentary ideas, research stories, shoot on location across Ljubljana, and edit a short documentary film—from concept to final public screening.*

*Throughout the workshop, participants receive individual mentoring from **Marina Gumzi**, screenwriter and producer of internationally awarded films, documentary filmmakers **Boris Petkovič** and **Marko Cvejič**, cinematographer **Tadej Pernuš**, editors **Rožana Švara** and **Marija Kovačina**, and **Dominika Maša Kozar**, who guides participants through the process of research, story development, and finding suitable documentary protagonists.*

*Hosted during the FeKK Ljubljana Short Film Festival, the workshop offers a unique opportunity to experience an international film festival*

*from the inside. Participants will optionally attend film screenings, Q&A sessions, industry events, and discussions with filmmakers from around the world while developing their own projects.*

*The workshop encourages participants to explore contemporary social issues, personal perspectives, and stories that deserve greater public attention. We welcome filmmakers who are curious, socially engaged, and eager to experiment with documentary as a creative and critical medium. The completed films will premiere at a public screening during the workshop and will later be presented at festivals, community screenings, and online platforms.*

*Over the years, DoKKu has brought together emerging filmmakers from across Europe, many of whom have continued developing their careers in documentary filmmaking while building lasting international collaborations and professional networks.*

*The workshop is co-funded by the **European Union**, making participation free of charge for selected participants. Accommodation, meals and, where applicable, travel support are covered by the project.*

*Beyond filmmaking, DoKKu@FeKK offers an inspiring international environment where participants exchange ideas, share their previous work, and become part of the vibrant community gathered around the FeKK Ljubljana Short Film Festival.*

# Ne zamudite tudi Not to be missed

21. avgust / 18:30  
Mala galerija Banke Slovenije

## Kela: Nauki teme

vodstvo po razstavi

Vodstvo s kuratorko, umetniki in umetnicami po razstavi, poimenovani po filmu Wernerja Herzoga *Lekcije teme*, ki odpira razmislek o naukih, ki jih najdemo tako v temi kinodvorane kot tudi v vse bolj negotovem in temačnem svetu okoli nas. Razstava to izhodišče razvija skozi dela članov produkcijskega umetniškega prostora Kela, ki v fotografiji, videu, objektih in instalacijah raziskujejo materialnost fotografskega medija, svetlobo ter procese časa, razkroja in minljivosti. Razstava *Nauki teme* združuje raznolike umetniške prakse in ponuja različne narative o minljivosti, spominu, fotografiji kot prostoru intervencije ter načinih, kako podobe skozi čas spreminjajo svoj pomen.

**Kela** je produkcijski umetniški prostor, ki deluje kot skupni prostor posameznih umetnikov in umetnic z različnimi interesi in ustvarjalnimi praksami, zlasti s področja fotografije. Sodelujoči umetniki in umetnice: Peter Fettich, Maša Knapič, Hana Podvršič, Luka Prijatelj, Mojca Radkovič, Sara Rman, Urška Savič, Olja Simčič Jerele, Iva Suhadolnik Gregorin in Vita Tušek.

21 August / 6:30 pm  
MGBS Gallery

## Kela: Lessons of Darkness

guided exhibition tour

*A tour of the exhibition, named after Werner Herzog's film Lessons of Darkness, is guided by the exhibition's curator and artists. The exhibition explores the lessons we find in the darkness of the cinema as well as in the increasingly unpredictable and dark world around us. It builds on these ideas with works by Kela art production space members who explore the materiality of the photographic medium and light, as well as processes of time, decay, and transience through their photographs, videos, objects, and installations. Lessons of Darkness exhibition combines a range of artistic practices and offers different narratives on transience, memory, and photography as intervention, as well as how images change their meanings over time.*

**Kela** is an art production space, connecting individual artists of different interests and creative practices, mostly from the field of photography. Its participating artists are Peter Fettich, Maša Knapič, Hana Podvršič, Luka Prijatelj, Mojca Radkovič, Sara Rman, Urška Savič, Olja Simčič Jerele, Iva Suhadolnik Gregorin, and Vita Tušek.

22. avgust / 12:00  
+MSUM

**Kozmični kolektiv:  
OM produkcija in njen  
drugi prihod**

vodstvo po razstavi

Spoznavajte OM produkcijo – kultno in enigmatično entiteto, ki je v sedemdesetih in osemdesetih letih preoblikovala domači eksperimentalni film ter za seboj pustila enega najizvirnejših opusov jugoslovanske avantgarde.

22 August / 12 pm  
+MSUM Gallery

**A Cosmic Collective:  
OM production and  
Its Second Coming**

*guided exhibition tour*

*Meet the OM Production – the enigmatic cult entity of the 1970s and 1980s that reshaped the local experimental film, leaving behind one of the most original oeuvres of the Yugoslav avant-garde.*



# Nagrade *Awards*

|      |                                                                                                        |
|------|--------------------------------------------------------------------------------------------------------|
|      | zmagovalec<br>winner                                                                                   |
| 2025 | <b>Prekinitve ognja</b><br>Ceasefire<br>Jakob Krese                                                    |
| 2024 | <b>Krila delavcev</b><br><b>Workers' Wings</b><br>Krahët e punëtorëve<br>Ilir Hasanaj                  |
| 2023 | <b>Harnessing</b><br>David Paige                                                                       |
| 2022 | <b>Mikrobiom</b><br><b>Mikrobiome</b><br>Mikrovioma<br>Stavros Petropoulos                             |
| 2021 | <b>www.s-n-d.si</b><br>Sara Bezovšek                                                                   |
| 2020 | <b>Kratki družinski film</b><br><b>Short Family Film</b><br>Kratki obiteljski film<br>Igor Bezinović   |
| 2019 | <b>Kamen v roki</b><br><b>A Handful of Stones</b><br>Kamen u ruci<br>Stefan Ivančić                    |
| 2018 | <b>Najtoplejši dnevi poletja</b><br><b>Hottest Summer Days</b><br>Najtopliji dani leta<br>Maša Šarović |

|      |                                                                                                             |
|------|-------------------------------------------------------------------------------------------------------------|
|      | zmagovalec<br>winner                                                                                        |
| 2017 | <b>Vmes</b><br><b>In between</b><br>Në mes<br>Samir Karahoda                                                |
| 2016 | <b>Konzumiranje sodobnosti</b><br><b>Consuming Contemporary</b><br>Gospodata od sodremena<br>Ana Aleksovska |

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

|       | zmagovalec<br>winner                                                            | posebne omembe<br>special mentions                                                                                                                                                                                                                                                                             |
|-------|---------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 2025  | Fačuk<br>Maida Srabović                                                         | /                                                                                                                                                                                                                                                                                                              |
| 2024  | Kot bolno rumena<br>Like a Sick Yellow<br>Si e verdhë e sëmurë<br>Norika Sefa   | Mož, ki ni mogel molčati<br>The Man Who Could Not Remain Silent<br>Čovjek koji nije mogao šutjeti<br>Nebojša Slijepečević                                                                                                                                                                                      |
| 2023  | Umik<br>Retreat<br>Anabela Angelovska                                           | Drobne podrobnosti: En film, dva reza<br>Minutiae: One Film, Two Cuts<br>Miljana Niković                                                                                                                                                                                                                       |
| 2022  | Dokler smo bili tu<br>While we were here<br>Dok smo bili tu<br>Sunčica Fradelić | Štiri tablete ponoči<br>Four Pills at Night<br>Leart Rama                                                                                                                                                                                                                                                      |
| 2021  | Armadila<br>Gorana Jovanović                                                    | Mikrokaseta – najmanjša kaseta, kar sem jih videl<br>Microcassette – The Smallest Cassette I've Ever Seen<br>Mikrokazeta – najmanja kazeta koju sam ikada vidio<br>Igor Bezinović<br><br>Kako sem premagal lepilo in bron<br>How I Beat Glue and Bronze<br>Kako sam pobedio lepak i bronzu<br>Vladimir Vulević |
| 2020* | TESTFILM #1<br>Telcosystems                                                     | Cockpera<br>Kata Gugić                                                                                                                                                                                                                                                                                         |
| 2019* | Ograja<br>Fence<br>Ograda<br>Lendita Zequiraj                                   | Kraj, od koder vam pišem pisma<br>The Place From Where I Write You Letters<br>Mjesto odakle vam pišem pisma<br>Nikolina Bogdanović                                                                                                                                                                             |

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<br>winner                                                                                               | posebna omemba<br>special mention                                                                                                                                                               |
|-------|--------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 2018* | Lovettovi<br>The Lovetts<br>Igor Bezinović                                                                         | /                                                                                                                                                                                               |
| 2017* | Oni samo prihajajo in odhajajo<br>They Just Come and Go<br>Oni samo dolaze i odlaze<br>Boris Poljak                | Rakijada<br>Nikola Ilić                                                                                                                                                                         |
| 2016* | Svetovni rekorderji<br>World Recorders<br>Svetski rekorderi<br>Nikola Zdravković                                   | /                                                                                                                                                                                               |
| 2015* | Vse več je stvari, ki prihajajo<br>Many More Things to Come<br>Sve je više stvari koje dolaze<br>Jelena Gavrilović | Ana trg<br>Ana Square<br>Jelena Novaković<br><br>Precej dober opaz<br>Real Good Paneling<br>Dosti dobra lamperija<br>Rastko Petrović<br><br>Prebudi me<br>Wake Me Up<br>Probudi me<br>Dea Jagić |

FeKK SLO nagrada  
FeKK SLO Award

|      | zmagovalec<br>winner                                                                       | posebne omembe<br>special mentions                                                                    |                               |
|------|--------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------|-------------------------------|
| 2025 | <b>Kismet</b><br>Žiga Virč                                                                 | <b>Grške marelice</b><br><b>Greek apricots</b><br>Jan Krevatin                                        |                               |
| 2024 | <b>Tri tičice</b><br><b>Three Bird</b><br>Zarja Menart                                     | <b>Razcepljene konice</b><br><b>Split Ends</b><br>Hannah Koselj Marušič                               |                               |
| 2023 | <b>Škatla</b><br><b>The Box</b><br>Tomaž Pavkovič                                          | <b>Razgled</b><br><b>The View</b><br>Ema Paš                                                          | <b>Musical</b><br>Žiga Krajnc |
| 2022 | <b>Sutherland v okvirju</b><br><b>Framing Sutherland</b><br>Matjaž Jamnik, Gaja Naja Rojec | <b>Babičino seksualno življenje</b><br><b>Granny's Sexual Life</b><br>Urška Djukič                    |                               |
| 2021 | <b>Magični grad je tu</b><br><b>Magical Castle Is Here Now</b><br>Ester Ivakič             | <b>Sestre</b><br><b>Sisters</b><br>Katarina Rešek – Kukla                                             |                               |
| 2020 | <b>Moje vesolje</b><br><b>My Universe</b><br>Moj svemir<br>Yuliya Molina                   | <b>Nihče ni rekel, da te moram imeti rad</b><br><b>Nobody Told Me I Have to Love</b><br>Matjaž Jamnik |                               |

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

|                      | zmagovalec<br>winner                                                         | posebne omembe<br>special mentions                                                           |                               |
|----------------------|------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------|-------------------------------|
| 2019                 | <b>Dere sen jas mali bija</b><br><i>In My Younger Days</i><br>Tina Ščavničar | <b>Mašina spomina</b><br><i>Memory Machine</i><br>Kristina Kokalj                            | <b>Indigo</b><br>Fabris Šulin |
| 2018                 | <b>Vrzel</b><br><i>Chasm</i><br>Ana Trebše                                   | /                                                                                            |                               |
| 2017                 | <b>Trahere</b><br>Juš Jeraj, Atila Urbančič                                  | <b>Meje</b><br><i>Borders</i><br>Damjan Kozole                                               |                               |
| 2016                 | <b>2045</b><br>Maja Prelog, Blaž Murn                                        | <b>Vis-a-vis</b><br>Miha Likar                                                               |                               |
| 2015<br>K3 finalisti | <b>Plavanje</b><br><i>Swimming</i><br>Katarina Rešek                         | <b>Številka 3</b><br>Pierre Martin, Camille Tang Quynh,<br>Kris Van Den Bluck, Jasna Merklin |                               |

Nagrada žirije filmskih kritikov  
Film Critic's Jury Award

|      |                                                                                                              |                                                                                                     |
|------|--------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------|
|      | zmagovalec FeKK SLO<br>FeKK SLO winner                                                                       | zmagovalec FeKK BAL<br>FeKK BAL winner                                                              |
| 2025 | Mentor<br>Tinkara Klipšteter                                                                                 | Fačuk<br>Maida Srabović                                                                             |
| 2024 | Line Rider<br>Simon Intihar                                                                                  | Dežela gora<br>Land of Mountains<br>Land der Berge<br>Olga Kosanović                                |
| 2023 | Legenda o Zlatorogu<br>The Legend of Goldhorn<br>Lea Vučko                                                   | Stevardesa-737<br>AirHostess-737<br>Thanasis Neofotistos                                            |
| 2022 | Sutherland v okvirju<br>Framing Sutherland<br>Matjaž Jamnik, Gaja Naja Rojec                                 | Še malo do novega leta<br>Još malo do nove godine<br>Last Days of the Year<br>Marko Bičanić         |
| 2021 | You Can't Automate Me<br>Katarina Jazbec                                                                     | Emilia Hosu ima HIV<br>Emilia Hosu Has H.I.V.<br>Ioana Păun                                         |
| 2020 | O čustvih in drugem zakonu termodinamike<br>On Emotions and the Second Law of Thermodynamics<br>Nika Tomažič | In pride večer<br>Then Comes the Evening<br>A sad se spušta večje<br>Maja Novaković                 |
| 2019 | Mašina spomina<br>Memory Machine<br>Kristina Kokalj                                                          | Mačka je vedno ženska<br>A Cat Is Always Female<br>Mačka je uvijek ženska<br>Martina Meštrović      |
| 2018 | Iva<br>Maja Alibegović                                                                                       | Dramaturgija je precenjena<br>Drama is Overrated<br>Precijenjena dramaturgija<br>Sunčica Ana Veldić |

Nagrada Ostrenja pogleda  
Sharpening The Gaze Award

Nagrada filmskokritičke delavnice  
The award of the film criticism workshop

|      |                                                                    |
|------|--------------------------------------------------------------------|
| 2022 | Rodna gruda<br>Cradle<br>Filip Jembrih                             |
| 2021 | Komaj čakam, da prides<br>Can't Wait For You To Come<br>Tomaž Grom |

FeKK VR Nagrada  
FeKK VR Award

|      |                                                                       |
|------|-----------------------------------------------------------------------|
| 2025 | Raj barv<br><i>Paradise of Colors</i><br>Jialiang Liu                 |
| 2024 | 2023 a Requiem in VR: From Turmoil to ranscendence<br>Ragnar di Marzo |

Nagrada občinstva  
The Audience Award

|      |                                                            |
|------|------------------------------------------------------------|
| 2025 | The Ninth Village<br><i>Deveta vas</i><br>Gregor Kocjančič |
|------|------------------------------------------------------------|

Distribucijska nagrada  
Distribution Consulting Award



|      |                                                 |
|------|-------------------------------------------------|
| 2025 | Cimer<br><i>The Roommate</i><br>Domen Martinčič |
| 2024 | Line Rider<br>Simon Intihar                     |

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**

Program  
*Programme*  
**Oskar Ban Brejc, Juca Bonaca, Matej Bandelj,**  
**Peter Cerovšek, Laurent Crouzeix, Anne Duffau,**  
**Vanja Gajič, Antonio Giacomini, Ester Ivakič,**  
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Tanja Dolinar

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