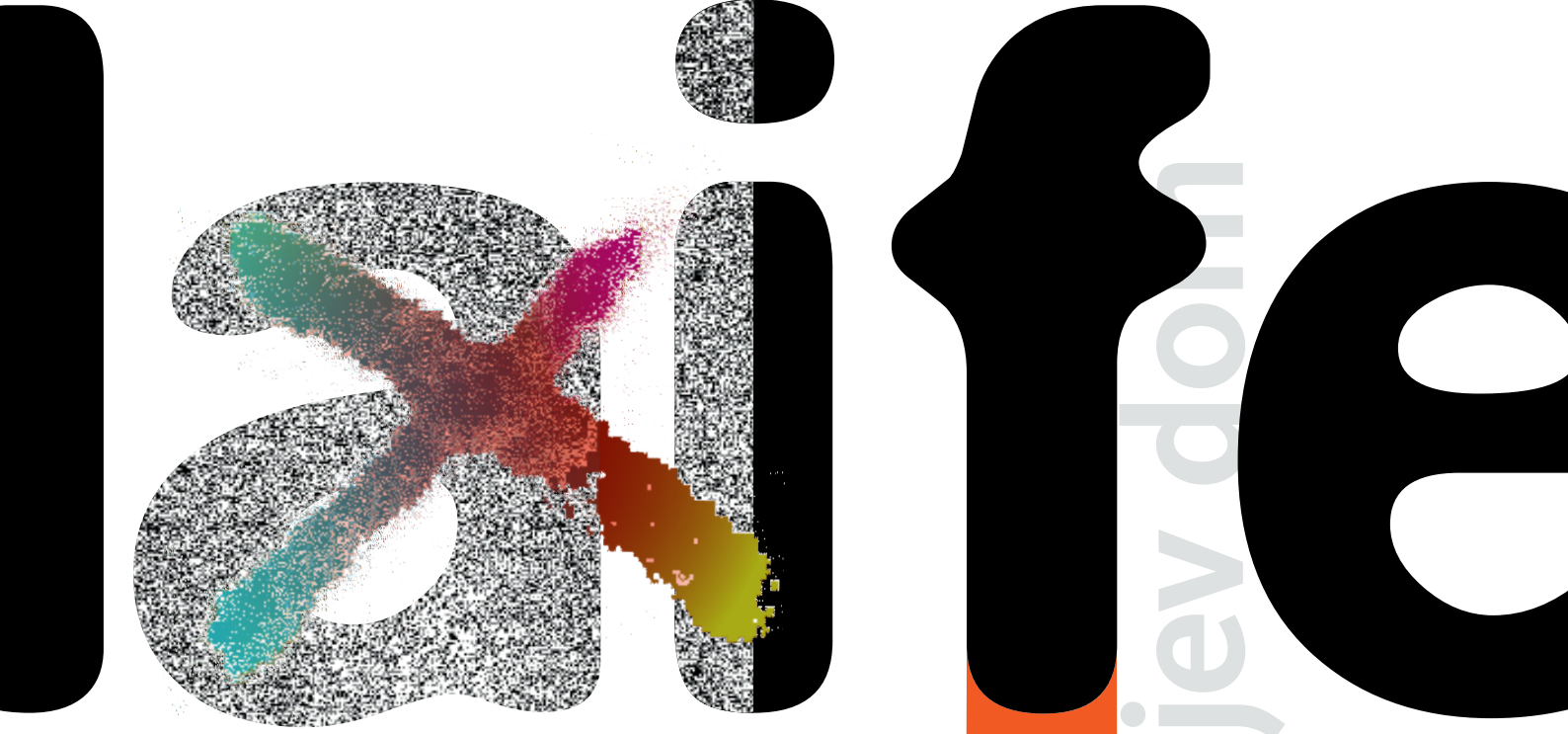


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12–23 NOV 2025

Ljubljana International Film Festival

36th Ljubljanski mednarodni filmski festival liffe.si

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24. 9. 2025 – 18. 1. 2026, Galerija CD

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Ljubljana International Film Festival

36th Ljubljanski mednarodni filmski festival

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Ljubljana
Cankarjev dom
Linhartova in Kosovelova dvorana / *Linhart and Kosovel Halls*

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Slovenska kinoteka / *Slovenian Cinematheque*

Center urbane kulture Kino Šiška / *Kino Šiška Centre for Urban Culture*

Kino Bežigrad / *Bežigrad Cinema*

Akademija za gledališče, radio, film in televizijo / *Academy of Theatre, Radio, Film and Television*

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Mali Union Celje / *Mali Union Celje*

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Anton Podbevšek teater / *Anton Podbevšek Theatre*

Partnerji festivala / *Festival partners*

Kinodvor / Kinodvor Cinema
Slovenska Kinoteka – filmski muzej / The Slovenian Cinematheque – Film Museum
Center urbane kulture Kino Šiška / *Kino Šiška Centre for Urban Culture*
UL, Akademija za gledališče, radio, film in televizijo / UL, Academy of Theatre, Radio, Film and Television, University of Ljubljana
Anton Podbevšek teater / Anton Podbevšek Theatre, Novo mesto
Projektor d.o.o. Maribox kino / *MariBOX kino*
Društvo za ustvarjalnost filter, Celje / *Društvo za ustvarjalnost filter, Celje*
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Filmi za dušo privezat.

Kinodvor. Mestni kino.

Ustanoviteljica
Mestna občina Ljubljana



“V sanjah se začenja odgovornost.”

W. B. Yeats
prevod: Nada Grošelj

TUDI NA LIFFU POSPEŠUJEMO ZELENE VEŠČINE!

MOTOVILA

UMANOTERA
Slovenska fundacija za trajnostni razvoj

REPUBLIKA SLOVENIJA
MINISTRSTVO ZA KULTURO

RAZSTAVA
O NASTAJANJU
FILMA V SLOVENSKI
KINOTEKI.
DO 28. 6. 2026

ZGODBE IZ ČAROBNEGA VRTA



maurfilm
Artichoke film production
ZVVIKS
vivement lundi!
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JAVNA AGENCIJA
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ANIMATEKA
;DSAF
kinoteka
slovenska kinoteka
filmski muzej
REPUBLIKA SLOVENIJA
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Mestna občina Ljubljana
JSKD

36. Ljubljanski mednarodni filmski festival 2025
36th Ljubljana International Film Festival 2025

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programski svet/programme board
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vodja projekta/project manager
Brane Kodrin
vodja službe za trženje programa in odnose z javnostmi/head of the marketing and public relations department
Saša Globačnik
vodja promocije in trženja festivala/head of festival promotion and marketing
Janina Pintar
pokroviteljstvo, vodja glasovanja občinstva/sponsorship, head of audience voting
Zvezdana Lazar
celostna grafična podoba/identity design
Maja Gspan Vavpetič
oblikovanje urnika in programske knjižice/schedule and programme boooklet design
Edin Alibešter
urednica e-kataloga in programske knjižice/e-catalogue and programme booklet editor
Špela Barlič
asistentka urednice programske knjižice/programme booklet assistant editor
Nina Krajčinović
izdelava spletne strani/creation of website
Domen Novak, Luka Antič
urejanje spletne strani/web page editor
Tadeja Drolc
družbena omrežja/social media
Nina Krajčinović, Hana Radovan
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Andreja Šteblaj
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Lara Zupan
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Nives Košir
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Kristina Jermančič Golc
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Janez Žagar
kinooperaterji/projectionists
Juro Ganić, **Jan Vihar**
koordinacija filmov/film coordination
Barbara Hribar
multimedija/multimedia
Anton Kuhelj
voznik/driver
Iztok Suhadolc, Selman Čorović
varnostna služba/security services
Dejan Bažec
poslovna sekretarka/business secretary
Tamara Habjanič
finančno-računovodska služba/accounting department
Dušan Lakner (vodja/head), **Irena Balantič**, **Vladana Jozić**

producent festivala/producer
cankarjev dom
kulturni in kongresni center Ljubljana
cultural and congress centre Ljubljana
www.cd-cc.si
E info@cd-cc.si

generalni direktor CD/director general CD
Jure Novak

direktorica Kinodvora/Kinodvor director
Metka Dariš
direktorica Slovenske kinoteke/Slovenian Cinematheque director
Ženja Leiler Kos
direktor Kina Bežigrad/Kino Bežigrad director
Denis Vehabovic
direktor Maribox/Maribox director
Stjepan Jerić
Kino Union Celje/head of Kino Union Celje
Borut Kramer
ravnatelj Anton Podbevšek Teatra/Anton Podbevšek Theater general director
Matjaž Berger
dekanja Akademije za gledališče, radio in televizijo/Dean of the Academy of Theatre, Radio, Film and Television
prof. mag. **Žanina Mirčevska**
direktor Urbanega centra Kino Šiška/Urban centre Šiška cinema director
Tibor Mihelič Syed

e-katalog/e-catalogue

urednica/editor
Špela Barlič
urednica barvnih strani/Editor of colour pages
Zvezdana Lazar
besedila/texts
Matic Majcen, **Damijan Vinter**, **Veronika Zakonjšek**, **Špela Barlič**; **Neža Vilhelm**, **Lina Horvat** (Kinobalon); **Kraken** (Evropa na kratko)
prevajanje/translation
mag. **Anina Oblak**
lektoriranje/proof-reading
mag. **Sonja Košmrlj**
oblikovanje/design
Tomaž Perme
izdajatelj/issued by
Cankarjev dom
zanj/represented by **Jure Novak**, generalni direktor CD/director general CD
oktober/October 2025

www.liffe.si

4 Žirije, nagrade Juries, Awards

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Nagrada vodomec (sklop Perspektive) – mednarodna žirija
Kingfisher Award (Perspectives section) – International Jury

Marina Gumzi je v Ljubljani, Berlinu in Parizu študirala dramaturgijo, gledališke študije in filmsko produkcijo. Od leta 2013 vodi studio NOSOROGI (*Playing Men*, *Zgodbe iz kostanjevih gozdov*, *Fiume o morte!*), mikro produkcijsko hišo, znotraj katere deluje kot producentka in avtorica. Kot soscenaristka in dramaturginja sodeluje z ustvarjalci mlajše generacije iz Slovenije in širše regije, bila je članica podiplomske študijske skupine Next Wave na Deutsche Film und Fernsehakademie, v okviru katerega se je začela ukvarjati z novimi modeli filmske distribucije, sodobnimi trendi kuratorskih praks na področju AV-medijev in potencialov, ki jih za razvoj filmske umetnosti ponujajo sodobne tehnologije. Živi in dela v Berlinu in Ljubljani.

Ayla Kanbur je študirala filozofijo, nato pa doktorirala z disertacijo z naslovom *Poezija in film*. Režirala je kratke filme ter še naprej združuje akademsko delo profesorice s svetovanjem pri pisanju scenarijev in filmsko kritiko na Univerzi Düzce. Založniško kariero je začela s filmskim časopisom *25th Frame*; od tedaj je delovanje razširila na pisanje člankov v revijah in knjigah, članstvo v uredniških odborih publikacij *Antrakt* in *New Cinema New Human*, uredništvo knjige o turškem filmskem mojstru Lütfiju Akadu in soavtorstvo knjige F*rom Freedoms to Losses and Beyond*. Sodelovala je tudi v žirijah na več filmskih festivalih, med drugimi na Antalya Golden Orange in mednarodnem filmskem festivalu Golden Tulip v Carigradu.

Bálint Szimler je bil rojen leta 1987 na Madžarskem. Otroštvo je preživel v New Yorku. Film je pod mentorstvom Ildikó Enyedi študiral na Univerzi za gledališke in filmske umetnosti v Budimpešti. Njegov kratki film *Itt vagyok* (2010) so prikazali v sklopu Cinefondation v Cannesu, nominiran je bil tudi za evropsko filmsko nagrado. S celovečernim prvencem *Črna pika* je na Liffu 2024 osvojil vodomca za najboljši film.

Marina Gumzi *studied dramaturgy, theatre studies and film production in Ljubljana, Berlin and Paris. Since 2013 she has been running NOSOROGI (*Playing Men, Tales from the Chestnut Woods, Fiume o morte!*), a micro production company, where she works as a producer and writer. As a co-scriptwriter and dramaturg, she collaborates with younger generation creators from Slovenia and the wider region. She was a member of the Next Wave postgraduate study group at the Deutsche Film und Fernsehakademie, where she began to explore new models of film distribution, contemporary trends in curatorial practices in AV media, and the potential offered by contemporary technologies for the development of film art. She lives and works in Berlin and Ljubljana.*

Ayla Kanbur *studied Philosophy before completing her doctoral degree with a thesis titled* Poetry and Cinema. *She has directed short films and continues to combine her academic work as a professor with script consulting and film criticism at Düzce University. Her publishing career began with the film journal* 25th Frame*; her work has since extended to various articles in journals and books, editorial board positions at* Antrakt *and* New Cinema New Human*, editing a book on Turkish cinema master Lütfi Akad, and co-authoring the volume* From Freedoms to Losses and Beyond. *She has also served on juries at several film festivals, including the Antalya Golden Orange Film Festival and the Istanbul International Golden Tulip Film Festival.*

Bálint Szimler*, born in Hungary in 1987. spent his childhood in New York. He studied under Ildikó Enyedi at the University of Theatre and Film Arts in Budapest. His short film* Itt vagyok *(2010) was screened in Cannes' Cinéfondation and nominated for Best Short Film at the European Film Awards.* Lesson Learned, *his feature fiction debut, won the Kingfisher Award at Liffe 2024.*

Nagrada FIPRESCI mednarodna žirija
FIPRESCI Prize International Jury

Zmaj – nagrada občinstva
Dragon – Audience Award

Nagrada za najboljši kratki film – mednarodna žirija
Best Short Film Award – International Jury

Maja Alibegović je režiserka, fotografinja in kuratorka. Diplomirala je na Akademiji za likovno umetnost in oblikovanje v Ljubljani, leta 2021 pa magistrirala iz dokumentarne filmske in televizijske režije na Akademiji dramske umetnosti Univerze v Zagrebu. Njeni kratki dokumentarni filmi so bili prikazani na številnih festivalih v regiji.

Rok Kajzer Nagode je leta 2019 magistriral iz filmskega in televizijskega snemanja na AGRFT v Ljubljani. Kot direktor fotografije je dejaven na področjih kratkih, dokumentarnih, igranih celovečernih in eksperimentalnih filmov ter TV-serij in videospotov. Njegova dela so bila prikazana na mednarodnih festivalih (TIFF, London BFI Festival, Puljski filmski festival, TFF idr.), sodeloval pa je tudi kot avtor velikoformatnega filma, ki je bil del slovenskega paviljona na 19. arhitekturnem bienalu v Benetkah. Za svoje delo je prejel več nagrad, med njimi Združenja filmskih snemalcev Slovenije in dve akademijski Prešernovi nagradi. Je član Evropske filmske akademije, Komiteja za restavriranje filmske dediščine pri mednarodnem združenju IMAGO ter docent za filmsko in televizijsko sliko na AGRFT.

Gábor Osváth je leta 2008 vpisal študij na Univerzi za gledališko in filmsko umetnost v Budimpešti. Ob prvem študijskem produkcijskem projektu se je spoznal z režiserjem Bálintom Szimlerjem in direktorjem fotografije Marcellom Révom – zadevni film (*Here I Am*) se je leta 2010 uvrstil na tekmovanje Cinéfondation v Cannesu. Leta 2012 je ustanovil podjetje Filmfabriq, ki producira kratke filme, dokumentarce in oglase. Zasnoval je tudi Boddah, ki se je hitro uveljavil v madžarski kinematografiji. Leta 2024 je v okviru Boddah nastal *Lesson Learned*, prvenec Bálinta Szimlerja. Je umetniški sovodja mednarodnega festivala kratkih filmov Friss Hús Budapest.

Maja Alibegović *is a director, photographer, and curator. She graduated from the Academy of Fine Arts and Design in Ljubljana and completed her master's degree in Film and Television Directing (Documentary Film) at the Academy of Dramatic Art, University of Zagreb, in 2021. She is the author of several short documentary films that have been screened at festivals across the region.*

Rok Kajzer Nagode *graduated with a master's degree in film and TV cinematography from the Academy of Theatre, Radio, Film and TV – AGRFT in Ljubljana in 2019. As a director of photography, he works in short film, documentary, feature film, experimental film, TV series, and music video production. His work has been shown at international festivals (TIFF, London BFI Festival, Pula Film Festival, TFF, etc.); he is the author of a large-format film that was part of the Slovenian pavilion at the 19th Venice Biennale of Architecture. His work received several awards, including the Slovenian Association of Cinematographers Prize and two Prešeren Prizes for Students. He is a member of the European Film Academy, the IMAGO Film Preservation and Restoration Committee, and an associate professor of film and television cinematography at AGRFT.*

Gábor Osváth *started his studies at the University of Theatre and Film Arts Budapest in 2008. The first school project he produced introduced him to director Bálint Szimler and cinematographer Marcell Rév – this movie (*Here I Am*) screened as part of the Cinéfondation competition at Cannes in 2010. In 2012, he formed the company Filmfabriq which produces short films, documentaries and commercials. He also formed Boddah, it quickly established itself as a strong force in Hungarian cinema. In 2024, Boddah released Bálint Szimler's debut feature film,* Lesson Learned. *He is the co-head of Friss Hús Budapest International Short Film Festival.*

Nagrada mladinske žirije Kinotrip
Kinotrip Young Jury Award

10 **Če bi imela noge, bi te brcnila** **If I Had Legs I'd Kick You** Mary Bronstein
11 **Črna borza** **Traffic** Teodora Mihai
12 **Hudič kadi** **The Devil Smokes (and Saves the Burnt Matches in the Same Box)** Ernesto Martínez Bucio
13 **Ida, ki je pela tako grdo, da so še mrtvi vstali od mrtvih in zapeli z njo** **Ida Who Sang So Badly Even the Dead Rose Up and Joined Her in Song** Ester Ivakič
14 **Lep in žalosten svet** **A Sad and Beautiful World** Cyril Aris
15 **Modra čaplja** **Blue Heron** Sophy Romvari
16 **Pav** **Peacock** Bernhard Wenger
17 **Veter, govori mi** **Wind, Talk to Me Stefan** Đorđević
18 **Vse je v redu** **Growing Down** Bálint Dániel Sós
19 **Zajčji nasip** **Sandbag Dam** Čejen Černić Čanak

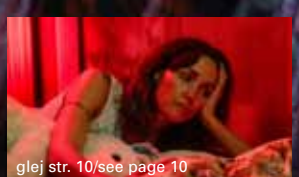


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Če bi imela noge, bi te brcnila
If I Had Legs I'd Kick You
If I Had Legs I'd Kick You

Mary Bronstein

ZDA USA **2024**

režija/directed by
Mary Bronstein
scenarij/screenplay
Mary Bronstein
fotografija/cinematography
Christopher Messina
montaža/editing
Lucian Johnson
igrajo/cast
Rose Byrne (Linda), A$AP Rocky (James), Conan O'Brien (terapevt/therapist), Danielle Macdonald (Caroline), Ivy Wolk (Diana), Lark White (Vanessa), Daniel Zolghadri (Stephen), Delaney Quinn (otrok/child)
producenti/producers
Sara Murphy, Ryan Zacarias, Ronald Bronstein, Josh Safdie, Eli Bush, Conor Hannon, Richie Doyle
produkcija/production
Fat City
E info@fatcityfilms.com
&
A24
&
Bronxburgh
format/format
DCP, barvni/colour
dolžina/running time
113'

festivali, nagrade (izbor)/festivals, awards (selection)
Berlinale 2025 (srebrni medved za igro/Silver bear for the best performance)



Mlada ženska, ki z bolno hčerko prebiva v motelu in opravlja poklic psihoterapevtke, se zdi brezupno ujeta v nevrotični kolaž anksioznosti, travmatičnih spominov in nadrealističnega doživljanja zunanjega sveta.

Linda je ženska srednjih let, ki se ne znajde najbolje. Zdi se ji, da se je vse zarotilo proti njej. Njene bivanjske razmere postanejo nevzdržne in z bolno hčerko se je prisiljena začasno preseliti v zanikrn bližnji motel. Medtem ko se na vse načine trudi najti mojstre za popravilo luknje v stropu in se z vso odgovornostjo posvetiti svojim pacientom, ki iščejo uteho v njeni psihoterapevtski ordinaciji, se izgublja v naraščajočem občutku nemoči, kaotičnosti in prepričanju, da ne more računati na pomoč nikogar od svojih bližnjih.

"Prvi nastavek filma je bila zamisel, ki se je porodila ob lastnem doživljanju krize s hčerko. Razmišljala sem o tem, ali na svetu obstaja kaj, kar odraža materin boj z otrokom – ali otrokov boj, vendar na njen notranji boj gleda z neke sebične perspektive." (Mary Bronstein)

Staying in a motel with her daughter who suffers from a mysterious illness, the life of a highly stressed mother starts to feel like a downward spiral into anxiety, exacerbated by traumatic memories and surreal, dreamlike visions.

Linda is a therapist, wife and a working mother at her wits' end. Her anxiety is cranked even tighter when an upstairs plumbing mishap leads to a gaping hole in the ceiling over Linda's living room. Forced to face yet another crisis, she moves to a motel with her young daughter while she navigates how to fix the hole in her ceiling, treat challenging patients, meet her daughter's demands and handle a parade of people who seem incapable of helping her. With her life literally crashing down around her, Linda is slowly descending into an emotional meltdown.

"This movie started as a seed of an idea when I was going through a crisis with my own daughter. I thought about, is there something that exists in the world that's about the mother's struggle with the child — or the child's struggle, but that is concerned with the mother's internal struggle in sort of a selfish way?" (Mary Bronstein)

prodaja/world sales
A24

distribucija/distribution
Fivia d.o.o.
E cenex@siol.net

Mary Bronstein

Rojena leta v 1979 v New Yorku, ZDA. Je igralka in pisateljica z magisterijem iz psihologije na univerzi Columbia. Zaznamujeta jo samosvoj filmski pristop in udejstvovanje na področju raziskovanja feminističnih teorij. *Če bi imela noge, bi te brcnila* je njen drugi celovečerec.

Born in 1979 in New York, USA. Bronstein is an actress and writer who holds a master's degree in psychology from Columbia University. Known for her signature filmmaking style, she has written on feminist theory for several academic publishers. If I Had Legs I'd Kick You *is her second feature film.*

filmografija (izbor)/filmography (selection)

2008 Yeast
2009 Round Town Girls (kratki/short)
2024 If I Had Legs I'd Kick You (Če bi imela noge, bi te brcnila)

Črna borza
Reostat
Traffic

Teodora Mihai

Romunija, Belgija, Nizozemska
Romania, Belgium, The Netherlands **2024**



režija/directed by
Teodora Mihai
scenarij/screenplay
Cristian Mungiu
fotografija/cinematography
Marius Panduru
montaža/editing
Robert Bitay, Katharina Wartena
igrajo/cast
Anamaria Vartolomei (Natalia), Ionut Niculae (Ginel), Rares Andrici (Ita) Thomas Ryckewaert (g./Mr. Michels), Julian De Backer (muzejski čuvaj/museum guard), Truus de Boer (direktorica muzeja/museum director), Tim Haars (Van der Brugge), Safak Karadeniz (varnostnik/security officer)
producenti/producers
Tudor Reu, Annemie Degryse, Jeroen Beker
produkcija/production
Mindset Productions
E tudor.reu@gmail.com
&
Lunanime
&
Bastide Films
format/format
DCP, barvni/colour
dolžina/running time
119'

festivali, nagrade (izbor)/festivals, awards (selection)
Varšava/Warsaw 2024 (najboljši film/Grand Prix), Tokio/Tokyo 2024 (najboljša ženska vloga/Best Female Performance), Rotterdam 2025

Rop umetnin v nizozemskem muzeju se razpre v ostro in tragikomično kritiko ekonomskih razlik med vzhodno in zahodno Evropo.

Mlad romunski par se v iskanju boljšega življenja preseli v flamsko mesto, vendar se tam znova znajde v primežu izkoriščevalskih služb in revščine. Težave Natalie in Ginela se vse bolj kopičijo, zato se odločita, da bosta stvari vzela v svoje roke. Natalia poišče pomoč pri prijatelju iz Romunije, prevarantu, ki se stvarnosti nevidnega migranta in drugorazrednega državljana zoperstavlja z majhnimi tatvinami. Skupaj skujejo načrt za rop, ki bo za vedno spremenil njihovo življenje. Film, navdihnjen z resničnim primerom kraje slik Moneta, Gaugina in Picassa iz muzeja Kunsthal leta 2012, je na festivalu v Varšavi prejel glavno nagrado.

"Med sprehodi po mestu pogosto opazim veliko ljudi ob trdem, garaškem delu, na primer gradbene delavce, ki so še vedno prezirani. Pogosto v pogovoru z novimi znanci slišim: 'Oh, Romunija. Moja čistilka, čistilka mojih staršev ali mojega soseda je tudi Romunka.' Sledi neprijetna tišina, saj oba ugotoviva, kako normalno je povezovati ljudi iz moje domovine z delom, ki je potrebno, vendar ga nihče drug ne želi opravljati." (Teodora Mihai)

A heist drama film develops into a trenchant and tragicomic critique of the economic hierarchies of power, while exploring the divide between the East and the West.

Natalia and Ginel leave their home in Romania to work as seasonal workers in Belgium. They go in search of a better life, but problems start to pile up. Disillusioned and tired of being treated as second-class citizens, they decide to take matters into their own hands. Together with some old childhood friends, they plan a major art heist that will change their lives forever. The story is loosely based on true events – the 2012 theft of Picasso, Monet and Gauguin paintings from the Kunsthal Museum.

"When I walk around the city, I often see many hardworking people, like construction workers, who continue to be looked down on. Many times, during casual conversations, new acquaintances say to me: 'Oh, Romania. My cleaning lady, my parents' cleaning lady or my neighbour's cleaning lady is Romanian too.' It's followed by an awkward silence, as we both realize how normal it has become to associate people from my birth country with those doing the jobs that are needed but no one else is eager to take." (Teodora Mihai)

Teodora Mihai

Rojena 1981 v Bukarešti. Leta 1989 je s starši emigrirala v Belgijo. Film je študirala na kolidžu Sarah Lawrence v New Yorku ter se ob vrnitvi v Evropo uveljavila s filmi, ki družbeno relevantnost prepletajo z avdiovizualno poezijo. Njen dokumentarec *Waiting for August* je bil leta 2014 nominiran za Evropsko filmsko nagrado, *La civil* pa je leta 2021 na canskem festivalu prejel nagrado v sklopu Posebni pogled.

Born in 1981, in Bucharest, Romania. In 1989 she emigrated to Belgium with her parents. She studied film at Sarah Lawrence College in upstate New York. Upon returning to Europe, she achieved distinction with films that strike a balance between social relevance and audio-visual poetry. Her documentary Waiting for August *was nominated for the European Film Awards in 2014,* La civil *won the Prize of Courage in the Un Certain Regard section at the 2021 Cannes Film Festival.*

filmografija (izbor)/filmography (selection)

2014 Waiting for August (dok./doc.)
2021 La civil
2024 Reostat (Traffic/Črna borza)

prodaja/world sales
SBS International
E contact@sbs-distribution.fr

Hudič kadi
El Diablo Fuma (y guarda las cabezas de los cerillos quemados en la misma caja)
The Devil Smokes (and Saves the Burnt Matches in the Same Box)

Ernesto Martínez Bucio

Mehika Mexico **2025**

režija/directed by
Ernesto Martínez Bucio
scenarij/screenplay
Karen Plata, Ernesto Martínez Bucio
fotografija/cinematography
Odei Zabaleta
montaža/editing
Ernesto Martínez Bucio
igrajo/cast
Mariapau Bravo Aviña (Elsa), Rafael Nieto Martínez (Tomás), Regina Alejandra (Marisol), Donovan Said (Víctor), Laura Uribe Rojas (Vanessa), Carmen Ramos (Romana), Bernardo Gamboa (Emiliano), Micaela Gramajo (Judith)
producenti/producers
Carlos Hernández Vázquez, Gabriela Gavica Marrufo, Alejandro Durán
produkcija/production
Mandarina Cine
E info@mandarinacine.com
format/format
DCP, barvni/colour
dolžina/running time
97'

festivali, nagrade (izbor)/ festivals, awards (selection)
Berlinale 2025 (nagrada Nemškega združenja za zaščito filmskih in televizijskih pravic za najboljši prvenec v sklopu Perspektive/ GWFF Best First Feature Award), Hongkong/Hong Kong 2025



Psihološka drama v družinski hiši v mehiškem predmestju ponuja intrigantsko podobo vsakdana, ki ga premešajo naivna otroška domišljija, zgodbice o peklenščku in kruta realnost, povezana z izginotjem staršev.

Ciudad de Mexico v začetku devetdesetih, tik pred prihodom papeža. Zdi se, da predmestno naselje bolj kot blaženost prevevajo demonske sile. Romana je prisiljena skrbeti za peterico otrok, ki jih je najprej zapustila duševno bolna mama, nato pa še oče. Po svojih močeh skuša skrbeti za vnuke, a opozarjanje, da je v bližini hudič, ki se želi polastiti njihovega domovanja in teles, ni najboljša popotnica za preživljanje brezskrbnih otroških dni. Nenavadna družina se skoraj povsem odtuji od zunanjega sveta. Potem nekega dne na vrata potrka policija, da bi otrokom poiskala nov dom.

"Dva meseca smo imeli avdicije, nato pa še dva meseca izvajali igralsko delavnico z otroki. Michelle jih je med snemanjem urila v igranju, jaz pa sem sodeloval pri vsakem koraku, z njimi vadil, se igral in snemal. Veliko sem se naučil in se zabaval, vendar se tudi spoprijemal z izzivi. Delo z otroki ni težavno, je pa izčrpavajoče. Poleg različne starosti ima vsak otrok svojo lastno osebnost, zato je za vsakogar potreben drugačen prijem." (Ernesto Martínez Bucio)

Set in a family home in the Mexican suburbs, this psychological drama paints an eerie portrait of everyday life, navigating a terrain between realism and a child's imagination. A home-alone story laced with tales of the devil and the gradual collapse of reality cued by the parents' disappearance.

Mexico City in the early 1990s, as the country eagerly awaits the impending Papal visit of John Paul I. The inhabitants of a suburban neighbourhood feel they've been graced by a less Christian presence, though. Romana is forced to look after her five grandchildren, abandoned first by their mentally disturbed mother and then by their father. She tries her best to take care of the kids, but warning them that the devil is close by, eager to infiltrate their home and their bodies, plunges the children into an agitated, claustrophobic confusion. This unusual household isolates itself almost entirely from the outside world. Eventually, the police show up with the news that the children are going to get a new home.

"We spent two months casting, then another two months doing an acting workshop with the kids. Michelle coached them during filming, and I was involved every step of the way, doing exercises, playing and filming with them. I learned a lot, had fun and also faced challenges. Working with kids isn't difficult, but it's energy-draining. Each child has a different personality and age, so you can't approach them all the same way." (Ernesto Martínez Bucio)

prodaja/world sales
Bendita Film Sales
E info@btafilms.com

Ernesto Martínez Bucio

Rojen leta 1983 v Uruapanu, Mehika. Študiral je komunikologijo na jezuitski univerzi v Guadalajaru in nato film na Centro de Capacitación Cinematográfica v Ciudadu de Mexico. Magisterij iz filmske režije je pridobil na šolskem centru EQZE v San Sebastiánu v Španiji. Leta 2016 je sodeloval v programu Berlinale Talents v okviru berlinskega filmskega festivala. *Hudič kadi* je njegov celovečerni prvenec.

*Born in Uruapan, Mexico in 1983. He studied communication sciences at the Jesuit University of Guadalajara, followed by film at the Centro de Capacitación Cinematográfica in Mexico. He has a master's degree in filmmaking from the Elías Querejeta Zine Eskola in San Sebastián, Spain. In 2016, he participated in Berlinale Talents. T*he Devil Smokes *is his debut fiction feature.*

filmografija (izbor)/filmography (selection)

2015 Las Razones del Mundo (The Reasons in the World) (kratki/short)
2025 El Diablo Fuma (y guarda las cabezas de los cerillos quemados en la misma caja) (The Devil Smokes (and Saves the Burnt Matches in the Same Box)/Hudič kadi)

Ida, ki je pela tako grdo, da so še mrtvi vstali od mrtvih in zapeli z njo
Ida, ki je pela tako grdo, da so še mrtvi vstali od mrtvih in zapeli z njo
Ida Who Sang So Badly Even the Dead Rose Up and Joined Her in Song

Ester Ivakič

Slovenija, Hrvaška Slovenia, Croatia **2025**



režija/directed by
Ester Ivakič
scenarij/screenplay
Ester Ivakič, Nika Jurman
fotografija/cinematography
Rok Kajzer Nagode
glasba/music
Alenja Pivko Kneževič,
Simon Penšek
montaža/editing
Andrej Nagode
igrajo/cast
Lana Marić (Ida), Liza Muršič (Terezka), Judita Franković Brdar (Ivana), Matej Puc (Stanko), Milena Stropnik (stara mama/grandma), Petja Labović (Propalica/loser), Mila Peršin (Anita), Miranda Trnjanin (Darja), Eva Stražar (tovarišica za glasbo/music teacher), Lara Maria Vouk (razredničarka/class teacher)
producenta/producers
Andraž Jerič, Jerca Jerič
produkcija/production
Temporama
E info@temporama.si
&
RTV Slovenia
&
Gustav Film
&
Film Factory
&
Dinaridi Film
format/format
DCP, barvni/colour
dolžina/running time
109'

distribucija/distribution
Gustav Film
E distribucija@gustavfilm.si

Celovečerni prvenec Ester Ivakič je nežna pripoved o tem, kako otroci ustvarijo svoje svetove, da bi se spopadli z neizogibnim – in kako lahko prav njihova domišljija postane pesem, ki premaga tišino.

Ida je zvedava desetletnica, ki odrašča na prekmurskem podeželju, kjer živi s starši in babico, ki je njena največja opora. Toda ko se babičino zdravje nepričakovano poslabša, je Ida prepričana, da ji lahko pomaga le skrivnostno petje, ki odzvanja po bližnjem pokopališču. Zato se odloči pridružiti šolskemu pevskemu zboru – toda njen glas je tako zgrešen, da je na avdiciji zavrnjena. Na meji med resničnostjo in čarobnim svetom se mora Ida soočiti z izgubo in spremembami, ki jih prinaša odraščanje.

"Skozi svet otroške osamljenosti sem želela prikazati pokrajino med lahkotnostjo vsakdana in tiho prisotnostjo neizogibne bližajoče se izgube. Ob tej slutnji lahko bežimo in tavamo v domišljijo, igro, samoto, druženje s prijatelji in iščemo varnost, kjer le lahko. Film se v glavnem nahaja v teh prostorih."
(Ester Ivakič)

Ester Ivakič's tender feature debut looks at the worlds children create to cope with the inevitable – and the power of imagination to become the song that breaks the silence.

Ten-year-old Ida, an imaginative but tone-deaf little girl, lives in a small village in the remote Prekmurje region with her parents and grandmother, to whom she is very attached emotionally. But when her grandmother's health unexpectedly deteriorates, Ida becomes convinced that song can ward off death. She joins the school choir in the hope that it will save her grandmother – but her voice is so off-key that she is rejected at the audition. Caught between reality and fantasy, Ida must finally grow up and embrace the change.

"Through the world of childhood loneliness, I wanted to show the space between the lightness of everyday life and the quiet presence of inevitable loss. In the face of this feeling, one can escape into imagination, play, solitude, or time with friends, looking for safety wherever possible. The film mainly takes place in these moments." (Ester Ivakič)

Ester Ivakič

Rojena leta 1992 v Celju. Deluje kot filmska režiserka in vizualna umetnica. Diplomirala je na Akademiji umetnosti v Novi Gorici, magistrski študij filmske režije pa je nadaljevala na Akademiji za gledališče, radio, film in televizijo (AGRFT) Univerze v Ljubljani. Je avtorica več kratkih filmov in videospotov. Film *Ida, ki je pela tako grdo, da so še mrtvi vstali od mrtvih in zapeli z njo* je njen celovečerni prvenec.

Born in 1992 in Celje, Slovenia. A film director and visual artist, Ivakič graduated from the School of Arts in Nova Gorica and continued her master's studies in film directing at the Academy of Theatre, Radio, Film and Television (AGRFT) at the University of Ljubljana. She has made several short films and music videos. Ida Who Sang So Badly Even the Dead Rose Up and Joined Her in Song *is her feature film debut.*

filmografija (izbor)/filmography (selection)

2016 Srdohrd (kratki/short)
2018 Assunta (kratki/short)
2025 Ida, ki je pela tako grdo, da so še mrtvi vstali od mrtvih in zapeli z njo (Ida Who Sang So Badly Even the Dead Rose Up and Joined Her in Song)

Lep in žalosten svet
A Sad and Beautiful World
A Sad and Beautiful World

Cyril Aris

Libanon, Saudova Arabija, Nemčija, ZDA, Katar
Lebanon, Saudi Arabia, Germany, US, Qatar **2025**



režija/directed by
Cyril Aris
scenarij/screenplay
Cyril Aris, Bane Fakih
fotografija/cinematography
Joe Saade
montaža/editing
Nat Sanders, Cyril Aris
igrajo/cast
Mounia Akl (Jasmina), Hasan Akil (Nino), Julia Kassar (Oumaya), Camille Salameh (Antoine), Tino Karam (Chafic), Nadyn Chalhoub (Leila), Valentina Hachem (Amal)
producenti/producers
Jen Blake, Georges Schoucair, Georg Neubert, April Shih
produkcija/production
Abbout Productions
E contact@abboutproductions.com
&
Diversity Hire
&
Reynard Films
format/format
DCP, barvni/colour
dolžina/running time
110'

festivali, nagrade (izbor)/ festivals, awards (selection)
Benetke/Venice 2025 – Giornate degli Autori (nagrada občinstva/ People's Choice Award)

V retrospektivni pogled ujeta romanca, v kateri se libanonski par sooča z vprašanjem, ali lahko ljubezen in optimizem kljubujeta kruti realnosti z vojnimi grozotami zaznamovanega Bejruta.

Jasmina in Nino sta ustvarjena drug za drugega. Rojena na isti dan sta skupaj preživljala otroštvo. Nino je izgubil starša, Jasminina sta se ločila. Skupaj sta sanjala, da bi pobegnila pred brezizhodno realnostjo Bejruta, toda Jasmina se je z mamo odselila. Štiriindvajset let pozneje se ponovno srečata in Jasmina podleže Ninovemu brezkončnemu optimizmu ter se odpove načrtom, da bi emigrirala. Po zanositvi je njuna zveza ponovno na preizkušnji. Nino hrepeni po otroku, Jasmina pa je zaskrbljena zaradi lastnih izkušenj.

"V Libanonu ima vsaka generacija svojo travmo, povezano z državo in regijo. In na neki točki se resnično vprašaš, ali obstaja kakšna upanja polna prihodnost za naslednje generacije. Hkrati pa je to kraj, na katerega smo vsi zelo navezani in nam je nadvse ljub. Mislim, da se to pogosto odraža v naši kinematografiji, v filmih, ki jih snemamo, in vprašanjih, zastavljenih v njih."
(Cyril Aris)

In this sweeping romance set in Beirut, two star-crossed lovers face a decision whether or not to build a family and chart a track to happiness, despite the tragic fates ravaging contemporary Lebanon.

Nino and Yasmina have been meant for each other since childhood. Born on the same day, they grow up side by side. Yasmina's parents get a divorce, and Nino loses both of his. They dream of an escape that would save them from their reality in Beirut. Their plan fails miserably when she moves away with her mother. Twenty-four years later, destiny conspires to reunite them once more. Enchanted by Nino's boundless optimism, Yasmina abandons her emigration plans. When she becomes pregnant, their bond is tested. Though Nino yearns for a child, Yasmina's childhood trauma makes her wary.

"In Lebanon, every generation has their own trauma associated with the country and the region. And at some point, it really makes you wonder if there's really any hopeful future for future generations. At the same time, it's a place we're all very deeply attached to, and we are very much in love with. And I think this is often reflected in our cinema, and the movies we make, and the kind of questions that we ask ourselves in our films." (Cyril Aris)

prodaja/world sales
Paradise City Sales
E sales@paradisecity-films.com

Cyril Aris

Rojen leta 1987 v Bejrutu, Libanon. Na newyorški univerzi Columbia je magistriral iz likovne umetnosti. Njegov dokumentarni prvenec *Swing* je bil premierno prikazan v Karlovih Varih in bil deležen širše mednarodne pozornosti. Aris je priznan libanonski režiser, scenarist in montažer ter član ameriške filmske akademije.

Born in 1987 in Beirut, Lebanon. He holds an MFA from New York's Columbia University. His debut feature documentary, The Swing*, premiered at the Karlovy Vary IFF, and gained international visibility. An acclaimed Lebanese director, editor and screenwriter, Aris is a member of the Academy of Motion Picture Arts and Sciences.*

filmografija (izbor)/filmography (selection)

2018 The Swing (dok./doc.)
2023 Dancing on the Edge of a Volcano (dok./doc.)
2025 A Sad and Beautiful World (Lep in žalosten svet)

Modra čaplja
Blue Heron
Blue Heron

Sophy Romvari

Kanada, Madžarska Canada, Hungary **2025**



režija/directed by
Sophy Romvari
scenarij/screenplay
Sophy Romvari
fotografija/cinematography
Maya Bankovic
montaža/editing
Kurt Walker
igrajo/cast
Eylul Guven (Sasha), Iringó Réti (Sashina mama/Sasha's mother), Ádám Tompa (Sashin oče/Sasha's father), Edik Beddoes (Jeremy), Amy Zimmer (odrasla/adult Sasha), Liam Serg (Herny), Preston Drabble (Felix), Lucy Turnbull (Emma)
producenti/producers
Ryan Bobkin, Sara Wylie, Gábor Osváth, Sophy Romvari
produkcija/production
Nine Behind Productions
E blueheronfilmproduction@gmail.com
&
Boddah
format/format
DCP, barvni/colour
dolžina/running time
90'

festivali, nagrade (izbor)/ festivals, awards (selection)
Locarno 2025 (najboljši prvenec/ Best First Feature), Toronto 2025 (najboljše kanadsko odkritje/Best Canadian Discovery), San Sebastian 2025

Kanadska režiserka madžarskega rodu spretno prepleta dokumentarne elemente s surovo fikcijo lastnega otroštva, zaznamovanega z značilnimi izzivi asimiliranja tujcev.

Šestčlanska madžarska družina se sredi devetdesetih let vseli v novo domovanje na Vancouvrovem otoku. V želji, da bi se čim manj vpadljivo vključili v majhno primestno skupnost, želita starša omejiti druženje svojih otrok. Ampak to ni tako preprosto, saj bi osemletna Sasha želela navezati čim več stikov z vrstniki, medtem ko Jeremy, odraščajoči sin iz mamine predhodne zveze, deluje precej čudaško in nepriljudno. Medtem ko se zdi materi in očimu Jeremijevo problematično početje že na meji kriminala, Sasha bratovo drugačnost doživlja povsem drugače – brez sramu in celo s kančkom občudovanja.

"Pri snemanju filmov me deloma spodbuja poskus obvladati neobvladljivo – spomine, žalost, smrt. Snemanje filmov uporabljam kot sredstvo za ustvarjanje druge realnosti ali sprejemanje tistega, česar ne morem nadzorovati. Film *Modra čaplja* štejem za poskus prepoznanja, navsezadnje tudi sprejetja nezmožnosti vrnitve v preteklost, v dobesednem smislu, ali spreminjanja stvari." (Sophy Romvari)

The Canadian-Hungarian filmmaker builds on her celebrated short work in a complex, sure-handed drama that deftly weaves documentary elements into a raw fictionalization of her own childhood.

In the late 1990s, a Hungarian family of six settles into their new home on Vancouver Island. The internal dynamics of the household are slowly revealed through the experiences of the youngest child, Sasha. Already self-conscious that their immigrant status makes them stand out in a small suburban community, their wish to conform is further complicated by Jeremy, the mother's teenage son from a previous relationship. Aloof and taciturn, his behaviour slides from erratic to antisocial, even criminal. While her mother is trying to protect them from social embarrassment, Sasha sees no shame in her brother's strangeness.

"Part of my impetus to make films is to try to gain control over something that is uncontrollable—memories, grief, death. I use filmmaking to create another reality, or as a tool for acceptance of what I can't control. For me, Blue Heron *is an attempt to acknowledge, but then eventually accept, an inability to go back in time, literally, or change something." (Sophy Romvari)*

Sophy Romvari

Rojena leta 1990 v mestu Victoria, Kanada. Je filmska režiserka, scenaristka in igralka kanadsko-madžarskega porekla. Mednarodno prepoznavnost je dosegla leta 2020 s kratkim dokumentarnim filmom *Still Processing*, premierno prikazanim na filmskem festivalu v Torontu. *Modra čaplja* je njen celovečerni prvenec.

Born in 1990 in Victoria, Canada. A Canadian-Hungarian filmmaker, screenwriter and actress based in Toronto. She gained international renown with the short documentary, Still Processing*, which premiered at TIFF in 2020.* Blue Heron *is her feature film debut.*

filmografija (izbor)/filmography (selection)

2020 Still Processing (kratki dok./short doc.)
2025 Blue Heron (Modra čaplja)

prodaja/world sales
MoreThan Films
E morethan@morethan-films.com

Pav
Pfau – Bin ich echt?
Peacock

Bernhard Wenger

Avstrija, Nemčija Austria, Germany **2024**

režija/directed by
Bernhard Wenger
scenarij/screenplay
Bernhard Wenger
fotografija/cinematography
Albin Wildner
montaža/editing
Rupert Höller
igrajo/cast
Albrecht Schuch (Matthias), Julia Franz Richter (Sophia), Anton Noori (David), Theresa Frostad Eggesbø (Ina), Branko Samarovski (Johann), Maria Hofstätter (Vera), Salka Weber (Nora)
producenti/producers
Michael Kitzberger, Wolfgang Widerhofer, Nikolaus Geyrhalter, Markus Glaser
produkcija/production
Nikolaus Geyrhalter Filmproduktion
E burner@geyrhalterfilm.com
format/format
DCP, barvni/colour
dolžina/running time
102'

festivali, nagrade (izbor)/ festivals, awards (selection)
Benetke/Venice 2024, Stockholm 2024 (najboljši prvenec/Best First Feature)



Čudaških presenečenj in vizualnega humorja polna komična drama o mladeniču, ki se preživlja s tem, da v zameno za plačilo prepričljivo odigra najrazličnejše vloge v zasebnem življenju svojih strank.

Matthias obvlada svoj posel. Zaposlen je v podjetju z imenom "Moj spremljevalec – najemi prijatelja", kjer po naročilu stranke prevzame vlogo popolnega partnerja za vsako priložnost. Brez težav se spremeni v nad glasbo navdušenega spremljevalca starejše gospe ali popolnega sina zagrenjenega starca. Lahko je tudi nekdo, ki vam pomaga, da se naučite prerekanja s svojim zakonskim partnerjem. Toda kaj ko služba pogubno vpliva na njegovo zasebno življenje. Sophia, naveličana njegove neodločnosti in nekonfliktnosti, saj ji Matthias vljudno ustreže v vsaki želji, oznani, da ga bo zapustila. To stori s preprostimi besedami: "Nisi več resničen!"

"Leta 2014 sem zasledil agencije za 'najem prijateljev', ki na Japonskem obstajajo že dve desetletji. Najameš lahko prijatelja, družinske člane – vse, česar v življenju nimaš. Odletel sem na Japonsko in se srečal z osebjem. Izvedel sem veliko o ozadju teh agencij in o pripravah zaposlenih na vlogo, spoznal pa tudi osebo, ki mi je razkrila, da je zaradi tega nenavadnega poklica izgubila stik z lastno identiteto. Ta notranji konflikt sem uporabil za svojega glavnega junaka in okoli njega zgradil zgodbo." (Bernhard Wenger)

Focusing on a master impersonator for hire slipping seamlessly into any role demanded by his clients, Wenger's directorial debut feature abounds in visual humour and unexpected plot twists.

Working for a rent-a-companion agency, Matthias is a master of his profession. Do you need a 'cultured boyfriend' to impress your friends? A 'perfect son' to influence your business partners' opinion of you? Or maybe just a sparring partner to rehearse an argument? Whatever it is, just rent Matthias. While excelling at pretending to be someone else, just being himself is the real challenge. Matthias' people-pleasing attitude has become so extreme that his girlfriend Sophia begins to wonder if he's not actually role-playing himself as well. "You're not real anymore," she tells Matthias before she leaves him.

"Back in 2014, I came across 'rent a friend' agencies, which have existed in Japan for two decades. You can rent friends, family members – anything you don't have in your life. I flew to Japan and met their employees. I not only learnt a lot about the background of these agencies and how the employees prepare, but I also met a person who told me that because of this peculiar profession, she no longer really knows who she is. I adopted this conflict for the main character and built the story around it." (Bernhard Wenger)

prodaja/world sales
mk2 Films
E intlsales@mk2.com

distribucija/distribution
Demiurg
E info@demiurg.si

Bernhard Wenger

Rojen leta 1992 v Salzburgu, Avstrija. Živi in ustvarja na Dunaju, kjer je študiral režijo na Dunajski filmski akademiji. Njegov celovečerni prvenec *Pav* je bil letošnji avstrijski kandidat za tujejezičnega oskarja, sicer pa je Wenger kot režiser in scenarist že prej opozoril nase s kratkimi filmi, v katerih je prisoten poseben stil humorja.

Born in 1992, in Salzburg, Austria. He lives in Vienna, where he studied directing at the Vienna Film Academy. His debut feature film, Peacock, *was Austria's official entry for the 2026 Academy Awards Best International Feature Film. Employing a unique brand of humour, Wenger first attracted attention with his short films.*

filmografija (izbor)/filmography (selection)

2018 Excuse Me, I'm Looking for the Ping-pong Room and My Girlfriend (kratki/short)
2019 Guy Proposes to His Girlfirend on a Mountain (kratki/short)
2024 Pfau – Bin ich echt? (Peacock/Pav)

Veter, govori mi
Vetre, pričaj sa mnom
Wind, Talk to Me

Stefan Đorđević

Srbija, Hrvaška, Slovenija Serbia, Croatia, Slovenia **2025**



režija/directed by
Stefan Đorđević
scenarij/screenplay
Stefan Đorđević
fotografija/cinematography
Marko Brdar
glasba/music
Ivan Judaš
montaža/editing
Tomislav Stojanović, Dragan von Petrović
igrajo/cast
Negrica Đorđević (Neca), Stefan Đorđević (Stefan), Boško Đorđević (Boško), Đorđe Davidović (Đole), Budimir Jovanović (Buda), Ljiljana Jovanović (Ljilja), Ana Petrović (Ana), Marina Davidović (Marina), Vidak Davidović (Viki), Jana Mihajlović (Jana), Jakov Mihajlović (Jakša), Milorad Mijailović (Mića), Dragan Tričković, Igor Stojanović, Igor Benčina
producenti/producers
Dragana Jovović, Stefan Đorđević, Stefan Ivančić, Ognjen Glavonić
produkcija/production
Non-Aligned Films
E info@nonalignedfilms.com
&
Katunga
&
SPOK Films
&
Restart
&
Staragara
format/format
DCP, barvni/colour
dolžina/running time
100'

festivali, nagrade (izbor)/
festivals, awards (selection)
Rotterdam 2025, Marseille 2025, IndieLisboa 2025, Šanghaj/Shanghai 2025

Srbski režiser Stefan Đorđević poskuša posneti filmski poklon umrli materi in med postopkom ustvarjanja tudi sam predela njeno smrt.

Stefan se vrne domov na praznovanje babičinega osemdesetega rojstnega dne. Tokratna vrnitev mineva v duhu prizadevanja, da bi dokončal film o svoji nedavno preminuli materi. Med vožnjo domov z avtom zbije psa in se zaradi občutka krivde odloči, da ga vzame s seboj. Na podeželju in v zavetju družine režiser vendarle najde notranji mir. Vseeno pa začne načrtovani film dobivati drugačen značaj. Stefan namesto poklona svoji materi v zgodbo vključi celotno družino ter z mešanjem fikcije in resničnih dejstev posname intimen in globoko oseben razmislek o žalovanju in prebolevanju.

"Zamisel za film se je porodila ob maminem boju z rakom, njeni selitvi v družinsko hišo ob jezeru, da bi bila obdana z naravo in se zdravila z alternativnimi metodami. Pred petnajstimi leti je v tej bitki zmagala in bila prepričana, da bo bolezen po njeni vrnitvi spet lahko brez pomoči porazila. Toda tedaj je rak že nepovrnljivo napredoval. Ko sem jo fotografiral, je kamera sprva postala nekakšno orodje, s katerim sem ji lahko ostal blizu. Ker ji nisem mogel pomagati, sem ga uporabil za blaženje bolečine, za objektivizacijo položaja, da me vse skupaj ne bi popolnoma strlo." (Stefan Đorđević)

On a mission to complete a cinematic tribute to his deceased mother, Serbian director Stefan Đorđević looks into loss and the grieving process in a struggle to come to terms with his own bereavement.

Stefan reunites with his family to celebrate his grandmother's eightieth birthday for the first time after his mother's recent passing. This homecoming, driven by his urge to complete a film about his mother and an attempt to make amends by rescuing a stray dog, will ignite an introspective journey for Stefan. Inspired by the director's real-life experiences and starring his actual family members, the film blends reality and fiction to conduct an intimate cinematic inquiry into bereavement and grief.

"The idea for this film came as my mother was battling cancer, and she had moved herself to our lake house because she wanted to be in nature and fight the cancer with alternative methods. Fifteen years before that, she won that battle, and she was certain when it came back that she'd win it again on her own. But by that time, it had already progressed. Photographing her, at first, the camera became a kind of tool for me to stay close to her. And because I couldn't help her, I used it in a way to heal, to objectify this situation so I wouldn't be so crushed by it all." (Stefan Djordjević)

Stefan Đorđević

Rojen leta 1987 v Boru (Srbija). V svet filma je vstopil s celovečercem *Tilva Roš* (2010), v katerem je odigral eno od dveh glavnih vlog. Študiral je na Fakulteti dramskih umetnosti v Beogradu, kjer je diplomiral in magistriral. Njegov kratki film *Poslednja slika o ocu* so premierno prikazali v Locarnu, prejel je tudi vrsto mednarodnih nagrad. *Veter, govori mi* je njegov celovečerni prvenec.

Born in 1987 in Bor, Serbia. Stefan Djordjevic was initiated into cinema through the feature fiction Tilva Roš *(2010), in which he played one of the two leading roles. He studied at the Faculty of Dramatic Arts in Belgrade, where he received his BA and MA. His short fiction film* The Last Image of Father *premiered at the Locarno Film Festival and received awards at many film festivals.* Wind, Talk to Me *is his debut fiction feature.*

filmografija (izbor)/filmography (selection)

2013 Putovanje (kratki/short)
2019 Poslednja slika o ocu (The Last Image of Father) (kratki/short)
2025 Vetre, pričaj sa mnom (Wind, Talk to Me/Veter, govori mi)

prodaja/world sales
Heretic Films
E festivals@heretic.gr

distribucija/distribution
SPOK Films
E jozko.rutar@gmail.com

Vse je v redu
Minden Rendben
Growing Down

Bálint Dániel Sós

Madžarska Hungary **2025**

režija/directed by
Bálint Dániel Sós
scenarij/screenplay
Bálint Dániel Sós, Gergo V. Nagy
fotografija/cinematography
Kristóf M. Deák
montaža/editing
Márton Gothár
igrajo/cast
Szabolcs Hajdu (Sándor), Ágoston Sáfrány (Dénes), Anna Hay (Klára), Zonga Jakab-Aponyi (Sári), Zsófia Szamosi (Krajnyik)
producenta/producers
Zoltán Mártonffy, Ádám Farkas
produkcija/production
CineSuper
E reachingout@cinesuper.hu
format/format
DCP, čb/bw
dolžina/running time
86'

festivali, nagrade (izbor)/ festivals, awards (selection)
Berlinale 2025



Družinska drama o moralni dilemi očeta, ki je priča tragičnemu dogodku, v katerega je vpleten njegov dvanajstletni sin.

Ovdoveli Sándor in sveže ločena Sári v mladostnem navdušenju uživata v novi vezi. Tudi njuni otroci, Sándorjeva sinova Dénes in Zsiga ter Sárina hčerka Klára se lepo razumejo in mladi par načrtuje skupno življenje. Toda na družinskem praznovanju Dénesevega in Sárinega rojstnega dne se zgodi nesreča, v kateri se hudo poškoduje petletna Klára. Tragični dogodek pretrese vse vpletene, Sándorja, razpetega med ljubeznijo do sina in zaročenke, pa policijska preiskava postavi še pred dodatno nezavidljivo dilemo: Naj laže in Dénesa reši pred priporom ali naj pove resnico?

"Navdihnila sta me dogodek iz lastnega življenja in osebno spoprijemanje s starševstvom. Točno se spominjam, kdaj sem dobil zamisel za film. Bil sem na igrišču s svojimi otroki. Grdo so se vedli, starši drugih otrok pa so kriče planili nadme in zahtevali pravico. V trenutku sta me obšla dva povsem različna instinkta. Oba zelo močna. Prvi je bil ošteti svoje otroke, izboljšati njihovo vedenje in jim pridigati o morali. Drugi je bil nadvse silovit občutek, da jih moram zaščititi. Bil je nenavaden, skrajno dvoumen nagib." (Bálint Dániel Sós)

A widowed father grapples with a tricky ethical dilemma after being the sole witness to a serious, potentially life-threatening accident caused by his son.

The promise of love and family has returned to Sándor, a widower, when he meets Sári, a divorcee. But then an incident occurs that upends his new life. Sándor is the only witness to a serious accident involving his stepdaughter and his son. Now he faces a dilemma: should he tell the truth and live with the consequences? Or lie and save his son from juvenile detention? Familial bonds and personal character are tested as an investigation ensues that calls into question Sándor's virtue and strains the close relationships that he has built with his family.

"I was inspired by something from my own life, and my struggle as a parent. I remember the exact situation, when this film popped into my mind. I was on the playground with my little children. They behaved badly and other children's parents came to me, shouting and wanting justice. Immediately, two really different instincts came to me at the same time. Both were very strong. One was that I wanted to scold my children, to correct their behaviour and talk to them about morality. The second, though, was the really strong feeling that I wanted to protect them. It was a weird, very ambiguous one." (Bálint Dániel Sós)

prodaja/world sales
Goodfellas
E feripret@goodfellas.film

Bálint Dániel Sós

Rojen leta 1977 v Budimpešti, Madžarska. Po diplomi iz estetike na univerzi Eötvös Loránd je začel režirati oglase. Je soustanovitelj združenja Kinopravda, ki povezuje filmske režiserje, producente in vizualne umetnike ter ima pomembno vlogo v mednarodni oglaševalski industriji. Ob tem že od nekdaj piše kratke zgodbe in je dve od njih upodobil kot predlogi za svoja kratka filma. *Vse je v redu* je njegov celovečerni prvenec.

Born in 1977 in Budapest, Hungary. After completing a BA in aesthetics at the Eötvös Loránd University, he began his career directing commercials. He is the co-founder of the Kinopravda directors' collective which, since 2014, has gained ground as one of the major players in the international advertising industry. In parallel to his commercial work, he writes short stories, two of which he has made into short films. Growing Down *is his debut feature film.*

filmografija (izbor)/filmography (selection)

2017 Grand Prix (kratki/short)
2023 Krémes (Creamy) (kratki/short)
2025 Minden Rendben (Growing Down/Vse je v redu)

Zajčji nasip
Zečji nasip
Sandbag Dam

Čejen Černić Čanak

Hrvaška, Litva, Slovenija Croatia, Lithuania, Slovenia **2025**



režija/directed by
Čejen Černić Čanak
scenarij/screenplay
Tomislav Zajec
fotografija/cinematography
Marko Brdar
glasba/music
Domas Strupinskas
montaža/editing
Slaven Zečević
igrajo/cast
Lav Novosel (Marko), Andrija Ž unac (Slaven), Leon Grgić (Fićo), Franka Mikolaci (Petra), Tanja Smoje (Vanča), Alma Prica (Alenka), Filip Šovagović (Franjo), Luka Baškarad (Ivan), Rada Mrkšić (Baka), Marica Vidušić (Kolegica), Pan Jelić (Edi), Margarita Belan (Sanja), Lana Hranjec (Iris), Gregor Birkić (Zvone), Dino Nikolić (Robi), Ana Ugrina (Maja), Katja Galunic (Lada)
producenti/producers
Ankica Jurić Tilić, Hrvoje Pervan, Dragan Jurić
produkcija/production
Kinorama
E info@kinorama.hr
&
Tremora
&
Perfo
format/format
DCP, barvni/colour
dolžina/running time
88'

festivali, nagrade (izbor)/ festivals, awards (selection)
Berlinale 2025

Zgodba o prepovedani ljubezni na hrvaškem podeželju, kjer so meje tolerance preozke za burna mladostniška čustva.

Marko živi na hrvaškem podeželju s starši in bratom Fićem. Čeprav je nadarjen športnik, ponotranji očetovo idejo, da bo po končani šoli postal avtomehanik. Markovo ustaljeno življenje pa zamajeta dva dogodka: njihovi vasi grozijo poplave, ob istem času pa se domov vrne Slaven, njegova prepovedana prva ljubezen. Marko se v luči teh dogodkov le stežka osredotoča na svojo punco Petro in prihajajoč športni turnir. Medtem ko vaščani nameščajo vreče peska okoli svojih domov, si Marko zgradi svoj lasten notranji zid, s katerim se poskuša omejiti od čustvenega nemira.

"To je zgodba o prepovedani ljubezni med mladeničema v majhni hrvaški vasi, Hrvaška pa je še vedno nadvse ozkogleda. Pred snemanjem filma se tega nisem zavedala. Živimo v svojih mehurčkih in mislimo, da sta strpnost in sprejemanje samoumevna; to ni res. Na avdicijah sem spoznala številne mlade ljudi in jim dejala: 'Če imate kakršne koli težave v zvezi s tematiko filma, mi povejte.' Veliko jih je spregovorilo. Spoznala sem, da se kot gej na Hrvaškem počutiš ogroženega." (Čejen Černić Čanak)

A story of forbidden love in the Croatian countryside, where the boundaries of tolerance are too narrow for a tumultuous youthful romance.

Marko lives in a Croatian village with his parents and his young brother Fićo. Although a gifted athlete, he will respect his father's wish and become a car mechanic after finishing school. Two events throw Marko's seemingly stable life out of balance: the village is threatened by flooding, and his forbidden first love, Slaven, returns home for his father's funeral. Marko struggles to stay focused on his girlfriend Petra and an upcoming sporting tournament. While the villagers work tirelessly to build sandbag walls around their homes, Marko builds a wall of his own – one designed to keep his emotions at bay.

"This is a story about forbidden love between two young men in a small village in Croatia, and Croatia is still a very closed-minded country. I wasn't aware of it before I started working on the film. We live in our own bubbles, thinking that tolerance and acceptance are a given; that's not true. When we started auditions, I met many young people and said to them: 'If you have any issues with the subject of the movie, let me know.' Many of them did. I realised that being gay in Croatia makes you feel threatened."(Čejen Černić Čanak)

Čejen Černić Čanak

Rojena leta 1982 v Osijeku (Hrvaška). Film je študirala na Akademiji dramske umetnosti v Zagrebu. Snemala je tako igrane kot dokumentarne in animirane kratke filme. Leta 2017 je posnela celovečerni prvenec *Skrivnost Zelenega hriba*, ki se je uvrstil na več mednarodnih festivalov ter je bil predvajan v ZDA, Kanadi, na Kitajskem, v Avstriji, Nemčiji in drugod. *Zajčji nasip* je njen drugi celovečerec.

Born in 1982 in Osijek, Croatia, Černić Čanak studied film and television directing at the Academy of Dramatic Art in Zagreb. Her output includes animated, documentary and fiction short films. Made in 2017, her debut feature film, The Mystery of Green Hill, *topped the Croatian box office in the first week of its release, was selected for international film festivals and received distribution in the USA, Canada, China, Austria, Germany and many other countries.* Sandbag Dam *is her second feature film.*

filmografija (izbor)/filmography (selection)

2017 Uzbuna na Zelenom Vrhu (The Mystery of Green Hill/Skrivnost Zelenega hriba)
2019 Zeko (The Bunny) (kratki/short)
2025 Zečji nasip (Sandbag Dam/Zajčji nasip)

prodaja/world sales
The Open Reel
E open@theopenreel.com

distribucija/distribution
Fivia d.o.o.
E cenex@siol.net

24 **Bila je samo nesreča** **It Was Just an Accident** Jafar Panahi
25 **Belo se pere na devetdeset** **Whites Wash at Ninety** Marko Naberšnik
26 **Bugonia** **Bugonia** Yorgos Lanthimos
27 **Glas Hind Radžab** **The Voice Of Hind Rajab** Kaouther Ben Hania
28 **Hamnet** **Hamnet** Chloé Zhao
29 **Histerični** **Hysteria** Mehmet Akif Büyükatalay
30 **Junakinja** **Late Shift** Petra Volpe
31 **Kronologija vode** **The Chronology of Water** Kristen Stewart
32 **Mati** **Mother** Teona Strugar Mitevska
33 **Milost** **Grace** Paolo Sorrentino
34 **Nehvaležna bitja** **Ungrateful Beings** Olmo Omerzu
35 **Ni druge izbire** **No Other Choice** Park Chan-wook
36 **Noro** **Madly** Paolo Genovese
37 **Novi val** **Nouvelle Vague** Richard Linklater
38 **Oče mati sestra brat** **Father Mother Sister Brother** Jim Jarmusch
39 **Otoki** **Islands** Jan-Ole Gerster
40 **Sanje** **Dreams** Michel Franco
41 **Sentimentalna vrednost** **Sentimental Value** Joachim Trier
42 **Tujec** **The Stranger** François Ozon
43 **Umri, ljubica moja** **Die My Love** Lynne Ramsay
44 **Zadnji viking** **The Last Viking** Anders Thomas Jensen
45 **Zemljo krast** **Stealing Land** Žiga Virc
46 **Zvok padanja** **Sound of Falling** Mascha Schilinski



glej str. 30/see page 30

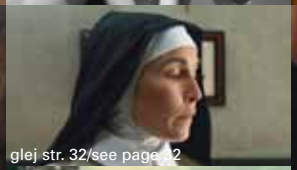
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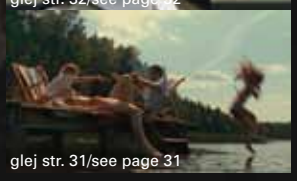
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glej str. 37/see page 37



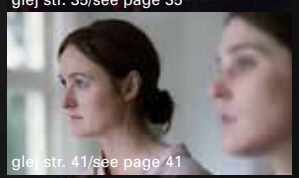
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glej str. 46/see page 46

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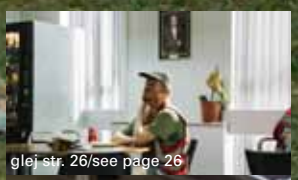


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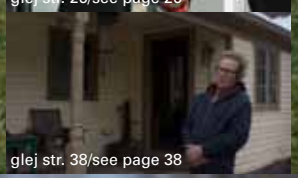
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glej str. 26/see page 26



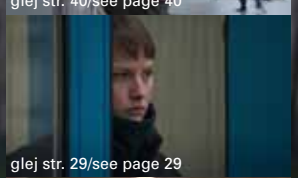
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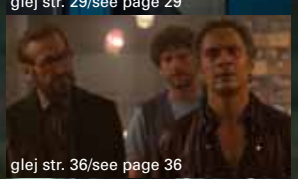
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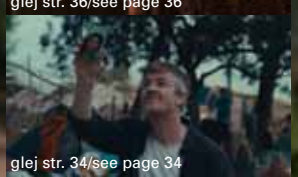
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Bila je samo nesreča
Yek tasadef sadeh
It Was Just an Accident

Jafar Panahi

Iran, Francija Iran, France **2025**

režija/directed by
Jafar Panahi
scenarij/screenplay
Jafar Panahi
fotografija/cinematography
Amin Jafari
montaža/editing
Amir Etminan
igrajo/cast
Vahid Mobasseri (Vahid), Mariam Afshari (Šiva), Ebrahim Azizi (Eghbal), Hadis Pakbaten (Golrokh), Majid Panahi (Ali), Mohamad Ali Elyasmehr (Hamid)
producenti/producers
Philippe Martin, Jafar Panahi, David Thion
produkcija/production
Les Films Pelléas
E lesfilmspelleas@pelleas.fr
&
Jafar Panahi Productions
&
Pio & Co
format/format
DCP, barvni/colour
dolžina/running time
101'

festivali, nagrade (izbor)/ festivals, awards (selection)
Cannes 2025 (zlata palma/Golden Palm), Sydney 2025 (najboljši film/ Best Film), Karlovi Vari/Karlovy Vary 2025



Prvi film Jafarja Panahija, ki ga je po dolgoletni prepovedi potovanja osebno predstavil v Cannesu in tam z njim osvojil zlato palmo.

Eghbal se s svojo soprogo in hčerko ponoči vozi z avtom, ko nenadoma zbije psa. Nesreča poškoduje motor avtomobila, zato poišče najbližjega avtomehanika. Delo opravi Vahid, nekdanji politični zapornik, ki prepozna zvok Eghbalove umetne noge. V zaporu ga je namreč mučil obveščevalni agent s prav takšnim umetnim udom in mu povzročil trajno okvaro ledvice. Vahid zato Eghbala ugrabi in načrtuje, da ga bo živega zakopal. Vendar se v njem pojavi dvom, nikoli ni zares videl njegovega obraza, zato ni prepričan, ali je zares ujel svojega rablja. Za potrditev identitete se obrne k njegovim drugim žrtvam ...

"Nisem tako zelo pogumen. Opravljam zgolj svoje delo. Snemam svoje filme. Številni zaporniki so storili neverjetne stvari. Vztrajali v nešteto gladovnih stavkah. Se borili za svojo stvar in desetletja prebili v zaporu. Sam sem bil zaprt sedem mesecev. Dva dni sem gladovno stavkal. To ni nič v primerjavi z njimi. Samo opravljam svoje delo, to je vse. Nekoliko mi je nerodno, ko to štejejo za pogum. Menim, da ni pošteno do teh ljudi ali do mladih žensk, ki si upajo boriti javno, na ulicah. Njihov pogum imajo za samoumeven, vendar občutno prekaša mojega lastnega." (Jafar Panahi)

Jafar Panahi's first film made after being released from prison won the Palme d'Or at the 2025 Cannes Film Festival. With his travel ban lifted, Panahi attended the festival in person.

Eghbal is driving at night with his wife and daughter when he hits and kills a dog. The accident badly damages his engine and causes the car to later break down. He pulls over to a nearby garage, encountering a former political prisoner named Vahid, who recognizes the squeaking sound of Eghbal's false leg as that of an intelligence officer who tortured him in prison and caused him permanent kidney damage. Vahid kidnaps Eghbal, and prepares to bury him alive, but grows doubtful about the man's identity since he was blindfolded and had never seen his torturer's face. He reaches out to a fellow ex-prisoner for confirmation.

"I'm not that brave. I'm just doing my job. I'm making my films. There are so many people in prison who have done incredible things. They have gone through many hunger strikes. They have been fighting and spending decades in prison. I spent seven months in prison. I went on a hunger strike for two days. That's nothing compared to them. I'm just doing my job; that's it. I feel a bit embarrassed when this is seen as courage. I feel that it's not fair to those people, or the young women who go into the streets and fight back. They are taken for granted, but they are much braver than I am." (Jafar Panahi)

prodaja/world sales
mk2 Films
E shanna.segond@mk2.com

distribucija/distribution
Fivia d.o.o.
E cenex@siol.net

Jafar Panahi

Rojen 1960 v kraju Mianeh, Iran. Po študiju je sprva delal kot asistent Abbasa Kiarostamija. Leta 1995 je za prvenec *Beli balon* v Cannesu prejel zlato kamero, tej nagradi pa je pozneje sledilo še veliko drugih. Leta 2010 mu je iranska oblast za dvajset let prepovedala snemati filme, julija 2022 pa so ga aretirali. Leta 2023 je po prestani kazni prvič po štirinajstih letih zapustil Iran.

Born in 1960 in Mianeh, Iran. After graduation, Panahi started out on his career as assistant to Abbas Kiarostami. His debut feature, The White Balloon, *won the Camera d'Or for best feature film at the Cannes Film Festival. In 2010 the Iranian authorities issued the multi award-winning director with a twenty-year ban on filmmaking. He was arrested in July 2022. In Apri 2023, Panahi left Iran for the first time in 14 years after completing his prison sentence.*

filmografija (izbor)/filmography (selection)

1995 Badkonake Sefid (The White Balloon/Beli balon)
2000 Dayereh (The Circle/Krog)
2006 Offside (Ofsajd)
2011 In film nist (This is not a Film/To ni film)
2013 Pardé (Closed Curtain/Zagrnjena zavesa)
2015 Taxi (Taksi)
2022 Kherst nist (No Bears/Brez medvedov)
2025 Yek tasadef sadeh (It Was Just an Accident/Bila je samo nesreča)

Belo se pere na devetdeset
Belo se pere na devetdeset
Whites Wash at Ninety

Marko Naberšnik

Slovenija, Hrvaška, Italija, Srbija, Severna Makedonija, Črna gora
Slovenia, Croatia, Italy, Serbia, North Macedonia, Montenegro **2025**



režija/directed by
Marko Naberšnik
scenarij/screenplay
Bronja Žakelj, Marko Naberšnik
fotografija/cinematography
Maksimiljan Sušnik
glasba/music
Luca Ciut
montaža/editing
Milica Jelača Spasić
igrajo/cast
Lea Cok (starejša/older Bronja), Jurij Zrnec (Janez), Tjaša Železnik (Mita), Anica Dobra (Dada), Žiga Šorli (starejši/older Rok), Mei Rabič (mlajša/younger Bronja), Jaka Mehle (mlajši/younger Rok), Vladimir Tintor (Milan), Saša Tabaković (Bojan), Iva Krajnc Bagola (Marina), Jure Rajšp (Urban), Polona Juh (dr. Majcen), Blaž Dolenc (Blaž)
producenta/producers
Aleš Pavlin, Andrej Štritof
produkcija/production
Perfo
E ales.pavlin@perfo.si
&
Kinorama
&
Quasar Film
&
Biberche
&
Black Cat Production
&
Protos Film
format/format
DCP, barvni/colour
dolžina/running time
138'

Pretresljiva, duhovita, brutalno iskrena, a navdihujoča filmska pripoved Bronje Žakelj, posneta po njenem istoimenskem avtobiografskem romanu.

Osrednja junakinja filma je Bronja, ki jo spremljamo v različnih življenjskih obdobjih. Potem ko ji zaradi raka umre mama, se mora s to zahrbtno boleznijo v mladosti soočiti še sama. Kljub številnim skoraj nepremostljivim življenjskim oviram se Bronja z izzivi spoprime tako, da se solze prepletajo s smehom in optimizmom.

"Nastanek filma *Belo se pere na devetdeset* je bil edinstvena izkušnja. Soočanje z resnično zgodbo je terjalo poseben pristop. Ostati zvest izvirni zgodbi romana, po drugi strani pa razmišljati skozi filmske podobe, je terjalo veliko skrbne presoje. Poleg tega je zgodba o izgubi in družini pustila močan vtis tudi name osebno. Zaveš se, da je čas, ki ga še imamo pred seboj, dragocen, in prisotnost oseb, ki nam veliko pomenijo, nikakor ni samoumevna." (Marko Naberšnik)

A moving, humorous, brutally honest and inspiring film about confronting illness based on Bronja Žakelj's autobiographical novel of the same name.

The central character, Bronja, is followed through various stages of her life. After losing her mother to cancer, she must face this insidious disease alone at a young age. Despite numerous and nearly insurmountable life challenges, Bronja confronts them in a way that blends tears with laughter and unwavering optimism.

"Making Whites Wash at Ninety *was a unique experience. A story based on real-life events requires a special approach. Remaining faithful to the novel's original storyline while seeing it through cinematic lens required a lot of careful consideration. In addition, the story of loss and family also left a profound impression on me personally. It makes you realise that the time left to us is precious and the presence of people dear to us is by no means a given." (Marko Naberšnik)*

Marko Naberšnik

Rojen leta 1973 v Mariboru. Na ljubljanski AGRFT je magistriral iz filmske in televizijske režije. Dela kot redni profesor na UL AGRFT ter kot režiser igranih in dokumentarnih filmov ter televizijskih oddaj. Podpisal se je pod več kot petsto televizijskih oddaj, med drugim tudi kot režiser serij *Ja, Chef!*, *Firbcologi* in *Naš vsakdanji kruhek*. Njegov celovečerni prvenec *Petelinji zajtrk* je tretji najbolj gledan slovenski film vseh časov.

Born in 1973 in Maribor, Naberšnik holds a Master's degree in Film and Television Directing from the Academy of Theatre, Radio, Film and Television – AGRFT in Ljubljana. As well as being a full-time professor at AGRFT, Naberšnik directs fiction and documentary films, as well as TV shows. He has worked on more than 500 television programmes, including the series Ja, Chef!, Firbcologi *and* Naš vsakdanji kruhek. *His debut feature,* Rooster's Breakfast, *is the third most-watched Slovenian film of all time.*

filmografija (izbor)/filmography (selection)

2001 Pavle (kratki/short)
2007 Petelinji zajtrk (Rooster's Breakfast)
2012 Šanghaj (Shanghai Gypsy)
2014 Gozdovi so še vedno zeleni (The Woods Are Still Green)
2017 Slovenija, Avstralija in jutri ves svet (Slovenia, Australia and Tomorrow the World)
2025 Belo se pere na devetdeset (Whites Wash at Ninety)

prodaja/world sales
Perfo
E ales.pavlin@perfo.si

distribucija/distribution
Fivia d.o.o.
E cenex@siol.net

Bugonia
Bugonia
Bugonia

Yorgos Lanthimos

Irska, Velika Britanija, ZDA, Južna Koreja
Ireland, Great Britain, USA, South Korea **2025**



režija/directed by
Yorgos Lanthimos
scenarij/screenplay
Will Tracy, Jang Joon-hwan
fotografija/cinematography
Robbie Ryan
glasba/music
Jerskin Fendrix
montaža/editing
Yorgos Mavropsaridis
igrajo/cast
Jesse Plemons (Teddy), Aidan Delbis (Don), Emma Stone (Michelle), J. Carmen Galindez Barrera (Ricky), Marc T. Lewis (Tony), Vanessa Eng (Corey), Cedric Dumornay (Chris), Alicia Silverstone (Sandy), Stavros Halkias (Casey), Momma Cherri (Tina)
producenti/producers
Ed Guiney, Andrew Lowe, Emma Stone, Ari Aster, Lars Knudsen, Miky Lee, Jerry Kyoungboum Ko, Yorgos Lanthimos
produkcija/production
Element Pictures
E info@elementpictures.ie
&
Fruit Tree
&
Square Peg
&
CJ ENM
format/format
DCP, barvni/colour
dolžina/running time
120'

festivali, nagrade (izbor)/
festivals, awards (selection)
Benetke/Venice 2025, Telluride 2025, San Sebastian 2025, London 2025

prodaja/world sales
Universal Pictures
E ufficiostampa@nbcuni.com

distribucija/distribution
Karantanija Cinemas
E info@kcs.si

Predelava kultne južnokorejske komedije *Rešimo zeleni planet* (2003), posodobljena za dobo lažnih novic in teorij zarote.

Teddy je običajen fizični delavec, ki se v prostem času ukvarja s čebelarstvom. Eden tistih možakarjev je, ki dobro razumejo sodobni svet, saj so se o vsem podučili na spletu. Z umsko rahlo zaostalim bratrancem Donnyjem se pripravlja na izvedbo načrta, s katerim bo rešil svet. Skupaj bosta ugrabila Michelle Fuller, direktorico farmacevtske korporacije. Prepričana sta, da gre za vesoljko iz Andromede, ki poskuša s pomočjo svoje vesoljske vrste uničiti Zemljo. Možakarja direktorico vkleneta in zapreta v klet. Zdaj jo bosta poskušala pripraviti do tega, da kontaktira svojo civilizacijo, da bodo skupaj izpogajali osvoboditev našega planeta.

"Žal distopija v tem filmu večinoma ni izmišljena. V glavnem odraža naš resnični svet. Film sporoča, kaj se dogaja tukaj in zdaj. Sčasoma je postajal vse bolj aktualen. Človeštvo se bo kmalu soočilo s končnim obračunom. Ljudje moramo izbrati pravo pot, sicer nam ne preostane veliko časa, zaradi vsega, kar se dogaja, tehnologije, umetne inteligence, vojn, podnebnih sprememb, našega zanikanja vsega tega in neobčutljivosti nanj. Film je bolj odslikava naše dobe, upam, da bo ljudi spodbudil k razmisleku o realnosti današnjega sveta." (Yorgos Lanthimos)

A remake of the iconic 2003 Korean comedy Save the Green Planet! *exploring themes highly relevant to our era of conspiracy theories and fake news.*

Teddy has a soul-deadening menial job and a fondness for bees. He's a guy who knows the truth about things – he's researched it all on the Internet – and he's schooling his naïve, possibly mentally challenged cousin, Donny, in his findings. But he has a plan to make things right. They're going to kidnap Michelle Fuller, the soulless head of a giant technocorporation. Teddy believes that Michelle is an alien being from Andromeda, sent to Earth to destroy it. Once he and Donny have her chained up in their basement all Teddy has to do is coerce her into summoning her mothership so he can negotiate Earth's freedom with her overlords.

"Unfortunately, not much of the dystopia in this film is very fictional. A lot of it is very reflective of the real world. If anything, this film says this is happening now. Actually, it became more relevant as time went by. Humanity is facing a reckoning very soon. People need to choose the right path, otherwise, I don't know how much time is left with everything that's happening in the world, with technology, AI, with wars, climate change, the denial of all these things and how desensitized we've become to all of these things. The movie is more of a reflection of our times and hopefully it will trigger people to think about what's happening today, all around the world." (Yorgos Lanthimos)

Yorgos Lanthimos

Rojen leta 1973 v Atenah. Filmsko in televizijsko režijo je študiral na Filmski šoli Stavrakos v Atenah. Od leta 1995 režira celovečerce, gledališke predstave in televizijske oglase. V filmih *Kinetta*, *Podočnik* in *Alpe* je razvil povsem samosvoje alegorično pripovedovanje ter se z njim prebil med najvidnejše evropske režiserje. S filmom *Jastog* je začel ustvarjati v angleškem jeziku.

Born in 1973 in Athens, Lanthimos studied film and TV direction at the Stavrakos Film School in Athens. Since 1995 he has been involved in filmmaking as well as in direction of theatre productions and TV commercials. He gained international prominence by developing his own absurdist and allegorical style of storytelling in Kinetta, Dogtooth *and* Alps. The Lobster *was his first English-language film.*

filmografija (izbor)/filmography (selection)

2009 Kynodontas (Dogtooth/Podočnik)
2011 Alpis (Alps/Alpe)
2015 The Lobster (Jastog)
2017 The Killing of a Sacred Deer (Ubijanje svetega jelena)
2018 The Favourite (Najljubša)
2023 Poor Things (Nesrečna bitja)
2025 Bugonia

Glas Hind Radžab
Sawt Hind Rajab
The Voice Of Hind Rajab

Kaouther Ben Hania

Tunizija, Francija, Velika Britanija, ZDA
Tunisia, France, Great Britain, USA **2025**



režija/directed by
Kaouther Ben Hania
scenarij/screenplay
Kaouther Ben Hania
fotografija/cinematography
Juan Sarmiento G.
glasba/music
Amine Bouhafa
montaža/editing
Qutaiba Barhamji, Kaouther Ben Hania, Maxime Mathis
igrajo/cast
Saja Kilani (Rana Hassan Faqih), Motaz Malhees (Omar A. Alqam), Clara Khoury (Nisreen Jeries Qawas), Amer Hlehel (Mahdi M. Aljamal)
producenti/producers
Nadim Cheikhrouha, Odessa Rae, James Wilson
produkcija/production
Mime Films
E mimefilmstunisia@gmail.com
&
Tanit Films
&
JW Films
&
RaeFilm Studios
format/format
DCP, barvni/colour
dolžina/running time
89'

festivali, nagrade (izbor)/
festivals, awards (selection)
Benetke/Venice 2025 (velika nagrada žirije/Grand Jury Prize)

Realistična rekonstrukcija uboja šestletne punčke v Gazi z vidika medicinske ekipe, ki je poskušala organizirati njeno rešitev.

29. januar 2024. Prostovoljci palestinske humanitarne organizacije Rdeči polmesec v klicnem centru prejmejo nujen klic. Iz soseske Tel al-Hawa na jugu mesta Gaza se oglasi šestletna punčka, ki je med izraelskim obstreljevanjem ostala ujeta v avtu. Kot izvedo reševalci, so v avtu prisotni tudi člani njene družine, ki po njenih besedah "spijo", preliti s krvjo. Ekipa poskuša po telefonski zvezi storiti vse, da bi deklico obdržala na liniji in jo prepričala, naj se še naprej skriva v avtomobilu. Vendar pa se pojavijo drugi problemi. Ministrstvo za zdravje reševalnemu vozilu ne more zagotoviti varnega prehoda, saj bi bilo lahko ogroženo življenje zdravniške ekipe. Začne se napeta igra s časom, v kateri si vsi prizadevajo za srečen konec.

"Slišala sem avdio posnetek klica na pomoč Hind Radžab. /.../ Tedaj sem nedvomno spoznala, da moram opustiti vse drugo. Morala sem posneti ta film. /.../ Ne morem sprejeti sveta, v katerem otrok prosi za pomoč, pa nihče ne pride. Ta bolečina, ta neuspeh pripada vsem nam. Zgodba ne govori zgolj o Gazi. Odslikava univerzalno gorje. Verjamem, da je fikcija (zlasti ko črpa iz preverjenih, bolečih, resničnih dogodkov) najmočnejše orodje kinematografije. Močnejše od hrupa aktualnih novic ali zamaknjenosti drsenja po zaslonu. Film lahko ohrani spomin. Film se lahko zoperstavi amneziji. Naj se glas Hind Rajab sliši." (Kaouther ben Hania)

A docudrama recounting the final plea of a five-year-old Gaza girl from the perspective of the medical team that tried to organize her rescue.

29 January 2024. Red Crescent volunteers receive an emergency call. A six-year-old girl is trapped in a car under fire in Gaza's Tel al-Hawa neighbourhood, pleading for rescue. The little girl describes the mangled, bloodied bodies of her family members in the car as "sleeping". While trying to keep her on the line, and convince her to keep hiding in the wreckage of her relatives' car, they do everything they can to coordinate a safe passage for an ambulance and its rescue team of paramedics to save the little girl. After a three-hour wait, rescuers are allowed, by the Israeli military, to dispatch an ambulance to the car where Rajab spoke from. A feverish race against time begins.

"I heard an audio recording of Hind Rajab begging for help. /.../ After listening to it, I knew, without a doubt, that I had to drop everything else. I had to make this film. /.../ I cannot accept a world where a child calls for help and no one comes. That pain, that failure, belongs to all of us. This story is not just about Gaza. It speaks to a universal grief. And I believe that fiction (especially when it draws from verified, painful, real events) is cinema's most powerful tool. More powerful than the noise of breaking news or the forgetfulness of scrolling. Cinema can preserve a memory. Cinema can resist amnesia. May Hind Rajab's voice be heard." (Kaouther ben Hania)

Kaouther Ben Hania

Rojena leta 1977 v mestu Sidi Bouzid (Tunizija). Študirala je na šoli umetnosti in filma (EDAC) v Tuniziji, nato pa še na šoli La Fémis in na Sorboni v Parizu. Po več kratkih filmih in celovečercih je dosegla velik uspeh s filmom *Mož, ki je prodal svojo kožo,* ki je bil na oskarjih nominiran za najboljši mednarodni film. Tudi njen naslednji film *Štiri hčere* je prejel oskarjevsko nominacijo, in sicer za najboljši dokumentarec.

Born in Sidi Bouzid, Tunisia, in 1977. She studied at the Ecole des Arts et du Cinéma (EDAC) in Tunisia, then at La Fémis and the Sorbonne in Paris. She is most known for her 2020 film The Man Who Sold His Skin, *which was nominated for the Best International Feature Film at the 93rd Academy Awards, and her 2024 documentary* Four Daughters, *which was nominated for Best Documentary Feature at the 96th Academy Awards.*

filmografija (izbor)/filmography (selection)

2010 Les imams vont à l'école
2013 Challatt Tunes
2016 Zaineb takrahou ethelj (Zaineb Hates the Snow)
2017 Aala kaf ifrit (Beauty and the Dogs)
2020 Ar-rajul alladi ba'a zahrahu (The Man Who Sold His Skin/Mož, ki je prodal svojo kožo)
2023 Les filles d'Olfa (Four Daughters/Štiri hčere)
2025 Sawt Hind Rajab (The Voice Of Hind Rajab/Glas Hind Radžab)

prodaja/world sales
The Party Film Sales
E samuel.blanc@thepartysales.com

distribucija/distribution
Demiurg
E info@demiurg.si

Hamnet
Hamnet
Hamnet

Chloé Zhao

Velika Britanija, ZDA Great Britain, USA **2025**



režija/directed by
Chloé Zhao
scenarij/screenplay
Chloé Zhao, Maggie O'Farrell
fotografija/cinematography
Łukasz Zal
glasba/music
Max Richter
montaža/editing
Affonso Gonçalves, Chloé Zhao
igrajo/cast
Jessie Buckley (Agnes Shakespeare), Paul Mescal (William Shakespeare), Joe Alwyn (Bartholomew Hathaway), Emily Watson (Mary Shakespeare), David Wilmot (John Shakespeare), Jacobi Jupe (Hamnet Shakespeare), Olivia Lynes (Judith Shakespeare), Bodhi Rae Breathnach (Susanna Shakespeare)
producenti/producers
Liza Marshall, Pippa Harris, Nicolas Gonda, Sam Mendes, Steven Spielberg
produkcija/production
Hera Pictures
E contact@hera-pictures.com
&
Neal Street Productions
&
Amblin Entertainment
&
Book of Shadows
format/format
DCP, barvni/colour
dolžina/running time
126'

festivali, nagrade (izbor)/ festivals, awards (selection)
Telluride 2025, Toronto 2025

Globoko čustvena, skozi oči Shakespearjeve žene povedana zgodba o ljubezni, izgubi in ustvarjalni moči, ki je navdihnila eno največjih dramskih del – *Hamleta*.

16. stoletje, Stratford-upon-Avon. Agnes in Willu se po poroki rodijo trije otroci: najprej hči Susanna, nato še dvojčka Judith in Hamnet. Medtem ko se Will v Londonu vse bolj uveljavlja kot dramatik, Agnes ostaja doma in skrbi za otroke. Potem pa družino zadane tragedija: Hamnet pri enajstih letih umre. Njegova smrt Agnes in Willa globoko pretrese. Agnes pade v brezno žalosti, njena vera in duševno ravnovesje se porušita, Will pa se trudi v izgubi najti pomen. V tej stiski postaneta bolečina in umetnost neizogibno prepleteni.

"Želela sem, da film spregovori o dveh, ki se vidita in sta vidna drug drugemu. Sta arhetipska lika. Proučevala sem jungovsko psihologijo in hindujsko tantro – energije moškega in ženskega, bivanja in delovanja, rojstva in smrti. V odsotnosti zdrave vezi s lastnimi koreninami se te sile borijo v nas. Z oblikovanjem likov, ki to utelešata, lahko zgodba deluje na kolektivni in notranji ravni. Alkimija ustvarjalnosti omogoča sobivanje teh sil. Z upanjem, da preraste v nekaj več kot zgolj zgodbo o poroki ali smrti otroka." (Chloé Zhao)

Chloé Zhao turns Shakespeare's real-life tragedy into a heartbreaking story of love and loss that inspired the creation of the Bard's timeless masterpiece – Hamlet.

16th century, Stratford-upon-Avon. Over the objections of their families, Will and Agnes marry, and soon enough, Agnes is giving birth first to Susanna and then to twins, Hamnet and Judith. Will is carving out a successful career as a playwright in London, and Agnes takes care of the children. But then the plague comes for the eleven-year-old Hamnet. While Agnes is stricken with inconsolable grief, her faith and mental balance shattered, Will struggles to find meaning in his loss. In this transformative experience, a private sorrow morphs into one of the most enduring works of art the world has ever known.

"I wanted the film to be about two people who see and are seen by each other. They're archetypal characters. I've studied Jungian psychology and Hindu Tantra – the energies of masculine and feminine, being and doing, birth and death. If we don't have a healthy connection to our roots, those forces battle within us. By creating two characters who embody that, the story can work at a collective level and an internal one. The alchemy of creativity lets those forces coexist. Hopefully it becomes something more than a story about marriage or the death of a child." (Chloé Zhao)

prodaja/world sales
Universal Pictures International

distribucija/distribution
Blitz film & video distribution d.o.o.
E blitz@blitzgroup.eu

Chloé Zhao

Rojena leta 1982 v Pekingu, Kitajska. Študirala je politologijo na kolidžu Mount Holyoke, nato pa še filmsko produkcijo na Univerzi v New Yorku. Danes biva in ustvarja v ZDA. S filmom *Dežela nomadov* je osvojila beneškega zlatega leva za najboljši film in kot tretja ženska v zgodovini tudi oskarja za najboljšo režijo.

Born in 1982 in Beijing, China. She studied political science at Mount Holyoke College and film production at NYU. She currently resides in the United States. As well as winning the Golden Lion for Best Film at the Venice Film Festival, Nomadland *earned Chloé Zhao an Oscar as the third woman in the history of the Academy Awards to be named best director.*

filmografija (izbor)/filmography (selection)

2015 Songs My Brothers Taught Me
2017 The Rider (Jezdec)
2020 Nomadland (Dežela nomadov)
2021 Eternals (Večni)
2025 Hamnet

Histerični
Hysteria
Hysteria

Mehmet Akif Büyükatalay

Nemčija Germany **2025**



režija/directed by
Mehmet Akif Büyükatalay
scenarij/screenplay
Mehmet Akif Büyükatalay
fotografija/cinematography
Christian Kochmann
glasba/music
Marvin Miller
montaža/editing
Denys Darahan, Andreas Menn
igrajo/cast
Devrim Lingnau (Elif), Mehdi Meskar (Said), Serkan Kaya (Yigit), Nicolette Krebitz (Lilith), Aziz Çapkurt (Mustafa), Nazmi Kırık (Majid), Tony Attaallah (extra/statist), Lola Klamroth (asistent režserja/assistant director), Zeynel Abidin Cal (statist/extra), Moaid Forani (statist/extra)
producenta/producers
Mehmet Akif Büyükatalay, Claus Herzog-Reichel
produkcija/production
filmfaust
E hello@filmfaust.org
format/format
DCP, barvni/colour
dolžina/running time
104'

festivali, nagrade (izbor)/ festivals, awards (selection)
Berlinale 2025 (nagrada Europa Cinemas/Europa Cinemas Award), Istanbul 2025, Edinburg/Edinburgh 2025

Ko na snemanju filma zgori izvod *Korana*, se začne mrzlično iskanje krivca za incident, ki pretrese celotno ekipo.

Filmska ekipa pripravlja celovečerec o rasističnih napadih na turško manjšino v Nemčiji. Nekega dne na snemanju zagori izvod *Korana*, dokazov o sprevrženem dejanju pa ni. Kdo bi lahko bil storilec? Režiser Yigit, ki sicer pravi, da ga politika ne zanima in mu je v resnici mar le za njegovo kariero? Producentka Lilith, ki hoče iz filma na vsak način narediti uspešnico? Ali pa morda statist Mustafa, ki želi tudi sam snemati filme? Asistentka režije Elif poskuša razvozlati primer in rešiti svojo kožo, predvsem pa preprečiti, da bi incident ogrozil celoten projekt.

"Histerija je, ko imajo vsi prav. To se vedno znova kaže v aktualnih vprašanjih, kot je vojna v Gazi. Zelo sem občutljiv na vprašanje sežiganja *Korana*. Ko so izšle karikature Mohameda na Danskem, sem se udeležil protestov za javno nasprotovanje. Nisem jih videl kot žalitve preroka, temveč kot kolonialistični pogled od zunaj, ki nekaj sodi za napačno ali pravilno. Film se dotakne tudi tega vidika, ob primeru sežiga *Korana*." (Mehmet Akif Büyükatalay)

Hysteria kicks off when a copy of the Quran *is burnt on a film set. The film crew are determined to uncover the truth, plunging the production into a state of chaos.*

The film is set on the shoot of a drama about the racist attacks in Germany in the 1990s. The plot thickens when a Quran *is burnt on set, and all evidence of the incident vanishes, making us wonder who could have stolen it. Is it the director, Yigit, who claims to be political but only seems to care about his career? The producer, Lilith, who wants her movie to be a hit at any cost? The extra, Mustafa, a refugee with aspirations to direct films himself? The young assistant director, Elif, gets caught up in the plot. She has to find a way to save her own skin while preventing a major scandal from sabotaging the whole movie.*

"Hysteria is when everyone is right. This can be seen time and time again in current issues such as the Gaza war. I am very sensitive to the issue of the burning of the Quran. *When it came to the Mohammed caricatures in Denmark, I actively took part in the demonstrations against them. For me, it wasn't about insulting the prophet; it was about the colonialist view from the outside that considers something to be wrong or right. The movie is also about this aspect, using the example of the burning of the* Quran." *(Mehmet Akif Büyükatalay)*

Mehmet Akif Büyükatalay

Rojen leta 1987 v Bad Hersfeldu (Nemčija). Študiral je na Akademiji medijskih umetnosti v Kölnu. Leta 2019 so na Berlinalu v sklopu Perspektive Deutsches Kino prikazali njegov film *Oray*, ki je tam osvojil tudi nagrado za najboljši prvenec. S Clausom Herzogom-Reichelom je ustanovil lastno produkcijsko podjetje filmfaust, pod okriljem katerega snema svoje filme.

Born in Bad Hersfeld, Germany, in 1987. Studied at the Academy of Media Arts Cologne. In 2019, his film Oray *screened in the Perspektive Deutsches Kino section of the Berlinale where it received the GWFF Best First Feature Award. He has written and produced international and award-winning films within the context of his filmfaust production company, co-founded with Claus Herzog-Reichel.*

filmografija (izbor)/filmography (selection)

2019 Oray
2025 Hysteria (Histerični)

prodaja/world sales
Pluto Film
E info@plutofilm.de

distribucija/distribution
Demiurg
E info@demiurg.si

Junakinja
Heldin
Late Shift

Petra Volpe

Švica, Nemčija Switzerland, Germany **2025**

režija/directed by
Petra Volpe
scenarij/screenplay
Petra Volpe
fotografija/cinematography
Judith Kaufmann
montaža/editing
Hansjörg Weißbrich
igrajo/cast
Leonie Benesch (Floria Lind), Sonja Riesen (Bea Schmid), Urs Bihler (g./Mr. Leu), Margherita Schoch (ga./Mrs. Kuhn), Jürg Plüss (g./Mr. Severin), Alireza Bayram (Jan Sharif), Ridvan Murati (g./Mr. Osmani), Urbain Guiguemde (Nana), Selma Jamal Aldin (Amelie Afshar)
producenta/producers
Lukas Hobi, Reto Schärli
produkcija/production
Zodiac Pictures International
E contact@zodiacpictures.com
&
MMC Zodiac GmbH
&
SRF – Schweizer Radio und Fernsehen
&
SRG SSRE
format/format
DCP, barvni/colour
dolžina/running time
92'

festivali, nagrade (izbor)/ festivals, awards (selection)
Berlinale 2025



Drama, ki nas postavi v čevlje preobremenjene medicinske sestre, odpira vprašanji človeške zmotljivosti in empatije do medicinskega osebja, prignanega do roba lastnih zmožnosti.

Medicinska sestra Floria je povsem predana svojemu delu na operacijskem oddelku ene izmed švicarskih bolnišnic. Odlično se znajde v prav vseh okoliščinah, tako pri potrpežljivem poslušanju pacientov in komuniciranju s sorodniki kot ob nepredvidljivih in pogosto kaotičnih urgentnih primerih. Toda vsak človek ima svoje meje. Nekega večera, ko začne nočno izmeno, se mora zaradi odsotnosti druge sestre soočiti s kroničnim pomanjkanjem osebja. Kljub hektičnemu tempu ji sprva še uspe poskrbeti za hudo bolno mater in starejšega moškega, ki čaka na diagnozo. Nato pa stori napako, ki celotno ekipo pahne v neusmiljeno bitko s časom.

"Želeli smo ustvariti fizično izkušnjo za gledalce. Želeli smo jim pospešiti srčni utrip, da so zadihani že samo ob opazovanju prizorov. Da se počutijo, kot da so sami zdravstveni delavci v tej izmeni. /.../ Drama, ki jo vsaka medicinska sestra doživlja na oddelkih s pomankanjem osebja, je, da se ne zmore pomnožiti v tri ali štiri osebe hkrati, cene pa ne plačuje le sama, temveč tudi bolniki. Želeli smo potrditi in upodobiti to dramo, pri čemer nam pomaga kamera, ki sčasoma postaja vse bolj fragmentirana, v odražanju nezmožnosti večopravilnosti." (Petra Volpe)

Relating to the experience of an overworked nurse, Petra Volpe's drama raises questions about human fallibility and empathy towards healthcare workers pushed to their limits.

Floria, a nurse, works with great dedication on the surgical ward of a Swiss hospital. She never puts a foot wrong, always has an open ear for her patients even in the most stressful of situations, and is immediately at hand in an emergency. But everyone has their own limits. When Floria arrives for the late shift one day, a nurse is absent from the fully occupied and already chronically understaffed ward. Despite the hectic pace, Floria manages to attend to a seriously ill mother and an old man urgently awaiting a diagnosis. But then she makes a disastrous mistake, setting in motion a nerve-racking race against time.

"We wanted to create a physical experience for the audience. We wanted to get their heartbeat up and make people feel out of breath from just watching the film. To feel as if they had worked the shift themselves. /.../ The drama every nurse experiences on understaffed wards is that she literally can't split herself in three or four, and it's not only her who pays the price but the patients. We really wanted to honour and show the drama of that, and the camera helps, which becomes more fragmented over time because she can't split herself." (Petra Volpe)

prodaja/world sales
TrustNordisk
E info@trustnordisk.com

distribucija/distribution
Demiurg
E info@demiurg.si

Petra Volpe

Rojena leta 1970 v Švici. Študirala je na nemški Filmski akademiji Konrada Wolfa v Potsdam-Babelsbergu. Njen celovečerec *Die göttliche Ordnung* je bil leta 2018 švicarski kandidat za tujejezičnega oskarja in domača kinematografska uspešnica. Petra, ki živi med Berlinom in New Yorkom, danes velja za eno najopaznejših švicarsko-italijanskih scenaristk in režiserk.

Born in 1970 in Switzerland. She studied at the Film Academy Konrad Wolf in Potsdam-Babelsberg, Germany. Her feature, The Divine Order*, was chosen as Switzerland's entry for the Best Foreign Language Film category at the 90th Academy Awards, and became a national box office hit. Living between Berlin and New York, Volpe has asserted herself as one of the most prominent Swiss-Italian screenwriters and directors.*

filmografija (izbor)/filmography (selection)

2006 Schönes Wochenende
2009 Frühling im Herbst
2013 Traumland (Dreamland)
2017 Die göttliche Ordnung (The Divine Order)
2025 Heldin (Late Shift/Junakinja)

Kronologija vode
The Chronology of Water
The Chronology of Water

Kristen Stewart

Velika Britanija, Francija, Latvija, ZDA
Great Britain, France, Latvia, USA **2025**



režija/directed by
Kristen Stewart
scenarij/screenplay
Lidia Yuknavitch (avtobiografija/memoir), Kristen Stewart, Andy Mingo
fotografija/cinematography
Corey C. Waters
glasba/music
Paris Hurley
montaža/editing
Olivia Neergaard-Holm
igrajo/cast
Imogen Poots (Lidia), Jim Belushi (Ken Kesey), Tom Sturridge (Devin), Thora Birch (Claudia), Charlie Carrick, Michael Epp, Earl Cave, Jeremy Ang Jones, Kim Gordon, Susannah Flood, Marlena Sniega
producenti/producers
Rebecca Feuer, Charles Gillibert, Maggie McLean, Dylan Meyer, Andy Mingo, Michael Pruss, Svetlana Punte, Ridley Scott, Kristen Stewart, Yulia Zayceva
produkcija/production
Scott Free
E katy@scottfree.co.uk
&
CG Cinema International
&
Forma Pro Films Sia
&
Nevermind Pictures
format/format
DCP, barvni/colour
dolžina/running time
128'

festivali, nagrade (izbor)/festivals, awards (selection)
Cannes 2025 – Posebni pogled/Un Certain Regard

Režijski prvenec igralke Kristen Stewart, posnet po navdihujoči avtobiografiji ameriške pisateljice Lidie Yuknavitch.

Lidia odrašča v okolju, ki sta ga zaznamovala nasilje in alkohol. Da tudi sama ne bi šla po isti poti, se vpiše na kolidž v Teksasu in upa, da si bo s pomočjo štipendije priborila mesto v plavalni ekipi za olimpijske igre. Njene ambicije pokoplje zloraba alkohola in mamil, zaradi česar ji odvzamejo štipendijo. Nato poskusi srečo na univerzi v Oregonu, kjer jo kot eno redkih izberejo za delo s slovitim pisateljem Kenom Keseyjem. Lidia v pisani besedi najde svoj glas in po burni mladosti začne na novo.

"Knjiga ne pripoveduje o stvareh, ki so se ji zgodile, temveč kako se z njimi spoprijema in kako se umetnost lahko izkaže za rešiteljico. Film je zvesta priredba, vendar izkušnja ni enaka. Filmu smo morali vdihniti življenje, da bi mu omogočili lasten spomin. Ni mogel biti natančen, nadzorovan. Zaznamovan je z mojim podpisom in prstnimi odtisi, vendar ga ne dušim, ker mi je z močno lastno voljo, s samosvojim življenjem vsakodnevno sporočal, kaj hoče." (Kristen Stewart)

Actress Kristen Stewart's directorial debut, based on the inspiring memoirs by the American author Lidia Yuknavitch.

Hoping to escape an abusive household, Lidia enrols in a Texas college on a swimming scholarship with an eye towards the Olympics. Her hopes of a swimming career are dashed when she loses her scholarship due to alcohol and drug use. She later enrols at the University of Oregon and is one of the few students selected to work with the illustrious writer Ken Kesey on his collaborative novel. Lidia finds her voice through the written word, starting a new life and ultimately becoming a singular modern writer.

"The book is not about the things that happened to her, but about how she processes those things, and about how art can save you. It's a faithful adaptation, but it is not the same experience. The movie had to have a life in order for it to have its own memory. It couldn't be exacting, controlled. My hands and my fingerprints are all over it, but I'm not strangling the movie, because the movie had such volition, it had such its own life, that it was telling me what it wanted every day." (Kristen Stewart)

Kristen Stewart

Rojena leta 1990 v Los Angelesu (ZDA). Kariero je začela kot najstnica v odmevnih filmih, kakor sta *Soba za paniko* (2002) in *V divjino* (2007). Svetovno slavo je dosegla z upodobitvijo Belle Swan v seriji filmov *Somrak* (2008–2012). Od tedaj pogosteje sprejema vloge v filmih priznanih evropskih in svetovnih avtorjev. *Kronologija vode* je njen celovečerni režijski prvenec.

Born in 1990 in Los Angeles (USA). She began her career as a teenage actress in well-known films such as Panic Room *(2002) and* Into the Wild *(2007). Gaining international fame with the leading role in the* Twilight *franchise (2008–2012), she has since regularly appeared in films by prominent directors.* The Chronology of Water *is her directorial feature debut.*

filmografija (izbor)/filmography (selection)

2017 Come Swim (kratki/short)
2020 Crickets (kratki/short)
2025 The Chronology of Water (Kronologija vode)

prodaja/world sales
Les Films du Losange
E a.lesort@filmsdulosange.fr

distribucija/distribution
Fivia d.o.o.
E cenex@siol.net

Mati
Mother
Mother

Teona Strugar Mitevska

Severna Makedonija, Belgija, Švedska, Danska, BiH, Indija
North Macedonia, Belgium, Sweden, Denmark, BiH, India **2025**

režija/directed by
Teona Strugar Mitevska
scenarij/screenplay
Goce Smilevski, Teona Strugar Mitevska, Elma Tataragić
fotografija/cinematography
Virginie Saint-Martin
glasba/music
Magali Gruselle, Flemming Nordkrog
montaža/editing
Per K. Kirkegaard
igrajo/cast
Noomi Rapace (Mati Terezija/Mother Teresa), Sylvia Hoeks (sestra/sister Agnieszka), Nikola Ristanovski (oče/father Friedrich), Ekin Corapci (Agatha), Marijke Pinoy (sestra/sister Katarina), Labina Mitevska (sestra/sister Mercedes), Akshay Kapoor (dr. Kumar), Vala Noren (Tabitha), Somnath Mondal
producent/producer
Sébastien Delloye
produkcija/production
Entre Chien et Loup
E info@entrechienetloup.be
&
Sisters Brother Mitevski
&
Rainy Days Productions
&
Frau Film
&
SCCA/pro.ba
&
Raging Films
format/format
DCP, barvni/colour
dolžina/running time
103'

festivali, nagrade (izbor)/
festivals, awards (selection)
Benetke/Venice 2025, Rio de Janeiro 2025, London 2025



Sodobna uprizoritev življenja in dela Matere Terezije, ki je v interpretaciji igralke Noomi Rapace hkrati vernica in srdita upornica.

Kalkuta, Indija, avgusta leta 1948. Terezija je naveličana svoje vloge učiteljice v samostanu sester Loreta, zato v Vatikan pošlje prošnjo za ustanovitev lastne redovne skupnosti. Čakanje na odgovor traja celo večnost, ona pa se medtem sooča z občutno konkretnejšimi problemi. Njena naslednica, sestra Agnieszka, je namreč zanosila, kar Terezijo močno razjezi, saj sama ne bi nikoli žrtvovala svojega poslanstva zaradi tosvetnih užitkov. Tako se znajde pred dilemo, ki izzove njene ambicije in preizkusi njeno vero. Gre za odločitev, ki se bo izkazala za točko preloma na njeni življenjski poti.

"Mati Terezija je bila resnično mati, vendar milijonom ljudi. Bila je stroga, nepopustljiva, disciplinirana, a hkrati nedoumljivo materinska. /.../ Odločili smo se upodobiti njeno zgodbo, še preden je postala Mati Terezija, kot jo poznamo danes. Naša mati je stara sedemintrideset let, film prikaže sedem dni njenega življenja. To mater predstavim domala kot direktorico multinacionalke, neizprosno in ambiciozno. Njeno svetost ocenjujem glede na storjena dejanja in ne po svetniškem vedenju. Pozivam k slavljenju žensk takšnih, kakršne so, ne le nesebičnih mučenic ali večnih žrtev, ampak kot popolnoma razvitih osebnosti, oseb, katerih hotenja so morda drugačna od zgolj nekomu postati žena." (Teona Strugar Mitevska)

An account of a pivotal week in the life of the young Mother Teresa, a fanatical nun full of fury played by Noomi Rapace.

It is 1948, we're in the broiling heart of Kolkata and Sister Teresa has tired of her teaching role at the Loreto Entally convent. Teresa applies to the Vatican for permission to set up her own mission, but the response takes an age, her patience wears thin, and she has a more immediate problem. When her heir apparent, Sister Agnieszka, admits that she is pregnant, Teresa is duly scandalised. She loves Sister Agnieszka but is repulsed by her, too. "I would never jeopardise my mission for earthly pleasures,"she declares. Facing a dilemma that tests her faith and flares her ambitions, she makes a life-altering decision.

"Mother Teresa was a mother indeed, but to millions. She was strict, harsh, disciplinarian, yet motherly beyond our comprehension. /.../ We chose to tell her story before she became the Mother Teresa we know today. Our Mother is thirty-seven years old, and the film follows seven days in her life. I present this Mother almost as a CEO of multi-national company, relentless and ambitious. I judge her sainthood by her deeds and not by her saintly manners. Let's celebrate women as they are, not just selfless martyrs or eternal victims, but as fully developed characters, as persons that can have other ambitions than becoming someone's wife." (Teona Strugar Mitevska)

prodaja/world sales
Kinology
E gmelin@kinology.eu

distribucija/distribution
Fivia d.o.o.
E cenex@siol.net

Teona Strugar Mitevska

Rojena leta 1974 v Skopju. S filmom se je kot igralka seznanila že v otroških letih, vendar je najprej doštudirala grafično oblikovanje in se nato odločila za študij filma na Tischevi umetnostni akademiji v New Yorku. Čeprav živi v Bruslju, se kot uveljavljena makedonska režiserka loteva tem, povezanih z domovino. Z bratom Vukom in sestro Labino je soustanoviteljica lastne produkcijske hiše Sisters and Brother Mitevski.

Born in Skopje, Macedonia, in 1974. Her first brush with film was as a child actor. She has a degree in graphic design and studied film at the Tisch School of the Arts in New York. Whilst based in Brussels, Teona is an established Macedonian director who addresses topics related to her homeland. She runs the Sisters and Brother Mitevski production company with her siblings Vuk and Labina.

filmografija (izbor)/filmography (selection)

2004 Kako ubiv svetec (How I Killed a Saint/Kako sem ubil svetnika)
2008 Jas sum od Titov Veles (I Am from Titov Veles/Sem iz Titovega Velesa)
2012 The Woman Who Brushed Off Her Tears (Ženska, ki si je otrla solze)
2017 When the Day Had no Name (Dan brez imena)
2019 Gospod postoi, imeto i' e Petrunija (God Exists, Her Name Is Petrunya/Bog obstaja, ime ji je Petrunija)
2022 Najsrekjniot čovek Na Svetot (The Happiest Man in the World/Najsrečnejši človek na svetu)
2025 Mother (Mati)

Milost
La grazia
Grace

Paolo Sorrentino

Italija Italy **2025**



režija/directed by
Paolo Sorrentino
scenarij/screenplay
Paolo Sorrentino
fotografija/cinematography
Daria D'Antonio
glasba/music
Nick Donnelly
montaža/editing
Cristiano Travaglioli
igrajo/cast
Toni Servillo (Mariano de Santis), Anna Ferzetti (Dorotea De Santis), Orlando Cinque (Colonnello Labaro), Massimo Venturiello (Ugo Romani), Milvia Marigliano (Coco Valori), Giuseppe Gaiani (Lanfranco Mare), Giovanna Guida (Valeria Cafiero), Alessia Giuliani (Maria Gallo), Roberto Zibetti (Domenico Samaritano), Linda Messerklinger (Isa Rocca), Vasco Mirandola (Cristiano Arpa)
producenti/producers
Annamaria Morelli, Andrea Scrosati, Paolo Sorrentino
produkcija/production
The Apartment
E infoTA@theapartment.it
&
Numero10
&
PiperFilm
format/format
DCP, barvni/colour
dolžina/running time
131'

festivali, nagrade (izbor)/ festivals, awards (selection)
Benetke/Venice 2025 (najboljši igralec/Best Actor), San Sebastian 2025, New York 2025, Busan 2025, Telluride 2025, Rio de Janeiro 2025, London 2025

Novo sodelovanje med režiserjem Paolom Sorrentinom in igralcem Tonijem Servillom, ki je na festivalu v Benetkah prejel nagrado za najboljšega igralca.

Mariano de Santis je predsednik Italije. Je vdovec in katolik. Ima hčerko Doroteo, ki je pravnica, tako kot on. Ko se njegov mandat približuje koncu in že razmišlja o življenju po upokojitvi, na mizo dobi dve pomembni zadevi. Oba problema postavita na preizkušnjo njegov čut za moralo, hkrati pa mora na novo premisliti svoje osebno življenje. Ob vseh dvomih, ki ga prevevajo, bo de Santis moral sprejeti odločitev. To pa je ob globokem smislu za odgovornost točno tisto, kar bo ta izjemni italijanski predsednik storil.

"Kot mladeniča me je globoko ganil *Dekalog* Kieslowskega. Mojstrovina, povsem osredotočena na moralne dileme; zgodba vseh zgodb, edina zares prevzemajoča pripoved. Bolj kot katera koli srhljivka. Ne verjamem, da sem se vsaj malo približal genialnosti Kieslowskega ali globini, s katero je obravnaval moralne teme, vendar sem se vseeno čutil dolžnega poskusiti, v zgodovinskem trenutku, ko se etika včasih zdi neobvezna, neulovljiva, nejasna ali prepogosto uporabljena zgolj kot sredstvo. Etika je resna zadeva. Podpira svet. In Mariano de Santis je resen človek." (Paolo Sorrentino)

Director Paolo Sorrentino reunites with actor Toni Servillo in this tale of hard decisions. Best Actor Award at Venice 2025.

Mariano De Santis is the President of the Italian Republic. A widower and a Catholic, he has a daughter, Dorotea, a legal scholar like himself. As his term draws to a close, amid uneventful days, two final duties arise: deciding on two delicate petitions for a presidential pardon. True moral dilemmas, which become tangled with his private life, in ways that seem impossible to unravel. Driven by doubt, he will have to decide. And, with a deep sense of responsibility, that is exactly what this remarkable Italian President will do.

"As a young man I was profoundly struck by Kieslowski's Decalogue. *A masterpiece entirely focused on moral dilemmas; the plot of all plots, the only truly compelling narrative. More than any thriller. I don't believe I have even remotely approached the genius of Kieslowski, nor the depth with which he tackled moral themes, but I felt compelled to try anyway, in a historical moment when ethics sometimes seems optional, elusive, opaque, or all too often invoked only for instrumental reasons. Ethics is a serious matter. It holds up the world. And Mariano De Santis is a serious man." (Paolo Sorrentino)*

Paolo Sorrentino

Rojen 1970 v Neaplju, Italija. Njegov prvenec *L'uomo in più* je bil leta 2001 uvrščen na program beneškega filmskega festivala, nato se je 2004 s srhljivko *The Consequence of Love* uvrstil na festival v Cannes ter požel številne dobre kritike in mednarodne nagrade. Leta 2008 je za film *Mogočnež* na festivalu v Cannesu prejel nagrado žirije, 2014 pa za *Neskončno lepoto* še oskarja za najboljši tujejezični film.

Born in 1970 in Naples, Italy. His debut film, One Man Up*, was selected for the 2001 Venice Film Festival, and his 2004 Cannes entry, a thriller* The Consequences of Love*, garnered critical acclaim and won many international awards.* Il Divo *received the Jury Prize at the 2008 Cannes Film Festival.* The Great Beauty *received the 2014 Academy Award for Best Foreign Language Film.*

filmografija (izbor)/filmography (selection)

2006 L'amico di famiglia (The Family Friend/Družinski prijatelj)
2008 Il divo (Mogočnež)
2013 La grande bellezza (The Great Beauty/Neskončna lepota)
2015 Youth (Mladost)
2018 Loro (Oni)
2024 Parthenope
2025 La Grazia (Milost)

prodaja/world sales
The Match Factory
E info@matchfactory.de

distribucija/distribution
Fivia d.o.o.
E cenex@siol.net

Nehvaležna bitja
Nevdečné bytosti
Ungrateful Beings

Olmo Omerzu

Češka, Slovenija, Poljska, Slovaška, Hrvaška, Francija
Czech Republic, Slovenia, Poland, Slovakia, Croatia, France **2025**

režija/directed by
Olmo Omerzu
scenarij/screenplay
Olmo Omerzu, Nebojša Pop Tasić, Kasha Jandáčková
fotografija/cinematography
Kryštof Melka
montaža/editing
Jarosław Kaminski
igrajo/cast
Barry Ward (David), Dexter Franc (Klára), Timon Šturbej (Denis), Barbora Bobulova (Lara), Antonín Chmela (Teo)
producenta/producers
Jrí Konečný, Rok Biček
produkcija/production
Endorfilm
E endorfilm@endorfilm.cz
&
Cvinger film
format/format
DCP, barvni/colour
dolžina/running time
110'
festivali, nagrade (izbor)/ festivals, awards (selection)
San Sebastian 2025



Novi celovečerec na češkem živečega slovenskega režiserja Olma Omerzuja je intimna družinska drama, ki se ukvarja s starševsko odgovornostjo, postavljeno na preizkušnjo ob domnevni vpletenosti hčerinega fanta v skrivnosten umor.

David svoja otroka odpelje na počitnice ob Jadranskem morju v upanju, da mu bo uspelo obdržati skupaj razpadajočo dvojezično družino. Njegova sedemnajstletna hči Klára, ki se spopada z motnjo hranjenja, se tam zaljubi v domačina Denisa. Ko Denisa obtožijo umora, David otroka hitro odpelje nazaj domov na Češko. Klárino stanje se hitro poslabša in dekle nazadnje pristane v bolnišnici. Edino, kar še povezuje njena odtujena starša, je želja, da bi jo rešila. Ampak težki časi zahtevajo težke odločitve.

"*Nehvaležna bitja* je zgodba o družini v krizi, razpeti med krivdo in zanikanjem. V njenem jedru se zastavlja vprašanje: Kako daleč so starši pripravljeni iti, da bi hčer odrešili motnje hranjenja – tudi če to vodi v prestopanje meje med resnico in lažjo, skrbjo in manipulacijo? Skozi to intimno dramo film raziskuje, kako odrasli, nezmožni spoprijetja s svojimi neuspehi, nezavedno projicirajo lastne disfunkcije in nerazrešene težave na otroke."
(Olmo Omerzu)

The new feature by Slovenian-born, Czechia-based director Olmo Omerzu is an intimate exploration of parental dilemmas and adolescent alienation. A father's holiday turns dark when his daughter's summer romance becomes entangled with a local murder.

David takes his two children on holiday to the Adriatic Sea, hoping to hold their fractured bilingual family together. His 17-year-old daughter, Klára, struggling with an eating disorder, falls in love with a local boy, Denis. When he is accused of murder, David rushes the children back home to Czechia. Klára's condition spirals, landing her in hospital. The only thing uniting her estranged parents is their need to save her. And desperate times call for desperate measures.

*"*Ungrateful Beings *is a story of a family in crisis, torn apart by guilt and self-denial. At its core, the film asks: how far are parents willing to go to save their daughter from an eating disorder, even if it means crossing the boundaries between truth and lies, care and manipulation? Through this intimate drama, the film explores how adults unconsciously project their own dysfunctions and unresolved wounds onto their children, unable to face their own failures." (Olmo Omerzu)*

prodaja/world sales
Cercamon
E hello@cercamon.biz

distribucija/distribution
Demiurg
E info@demiurg.si

Olmo Omerzu

Rojen leta 1984 v Ljubljani. Diplomant praške akademije FAMU je leta 2012 v sklopu Forum berlinskega filmskega festivala predstavil svoj celovečerni prvenec *Mlada noč*, za katerega je pozneje prejel nagrado čeških filmskih kritikov za odkritje leta. Danes na češkem živeči slovenski režiser je leta 2018 za svoj tretji celovečerec *Zimske muhe* v Karlovih Varih prejel nagrado za najboljšo režijo.

Born in 1984 in Ljubljana, Slovenia. He graduated from Prague Film School FAMU and debuted with the drama A Night Too Young*, which premiered in the 2012 Berlinale's Forum section, subsequently winning the Czech Film Critics' Award for Discovery of the Year. The Slovenian-born, Czechia-based director won the Best Director Award at the 2018 Karlovy Vary Film Festival for his third feature film,* Winter Flies.

filmografija (izbor)/filmography (selection)

2012 Príliš mladá noc (A Night Too Young/Mlada noč)
2015 Rodinný film (Family Film/Družinski film)
2018 Všechno bude (Winter Flies/Zimske muhe)
2021 Atlas ptáku (Bird Atlas/Atlas ptic)
2025 Ungrateful Beings (Nehvaležna bitja)

Ni druge izbire
Eojjeolsuga eobsda
No Other Choice

Park Chan-wook

Južna Koreja, Francija South Korea, France **2025**



režija/directed by
Park Chan-wook
scenarij/screenplay
Donald E. Westlake (roman/novel), Park Chan-wook, Lee Kyoung-mi, Jahye Lee, Don McKellar
fotografija/cinematography
Kim Woo-hyung
glasba/music
Cho Young-wuk
montaža/editing
Kim Sang-beom, Kim Ho-bin
igrajo/cast
Lee Byung-hun (Man-soo), Son Ye-jin (Mi-ri), Park Hee-soon (Choi Seon-chul), Lee Sung-min (Goo Beom-mo), Yeom Hye-ran (Lee A Ra), Cha Seung-won (Go Si-jo), Yoo Yeon-seok (O Jin Ho), Oh Dal-su (detektiv/detective), Lee Seok-hyeong (detektiv/detective), Yoon Ga-yi (lastnik restavracije/restaurant owner), Choi Min-sik (lastnik trgovine/shop owner)
producenti/producers
Park Chan-wook, Jisun Back, Michèle Ray Gavras, Alexandre Gavras
produkcija/production
Moho Film
E moho@moho.co.kr
&
KG Productions
format/format
DCP, barvni/colour
dolžina/running time
139'

festivali, nagrade (izbor)/ festivals, awards (selection)
Benetke/Venice 2025, Toronto 2025 (najboljši film/Best Film), Sitges 2025, Busan 2025, New York 2025, London 2025

Velemojster južnokorejske kinematografije Park Chan-wook je svoj novi film o moškem, ki po izgubi službe vzame stvari v svoje roke, ustvarjal kar dvajset let.

Man-soo je specialist za proizvodnjo papirja. Po petindvajsetih letih delovnih izkušenj je tako zadovoljen z življenjem, da lahko brez težav reče: "V življenju imam vse." Ampak ko možakar preživlja brezskrbne dni s svojo ženo, otrokoma in psoma, mu nenadoma sporočijo, da so ga odpustili. Man-soo je odločen, da bo v treh mesecih našel novo službo, da bo lahko še naprej skrbel za svojo družino. Po letu dni neuspešnega iskanja mu grozi, da bo izgubil hišo, za katero je tako garal. Ko zavrnitve postanejo vse bolj ponižujoče, Man-soo naredi konec neodločnosti in sprejme odločitev: če ni delovnega mesta zanj, bo do njega pač prišel tako, da bo sam pometel s konkurenco.

"Pred časom sem prebral roman z naslovom *The Ax*. Izbral sem ga, ker ga je napisal Donald E. Westlake, avtor romana, po katerem je bil posneto delo *Čistina*, eden mojih najljubših filmov vseh časov. Ob branju romana *The Ax* sem se poistovetil s protagonistom – moškim, ki verjame, da je papirnica njegovo življenje, pa naj svet to priznava ali ne. Enako občutje me preveva glede filmskega ustvarjanja, zato sem zlahka razumel glavnega junaka, ki verjame, da mora glava družine in moški delovati po določenih merilih, ter živi v skladu s tem." (Park Chan-wook)

South Korean maestro Park Chan-wook's new film took twenty years in the making. After being unemployed for several years, a man devises a unique plan to secure a new job.

Man-su, a specialist in paper manufacturing with twenty-five years of experience, is so satisfied with life that he can truthfully tell himself, "I've got it all." While happily passing his days with his wife Miri, their two children, and two dogs, Man-su is suddenly informed by his company that he has been fired. Man-su vows to find a new job within the next three months for the sake of his family. After a year drifting from one job interview to another, he finds himself in danger of losing the very house he struggled so hard to buy. When refusals become too humiliating to bear, Man-su hatches a ruthless plan to eliminate his competition.

"Some time ago, I read a novel called The Ax. *I picked it up because it was written by Donald E. Westlake, who wrote the novel behind* Point Blank, *one of my all-time favourite films. When reading* The Ax, *I found myself identifying with the protagonist – a man who believes that paper manufacturing is his entire life, whether the world acknowledges it or not. I feel the same way about filmmaking, so I could easily understand the protagonist who believes there is a certain way the head of a family and a man should be, and lives his life accordingly." (Park Chan-wook)*

Park Chan-wook

Rojen leta 1963 v Seulu, Južna Koreja. Sprva se je kot goreč cinefil izmenoma loteval filmske kritike in režije, preboj pa je doživel s filmom *Gongdong gyeongbi guyeok JSA* (2000), ki je v Koreji podiral rekorde gledanosti. Z drugim filmom *Naklonjenost gospodični Maščevanje* je ustvaril edinstven filmski slog, s canskima nagradama za filma *Stari* in *Žeja* pa je postal osrednje ime korejske filmske renesanse.

Born in 1963, in Seoul, South Korea. An ardent cinephile, Park juggled film directing and criticism in the 1990s before his commercial breakthrough, Joint Security Area, *which broke local box-office records. However, it was his follow-up,* Sympathy for Mr. Vengeance, *that formulated Park's intense, signature cinematic style. Winner of the Cannes Grand Prix for* Oldboy *and the Jury Prize for* Thirst, *Park-Chan Wook stands at the forefront of Korean cinema renaissance.*

filmografija (izbor)/filmography (selection)

2003 Oldeuboi (Oldboy/Stari)
2005 Chinjeolhan geumjassi (Lady Vengeance/Naklonjenost gospodični Maščevanje)
2009 Bakjwi (Thirst/Žeja)
2013 Stoker (Krvne skrivnosti)
2016 Ah-ga-ssi (The Handmaiden/Služkinja)
2022 Heojil kyolshim (Decision to Leave/Dvojna prevara)
2025 Eojjeolsuga eobsda (No Other Choice/Ni druge izbire)

prodaja/world sales
CJ Entertainment
E bokyeong.bhang@cj.net

distribucija/distribution
Fivia d.o.o.
E cenex@siol.net

Noro
FolleMente
Madly

Paolo Genovese

Italija Italy **2025**

režija/directed by
Paolo Genovese
scenarij/screenplay
Isabella Aguilar, Lucia Calamaro, Paolo Costella, Flaminia Gressi
fotografija/cinematography
Fabrizio Lucci
glasba/music
Maurizio Filardo
montaža/editing
Consuelo Catucci
igrajo/cast
Edoardo Leo (Piero), Pilar Fogliati (Lara), Emanuela Fanelli (Trilli), Maria Chiara Giannetta (Scheggia), Claudia Pandolfi (Alfa), Vittoria Puccini (Giulietta), Marco Giallini (profesor/professor), Maurizio Lastrico (Romeo), Rocco Papaleo (Valium), Claudio Santamaria (Eros)
producentke/producers
Carlotta Galleni, Raffaella Leone, Andrea Leone
produkcija/production
Lotus Production
E info@lotusproduction.it
format/format
DCP, barvni/colour
dolžina/running time
97'

festivali, nagrade (izbor)/ festivals, awards (selection)
Karlovi Vari/Karlovy Vary 2025



Inovativna romantična komedija Paola Genoveseja (*Popolni tujci*), v kateri dobijo protislovne misli protagonitov človeško podobo, je največja italijanska filmska uspešnica letošnjega leta.

Po naključnem srečanju v baru se 35-letna restavratorka pohištva Lara in 50-letni ločeni učitelj Piero dogovorita za prvi zmenek pri njej doma. Oba nosita s seboj čustveno prtljago, ampak si želita novega začetka. Vodijo ju njuni notranji "glasovi" v podobi štirih moških in štirih žensk, ki se pričkajo, kako naj se Pietro in Lara vedeta na romantični večerji. Laro nagovarjajo odločna Alfa, zapeljiva Trilli, divja Scheggia in sanjava Giulietta, Piera pa racionalni Profesor, strastni Eros, razočarani Valium in romantični Romeo.

"Ljudje imajo radi filme, ki govorijo o njihovem življenju, ko se dotaknejo nečesa globoko v nas in vzbudijo občutek: 'Vau, nisem popoln, ampak veliko ljudi ni, ta zgodba mi pove, da nihče ni!' Da bi razumeli, kako nepopolni smo, moramo izbrati nov pogled, še neosvojeni zorni kot. V filmu *Popolni tujci* je bilo to izhodišče telefon, v katerem shranjujemo vse svoje skrivnosti. /.../ V filmu *Noro* ljudi poskušamo razumeti z določenega vidika: našega uma, možganov. /.../ Ko film predstavi vidik, nedostopen v resničnem življenju, kot sta um ali telefon, je to zanimivo." (Paolo Genovese)

*Paolo Genovese's (*Perfect Strangers*) innovative romantic comedy immerses spectators in the minds of the protagonists, their contradictory thoughts taking on human form. The highest-grossing film in Italy in 2025.*

After meeting in a bar, Lara, a 35-year-old furniture restorer, and Piero, a 50-year-old divorced teacher, set their first date at her place. Each carries emotional baggage but is eager for a new start. Both are guided by their inner "voices" – Piero listens to the advice of the rational Professor, the romantic Romeo, the passionate Eros, and the disillusioned Valium. Lara is led by the uncompromising Alfa, the seductive Trilli, the wild Scheggia, and the dreamy Giulietta.

"People love when a movie talks about their lives, when it touches something deep and they think 'Wow, I'm imperfect, but a lot of people are imperfect, this story is telling me that we are all imperfect!'. And to understand how imperfect we are, we have to choose a new point of view from which no one has looked at things yet. In Perfect Strangers, *the point of view was the phone, where we put all of our secrets. /.../ In* Madly, *we try to understand the people as seen from one point of view: our head, our brain. /.../ And when a movie presents a point of view which is inaccessible in real life, like your head, like your phone, it's interesting." (Paolo Genovese)*

prodaja/world sales
Rai Cinema
E claudiajulia.catalano@raicinema.it

distribucija/distribution
Demiurg
E info@demiurg.si

Paolo Genovese

Rojen leta 1966 v Rimu. Po diplomi iz ekonomije in poslovnih ved je začel delati v oglaševanju, nato pa stopil v svet filma. Ustvaril je vrsto uspešnic, svetovno prepoznavnost pa mu je prinesla komedija *Popolni neznanci*, ki je postala mednarodna senzacija. Genovesejev slog odlikujejo dinamični dialogi, močni ansambelski igralski nastopi in raziskovanje človeških odnosov v prelomnih trenutkih. Poleg filma se posveča tudi pisanju romanov.

Born in Rome, in 1966. After graduating in Economics and Business, he began to work in advertising. After making several critically-acclaimed films, his international breakthrough came with the 2016 Perfect Strangers, *a box-office sensation in Italy. Genovese's style is characterised by rapid-fire dialogue, engaging ensemble cast and an exploration of human relationships at turning points. In addition to filmmaking, Genovese also devotes himself to writing novels.*

skupna filmografija/joint filmography

2011 Immaturi
2015 Sei mai stata sulla Luna? (Ever Been to the Moon?)
2016 Perfetti sconosciuti (Perfect Strangers/Popolni tujci)
2017 The Place
2021 Supereroi (Superheroes)
2025 FolleMente (Madly)

Novi val
Nouvelle Vague
Nouvelle Vague

Richard Linklater

Francija, ZDA France, USA **2025**



režija/directed by
Richard Linklater
scenarij/screenplay
Holly Gent, Laetitia Masson, Vincent Palmo Jr., Michèle Pétin
fotografija/cinematography
David Chambille
montaža/editing
Catherine Schwartz
igrajo/cast
Guillaume Marbeck (Jean-Luc Godard), Zoey Deutch (Jean Seberg), Aubry Dullin (Jean-Paul Belmondo), Adrien Rouyard (François Truffaut), Antoine Besson (Claude Chabrol), Jodie Ruth-Forest (Suzanne Schiffman), Bruno Dreyfürst (Georges de Beauregard)
producenta/producers
Laurent Pétin, Michèle Pétin
produkcija/production
ARP
E mh@arpselection.film
format/format
DCP, čb/b&w
dolžina/running time
105'

festivali, nagrade (izbor)/ festivals, awards (selection)
Cannes 2025

Igrani prikaz nastanka Godardovega kultnega prvenca *Do zadnjega diha* s črno-belo estetiko in manj znanimi igralci tudi sam sledi metodam francoskega novega vala.

Pariz ob koncu petdesetih let. Jean-Luc Godard je viden član ekipe prodornih, intelektualnih filmskih kritikov pod okriljem revije *Cahiers du Cinéma*. Ker vsi kritiki okoli njega snemajo svoje celovečerce, začuti, da mora poskusiti tudi sam. Za film o kriminalcu Michel Poiccardu zbere ekipo, na čelu katere sta malo znani igralec Jean-Paul Belmondo in vzpenjajoča se ameriška igralka Jean Seberg. Vendar pa na snemanju vse prisotne preseneti Godardov način dela. Mladi filmar namesto klasičnih metod prisega na improvizacijo, naključja in snemanje prizorov brez ponavljanja. Nekaj vsem nenavadnega se izkaže za prelomen trenutek v zgodovini filma.

"Čeprav ne ravno film *Do zadnjega diha*, je *Novi val* ljubeč poklon nori metodi, s katero je bil ta posnet – takrat ko je bilo mogoče filme snemati hitro, poceni in brez zavor ter ob tem nekako spremeniti tok filmske zgodovine."
(Jordan Mintzer, *The Hollywood Reporter*)

Shot in the style of its subject, i.e. in black and white and with little-known actors, Nouvelle Vague *looks at the making of Jean-Luc Godard's iconic debut film,* Breathless.

Paris in the late 1950s. Jean-Luc Godard is one of a team of incisive, intellectual film critics under the auspices of the magazine Cahiers du Cinéma. *Since all the critics around him are making their own feature films, he feels he must try his hand at it. For a film about the criminal Michel Poiccard, he assembles a team headed by the little-known actor Jean-Paul Belmondo and the rising American actress Jean Seberg. However, on the set, everyone is surprised by Godard's way of working. Instead of classical methods, the young filmmaker swears by improvisation, coincidences, and filming scenes without retakes. But something that initially arouses criticism will bring a breakthrough to the world of cinema.*

"If Nouvelle Vague *is not exactly* Breathless, *it's a loving homage to the crazy way* Breathless *was made – back when you could shoot movies fast, cheap and out of control, and somehow change cinema in the process." (Jordan Mintzer,* The Hollywood Reporter*)*

Richard Linklater

Rojen leta 1960 v Houstonu, Teksas, ZDA. Je filmski samouk in eden najuspešnejših ustvarjalcev renesanse ameriškega neodvisnega filma v zgodnjih devetdesetih letih. Njegovi filmi se pogosto zgodijo v časovni enoti štiriindvajsetih ur in večplastno portretirajo režiserjevo generacijo, ki je iz uporništva prešla v odraslost.

Born in 1960 in Houston (Texas, USA). Self-taught writer-director was among the first and most successful talents to emerge during the American independent film renaissance of the 1990s. Typically setting each of his movies during one 24-hour period and focusing on generational rites and mores, Linklater's work explored the rebellion of coming-of-age youth.

filmografija (izbor)/filmography (selection)

1991 Slacker (Zabušant)
1995 Before Sunrise (Pred zoro)
2003 The School of Rock (Šola rocka)
2004 Before Sunset (Pred sončnim zahodom)
2006 Fast Food Nation (Zašpehan narod)
2013 Before Midnight (Pred polnočjo)
2014 Boyhood (Fantovska leta)
2025 Nouvelle Vague (Novi val)

prodaja/world sales
Goodfellas
E smichel@goodfellas.film

distribucija/distribution
Fivia d.o.o.
E cenex@siol.net

Oče mati sestra brat
Father Mother Sister Brother
Father Mother Sister Brother

Jim Jarmusch

ZDA, Irska, Francija USA, Ireland, France **2025**

režija/directed by
Jim Jarmusch
scenarij/screenplay
Jim Jarmusch
fotografija/cinematography
Frederick Elmes, Yorick Le Saux
montaža/editing
Affonso Gonçalves
igrajo/cast
Tom Waits (Jeff, Emilyjin oče/Emily's father), Adam Driver (Jeff), Mayim Bialikv (Emily), Charlotte Rampling (mama/mother), Cate Blanchett (Timothea), Vicky Krieps (Lilith), Sarah Greene (Janette), Indya Moore (Skye), Luka Sabbat (Billy)
producenti/producers
Joshua Astrachan, Carter Logan, Atilla Salih Yücer, Charles Gillibert
produkcija/production
badjetlag
E exocarter@gmail.com
&
CG Cinema
&
Hail Mary Pictures
format/format
DCP, barvni/colour
dolžina/running time
110'

festivali, nagrade (izbor)/ festivals, awards (selection)
Benetke/Venice 2025 (zlati lev/ Golden Lion)



V strukturo triptiha uokvirjena melanholično zabavna študija odnosov med odraslimi otroki in odtujenimi starši, postavljena v tri različne države. Zmagovalni film letošnjega beneškega festivala.

Prvo poglavje: Oče. Jeff in Emily se vozita po zasneženih cestah severovzhodne Amerike, da bi obiskala ekscentričnega očeta. že med potjo, še bolj pa ob srečanju, privreta na dan njuni tekmovalnost in različnost. Drugo poglavje: Mati. Samozavestna, a dokaj hladna angleška avtorica v Dublinu pričakuje obisk svojih dveh hčera, Timothee in Lilith. Čeprav stanujejo blizu, se srečajo le enkrat letno. Tretje poglavje: Brat in sestra. Francija. Billy in Skye se odpravita v pariško stanovanje nedavno preminulih staršev. Ob pregledovanju in odnašanju stvari na dan privrejo spomini.

"Gre za nekakšen antiakcijski film, njegov subtilni in tihi slog je skrbno zasnovan za kopičenje malih nadrobnosti – skoraj kot cvetje, skrbno urejeno v treh prefinjenih aranžmajih. Sodelovanje z mojstrskima direktorjema fotografije Frederickom Elmesom in Yorickom le Sauxom, briljantnim montažerjem Affonsom Gonçalvesom in drugimi pogostimi partnerji se je začelo kot beseda na papirju, povzdignilo v obliko čistega filma."
(Jim Jarmusch)

Constructed in the form of a triptych, Jarmusch's latest feature explores the awkwardness and closeness of parents with their grownup children in three tableaux set in three different countries. 2025 Golden Lion Award for Best Film.

Chapter One: Father. In the north-east US, Jeff and Emily head to visit their dad, and they're anything but eager. Chapter Two: Mother. In Dublin, Ireland, a romance author is welcoming her two grown daughters, Timothea in Lilith, for their annual afternoon tea. Chapter Three; Sister Brother. In Paris, France, twins Billy and Skye survey what remains of their childhood home in the wake of their parents' deaths. Reunited after years apart, siblings are forced to confront and reevaluate their strained relationships with their emotionally distant parents.

"It is a kind of anti-action film, its subtle and quiet style carefully constructed to allow small details to accumulate – almost like flowers being carefully placed in three delicate arrangements. Collaborations with the masterful cinematographers Frederick Elmes and Yorick Le Saux, the brilliant editor Affonso Gonçalves, and other frequent collaborators elevate what started as words on a page into a form of pure cinema." (Jim Jarmusch)

prodaja/world sales
The Match Factory
E info@matchfactory.de

distribucija/distribution
Fivia d.o.o.
E cenex@siol.net

Jim Jarmusch

Rojen leta 1953 v Akronu, Ohio, ZDA. Diplomiral je iz angleške in ameriške književnosti, filmsko izobrazbo pa si je pridobil z gledanjem filmov v Francoski kinoteki in s študijem na filmski šoli v New Yorku. Svoj prvi film *Neskončne počitnice* je leta 1980 posnel za petnajst tisoč dolarjev. S filmom *Bolj čudno kot raj,* nagrajenim v Cannesu, je postal ena od ikon ameriškega neodvisnega filma in ta status ohranja še danes.

Born in 1953 in Akron (Ohio, USA), Jarmusch graduated in English and American literature. He obtained his cinematic education by watching films at the Cinémathèque Française in Paris and later studying at the New York University's Tisch School of the Arts. He made his first film, Permanent Vacation, *in 1980 for roughly $15,000.* Stranger than Paradise *went on to win the Camera D'Or at the Cannes Film Festival and establish its maker as one of the icons of American independent cinema.*

filmografija (izbor)/filmography (selection)

1984 Stranger Than Paradise (Bolj čudno kot raj)
1991 Night on Earth (Noč na Zemlji)
1995 Dead Man (Mrtvec)
2003 Coffee and Cigarettes (Kava in cigarete)
2005 Broken Flowers (Strti cvetovi)
2013 Only Lovers Left Alive (Večna ljubimca)
2016 Paterson
2025 Father Mother Sister Brother (Oče mati sestra brat)

Otoki
Islands
Islands

Jan-Ole Gerster

Nemčija Germany **2025**



režija/directed by
Jan-Ole Gerster
scenarij/screenplay
Jan-Ole Gerster, Blaž Kutin, Lawrie Doran
fotografija/cinematography
Juan Sarmiento G.
glasba/music
Dascha Dauenhauer
montaža/editing
Matthew Newman, Antje Zynga
igrajo/cast
Sam Riley (Tom), Stacy Martin (Anne), Jack Farthing (Dave), Dylan Torrell (Anton), Agnes Lindström Bolmgren (Janis), Bruna Cusí (María), Fatima Adoum (Amina) Pep Ambròs (Jorge), Maya Unger (Pauline)
producenta/producers
Jonas Katzenstein, Maximilian Leo
produkcija/production
augenschein Filmproduktion
E info@augenschein-filmproduktion.de
&
Leonine Studios
&
Schiwago Film
format/format
DCP, barvni/colour
dolžina/running time
123'

festivali, nagrade (izbor)/ festivals, awards (selection)
Berlinale 2025, Sydney 2025, Cinehill 2025, nemške filmske nagrade/German Film Awards 2025 (najboljša glasba/Best Film Score)

Atmosferična, čustveno napeta psihološka drama z elementi trilerja raziskuje osamljenost, čustveno praznino in iluzijo pobega na "rajski" otok.

Nekdanji profesionalni tenisač Tom se preživlja kot učitelj tenisa v razkošnem otoškem hotelu, svoj prosti čas pa zapolnjuje z alkoholom in bežnimi avanturami. Njegovo rutino preseka prihod družine Maguire – hladne, skrivnostne Anne, njenega moža Dava in njunega sina Antona. Tom se ne more otresti občutka, da Anne od nekod pozna. Med njima vse bolj narašča napetost, dokler Dave neke noči ne izgine, policijska preiskava pa kot osumljenca izpostavi tako Anne kot Toma.

"Scenarij sem pisal z mislijo na kraje, ki sem jih poznal. /.../ Upal sem, da bom dobil dovoljenje za snemanje v tem hotelu, ker je prostor nadvse edinstven. Tam je zavarovan naravni park, sipine, ki spominjajo na miniaturno Saharo. V to okolje je umeščen zgolj ta hotel, ki izstopa kot fatamorgana, Tomu pa pomeni tudi Alkatraz. Ni ograj, vendar ga obkroža le puščava. Pobegniti ne moreš, ne glede na to, kako močno si prizadevaš." (Jan-Ole Gerster)

An atmospheric drama-cum-psychological thriller is a meditation on loneliness, longing and the illusion of escape set in a luxurious island resort.

A former professional tennis player, Tom now coaches tennis at a luxurious island resort, filling the time between lessons with alcohol and one-night stands. Tom's routine is disrupted by the arrival of the Maguire family, and he strikes up a relationship with Anne, her husband Dave and their son Anton. Tom finds himself strangely drawn to Anne, convinced they have met before. As their connection deepens, unease begins to surface. One night, Dave disappears, and a police investigation is launched. Suspicion soon falls on both Anne and Tom.

"I was writing the script with places in my mind that I already knew. /.../ I was hoping to get permission to shoot in this hotel because it is a very unique place. There is this protected nature park, the dunes that look like mini Sahara, and there is only this one hotel which stands out like a fata morgana and in regard to Tom, it's also his Alcatraz. There are no fences, but around it there's only desert and there is no escape, no matter how hard you try." (Jan-Ole Gerster)

Jan-Ole Gerster

Rojen leta 1978 v Hagnu, Nemčija. Režijo je študiral na Nemški filmski in televizijski akademiji v Berlinu (DFFB). Njegov celovečerni prvenec *Oh Boy* je med drugimi nagradami prejel tudi evropsko filmsko nagrado za najboljši prvenec. Njegov drugi celovečerec *Lara* je bil premierno prikazan na festivalu v Karlovih Varih, kjer je osvojil posebno nagrado žirije. Otoki so njegov prvi film v angleščini.

Born in 1978 in Hagen, Germany. He studied directing at the German Film and Television Academy Berlin (DFFB). His debut feature film, A Coffee in Berlin*, was a breakout international success that garnered several international awards, most notably the European Film Award for Best Debut Film. His second feature,* Lara*, premiered at Karlovy Vary, where it received the Special Jury Prize. Islands is his first English-language film.*

filmografija (izbor)/filmography (selection)

2004 Der Schmerz geht, der Film bleibt (dok./doc.)
2012 Oh Boy (A Coffee in Berlin)
2019 Lara
2025 Islands (Otoki)

prodaja/world sales
Protagonist Pictures
E info@protagonistpictures.com

distribucija/distribution
Karantanija Cinemas
E info@kcs.si

Sanje
Dreams
Dreams

Michel Franco

Mehika, ZDA Mexico, USA **2025**

režija/directed by
Michel Franco
scenarij/screenplay
Michel Franco
fotografija/cinematography
Yves Cape
montaža/editing
Michel Franco, Oscar Figueroa Jara
igrajo/cast
Jessica Chastain (Jennifer McCarthy), Isaac Hernández (Fernando Rodríguez), Rupert Friend (Jake McCarthy), Marshall Bell (Michael McCarthy), Eligio Meléndez (Fernandov oče/Fernando's Father), Mercedes Hernández (Fernandova mama/Fernando's Mother)
producenti/producers
Michel Franco, Eréndira Núñez Larios, Alexander Rodnyansky
produkcija/production
Teorema
&
Freckle Films
&
AR Content
&
Eastern Film Investment
format/format
DCP, barvni/colour
dolžina/running time
100'

festivali, nagrade (izbor)/ festivals, awards (selection)
Berlinale 2025



Skozi zgodbo o intimnem razmerju med mladim mehiškim plesalcem in premožno Američanko s filantropskim življenjskim poslanstvom zazveni pronicljiva družbena kritika sodobne kolonialne miselnosti in zapostavljenosti migrantov.

Fernando je zelo nadarjen baletni plesalec, ki s svojo družino živi v Mehiki. Kot toliko mladih umetnikov sanja o slavi in uresničenju svojih sanj v Ameriki. Prepričan, da ga bo njegovo dekle Jennifer, ki se s pomočjo premožne družine velikodušno zavzema za umetnost in izobraževanje plesalcev iz socialno ogroženih okolij, pri tem podprlo, tvega nevaren ilegalni prehod meje. Toda njegov nepričakovani odhod v San Francisco postavi nekonvencionalno razmerje pred težko preizkušnjo.

"Sem zgolj filmski ustvarjalec. Zame bi bilo dovolj, če bi moji sorojaki, mehiški priseljenci in vsi drugi migranti prejeli priznanje za dobro delo, ki ga opravljajo. Kako rešiti vprašanje meje? Sem le filmski ustvarjalec, vem, da moj film odpira veliko vprašanj, vendar ne morem dati nobenih odgovorov. Posnel sem zgodbo, ki je predvsem intimna pripoved o tem paru. Včasih se stvari lotim drugače, vendar se tu osredinjam na intimno razmerje dveh." (Michel Franco)

Exploring a turbulent relationship between an American philanthropist and a young Mexican ballet dancer, the erotic drama provides a penetrating social critique of contemporary colonial mentality while taking a prescient look at immigration.

Fernando, a prodigiously talented ballet dancer from Mexico, dreams of international fame and life in the US. Believing that his lover Jennifer, a socialite and philanthropist, will support him, he leaves everything behind and narrowly escapes death while crossing the border illegally. His arrival in San Francisco, however, disrupts Jennifer's carefully curated world. She will do anything to protect their future together – and the life she has built for herself.

"I'm just a filmmaker. For me, it would be enough if my fellow Mexican immigrants and every other immigrant were acknowledged for the good job they're doing. How to solve the border? I'm just a filmmaker and I know this movie raises a lot of questions, but I cannot give any answers. Also, I made a story that is mainly intimate story of this couple. Sometimes I do tackle things in another fashion, but in this case, I'm focusing on this intimate story." (Michel Franco)

prodaja/world sales
The Match Factory
E info@matchfactory.de

distribucija/distribution
Fivia d.o.o.
E cenex@siol.net

Michel Franco

Rojen leta 1979 v Ciudadu de Mexico, Mehika. Je eden najzaslužnejših režiserjev za prepoznavnost sodobne mehiške kinematografije v svetu. Že njegov zgodnji celovečerec *Después de Lucía* je bil leta 2012 nagrajen na canskem festivalu, pozneje pa si je prislužil še številne druge mednarodne nagrade ter se uveljavil kot avtor neodvisnih filmov, ki obravnavajo družinsko in družbenoaktualno tematiko.

Born in Mexico City in 1979, his films have helped raise the international visibility of Mexican cinema. His early feature, After Lucia, *won the Un Certain Regard Prize at the 2012 Cannes Film Festival. He went on to win various other international awards and establish himself as an indie filmmaker dealing with family and social issues.*

filmografija (izbor)/filmography (selection)

2012 Después de Lucía (After Lucia)
2015 Chronic
2017 Las hijas de Abril (April's Daughter)
2020 Nuevo Orden (New Order)
2021 Sundown
2023 Memory
2025 Dreams (Sanje)

Sentimentalna vrednost
Affeksjonsverdi
Sentimental Value

Joachim Trier

Norveška, Nemčija, Francija, Velika Britanija, Danska
Norway, Germany, France, Great Britain, Denmark **2025**



režija/directed by
Joachim Trier
scenarij/screenplay
Joachim Trier, Eskil Vogt
fotografija/cinematography
Kasper Tuxen
glasba/music
Hania Rani
montaža/editing
Olivier Bugge Coutté
igrajo/cast
Renate Reinsve (Nora Borg), Stellan Skarsgård (Gustav Borg), Inga Ibsdotter Lilleaas (Agnes Borg Pettersen), Elle Fanning (Rachel Kemp), Anders Danielsen Lie (Jakob), Jesper Christensen (Michael), Lena Endre (Ingrid Berger)
producentki/producers
Maria Ekerhovd, Andrea Berentsen Ottmar
produkcija/production
Mer Film
E maria@merfilm.no
&
Eye Eye Pictures
&
Komplizen Film
&
MK Productions
&
Lumen
&
BBC Film
&
Zentropa
format/format
DCP, barvni/colour
dolžina/running time
135'

festivali, nagrade (izbor)/ festivals, awards (selection)
Cannes 2025 (velika nagrada/Grand Prix), Sydney 2025, München/ Munich 2025, Karlovi Vari/Karlovy Vary 2025

Družinska drama o iskanju sprave med očetom in hčerko, velikim filmskim režiserjem in nadebudno gledališko igralko, je prežeta s skandinavskim čarom, ki ga premorejo samo filmi Joachima Trierja.

Nora je nadarjena gledališka igralka, ki ima pred sabo bleščečo kariero, vendar pa svojo poklicno pot začenja v senci očeta, slovitega filmskega režiserja Gustava Borga. Ko slednji načrtuje nov film, avtobiografsko zgodbo o lastni družini, si kot glavno igralko zamisli prav Noro. Vendar ta ni navdušena nad idejo, da bi zaigrala pod taktirko lastnega očeta, za nameček celo v njihovi družinski hiši. Gustav namesto nje angažira ameriško zvezdnico Rachel Kemp, ki jo povabi domov, zaradi česar na dan privrejo stare družinske zamere. Prav to je začetek razreševanja zapletenega razmerja med slovitim očetom in njegovima hčerkama.

"Moj ded Erik Løchen je bil režiser. Njegov film *Jakten* se je leta 1959 uvrstil v tekmovalni program canskega festivala. Kot otrok se spominjam, da je tedaj v moji družini tekla razprava o tem, 'kaj je edinstveno filmsko'. Eden od dedovih odgovorov je bil: 'Tati'. Dejal je: 'Tega ne moreš ustvariti v gledališču, tega ne moreš ustvariti v knjigi, ni skladba: je film'. In to je tisto, k čemur si prizadevam. Poskušam ujeti nekaj zelo osebnega, kar mi nenehno roji po glavi, in najti obliko, za katero upam, da je filmska." (Joachim Trier)

This family drama, centred on a renowned filmmaker attempting to reconnect with his daughter, a talented theatre actress, is imbued with Joachim Trier's signature Scandinavian charm.

Nora is an aspiring stage actress with a glittering career ahead of her. Her estranged father, the once-renowned director Gustav Borg, offers her a role in what he hopes will be his comeback, a film based on his own life. Still harbouring resentment over his years of absence, Nora turns down his offer. She soon discovers that Gustav has given her part to an eager young Hollywood star, Rachel Kemp, whose intrusion on Nora's family home triggers more panic. Suddenly, Nora and her sister must navigate their complicated relationship with their father, and deal with an American star dropped right into the middle of their complex family dynamics.

"My grandfather, Erik Løchen, was a director. His film Jakten, *was in competition in Cannes in 1959. In my family there was this discussion with my parents and a little bit I remember, as a child, about 'what is uniquely cinematic'. One of the things my grandfather said was 'Tati'. He said 'You cannot do that in a theatre, you cannot do that in a book, it's not a song: it's cinema'. And it's what I'm yearning for. It's to try to find something very personal that keeps going around my head and I try to find a form that I hope is cinematic." (Joachim Trier)*

Joachim Trier

Rojen leta 1974 v Københavnu na Danskem. Odraščal je v družini filmskih ustvarjalcev. V mladosti je posnel veliko skejterskih filmov, nato se je vpisal na Evropsko filmsko akademijo na Danskem ter zatem še na Britansko državno filmsko in televizijsko akademijo (NFTS). S celovečernim prvencem *Repriza* je osvojil glavno nagrado v Karlovih Varih, vrsto nagrad je prejel za film *Oslo, 31. avgusta*, *Najbolj grozen človek na svetu* pa je bil nominiran za dva oskarja.

Born in 1974 in Copenhagen, Trier grew up in a family of filmmakers. As a young artist, he made a number of skateboarding films and then enrolled in the European Film College in Denmark and subsequently in the National Film and Television School (NFTS) in the UK. His feature debut, Reprise, *won the main prize at the Karlovy Vary Film Festival and his second film,* Oslo, August 31, *also received a number of awards.* The Worst Person in the World *won two Academy Award nominations.*

filmografija (izbor)/filmography (selection)

2006 Reprise (Repriza)
2011 Oslo, 31. august (Oslo, August 31st/Oslo, 31. avgusta)
2015 Louder Than Bombs (Glasnejša od bomb)
2017 Thelma
2021 Verdens verste menneske (The Worst Person in the World/Najbolj grozen človek na svetu)
2025 Affeksjonsverdi (Sentimental Value/Sentimentalna vrednost)

prodaja/world sales
MK2 Films
E fionnuala.jamison@mk2.com

distribucija/distribution
Karantanija Cinemas
E info@kcs.si

Tujec
L'étranger
The Stranger

François Ozon

Francija France **2025**



režija/directed by
François Ozon
scenarij/screenplay
Albert Camus (roman/novel),
François Ozon
fotografija/cinematography
Manuel Dacosse
glasba/music
Fatima Al Qadiri
montaža/editing
Clément Selitzki
igrajo/cast
Benjamin Voisin (Meursault), Rebecca Marder (Marie Cardona), Pierre Lottin (Raymond Sintès), Swann Arlaud (spovednik/chaplain), Denis Lavant (Salamano), Jean-Charles Clichet (odvetnik/lawyer), Jean-Benoît Ugeux (ravnatelj hiralnice/manager of the old persons home), Mireille Perrier (Meursaultova mati/Meursault's mother), Hajar Bouzaouit (Djemila), Jérôme Pouly (Céleste)
producenta/producers
François Ozon, Marie-Jeanne Pascal
produkcija/production
Foz
95 Rue Réaumur
75002 Paris, France
&
Gaumont
&
France 2 Cinéma
format/format
DCP, čb/b&w
dolžina/running time
120'

festivali, nagrade (izbor)/ festivals, awards (selection)
Benetke/Venice 2025, San Sebastian 2025, Busan 2025, London 2025, Rio de Janeiro 2025

Filmska predelava enega ključnih romanov francoske literature 20. stoletja, *Tujca* Alberta Camusa.

Alžir leta 1938. Meursault je tih in skromen uslužbenec v zgodnjih tridesetih, ki se udeleži pogreba svoje matere, ne da bi potočil eno samo solzo. Naslednji dan preživi z Marie, kolegico iz službe, in se znova hitro vrne k vsakdanjim opravilom. Rutino kmalu prekine srečanje s sosedom Raymondom Sintèsom, ki Meursaulta povleče v svoje spletkarjenje. Vse skupaj doseže vrhunec na peklensko vroč dan, ko se na plaži zgodi nekaj tragičnega.

"Ugotovil sem, da je poglobitev v *Tujca* lahko sredstvo za ponovno vez s pozabljenim delom moje osebne zgodovine. Moj ded po materini strani, preiskovalni sodnik v alžirskem pristanišču Bône (današnja Annaba), je leta 1956 uspel ubežati napadu, kar je pospešilo vrnitev moje družine v celinsko Francijo. Med proučevanjem dokumentov in arhivov ter srečanji z zgodovinarji in tedanjimi pričevalci sem spoznal, da so vse francoske družine nekako povezane z Alžirijo in da našo skupno zgodovino še vedno pogosto teži bremeneč molk." (François Ozon)

Francois Ozon's adaptation of Albert Camus' famed novel The Stranger*, long considered a classic of twentieth-century literature.*

Algiers, 1938. Meursault, a quiet and unassuming employee in his early thirties, attends his mother's funeral without shedding a tear. The next day, he begins a casual affair with Marie, a work colleague, and quickly slips back into his usual routine. However, his daily life is soon disrupted by his neighbour, Raymond Sintès, who draws Meursault into his shady dealings – until, on one blisteringly hot day, a tragic event occurs on a beach.

"I realised that diving into L'Étranger *was a way of reconnecting with a forgotten part of my personal history. My maternal grandfather was an examining magistrate in Bône (now Annaba), Algeria, and he escaped an attack in 1956, which hastened my family's return to mainland France. While working on documents and archives, and meeting historians and witnesses of the time, I realised to what extent French families all have some connection with Algeria, and that a heavy silence still often weighs upon our shared histories." (François Ozon)*

prodaja/world sales
Gaumont
E international@gaumont.com

distribucija/distribution
Fivia d.o.o.
E cenex@siol.net

François Ozon

Rojen leta 1967 v Parizu. Po magisteriju iz filma na Univerzi v Parizu I se je vpisal na oddelek za režijo na znameniti La Fémis. Njegove kratke filme so gostili številni mednarodni festivali, leta 1998 pa se je s celovečernim prvencem *Sitcom* uvrstil v program canskega festivala. Redka kombinacija humorja, rahločutnosti in psihologije mu je kmalu prinesla mednarodno slavo ter ga uveljavila kot enega najdrznejših in najizvirnejših francoskih režiserjev.

Born in 1967 in Paris. After obtaining a master's degree in film from Paris I University, he studied directing at the famous French film school, La Fémis. Many of his short films have screened at various international festivals. Sitcom*, his first feature, was in competition at the 1998 Cannes Festival. The rare combination of humour, sensitivity and psychology has earned him international acclaim and established him as one of the most daring and original French filmmakers.*

filmografija (izbor)/filmography (selection)

2002 8 femmes (8 Women/8 žensk)
2003 Swimming Pool (Bazen)
2004 5 x 2
2010 Potiche (Gospodinja)
2013 Jeune et Jolie (Young and Beautiful/Mlada in lepa)
2022 Peter von Kant
2025 L'étranger (The Stranger/Tujec)

Umri, ljubica moja
Die My Love
Die My Love

Lynne Ramsay

ZDA, Kanada USA, Canada **2025**



režija/directed by
Lynne Ramsay
scenarij/screenplay
Alice Birch, Lynne Ramsay, Enda Walsh, Ariana Harwicz (knjiga/book)
fotografija/cinematography
Seamus McGarvey
glasba/music
Raife Burchell
montaža/editing
Toni Froschhammer
igrajo/cast
Jennifer Lawrence (Grace), Robert Pattinson (Jackson), Nick Nolte (Harry), Sissy Spacek (Pam), Gabrielle Rose (Jen), LaKeith Stanfield (Karl), Sarah Lind (Cheryl), Victor Zinck Jr. (Tom), Phillip Forest Lewitski (Charlie), Luke Camilleri (Greg), Debs Howard (Marsha)
producenti/producers
Andrea Calderwood, Justine Ciarrocchi, Jennifer Lawrence, Thad Luckinbill, Trent Luckinbill, Martin Scorsese, Molly Smith
produkcija/production
Black Label Media
E info@blacklabel-media.com
format/format
DCP, barvni/colour
dolžina/running time
118'

festivali, nagrade (izbor)/
festivals, awards (selection)
Cannes 2025

Senzualen prikaz poporodne depresije izpod taktirke škotske režiserke Lynne Ramsay, posnet po knjižni predlogi argentinske pisateljice Ariane Harwicz.

Grace in Jackson sta mlad par, ki se preseli iz urbanega mravljišča New Yorka v idilično hišo ob gozdovih Montane. Zaljubljenca preživljata dneve ob glasni glasbi, plesu, popivanju in predajanju strastnim poljubom. Ko Grace rodi, pa se odnos med njima začne spreminjati. Ona ostaja z novorojenčkom doma ter se sooča z občutki osamljenosti in psihološke stiske, medtem ko je on zaradi službe večino časa zdoma. Graceino vse slabše duševno zdravje vse bolj potiska nekdaj idilično razmerje v neprijeten in nepredvidljiv svet.

"Vsa ta poporodna pobitost je neumnost. Ne gre za to. Gre za razkrajanje razmerja, razkrajanje ljubezni in spolnosti po rojstvu otroka. Gre tudi za ustvarjalno blokado." (Lynne Ramsay)

A searing, sensual study into post-partum depression by Scottish director Lynne Ramsay, based on a book by Argentine writer Ariana Harwicz.

Grace and Jackson are a young couple who move from New York City to Jackson's rural childhood home in Montana in search of a quieter life. The couple's new life has the potential to be idyllic. Fiercely in love, they spend their days listening to loud music, dancing, drinking and indulging in passionate kisses. As they adjust to their new surroundings and become parents, Grace begins to struggle with feelings of isolation and psychological distress. Her deteriorating mental health gradually drives their marriage into unsettling and unpredictable territory.

"This whole postpartum thing is just bullshit. It's not about that. It's about a relationship breaking down, it's about love breaking down, and sex breaking down after having a baby. And it's also about a creative block." (Lynne Ramsay)

Lynne Ramsay

Rojena leta 1969 v Glasgowu. Na Univerzi Napier v Edinburgu je študirala fotografijo in nato nadaljevala šolanje na Državni filmski in televizijski šoli v Londonu. Leta 1999 je posnela celovečerni prvenec *Podganar*, med najvidnejše svetovne režiserke pa se je prebila s filmom *Pogovoriti se morava o Kevinu*, ki je osvojil več kot dvajset mednarodnih nagrad.

Born in 1969 in Glasgow, Ramsay studied photography at the Edinburgh Napier University, and then graduated from the National Film and Television School of London. In 1999, she directed her first feature, Ratcatcher, *and achieved worldwide renown with* We Need to Talk about Kevin, *which won over twenty international awards.*

filmografija (izbor)/filmography (selection)

1999 Ratcatcher (Podganar)
2002 Morvern Callar
2011 We Need to Talk about Kevin (Pogovoriti se morava o Kevinu)
2017 You Were Never Really Here (Nikoli zares tukaj)
2025 Die My Love (Umri, ljubica moja)

prodaja/world sales
193
E pwachsberger@legendary-193.com

distribucija/distribution
Karantanija Cinemas
E info@kcs.si

Zadnji viking
Den sidste viking
The Last Viking

Anders Thomas Jensen

Danska, Švedska Denmark, Sweden **2025**

režija/directed by
Anders Thomas Jensen
scenarij/screenplay
Anders Thomas Jensen
fotografija/cinematography
Sebastian Blenkov
montaža/editing
Nicolaj Monberg, Anders Albjerg Kristiansen
igrajo/cast
Mads Mikkelsen (Manfred), Nikolaj Lie Kaas (Anker), Sofie Gråbøl (Margrethe), Søren Malling (Werner), Bodil Jørgensen, Lars Brygmann (Lothar), Kardo Razzazi (Hamdan), Nicolas Bro (Flemming), Peter Düring (Anton), Lars Ranther (oče/father), Rikke Louise Andersson (mama/mother)
producenti/producers
Sisse Graum Jørgensen, Sidsel Hybshmann, Lizette Jonjic
produkcija/production
Zentropa
E receptionen@filmbyen.dk
format/format
DCP, barvni/colour
dolžina/running time
116'

festivali, nagrade (izbor)/ festivals, awards (selection)
Benetke/Venice 2025, Toronto 2025



Danska črna komedija, v kateri mora pravkar izpuščeni kaznjenec pripraviti svojega duševno zmedenega brata, da se spomni, kam sta skrila roparski plen.

Anker je izpuščen iz zapora, v katerem je zaradi ropa odsedel petnajst let. Nemudoma se odpravi do svojega brata Manfreda, ki je tedaj skril plen. A kaj ko ima Manfred duševne težave, ki so načele njegov spomin in ne ve več niti, kako mu je ime, kaj šele, da bi se spomnil, kam je zakopal ukradeni denar. Anker se ne vda in se z bratom odpravi na nenavadno popotovanje, da bi se dokopala do "pozabljenega" bogastva. Pri tem se na novo spoznavata in naletita na kopico čudakov, saj ju pot pripelje do posestva njunih staršev, ki je zdaj postalo uradno zatočišče za psihiatrične bolnike.

"*Zadnji viking* je mračna pripoved s komičnim podtonom o identiteti. Raziskuje, kako našo identiteto oblikujejo zaznave drugih, v upanju, da lahko kljub vsem oviram odkrijemo svoj pravi jaz. Izpostavlja pomen tega, da si, kakršen v resnici želiš biti. Film poudarja, da imajo ljudje več plati, in spodbuja bolj celosten pogled, sam po sebi bolj prizanesljiv in manj obsojajoč. Poleg tega, če se zavedaš svoje večplastne osebnosti, te ne bo vse tako zlahka užalilo ali prizadelo." (Anders Thomas Jensen)

This Danish dark comedy is an intriguing and devious tale about identity. A bank robber released from jail must unlock his traumatised brother's memory to recover stolen loot.

Anker is released from prison following a fifteen-year sentence for robbery. The money from the heist was buried by Anker's brother, Manfred. Since Manfred is the only one who knows where the loot is buried, Anker has no choice but to contend not only with his brother's many psychological issues that lead to elusive memory, but the legacy of the traumas they suffered in their childhood. Together, the brothers embark on an unexpected journey back to their childhood homeland – one that will test their past, their bond, and their identities.

"The Last Viking *is a dark fable with a comical undertone about identity. It explores how our identities are shaped by others' perceptions, with the hope that, despite challenges, we can discover our true selves. The focus is on being who you truly want to be. The film highlights that people are more than one thing, encouraging a more holistic outlook that is inherently more forgiving and less judgemental. Also, if you know you are more than one thing, you won't be as easily offended or take things to heart." (Anders Thomas Jensen)*

prodaja/world sales
TrustNordisk
E info@trustnordisk.com

distribucija/distribution
Cinemania
E info@cinemania-group.si

Anders Thomas Jensen

Rojen leta 1972 v mestu Frederiksværk, Danska. Že v zadnjem letniku srednje šole je posnel TV-serijo *10 år på bagen – 3 år i skyggen*. Študiral je na univerzi v København in leta 1999 prejel oskarja za kratki film *Valgaften*. Danes je priznan danski režiser in scenarist, ki slovi po svojem izvirnem črnem humorju in dejstvu, da v svojih filmih pogosto zaseda Madsa Mikkelsena.

Born in 1972 in Frederiksværk, Denmark. A Danish screenwriter and film director known for his unique, dark, and surreal comedies, often featuring Mads Mikkelsen. In 1990, while still in high school, he wrote and directed 10 år på bagen – 3 år i skyggen. *He studied at the Copenhagen University and won an Academy Award for his 1999 short film* Election Night.

filmografija (izbor)/filmography (selection)

1999 Valgaften (Election Night) (kratki/short)
2000 Blinkende lygter (Flickering Lights)
2003 De grønne slagtere (The Green Butchers)
2015 Mænd & høns (Men & Chicken/Možje in kokoši)
2020 Retfærdighedens ryttere (Riders of Justice/Jezdeci pravice)
2024 Bastarden (The Promised Land/Pankrt)
2025 Den sidste viking (The Last Viking/Zadnji viking)

Zemljo krast
Zemljo krast
Stealing Land

Žiga Virc

Slovenija, Avstrija Slovenia, Austria **2025**



režija/directed by
Žiga Virc
scenarij/screenplay
Iza Strehar
fotografija/cinematography
Fabris Šulin
montaža/editing
Luka Marčetič
igrajo/cast
Suzana Krevh (Nada), Tines Špik (Zal), Lara Maria Vouk (Irena), Andraž Jug (Gregor), Florjan Strehar (Lun)
producenti/producers
Žiga Virc, Iza Strehar, Rok Biček
produkcija/production
LILIT
E info@lilit-film.si
&
Zavod Olaola
&
Zwinger film
format/format
DCP, barvni/colour
dolžina/running time
70'

V dveh dneh posneta ostra salonska satira razkriva, kako krhka je strpnost in kako hitro se vsakdanji pogovor prelevi v bitko za ideološko ozemlje.

Para se srečata, da bi razpravljala o incidentu v šoli. Njuni sinovi so igrali zemljo krast, tradicionalno igro, pri kateri otroci v pesek zarišejo ozemlja in si prisvajajo tuje teritorije, dokler eden ne prevlada. Nedolžno otroško razvedrilo se zaplete, ko eden od otrok svoje ozemlje razglasi za Palestino. Nenadoma se igra spremeni v ogledalo sveta, starši pa se ujamejo v vrtinec burne razprave. Napetost narašča, kozarci se polnijo z vinom, zavezništva nastajajo in razpadajo. Dnevna soba postane bojišče, sodna dvorana in spovednica hkrati.

"Tematsko je film kritika Zahoda, ki se nenehno zapleta v lastne ideološke mreže, se spotika ob vsako izrečeno besedo in banalno meri moči, medtem ko tako resna vprašanja, kot je genocid, zdrsnejo v zgolj še en verbalni spopad ideologij. Nastal je v dveh snemalnih dneh, od prve ideje do zaključka pa je minilo zgolj tri mesece. Zavestno smo se odločili za tak pristop: včasih prav dolgotrajni produkcijski postopki ubijejo ustvarjalni zanos in izpraznijo prvotno idejo filma. Tokrat smo želeli delati hitro, neposredno in brez kompromisov." (Žiga Virc)

Filmed over a period of two days, this biting social satire focuses on the volatility of tolerance and how ordinary conversation can quickly turn into an ideological clash of opinions.

When Palestine is mentioned during a Land Theft game, this innocent schoolyard activity ignites political debates at home. Two couples meet to discuss the school incident. The evening spirals into absurd conflicts and unexpected clashes. Suddenly, the game becomes a mirror of the world, and the parents find themselves caught up in a whirlwind of heated debate, revealing a society where the lines between play, parenting, and reality dangerously blur. Tensions rise, the wine flows freely, alliances are formed and broken. The living room turns into a battleground, a courtroom, and a confessional all at once.

"Thematically, the film is a critique of the West, which constantly entangles itself in its own ideological webs, stumbles over every word spoken, and engages in banal power struggles, while serious issues such as genocide lapse into ideological clashes of will. It was shot in two days, and the production took only three months from the initial idea to completion. We consciously chose this approach: sometimes lengthy production processes stifle creative enthusiasm and drain the original idea of the film. This time, we wanted to work quickly, directly, and without compromise." (Žiga Virc)

Žiga Virc

Rojen leta 1987 v Novem mestu. Na ljubljanski AGRFT je diplomiral iz filmske in televizijske režije. Nase je opozoril že z diplomskim filmom *Trst je naš!*, mednarodno prepoznavnost pa dosegel z dokumentarno-fikcijskim celovečercem *Houston, imamo problem!*, slovenskim kandidatom za tujejezičnega oskarja. Dejaven je tudi kot televizijski režiser – za RTV Slovenija je v zadnjem času posnel dokumentarno serijo *Protagonistke* in dramsko nadaljevanko *Poklicani*.

Born in 1987 in Novo Mesto. He graduated from the Ljubljana Academy of Theatre, Radio, Film and Television (AGRFT) with a degree in film and television directing. He first attracted attention with his graduation film Trieste is Ours!, *and achieved international recognition with his documentary-fiction feature* Houston, We Have a Problem!, *Slovenia's entry for Best Foreign Language Film at the 89th Academy Awards. Also a television director, he recently shot the documentary series* Protagonistke *and the drama series* Poklicani *for RTV Slovenia.*

filmografija (izbor)/filmography (selection)

2009 Trst je naš! (Trieste Is Ours!) (kratki/short)
2012 Vojne igre (dok./doc.)
2016 Houston, imamo problem! (Houston, We Have a Problem!)
2021 Poletje '91 (dok./doc.)
2023 Poslednji heroj (The Last Hero)
2025 Zemljo krast (Stealing Land)

prodaja/world sales
LILIT
E info@lilit-film.si

Zvok padanja
In die Sonne schauen
Sound of Falling

Mascha Schilinski

Nemčija Germany **2025**

režija/directed by
Mascha Schilinski
scenarij/screenplay
Louise Peter, Mascha Schilinski
fotografija/cinematography
Fabian Gamper
glasba/music
Michael Fiedler, Eike Hosenfeld
montaža/editing
Billie Mind, Evelyn Rack
igrajo/cast
Hanna Heck (Alma), Lena Urzendowsky (Angelika), Susanne Wuest (Emma), Luise Heyer (Christa), Laeni Geiseler (Lenka), Lea Drinda (Erika), Florian Geißelmann (Rainer), Gode Benedix (Max), Bärbel Schwarz (Berta), Lucas Prisor (Hannes), Konstantin Lindhorst (Uwe)
producenta/producers
Lasse Scharpen, Lucas Schmidt
produkcija/production
Studio Zentral
E maren@studiozentral.de
&
ZDF
format/format
DCP, barvni/colour
dolžina/running time
149'

festivali, nagrade (izbor)/
festivals, awards (selection)
Cannes 2025 (nagrada žirije/Jury Prize), Šanghaj/Shanghai 2025



Prepletajoče se usode štirih deklet, ki se dogajajo v različnih časovnih obdobjih na isti kmetiji na severu Nemčije. Nagrada žirije v Cannesu.

Deklica Alma v začetku 20. stoletja na kmetiji v regiji Saksonija-Anhalt na severovzhodu Nemčije opazuje nenavadno tradicijo svoje družine. V oči ji še posebej padejo fotografije mrtvih. Na eni je namreč oseba, ki ji je precej podobna. Nekaj desetletij zatem Erica razvije mordibno prevzetost s stricem Fritzem in njegovo amputirano nogo ter si predstavlja sebe kot amputiranko. Še nekaj desetletij pozneje srečamo Angeliko, najstnico, ki dela na kmetiji ter je razpeta med zlorabe strica Uweja in simpatije, ki jih do nje goji bratranec Rainer. In spet pozneje se v današnjem času Lena spoprijatelji z nenavadnim dekletom, ki ji je umrla mama. Štirih deklet ne povezuje samo kmetija, na kateri živijo, temveč tudi občutek, da se s starih fotografij zrcalijo usode, ki so si bolj podobne, kot bi si upale pomisliti.

"Zlasti sem želela vse prikazati skozi videnje, subjektivnost teh deklet, ker je namen filma predvsem spajati zaznavanje, spomin in domišljijo ter izraziti njihovo pretočnost. Naš cilj zagotovo ni bil slediti tradicionalni psihologiji zgodovinskih filmov, v katerih oseba odrašča na kmetiji, nato pa jo osemdeset let pozneje prikažemo z lasuljo ali kaj podobnega." (Mascha Schilinski)

The lives of four girls from different historical periods inhabiting the same farmstead in northeast Germany are subtly interconnected. Cannes 2025 Jury Prize.

In early 20th century, Alma observes the unusual traditions of her family on a farm in Saxony-Anhalt in northeastern Germany. Fascinated by photographs of dead people, she is particularly puzzled by a likeness of a girl who uncannily resembles her. Several decades later, Erica develops a morbid fascination with her uncle Fritz and his amputated leg, imagining herself as an amputee. Angelika is caught between the abusive behaviour of her uncle Uwe and the affections of cousin Rainer. In the present day, Lena befriends an unusual girl whose mother has died. Though separated by time, the lives of four girls begin to mirror each other, painting a portrait of womanhood and rural life through the ages.

"I was especially interested in showing everything through the perspective, the subjectivity, of these girls, because the film is very much about combining perception, memory and imagination, and showing how fluid it all is. It was definitely not our intention to follow the traditional psychology of historical films where you have a person growing up on a farm and show the person eighty years later with a wig or something like that." (Mascha Schilinski)

prodaja/world sales
mk2 Films
E intlsales@mk2.com

distribucija/distribution
Fivia d.o.o.
E cenex@siol.net

Mascha Schilinski

Rojena leta 1984 v Berlinu (Nemčija). V svet filma je vstopila kot otroška igralka. Srednjo šolo je zapustila in se priključila potujočemu cirkusu. Diplomirala je iz scenaristike na Filmski šoli Hamburg Berlin, nato je študirala še režijo. Prvi celovečerec *Die Tochter* je posnela leta 2017. *Zvok padanja* je njen drugi igrani film.

Born in Berlin in 1984. She was a child actor in her youth. After dropping out of high school, she worked for a travelling circus before pursuing film. She graduated in screenwriting from the Filmschule Hamburg Berlin, and later also studied directing. She made her first feature film, Dark Blue Girl, *in 2017.* Sound of Falling *is her second fiction film.*

filmografija (izbor)/filmography (selection)

2017 Die Tochter (Dark Blue Girl)
2019 SOKO Köln (Cologne P.D.) (TV-serija/TV series)
2025 In die Sonne schauen (Sound of Falling/Zvok padanja)

50 **80+** **80+** Želimir Žilnik
51 **Da** **Yes** Nadav Lapid
52 **Dva tožilca** **Two Prosecutors** Sergej Loznica
53 **Enzo** **Enzo** Robin Campillo, Laurent Cantet
54 **Kontinental '25** **Kontinental '25** Radu Jude
55 **Ljubezen, ki ostaja** **The Love That Remains** Hlynur Pálmason
56 **Mlade matere** **The Young Mother's Home** Jean-Pierre Dardenne, Luc Dardenne
57 **Primer 137** **Case 137** Dominik Moll
58 **Sirat** **Sirât** Oliver Laxe
59 **Tajni agent** **The Secret Agent** Kleber Mendonça Filho
60 **Tiha prijateljica** **Silent Friend** Ildikó Enyedi
61 **Vodja operacije** **The Mastermind** Kelly Reichardt



glej str. 61/see page 61

glej str. 59/see page 59

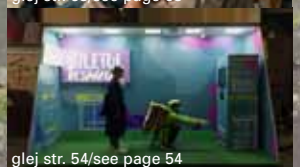
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glej str. 55/see page 55

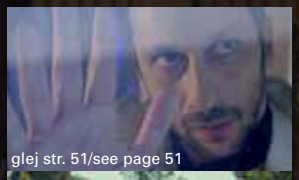


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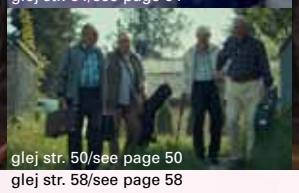


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glej str. 50/see page 50

glej str. 58/see page 58

glej str. 60/see page 60





glej str. 57/see page 57

80+
Restitucija, ili, San i java stare garde
80+

Želimir Žilnik

Srbija, Slovenija Serbia, Slovenia **2025**

režija/directed by
Želimir Žilnik
scenarij/screenplay
Želimir Žilnik, Tanja Šljivar
fotografija/cinematography
Jovan Milinov
glasba/music
Aleksandar Stojšin
montaža/editing
Vuk Vukmirović
igrajo/cast
Milan Kovačevič (Stevan Arsin), Katharina Gualtieri (Nina), Milivoj Kiždobranski, Vera Hrćan Ostojić, Mirjana Gardinovački, Lidija Stevanović, Radoje Čupić, Nina Stamenković
producenta/producers
Sarita Matijević Žilnik, Želimir Žilnik
produkcija/production
Playground produkcija
E playgroundprodukcija@gmail.com
&
Žilnik produkcija
&
Staragara
&
Tramal Films
format/format
DCP, barvni/colour
dolžina/running time
118'

festivali, nagrade (izbor)/ festivals, awards (selection)
Berlinale 2025, Sydney 2025, goEast 2025 (nagrada FIPRESCI/FIPRESCI Prize)



Ostareli jazzovski pianist se po desetletjih življenja v Nemčiji vrne v Srbijo, kjer se mu odpre novo življenjsko poglavje.

Stevan Arsin na Dunaju kupuje plošče svoje jazz skupine iz šestdesetih let prejšnjega stoletja, ko mu zazvoni mobilni telefon. Sporočajo mu, da bo v postopku denacionalizacije podedoval zanemarjen dvorec v Novem Sadu, ki je bil njegovi družini odvzet med drugo svetovno vojno. Po več desetletjih se tako vrne domov, kjer se serija pravnih zapletov ter srečanj z družinskimi člani in prijatelji iz mladosti razvije v subverziven prikaz procesa staranja in generacijskih konfliktov v državi nenehnega tranzita.

"Če se bo film *80+* izkazal za humorno pronicljiv družbeni portret družinske politike, identitete in pripadnosti, me tudi to ne moti. Film s hibridno estetiko, ki dokumentarni realizem in pripovedno fikcijo spaja z igralci naturščiki, želi podati vpogled v življenje starejših v našem postsocialističnem, transnacionalnem in hipertransakcijskem svetu." (Želimir Žilnik)

After decades of living in Germany, an aging jazz pianist Stevan Arsin returns to Serbia to make a fresh start.

After decades of being an expat in Germany, elderly jazz-pianist Stevan Arsin returns home to Serbia. Concluding a lengthy legal process, the government confirms that – via post-socialist restitution – he can inherit the neglected mansion previously bequeathed to him by his parents. A series of encounters and reunions then opens an unexpected new chapter in Stevan's life. The film is a vivid portrayal of the aging process and generational conflict in a country undergoing continuous transition.

"If Eighty Plus *turns out to be a humorously incisive social portrait of family politics, identity and belonging, I am fine with that, too. Blending documentary realism and narrative fiction with non-professional actors, the film's hybrid aesthetic aims to create a vision of elderly life in the post-socialist, transnational and hyper-transactional world we live in." (Želimir Žilnik)*

prodaja/world sales
EXPOBLVD
E office@expoblvd

distribucija/distribution
Staragara
E Office@staragara.com

Želimir Žilnik

Leta 1942 rojeni filmski ustvarjalec iz Novega Sada, ki je z družbeno angažiranimi filmi od konca šestdesetih let prejšnjega stoletja v nekdanji Jugoslaviji žel priznanja, v sedemdesetih in devetdesetih letih pa zaradi neizprosne kritike vladnega aparata doživel tudi cenzuro. Podpisuje se pod več kot petdeset celovečernih in kratkih filmov, ki so bili mednarodno prikazani na največjih filmskih festivalih.

Born in 1942 in Novi Sad, Serbia. Žilnik has earned praise for his socially engaged films since the late 1960s, while also facing censorship in the 1970s and '90s for his unflinching criticism of the government. Žilnik's highly prolific output includes over 50 feature films and shorts, which have screened at various international film festivals.

filmografija (izbor)/filmography (selection)

1969 Rani radovi (Early Works/Zgodnja dela)
1984 Druga generacija (The Second Generation)
1995 Dupe od mramora (Marble Ass)
2000 Trdnjava Evropa (Fortress Europe)
2009 Stara škola kapitalizma (The Old School of Capitalism)
2018 Das schönste Land der Welt (The Most Beautiful Country in the World/ Najlepša dežela na svetu)
2025 Restitucija, ili, San i java stare garde (Eighty Plus/80+)

Da
Ken
Yes

Nadav Lapid

Izrael, Francija, Ciper, Nemčija
Israel, France, Cyprus, Germany **2025**



režija/directed by
Nadav Lapid
scenarij/screenplay
Nadav Lapid
fotografija/cinematography
Shai Goldman
montaža/editing
Nili Feller
igrajo/cast
Ariel Bronz (Y), Efrat Dor (Kasmin), Sharon Alexander (Avinoam), Pablo Pillaud-Vivien (tajnica/secretary), Naama Preis (Leah), Aleksej Serebrjakov (miljarder/billionaire), Shira Shaish (paznica/attendant), Idit Teperson (bogatašinja/rich woman)
producenti/producers
Antoine Lafon, Judith Lou Lévy, Hugo Sélignac
produkcija/production
Les Films du Bal
E info@lesfilmsdubal.com
&
Chi-Fou-Mi Productions
&
Bustan Films
&
AMP Filmworks
&
Komplizen Film GmbH
&
Arte France Cinéma
format/format
DCP, barvni/colour
dolžina/running time
150'

festivali, nagrade (izbor)/
festivals, awards (selection)
Cannes 2025 – Štirinajst dni režiserjev/Directors' Fortnight, München/Munich 2025, Karlovi Vari/Karlovy Vary 2025

Ostra kritika izraelskega genocidnega režima in pojavov konformizma v umetnosti, ki preprečujejo vsako politično spremembo.

Y je džezovski glasbenik, ki s težavo preživlja sebe in svojo ženo, plesalko Jasmine, s katero sta pravkar povila otroka. Da bi jima šlo bolje, svoje storitve prodajata izraelskim elitam. Njun vsakdanjik zapolnjujejo skrajno obscene zabave, na katerih žurirajo najvišji predstavniki gospodarskih, političnih in verskih elit. Y vendarle dočaka veliko priložnost. Ponudijo mu, naj za zajeten honorar napiše novo izraelsko himno. Ob vsakodnevnih novicah o žrtvah genocida v Gazi umetnika spoznata, da v takšni družbi šteje samo en način delovanja: na vsakem koraku izreči jasen in glasen "da!".

"Izhodišče filma *Da* je bilo vedno 'da!', vendar je film predstavljal umetnika, ki je pritrjeval moči, avtoriteti. Bil je film o umetnosti in občutljivosti, ki ju poteptajo vulgarnost, brutalnost, moč, denar; vse, čemur pričamo po svetu. Govoril je o umetniku, utrujenem od nenehnega zavračanja, upiranja, utrujenega od kakršnega koli odpora; ki si, kot vsi mi, želi ljubiti in biti ljubljen; živeti normalno; biti del človeštva. Zato privoli, reče 'da', vsakič spet privoli in se navsezadnje znajde na dnu. Vendar sta se nato zgodila 7. oktober in vojna. Dno – brezno – se je vse bolj poglabljalo." (Nadav Lapid)

A scathing critique of Israeli nationalism and genocidal repression in Gaza, and an attack on conformity in art that erodes all refusal and resistance.

Israel, in the aftermath of October 7. Y, a jazz musician struggling to make ends meet, and his wife Jasmine, a dancer, have just had a baby. They sell their art, souls and bodies to the Israeli elite, and bring pleasure and consolation to a bleeding nation. Their daily lives are filled with utterly obscene parties, attended by the leading representatives of the economic, political, and religious elites. Soon, Y is given a mission of the highest importance: setting to music a new national anthem for Israel, with nationalist and violent overtones. A cynical musician in pursuit of fame and fortune, Y agrees.

"The starting point of Yes *was always Yes!, but it was a movie about an artist saying yes to power, to authority. It was a movie about art and sensitivity defeated by vulgarity, brutality, power, money; what we see all around the globe. And it was about an artist tired of repeatedly saying no, tired of any form of resistance; who wants, like all of us, to love and to be loved; wants to live normally; wants to be a part of humanity. So, saying yes, and then again yes, and then again yes, and then finding himself at the bottom. But then came October 7 and the war. The bottom – the abyss – became deeper and deeper." (Nadav Lapid)*

Nadav Lapid

Rojen leta 1975 v Tel Avivu. Po študiju filozofije in odsluženem vojaškem roku se je preselil v Pariz, nato pa v Jeruzalemu diplomiral na filmski šoli Sam Spiegel. S filmom *Sinonimi* je leta 2019 osvojil zlatega medveda na Berlinalu. Danes je priznan režiser, scenarist in član žirij mednarodnih filmskih festivalov ter prejemnik najvišjega francoskega naziva za kulturne dosežke.

Born in Tel Aviv in 1975. After a degree in philosophy and military service, he moved to Paris before returning to Israel to graduate from the Sam Spiegel Film & Television School in Jerusalem. His film Synonyms *won the Golden Bear Award for Best Film at the 2019 Berlinale. An acclaimed director and screenwriter, Lapid has served on international film festival juries and is recipient of the French honorary title Chevalier des Arts et des Lettres.*

skupna filmografija/joint filmography

2011 Policeman
2014 Haganenet (The Kindergarten Teacher)
2019 Synonymes (Synonyms/Sinonimi)
2021 Ha'berech (Ahed's Knee/Ahedino koleno)
2025 Ken (Yes/Da)

prodaja/world sales
Les Films du Losange
E info@filmsdulosange.fr

distribucija/distribution
Fivia d.o.o.
E cenex@siol.net

Dva tožilca
Dva prokurora
Two Prosecutors

Sergej Loznica

Ukrajina, Francija, Nemčija, Nizozemska, Romunija, Latvija, Litva
Ukraine, France, Germany, The Netherlands, Romania, Latvia, Lithuania **2025**



režija/directed by
Sergej Loznica
scenarij/screenplay
Georgi Demidov (roman/novel),
Sergej Loznica
fotografija/cinematography
Oleg Mutu
montaža/editing
Danielius Kokanauskis
igrajo/cast
Aleksander Kuznecov (Kornev), Anatolij Belij (Andrej Višinski), Aleksandr Filippenko (Stepniak), Vytautas Kaniusonis (upravnik zapora/prison governor), Orest Pasko (čuvaj hodnika/corridor warder), Lukas Petrauskas (mladi tožilec/young prosecutor), Sergej Podimin (agent KGB-ja/KGB agent), Ivgeni Terletski (stari zapornik/old prisoner)
producent/producer
Kevin Chneiweiss
produkcija/production
SBS Productions
E contact@sbs-productions.com
&
LOOKS Filmproduktionen GmbH
&
Atoms & Void
&
Avanpost Media
&
White Picture
&
Studio Uljana Kim
format/format
DCP, barvni/colour
dolžina/running time
117'

festivali, nagrade (izbor)/festivals, awards (selection)
Cannes 2025

Mladi tožilec se ob velikih Stalinovih čistkah odloči spopasti s totalitarnim režimom, ki množično obsoja nedolžne ljudi.

Sovjetska zveza leta 1937. V skrbno varovanem zaporu vsak dan zažgejo na tisoče pisem domnevnih nasprotnikov režima, ki jih ti pošiljajo svojcem in Stalinu s prošnjo po pomilostitvi. Zaradi ene bežne odločitve pa eno izmed pisem vendarle prispe na svoj naslov. Prejme ga mladi tožilec Kornev, ki se takoj odpravi v zapor, da bi spoznal pošiljatelja. Izkaže se, da je pismo poslal oslabeli možakar, ena številnih žrtev skorumpiranih agentov Stalinove tajne policije NKVD. Kornev se kot zaprisežen bolševik zaveda, da obtožbe režima ne zdržijo pravne presoje. Njegovo iskanje pravice ga bo popeljalo vse do pisarne generalnega državnega tožilca v Moskvi.

"Trideseta leta prejšnjega stoletja v sovjetski in postsovjetski ruski kinematografiji niso bila ustrezno prikazana – in vendar je to morda največja tragedija ozemlja, ki se je nekoč imenovalo Ruski imperij. Prav zaradi pomanjkanja refleksije se zgodovina ponavlja – in danes lahko pričamo, kako naglo se sodobna Rusija približuje stalinizmu." (Sergej Loznica)

In the age of the great Stalinist purges, an idealistic prosecutor takes the plunge into the corridors of a totalitarian regime, seeking justice for a prisoner.

Soviet Union, 1937. Thousands of letters from detainees falsely accused by the regime are burned in a prison cell. The alleged political opponents and dissidents send these to their relatives and to Stalin, petitioning for a pardon. Against all odds, one of these letters reaches its destination, upon the desk of the newly appointed local prosecutor, Alexander Kornev. Kornev does his utmost to meet the prisoner, a victim of corrupt agents of the secret police, the NKVD. A dedicated Bolshevik of integrity, the young prosecutor suspects foul play. His quest for justice will take him all the way to the office of the Attorney General in Moscow.

"The 1930s have really not been properly represented in Soviet and post-Soviet Russian cinema – and yet this is perhaps the biggest tragedy that happened in the territory that used to be called the Russian Empire. It is exactly this lack of reflection that causes history to repeat itself – and we see now how rapidly contemporary Russia is moving toward Stalinism."
(Sergei Loznitsa)

prodaja/world sales
SBS International
E k.chneiweiss@sbs-productions.com

distribucija/distribution
Fivia d.o.o.
E cenex@siol.net

Sergej Loznica

Rojen leta 1964 v mestu Baranoviči (današnja Belorusija), velja za ukrajinskega režiserja. Odraščal je v Kijevu, kjer je diplomiral iz matematike, pozneje pa delal kot znanstvenik v kibernetiki in prevajalec iz japonščine. Šele nato je v Moskvi študiral film. Od leta 1996 je posnel vrsto dokumentarcev in prejel več mednarodnih nagrad, 2010 pa je začel snemati še igrane celovečerce.

Born in 1964 in the city of Baranovichi, in Belarus, considered to be a Ukrainian filmmaker. Loznitsa grew up in Kiev, and graduated with a degree in mathematics. Later he worked both as a scientist in the field of cybernetics and a translator from Japanese. Graduated in filmmaking in Moscow in 1997. He has directed several documentary films since 1996 and has received numerous international awards. Loznitsa debuted as a fiction filmmaker in 2010.

filmografija (izbor)/filmography (selection)

2001 Poselenije (Settlement/Naselbina) (dok./doc.)
2003 Pejsaž (Landscape/Pokrajina) (dok./doc.)
2005 Blokada (Blockade/Blokada) (dok./doc.)
2017 Krotkaja (A Gentle Creature/Krotko dekle)
2018 Donbas (Donbass/Donbas)
2019 Gosudarstvennyye pokhorony (State Funeral/Državniški pogreb) (dok./doc.)
2025 Dva prokurora (Two Prosecutors/Dva tožilca)

Enzo
Enzo
Enzo

Robin Campillo, Laurent Cantet

Francija, Italija, Belgija France, Italy, Belgium **2025**



režija/directed by
Robin Campillo, Laurent Cantet
scenarij/screenplay
Laurent Cantet, Robin Campillo, Gilles Marchand
fotografija/cinematography
Jeanne Lapoirie
montaža/editing
Robin Campillo
igrajo/cast
Eloy Pohu (Enzo), Maksym Slivinskyi (Vlad), Pierfrancesco Favino (Paolo), Élodie Bouchez (Marion), Vladislav Holyk (Miroslav), Philippe Petit (Corelli), Charline Paul (Léa), Mounir Margoum (Max)
producentka/producer
Marie-Ange Luciani
produkcija/production
Les Films de Pierre
E florence@lesfilmsdepierre.com
format/format
DCP, barvni/colour
dolžina/running time
102'

festivali, nagrade (izbor)/ festivals, awards (selection)
Cannes 2025 – Štirinajst dni režiserjev/Directors' Fortnight

Zadnji film Laurenta Canteta, ki ga je po njegovi smrti končal soscenarist Robin Campillo, je srčna drama o izzivih mladostništva, poželenju in razrednih razlikah.

Šestnajstletni Enzo se kljub visokim pričakovanjem svoje intelektualne meščanske družine odloči pustiti šolo in postati zidarski vajenec. Ta poklicna pot je zelo oddaljena od prestižnega življenja, ki so si ga zanj želeli domači, zato v njihovi elegantni vili na sončnem jugu Francije vse bolj narašča napetost. Neprestana vprašanja in pritiski bremenijo Enzove sanje. Na gradbišču pa njegov svet zatrese karizmatični ukrajinski sodelavec Vlad, ki ga muči dilema, ali naj ostane v Franciji ali naj se vrne domov in bori za svojo domovino. Kako zelo nepomembno se zdi Enzu njegovo privilegirano življenje v luči Vladovih dramatičnih eksistencialnih vprašanj.

"Film *Kadrovska služba* se je končal z vprašanjem: 'Kje je tvoje mesto?' Ta tema je bila za Laurenta vedno zelo pomembna, saj je menil, da nam družbeni red podeli zelo natančno določeno mesto /.../. Vendar je naše mesto vedno predmet pogajanja, vselej odprto in nikoli popolnoma sprejemljivo. /.../ Enzo je fant s precej jasnim videnjem tega, čemur ne želi pripadati. Za vzor nama niso bili najstniki, ki se staršem upirajo in z njimi prepirajo, temveč Melvillov Bartleby ali podoben lik, ki se upira vztrajnostni sili." (Robin Campillo)

Laurent Cantet's last film, completed after his death by co-writer Robin Campillo, is a tender exploration of the awkwardness of adolescence, class, and sexuality.

Enzo, 16, defies his bourgeois family's expectations by starting a masonry apprenticeship, a path far removed from the prestigious life they had envisioned for him. In their chic villa in the sun-drenched South of France, tensions simmer as relentless questions and pressures weigh on Enzo's future and dreams. On the construction site, Vlad, a charismatic Ukrainian colleague wondering whether or not to join the fight against Russia back home, shakes up Enzo's world. Caught between external pressures and his own uncertainties, Enzo oscillates between staying true to himself and acknowledging that he might not even know who that self is yet.

*"*Human Resources *ended with the sentence: 'Where is your place?' This question was always very strong with Laurent, who felt that the social order gave us very defined places /.../. But our place is always negotiated, always open to question and never completely acceptable. /.../ Enzo is a kid who has a pretty clear vision of what he doesn't want to belong to. We didn't take as our model teenagers who stand up to their parents, who argue with their parents, but rather Melville's Bartleby or that kind of character who resists a force of inertia." (Robin Campillo)*

Robin Campillo

Rojen leta 1962 v Mohammediji v Maroku. Študiral je na filmski šoli La Fémis v Parizu, kjer je spoznal Laurenta Canteta, s katerim je od devetdesetih let sodeloval kot soscenarist in montažer. Za film *120 udarcev na minuto* je leta 2017 prejel veliko nagrado žirije v Cannesu. Scenarij za film *Enzo* sta pripravila skupaj s Cantetom, ki je bil v produkcijo filma vključen vse do svoje prezgodnje smrti.

Born in 1962 in Mohammedia, Morocco. He studied at the La Femis Film School in Paris, where he met Laurent Cantet, with whom he has collaborated since the late 1990s as editor and co-screenwriter. 120 Beats per Minute *won the Grand Prix at Cannes in 2017.* Enzo *was Laurent Cantet's last film co-written with Campillo before his untimely death.*

filmografija (izbor)/filmography (selection)

2004 Les Revenants (They Came Back)
2013 Eastern Boys
2017 120 battements par minute (120 Beats per Minute/120 utripov na minuto)
2023 L'Île rouge (Red Island)
2025 Enzo

prodaja/world sales
MK2 Films
E intlsales@mk2.com

distribucija/distribution
Fivia d.o.o.
E cenex@siol.net

Kontinental '25
Kontinental '25
Kontinental '25

Radu Jude

Romunija Romania **2025**

režija/directed by
Radu Jude
scenarij/screenplay
Radu Jude
fotografija/cinematography
Marius Panduru
montaža/editing
Catalin Cristutiu
igrajo/cast
Eszter Tompa (Orsolya), Gabriel Spahiu (Ion), Adonis Tanta (Fred), Oana Mardare (Dorina), Serban Pavlu (duhovnik Serban/Priest Serban), Annamária Biluska (Orsolyjina mama/Orsolya's mother), Ilinca Manolache (Irina)
producenta/producers
Alexandru Teodorescu, Rodrigo Teixeira
produkcija/production
Saga Film
E sagafilm@sagafilm.ro
format/format
DCP, barvni/colour
dolžina/running time
109'

festivali, nagrade (izbor)/ festivals, awards (selection)
Berlinale 2025 (najboljši scenarij/ Best Screenplay)



Zgodba sodne izvršiteljice, ki se čuti odgovorna za smrt brezdomca, odpira moralno dilemo in duhovito obravnava aktualne romunske teme, kot so postsocialistično gospodarstvo, stanovanjska kriza in nacionalizem.

V transilvanskem mestu Kluž obupani brezdomec naredi samomor, in to ravno nekaj ur po tistem, ko je z njim govorila Orsolyja, sodna izvršiteljica, ki je vodila postopek prisilne izselitve. Čeprav je postopala v skladu z navodili in pooblastili, se nikakor ne more osvoboditi občutka krivde. Namesto da bi z družino odšla na načrtovan dopust v tujino, v svoji glavi premleva, kaj bi lahko storila drugače. Zdi se ji namreč, da nihče ne razume njene dileme. Tavajoč po mestu sreča nekdanjega študenta. A to je le ena od rahlo absurdnih in komičnih situacij, v kateri se znajde Orsolyja pri reševanju svoje težave.

"Ko preizprašujemo lastne odzive na tragedije, se nam pogosto dozdevajo na meji smešnega. Ne obsojam – tudi sam to počnem –, vendar se mi zdi, da je v teh protislovjih najti komično, skoraj balzacovsko 'človeško komedijo'. Manj gre za satiro in bolj za odsev absurdnosti in zapletenosti človeških odzivov." (Radu Jude)

Using a mixture of drama and comedy, topics as diverse as the housing crisis, post-socialist economics and nationalism are dissected with a sharp, absurdist scalpel, in a narrative focused on a bailiff haunted by a sense of guilt over a homeless person's death.

Cluj, Transylvania. After being driven from his shelter in a house cellar, a homeless man commits suicide. Orsolya, the bailiff who carried out the eviction, is impelled to make various attempts to address her feelings of guilt. Although she did everything by the book, she is mulling over how she could have acted differently. Unable to find anybody to understand her, she becomes increasingly desperate for external reassurance and validation. Wandering through the streets, she meets a former student. But this is just one of the slightly absurd and comical situations in which the protagonist finds herself while addressing her crisis of conscience.

"When we question our own reactions to tragedies, we often find them on the verge of the ridiculous. I'm not judging – I do it too – but I find that there's a comedic, almost Balzacian 'human comedy' in these contradictions. It's less a satire and more a reflection of the absurdity and complexity of human reactions." (Radu Jude)

prodaja/world sales
Luxbox
E info@luxboxfilms.com

distribucija/distribution
Fivia d.o.o.
E cenex@siol.net

Radu Jude

Rojen leta 1977 v Bukarešti, Romunija. Diplomiral je na filmski smeri tamkajšnje Univerze za medije. Njegov celovečerni prvenec *Najsrečnejše dekle na svetu* je bil prikazan in nagrajen v sklopu Forum na berlinskem festivalu ter na festivalu v Sundanceu. Za film *Bravo!* je prejel srebrnega, za *Nesrečni fuk ali Nori pornič* pa zlatega berlinskega medveda. Danes velja za enega najbolj samosvojih, kontroverznih in družbenokritičnih evropskih režiserjev.

Born in Bucharest, Romania in 1977, graduated in film from the city's Media University. His debut feature, The Happiest Girl in the World *screened in the Forum and received worldwide attention. He won the Silver Bear for Best Director with* Aferim! *at the 2015 Berlinale. In 2021, he won the Golden Bear with* Bad Luck Banging or Loony Porn. *He has asserted himself as one of Europe's most idiosyncratic, controversial and socially critical filmmakers.*

filmografija (izbor)/filmography (selection)

2009 Cea mai fericita fata din lume (The Happiest Girl in the World/ Najsrečnejše dekle na svetu)
2015 Aferim! (Bravo!)
2018 Îmi este indiferent daca în istorie vom intra ca barbari (I Do Not Care If We Go Down in History as Barbarians/Vseeno mi je, če bomo v zgodovino zapisani kot barbari)
2021 Babardeala cu bucluc sau porno balamuc (Bad Luck Banging or Loony Porn/Nesrečni fuk ali Nori pornič)
2023 Nu astepta prea mult de la sfârsitul lumii (Do Not Expect Too Much from the End of the World/Ne pričakujte preveč od konca sveta)
2025 Kontinental '25

Ljubezen, ki ostaja
Ástin sem eftir er
The Love That Remains

Hlynur Pálmason

Islandija, Danska, Švedska, Francija
Iceland, Denmark, Sweden, France **2025**



režija/directed by
Hlynur Pálmason
scenarij/screenplay
Hlynur Pálmason
fotografija/cinematography
Hlynur Pálmason
montaža/editing
Julius Krebs Damsbo
igrajo/cast
Saga Garðarsdóttir (Anna), Sverrir Gudnason (Magnús), Ída Mekkín Hlynsdóttir (Ída), Anders Mossling (Martin), Katla M. Þorgeirsdóttir (Íris), Halldór Laxness Halldórsson (Daníel), Kristinn Guðmundsson (Ágúst), Ingvar Sigurdsson (Pálmi), Grímur Hlynsson (Grímur), Þorgils Hlynsson (Þorgils)
producenta/producers
Katrin Pors, Anton Máni Svansson
produkcija/production
Still Vivid
E info@stillvivid.is
&
Snowglobe Films
&
Hobab
&
Film i Väst
&
Maneki Films
format/format
DCP, barvni/colour
dolžina/running time
109'

festivali, nagrade (izbor)/ festivals, awards (selection)
Cannes 2025

Intimen utrip petčlanske islandske družine, v kateri skozi postopek ločitve tiho odzvanjajo ugašajoča ljubezen in igrivi spomini, je režiser posnel s svojimi otroki.

Vizualna umetnica Anna in ribič Magnús imata tri otroke: Ído, Grímurja and Þorgils. Šeprav sta se pred kratki ločila, skušata preživeti čim več časa skupaj – kolikor je to pač mogoče glede na Magnusovo službo, ki družini zagotavlja preživetje. Anna je namreč pravkar izgubila svoj atelje v starem pristaniškem skladišču, prodaja njenih kreacij, velikih platen in ogromnih kovinskih konstrukcij, pa kljub obljubam švedskega galerista nekako ne steče. Na srečo otroci z veseljem sodelujejo v maminem ustvarjalnem procesu, pa naj bo to "okraševanje" skulptur ali igra na travniku, ki služi kot Annina začasna umetniška delavnica.

"Je film o vsakdanjem življenju, o tem, kar nam je domače in kar tuje, prežet s sanjskim razpoloženjem. Želel sem, da je dogajanje tekoče, v nenehnem gibanju, kot voda. /.../ Želel sem nekaj preprostega in neposrednega v vseh pogledih, da ujame značilno energijo filma ter prikliče notranjo igro med absurdnim in komičnim, lepoto in grdoto, družino in naravo, otroci in starši ..." (Hlynur Pálmason)

An intimate look into the life of an Icelandic family as the parents navigate their separation. Featuring the director's own children, the film explores the complexities of fading love and the impact of shared memories.

Visual artist Anna and fisherman Magnús have three children, Ída, Grímur and Þorgils. While separated, the couple spend as much time together as possible, given Maggi's seafaring tenures. Anna's preferred media are large canvases and huge metal templates. However, she's just lost her studio, an old harbour warehouse, and business is slow. Besides, a visit from a Swedish gallery owner proves unproductive. Even so, the kids happily partake in the creative process, "embellishing" the sculptures on Anna's current creating turf – literally a piece of lawn that her father has provided.

"It's a film about everyday life, about what's familiar and what's strange, imbued with a dream-like quality. I wanted things to flow and be in permanent motion, like water. /.../ I wanted something simple and straightforward on all accounts, to capture the film's distinctive energy and achieve an internal play between the absurd and the comical, beauty and ugliness, family and nature, children and parents…" (Hlynur Pálmason)

Hlynur Pálmason

Rojen leta 1984 v mestu Höfn, Islandija. Študiral je na Danski nacionalni filmski šoli v Københavnu, kjer je po diplomi živel deset let, nato pa se je vrnil na Islandijo. Danes je uveljavljen islandski režiser, scenarist in vizualni umetnik. Bolj kot zgodba ga pri filmskem jeziku zanimata pripovedni slog in tok filma. Njegov prvenec *Vinterbrødre* je bil prikazan na festivalu v Locarnu in bil nagrajen tudi kot najboljši danski film.

Born in 1984 in Höfn í Hornafirði, Iceland. He graduated in film from the National Film School of Denmark in Copenhagen. He lived in Denmark for ten years before returning to Iceland. Pálmason is more interested in "the narrative style and flow of films" than the actual plotline. His debut film, Winter Brothers, *screened at the Locarno Film Festival, winning the Best Danish Film Award.*

filmografija (izbor)/filmography (selection)

2017 Vinterbrødre (Winter Brothers)
2019 Hvítur, Hvítur Dagur (A White, White Day)
2022 Volaða land (Godland)
2025 Ástin sem eftir er (The Love That Remains/Ljubezen, ki ostaja)

prodaja/world sales
New Europe Film Sales
E jan@neweuropefilmsales.com

distribucija/distribution
Fivia d.o.o.
E cenex@siol.net

Mlade matere
Jeunes mères
The Young Mother's Home

Jean-Pierre Dardenne, Luc Dardenne

Belgija, Francija Belgium, France **2025**

režija/directed by
Jean-Pierre Dardenne, Luc Dardenne
scenarij/screenplay
Jean-Pierre Dardenne, Luc Dardenne
fotografija/cinematography
Benoît Dervaux
montaža/editing
Marie-Hélène Dozo
igrajo/cast
Babette Verbeek (Jessica), Elsa Houben (Julie), Janaina Halloy (Ariane), Lucie Laruelle (Perla), Samia Hilmi (Naïma), Jef Jacobs (Dylan), Günter Duret (Robin), Christelle Cornil (Nathalie), India Hair (Morgane), Joely Mbundu (Angèle), Claire Bodson (Isabelle)
producenti/producers
Jean-Pierre Dardenne, Luc Dardenne, Denis Freyd, Delphine Tomson
produkcija/production
Les Films du Fleuve
E info@lesfilmsdufleuve.be
&
Archipel 35
&
The Reunion
format/format
DCP, barvni/colour
dolžina/running time
105'

festivali, nagrade (izbor)/
festivals, awards (selection)
Cannes 2025 (najboljši scenarij/Best Screenplay), Šanghaj/Shanghai 2025, Edinburg/Edinburgh 2025



Brata Dardenne se vračata s še enim pristnim vpogledom v življenje nižjih družbenih slojev. Nagrada za najboljši scenarij v Cannesu.

V Liegu v Belgiji se nahaja dom za mlade matere, v katerem najstnicam, ki so pravkar rodile ali pa še bodo, pomagajo pri učenju in spoznavanju materinskih opravil. Pokažejo jim, kako je dojenčke treba hraniti in negovati. Če si tega želijo, jih podučijo, kako navezati stik z morebitnimi posvojitelji. Srečujejo se tudi z resnejšimi težavami, kot so odvisnost, zlorabe, depresija in brezdomstvo. Dekleta tu tvorijo skupnost v polnem pomenu besede. Samo skozi povezanost in skupno reševanje težav lahko namreč premostijo izzive, ki jih je življenje postavilo pred njih.

"V našem svetu pojem moči postaja vse bolj invaziven. Ta moč uničuje krhkost življenja. Najin film uro in 42 minut daje glas petim mladim dekletom. Je tudi dejanje upora, če uporabim to nekoliko pompozno frazo. Izraz nečesa drugega kot želje po uničevanju najšibkejših." (Jean-Pierre Dardenne)

The Dardenne Brothers' new outing takes an unfiltered look at the anxieties and hopes of young working-class women. Cannes 2025 Best Screenplay Award.

The location is Liège, Belgium, at a state home for teen mothers or mothers-to-be, who are being helped and counselled in how to have their babies, how to bathe and feed them, how to make contact with prospective adoptive parents (if that is what they want), how to deal with existing issues of addiction and depression and how to find housing. The young mothers live together as a community, each pulling their weight. Only through solidarity and sisterhood can they overcome the bad hand that life has dealt them.

"Around us, the notion of power is increasingly pervasive. This power crushes the fragility of life. This film gives a space of 1 hour and 42 minutes for five young girls to unfold. It is also an act of resistance, if I may use that somewhat grandiloquent word. A manifestation of something other than this desire to crush the weakest." (Jean-Pierre Dardenne)

prodaja/world sales
Goodfellas
E ecastro@goodfellas.film

distribucija/distribution
Fivia d.o.o.
E cenex@siol.net

Jean-Pierre Dardenne, Luc Dardenne

Belgijski režiserski duo, brata Jean Pierre (rojen 1951) in Luc (rojen 1954), sta najprej ustanovila produkcijsko hišo Dérives, leta 1981 pa Films Dérives Production. Skupaj sta ustvarila več kot petdeset TV-dokumentarcev. Jean-Pierre je zaposlen na avdiovizualnem oddelku Univerze v Liègu, Luc pa predava na Svobodni univerzi v Bruslju. Za filma *Rosetta* in *Otrok* sta na festivalu v Cannesu prejela zlati palmi.

Brothers Jean-Pierre (b. 1951) and Luc (b. 1954) are an acclaimed Belgian filmmaking duo. In 1975, they established the Dérives production company, and in 1981 the Films Dérives Production. Together, they have produced over fifty TV documentaries. Jean-Pierre works at the Audio Visual Department of the Liège University, and Luc teaches at the Free University of Brussels. Two of their films, Rosetta *and* The Child, *won the Palme d'Or Award at Cannes.*

filmografija (izbor)/filmography (selection)

1999 Rosetta
2002 Le Fils (The Son/Sin)
2005 L'enfant (The Child/Otrok)
2008 Le silence de Lorna (Lorna's Silence/Lornina tišina)
2014 Deux jours, une nuit (Two Days, One Night/Dva dneva, ena noč)
2019 Le jeune Ahmed (Young Ahmed/Mladi Ahmed)
2022 Tori et Lokita (Tori and Lokita/Tori in Lokita)
2025 Jeunes mères (The Young Mother's Home/Mlade matere)

Primer 137
Dossier 137
Case 137

Dominik Moll

Francija France **2025**



režija/directed by
Dominik Moll
scenarij/screenplay
Gilles Marchand, Dominik Moll
fotografija/cinematography
Patrick Ghiringhelli
glasba/music
Olivier Marguerit
montaža/editing
Laurent Rouan
igrajo/cast
Léa Drucker (Stéphanie Bertrand), Jonathan Turnbull (Benoît Guérini), Mathilde Roehrich (Camille Delarue), Pascal Sangla (Marc), Claire Bodson (Valérie), Julien Lilti (Olivier), Florence Viala (Mme Jarry), Hélène Alexandridis (Mme Nicollet), Solan Machado Graner (Victor), Stanislas Merhar (Jérémy), Antonia Buresi (Noélie), Sandra Colombo (Joëlle Girard)
producentke/producers
Caroline Benjo, Barbara Letellier, Carole Scotta
produkcija/production
Haut et Court
E production@hautetcourt.com
format/format
DCP, barvni/colour
dolžina/running time
115'

festivali, nagrade (izbor)/
festivals, awards (selection)
Cannes 2025

Proceduralna drama o protestih rumenih jopičev v Parizu razkrije tanko linijo med legitimnostjo uporabe prisilnih sredstev in pravicami protestnikov.

Stéphanie je policijska preiskovalka, ki opravlja nehvaležno delo prevpraševanja pravilnosti policijskih postopkov svojih kolegov. Nekega dne dobi na mizo primer najstnika, ki je med množičnim protestom rumenih jopičev v Parizu utrpel hude poškodbe glave. Stéphanie ugotovi, da je mladostnik na proteste prišel iz podeželskega mesta, v katerem je sama odraščala. Ko se odpravi domov, da bi obiskala svojo mamo, naleti na družino ranjenega najstnika, kar začne vzbujati sume. Stéphanie je vse bolj odločena, da bo našla krivca za policijsko nasilje, hkrati pa tvega, da se bo tudi sama znašla pod drobnogledom svojih kolegov.

"Delovanje IGPN (Generalnega inšpektorata za nadzor nacionalne policije, op. prev.) me že dolgo zanima. Ker so policisti, ki preiskujejo druge policiste, so ti možje in žene v neprijetnem položaju. Nanje kolegi gledajo negativno, pogosto jih prezirajo in včasih sovražijo, hkrati pa jih kritizirajo določeni mediji z očitki, da so sodnik in porota obenem. Te napetosti so me zanimale, intuitivno sem začutil, da je na ravni fikcije mogoče raziskati nekaj zanimivih smeri." (Dominik Moll)

Set during the yellow vests (gilets jaunes) protests in Paris, this taut procedural drama examines police brutality, juxtaposing the use of coercive measures against human rights violation.

Stéphanie is a conscientious police officer, investigating horrific head injuries suffered by a teen protester, which could only be caused by the cops' flash-ball weapons. Stéphanie realises that the injured boy is from her provincial hometown, and when she goes back there to visit her mum, she is in danger of running into the boy's own stricken mother. The secret connection energises Stéphanie, she gets tougher and more persistent in her quest to find the guilty cop and put him away – but the awful truth is that now she is cutting her own corners and might get investigated herself.

"The workings of the IGPN have intrigued me for a long time. Because they are police officers investigating other police officers, these men and women are in an uncomfortable position. They are viewed negatively, often despised and sometimes hated by their colleagues, while being criticized at the same time by certain media outlets that accuse them of being both judge and jury. These tensions interested me, and I intuitively felt that there were some interesting avenues to explore on a fiction level." (Dominik Moll)

Dominik Moll

Rojen leta 1962 v Bühlu, Nemčija. Njegova mati je bila Francozinja, oče Nemec. Film je študiral v New Yorku in na Francoski državni filmski šoli IDHEC. Kot asisent režije in montaže je delal z Marcelom Ophulsom in Laurentom Cantetom. Svoj prvenec *Intimité* je posnel leta 1994. Njegov drugi film *Harry, prijatelj, ki vam želi dobro* je bil leta 2000 uvrščen v tekmovalni program filmskega festivala v Cannesu.

Born in 1962, in Bühl, Germany, to a German father and French mother. He studied film at the City College of New York and the French National Film School (IDHEC). He then worked as assistant editor, editor and assistant director, among others with Marcel Ophuls and Laurent Cantet. His debut feature film, Intimité, *was released in 1994. In 2000, his second feature film,* Harry, He's Here to Help, *was screened in official competition at the Cannes Film Festival.*

filmografija (izbor)/filmography (selection)

1994 Intimité
2000 Harry, un ami qui vous veut du bien (Harry, He's Here to Help/Harry, prijatelj, ki vam želi dobro)
2005 Lemming
2011 Le moine (The Monk)
2016 Des nouvelles de la planète Mars (News from Planet Mars)
2019 Seules les bêtes (Only the Animals/Samo živali)
2022 La nuit du 12 (The Night of the 12th/Dvanajstega ponoči)
2025 Dossier 137 (Case 137/Primer 137)

prodaja/world sales
Charades
E leonard@charades.eu

distribucija/distribution
Fivia d.o.o.
E cenex@siol.net

Sirat
Sirât
Sirât

Oliver Laxe

Španija, Francija Spain, France **2025**

režija/directed by
Oliver Laxe
scenarij/screenplay
Santiago Fillol, Oliver Laxe
fotografija/cinematography
Mauro Herce
glasba/music
Kangding Ray
montaža/editing
Cristóbal Fernández
igrajo/cast
Sergi López (Luis), Bruno Núñez Arjona (Esteban), Stefania Gadda (Steff), Joshua Liam Herderson (Josh), Richard 'Bigui' Bellamy (Bigui), Tonin Janvier (Tonin), Jade Oukid (Jade)
producenti/producers
Agustín Almodóvar, Pedro Almodóvar, Domingo Corral, Xavi Font, Oriol Maymó, Mani Mortazavi, César Pardiñas, Andrea Queralt
produkcija/production
Los Desertores Films
E oriol@corteyconfeccion.net
&
Filmes da Ermida
&
El Deseo D.A. S.L.U.
&
Uri Films
&
4A4 Productions
format/format
DCP, barvni/colour
dolžina/running time
115'

festivali, nagrade (izbor)/ festivals, awards (selection)
Cannes 2025 (nagrada žirije/Jury Prize), München/Munich 2025, Karlovi Vari/Karlovy Vary 2025



Psihedelična odisejada po maroških puščavskih prostranstvih, ki je režiserju Oliverju Laxeju prinesla nagrado žirije v Cannesu.

Oče in sin prispeta na rejv globoko v gorovju južnega Maroka. Tam sta zato, da bi našla Mar, njuno hčer oziroma sestro, ki je pred meseci izginila na eni od tovrstnih zabav brez konca. Oče in sin hodita med udeleženci zabave in vsem po vrsti kažeta fotografijo izgubljenega dekleta. Ko njuno upanje začne bledeti, vseeno še naprej sledita potujoči karavani v notranjost puščave, ki bo prizorišče velike, zadnje zabave. Njuno poslanstvo se postopoma prelevi v nekaj povsem drugega od tistega, po kar sta se sprva odpravila.

"Mislim, da je film odraz moje lastne dialektike. Sem človek tradicije. Sledim *Koranu*. *Koran* me opaja. To mi omogoča duševno zdravje. Obenem pa mi je všeč tehno glasba. V filmu podajam občutljivost človeka v poslednjih dneh človeštva – skuša zaupati vase, vendar ima prevelik ego. Izhajam iz predpostavke, da smo – vsi mi – strti. Rejverji se tega zavedajo. Navsezadnje gre za skupnost pohabljenih ljudi, in ta mož, ta obstranec, bo spoznal najnižjo točko lastne notranjosti." (Oliver Laxe)

A psychedelic expedition through the vast deserts of Morocco, this beguiling film earned director Oliver Laxe the Jury Prize at Cannes.

A father and his son arrive at a rave deep in the mountains of southern Morocco. They're searching for Mar — daughter and sister — who vanished months ago at one of these endless, sleepless parties. Surrounded by electronic music and a raw, unfamiliar sense of freedom, they hand out her photo again and again. Hope is fading but they push through and follow a group of ravers heading to one last party in the desert. As they venture deeper into the burning wilderness, the journey forces them to confront their own limits.

"I feel the film is a reflection of the dialectic of myself. I am a man of tradition. I follow the Quran. I get drunk on the Quran. It's really healthy for me. But at the same time, I like techno. So in this film I'm expressing the sensitivity of a human being in the last days of humanity – trying to trust in himself, but having too much ego. I start from the basis that we – all of us – are broken. Ravers know this. In the end, this is a community of mutilated people, and this guy, this outsider, will touch the bottom of himself." (Oliver Laxe)

prodaja/world sales
The Match Factory
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distribucija/distribution
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Oliver Laxe

Rojen leta 1982 v Parizu (Francija). Starša sta bila emigranta iz Galicije, kamor so se vrnili, ko je dopolnil šest let. Po študiju avdiovizualnih komunikacij se je preselil v Tanger (Maroko), kjer je začel snemati filme. Že s prvencem *You All Are Captains* je osvojil nagrado FIPRESCI v sklopu Štirinajst dni režiserjev v Cannesu.

Born in Paris in 1982, Oliver Laxe is the son of Galician emigrants. When he was six, his family returned to Galicia, Spain. After completing his studies in Audiovisual Communication, he moved to Tangier, Morocco, where he self-produced and made You All Are Captains, *a film that earned him the FIPRESCI Prize at the Directors' Fortnight in Cannes in 2010.*

filmografija (izbor)/filmography (selection)

2010 Todos vós sodes capitáns (You All Are Captains)
2016 Mimosas
2019 O que arde (Fire Will Come)
2025 Sirât (Sirat)

Tajni agent
O Agente Secreto
The Secret Agent

Kleber Mendonça Filho

Brazilija, Francija, Nemčija Brazil, France, Germany **2025**



režija/directed by
Kleber Mendonça Filho
scenarij/screenplay
Kleber Mendonça Filho
fotografija/cinematography
Evgenia Alexandrova
glasba/music
Mateus Alves, Tomaz Alves Souza
montaža/editing
Matheus Farias, Eduardo Serrano
igrajo/cast
Wagner Moura (Marcelo Alves), Maria Fernanda Cândido (Elza), Gabriel Leone (Bobbi), Carlos Francisco (Seu Alexandre), Alice Carvalho (Fatima), Robério Diógenes (Euclides), Hermila Guedes (Claudia), Igor de Araújo (Sergio), Ítalo Martins (Arlindo), Laura Lufési (Flavia), Udo Kier (Hans)
producenti/producers
Emilie Lesclaux, Kleber Mendonça Filho, Wagner Moura
produkcija/production
CinemaScópio
E cinemascopiofilmes@gmail.com
&
MK Productions
&
One Two Films
&
Lemming
format/format
DCP, barvni/colour
dolžina/running time
158'

festivali, nagrade (izbor)/ festivals, awards (selection)
Cannes 2025 (najboljši igralec/Best Actor, nagrada FIPRESCI/FIPRESCI Prize), Sydney 2025

Drama o politični diktaturi v Braziliji sedemdesetih let, s katero je Wagner Moura na festivalu v Cannesu osvojil nagrado za najboljšega igralca.

Brazilija leta 1977. Vojaška diktatura izvaja vse večjo represijo nad civilnim prebivalstvom. Marcelo je akademik in tehnološki strokovnjak v štiridesetih, ki poskuša zbežati pred burno preteklostjo. Vrniti se želi v svoje rojstno mesto Recife, da bi tam našel mir in se spet povezal s svojim sinom. Vendar pa kmalu odkrije, da je mesto daleč od varnega pristana, ki ga je pričakoval. Tamkajšnji karneval je v polnem razmahu, veselo razpoloženje pa je v popolnem kontrastu z občutjem politične represije, ki drži v krču prebivalce. Grožnja pa se za Marcela šele začenja: njegovi lastni sosedje ga nenehno nadzorujejo, za njegovim hrbtom pa preži še veliko večja nevarnost.

"Vsakič ko sem povedal, da bo dogajanje postavljeno v leto 1977, je bil prvi odziv 'diktatura'. Kar je v redu, ampak v brazilski in tudi argentinski kinematografiji obstaja podžanr filma o diktaturi. Izziv je bil posneti delo o logiki tistega časa, ne da bi pri tem obkljukali vse značilnosti filma o diktaturi. Pri tem delu gre pretežno za vzdušje, občutje. Zanima me logika stvari – logika Brazilije ali ljubezni do filma. Tu sem želel ujeti logiko tega obdobja."
(Kleber Mendonça Filho)

Set in the military dictatorship of 1970s Brazil, this vibrant crime drama won Best Actor Award for Wagner Moura at the Cannes Film Festival.

Brazil, 1977. The civilian population is subjected to increasingly repressive dictatorship. Academician and technology professor Marcelo flees from a mysterious past and returns to his hometown of Recife in search of peace and hoping to reconnect with his estranged son. He soon realizes that the city is far from being the refuge he seeks. The Carnival week, a time of frenetic colour and energy, starkly contrasts with the chilling undercurrent of political oppression. However, the festive backdrop belies deeper threats: Marcelo is being covertly monitored by neighbours and constantly haunted by an unknown menace.

"Everytime I told people the film would be set in 1977, the first word that comes out is 'dictatorship.' Which is fine, but in Brazilian cinema, and Argentinian cinema as well, there is a subgenre of the dictatorship movie. The challenge was to make a film about the logic of that time without ticking all the boxes of the dictatorship movie. With this film, it's very much about the atmosphere, the fumes. I'm interested in the logic of things — the logic of Brazil, or the logic of being in love with films. Here I wanted to capture the logic of the period." (Kleber Mendonça Filho)

Kleber Mendonça Filho

Rojen leta 1968 v Recifeju, Brazilija, kjer živi še danes. Po diplomi je delal kot novinar različnih brazilskih časopisov. V devetdesetih letih je posnel več dokumentarcev in kratkih eksperimentalnih filmov, 2012 pa še igrani celovečerec *Šumi soseske*. Z naslednjim filmom *Aquarius* se je leta 2016 uvrstil v tekmovalni program canskega festivala.

Born in 1968 in Recife, Brazil, Kleber Mendonça Filho continues to live in his hometown. After graduating from college, he worked as a journalist for various Brazilian newspapers. In the 1990s, he made several documentaries and experimental shorts, and in 2012 directed his debut feature, Neighboring Sounds. Aquarius *screened in competition at the 2016 Cannes Film Festival.*

filmografija (izbor)/filmography (selection)

2008 Critico (dok./doc.)
2012 O Som ao Redor (Neighboring Sounds/Šumi soseske)
2016 Aquarius
2019 Bacurau
2023 Retratos Fantasmas (Pictures of Ghosts) (dok./doc.)
2025 O Agente Secreto (The Secret Agent/Tajni agent)

prodaja/world sales
MK2 Films
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distribucija/distribution
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Tiha prijateljica
Stille Freundin
Silent Friend

Ildikó Enyedi

Madžarska, Nemčija, Francija Hungary, Germany, France **2025**

režija/directed by
Ildikó Enyedi
scenarij/screenplay
Ildikó Enyedi
fotografija/cinematography
Gergely Pálos
glasba/music
Gábor Keresztes, Kristóf Kelemen
montaža/editing
Károly Szalai
igrajo/cast
Tony Leung Chiu-wai (Tony Wong), Léa Seydoux (Alice Sauvage), Luna Wedler (Grete), Enzo Brumm (Hannes), Sylvester Groth (Anton), Yun Huang (Jule), Marlene Burow (Gundula)
producenti/producers
Reinhard Brundig, Monika Mécs, Nicolas Elghozi
produkcija/production
Pandora Film
&
Galatée Films
&
Inforg-M&M Film
format/format
DCP, barvni/colour
dolžina/running time
147'

festivali, nagrade (izbor)/ festivals, awards (selection)
Benetke/Venice 2025 (nagrada FIPRESCI/FIPRESCI Prize), Toronto 2025, Chicago 2025, London 2025



Filmska meditacija o veličastnem ginku, ki skozi stoletje tiho opazuje ljudi, naseljene na prostoru okoli njega.

Ginko je drevo, ki s svojo dolgoživostjo predstavlja popolno nasprotje človeški minljivosti. Stoječ na posestvu srednjeveškega nemškega univerzitetnega mesta tako sto let spremlja intimne zgodbe treh posameznikov iz različnih zgodovinskih obdobij. Leta 1908 je na univerzitetni oddelek za botaniko sprejeta prva študentka, ki se sooča s seksizmom profesorjev in vrstnikov. Leta 1972, sredi kontakulturnih gibanj, pozornost zadržanega študenta pritegne sostanovalka in pelargonija, ki jo preučuje. In leta 2020 nevroznanstvenik iz Hongkonga med karanteno začne izvajati vrsto botaničnih poskusov, ki film premaknejo v polje očarljive študije človekovega odnosa do narave in vsega, kar nas povezuje.

"Kako je biti drevo? Ne vemo. Zato tega ne bomo prikazali. Namesto tega upodobimo človeško radoznalost, ganljivo nepopolne poskuse tkanja vezi, priznavanja 'drugega' in sprejemanja, da smo zanje mi tisti skrivnostni 'drugi'. Prikazujemo utrinke iz več kot stoletne zgodovine univerzitetnega botaničnega vrta. Kraja, ki je bil vedno središče svobodne in brezmejne človeške zvedavosti, znanosti. V času, ko je tako kritično kompromitirana in izpostavljena napadom, želimo opozoriti ne le na pomen, ampak tudi na lepoto in naivno, drzno moč znanstvenega raziskovanja." (Ildikó Enyedi)

A cinematic meditation on a majestic ginkgo tree growing in the heart of a botanical garden in a medieval university town in Germany.

Over a century, this silent witness has observed the quiet rhythms of transformation across three human lives. 1908, the university's first female student discovers that her sex is a barrier to entry into a male-dominated field and to society at large. 1972, a young student is profoundly changed by the simple act of observing and connecting with a geranium. 2020, a neuroscientist from Hong Kong suspects a deep relationship between what is seen and unseen. Over the span of ages, the incredible link between these humans goes unnoticed except by the tree, to which they are all spiritually connected.

"What is it like to be a tree? We don't know. So, we won't show it. Instead, we show human curiosity, touchingly imperfect attempts of connecting, of acknowledging the 'other' and accepting that for them we are the mysterious 'other'. We show glimpses through more than 100 years of the botanical garden of a university. A place that was always the hub of free and limitless human curiosity, of science. In times when it is so dangerously questioned and attacked, we would also like to draw attention not only to the importance, but also the beauty and the naive, daring force of scientific research." (Ildikó Enyedi)

prodaja/world sales
Films Boutique
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distribucija/distribution
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Ildikó Enyedi

Rojena leta 1955 v Budimpešti, kjer je študirala filmsko režijo. Med letoma 1977 in 1985 je delovala kot članica umetniške skupine Indigo in studia Béla Balázs. Po številnih eksperimentalnih in narativnih kratkih filmih je do danes ustvarila osem celovečercev. Za celovečerni prvenec *Moje 20. stoletje* je na canskem festivalu prejela nagrado Camera d'Or, za film *O telesu in duši* pa zlatega medveda.

Born in 1955 in Budapest, where she studied film directing. Between 1977 and 1985, she was a member of the art group "Indigo" and the Béla Balázs Studio. After numerous experimental and narrative shorts, she has so far made eight feature films. Her debut feature, My 20th Century, *received the Camera d'Or at the Cannes Film Festival, and the film* On Body and Soul *won the Golden Bear.*

filmografija (izbor)/filmography (selection)

1989 Az én XX. században (My 20th Century/Moje 20. stoletje)
1994 Buvös vadász (Magic Hunter)
1999 Simon mágus (Simon, the Magician)
2017 Testrol és lélekrol (On Body and Soul/O telesu in duši)
2021 A feleségem története (The Story of My Wife)
2025 Silent Friend (Tiha prijateljica)

Vodja operacije
The Mastermind
The Mastermind

Kelly Reichardt

ZDA USA **2025**



režija/directed by
Kelly Reichardt
scenarij/screenplay
Kelly Reichardt
fotografija/cinematography
Christopher Blauvelt
glasba/music
Rob Mazurek
montaža/editing
Kelly Reichardt
igrajo/cast
Josh O'Connor (James Blaine Mooney), Alana Haim (Terri Mooney), Gabby Hoffmann (Maude), John Magaro (Fred), Eli Gelb (Guy Hickey), Bill Camp (Bill Mooney), Hope Davis (Sarah Mooney), Sterling Thompson (Carl Mooney), Jasper Thompson (Tommy Mooney)
producenti/producers
Neil Kopp, Vincent Savino, Anish Savjani
produkcija/production
Mubi
E hello@mubi.com
&
Filmscience
format/format
DCP, barvni/colour
dolžina/running time
110'

festivali, nagrade (izbor)/ festivals, awards (selection)
Cannes 2025, Sydney 2025, Nova Zelandija/New Zealand 2025

Film o družinskem možu JB Mooneyju, ki se mu v obdobju ameriškega kontrakulturnega gibanja in protestov proti vojni v Vietnamu grdo ponesreči slabo načrtovana tatvina iz lokalnega umetnostnega muzeja.

Leta 1970 se v tihem predmestju Massachusettsa družina Mooney odpravi na izlet v fiktivni umetnostni muzej Framingham. Žena počiva na klopi, sinova čebljata in bereta strip, mož pa medtem pozorno preučuje muzejske sobe in opazuje dremavega stražarja. Pozneje v svoji kleti ozki druščini sodelavcev predstavi načrt za krajo abstraktnih slik Arthurja Dova. Toda izvedba ropa ne gre po načrtu, njegove posledice pa film kmalu prevesijo v premišljeno in tragikomično študijo ameriškega značaja.

"Moj oče je bil kriminalistični inšpektor, mama tajna agentka za boj proti drogam, moj očim pa agent FBI. Ampak to na film ni bistveno vplivalo. V njem ni nobenih biografskih prvin. Od nekdaj so me zanimali ropi, rada jih raziskujem in o njih prebiram. Zasledila sem članek o petdeseti obletnici ropa umetnin v Worcestru, državi Massachusetts, iz leta 1972. Obravnaval je najstnike, vpletene v rop umetnin iz muzeja Worcester Art Museum. Vzbudil je moje zanimanje; bil je zametek za pripoved te zgodbe." (Kelly Reichardt)

Against the background of the American counterculture movement and the Vietnam anti-war protests, a family man, JB Mooney, comes undone as his under-planned theft from a local art museum goes inexorably awry.

In a sedate corner of Massachusetts circa 1970, JB Mooney plans his first big heist. He repeatedly steals small art objects from the local art museum, while his wife and their sons feign the perfect family outing as a cover. His true goal, as revealed to some of his friends, is four abstract landscapes by the painter Arthur Dove. When things go haywire, his life begins to unravel. Reichardt's subversive take on the genre unfolds into a character study of an American everyman living in an era of disillusionment.

"My dad was a crime scene detective, my mom was an undercover narcotics agent, and my stepfather was an FBI agent. But it wasn't really about that. There's no biographical element in it. I've just always been interested in heists, I like to dig around and read about them when they come up. And I read an article on the 50th anniversary of the art heist in Worcester, Massachusetts, from 1972. It was about these teenagers who got caught up in an art heist at the Worcester Art Museum. That piqued my interest; it was a little seed for how to start telling this story." (Kelly Reichardt)

Kelly Reichardt
Glej str. 109/See page 109.

filmografija (izbor)/filmography (selection)
Glej str. 109/See page 109.

prodaja/world sales
The Match Factory GmbH
E info@matchfactory.de

66 **Bog ne bo pomagal** **God Will Not Help** Hana Jušić
67 **Botanik** **The Botanist** Jing Yi
68 **Božanska komedija** **Divine Comedy** Ali Asgari
69 **DJ Ahmet** **DJ Ahmet** Georgi M. Unkovski
70 **Kaj Marielle ve** **What Marielle Knows** Frédéric Hambalek
71 **Modra sled** **The Blue Trail** Gabriel Mascaro
72 **Nerazrešeni detajl** **A Loose End** Daniel Hendler
73 **Pesnik** **A Poet Simón** Mesa Soto
74 **Dva letna časa, dva tujca** **Two Seasons, Two Strangers** Sho Miyake
75 **Pozna slava** **Late Fame** Kent Jones
76 **Predsednikova torta** **The President's Cake** Hasan Hadi
77 **Rojstnodnevna zabava** **The Birthday Party** Miguel Ángel Jiménez
78 **Sestrica** **The Little Sister** Hafsia Herzi
79 **Yugo Florida** **Yugo Florida** Vladimir Tagić



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glej str. 70/see page 70



glej str. 71/see page 71

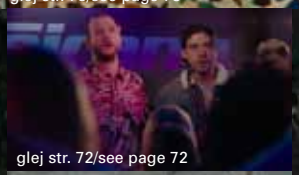
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glej str. 76/see page 76

glej str. 78/see page 78


glej str. 72/see page 72


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Bog ne bo pomagal
Bog neće pomoći
God Will Not Help

Hana Jušić

Hrvaška, Italija, Romunija, Grčija, Francija, Slovenija
Croatia, Italy, Romania, Greece, France, Slovenia **2025**

režija/directed by
Hana Jušić
scenarij/screenplay
Hana Jušić
fotografija/cinematography
Jana Plećaš
montaža/editing
Jan Klemsche
igrajo/cast
Manuela Martelli (Teresa), Ana Marija Veselčić (Milena), Filip Đ urić (Ilija), Mauro Ercegović Gracin (Nikola), Nikša Butijer (Stanko), Tina Orlandini (Đuka), Bogdan Farcas (Marko), Ivan Skoko (Krste), Vinko Kraljević (Mijat)
producentka/producer
Ankica Jurić Tilić
produkcija/production
Kinorama
E ankica@kinorama.hr
&
Perfo Production
format/format
DCP, barvni/colour
dolžina/running time
137'

festivali, nagrade (izbor)/ festivals, awards (selection)
Locarno 2025 (najboljša igra/Best Performance), Sarajevo 2025 (posebna nagrada za promocijo enakosti spolov/Special Award For the Promotion of Gender Equality)



Poetično obarvana zgodba o čilski ženi, ki se v začetku 20. stoletja znajde sredi hrvaškega pogorja in s svojo drugačnostjo poruši krhko dinamiko konservativne, tipično patriarhalne pastirske skupnosti.

Pred stotimi leti v eno od osamljenih gorskih naselbin prispe čilenka Teresa, ki trdi, da je vdova enega od tamkajšnjih prebivalcev, ki se je pred leti izselil. Najprej spozna Mileno, ki s puško brani hišo pred neznanci, saj moški iz vasi v gorah pasejo ovce. Ženski se spoprijateljita, Milenin brat Nikola pa se v skrivnostno tujko sčasoma zaljubi. Vsi trije se odpravijo iskat najstarejšega brata in poglavarja klana Ilijo. Ko Nikola izrazi željo, da bi se poročil s Tereso, privrejo na dan nasprotja znotraj konservativne vaške skupnosti. Še posebej, ker Teresa s svojo prisotnostjo (in drugačnostjo) nehote postane navdih tamkajšnjim ženam.

"Najbolj me je v tej zgodbi pritegnilo, kako se surova realnost pastirskega sveta odraža v našem času kot vsesprisoten odmev, v oblikovanju sodobne družbe iz manjših in domala prvinskih skupnosti. V sledenju temu odmevu sem želela spregovoriti o ženskah, ki so na rob tovrstnega sveta odrinjene še bolj, kot je za njihov spol običajno, o ženskah, ki navsezadnje s svojega roba patriarhatu pokažejo jezik." (Hana Jušić)

A traditional patriarchal mountain community goes into turmoil when a mysterious foreign woman arrives claiming to be the wife of a man who left them many years ago.

A Chilean woman, Teresa, comes into a firmly structured and isolated mountain community of Croatian shepherds in the early 20th century. The village is deserted, since everyone went up for the summer pasture, high in the mountain. They left behind only Milena, a lonely woman left unmarried to serve her family. Teresa brings the shocking news that she is the wife of Marko, the eldest, emigre son of the family. At least, that's her story. Her arrival changes the dynamics between the members of the community and brings unrest, but also inspiration for other women.

"I was drawn to this story most of all by the way in which the rough reality of the shepherds' world is reflected on our times as an ever-present echo in creation of the modern society out of the smaller and almost primordial communities. In the reverberations of that echo I wanted to talk about the women who are on the margin of that world even more than it is usual for their gender, about the women who, in the end, from the margin assigned to them stick their tongues out at patriarchy." (Hana Jušić)

prodaja/world sales
New Europe Film Sales
E info@neweuropefilmsales.com

distribucija/distribution
Fivia d.o.o.
E cenex@siol.net

Jan-Willem van Ewijk

Rojena leta 1983 v Šibeniku, Hrvaška. Na Akademiji dramske umetnosti v Zagrebu je magistrirala iz filmske in televizijske režije. Filmske izkušnje je nabirala s kratkimi filmi in leta 2016 opozorila nase s celovečernim prvencem *Ne gledaj mi u pijat*, ki je prejel številne mednarodne nagrade, vključno z nagrado za najboljši evropski film na festivalu v Benetkah. Danes je priznana hrvaška režiserka, ki se je uveljavila tudi kot scenaristka TV-serij.

Born in 1983 in Šibenik, Croatia. She majored in film and TV directing at the Academy of Dramatic Art in Zagreb. She wrote and directed several short films before directing her feature film debut, Quit Staring at My Plate, *in 2016, which won more than thirty awards, including FEDEORA for Best European film at Venice Days. An acclaimed Croatian film director and screenwriter, she also writes screenplays for TV series.*

filmografija (izbor)/filmography (selection)

2013 Kratki spojevi (Short Circuits) (sorežija/co-director)
2015 Da je kuća dobra i vuk bi je imao (No Wolf Has a House)
2016 Ne gledaj mi u pijat (Quit Staring at My Plate)
2025 Bog neće pomoći (Bog ne bo pomagal)

Botanik
Zhi wu xue jia
The Botanist

Jing Yi

Kitajska China **2025**



režija/directed by
Jing Yi
scenarij/screenplay
Jing Yi
fotografija/cinematography
Li Vanon
montaža/editing
Liu Yaonan, Jing Yi
igrajo/cast
Jahseleh Yesl (Arsin), Ren Zihan (Meiyu), Nurdaolet Jalen (brother), Eramazan Sarhet (babica/grandmother), Jomajan Songhat (Aman)
producenta/producers
Shan Zuolong, Qi Ai
produkcija/production
Monologue Films
&
28ST Films
format/format
DCP, barvni/colour
dolžina/running time
96'

festivali, nagrade (izbor)/festivals, awards (selection)
Berlinale 2025 (velika nagrada žirije v sklopu Generacija Kplus/Grand Prix of the Generation Kplus), Peking/Beijing 2025 (najboljši igralec/Best Actor), Hongkong/Hong Kong 2025 (nagrada FIPRESCI/FIPRESCI Prize)

Nežno prijateljstvo med mladeničem in mladenko v odročni kitajski dolini je kot sanjska alegorija, ki briše meje med resničnostjo in očarljivim svetom botanike.

V majhni vasici v odročni dolini na severni meji kitajske pokrajine Šindžjang osamljeni kazahstanski deček Arsin, ki živi z babico, obuja bledeče spomine na svojo družino. Zdi se, da mu edino uteho dajejo rastline s svojo lepoto in spokojnostjo. Tudi prihod živahne Meiyu iz plemena Han je zanj kot odkritje nenavadne rastline, ki je še nikoli ni videl. Mladenka mu prinaša tolažbo in novo vznemirjenje. Skupaj preživljata dneve in rasteta kot dve različni vrsti, ukoreninjeni na skupnem koščku sveta – v dolini, ki se zdi kot brezkončen ocean. Nekega dne pa Arsin izve, da se bo Meiyu preselila v skoraj pet tisoč kilometrov oddaljeni Šanghaj. To pomeni, da bo ponovno ostal sam v tišini krhkega sveta, ki je bil nekoč njun.

"Yijev prvenec je preprost in globok. Arsin in Meiyu nista zgolj lika, temveč koordinati izraza, njuna obraza izpovedujeta spomine in razdaljo. Vendar je Lijev pravi protagonist nekaj večjega: večplastne razdalje Šindžjanga. Njegovo delo subtilno razkriva časovno vrzel med tradicijo in sodobnostjo, prostorsko ločnico med notranjostjo in obalo ter sanjski duhovni prostor med realnostjo in iluzijo." (Bi Gan, kitajski filmski ustvarjalec)

The delicate friendship between a boy and a girl in a remote Chinese valley deepens into a dreamlike allegory that blurs the lines between reality and the enchanting world of botany.

In a village in a remote valley on the northern border of Xinjiang, China, a lonely Kazakh boy named Arsin nurses fading memories of his family. He finds solace in the company of plants. The arrival of Meiyu, a spirited Han girl, is like the discovery of a rare, otherworldly plant he has never seen before, bringing him comfort and a strange sense of wonder. Together, they grow like two distinct species, rooted in a shared corner of the world, imagining the valley as an endless ocean. But one day, Arsin learns that Meiyu will be moving to Shanghai, which is 4,792 kilometres away. Arsin is left alone to grapple with the quiet shifts in their small, fragile world.

"Yi's debut feature is simple and profound. Arsin and Meiyu are not just characters but coordinates of expression, their faces carrying both memory and distance. Yet, Li's true protagonist is something greater: the layered distances of Xinjiang. His work subtly unfolds the temporal gap between tradition and modernity, the spatial divide between inland and coast, and the dreamlike spiritual space between reality and illusion." (Bi Gan, Chinese filmmaker)

Jing Yi

Rojen leta 1994 v Šindžjangu, Kitajska. Diplomiral je na Pekinški filmski akademiji in si prve izkušnje začel nabirati s kratkimi filmi, v katerih je prikazoval življenje manjšinskih skupnosti v sodobni Kitajski. *Botanik* je njegov celovečerni prvenec.

Born in Xinjiang, China, in 1994, a graduate of the Beijing Film Academy. He set out on his filmmaking career with several shorts, often exploring the inner worlds of minority groups in contemporary China. The Botanist *is his debut feature film.*

filmografija (izbor)/filmography (selection)

2019 Bu Kao Si Ji (Bukowski) (kratki/short)
2021 Man Li Ka (The Princess) (kratki/short)
2025 Zhi Wu Xue Jia (The Botanist/Botanik)

prodaja/world sales
Magnify
E international@magpictures.com

Božanska komedija
Komedie elahi
Divine Comedy

Ali Asgari

Iran, Italija, Francija, Nemčija, Turčija
Iran, Italy, France, Germany, Turkey **2025**



režija/directed by
Ali Asgari
scenarij/screenplay
Alireza Khatami, Bahram Ark, Ali Asgari
fotografija/cinematography
Amin Jafari
montaža/editing
Ehsan Veseghi
igrajo/cast
Barham Ark (Bahram), Sadaf Asgari (Sadaf), Hossein Soleimani, Mohammad Soori, Amirreza Ranjbaran, Faezeh Rad
producenta/producers
Milad Khosravi, Ali Asgari
produkcija/production
Seven Springs Pictures
E 7springspictures@gmail.com
&
Zoe Films
&
Salt for Sugar Films
&
Taat Films
&
Kadraj
format/format
DCP, barvni/colour
dolžina/running time
98'

festivali, nagrade (izbor)/ festivals, awards (selection)
Benetke/Venice 2025

Režiser in producentka se z vespo odpravita na podtalno misijo, da bi svoj film prikazala iranskemu ljudstvu. Satirični skupek filmskih vinjet kritično osvetljuje absurdnost iranske cenzure.

Bahram je 40-letni iranski režiser, ki je vse svoje filme posnel v turško-azerbajdžanskem jeziku, a nobeden od njih zaradi cenzorskih pravil ni bil prikazan v njegovi domovini. Ko ministrstvo za kulturo zavrne tudi njegov zadnji projekt, se Bahram odloči za skrajno potezo. Skupaj s producentko, ki se nikoli ne obotavlja izreči, kar misli, se z vespo odpravita na drzno misijo: film bosta pokazala iranskemu občinstvu, pa naj stane, kar hoče! Zaobiti bosta morala vladno cenzuro ter se spopasti z absurdno birokracijo in lastnimi dvomi, pri tem pa jima kokain, ki z drona pade v njune roke, ter samozvani prerok, ki ga pobereta na poti, nista v prav nobeno pomoč.

"*Božanska komedija* temelji na realizmu, vendar filmsko formo uporablja za izpostavljanje absurdnosti sveta. Odslikava statično, dušečo iransko birokracijo, v katero je ujet glavni lik. /.../ Humor ne izhaja iz komike, temveč iz absurdnosti zatiranja. Zapleteni sistem cenzure se zruši pod lastnimi protislovji. Liki se odzovejo s sarkazmom in tiho duhovitostjo – humorjem kot sredstvom kljubovanja in vztrajanja, ko je upor preveč tvegan. Zgolj snemanje filma je samo po sebi dejanje upora." (Ali Asgari)

With his Vespa-riding producer by his side, a filmmaker embarks on an underground mission to showcase his film to the Iranian audiences – dodging government censors, absurd bureaucracy and his own self-doubts.

Bahram is a 40-year-old who has spent his entire career making films in Turkish-Azeri, all of which have been banned in Iran. His latest work, once again denied permission by the Ministry of Culture, pushes him to the edge of defiance. Against all odds, Bahram and his sharp-tongued producer Sadaf set out to screen Bahram's film to the Iranian people. Accomplishing their mission while evading censors and bureaucracy embroils them in some peculiar encounters – among others fetching cocaine from a drone and a run-in with a man who claims to be a prophet.

"Divine Comedy *is grounded in realism, yet uses cinematic form to heighten the absurdity of the world it portrays. It reflects the static, suffocating Iranian bureaucracy in which the protagonist is trapped. /.../ Humour arises not from comedy but from the absurdity of repression. The convoluted censorship system collapses under its contradictions. The characters respond with sarcasm and quiet wit – humour as endurance where rebellion is perilous. Making the film is itself an act of resistance." (Ali Asgari)*

prodaja/world sales
Goodfellas
E feripret@goodfellas.film

Ali Asgari

Rojen leta 1982 v Teheranu, Iran. Diplomiral je na islamski univerzi Azad (Islamic Azad University), nato pa je v Italiji študiral še filmsko režijo. Najprej je posnel nekaj kratkih filmov, s celovečernim prvencem *Disapperance* pa se je leta 2017 predstavil na beneškem festivalu. Je priznan iranski režiser, scenarist in producent ter dobitnik številnih mednarodnih odličij. V svojih filmih osvetljuje položaj posameznika na obrobju iranske družbe.

Born in Tehran, Iran, in 1982. After graduating from the Islamic Azad University, Asgari went to study cinema in Italy. He first attracted attention with his short films before making his debut feature film, Disappearance, *which premiered at the Venice International Film Festival A prominent Iranian director, screenwriter and producer with more than 200 awards to his name, Asgari's films focus on the precarious lives of individuals living on the margins of society in his native country, Iran.*

filmografija (izbor)/filmography (selection)

2017 Disapperance
2022 Ta farda (Until Tomorrow)
2023 Ayeh haye zamini (Terrestrial Verses)
2024 Higher than Acidic Clouds
2025 Komedie elahi (Divine Comedy/Božanska komedija)

DJ Ahmet
DJ Ahmet
DJ Ahmet

Georgi M. Unkovski

Severna Makedonija, Češka, Srbija, Hrvaška
North Macedonia, Czech Republic, Serbia, Croatia **2025**



režija/directed by
Georgi M. Unkovski
scenarij/screenplay
Georgi M. Unkovski
fotografija/cinematography
Naum Doksevski
montaža/editing
Michal Reich
igrajo/cast
Arif Jakup (Ahmet), Agush Agushev (Naim), Aksel Mehmet (Ahmetov oče/Ahmet's father), Dora Akan Zlatanova (Aya)
producenta/producers
Ivan Unkovski, Ivana Shekutkoska
produkcija/production
Cinema Futura
E cinema@futura.net.mk
format/format
DCP, barvni/colour
dolžina/running time
99'

festivali, nagrade (izbor)/ festivals, awards (selection)
Sundance 2025 (nagrada občinstva/ Audience Award, posebna nagrada žirije v sklopu Svetovna kinematografija/World Cinema Dramatic Special Jury Award), Seattle 2025 (posebna nagrada žirije/ Special Jury Prize), Sydney 2025

Z nalezljivimi ritmi prepojena topla komična drama o petnajstletnem pastirju iz odmaknjene makedonske vasice, ki se s svojo strastjo do elektronske plesne glasbe zoperstavi konservativni vaški skupnosti.

Ahmet je petnajstleten fant iz odročne joruške vasi Kozalia v Severni Makedoniji. Z mlajšim bratom Naimom, ki vse od materine smrti ni spregovoril niti besede, odrašča razpet med pričakovanji svojega očeta in konservativnimi, religiozno pogojenimi normami izolirane vaške skupnosti, ki nikakor niso naklonjene njegovi neusahljivi strasti do elektronske glasbe. Ko ga oče izpiše iz šole, da bi pasel družinsko čredo ovac, Ahmet začuti, da se bo moral upreti. Ta občutek samo še podžge izkušnja prve ljubezni do Aye, ki se je nedavno vrnila iz Nemčije zaradi tradicionalno dogovorjene poroke.

"Vedno se ukvarjam z liki, ki poskušajo najti svoj lastni prostor. Izhajal sem iz nasprotij, ki so v Severni Makedoniji ob sobivanju dveh generaciji zelo pogoste: stara generacija, ki je odraščala nadvse tradicionalno, in nova, ki ima internet, TikTok in Instagram. Etnična manjšina Jurukov je, nemara, skrajna različica tega nasprotja. O njih so bili posneti številni dokumentarni filmi in zamisel, da bi lahko z njimi posneli igrani film, se mi je zdela izvrstna." (Georgi M. Unkovski)

Fifteen-year-old shepherd rebels against his conservative North Macedonian farming village when he gets a taste of electronic dance music in this heartwarming dramedy.

The narrative centres on Ahmet, a 15-year-old boy from the secluded village of Kodzalia in North Macedonia. He and his younger brother Naim, who has not spoken a word since their mother's death, are growing up amidst the religiously-minded conservative norms of their community. Contradicting his father's expectations, Ahmet discovers a passion for electronic music. When his father pulls him out of school to raise sheep, Ahmet shows his rebellious streak. He experiences love for the first time when he meets Aya. But Aya, having recently returned from Germany for an arranged marriage, is already promised to another.

"I always deal with these characters that are struggling to find their place. I started with these really contrasting things that are very common in North Macedonia, where two generations have to coexist: one that grew up in a very traditional way, and a new generation that has the internet, TikTok and Instagram. The Yuruk ethnic minority is the most, let's say, extreme version of this contrast. They've been the subject of many documentaries, and I thought it would be amazing if we could do a fiction film with them." (Georgi M. Unkovski)

Georgi M. Unkovski

Rojen leta 1988 v New Yorku, ZDA. Večino otroštva in mladosti je preživel v Severni Makedoniji, kjer danes tudi prebiva. Dokončal je študij fotografije na Rochester Institute of Technology in nato podiplomski študij na praški filmski akademiji FAMU. V tem času je posnel več kot deset študentskih filmov in se seznanil s celotnim procesom nastajanja filma. Številni njegovi filmi so bili prikazani na uglednih mednarodnih festivalih.

Born in New York City, in 1988. He spent most of his youth in North Macedonia, where he is currently based. He graduated in photography from the Rochester Institute of Technology. Shortly after graduation, he enrolled in the post-graduate program at internationally renowned university of FAMU – Film and TV School of the Academy of Performing Arts in Prague. During this period, he shot more than ten student films, and assisted on countless others, learning about the filmmaking process from all angles. Many of his films screened at renowned international festivals.

filmografija (izbor)/filmography (selection)

2013 Tomorrow a new leaf (kratki/short)
2015 Pepi i Muto (kratki/short)
2019 Sticker (kratki/short)
2019 Prespav (TV serija/TV series)
2025 DJ Ahmet

prodaja/world sales
Films Boutique
E contact@filmsboutique.com

distribucija/distribution
Cinemania
E info@cinemania-group.si

Kaj Marielle ve
Was Marielle weiß
What Marielle Knows

Frédéric Hambalek

Nemčija Germany **2025**

režija/directed by
Frédéric Hambalek
scenarij/screenplay
Frédéric Hambalek
fotografija/cinematography
Alexander Griesser
montaža/editing
Anne Fabini
igrajo/cast
Julia Jentsch (Julia), Felix Kramer (Tobias), Laeni Geiseler (Marielle), Mehmet Atesçi (Max), Moritz Treuenfels (Sören)
producenta/producers
Philipp Worm, Tobias Walker
produkcija/production
Walker + Worm Film
E info@w2-film.de
&
ZDF – Das kleine Fernsehspiel
format/format
DCP, barvni/colour
dolžina/running time
86'

festivali, nagrade (izbor)/ festivals, awards (selection)
Berlinale 2025 (posebna omemba Združenja nemških art kinematografov/Prize of the Guild of German Arthouse Ccinemas in Competition – Special Mention)



Najstnica razvije posebno telepatsko sposobnost, da sliši in vidi vse, kar – podnevi in ponoči! – počneta njena starša. Duhovito zabaven prikaz družinske dinamike, ki se poruši ob razkritju majhnih in velikih skrivnosti.

Julia in Tobias se zdita popoln par. A vse se spremeni z nedolžno klofuto, ki v šoli doleti njuno odraščajočo hčerko. Ta namreč povzroči, da Marielle telepatsko vidi in sliši vse, kar počneta njuna starša. Neprestano. To pomeni, da sliši vse njune zaupne pogovore, vidi seksualne aktivnosti in lahko razkrije medsebojne laži. Starša sprva mislita, da se Marielle pretvarja, a ko spoznata, da govori resnico, se trudita na vse načine vplivati na to, kaj bo razkrila.

"Ko sem začel pisati scenarij, še nisem imel otrok. Sedaj imam dva, zato je snemanje filma dolgotrajnejši proces! Pri scenariju sem se vedno bolj nagibal k pogledu staršev. Pri nadaljnjem razvijanju sem vanj vnesel nekaj strahov, ki so bili zame novi. Na primer, kako me bodo moji otroci videli? Ali jim bom všeč kot oseba? Ta vprašanja, ki te lahko spravijo ob pamet, so v scenariju postala osrednja. Poleg tega se mi je zdelo bolj zanimivo Mariellin pogled izpustiti in jo upodobiti kot črno skrinjico, ki jo morajo starši razvozlati." (Frédéric Hambalek)

A teenage girl develops special telepathic powers that enable her to hear and see everything her parents do – day and night! A hilarious look into family life and the secrets people keep from each other.

Julia and Tobias seem to be the perfect couple. But everything changes with the slap their daughter receives at school. Marielle suddenly develops a telepathic sense that enables her to see and hear everything her parents do. The couple soon realise that the lies they have been telling each other can no longer be hidden from Marielle. When their most uncomfortable secrets are exposed, Julia and Tobias engage in a manipulative game that leads to increasingly awkward situations which escalate the conflict and the consequences.

"When I started writing the film, I had zero kids. Now, I have two, so it takes longer to make a film! But in writing I leaned more and more towards the parents' perspective. In further developing it, I think I brought in some fears that were new to me. For example, how will my children see me? Will they like me as a person? These are the questions that can drive you a bit crazy, but they became central to the script. Plus, it felt more interesting to leave out Marielle's perspective and have her be this black box the parents have to decipher." (Frédéric Hambalek)

prodaja/world sales
Lucky Number
E ola@luckynumber.fr

distribucija/distribution
Fivia d.o.o.
E cenex@siol.net

Frédéric Hambalek

Rojen leta 1986 v mestu Karlsuhe, Nemčija. Na univerzi v Mainzu je študiral film in si prislužil štipendijo za Middlebury Bread Loaf School of English v ZDA. Že med študijem je snemal kratke filme. Mednarodno prepoznavnost je dosegel z nizkoproračunskim filmom *Model Olimpia*, ki je doživel premiero na filmskem festivalu v Talinu. *Kaj Marielle ve* je njegov drugi celovečerec.

Born in Karlsruhe, Germany, in 1986. Hambalek studied film at the University of Mainz and won a scholarship to attend the Middlebury Bread Loaf School of English in Vermont, USA. While studying, he made several short films. In 2020, his no-budget feature film Model Olimpia *premiered at the Tallinn Black Nights Festival.* What Marielle Knows *is his second feature film.*

filmografija (izbor)/filmography (selection)

2013 Zu Dritt (The Three of Us) (kratki/short)
2016 Bergfieber (Mountain Fever) (kratki/short)
2017 Im Wald (In the Woods) (kratki/short)
2020 Modell Olimpia (Model Olimpia)
2025 Was Marielle weiß (What Marielle Knows/Kaj Marielle ve)

Modra sled
O último azul
The Blue Trail

Gabriel Mascaro

Brazilija, Mehika, Čile, Nizozemska
Brazil, Mexico, Chile, The Netherlands **2025**



režija/directed by
Gabriel Mascaro
scenarij/screenplay
Gabriel Mascaro, Tibério Azul
fotografija/cinematography
Guillermo Garza
montaža/editing
Omar Guzmán, Sebastián Sepúlveda
igrajo/cast
Denise Weinberg (Tereza), Rodrigo Santoro (Cadu), Miriam Socarrás (Roberta), Adanilo (Ludemir)
producenta/producers
Rachel Daisy Ellis, Sandino Saravia Vinay
produkcija/production
Desvia
E films@desvia.com.br
&
Cinevinay
&
Quijote Films
&
Viking Film
format/format
DCP, barvni/colour
dolžina/running time
86'

festivali, nagrade (izbor)/ festivals, awards (selection)
Berlinale 2025 (srebrni medved – velika nagrada žirije/Silver Bear – Grand Jury Prize), Sydney 2025

V distopični viziji brazilske družbe 77-letna Tereza iznajdljivo kljubuje vladni odredbi o prisilni izselitvi v "upokojenski geto" in na zabavnem popotovanju po Amazonki doživi nenavadno razodetje.

Tereza je vse življenje preživela v majhnem industrijskem mestecu sredi Amazonije. Ker je dopolnila 77 let in izpolnila pogoje za upokojitev, prejme uradno obvestilo, da se mora preseliti v posebno stanovanjsko naselje, namenjeno starejšim. Reklamni panoji izolirano kolonijo sicer predstavljajo kot raj za upokojence, a Tereza temu ne nasede. Še vedno polna življenja bi rada po svoje izkoristila leta, ki so ji še preostala; še zlasti rada bi videla kraje, ki si jih je od nekdaj želela obiskati. Ko ji prvi poskus potovanja spodleti in jo oblasti pod prisilo napotijo v kolonijo, pobegne ter se z majhno barko – in rahlo čudaškim kapitanom – odpravi na popotovanje po Amazonki in njenih pritokih.

"Film ne govori zgolj o staranju telesa, temveč tudi o razseljevanju in prisilni odstranitvi skupnosti. V tem je zelo aktualen, vendar je zasnovan tudi zelo alegorično, spregovori o sodobnih vprašanjih, ne da bi se udinjal idealizirani 'brazilskosti'. Je film, željan pogovora s svetom." (Gabriel Mascaro)

In this dystopian drama, Tereza, a septuagenarian, refuses being sent to a senior housing colony, embarking instead on a journey through the Amazon to realize one last wish before losing her freedom.

Tereza, 77, has lived her whole life in a small, industrialised town in the Amazon, until one day she receives an official government order to relocate to a senior housing colony. The colony is an isolated area where the elderly are brought to "enjoy" their final years, freeing the younger generation to focus fully on productivity and growth. Tereza refuses to accept this imposed fate. Instead, she sets out on a transformative journey through the rivers and tributaries of the Amazon to fulfil one last wish before her freedom is taken away – a decision that will change her destiny forever.

"The film talks about not only the aging body but also displacement and the forced removal of communities. It is very timely in that sense but is also done in a very allegorical manner, talking about modern issues without pandering to an idealized 'Brazilianness.' This is a film that wants to be in conversation with the world." (Gabriel Mascaro)

Gabriel Mascaro

Rojen leta 1983 v mestu Recife, Brazilija. Je priznan vizualni umetnik in filmski ustvarjalec. Diplomiral je iz socialnega komuniciranja na Univerzi v Pernambucu (UFPE). V svojih filmih in fotografskih instalacijah raziskuje vpliv mikropolitičnih elementov na vsakdanje življenje. Njegovi filmi, vključno z drugim celovečercem *Boi Neon*, so bili nagrajeni z več kot petdesetimi mednarodnimi odličji.

Born in 1983 in Recife, Brazil. An accomplished visual artist and filmmaker, Mascaro graduated in Social Communication from the Federal University of Pernambuco. Characterized by a critical interpretation of contemporaneity, Mascaro's work investigates relationships between micropolitics and everyday life through media such as film, installation and photography. His films have won over fifty international awards.

filmografija (izbor)/filmography (selection)

2014 Ventos de Agosto (August Winds)
2015 Boi Neon (Neon Bull)
2019 Divino Amor (Divine Love)
2025 O último azul (The Blue Trail/Modra sled)

prodaja/world sales
Lucky Number
E ola@luckynumber.fr

distribucija/distribution
Fivia d.o.o.
E cenex@siol.net

Nerazrešeni detajl
Un Cabo Suelto
A Loose End

Daniel Hendler

Argentina, Urugvaj, Španija Argentina, Uruguay, Spain **2025**

režija/directed by
Daniel Hendler
scenarij/screenplay
Daniel Hendler
fotografija/cinematography
Gustavo Biazzi
glasba/music
Matías Singer, Gai Borovich
montaža/editing
Nicolás Goldbart
igrajo/cast
Sergio Prina, Pilar Gamboa, Alberto Wolf, Néstor Guzzini
producenti/producers
Micaela Solé, Ezequiel Borovinsky, Luis Collar, Jorge Moreno
produkcija/production
Cordón Films
E micaela@cordonfilms.com
&
Wanka Cine
&
Nephilim Producciones
format/format
DCP, barvni/colour
dolžina/running time
93'

festivali, nagrade (izbor)/ festivals, awards (selection)
Benetke/Venice Spotlight 2025



Prisrčen križanec med filmom ceste, romantično komedijo, vesternom in policijskim trilerjem se ziblje na krilih ideje o svobodi življenja v večnem tranzitu.

Med begom pred kolegi, ki ga preganjajo, argentinski policist Santiago prečka mejo z Urugvajem. Da bi preživel, svojo uniformo izkoristi za pregledovanje regionalnih stojnic s hrano, kjer preizkuša mlečne izdelke in narezke, hkrati pa poskuša med domačini ostati neopažen. Brez denarja in strehe nad glavo, a z veliko dobrote in domiselnosti si začne ustvarjati novo življenje, pri čemer mu pomagajo lokalni prebivalci, ki jih sreča na poti.

"*Nerazrešeni detajl* pripoveduje zgodbo o liku, ki prečka mejo med Urugvajem in Argentino v upanju, da bo izbrisal sledi minulega življenja. Film spregovori o iskanju nove usode in iluziji, da lahko prevzameš drugo identiteto, ter hkrati o tem, kako težko je udejanjiti utopijo razblinjenja ozemlja." (Daniel Hendler)

Straddling several genres – romantic comedy, western, road movie and police thriller –, this offbeat comedy follows a runaway Argentine policeman adrift in Uruguay.

Fleeing from fellow officers, Santiago – an Argentinian policeman – crosses into Uruguay seeking refuge. With no money or shelter, but with plenty of kindness and wit, he begins to rebuild his life with help from the locals, even meeting the woman he believes could be the love of his life. But when his colleagues from back home catch up with him, Santiago is forced to reconcile his new life with the one he tried to leave behind.

"A Loose End *tells the story of a character who crosses the Uruguayan-Argentine border hoping to erase the traces of his past life. It is a film about the search for a new destiny, the illusion of being another person and, at the same time, the difficulty of realising that utopia of dissolving the territory." (Daniel Hendler)*

prodaja/world sales
Meikincine Entertainment
E lucia@meikincine.com

Daniel Hendler

Rojen leta 1976 v Montevideu v Urugvaju. Deluje kot igralec, režiser in scenarist. študiral je na argentinskem Instituto de Estudios Teatrales. Z gledališko skupino Acapara el 522 je ustvaril vrsto nagrajenih dram. Leta 2004 je na berlinskem filmskem festivalu za vlogo v filmu *El abrazo partido* prejel srebnega medveda za najboljšega igralca. Kot filmski režiser je debitiral leta 2010 s filmom *Norberto apenas tarde.*

Born in 1976 v Montevideo in Uruguay. An actor, director and screenwriter, he trained at the Instituto de Estudios Teatrales. With the group Acapara el 522, Hendler created and performed several plays. In 2004, he won the Silver Bear for Best Actor at the Berlin Film Festival for his performance in Lost Embrace. *He made his directing debut with the film* Norberto's Deadline *in 2010.*

filmografija (izbor)/filmography (selection)

2010 Norberto apenas tarde (Norberto's Deadline)
2025 Un cabo suelto (A Loose End)
2025 27 noches (27 Nights)

Pesnik
Un poeta
A Poet

Simón Mesa Soto

Kolumbija, Nemčija, Švedska Colombia, Germany, Sweden **2025**



režija/directed by
Simón Mesa Soto
scenarij/screenplay
Simón Mesa Soto
fotografija/cinematography
Juan Sarmiento Grisales
glasba/music
Matti Bye
montaža/editing
Ricardo Saraiva
igrajo/cast
Ubeimar Rios (Oscar), Guillermo Cardona (Efrain), Rebeca Andrade (Yurlady), Alisson Correa, Humberto Restrepo, Margarita Soto
producenti/producers
Simón Mesa Soto, Manuel Ruiz Montealegre, Juan Sarmiento Grisales
produkcija/production
Ocúltimo
E ocultimo@gmail.com
&
Medio de Contención
&
ma.ja.de Filmproduktions-GmbH
&
Momento Film
format/format
DCP, barvni/colour
dolžina/running time
120'

festivali, nagrade (izbor)/ festivals, awards (selection)
Cannes 2025 (nagrada žirije v sklopu Posebni pogled/Un Certain Regard Jury Prize), München/Munich 2025, Melbourne 2025, Toronto 2025

Črna komedija o večnih razočaranjih in nepričakovanih prebliskih upanja na kolumbijskem pesniškem prizorišču.

Pesnik Oscar Retrepo je bil v mladih letih razmeroma uspešen na literarni sceni, naslednjega koraka v karieri pa ni nikoli naredil. Zdaj, ko je presegel abrahama, še vedno živi pri mami in je odtujen od svoje hčerke. Življenje ga je vrglo v spiralo brezposelnosti, odvisnosti, norosti in depresije. Da bi preživel, mora opravljati delo učitelja, kar mu nikakor ni po godu. Ko pa se v razredu pojavi izjemno nadarjena pesnica, se mu ponudi nenadejana priložnost za nov začetek. Ampak če bo najstnico vpeljal v mizerni svet poezije – bo to tudi njo odpeljalo na podobno pot pogube, kot je nekoč njega?

"Nekaj malega vem o pesniški sceni v Medellínu, Kolumbiji, državi z bogato pesniško tradicijo. Te pesnike vidim nekako kot 'umetnike iz preteklosti'. Ne pripadajo nobeni institucionalizirani eliti, so bolj boemi, liki Bukowskega. S svojo umetnostjo ne zaslužijo niti centa. /.../ Oscar je celo univerzitetni profesor, za njegov lik sem se zgledoval po lastnih univerzitetnih profesorjih. Kot dvajset- ali tridesetletniki so bili bolj funkcionalni, s starostjo pa so se slabše spoprijemali z življenjem in stvarmi, kot je na primer alkohol, ter postopoma prevzeli boemski življenjski slog."(Simón Mesa Soto)

A dark comedy, Mesa Soto's second feature blends wry humour with a perceptive take on Colombia's current social milieu to tell a tale of promise, expectation and failure.

After success in his early 20s, Óscar Restrepo's devotion to poetry has ended up taking him nowhere. Now in his 50s, estranged from his daughter and living with his mother, his life has succumbed to a cliché of unemployment, addiction, insanity and depression. Forced into a grade-school teaching job that he doesn't want, an unexpected opportunity to redeem himself arrives in the form of a remarkably talented teenage student. However, will introducing her into the sordid world of the poets only result in making her life as miserable as his own?

"I know a bit about the poetry scene in Medellín, Colombia, a country with a big poetry tradition. I think of these poets a little like 'artists from the past'. They are not part of any institutionalised elite; they're more like Bohemians, Bukowskian figures. They don't make any money at all from their art. /.../ Oscar is even a university teacher, and I actually based him on some of my own university teachers. In their twenties and thirties, they were more functional, and then with age, they coped less well with life and things like alcohol, for example, and got into this Bohemian lifestyle that gradually took over." (Simón Mesa Soto)

Simón Mesa Soto

Rojen leta 1986 v Medellinu (Kolumbija). Študiral je avdiovizualne komunikacije na Univerzi v Antioquiji, kjer je pozneje predaval o filmski montaži. Nato se je preselil v London, kjer je leta 2014 končal še študij na tamkajšnji filmski šoli. Z diplomskim filmom *Leidi* je v Cannesu osvojil nagrado za najboljši kratki film. Njegov celovečerni prvenec *Amparo* so leta 2021 prav tako prikazali v Cannesu.

Born in Medellín, Colombia, in 1986. Studied Audiovisual Communication at Universidad de Antioquia, where he also worked as lecturer in film editing before moving to the UK and graduating in filmmaking from London Film School in 2014. His graduation project, Leidi, *won the Short Film Palme d'Or at the 2014 Cannes Film Festival. His first feature film,* Amparo, *received its premiere at the 2021 Cannes Film Festival.*

filmografija (izbor)/filmography (selection)

2014 Leidi (kratki/short)
2021 Amparo
2025 Un poeta (A Poet/Pesnik)

prodaja/world sales
Luxbox
E fiorella@luxboxfilms.com

distribucija/distribution
Demiurg
E info@demiurg.si

Dva letna časa, dva tujca
Tabi to Hibi
Two Seasons, Two Strangers

Sho Miyake

Japonska Japan **2025**

režija/directed by
Sho Miyake
scenarij/screenplay
Sho Miyake
fotografija/cinematography
Yuta Tsukinaga
montaža/editing
Keiko Okawa
igrajo/cast
Eun Kyung Shim (Li), Yuumi Kawai (Nagisa), Mansaku Takada (Natsuo), Shinichi Tsutsumi (Benzo)
producent/producer
Masayoshi Johnai
produkcija/production
The Fool
E info@thefool-inc.com
format/format
DCP, barvni/colour
dolžina/running time
89'

festivali, nagrade (izbor)/ festivals, awards (selection)
Locarno 2025 (zlati leopard/Golden Leopard), San Sebastian 2025



Kontemplativna pripoved o osamljenih dušah, ki se naključno znajdejo na istem kraju, je razpeta med domišljijo in resničnostjo, med poletjem in zimo.

Li, na Japonskem živeča korejska pisateljica, piše scenarije za filme in televizijo. Ustvarjalno krizo skuša premagati z ubeseditvijo zgodbe o osamljenosti, ki si jo delita naključna neznanca. Tako v zaspanem obmorskem mestu spoznamo Natsua in Nagiso. On je prispel tja z namenom, da obišče družino, ona kar tako. Kot da bi želela, da ugašajoča poletna vročina, sunki vetra in bučanje oceana preglasijo njuno skrito bolečino. Nekaj mesecev pozneje Li pripotuje v majhen turistični kraj, odet v osupljivo snežno belino, ki jo želi ovekovečiti s fotoaparatom. Ker v hotelu ni nobene proste sobe, se napoti v nevpadljivo rustikalno gostilno, ki jo upravlja molčeči ločenec Benzo.

"Potuj in snemaj filme, iztrgaj se iz rutine, opazuj svet z očmi tujca. Besede nas vodijo, vendar otopijo naše čute. Skozi podobe in gibanje srečujemo druge in sebe. Prebudi se v neimenovan svet, še vedno prepoln čudes." (Sho Miyake)

Shô Miyake's contemplative feature probes the deeper impact of a chance encounter between two young loners. Spanning two seasons, the miniature spills out from a writer's imagination into her real life.

Li is a Korean screenwriter for film and television, struggling to connect to her surroundings in Japan, where she's based. Experiencing a writer's block, she's trying to regain her foothold with a story of loneliness shared by two random strangers. In summer, Nagisa and Natsuo meet by the sea, exchanging awkward words. We get the impression that they seek to drown out their anguish in the dying summer heat, gusts of wind, and the roar of the ocean. In winter, screenwriter Li visits a snow-covered village, finding a guesthouse run by Benzo. Carrying a memento from her mentor, she embarks on a journey that blurs reality and memory.

"Go travel and make films, break out of the routine, see the world as if you were a stranger. Words guide us but dull our senses. Through image and motion, we encounter others and ourselves. Wake to a world unnamed, still filled with awe." (Sho Miyake)

prodaja/world sales
Bitters End
E international@bitters.co.jp

Sho Miyake

Rojen leta 1984 v Hokaidu, Japonska. Na univerzi Hitocubaši je diplomiral iz sociologije in si nadaljnjo izobrazbo pridobil na filmski šoli v Tokiu. Velja za enega najboljših in najbolj čustvenih japonskih filmskih ustvarjalcev svoje generacije, ki v svojih filmih rad prepleta besede, podobe in spomine. Njegovi celovečerci so redni gostje uglednih mednarodnih festivalov.

Born in 1984, in Hokkaido, Japan. Considered to be one of the finest, most soulful Japanese filmmakers of his generation, Sho Miyake is known for his distinctive style that explores themes of character and memory. After graduating from Hitotsubashi University and completing fiction studies at the Film School of Tokyo, his work has been featured at major international film festivals.

filmografija (izbor)/filmography (selection)

2012 Playback
2018 Kimi no tori wa utaeru (And Your Bird Can Sing)
2019 Wairudo tsuâ (Wild Tour)
2022 Keiko, me o sumasete (Small, Slow But Steady)
2024 Yoake no subete (All the Long Nights)
2025 Tabi to Hibi (Two Seasons, Two Strangers/Dva letna časa, dva tujca)

Pozna slava
Late Fame
Late Fame

Kent Jones

ZDA USA **2025**



režija/directed by
Kent Jones
scenarij/screenplay
Samy Burch
fotografija/cinematography
Wyatt Garfield
montaža/editing
Mike Selemon
igrajo/cast
Willem Dafoe (Ed Saxberger), Greta Lee (Gloria), Edmund Donovan (Meyers), Luca Padovan (Winn), Arthur Langlie (Carmichael), Graham Campbell (Sherfey), Clay Singer (Brussard), Tony Torn (Paulie), Michael Everett Johnson (Mike)
producenti/producers
Pamela Koffler, Mason Plotts, Christine Vachon, Danny Roberts, H.S. Naji, Jackie Langelier
produkcija/production
Killer Films
E mp@killerfilms.com
&
Fresh Fish Films
format/format
DCP, barvni/colour
dolžina/running time
96'

festivali, nagrade (izbor)/ festivals, awards (selection)
Benetke/Venice 2025, Toronto 2025

Premišljeno otožna drama, ki ob liku ostarelega pesnika, druščini mladih piscev in njihovi ekscentrični muzi ponuja romantično nostalgičen spomin na umetniško življenje v New Yorku sredi osemdesetih.

Pozabljeni newyorški pesnik Ed Saxberger pred vrati svojega stanovanja naleti na oboževalca. Zagnani mladi pesnik Meyers ga povabi v literarni klub in Saxberg po rahlem oklevanju sprejme povabilo. Kmalu postane del druščine privilegiranih mladih piscev, ki se zbirajo po kavarnah in razkošnih stanovanjih ter se trudijo razpravljati o umetnosti in življenju. Njegovo pozornost pritegne Gloria, malce starejša igralka, ki s svojo ekscentričnostjo in neposrednostjo navdušuje dvajsetletne fante, v njem pa vzbudi nostalgične spomine. Predstavlja namreč življenje, o katerem je sanjal kot mladenič iz delavske družine.

"Ko sem prvič prebral Samyjin scenarij, čustveno nadvse pester in zapleten, tako zabaven in osvežujoče odkrit, se je film začel oblikovati v moji glavi. Predstavljal sem si like. Videl sem kraje, kjer so se družili in kjer so delovali. Zagledal sem podobi New Yorka sedanjosti in izginule preteklosti, ki sta se pretanjeno prekrivali. In čutil sem prisotnost poezije, vedno krhke in v svoji najboljši obliki vztrajno svobodne." (Kent Jones)

A thoughtful, melancholy drama about an aging poet who gets rediscovered. A romantic, nostalgic look at New York's mid-1980s arts scene.

Ed Saxberger, a forgotten New York poet, works in the post office. After an eager and flattering young admirer, Meyers, appears on the doorstep of his weathered Manhattan apartment, Saxberger is beckoned into a coterie of twentysomething admirers who anoint him as a rediscovered genius. Intoxicated by the attention – and by the alluring presence of Gloria, the group's "tragic heroine" who carries the grace, poise, and glamour of an actress from another era – Saxberger gradually reckons with the authenticity of his newfound poetic circle.

"The very first time I read Samy's script, so emotionally varied and knotty, so funny and so bracingly frank, the film started forming in my mind. I could see the characters. I could see the places where they hung out and where they made a living. I could see the New York of now and the New York of a now vanished past, one delicately layered over the other. And I could feel the presence of poetry, forever fragile and at its very best forever free." (Kent Jones)

Kent Jones

Rojen leta 1957 v Pittsfieldu v zvezdni državi Massachussetts, ZDA. Film je študiral na newyorški univerzi. V mladih letih je delal v videoteki in začel pisati filmske kritike. Kot scenarist in režiser je tesno sodeloval z Martinom Scorsesejem pri številnih dokumentarcih, kot režiser igranih filmov pa je nase opozoril s prvencem *Diane*.

Born in 1957 in Pittsfield, Massachusetts. Studied film at New York University. An internationally recognised writer and filmmaker, Jones is the author of several books of criticism and has been a regular contributor to Film Comment magazine. He has worked with Martin Scorsese on numerous documentaries. He made his fiction debut with the critically acclaimed Diane.

filmografija (izbor)/filmography (selection)

2011 Letter to Elia (dok./doc.)
2015 Hitchcock/Truffaut (dok./doc.)
2018 Diane
2025 Late Fame (Pozna slava)

prodaja/world sales
mk2 Films
E intlsales@mk2.com

distribucija/distribution
Fivia d.o.o.
E cenex@siol.net

Predsednikova torta
Mamlaket al-qasab
The President's Cake

Hasan Hadi

Irak, ZDA, Katar Iraq, USA, Qatar **2025**

režija/directed by
Hasan Hadi
scenarij/screenplay
Hasan Hadi
fotografija/cinematography
Tudor Vladimir Panduru
montaža/editing
Andu Radu
igrajo/cast
Baneen Ahmad Nayyef (Lamia), Sajad Mohamad Qasem (Saeed), Waheed Thabet Khreibat (Bibi), Rahim AlHaj (Jasim)
producentka/producer
Leah Chen Baker
produkcija/production
Maiden Voyage Pictures
T +44 207 388 1212
&
Working Barn Productions
&
Spark Features
&
Missing Piece Films
format/format
DCP, barvni/colour
dolžina/running time
102'

festivali, nagrade (izbor)/ festivals, awards (selection)
Cannes 2025 – Štirinajst dni režiserjev/Directors' Fortnight (najboljši prvenec, nagrada občinstva v sklopu Štirinajst dni režiserjev/Best First Feature, Directors' Fortnight Audience Award), San Sebastian 2025



Tragikomična odisejada deklice, ki mora ob vsesplošnem pomanjkanju speči torto za rojstni dan Sadama Huseina, je letos v Cannesu odnesla nagrado občinstva in nagrado za najboljši prvenec v sklopu Štirinajst dni režiserjev.

Zgodnja devetdeseta leta, v Iraku divja vojna. Ljudje se v pomanjkanju hrane borijo za preživetje, Sadam Husein pa od vsake šole v državi zahteva, da pripravi torto za praznovanje njegovega rojstnega dne. Lamia živi v starodavnih iraških močvirjih s svojo živahno babico Bibi. Ko pride dan, ko šole izberejo učence, ki bodo imeli čast prinesti predmete na obvezne lokalne proslave ob predsednikovem rojstnem dnevu, Bibi Lamio nauči nekaj trikov, da ne bi bila izbrana ravno za peko torte, pa ji strogi učitelj Musa kljub temu naloži prav to nalogo.

"Živel sem v vasi, kjer so vse hiše plavajoče ali zgrajene na vodi. V šolo hodimo s čolnom, z njim tudi obiskujemo prijatelje. Ponoči je na voljo zgolj osnovna razsvetljava, zato vas v temni noči spominja na zvezdno nebo. Kot v pravljici /.../. Nihče ne pričakuje takšne podobe Iraka. Ne vedo, da v Iraku obstajajo močvirja. Močvirja so v bistvu puščava, vendar prekrita z vodo. /.../ Ljudje tam bivajo enako kot pred 5000 leti. Zelo sem si želel predstaviti domala neznano sliko Iraka." (Hasan Hadi)

A humorous and touching debut about a young girl's daring quest to bake a cake in the time of Saddam Hussein when Iraq is suffering under strict sanctions. Winner of Cannes 2025 Audience Award and Directors' Fortnight Best First Feature Award.

It's 1990 and Iraq is at war. Extreme poverty is on the rise; there are shortages of medicine and food. Despite the circumstances, it's still required that all Iraqis celebrate the president's birthday, or face the consequences. Nine-year-old Lamia lives in the historic marshes with her spirited grandmother, Bibi. Before school, Bibi teaches Lamia clever tricks to avoid being chosen for the president's cake. However, when Musa, the authoritative teacher, calls Lamia's name for the unenviable task of baking the birthday cake for her class she has no choice but to accept.

"I lived in this village that has all the houses floating on water or built on water. We go to school by a boat, we visit friends by a boat. At night, we only have this kind of lighting, so the village will look like stars in a dark night. It is like a fairy tale situation /.../. No one expects that image from Iraq. They don't know marshes exist in Iraq. Marshes are basically a desert, but full of water. /.../ People there live the same way they lived 5,000 years ago. I was very eager to show a side of Iraq that hasn't been shown so often." (Hasan Hadi)

prodaja/world sales
Films boutique
E contact@filmsboutique.com

distribucija/distribution
Jučer
E boooking@jucer.eu

Hasan Hadi

Iraški pisatelj in režiser. Odraščal je v južnem Iraku, med vojno. Več let je delal v novinarstvu, produkciji in kot izredni profesor na podiplomskem filmskem programu Univerze v New Yorku. *Predsednikova torta* je njegov celovečerni prvenec.

An Iraqi writer/director, Hasan Hadi grew up in southern Iraq, during wartime, and over the years worked in journalism, production, and as an adjunct professor at NYU's Graduate Film Program. The President's Cake *is his debut feature film.*

filmografija (izbor)/filmography (selection)

2021 Swimsuit (kratki/short)
2025 Mamlaket al-qasab (The President's Cake/Predsednikova torta)

Rojstnodnevna zabava
The Birthday Party
The Birthday Party

Miguel Ángel Jiménez

Grčija, Španija, Nizozemska, Velika Britanija
Greece, Spain, The Netherlands, Great Britain **2025**



režija/directed by
Miguel Ángel Jiménez
scenarij/screenplay
Miguel Ángel Jiménez, Giorgos Karnavas, Nicos Panagiotopoulos
fotografija/cinematography
Gris Jordana
montaža/editing
Nacho Ruiz Capillas
igrajo/cast
Willem Dafoe (Marco Timoleon), Vic Carmen Sonne (Sofia), Emma Suárez (Olivia), Joe Cole (Ian Forster), Christos Stergioglou (dr. Patrikios), Francesco Garrido (general Marquis), Carlos Cuevas (Marquisov sin/Marquis' son)
producent/producer
Giorgos Karnavas
produkcija/production
Heretic
E info@heretic.gr
format/format
DCP, barvni/colour
dolžina/running time
103'

festivali, nagrade (izbor)/ festivals, awards (selection)
Locarno 2025

Razkošno praznovanje rojstnega dne hčerke grškega alfa patriarha razgali temačen svet tajkunskih bogatašev.

Sredina sedemdesetih let prejšnjega stoletja na grškem otoku. Vplivni tajkun Marcos Timoleon, čigar življenjski slog spominja na Aristotela Onassisa, na lastnem otoku prireja razkošno in ekstravagantno rojstnodnevno zabavo za petindvajsetletno Sofijo, svojo hčerko in edino dedinjo. Marcos, navajen nadzorovati vse okoli sebe, želi na zabavi oznaniti pomembno odločitev. Ampak ko se zabava razživi in se zbrani gostje – med njimi mladi pisatelj Forster, načelni doktor Patrikios, general Marquis in Marcosova nekdanja žena – prepustijo dekadentnim nočnim užitkom, Sophia razkrije novico, ki ogrozi očetovo avtoriteto in ugled. Ta nepričakovani razvoj dogodkov nezadržno stopnjuje napetost in pripelje do eksplozivnega soočenja različnih interesov.

"*Rojstnodnevna zabava* je film o moči, zapuščini, ljubezni, enačeni s posedovanjem, in o tihem nasilju znotraj privilegijev – prizorišče je rajski otok, ki se zlagoma razkrije za zapor." (Miguel Ángel Jiménez)

A lavish birthday party thrown by a ruthless Greek tycoon for his daughter exposes the dark underbelly of the super-rich.

An exclusive Mediterranean island in the late 1970s. Marcos Timoleon, a powerful, Onassis-like tycoon, hosts an extravagant birthday celebration for Sofia, his daughter and sole heiress. Marcos, accustomed to controlling everyone and everything around him, has a hidden agenda for the evening, planning a life-altering decision on Sofia's behalf. As the night unfolds and the festivities spiral into decadence, Sofia reveals news that challenges her father's authority. The gathering of guests, including the young writer Forster, the principled doctor Patrikios, General Marquis, and Marcos's ex-wife – each with their own motives – adds to the tension, leading to an explosive confrontation that shatters familial bonds and exposes deep-seated rifts.

"The Birthday Party *is a film about power, legacy, love mistaken for possession, and the quiet violence within privilege – set on a paradise island that slowly reveals itself as a prison." (Miguel Ángel Jiménez)*

Miguel Ángel Jiménez

Rojen leta 1979 v Madridu, Španija. Po nekaj filmskih poletjih v Valladolidu je opustil študij prava ter začel študirati kamero in fotografijo. Leta 2001 je s pomočjo Akija Kaurismäkija in Joseja Luisa Cuerde posnel svoj prvi kratki film *Las Huellas*. Šest let pozneje je ustanovil produkcijsko hišo Kinoskopik Film Produktion.

Born in Madrid, in 1979. After a few cinema summers in Valladolid, he abandoned law to study camera and photography. He made his first short film, Las Huellas, *in 2001 with the assistance of Aki Kaurismäki and Jose Luis Cuerda. He founded Kinoskopik Film Produktion in 2007.*

filmografija (izbor)/filmography (selection)

2003 Las Huellas
2009 Ori
2012 Chaika (Seagul)
2018 Y en cada lenteja un dios (A God in Each Lentil)
2019 Una ventana al mar (Window to the Sea)
2025 The Birthday Party (Rojstnodnevna zabava)

prodaja/world sales
Heretic
E info@heretic.gr
&
Bankside Films

distribucija/distribution
Fivia d.o.o.
E cenex@siol.net

Sestrica
La petite dernière
The Little Sister

Hafsia Herzi

Francija, Nemčija France, Germany **2025**



režija/directed by
Hafsia Herzi
scenarij/screenplay
Hafsia Herzi, Fatima Daas (roman/novel)
fotografija/cinematography
Jérémie Attard
glasba/music
Amine Bouhafa
montaža/editing
Géraldine Mangenot
igrajo/cast
Nadia Melliti (Fatima), Park Ji-min (Ji-Na), Amina Ben Mohamed (Kamar), Melissa Guers (Nour), Rita Benmannana (Dounia), Razzak Ridha (Ahmed), Louis Memmi (Benjamin), Waniss Chaouki (Tarik), Anouar Kardellas (Nacer), Joven Etienne (Joven), Madi Dembele (Madi)
producentki/producers
Julie Billy, Naomi Denamur
produkcija/production
June Films
E julie@junefilms.fr
&
Katuh Studio
format/format
DCP, barvni/colour
dolžina/running time
106'

festivali, nagrade (izbor)/festivals, awards (selection)
Cannes 2025 (najboljša igralka/Best Actress, kvirovska palma/Queer Palm), Locarno 2025, Varšava/Warsaw 2025, Melbourne 2025, Toronto 2025, Vancouver 2025

Muslimanska najstnica skuša premostiti vrzel med svojo prebujajočo se spolnostjo in družinsko tradicijo. Priredba romana francoske pisateljice Fatime Daas iz leta 2020.

Srednješolka Fatima je najmlajša od treh hčera v družini. Ima fanta, s katerim se dobiva na skrivaj, vendar njuno razmerje nima srečnega konca. Fatima ima tudi agresivnejšo plat, ki pride na dan, ko jo sošolec okliče za lezbijko. Ti dogodki jo spodbudijo, da začne raziskovati svojo spolnost. Zateče se k spletnim zmenkarskim portalom, kjer se predstavlja kot Linda. Ko začne šolanje na univerzi v Parizu, se sooči z večno dilemo: Kako ostati zvesta sami sebi in obenem tistim delom lastne identitete, ki so v nasprotju z njeno notranjo resnico?

"Junakinja je severnoafriškega porekla, goreča muslimanka, ki živi v predmestju in jo privlačijo ženske. V takšnem okolju se istospolnost pogosto obravnava iz moške perspektive, ne ženske. Takšne osebe poznam iz lastnih izkušenj, kot 'dekle iz socialnih stanovanj', ki je odraščalo v severnih okrožjih Marseilla. V socialnih naseljih ni lahko biti drugačen – in to tudi sprejeti. Stereotipi so globoko zakoreninjeni, obsojanje prevlada nad vsem. Vendar te zgodbe ni mogoče omejiti na en družbeni tip – je popolnoma univerzalna." (Hafsia Herzi)

A young Muslim woman struggles to reconcile her blossoming sexuality with her identity and family expectations in Hafsia Herzi's adaptation of Fatima Daas' 2020 novel.

Fatima, 17, the youngest of three daughters, treads carefully as she searches for her own path, grappling with emerging desires. However, there is also an aggressive streak to Fatima, which materializes when a fellow student calls her a lesbian. Starting university in Paris, she explores a whole new world. Inexperienced and unsure in her own ways, she seeks to find her sexual identity through online dating sites where she calls herself "Linda", all the while confronting a timeless and heartrending dilemma: How can one stay true to oneself when reconciling different parts of one's identity feels impossible?

"A heroine of North African descent, a practicing Muslim, living in the suburbs, attracted to women. In that environment, homosexuality is often told through a male perspective, not a feminine one. From my own experience, as a 'girl from the projects' growing up in the northern neighbourhoods of Marseille, I've known characters like this. In the projects, it''s not easy to be different – and own it. Stereotypes are deeply rooted, and judgement reigns supreme. But this story can't be reduced to one social type – it's completely universal." (Hafsia Herzi)

prodaja/world sales
mk2 films
E pauline.maghnaoui@mk2.com

distribucija/distribution
Fivia d.o.o.
E cenex@siol.net

Hafsia Herzi

Rojena leta 1987 v mestu Manosque (Francija), odraščala je v Marseillu. Njena mati je Alžirka, oče Tunizijec. Pri trinajstih letih je dobila prvo vlogo, čeprav ni nikoli hodila na igralsko šolo. Preboj je doživela leta 2005, ko ji je režiser Abdellatif Kechiche ponudil vlogo v filmu *Kuskus* (2007). Od tedaj je nanizala številne like, leta 2019 pa se je s celovečernim prvencem *Tu mérites un amour* uveljavila še kot režiserka.

Born in Manosque, France, in 1987, to a Tunisian father and Algerian mother. She grew up in Marseille and landed her first role at 13 despite never having taken acting classes. Her big acting breakthrough came in 2005: Abdellatif Kechiche offered her the lead role in La Graine et le mulet *(Couscous, 2007). In 2019, she made her directorial debut with* You Deserve a Lover.

filmografija (izbor)/filmography (selection)

2019 Tu mérites un amour (You Deserve a Lover)
2021 Bonne mère (Good Mother)
2022 La cour (TV)
2025 La petite dernière (The Little Sister/Sestrica)

Yugo Florida
Yugo Florida
Yugo Florida

Vladimir Tagić

Srbija, Črna Gora, Hrvaška, Bolgarija
Serbia, Montenegro, Croatia, Bulgaria **2025**



režija/directed by
Vladimir Tagić
scenarij/screenplay
Milan Ramšak Marković,
Vladimir Tagić
fotografija/cinematography
Aleksandar Karaulić
glasba/music
Valeria Krachunova
montaža/editing
Dragan von Petrovic
igrajo/cast
Andrija Kuzmanović (Zoran), Nikola Pejaković (Vesa), Hana Selimović (Tamara), Snježana Sinovčić Šiškov (Zoranova mama/Zoran's mother), Jana Milosavljević (Ema)
producenti/producers
Marija Stojanović, Ivan Marinović, Ivan Kelava, Katya Trichkova, Jérôme Blesson
produkcija/production
Sense Production
E marija@senseproduction.rs
&
Adriatic Western
&
Eclectica
&
Contrast Films
format/format
DCP, barvni/colour
dolžina/running time
112'

festivali, nagrade (izbor)/
festivals, awards (selection)
Sarajevo 2025 (najboljša glavna moška vloga/Best Leading Actor)

Zoranovo zavoženo, osamljeno, smisla oropano življenje se obrne na glavo, ko se odloči, da bo prevzel skrb za svojega odtujenega na smrt bolnega očeta.

Zoran dela za srbsko resničnostno oddajo. Kronično je neprespan zaradi nočne izmene – tekmovalce nadzoruje, medtem ko spijo, da bi zaznal, če bi se v tem času po naključju zgodilo kaj zanimivega. Najbolj vznemirljiv del njegove službe je trenutek, ko na skrivaj vstopi v domovanje tekmovalcev in jim napolni hladilnik. Zjutraj se vrne v stanovanje, ki ga deli z zakajenim sostanovalcem, zaspi na kavču in se zvečer ponovno vrne na delovno mesto. V tej rutini obupano vztraja, vse dokler njegov godrnjavi, trmasti, odtujeni oče ne zboli.

"Mislim, da je delo v resničnostni oddaji, z glavno nalogo opazovati ljudi med spanjem, medtem ko sam trpiš za nespečnostjo, odlična metafora za osamljenost. Igra, ki se razvije med Zoranom in udeleženko Emo, je postala idealno ozadje za upodobitev potrebe po bližini. Resničnostna televizija kot pojav me ni zanimala za družbene kritiko ali satiro /.../. Zame je resničnostna oddaja, v kateri si nenehno pod nadzorom, kjer so kamere vedno usmerjene vate, najbolj zanimiva prav zaradi osamitve, kot idealno okolje, v katerem začneš izgubljati razum." (Vladimir Tagić)

Zoran's lonely and all but pointless life turns upside-down when his estranged father is diagnosed with terminal illness, and he commits himself to helping him through his final weeks.

Zoran works for a Serbian reality show, pulling the overnight shifts while watching the contestants sleep in case anything interesting happens. The only real action occurs when he restocks the refrigerator for the contestants. In the morning he returns to a shared apartment and sleeps on a sofa. He wakes up, and soon he's back at work. It's not a thrilling routine, but Zoran seems to find himself in a rhythm he likes, or at least one he can tolerate. The flow of Zoran's life is disrupted by the news that his intolerable father, Vesa, has been diagnosed with an incurable disease.

"I think that being a reality show worker, whose main task is to observe other people while they sleep, while he himself suffers from insomnia, is an apt metaphor for loneliness. The game that develops between Zoran and one of the participants, Ema, became a perfect field to depict the need for closeness. I wasn't interested in reality TV as a phenomenon for social critique or satire /.../. For me, the phenomenon of a reality show where you are constantly monitored, where cameras are always on you, was most interesting precisely as isolation, as the ideal environment in which you begin to lose your mind." (Vladimir Tagić)

Vladimir Tagić

Rojen leta 1986 v Beogradu. Diplomiral je na beograjski Fakulteti za dramske umetnosti. Nase je opozoril že s kratkimi filmi, uveljavil pa se je predvsem kot scenarist in režiser TV-serij. *Yugo Florida* je njegov celovečerni prvenec.

Botn in 1986 in Belgrade. A Serbian director and screenwriter, he graduated from the Faculty of Dramatic Arts in Belgrade. He first attracted attention with his short films, but established himself primarily as a screenwriter and director of TV series. Yugo Florida *is his feature film debut.*

filmografija (izbor)/filmography (selection)

2016 Sumnjiva lica (TV-serija/TV series)
2018 Morning Changes Everything (TV-serija/TV series)
2020 Mama i tata se igraju rata (TV-serija/TV series)
2023 Deca zla (TV-serija/TV series)
2024 Operation Sabre (TV-serija/TV series)
2025 Yugo Florida

prodaja/world sales
Sense Production
E marija@senseproduction.rs

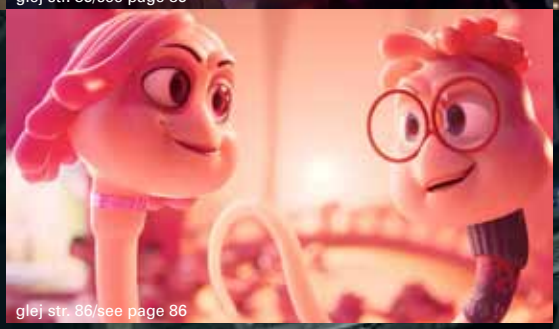
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85 Psihoterapija: Površna zgodba o pisatelju, ki se je odločil pisati o serijskem morilcu Psycho Therapy: The Shallow Tale of a Writer Who Decided to Write About a Serial Killer Tolga Karaçelik
86 Spermagedon Spermageddon Tommy Wirkola, Rasmus A. Sivertsen
87 Ti si vesolje U Are the Universe Pavlo Ostrikov

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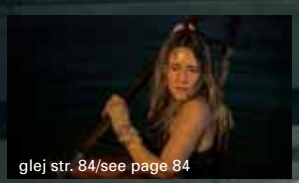


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Kruti policaj
Lat sau san taam
Hard Boiled

John Woo

Hongkong Hong Kong **1992**



režija/directed by
John Woo
scenarij/screenplay
Gordon Chan, Barry Wong, John Woo (zgodba/story)
fotografija/cinematography
Wang Wing-heng
glasba/music
Michael Gibbs
montaža/editing
John Woo, David Wu, Kai Kit-wai, Jack Ah
igrajo/cast
Chow Yun-Fat (inšpektor/Inspector "Tequila" Yuen), Tony Leung Chiu-wai (Alan), Teresa Sun-Kwan Mo (Teresa Chang), Philip Chan (nadzorni/Supt. Pang), Phillip Chung-Fung Kwok (Mad Dog), Anthony Chau-Sang Wong (Johnny Wong), Hoi-San Kwan (stric/Uncle Hoi), Wei Tung (Foxy)
producenta/producers
Linda Kuk, Terence Chang
produkcija/production
Golden Princess Film Production
&
Milestone Pictures
format/format
35 mm, barvni/colour
dolžina/running time e
128'

festivali, nagrade (izbor)/ festivals, awards (selection)
Toronto 1992, 12. Hongkonške filmske nagrade/12th Hong Kong Film Awards (najboljša montaža/Best Editor)

Spektakularno krvavi, eksplozivni akcioner se vrti okrog tem lojalnosti, časti in žrtvovanja v boju proti kriminalu. Vrhunec t. i. "gun fu" žanra in zadnji hongkonški film Johna Wooja pred selitvijo v ZDA.

Policist z vzdevkom Tequila bije neusmiljen boj proti mreži prekupčevalcev orožja. Ko v krvavem obračunu v čajni hiši izgubi svojega partnerja, ga maščevalna sla pripelje do "gangsterja" Alana, ki se izkaže za policijskega agenta pod krinko. Skupaj se spopadeta z brezkompromisnim kriminalnim imperijem in pri tem ne izbirata sredstev. Njun lov na pravico ju vodi skozi eksplozivno okolje, v katerem se lahko vsak korak hitro izkaže za zadnjega.

"Junaki mojih filmov se z močno voljo in disciplino borijo proti nasilju in nepravičnosti. Prav skozi nasilje prikažem resnične človeške odlike. Lastne akcijske sekvence sem vedno razumel bolj kot risani film ali skrbno koreografirani, edinstven muzikal. Moje like vodi kodeks časti in lojalnosti. Življenje je nadvse dragoceno, to želim izraziti. Junak po moji meri je viteški. Te ideje so razumljive tako v Aziji kot na Zahodu. So univerzalne. Nasilje ni vse. V človeški naravi in duhu je še nekaj več. Verjamem, da sta to dobrota in zvestoba." (John Woo)

A spectacular, bloody action film made to glamorize the police force, this gun-fu classic is a meditation on the timeless themes of honour, loyalty, and sacrifice. John Woo's last Hong Kong film before his transition to Hollywood.

Tequila is a loner and trigger-happy cop in ruthless pursuit of gun smugglers. After losing his partner in a teahouse shoot-out, he partners with Alan, an undercover cop who's working as a gangster hitman. The two men attempt to take down the leaders of the gangs that run Hong Kong and, in this mission, nothing is off limits. Their quest for justice takes them through an explosive environment where every step they make could be their last.

"In my films, the heroes use their strong will and discipline to combat the violence and injustice. It is through the violence that I show the real qualities of a human. And I have always thought of my action sequences as more like a cartoon or a unique musical that is carefully choreographed. My characters have a code of honour and loyalty. Life is so precious, and I want to show this. My kind of hero is chivalrous. Asian or Western, these ideas can be understood. They are universal. Violence is not the only thing. There is something more in human nature and in the human spirit. I believe it is goodness and loyalty." (John Woo)

John Woo

Leta 1946 rojeni hongkonški režiser in producent slovi kot pionir akcijskega žanra "heroic bloodshed". S skrajno stilizacijo, ki je blizu vizualni umetnosti, in natančno koreografiranimi, pogosto upočasnjenimi akcijskimi sekvencami je prenovil žanr akcijskega filma ter se pozneje uveljavil tudi v Hollywoodu. Leta 2010 je na festivalu v Benetkah prejel zlatega leva za življenjsko delo.

A director and producer born in 1946, in Hong Kong, Woo is regarded as a pioneer of the heroic bloodshed genre. Known for stylized imagery that verges on visual art and frequent use of choreographed, slow-motion action sequences, he revolutionized the action film genre and later made a name for himself in Hollywood. He won the Golden Lion Award for Lifetime Achievement at the 2010 Venice Film Festival.

filmografija (izbor)/filmography (selection)

1986 Ying hung boon sik (A Better Tomorrow)
1989 Dip huet seung hung (The Killer)
1990 Dip huet gai tau (Bullet in the Head)
1991 Chung hang sei hoi (Once a Thief)
1992 Lat sau san taam (Hard Boiled/Kruti policaj)
1997 Face/Off (Brez obraza)
2000 Mission: Impossible 2 (Misija: nemogoče 2)

prodaja/world sales
Radial Ent.
E vtorres@shoutfactory.com

Nevarna žrela
Dangerous Animals
Dangerous Animals

Sean Byrne

Avstralija Australia **2025**



režija/directed by
Sean Byrne
scenarij/screenplay
Nick Lepard
fotografija/cinematography
Shelley Farthing-Dawe
glasba/music
Michael Yezerski
montaža/editing
Kasra Rassoulzadegan
igrajo/cast
Hassie Harrison (Zephyr), Jai Courtney (Bruce Tucker), Josh Heuston (Moses Markley), Ella Newton (Heather), Liam Greinke (Greg), Rob Carlton (Dave), Ali Basoka (Lexi), Michael Goldman (policaj/cop), Carla Haynes (Lexijina mati/Lexi's mum), Dylan Eastland (blagajnik/cashier), Jon Quested (policist/constable Green), James Munn (surfer)
producenti/producers
Chris Ferguson, Brian Kavanaugh-Jones, Mickey Liddell, Troy Lum, Pete Shilaimon
produkcija/production
Brouhaha Entertainment
E andrew@cityprod.com.au
format/format
DCP, barvni/colour
dolžina/running time
98'

festivali, nagrade (izbor)/ festivals, awards (selection
Cannes 2025, Sydney 2025

Ko izkušena surferka pade v kremplje serijskega morilca, postane načrtovanje pobega vprašanje življenja ali smrti.

Turista Greg in Heather kupita vstopnici za ogled morskih psov na odprtem morju, ki ga vodi ekscentrični kapitan Tucker. Slednji jima prizna, da so ga morski psi v otroštvu napadli in mu s tem za vedno spremenili življenje. Ko par na morju doživi nepozabno izkušnjo, se jima naslednji dan na Tuckerjevi ribiški ladji pridruži še Zephyr, nomadska surferka, ki v svojem kombiju sama potuje od plaže do plaže.

"V zadnjem času pričamo številnim filmom o morskih psih, ki živali prikazujejo v vodi, s sijočim, elegantnim telesom in človeškimi odzivi. Od tega sem se želel oddaljiti in predstaviti morske pse z brazgotinami, nepopolnostmi, ki zaznamujejo njihovo osebnost. Od vsega začetka sem vedel, kakšen film o morskih psih želim ustvariti, kako jih želim prikazati, upodobitev, kot je na zaslonu še nisem zasledil: humaniziranje morskih psov drugače."
(Sean Byrne)

When a surfer is abducted by a serial killer and held captive on his boat, she must figure out how to escape before he carries out a ritualistic feeding to the sharks below.

Thrill-seekers Heather and Greg join the eccentric marine guide Tucker for a "shark experience". At first, Tucker charms the duo, explaining that he was attacked by sharks as a child, an experience that marked him indelibly. A cage dive into infested waters is the first part of their "wild excursion," but certainly not their last. Enter: Zephyr, a tough surfer with a tragic past. Trapped with only Heather to keep her company, the resourceful Zephyr will stop at nothing to escape Tucker's evil clutches.

"There've been a lot of shark films recently where there are sharks in the water, they're sleek, and they have human reactions. I wanted to get away from that and present sharks with scars, with imperfections that define their personalities. I knew from the outset what type of shark film I wanted to make, how I wanted them to be represented, and it's something that I hadn't seen on screen before: humanizing the sharks, in a different way." (Sean Byrne)

prodaja/world sales
Mister Smith
E info@mistersmithent.com

distribucija/distribution
Blitz film & video distribution d.o.o.
E blitz@blitzgroup.eu

Sean Byrne

Rojen na Tasmaniji (Avstralija). Primarno ga zanima žanr grozljivke. Znan je po kombiniranju psihološke napetosti in brutalnega nasilja. S filmom *The Loved Ones* je na filmskem festivalu v Torontu osvojil nagrado občinstva, na festivalu v Lundu pa nagrado za najboljši mednarodni celovečerec. *Nevarna žrela* je njegov tretji celovečerec.

Born in Tasmania, Australia. A director specializing in horror films, renowned for his style combining psychological tension and brutal violence. The Loved Ones *won the People's Choice Award in Toronto and the Siren Award for Best International Feature Film at the Lund International Film Festival.* Dangerous Animals *is his third feature.*

filmografija (izbor)/filmography (selection)

2009 The Loved Ones
2015 The Devils Candy
2025 Dangerous Animals (Nevarna žrela)

Psihoterapija: Površna zgodba o pisatelju, ki se je odločil pisati o serijskem morilcu
Psycho Therapy: The Shallow Tale of a Writer Who Decided to Write About a Serial Killer
Psycho Therapy: The Shallow Tale of a Writer Who Decided to Write About a Serial Killer

Tolga Karaçelik

ZDA, Turčija USA, Turkey **2024**



režija/directed by
Tolga Karaçelik
scenarij/screenplay
Tolga Karaçelik
fotografija/cinematography
Natalie Kingston
glasba/music
Nathan Klein
montaža/editing
Evren Lus
igrajo/cast
Steve Buscemi (Kollmick), John Magaro (Keane), Britt Lower (Suzie), Ward Horton (David), Sydney Cole Alexander (Zoe), Jacob Ming-Trent (Clint Foreman), Anthony Michael Lopez (Scott), Olli Haaskivi (Seymour)
producenti/producers
Scott Aharoni, Sinan Eczacıbaıı, Mustafa Kaymak, Wren Arthur, Tolga Karaçelik, Alex Peace Power, Alihan Yalçındag
produkcija/production
Curious Gremlin
E scottaharoni@gmail.com
&
Olive Productions
&
Cinegryphon Entertainment
&
May Productions
format/format
DCP, barvni/colour
dolžina/running time
102'

festivali, nagrade (izbor)/
festivals, awards (selection)
Tribeca 2024, Carigrad/Istanbul 2025

Absurdna črna komedija, v kateri se pisatelj na robu ločitve spoprijatelji z upokojenim serijskim morilcem, ki postane njegov zakonski svetovalec.

Medtem ko Keanu razpada zakon, se spoprijatelji s čudaškim Kollmickom, ki trdi, da je njegov oboževalec in upokojen serijski morilec. Pijanega pisatelja poskuša prepričati, naj svojo naslednjo knjigo napiše o njegovih opravljenih zločinih. Ampak ko Keane svojega novega prijatelja neke noči pripelje domov in Kollmick tam sreča njegovo ženo Suzie, se njuno sodelovanje nehote razvije v novo smer.

"Želim, da ste med gledanjem filma malce šokirani in nekoliko zunaj svojega območja udobja. Snemam svoj prvi film v angleščini. Sam nisem v območju udobja, zato pričakujem, da tudi vi ne boste." (Tolga Karaçelik)

An absurdist dark comedy about a retired serial killer who acts as a consultant for a struggling author writing about murders.

A novelist befriends a retired serial killer in a desperate attempt to find inspiration for his next novel and save his marriage. Covering as his marriage counsellor, the killer shows him the ropes. However, when Keane brings his new friend home and Kollmick meets his wife Suzie, reality becomes deadlier than fiction and their partnership inadvertently takes a whole new direction.

"I want you to be a little bit shocked and a little bit out of your comfort zone while you're watching it. I'm shooting my first English debut film. I'm not in my comfort zone, so I don't expect you to be in your comfort zone." (Tolga Karaçelik)

Tolga Karaçelik

Rojen leta 1981 v Carigradu. Po diplomi iz prava se je preselil v New York in tam dokončal študij režije. Nase je opozoril že s celovečernim prvencem *Gise Memuru*, ki je na mednarodnem festivalu v Antalyji prejel nagrado za najboljši prvenec. Filma *Sarmasik* in *Kelebekler* sta bila premierno prikazana na festivalu Sundance; slednji je tam osvojil veliko nagrado žirije. *Psihoterapija* je prvi Karaçelikov celovečerec v angleškem jeziku.

Born in Istanbul in 1981, Karaçelik studied law at Marmara University before moving to New York to pursue an education at the New York Film Academy. His debut feature, Toll Booth, *won three major awards, including Best First Film, at the 47th Antalya International Film Festival. His films* Ivy *and* Butterflies *premiered at Sundance Film Festival.* Butterflies *was Sundance Grand Jury Prize winner.* Psycho Therapy *is Karaçelik's first English-language film.*

filmografija (izbor)/filmography (selection)

2010 Gise Memuru (Toll Booth)
2015 Sarmasik (Ivy)
2018 Kelebekler (Butterflies)
2024 Psycho Therapy: The Shallow Tale of a Writer Who Decided to Write about a Serial Killer (Psihoterapija: Površna zgodba o pisatelju, ki se je odločil pisati o serijskem morilcu)

prodaja/world sales
Curious Gremlin
E scott@curiousgremlin.com

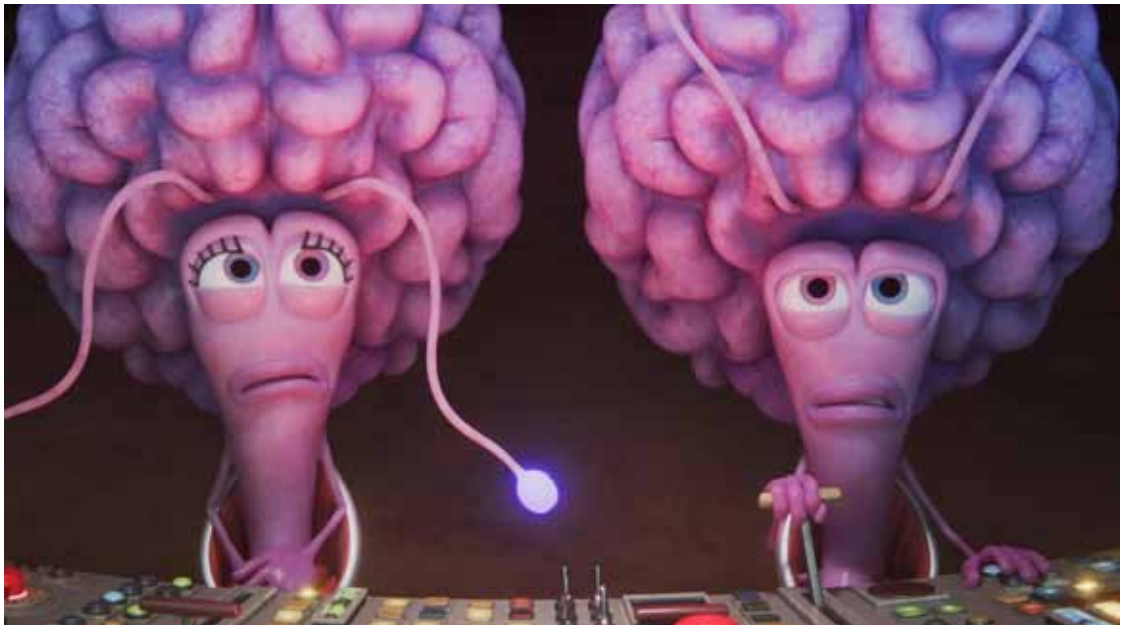
Spermagedon
Spermageddon
Spermageddon

Tommy Wirkola, Rasmus A. Sivertsen

Norveška Norway **2024**

režija/directed by
Tommy Wirkola, Rasmus A. Sivertsen
scenarij/screenplay
Tommy Wirkola, Jesper Sundnes, Vegar Hoel
glasba/music
Christian Wibe
montaža/editing
Martin Stoltz
igrajo/cast
Aksel Hennie (Simen), Mathilde Storm (Cumilla), Nasrin Khusrawi (Lisa), Christian Mikkelsen (Jens), Bjørn Sundquist (profesor/Professor Saltsmak), Christian Rubeck (Jizzmo), John Rungot (Egon), Gustav Nilsen (Benner'n in Bjell), Stig Frode Henriksen (trol E-coli), Jakob Schøyen Andersen (Hjernekjell), Ingrid Bolsø Berdal (Hjerniffer), Charlotte Frogner (Hjernia)
producenta/producers
Jørgen Storm Rosenberg, Kjetil Omberg
produkcija/production
74 Entertainment
E jorgen@74entertainment.no
&
Qvisten Animation
format/format
DCP, barvni/colour
dolžina/running time
80'

festivali, nagrade (izbor)/festivals, awards (selection)
Annecy 2024, Mednarodni festival fantastičnega filma Bucheon/Bucheon International Fantastic Film Festival 2024, Solun/Thessaloniki 2024, Rotterdam 2025



Animirani muzikal o prvi spolni izkušnji najstnika, čigar spermiji se pripravljajo na prelomno potovanje svojega življenja.

Ko Jens na poletnem kampiranju sreča Liso, ju igra resnice ali izziva kmalu privede do prvega poljuba, ta pa do prvega seksa, ki dogajanje premakne v svet Jensovih testisov. Tam spoznamo spermija Simena in Cumillo, ki se pripravljata na ejakulacijo in oploditev, ampak da bi lahko prispela na cilj, morata najprej preživeti tekmo z milijon drugimi plavalci. Gre za epsko, žgečkljivo humorno in sekstravagantno pustolovščino o krmarjenju med nevarnimi bakterijami, kondomi in spermicidnimi kremami, ki je bila premierno prikazana v polnočnem sklopu festivala Annecy.

"Animacija je idealni medij za ta film. Omogoča razvoj daleč onkraj realnosti igranega filma in dopušča, da greva veliko dlje tako v vizualnih kot besednih šalah. Zasnovala sva zavajajoče lepo in prikupno oblikovanje za kontrast z grobostjo dogajanja. Uporabila sva zaobljene, prikupne oblike, znane iz všečnih družinskih animiranih filmov. Bolj kot so navidezno nedolžne, več škode lahko narediva." (Tommy Wirkola in Rasmus A. Sivertsen)

An animated musical comedy starring sperm cells that must make the long journey from a teenager's testicles to his first girlfriend's egg.

Jens has never shown much interest in girls before, but when he meets Lisa at a summer camp, all of that changes. As hormones start firing, nerdy Simen and his best friend Cumila prepare to graduate from sperm school equipped with a limited knowledge of the human body and one clear objective: be the first to reach that egg. An epic journey follows, as Simen and Cumila compete with millions of their fellow swimmers against seemingly impossible odds. The film received its world premiere during the Annecy International Animation Film Festival in the Midnight Specials section.

"Animation is the perfect medium for this movie. It allows us to stretch things far beyond the reality of live fiction, and lets us go much further in both the visual and the verbal gags. We imagined a design that looks deceptively nice and pleasant, to contrast with the crudity of the events themselves. We have the round, pleasant forms we're all comfortable with from animated family films. The more harmless it look, the more damage we can do." (Tommy Wirkola and Rasmus A. Sivertsen)

prodaja/world sales
Charades
E sales@charades.eu

distribucija/distribution
Fivia d.o.o.
E cenex@siol.net

Tommy Wirkola, Rasmus A. Sivertsen

T.W.: Norveški scenarist in režiser, ki je s svojo žanrsko uspešnico *Krvavi sneg* o zombi nacijih pritegnil pozornost Hollywooda. Leta 2013 je v ZDA posnel *Lovca na čarovnice*, sledile pa sta Netflix produkciji *Skrivnost številke 7* in *Izlet*.
A Norwegian film director, screenwriter, editor and producer. Dead Snow, *Wirkola's horror film about zombie Nazi soldiers, came to the attention of Hollywood producers. His first English-language film,* Hansel & Gretel: Witch Hunters, *was released in 2013, ffollowed by Netflixproductions* What Happened to Monday *and* The Trip.

R.A.S.: Animacijo je študiral na norveški univerzi Volda. Je solastnik produkcijske hiše Qvisten Animation. Podpisal se je pod trinajst animiranih celovečernih filmov in več televizijskih serij.
Sivertsen studied animation at Volda University College in Norway. He is co-founder of the production company Qvisten Animation. He has worked on thirteen animated feature films and several TV series.

filmografija (izbor)/filmography (selection)

T.W.:
2009 Død snø (Dead Snow/Krvavi sneg)
2013 Hansel & Gretel: Witch Hunters (Lovec na čarovnice)
2014 Død snø 2 (Dead Snow: Red vs. Dead/Krvavi sneg 2)
2017 What Happened to Monday (Skrivnost številke 7)
2021 I onde dager (The Trip/Izlet)
2024 Spermageddon (Spermagedon)

R.A.S.:
2009 Pelle Politibil går i vannet (Ploddy the Police Car Makes a Splash)
2015 Solan og Ludvig: Herfra til Flåklypa (Louis & Luca – The Big Cheese Race)
2018 Månelyst i Flåklypa (Louis & Luca – Mission to the Moon)
2024 Spermageddon (Spermagedon)

Ti si vesolje
U Are the Universe
U Are the Universe

Pavlo Ostrikov

Ukrajina, Belgija Ukraine, Belgium **2024**



režija/directed by
Pavlo Ostrikov
scenarij/screenplay
Pavlo Ostrikov
fotografija/cinematography
Nikita Kuzmenko
glasba/music
Mikita Mojsejev
montaža/editing
Ivan Bannikov
igrajo/cast
Alexia Depicker (Catherine), Vladimir Kravčuk (Andrij), Daria Plakhtij, Leonid Popadko
producenti/producers
Anna Jatsenko, Vladimir Jatsenko, Anton Iffland Stettner, Eva Kuperman
produkcija/production
ForeFilms
E vladimir@forefilms.com
&
Stenola Productions
format/format
DCP, barvni/colour
dolžina/running time
101'

festivali, nagrade (izbor)/ festivals, awards (selection)
Toronto 2024, Sitges 2024, Solun/ Thessaloniki 2024, Tromsø 2025

Film, ki se začne kot znanstvena fantastika, preči žanre in se nazadnje oblikuje v študijo najglobljih človeških potreb: povezanosti, ljubezni in iskanja upanja – tudi spričo popolne izgube.

V daljni prihodnosti ukrajinski vesoljski tovornjakar Andrij dela za podjetje za odlaganje jedrskih odpadkov in prevaža radioaktivni material z Zemlje na jupitrovo luno Callisto. Po stoletjih uporabe jedrske energije se Zemlja zaradi sevanja in potresov počasi sesuva sama vase. Andriju na krovu ladje Obrij dela družbo le robot z neslanim smislom za humor. Ko se zgodi nezamisljivo in Zemlja eksplodira, je Andrij prepričan, da je zadnji živeči človek. Potem pa dobi sporočilo Francozinje Catherine z oddaljene vesoljske postaje. Med zvezdami se razplamti nepričakovano razmerje in zdaj ima Andrij le en cilj: poiskati Catherine, ne glede na ovire na njegovi poti.

"Prvi film, ki me je zares navdihnil, je *Osmi potnik*, ker je prikazoval vesolje kot realističen življenjski prostor, v katerem posadka na vesoljski ladji preprosto opravlja svoje delo – osupnil sem ob misli, da je vesolje lahko tako vsakdanje kot Zemlja. Ko si predstavljamo prihodnost, si navadno zamišljamo nekaj svetlega in idealističnega, utopijo. Toda prihodnost je lahko dolgočasna, nepopolna in celo nezanimiva. Glavni lik, Andrij, je grob, zanemarjen moški, ki ni posebej prijazen ali blag, in to sem želel odraziti v notranjosti vesoljske ladje. Ladja je nekakšen podaljšek samega Andrija." (Pavlo Ostrikov)

Ostrikov's feature debut blends existential sci-fi, romance and cosmic comedy into a genre-fluid exploration of love, loneliness and the human need for connection, love, and purpose, even in the face of existential isolation.

In the distant future, Ukrainian space trucker Andriy works for a nuclear waste disposal company, transporting radioactive material from Earth to Jupiter's moon Callisto. After centuries of nuclear use, Earth is crumbling under radiation and earthquakes. Alone aboard his ship Obriy, with only a joke-cracking robot for company, Andriy believes he's the last man alive — until a message from a French woman, Catherine, changes everything. As unexpected love sparks across the stars, his mission shifts: reaching her becomes his new purpose.

"The first film that really inspired me was Alien *because it showed this gritty, lived-in space where spaceship workers are just doing their jobs – it blew my mind to think that space could be as mundane as Earth. When we imagine the future, we tend to picture something bright and idealistic, a utopia. But the future can be boring, imperfect and even uninteresting. The main character, Andriy, is a rough, shabby man, not particularly kind or gentle, and I wanted that reflected in the interior of the spaceship. In a way, the ship is an extension of Andriy himself." (Pavlo Ostrikov)*

Pavlo Ostrikov

Rojen leta 1990 v Krasilivu, Ukrajina. Diplomiral je na Državni letalski univerzi v Kijevu in nato obiskoval scenaristične tečaje na newyorški filmski akademiji. Je član javne organizacije Sodobni ukrajinski film, znan pa je tudi kot stand-up komik. *Ti si vesolje* je njegov celovečerni prvenec.

Born in Krasyliv, Ukraine, in 1990. Ostrikov graduated from the National Aviation University in Kiev before taking screenwriting classes at the New York Film Academy. A member of the public organization Contemporary Ukrainian Cinema, Ostrikov is also a stand-up comedian. U Are the Universe *is his debut feature film.*

filmografija (izbor)/filmography (selection)

2014 Zupinka (The Stop) (kratki/short)
2018 Mia Donna (kratki/short)
2024 U Are the Universe (Ti si vesolje)

prodaja/world sales
True Colours
E info@truecolours.it

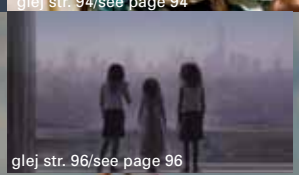
Program za otroke in mlade
Programme for Young Audiences

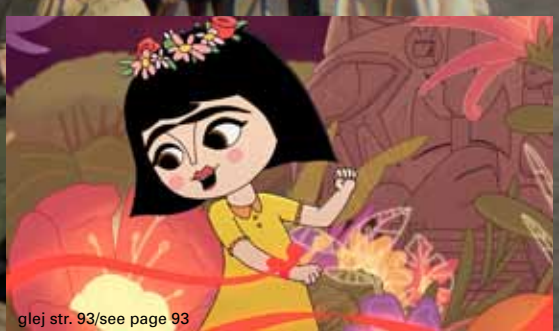
91 **Aleque in Issay** **Aleque & Issay Tora** Mkandawire Mårtens
92 **Mary Anning, raziskovalka fosilov** **Mary Anning** Marcel Barelli
93 **Hola, Frida** **Hola Frida** André Kadi, Karine Vézina
94 **Gospodična Škorenjček** **Miss Boots** Yan Lanouette Turgeon
95 **Lučka** **Lampie** Margien Rogaar
96 **Honey** **Honey** Natasha Arthy


glej str. 96/see page 96


glej str. 94/see page 94

glej str. 92/see page 92
glej str. 95/see page 95


glej str. 96/see page 96


glej str. 93/see page 93

Aleque in Issay
Aleque & Issay
Aleque & Issay

za otroke od 5. leta
for children aged 5+

s slovenskimi in angleškimi podnapisi,
s pripovedovanjem v slovenščini v živo
with Slovenian and English subtitles,
with live narration in Slovenian

Tora Mkandawire Mårtens

Švedska Sweden **2025**



režija/directed by
Tora Mkandawire Mårtens
scenarij/screenplay
Tora Mkandawire Mårtens
montaža/editing
Tora Mkandawire Mårtens
igrajo/cast
Tiwa Mårtens, Aleque Mårtens, Issay Mårtens, Tora Mkandawire Mårtens, Andrè Mkandawire
pripovedovanje v slovenščini/ live narration in Slovenian
Sara Horžen
producenta/producers
Tora Mkandawire Mårtens, Kalle Boman
produkcija/production
Neo Publishing AB
T +46 (0)70 7201713
format/format
DCP, barvni/colour
dolžina/running time
56'

festivali, nagrade/ festivals, awards
Tempo IFF 2025, BUFF Malmö 2025, Buster København/Copenhagen 2025, Mehika/Mexico 2025

Dokumentarni film spremlja triletna dvojčka po selitvi iz Švedske na Kitajsko in pri tem vseskozi ohranja otroško perspektivo.

Švedska dvojčka Aleque in Issay se pri treh letih skupaj z mamo, očetom in mlajšo sestrico preselita v Peking, ki kmalu postane njihov novi dom. Ta topli in intimni dokumentarec ju spremlja skozi štiri leta prilagajanja na novo okolje: vidimo ju, kako okušata lokalno hrano, spoznavata prijatelje, se učita kitajščine ter se privajata življenju med nebotičniki in avtocestami. Zgodbo nežno pripoveduje njuna mlajša sestra, kar filmu doda edinstven in oseben pogled na otroštvo, spremembe in vsakodnevna odkritja.

"Montaža filma je ena mojih najljubših stvari v procesu ustvarjanja filma. V dokumentarnem procesu se lahko zgodi karkoli in pogosto sem primorana analizirati, spraševati in ponovno ocenjevati, kaj je pomembno povedati. Eden od izzivov je ohranjati odprtost skozi ves proces; to zahteva veliko potrpljenja in časa. Želim imeti čas, da preizkusim stvari, ocenim težke odločitve, uredim prizore na različne načine, poiščem najmočnejše podobe, ustvarim pravo razpoloženje in tempo v filmu kot celoti, preizkusim različne vrste glasbe na različnih mestih in prerazporedim prizore. Da celoten film deluje kot glasba; to je moj optimalni postopek." (Tora Mkandawire Mårtens)

The film follows three-year-old twins who have just moved from Sweden to China, consistently maintaining a child's-eye perspective, keeping the camera at their level.

When Aleque and Issay are three years old, their family – Mum, Dad, and their younger sister – move to Beijing, which soon becomes their new home. In this warm and intimate documentary, we follow the twins over three years as they explore local food, make friends, learn Chinese, and adjust to life among skyscrapers and highways. The story is gently narrated by their youngest sister, adding a unique and personal touch to this portrait of childhood, change, and everyday discovery.

"Film editing is one of my favourite things in the process of making a film. Anything can happen in the documentary process, and I'm often forced to analyse, question and reassess what is important to get across. One of the challenges is preserving my openness throughout the process; that takes great patience and time. I want to have time to try things out, assess difficult choices, edit scenes in different ways, search for the strongest images, create the right mood and tempo in the film overall, try out different kinds of music in different places, and rearrange scenes. Make the entire film play like a piece of music; that is my optimal process." (Tora Mkandawire Mårtens)

Tora Mkandawire Mårtens

Rojena leta 1978. Je švedska režiserka in fotografinja. Njen dokumentarec *Tommy*, posnet na Kubi, je bil prikazan na Berlinalu, celovečerni prvenec *Colombianos* pa je prejel pet mednarodnih nagrad.

Born in 1978. A Swedish filmmaker with a background in photography. Her acclaimed documentary Tommy, *made in Cuba, was shown at the Berlin Film Festival. Her first feature* Colombianos *won five international awards.*

filmografija (izbor)/filmography (selection)

2007 Tommy (kratki/short)
2012 Colombianos
2025 Aleque & Issay (Aleque in Issay)

prodaja/world sales
Tora Mkandawire Mårtens
E tora.mar@gmail.com

za otroke od 7. leta
for children aged 7+

sinhronizirano v slovenščino
dubbed into Slovenian

Mary Anning, raziskovalka fosilov
Mary Anning
Mary Anning

Marcel Barelli

Švica, Belgija, Switzerland, Belgium **2025**



režija/directed by
Marcel Barelli
scenarij/screenplay
Marcel Barelli, Pierre-Luc Granjon, Magali Pouzol
animacija/animation
Maelle Chevallier
montaža/editing
Maelle Chevallier
glasba/music
Shyle Zalewski
glasovi/voices
Maja Kunšič (Mary Anning), Maša Derganc (Molly Anning), Gašper Jarni (Joseph Anning), Teja Bitenc (Henry), Vesna Pernarčič (Elizabeth Philpot), Uroš Smolej (g./Mr. Buckland), Lena Hribar Škrlec (Fani), Asja Kahrimanovič (ga./Mrs. Miller), Borut Veselko (pastor), Gašper Malnar (Richard), Primož Pirnat (Kapitan Čudo), Iztok Lužar (prodajalec/clerk)
producenti/producers
Nicolas Burlet, Arnaud Demuynck, Tatjana Kozar
format/format
DCP, barvni/colour
dolžina/running time
72'

festivali, nagrade (izbor)/ festivals, awards (selection)
Annecy 2025, Locarno 2025

Animirani film prikazuje paleontologinjo Mary Anning pri dvanajstih letih. Vedoželjna, pogumna in neugnana deklica že v mladosti krši norme svojega časa, pozneje pa postane ena prvih znanstvenic.

Leta 1811 radovedna in vztrajna dvanajstletna deklica po imenu Mary Anning preživlja dneve med iskanjem fosilov. To strast je nanjo prenesel oče, ki nekega dne nenadoma izgine, za seboj pa pusti le skrivnostno risbo in družino v težavah. Odločena, da bo pomagala materi in bratu, poskuša Mary razvozlati skrivnost risbe. Pri tem ne odkrije le fosilov, ampak tudi prijateljstva, pustolovščine in sam začetek paleontologije. Njena zgodba nas opogumlja, da sledimo sebi in svojim zanimanjem.

"Mary Anning je revno dekle, ki se komaj prebija iz dneva v dan, družba pa na to gleda z neodobravanjem. Njena moč je v njeni doslednosti, odločenosti. Izraža pozitivno silo, ki sem jo želel prenesti v film; vztraja pri tem, da bo še naprej počela tisto, kar ljubi, nekaj pravega in pomembnega." (Marcel Barelli)

The animated film depicts palaeontologist Mary Anning at the age of twelve. A curious, brave and unruly girl who breaks the rules and norms of her time at a young age, she later becomes one of the first female scientists.

In 1811, Mary Anning, an inquisitive and tenacious twelve-year-old girl, spends her days searching for fossils. Her father passed on this passion to her, but her life suddenly changes when he disappears, leaving behind a mysterious drawing and a struggling family. Determined to help her mother and brother, Mary tries to uncover the secret of the drawing. She will discover so much more than just fossils: friendships, adventures, and the very start of palaeontology.

"Mary Anning is a poor girl, barely making it through the day, and society looks at her with disapproval. Her strength is in her consistency, her determination. She embodies the positive force that I wanted to convey in the film; she insists on continuing to do what she loves, something right and important."
(Marcel Barelli)

prodaja/world sales
Be For Films
E info@beforfilms.com

distribucija/distribution
Demiurg
E info@demiurg.si

Marcel Barelli

Rojen leta 1985 v Lodrinu v Švici. Je režiser animiranih filmov in avtor slikanic. Živi in dela v Ženevi. Obožuje živali in naravo, zato vse svoje projekte razvija v povezavi z njimi. Njegovi kratki filmi so osvojili vrsto mednarodnih nagrad. *Mary Anning, raziskovalka fosilov* je njegov prvi celovečerec.

Born in 1985 in Lodrin, Switzerland. An animated film director and picture book author, Barelli lives and works in Geneva. He loves animals and nature, which is why he develops all his projects in connection with them. His short films have been selected for numerous international festivals, where they have won many awards. Mary Anning *is his first feature film.*

filmografija (izbor)/filmography (selection)

2022 Autosaurus Rex
2024 Martha
2025 Mary Anning (Mary Anning, raziskovalka fosilov)

Hola, Frida
Hola Frida
Hola Frida

za otroke od 7. leta
for children aged 7+

sinhronizirano v slovenščino
dubbed into Slovenian

André Kadi, Karine Vézina

Francija, Kanada France, Canada **2024**



režija/directed by
André Kadi, Karine Vézina
scenarij/screenplay
Anne Bryan, Sophie Faucher, Émilie Gabrielle, André Kadi
glasba/music
Laetitia Pansanel-Garric, Olivia Ruiz
producenta/producers
Florence Roche, André Kadi
produkcija/production
Tobo Media
E info@tobostudio.com
&
Du Coup Production
&
Haut Et Court Distribution
format/format
DCP, barvni/colour
dolžina/running time
82'

festivali, nagrade (izbor)/ festivals, awards (selection)
Annecy 2024, Anima Bruselj/ Brussels 2024, Cine Junior Val-de-Marne 2025, New York CFF 2025, Stockholm Junior CFF 2025, My First Festival Spain 2025, Montreal (FIFEM) 2025

Igriv in barvit film nas popelje v svet deklice, ki bo nekoč postala znamenita slikarka Frida Kahlo. Radovedna in domiselna Frida s pogumom in divjo domišljijo vsako preizkušnjo spremeni v pustolovščino.

Mala Frida svoje dneve preživlja na mehiški tržnici, kjer se brezskrbno potika med stojnicami, prijateljuje s potepuškim psom in zabava sošolce. A ko ji zdravniki diagnosticirajo otroško paralizo, se nad njen živahni svet zgrne temen oblak. Zaprta med štirimi stenami svoje sobe postopoma odkrije tolažbo v svoji bogati domišljiji. Ko se njeno telo končno okrepi, jo prav ta notranji svet domišljije in vztrajnosti vodi skozi prihodnje življenjske preizkušnje.

"Vizualno je bilo raziskovalno potovanje bistvenega pomena tudi za projekt. Fotografirali in posneli smo na tisoče referenc, da bi obogatili vizualni svet filma. Nekatere stvari je težko predvideti in se razkrijejo šele, ko jih doživimo. Veliko časa smo preživeli v Coyoacánu in še zlasti v Modri hiši (Casa Azul), da bi jih čim bolj natančno predstavili v filmu." (Karine Vézina)

This playful and colourful film takes us into the world of the girl who would one day become the famous painter Frida Kahlo. Curious, imaginative and full of life, Frida turns every trial into an adventure.

Little Frida spends her days at a Mexican market, carefreely wandering among the stalls, befriending a street dog and cheering up her classmates. But when doctors diagnose her with polio, a dark cloud falls over her vibrant world. Forced to remain confined to the four walls of her room, she gradually finds solace in her rich homeland. When her body finally strengthens, it is this inner world of homeland and perseverance that guides her through the trials of life to come.

"Visually, this exploratory journey was also essential to the project. We photographed and filmed thousands of references to enrich the visual universe of the film. Some things are hard to anticipate, and it's only by experiencing them that they reveal themselves. We spent a lot of time in Coyoacán and the Casa Azul, in particular, to represent them as accurately as possible in the film." (Karine Vézina)

André Kadi, Karine Vézina

A. K.: Rojen leta 1974. Po prihodu v Kanado leta 2007 se je kot stripar in glasbenik pridružil studiu Frima. V Bordeauxu je ustanovil podružnico studia za 2D-animacijo, leta 2018 pa je soustanovil Du Coup Animation in Du Coup Production.
Born in 1974. After arriving in Canada in 2007 as a comic book writer and musician, André joined the entertainment studio Frima. Founder of a branch of the studio in Bordeaux, he opened a 2D animation studio there in 2012 and co-founded Du Coup Animation and Du Coup Production in 2018.

K. V.: Kanadska režiserka, direktorica fotografije in grafična oblikovalka. Z Andréjem je sodelovala pri projektu *Dunja in princesa iz Aleppa* (2022).
A Canadian director, cinematographer and graphic designer. She collaborated with André in Dounia and the Princess of Aleppo *(2022).*

filmografija (izbor)/filmography (selection)

A. K.:
2017 MaXi (TV-serija/ TV series)
2018–2019 L'Agent Jean! (Agent Jean) (TV-serija/TV series)
2022 Dounia et la princesse d'Alep (Dounia and the Princess of Aleppo/ Dunja in princesa iz Aleppa)
2023 Frida, c'est moi (Frida, that's me/Frida, to sem jaz) (TV-serija/TV series)
2024 Hola Frida (Hola, Frida)

A. K.:
2024 Hola Frida

distribucija/distribution
Fivia d.o.o.
E cenex@siol.net

za otroke od 8. leta
for children aged 8+

v francoščini s slovenskimi podnapisi
in French with Slovenian subtitles

Gospodična Škorenjček
Mlle Bottine
Miss Boots

Yan Lanouette Turgeon

Kanada Canada **2024**



režija/directed by
Yan Lanouette Turgeon
scenarij/screenplay
Dominic James
glasba/music
Olivier Calvert, Gavin Fernandes
montaža/editing
Carina Baccanale
igrajo/cast
Antoine Bertrand (Philippe Bloom), Marguerite Laurence (Simone Bloom), Mani Soleymanlou (Paul), Benoît Gouin (Ménard), Marilyn Castonguay (Alice), Mateo Laurent Membreño Daigle (Billy)
producenti/producers
Antonello Cozzolino, Dominic James, Brigitte Leveillé
produkcija/production
Attraction
E info@attraction.ca
&
La Fête
format/format
DCP, barvni/colour
dolžina/running time
89'

festivali, nagrade (izbor)/ festivals, awards (selectio
Schlingel 2024

distribucija/distribution
Fivia d.o.o.
E cenex@siol.net

Humorja, domišljije in topline polna zgodba o nepričakovani povezanosti, ki vznikne med osamljenima dušama, osvoji tako otroke kot njihove odrasle spremljevalce.

Philippe je priznan operni skladatelj, ki že dolgo išče navdih za svojo naslednjo veliko uspešnico. Potem pa njegovo urejeno in samotno življenje sname s tečajev nečakinja Simone, ki se po smrti svoje babice preseli k njemu. Simone je uporniška, srčna in brezmejno radovedna deklica, njen najboljši prijatelj pa je skunk po imenu Gospodična Škorenjček. S Philippom na prvi pogled nimata nič skupnega: on je resen, tih in natančen, ona pa divja, igriva in polna ustvarjalnih idej. A prav zaradi teh razlik postopoma odkrijeta, da drug drugega morda potrebujeta bolj, kot sta sprva mislila. Simone v stricu najde trdnost in varnost, ki ju prej ni poznala, Philippe pa skozi njene norčije in domišljijo znova odkrije lahkotnost, igrivost in glasbeni navdih.

"Ker je moja odrasla perspektiva očitno spremenila moje dojemanje dogodkov, se nisem več toliko poistovetil s Simoninim iskanjem, temveč s Philippovim, ki se starševstva loteva po svoje. Nenadoma sem se spomnil tesnobe, ko sem se videl, kako se spreminjam v starša, z vsemi skrbmi in odgovornostmi, ki jih to prinaša. Poistovetil sem se s tem družbeno disfunkcionalnim norcem, ki črpa navdih iz možnosti, da bi postal oče in ustanovil družinsko enoto, ne da bi si to kdaj priznal."
(Yan Lanouette Turgeon)

A funny and moving tale of an unlikely bond that brings two lonely souls together in a story full of humour, creativity, and warmth. A film that will charm both children and adults alike.

Philippe is a renowned opera composer who has long struggled to find inspiration for his next big hit. His orderly, solitary life is turned upside down when, after her grandmother's death, his niece Simone comes to live with him – a rebellious, warm-hearted, and endlessly curious girl whose best friend is a skunk named Miss Boots. At first, they seem to have nothing in common: he is serious, quiet, and meticulous, while she is wild, playful, and brimming with creative ideas. Yet through their differences, they gradually discover that they may need each other more than they first imagined. Simone finds in her uncle the stability and security she has never known, while Philippe, through her mischief and imagination, rediscovers lightness, playfulness, and musical inspiration.

"My adult perspective having obviously changed my perception of events, it was no longer so much Fanny's (now Simone) quest that I identified with, but now that of Philippe who is navigating parenthood in his own way. The anxieties of seeing oneself transformed into a parent, with all the worries and responsibilities that this entails, came back to me all at once. I identified with this socially dysfunctional lunatic who draws, without ever admitting it to himself, his inspiration from the prospect of becoming a father and founding a family unit." (Yan Lanouette Turgeon)

Yan Lanouette Turgeon

Kanadski režiser in scenarist iz Québeca je nase opozoril s celovečernim prvencem *Roche papier ciseaux*. Uveljavil se je tudi na televiziji – je dvakratni dobitnik nagrade Gémeaux za najboljšo režijo dramske serije, leta 2016 za *Unité 9* in leta 2017 za *L'Imposteur*.

A Canadian film and television director from Quebec who made his feature debut with Rock Paper Scissors *in 2013. He is also an acclaimed TV director, having won the Gémeaux Award for Best Direction in a Dramatic Series twice – once in 2016 for* Unité 9 *and again in 2017 for* L'Imposteur.

filmografija (izbor)/filmography (selection)

2013 Roche papier ciseaux (Rock Paper Scissors)
2015 Unité 9 (Unit 9) (TV series/TV serija)
2016–2017 L'Imposteur (The Impostor) (TV series/TV serija)
2024 Mlle Bottine (Miss Boots/ Gospodična Škorenjček)

Lučka
Lampje – de film
Lampie

za otroke od 10. leta
for children aged 10+

v nizozemščini s slovenskimi in angleškimi podnapisi
in Dutch with Slovenian and English subtitles

Margien Rogaar

Nizozemska The Netherlands **2024**



režija/directed by
Margien Rogaar
scenarij/screenplay
Mieke de Jong
fotografija/cinematography
Robbie van Brussel
glasba/music
Rik Elstgeest
montaža/editing
Sander Vos
igrajo/cast
Lotte Jonker, Mannu Gunning, Gijs Naber, Meral Polat, Els Dottermans, Christopher van Duijn, Sanne den Hartogh, Astrid van Eck, Bert Luppes, Joep van der Geest
producenti/producers
Pieter Kuijpers, Iris Otten, Nathalie van der Burg, Sander van Meurs
produkcija/production
Juliet at Pupkin
E info@juliet.nl
format/format
DCP, barvni/colour
dolžina/running time
94'

festivali, nagrade (izbor)/ festivals, awards (selection)
JEF Antwerpen 2025, Montreal (FIFEM) 2025, BUFF Malmö 2025, Zlin 2025

Enajstletna Lučka živi ob svetilniku. Nekega dne jo za kazen pošljejo delat v črno hišo, kjer spozna Edvarda, fanta z ribjim repom. Lučka se mora odločiti, ali bo rešila novega prijatelja ali se vrnila k očetu.

Lučka, hči svetilničarja, mora vsako noč prižgati svetilko, da bi ladje opozorila na nevarne čeri. Neke nevihtne noči pa se zgodi nesreča – svetilka ugasne in ladja potone. Lučko za kazen pošljejo delat v admiralovo črno hišo, kjer naj bi prežala pošast. Tam se spoprijatelji z Edvardom, admiralovim sinom z ribjim repom. Ko admiral zagrozi, da bo Edvarda prodal organizatorju karnevala, Lučkinega očeta pa obesil, se Lučka sooči z nemogočo izbiro: naj reši očeta ali svojega najboljšega prijatelja? Film je posnet po knjižni uspešnici avtorice Annet Schaap, ki je slovenščini izšla pri založbi Sanje (2019).

"Ko snemaš filme za otroke, je vedno pomembno, da zgodbo poveš skozi njihove oči. Oprijemljiv moraš narediti ne le njihov svet, temveč tudi misli likov, pa naj bodo včasih še tako neponovljive in edinstvene. Kot filmski ustvarjalec moraš to v celoti raziskati (tako kot pri dramah za odrasle). Kajti, če je nekaj ponarejeno ali nima smisla, bodo otroci to opazili. Poleg tega so še posebej pozorni, zato moraš biti zelo natančen."
(Margien Rogaar)

Eleven-year-old Lampie lives by the lighthouse with her father. One day, she is sent to work in the Black House as a punishment, where she meets Edward, a boy with a fish tail. Lampie must decide whether to save her new friend or return to her father.

Lampie, the daughter of a lighthouse keeper, must light a lamp every night to warn ships away from the rocks. But one stormy night, disaster strikes. The lamp goes out and the ship wrecks. As punishment, Lampie is sent to work in the Admiral's Black House, where a monster is said to lurk. There, she befriends Edward, the Admiral's son with a fish tail. When the Admiral threatens to sell Edward to a carnival organizer and hang Lampie's father, Lampie is faced with an impossible choice: will she save her father or her best friend? The film is based on the fairy tale adventure by Annet Schaap, which has sold over 120.000 copies in the Netherlands.

"When you make films for children, it's always important to tell a story through their eyes. You have to make not only their world tangible, but also the characters' thoughts, however inimitable and unique they sometimes are. As a filmmaker, you have to explore that fully (just like with adult drama). Because if something is fake or doesn't make sense, children will see right through you. Moreover, they're paying extra close attention, so you have to be very precise." (Margien Rogaar)

Margien Rogaar

Rojena leta 1977, deluje v Amsterdamu. Diplomirala je na Nizozemski filmski akademiji, njeni filmi pa se osredotočajo na temo odraščanja. Po diplomi je sodelovala pri več kratkih filmih in igrah za nizozemsko televizijo. Njen celovečerec *Jippie No More!* je prejel nagrado mladinske žirije in nagrado za najboljši nizozemski otroški film na festivalu Cinekid.

Born in 1977, based in Amsterdam. She graduated from the Netherlands Film Academy. Her work focuses on the themes of growing up and getting wiser. After graduation, she worked on several shorts and single plays for the Dutch Television. Her feature film Jippie No More! *won the Youth Jury Award and Best Dutch Children's Film at Cinekid.*

filmografija (izbor)/filmography (selection)

2007 Zucht (Breath/Dih) (kratki/short)
2011 Bon Voyage (Srečno potovanje)
2023 Jippie No More!
2022–2023 Lampje (Lampie) (TV-serija/TV series)
2024 Lampje – de film (Lampie/Lučka)

prodaja/world sales
Festival studio TF1
E festival.distribution@studiotf1.com

za otroke od 12. leta
for children aged 12+

v danščini s slovenskimi podnapisi
in Danish with Slovenian subtitles

Honey
Honey
Honey

Natasha Arthy

Danska Denmark **2024**



režija/directed by
Natasha Arthy
scenarij/screenplay
Natasha Arthy, Mette Neerlin
fotografija/cinematography
Eddie Klint
glasba/music
Jesper Mechlenburg
montaža/editing
Martin Schade, Cathrine Ambus
igrajo/cast
Selma Dali Pape (Honey), Jesper Christensen (Marcel), Sidsel Boel Kruse (Mikala), Lene Maria Christensen (mama/mother), Simon Bennebjerg (oče/father)
producentka/producer
Maria Stevnbak Westergren
produkcija/production
Toolbox Film
E maria@toolboxfilm.dk
format/format
DCP, barvni/colour
dolžina/running time
96'

festivali, nagrade (izbor)/ festivals, awards (selectio
JEF Antwerpen 2025, BUFF Malmö 2025, Kristiansand 2025, Zlín 2025

Sramežljivo Honey preganjajo družinske skrivnosti in želja po glasbenem ustvarjanju. Ko izve, da njen dedek morda še živi, se odpravi na nepozabno iskanje – njega in sebe.

Trinajstletna Honey v novem razredu prikriva resnico o sebi in svoji kaotični družini. Mama neprestano dela, starejša sestra ima Downov sindrom, oče pa preprodaja droge. Honey ima rada glasbo. Resnično je nadarjena, a tega še ne ve nihče od sošolcev. Vse, kar si želi, je mesto v Liamovem šolskem bendu z imenom Rock Till We Drop. Ko odkrije, da bi njen domnevno pokojni, prav tako glasbeno nadarjeni dedek Marcel utegnil biti še živ, se ga odpravi iskat. Morda je ravno on tisto, kar potrebuje, da se končno nauči postaviti zase.

"Otroci so fantastična ciljna skupina. Bolj so odprti za nenavadno pripovedovanje zgodb kot odrasli. Otroci preprosto vstanejo in odidejo, kadar se nečesa naveličajo. To mi je zelo všeč. Gre za intuicijo – namesto pretirane logike glede tega, kako bi se morali odzvati." (Natasha Arthy)

A shy Honey is caught between family secrets and her love of music. When she learns her grandfather might still be alive, she sets off on a journey – to find him and herself.

Honey, a shy 13-year-old, hides the truth about herself and her chaotic family, struggling to reveal her true self in her new class. She loves playing music – and is really talented – but no one knows that yet. All Honey wants is a spot in Liam's band, "Rock Till We Drop". So, when she discovers that her supposedly dead, music-loving grandfather Marcel might actually be alive, she sets out to find him. Perhaps he's exactly what she needs to finally learn to stand up for herself.

"Children are a fantastic target group. They're more open than adults to offbeat storytelling. Children just get up and leave whenever they get tired of something. I like that a lot. It's a gut reaction – instead of being overly logical about how they ought to react." (Natasha Arthy)

distribucija/distribution
Fivia d.o.o.
E cenex@siol.net

Natasha Arthy

Danska scenaristka, režiserka in producentka, rojena leta 1969 v Gentofteju na Danskem. Najbolj je znana po svojem *Se til venstre, der er en Svensker,* ki je prejel glavno nagrado žirije na filmskem festivalu v Los Angelesu. V Sloveniji smo predvajali njen mladinski film *Borka.*

A Danish screenwriter, director, and producer, born in 1969 in Gentofte, Denmark. She is best known for her 2003 Dogme film Se til venstre, der er en Svensker*, which won the Grand Jury Prize at the Los Angeles Film Festival.*

filmografija (izbor)/filmography (selection)

2003 Se til venstre, der er en Svensker (Look to the left, there's a Swede)
2007 Fighter (Borka)
2025 Honey

99 **Christy** **Christy** Brendan Canty
100 **Maldoror** **Maldoror** Fabrice du Welz
101 **Miyazaki: Navdih narave** **Miyazaki: Spirit of Nature** Léo Favier
102 **Perla** **Perla** Alexandra Makarová
103 **Prenova** **Renovation** Gabriele Urbonaite
104 **V Adamovem interesu** **In Adam's Interest** Laura Wandel



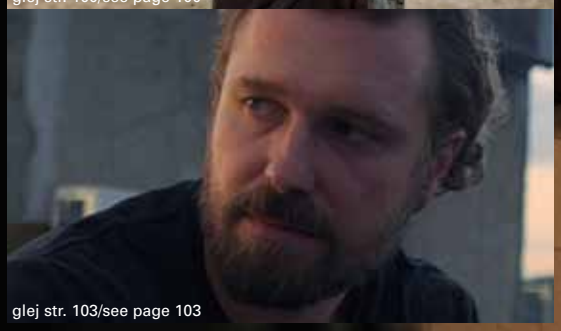
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glej str. 102/see page 102



glej str. 103/see page 103

Christy
Christy
Christy

Brendan Canty

Irska, Velika Britanija Ireland, Great Britain **2025**



režija/directed by
Brendan Canty
scenarij/screenplay
Alan O'Gorman, Brendan Canty
fotografija/cinematography
Colm Hogan
montaža/editing
Allyn Quigley
igrajo/cast
Danny Power (Christy), Diarmuid Noyes (Shane), Emma Willis (Stacey)
producenti/producers
Marina Brackenbury, Meredith Duff, Rory Gilmartin
produkcija/production
Sleeper Films
E info@sleeper-films.com
&
Wayward Films
&
Nite Owl Film & TV
format/format
DCP, barvni/colour
dolžina/running time
94'

festivali, nagrade (izbor)/ festivals, awards (selection)
Berlinale 2025 (velika nagrada žirije v sklopu Generacija 14plus/Grand Prix of the Generation 14plus)

Zgodba o sedemnajstletnem fantu, ki je po dolgih letih odtujenosti prisiljen živeti pod isto streho s starejšim polbratom, prikazuje utrip irskega delavskega mesta Cork in razkriva, kako močne so – kljub različnosti – družinske vezi.

Sedemnajstletni Christy mora zapustiti rejniško družino v predmestju in se preseliti k svojemu starejšemu polbratu Shanu. Čeprav je prepričan, da je ta rešitev zgolj začasna, se kmalu udomači v novem okolju. Med delavsko populacijo si kljub temu, da je njegova družina na slabem glasu, najde nove prijatelje. Tudi po zaslugi striženja las! Shane, ki se znajde v očetovski vlogi, je odločen, da bo bratu zagotovil boljšo prihodnost.

"Film se dogaja v severnem delu Corka, kjer je tudi nepridobitni Kabin Studio, v katerem prijatelj Gary zadnjih deset ali petnajst let vodi otroške delavnice iz ustvarjanja hiphop glasbe. *Christy* je bil prvotno zamišljen kot kratki film. Ker smo v vlogah želeli nepoklicne otroške igralce, smo jih iskali tam. To je zatočišče, v katerem je vsak lahko to, kar je. Nahaja se v delavski četrti, okolju marginalizirane skupnosti, kjer, mislim, samoizražanje ni nekaj samoumevnega. Ljudje imajo zadržke, ne upajo si izstopili iz okvirov, vendar ta kraj to spodbuja. Kako bi v filmu ne imeli rapanja, ko pa so vsi ti otroci raperji?" (Brendan Canty)

Set in the Cork City's working-class north side, the film follows a 17-year-old foster child. Suddenly forced to move in with his estranged older brother, Christy discovers that blood is thicker than water.

The life of 17-year-old Christy is at a crossroads. He has just been thrown out of his suburban foster home and moved in with his older half-brother Shane. As far as Shane is concerned, this is just a temporary arrangement, but Christy begins to feel at home, becomes involved in the local community and makes friends. And, in spite of the bad reputation of his extended family, he also reconnects with his past. Shane, feeling a paternal responsibility, wants something better for Christy at all costs, even if that means he has to push him away.

"The film is set on the north side of Cork, and over there, you have the not-for-profit Kabin Studio, where my friend Gary has been teaching kids how to make hip-hop music for the last ten or 15 years. Christy was originally a short. When we wanted to cast kids, we went to this place. It's a sanctuary where everyone can be themselves. It's a working-class area and a marginalised community where, I guess, expressing yourself isn't that common. People are nervous to step outside of the box, but this place encourages it. How could we not have rapping in the film when all these kids are rappers?" (Brendan Canty)

Brendan Canty

Irski režiser in scenarist, doma iz Corka, si je mednarodno prepoznavnost prislužil z režiranjem odmevnih videospotov; med drugimi je ustvaril video za pesem *Take Me to Church* skupine Hozier, za katerega je bil nominiran za dve nagradi MTV. *Christy* je njegov celovečerni prvenec, posnet po istoimenskem kratkem filmu iz leta 2019.

A writer/director from Cork, Ireland. Canty came into international prominence with music videos, most notably a production for the then-unknown artist, Hozier for his track, Take Me To Church. *The film went viral and won two MTV VMA 2015 nominations.* Christy *is his debut feature film, based on the 2019 short film of the same name.*

filmografija (izbor)/filmography (selection)

2017 For You (kratki/short)
2019 Christy (kratki/short)
2025 Christy

prodaja/world sales
Charades
E sales@charades.eu

Maldoror
Maldoror
Maldoror

Fabrice du Welz

Belgija, Francija Belgium, France **2024**



režija/directed by
Fabrice du Welz
scenarij/screenplay
Fabrice du Welz, Domenico La Porta
fotografija/cinematography
Manu Dacosse
montaža/editing
Nico Leunen
igrajo/cast
Anthony Bajon (Paul Chartier), Alba Gaïa Bellugi (Jeanne "Gina" Ferrara), Alexis Manenti (Luis Catano), Sergi López (Marcel Dedieu), Laurent Lucas (Charles Hinkel), David Murgia (Didier Renard), Béatrice Dalle (Rita), Lubna Azabal (Mme Santos), Jackie Berroyer (Jack Dolman), Mélanie Doutey (Juge Remacle), Félix Maritaud (Roberto Santos)
producenti/producers
Jean-Yves Roubin, Cassandre Warnauts, Manuel Chiche, Violaine Barbaroux
produkcija/production
Frakas Productions
E office@frakas.be
&
The Jokers
format/format
DCP, barvni/colour
dolžina/running time
155'

festivali, nagrade (izbor)/ festivals, awards (selection)
Benetke/Venice 2024, Sitges 2024, Lizbona/Lisbon 2024

prodaja/world sales
WTF Films
E sales@wtfilms.fr

Zgodba o policistu, ki sodeluje pri iskanju pedofilskega serijskega morilca, temelji na resničnem primeru Marca Dutrouxa. Psihološki triler ponuja poglobljen portret posameznika in naturalistično fresko sicilijanske skupnosti v Belgiji sredi devetdesetih.

Paul je mlad in idealističen policist, ki išče odrešitev v spoštovanju zakona in reda, saj je odraščal v težkih razmerah – njegov oče je bil kaznjenec, mama pa prostitutka. A te spomine je že davno zakopal. Zdaj spretno krmari med službenimi ambicijami in veliko sicilijansko družino, ki ji pripada njegova zaročenka Gina. Ko se po skrivnostnem izginotju dveh deklet pridruži tajni operaciji z imenom Maldoror, ne sluti, da ga bo nova naloga povsem prevzela. Medtem ko preiskavo zloglasnega pedofila Marcela ogrozijo nesoglasja med policijo, žandarmerijo in kriminalističnim oddelkom, se Paul, razočaran nad neučinkovitostjo pravnega sistema, sam poda na lov za storilcem.

"Moj namen je bil raziskati naravo zla in iskanje pravice s pomočjo realistične in sugestivne fikcije. Želel sem prodreti v najtemnejše vidike človeške duše in ponuditi globok razmislek o nemoči zaradi institucionalnega nedelovanja. Skozi lik Paula Chartierja sem se želel približati trdoživosti, obsedenosti, zaslepljenosti in volji do vpeljave sprememb vsemu navkljub. *Maldoror* je zame prelomnica, namenjena osvetljevanju družbenih travm in svežemu pogledu na našo zmožnost spoprijemanja z zlom." (Fabrice du Welz)

Du Welz's latest work is a police film, a naturalistic fresco that takes us to the heart of the Sicilian community in Charleroi in the middle of the 1990s, largely inspired by the case of the paedophile serial killer Marc Dutroux.

Paul Chartier is an impulsive young police recruit with a troubled past – his father was a convict and his mother a prostitute. But he buried those memories long ago. Now he navigates deftly between his professional ambitions and the extended Sicilian family he is preparing to marry into. When two girls go missing, the idealistic Paul is assigned to "Maldoror". This secret unit has been set up to monitor a dangerous sex offender. When the operation fails, fed up with the limits of the legal system and increasingly obsessed with the case which he is sure is a part of something much larger, Chartier embarks on a solitary hunt to bring down the culprits.

"My intention is to explore the nature of evil and the quest for justice through realistic and evocative fiction. I wanted to probe the darkest aspects of the human soul and offer a profound reflection on powerlessness in the face of institutional dysfunction. Through the character of Paul Chartier, I wanted to approach resilience, obsession, blindness and the will to change things against all odds. For me, Maldoror is a turning point, designed to shed light on a societal trauma and offer a fresh perspective on our ability to confront evil." (Fabrice du Welz)

Fabrice du Welz

Rojen leta 1972 v Belgiji. Študiral je na Konservatoriju dramskih umetnosti v mestu Liège in na filmski šoli INSAS v Bruslju. V devetdesetih letih je režiral številne filme na super osmičko in pisal skeče za Canal+. Nase je opozoril že s kratkim filmom *Wonderful Love*, pri petindvajsetih letih pa je posnel svoj celovečerni prvenec *Calvaire*, ki je bil prikazan na canskem festivalu.

Born in 1972 in Belgium. Du Welz studied at the Conservatory of Dramatic Arts in Liège and at INSAS, a film school in Brussels. In the 1990s he directed many Super 8 films and wrote humorous sequences for Canal +. He rose to prominence already with his 1999 short, A Wonderful Love. *His feature debut,* The Ordeal, *screened at the 2004 Cannes Film Festival.*

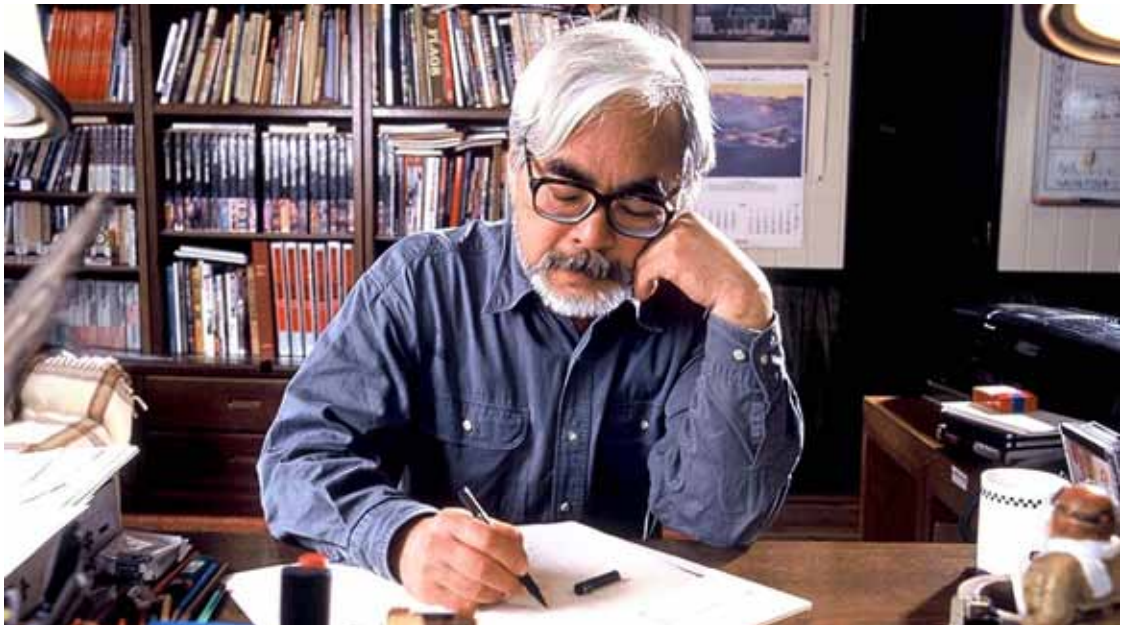
filmografija (izbor)/filmography (selection)

2004 Calvaire (The Ordeal)
2008 Vinyan
2014 Alléluia (Alleluia)
2016 Message from the King
2019 Adoration (Obževanje)
2024 La Passion selon Béatrice (The Passion According to Béatrice)
2024 Maldoror

Miyazaki: Navdih narave
Miyazaki: L'Esprit de la Nature
Miyazaki: Spirit of Nature

Léo Favier

Francija France **2024**



režija/directed by
Léo Favier
scenarij/screenplay
Léo Favier, Léo Brachet
fotografija/cinematography
Robin Gobert, Ian Mosley-Duffy, Marcus Robinson
glasba/music
Camille Delafon
montaža/editing
Mathilde Morières
igrajo/cast
Philippe Descola, Shin-Ichi Fukuoka, Seiji Kanoh, Gorô Miyazaki, Timothy Morton, Susan Napier, Toshio Suzuki, Hiromasa Yonebayashi
producenta/producers
Loïc Bouchet, Thibaut Camurat
produkcija/production
Les Bons Clients
E equipe@lesbonsclients.fr
&
Tag Film
&
Balanga
format/format
DCP, barvni/colour
dolžina/running time
84'

festivali, nagrade (izbor)/ festivals, awards (selection)
Benetke/Venice 2024

Popotovanje po navdušujočem univerzumu japonskega animatorja Hayaa Miyazakija, čigar animirane klasike je največkrat navdihoval odnos do narave.

Filmi Miyazakija že več kot petdeset let navdušujejo svet. Celovečerci, kot so *Moj sosed Totoro*, *Princesa Mononoke*, *Čudežno potovanje* in njegov zadnji film *Fant in čaplja*, so s svojimi nepozabnimi liki postali klasična dela svetovne kinematografije. Miyazakijevi, pogosto avtobiografski filmi hkrati opisujejo stanje sveta in družbena vrenja minulega stoletja, zapolnjenega z vojnami in ekološkimi katastrofami. V filmu odkrijemo Miyazakijevo življenje in njegovo delo, ki prevprašuje človekov odnos do narave in živih bitij.

"Z delom *Miyazaki: Navdih narave* želim po eni strani povedati njegovo življenjsko zgodbo. Ustvariti film kot veliko potovanje skozi dvajseto stoletje, v katerem čarobnost animacije postane intimno sredstvo za zoperstavljanje resničnosti. Po drugi strani pa želim izpostaviti svetovni nazor, posredovan v njegovih filmih. S pomočjo biologov, filozofov in antropologov želim razmisliti o opusu, ki tako živo odzvanja v našem svetu podnebne krize, izgube biotske raznovrstnosti in vojn ... V tem kontekstu smo kot človeštvo primorani preizprašati lasten odnos do živih bitij." (Léo Favier)

A panoramic look into the imaginative universes of Japanese animation genius Hayao Miyazaki, whose spirited view of nature is reflected in his lyrical and allusive anime.

For over 50 years, Hayao Miyazaki has been enchanting the world with his films. My Neighbor Totoro, Princess Mononoke, Spirited Away, *or his latest film,* The Boy and the Heron, *form a luminous body of work and characters that have become cult classics. Miyazaki's films, often autobiographical, also reflect the state of the world and the turmoil of the 20th and 21st centuries, fraught with wars and ecological disasters. The film provides a fascinating look into the life of Miyazaki as well as a profoundly ecological body of work that questions our relationship with the natural world and living beings.*

"With Miyazaki: Spirit of Nature *I want, on one hand, to tell his life story. A film like a great journey through the twentieth century, where the magic of animation appears as an intimate way to counter reality. On the other hand, I want to highlight the worldview conveyed by these films. With the help of biologists, philosophers, or anthropologists I aim to reflect on this work that resonates so vividly with our world, faced with the climate crisis, the collapse of biodiversity, and wars... A context that compels us to question our relationship with living beings as humanity." (Léo Favier)*

Léo Favier

Rojen leta 1985. Po študiju na Visoki šoli za dekorativno umetnost v Strasbourgu in Visoki šoli za likovno umetnost v Berlinu je iz vizualnega komuniciranja prešel v film in zrežiral štiri kratke filme, ki so osvojili številne festivalske nagrade. Od tedaj snema dokumentarne filme, serije, ima pa tudi svoj podkast.

Born in 1985. After studying at the Strasbourg School of Decorative Arts and the Berlin School of Fine Arts, Favier transitioned from visual communication to film, directing four short films, which won numerous festival awards. Since then, he has alternated between writing and directing documentaries and series, as well as streaming a podcast.

filmografija (izbor)/filmography (selection)

2012 Kinoki (kratki/short)
2017 After the Volcano (kratki/short)
2018 Apollo ou la vie sauvage (Apollo or The Wild Life) (kratki/short)
2022 Culbute (TV serija/TV series)
2023 Dopamine, comment les applis piègent notre cerveau (TV)
2024 Miyazaki: L'Esprit de la Nature (Miyazaki: Spirit of Nature/Miyazaki: Navdih narave)

prodaja/world sales
Balanga
E c.pinot@balanga.tv

Perla
Perla
Perla

Alexandra Makarová

Slovaška, Avstrija Slovakia, Austria **2025**

režija/directed by
Alexandra Makarová
scenarij/screenplay
Alexandra Makarová
fotografija/cinematography
Georg Weiss
glasba/music
Rusanda Panfili, Johannes Winkler
montaža/editing
Joana Scrinzi
igrajo/cast
Rebeka Poláková (Perla), Simon Schwarz (Josef), Noel Czuczor (Andrej), Carmen Diego (Julia), Hilde Dalik (Claudia), Ivan Romancík (Julius), Zuzana Konecná (Lenka), Ingrid Timková (Kovácová)
producenta/producers
Arash T. Riahi, Sabine Gruber
produkcija/production
Golden Girls Filmproduktion
E office@goldengirls.at
&
Hailstone
&
Ruth Beckermann Filmproduktion
format/format
DCP, barvni/colour
dolžina/running time
110'

festivali, nagrade (izbor)/ festivals, awards (selection)
Rotterdam 2025, Tajpej/Taipei 2025, Karlovi Vari/Karlovy Vary 2025



Perla, ki je na Dunaj pobegnila iz komunistične Češkoslovaške, se mora soočiti s svojo preteklostjo, ko njenega nekdanjega partnerja spustijo iz zapora. Napeta drama pred nami razpne nasilje totalitarnega režima, ki v nas prebiva še dolgo po tem, ko mu ubežimo.

Piše se leto 1981. Perla živi na Dunaju, kjer se trudi preživljati svojo hčer Julio, nadarjeno mlado pianistko. Zdi se, da je preteklost za vedno pustila za sabo. Nekega dne pa v stik z njo nepričakovano stopi Julijin oče Andrej. Perlin svet se zamaje ter, razpeta med življenjem nekoč in danes, začne sprejemati odločitve, ki ogrozijo njeno svobodo in obremenijo njen odnos z Julio.

"O lakoti smo govorili, odkar pomnim. Beg, izgon ali zapor – te stvari so globoko v meni. Ne glede na njegovo neupravičenost je strah, da se mi bo zgodilo nekaj podobnega, vedno prisoten. Prepričana sem, da so ti strahovi in vedenjski vzorci podedovani. Zato kali Perline zgodbe vidim v lastni družini. Film *Perla* sem posvetila babici, ki je z neizmerno strastjo do življenja in drznimi odločitvami navdihnila pot moje junakinje." (Alexandra Makarová)

A harrowing portrait of a Slovakian émigré in Vienna, an artist and a mother unable to free herself of the demons haunting her tormented soul. Makarova's psychologically complex drama reveals the lingering violence of totalitarian rule.

1981, Vienna. Perla has rebuilt her life with her daughter, Julia, a gifted young pianist. Living in exile, she has tried to leave behind the traumas of her youth in communist Czechoslovakia. But when Julia's father, Andrej, contacts her unexpectedly to say he is gravely ill, Perla risks crossing the border back into her homeland. Pulled between past and present, she begins to make reckless choices that jeopardise her freedom and strain her relationship with Julia.

"For as long as I can remember, we would talk about hunger. Having to flee, being expelled or imprisoned; these things are deep inside me. The fear of something similar happening to me is always there, no matter how unlikely it is. I am sure those fears and modes of behaviour were passed on to us. That's why I see the roots of Perla's story in my own family. I dedicated Perla *to my grandmother, whose immense passion for life and bold choices inspired the journey of my heroine."*
(Alexandra Makarová)

prodaja/world sales
Cercamon
E hello@cercamon.biz

Alexandra Makarová

Rojena leta 1985 v Košicah na Slovaškem. Po padcu železne zavese se je preselila na Dunaj, da bi živela z materjo slikarko, ter se vpisala na študij režije in scenaristike na Dunajsko filmsko akademijo. V celovečernem prvencu *Zerschlag mein Herz* se je posvetila temi romskih najstnikov, ki so iz slovaških vasi poslani v svet beračenja na dunajskih ulicah.

Born in 1985 in Košice, Slovakia. After the fall of the Iron Curtain, Makarová moved to Vienna to live with her painter mother, and studied screenwriting and directing at the Film College Vienna. Crush My Heart, *her film about Slovakian Roma begging in Vienna, was her feature directorial debut.*

filmografija (izbor)/filmography (selection)

2011 An einem anderen Tag (Another Day)
2013 Sola (kratki/short)
2018 Zerschlag mein Herz (Crush My Heart)
2025 Perla

Prenova
Renovacija
Renovation

Gabriele Urbonaite

Litva, Latvija, Belgija Lithuania, Latvia, Belgium **2025**



režija/directed by
Gabriele Urbonaite
scenarij/screenplay
Gabriele Urbonaite
fotografija/cinematography
Vytautas Katkus
glasba/music
Edvards Broders
montaža/editing
Armands Začs
igrajo/cast
Žygimante Elena Jakštaite (Ilona), Šarunas Zenkevičius (Matas), Roman Lutskyi (Oleg), Laimute Štrimaityte (Brone), Jurate Vilunaite (Ilonina mama/Ilona's mother), Aiste Diržiutu-Rimke (Laura), Helene Bergsholm (Sigrid)
producentka/producer
Uljana Kim
produkcija/production
Studio Uljana Kim
E kim@lfc.lt
&
Mima Films
&
Harald House
format/format
DCP, barvni/colour
dolžina/running time
90'

festivali, nagrade (izbor)/ festivals, awards (selection)
Karlovi Vari/Karlovy Vary 2025

Na 16-mm trak ujet intimni portret milenijcev, razpetih med obzorjem neskončnih možnosti in pritiskom zahodnoevropske kulture uspeha.

Litovčanka Ilona se bliža 30. rojstnemu dnevu. Ob tej prelomnici jo prevevajo mešani občutki: zdi se ji, da bi do zdaj že morala zgraditi svojo poklicno pot in se ustaliti, obenem pa se sprašuje, ali si tega tudi zares želi. S fantom se vseli v navidez popolno stanovanje ravno v času, ko začnejo stanovanjski blok prenavljati. Skozi razpoke, ki se med prenovo pojavijo na zidovih, začnejo uhajati na površje Ilonini dvomi. Sredi te osebne krize se spoprijatelji z ukrajinskim delavcem Olegom. Njuna nova vez še poglobi Ilonino negotovost: Si res želi ustaliti in osnovati družino?

"Scenarij sem pisala med bližanjem tridesetim, z občutkom, da so zastavljeni načrti – lasten dom, družina, ustaljenost in izpolnjenost – še vedno zelo oddaljeni. V filmu *Prenova* sem želela ujeti to občutje, zapletenost tega življenjskega obdobja. Po eni strani si še zelo mlad, lahko zamenjaš poklicno pot, partnerja ali življenjski slog. Po drugi strani pa začneš spoznavati, da za izkušanje vsega zmanjkuje časa – sprejeti moraš odločitve. Navkljub odločitvi, je v današnjem hitrem in stresnem svetu vse težje občutiti izpolnjenost in samoveljavo." (Gabriele Urbonaite)

Gabriele Urbonaite's 16mm feature debut is an intimate portrayal of the lives of millennials torn between modernity's endless possibilities and Western Europe's constant pressure to perform.

Present-day Vilnius, Lithuania. 29-year-old Ilona feels the pressure to be settled and successful by the time she turns 30. At this turning point in her life, she begins to question how she truly wants to live. She moves into a seemingly perfect apartment with her boyfriend. But as the building's renovation begins, it's not just cracks in the walls that are revealed – Ilona's inner doubts also start to surface. She strikes up an unexpected friendship with Oleg, a Ukrainian construction worker. Their connection deepens her uncertainty: does she really want to settle down and start a family?

"I was writing this film while approaching 30, but feeling that the things I planned to achieve – having my own home, a family, being settled and fulfilled – still were far away. In Renovation, I wanted to capture this feeling, the complexity of this age. On one hand, you're still very young, you can change your mind about your career, partner, or lifestyle. On the other hand, you start realizing that there's not enough time to try everything – that you have to make choices. In today's fast-paced, high-pressure world, whatever choice you make, it's becoming harder and harder to feel fulfilled and good enough." (Gabriele Urbonaite)

Gabriele Urbonaite

Rojena leta 1993 v Vilni, Litva. Na bostonskem kolidžu Emerson je diplomirala iz filma, nato pa na Univerzi Columbia magistrirala iz scenaristike in režije. Za kratki film *The Swimmer* je prejela srebrnega žerjava, litovsko nacionalno filmsko nagrado. *Prenova* je njen celovečerni prvenec.

Born in 1993, Vilnius, Lithuania. She holds a BFA in Film from Boston's Emerson College and an MFA in Screenwriting & Directing from Columbia University. She directed several shorts, most notably The Swimmer *that won the Silver Crane, Lithuania's National Film Award. Renovation is her debut feature film.*

filmografija (izbor)/filmography (selection)

2013 The Swimmer (kratki/short)
2019 The Last Day of School (kratki/short)
2025 Renovacija (Renovation/Prenova)

prodaja/world sales
Studio Uljana Kim
E kim@lfc.lt

V Adamovem interesu
L'intérêt d'Adam
In Adam's Interest

Laura Wandel

Belgija, Francija Belgium, France **2025**

režija/directed by
Laura Wandel
scenarij/screenplay
Laura Wandel
fotografija/cinematography
Frédéric Noirhomme
montaža/editing
Nicolas Rumpl
igrajo/cast
Léa Drucker (Lucy), Anamaria Vartolomei (Rebecca), Alex Descas (Naïm), Jules Delsart (Adam), Laurent Capelluto (Daniel), Claire Bodson, Sonia Bekam, Max Robin, Adrienne D'Anna, Michèle Moanda Ndetani
producenti/producers
Jean-Pierre Dardenne, Luc Dardenne, Delphine Tomson
produkcija/production
Les Film du Fleuve
E delphine.t@lesfilmsdufleuve.be
&
Dragons Films
&
Les Films de Pierre
&
Lunanime
format/format
DCP, barvni/colour
dolžina/running time
78'

festivali, nagrade (izbor)/ festivals, awards (selection)
Cannes 2025 – Teden kritike/Critics' Week



Zdravniški primer postavi na preizkušnjo etični čut izkušenega pediatra in nastavi zrcalo celotni družbi.

Pediater Naïm je tik pred tem, da se pri 65 letih upokoji in se umakne z mesta vodje bolnišničnega oddelka. Potem pa je soočen z nujnim primerom štiriletnega Adama, ki ga je njegova mati hranila samo s semeni in sadjem. Naïm je prepričan, da je ločitev od matere v fantkovo dobro, pa čeprav je njegova edina preostala družinska vez oče, ki se izogiba starševskim obveznostim. Pediater se, prežet z dvomom in krivdo, odloči, da bo materi brez posvetovanja s sodnikom dovolil obiskati sina. Ne zaveda pa se, da ima mati svoje načrte ...

"Dobro otroka je izhodišče za raziskovanje moralnega in človeškega konflikta pediatra ob soočenju z materjo, ki noče priznati, da bi njena ideološka prepričanja lahko ogrozila življenje lastnega otroka. Z zgodbo želim pripovedovati o posledicah zdravniške odločitve na otrokovo usodo. Življenje pediatra, ki se čuti odgovornega za posledice te odločitve, se bo postavilo na glavo in pod vprašaj. Zgodbo želim umestiti v družbo, ki spodbuja človekovo dobro, in prikazati, kako lahko zdravstveno stanje razkrije neko družbeno problematiko." (Laura Wandel)

A medical case challenges an experienced paediatrician's code of ethics, while holding up a mirror to society.

On the verge of retiring as a paediatrician, and department head in a hospital, 65-year-old Naïm receives an emergency visit from four-year-old Adam, fed exclusively on seeds and fruit by his mother. For the medical interest of this child, Naïm is led, in consultation with the judge, to separate him from his mother whilst his only other family tie is a father fleeing his parental responsibilities. Overcome with doubt and guilt, Naïm decides, without consulting the judge, to allow Adam's mother to visit her son. What he doesn't realise, though, is that the mother has plans of her own...

"The well-being of the child is the starting point for exploring the moral and human conflict of a paediatrician confronted with a parent who refuses to acknowledge that their ideological convictions could endanger the life of their child. Through this story, I want to relate the repercussions of a medical decision on the destiny of a child. Feeling responsible for the consequences of this decision, the life of this paediatrician will be upturned and called into question. I want to set this story in a society that promotes well-being, and demonstrate how a medical condition can reveal a social problem." (Laura Wandel)

prodaja/world sales
Indie Sales
npalenzuela@indiesales.eu

Laura Wandel

Rojena leta 1984 v Bruslju (Belgija). Študirala je na belgijskem inštitutu IAD. Njen študijski film *Murs* se je uvrstil na številne festivale po svetu. Po prvem kratkem filmu *O négatif* (2011) je leta 2014 posnela še *Les corps étrangers*, ki se je uvrstil v tekmovalni program festivala v Cannesu. S celovečernim prvencem *Igrišče* je osvojila nagrado FIPRESCI v sklopu Posebni pogled v Cannesu.

Born in 1984 in Brussels, Belgium, where she studied filmmaking at the IAD school. Her school film, Murs, *was selected for many festivals around the world. After her first short film,* O négatif *(2011), she directed* Foreign Bodies *(2014), which screened in competition at the Cannes Film Festival. Her first feature-length film,* Playground, *won the Un Certain Regard FIPRESCI Prize at Cannes.*

filmografija (izbor)/filmography (selection)

2021 Un monde (Playground/Igrišče)
2025 L'intérêt d'Adam (In Adam's Interest/V Adamovem interesu)

Kelly Reichardt
Kelly Reichardt

109 **Travna reka** River of Grass **1994**
110 **Stara radost** Old Joy **2006**
111 **Wendy in Lucy** Wendy and Lucy **2008**
112 **Meekov odcep** Meek's Cutoff **2010**
113 **Nočne poti** Night Moves **2013**
114 **Ženske zgodbe** Certain Women **2016**
115 **Prva krava** First Cow **2019**
116 **Pojavljanje** Showing Up **2022**

glej str. 115/see page 115



glej str. 114/see page 114



glej str. 116/see page 116

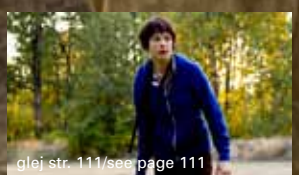
glej str. 109/see page 109



glej str. 113/see page 113

glej str. 110/see page 110

glej str. 112/see page 112



glej str. 111/see page 111

Vztrajanje v drugosti
Unwavering Commitment to Otherness

Anja Banko

Kelly Reichardt je temeljno ime sodobnega ameriškega neodvisnega filma. Je cineastka, ki svoj pogled vztrajno usmerja drugam – na obrobje in skozi detajle vsakdana, kjer izkopava tisto prezrto, odrinjeno, nevidno. V kontekstu ameriške mitologije, ki jo subtilno, a načelno spodkopava, so to zgodbe žensk, delavskega razreda, komaj vidni odtisi staroselcev, živahne sledi živali, ki bistveno določajo naravo njenih podob, ter predvsem dolgi prizori pokrajine, ki vseskozi poudarjajo odtujenost človeka in hkrati njegovo bitno neodtujljivost svetu. Reichardt, ki se je sicer rodila in odraščala v prekarnih močvarah Floride, je za sidrišče svoje vizije ameriške družbe izbrala oregonsko pokrajino, kamor se je pozneje tudi preselila. Urbana obrobja, ki nastopajo v njenih filmih, z ene strani obdaja skalna visokogorska puščava, z druge pa globoki zeleni gozdovi, prostranost katerih zvesto definira njene filmske zgodbe. V tem smislu izstopa njen prvenec *Travna reka* (1994), postavljen v zaspano floridsko predmestje, kjer se v odmevih velike ameriške zgodbe *Bonny in Clyde* naveličana in zdolgočasena gospodinja Cozy skupaj z odpadnikom Leejem poda na potovanje – le da je to brez ljubezni, brez ceste in brez zločina. Reichardt pri tem vpeljuje realistični slog skozi rabo naturščikov, dejanskih krajev in brez izrazitih stilističnih posegov v oblikovanje filmske podobe.

Kljub uspehu na Sundanceu je nato trajalo kar dvanajst let, da si je Reichardt izborila možnost za snemanje naslednjega filma: *Stara radost* (2006) je za avtorico pomenil slogovni prestop, ki mu dodobra sledi še danes – *neoneorealistični* slog, ki ga določa poglobljen dialog z naravo, je potencirala v ritmu, kakršnega odraža *počasni* film in s katerim prepušča detajlom, da skozi skrbno konstruiran pogled razpirajo neizrečeno ter za gledalsko pozicijo odpirajo polje empatičnosti in senzibilnosti v razmerju do filmske podobe. Scenarij za *Staro radost*, film o odtujenih prijateljih, je nastal v sodelovanju z oregonskim pisateljem Johnom Raymondom, ki je v nadaljevanju postal režiserkin nepogrešljivi sodelavec. V filmu Reichardt sicer prevzame tudi vlogo montažerke, ki jo vztrajno izpolnjuje v vseh svojih nadaljnjih projektih.

Sledi še en film ceste brez ceste in brez cilja – *Wendy in Lucy* (2008). V zgodbi, postavljeni v gospodarsko krizo, ki Wendy skupaj z njeno (režiserkino) psičko Lucy prisili v iskanje boljšega življenja na Aljaski, režiserka uvede igralko Michelle Williams. Z njo v nadaljevanju ustvari celo paleto različnih ženskih obrazov, ki jih v filmih, kot sta *Ženske zgodbe* (2016) ali *Pojavljanje* (2022), igralka poustvari z izjemno pozornim minimalizmom geste v razmerju do čustev in družbene (spolne) umeščenosti likov.

Na še eni cesti brez konca se izgubljena sredi oregonske pokrajine znajde tudi kolonija naseljencev v filmu *Meekov odcep* (2010). Z njim avtorica poseže po temeljnem delu ameriške mitologije – po vesternu. Toda namesto akcijskega spektakla režiserka skozi dekolonialistično in feministično lečo postreže s pozorno študijo spola in mita. Podobno si trope vesterna na novo prilasti in jih definira tudi v filmu *Prva krava* (2019), v katerem z nežno zgodbo o moškem prijateljstvu ter razmerju med lastništvom, kapitalom in krajo razbija mite neoliberalne Amerike. Reichardt naklonjenost raziskovanju filmskih žanrov nakazuje tudi s filmoma *Nočne poti* (2013) in *Vodja operacije* (2025). Vendar podobno kot pri vesternu tudi v omenjenih filmih avtorica kaže, da so žanrski tropi zanjo zgolj izhodišče za raziskovanje morda nepričakovanih tematskih in idejnih oprimkov – ekološki triler tako postane tiha meditacija o krivdi, film o ropu galerije pa senzibilna študija značaja in naključja kot tudi barve in kompozicije v filmu. Reichardt tako v spodkopavanju vseh filmskih pričakovanj in skozi izredno pozornost do medija samega na vse načine dokazuje svoj sloves velikanke ameriškega in svetovnega filma.

Kelly Reichardt has established herself as a seminal figure in contemporary American independent cinema. She is a filmmaker who persistently directs her gaze elsewhere – to the margins and the details of daily living, unearthing the overlooked, the marginalized, the invisible. Within the context of American mythology, which she subtly yet consistently undermines, these are stories of women, the working class, the barely visible footprints of indigenous peoples, the lively traces of animals that profoundly affect the nature of her images, and above all, the long takes of landscape that invariably highlight both human alienation and our inherent inalienability from the world. Reichardt, who was born and raised in the perilous swamps of Florida, chose the Oregon landscape as the backdrop for her vision of American society, and later moved there herself.

The urban peripheries used as settings in her films are surrounded on one side by rocky high deserts and on the other by deep conifer forests, whose vastness faithfully reflects her cinematic narratives. A foremost example here is Reichardt's debut film, River of Grass *(1994), set in a sleepy Florida suburb. Echoing the great American* Bonnie and Clyde *legend, a bored and listless housewife Cozy sets off on a journey with Lee, an aimless young dropout – in a road movie without the road, a love story without the love, and a crime story without the crime. Reichardt adopts a realistic filmmaking style through the use of non-professional actors, actual locations, and absence of any major stylistic interventions in cinematography. Although receiving plaudits at Sundance with her debut film, Reichardt spent the next twelve years trying to finance a second film:* Old Joy *(2006) marked a stylistic shift for the filmmaker, one that she largely continues to employ today* – a neo-neorealist *style, defined by an in-depth dialogue with nature, and enhanced through* Slow Cinema *pacing, a detail-picking pace that allows for the emergence of the unspoken through a carefully constructed gaze, while viewer-wise opening up a field of empathy and sensitivity in relation to the film image. The screenplay for* Old Joy*, a film about estranged friends, was written in partnership with John Raymond, an Oregon-based author who went on to become the director's indispensable collaborator. Reichardt decided to edit the film herself, and has continued to serve as her own editor in all her subsequent projects.*

There followed another road movie without the road or destination – Wendy and Lucy *(2008), Reichardt's first collaboration with the actress Michelle Williams. Set during an economic crisis, the film's protagonist Wendy travels to Alaska with her (the director's) dog Lucy in search of a better life. Casting Williams, the director went on to create a whole range of female characters, including* Certain Women *(2016) and* Showing Up *(2022), banking on Williams' talent for extremely ruminative deadpan performance in relation to the emotions and social (sexual) positions of her characters.*

On yet another endless road, Meek's Cutoff *(2010) depicts a group of settlers lost in the middle of the Oregon countryside. Here, the filmmaker draws on a unique form of American mythology – the Western. But instead of an action spectacle, Reichardt opts for a careful study of gender and myth through a decolonizing and feminist perspective. In similar fashion, she reappropriates and redefines Western tropes in the film* The First Cow *(2019), shattering the myths of neoliberal America with a gentle tale of male friendship and the relationship between ownership, capital, and theft.*

Reichardt's affinity for exploring film genres is further reflected in Night Moves *(2013) and* The Mastermind *(2025). However, echoing her use of the Western, the filmmaker shows that genre tropes are merely a starting point for her to examine perhaps unexpected thematic and conceptual points – the ecological thriller thus becomes a quiet meditation on guilt, and a heist film becomes a sensitive study of character and coincidence, as well as cinematic colour and composition. In subverting all cinematic expectations and paying scrupulous attention to the medium itself, Reichardt has solidified in every way her position as a giant of American and world cinema.*

slovenska kinoteka
filmski muzej

V sodelovanju s Slovensko kinoteko
In cooperation with the Slovenian Cinematheque

Travna reka
River of Grass
River of Grass

Kelly Reichardt

ZDA USA **1994**



režija/directed by
Kelly Reichardt
scenarij/screenplay
Kelly Reichardt
fotografija/cinematography
Jim Denault
glasba/music
John Hill
montaža/editing
Larry Fessenden
igrajo/cast
Lisa Bowman (Cosy), Larry Fessenden (Lee Ray), Dick Russell (Jimmy), Stan Kaplan (J. C.), Michael Buscemi (Doug), Lisa Rob (mlada/young Cosy), Carol Flakes (Leejeva babica/Lee's grandma), Frances Reichardt (Leejeva mati/Lee's mother), George Moore (detektiv/detective Kirby), Mannie Mach (Humphery), Greg Schroeder (Bobby)
producent/producer
Jesse Hartman
format/format
DCP, barvni/colour
dolžina/running time
76'

festivali, nagrade (izbor)/festivals, awards (selection)
Sundance 1994, Berlinale 1994, Buenos Aires 2009, Toronto 2015

Gospodinja s Floride po incidentu s pištolo pobegne z moškim, ki ga je pravkar spoznala. Film ceste brez ceste, ljubezenska zgodba brez ljubezni in kriminalka brez zločina.

V propadajočem mestecu med Miamijem in Evergladesom nesrečna gospodinja Cosy hrepeni po pustolovščini. Ko neke noči v bližnjem baru sreča samotarja Leeja Raya, med njima preskoči iskra in po nesreči se sproži pištola. Misleč, da sta zagrešila umor, pobegneta s prizorišča, a zaradi svoje naivnosti in omejenega bančnega računa ne prideta daleč.

"Vedno sem imela v mislih lika na begu, ki ju nihče ne preganja. Nato sem se odločila za film ceste, v katerem sta lika statična ... To obenem odraža moje lastno občutje ujetosti, podobno izkušnjam številnih drugih znancev na Floridi. Snemala sem v krajih, kjer sem odraščala. In se izogibala poznanim predelom v Miamiju." (Kelly Reichardt)

A Florida housewife runs away with a young man after an accidental shooting. A road movie without the road, a love story without the love, and a crime story without the crime.

In a run-down town between Miami and the Everglades, a listless housewife Cozy yearns for excitement beyond her mundane suburban life. Her path crosses with Lee, a similarly aimless young man. An accidental shooting leads Cozy and Lee to believe they've committed a crime. This act spurs them into a half-hearted attempt to go on the run, but their lack of resources and commitment consistently undermines their efforts.

"I have always had two characters in mind who flee while nobody is chasing them. Then I decided to give the film the form of a road movie where nobody goes anywhere… In this there is also my experience of feeling trapped like many people I know in Florida. I shot in the area where I grew up. And I kept away from the well-known places in Miami." (Kelly Reichardt)

Kelly Reichardt

Rojena leta 1964 v Miamiju na Floridi. Študirala je fotografijo in magistrirala iz likovne umetnosti na univerzi Tuffs v Bostonu. S celovečernim prvencem *Travna reka je* leta 1994 debitirala na festivalu Sundance in se vzpostavila kot eden najbolj prepoznavnih glasov ameriškega neodvisnega filma. Trenutno poučuje na univerzi Bard v New Yorku, njena retrospektiva pa je bila doslej prikazana v newyorškem Muzeju moderne umetnosti, Ameriški kinoteki v Los Angelesu in pariškem Centru Pompidou.

Born in 1964 in Miami, Florida. She studied photography and earned a master's degree in fine arts from Boston's Tufts University. Making her directorial debut with the feature River of Grass, *first screened at the 1994 Sundance Film Festival, she has asserted herself as one of American independent cinema's most prominent voices. Currently teaching film at Bard College in New York, her retrospectives have been shown at venues that include the Museum of Modern Art New York, the American Film Institute Los Angeles, and the Centre Pompidou Paris.*

filmografija (izbor)/filmography (selection)

1994 River of Grass (Travna reka)
2006 Old Joy (Stara radost)
2008 Wendy and Lucy (Wendy in Lucy)
2010 Meek's Cutoff (Meekov odcep)
2013 Night Moves (Nočne poti)
2016 Certain Women (Ženske zgodbe)
2019 First Cow (Prva krava)
2022 Showing Up (Pojavljanje)
2025 The Mastermind (Vodja operacije)

prodaja/world sales
Strand Releasing
E strand@strandreleasing.com

Stara radost
Old Joy
Old Joy

Kelly Reichardt

ZDA USA **2006**

režija/directed by
Kelly Reichardt
scenarij/screenplay
Jonathan Raymond, Kelly Reichardt
fotografija/cinematography
Peter Sillen
glasba/music
Yo La Tengo
montaža/editing
Kelly Reichardt
igrajo/cast
Daniel London (Mark), Will Oldham (Kurt), Tanya Smith (Tanya), Robin Rosenberg (natakarica/waitress), Keri Moran (kosilec trave/lawnmower)
producenti/producers
Lars Knudsen, Neil Kopp, Anish Savjani, Jay Van Hoy
produkcija/production
Film Science
&
Van Hoy/Knudsen Productions
&
Washington Square Films
format/format
DCP, barvni/colour
dolžina/running time
76'

festivali, nagrade (izbor)/festivals, awards (selection)
Sundance 2006, Rotterdam 2006 (nagrada tiger/Tiger Award), Los Angeles 2006, Paris Cinéma 2006



Taborjenje v Kaskadnem gorovju postavi na preizkušnjo dolgoletno prijateljstvo in moška sooči z različnimi potmi, ki sta jih ubrala v življenju.

Bodoči oče Mark in nomadski Kurt se v iskanju osamljenih termalnih vrelcev podata v gorsko divjino Oregona. Toda ko se ob koncu dne utaborita v gozdu, zakurita ogenj in odpreta vsak svojo pločevinko piva, v njun odnos zareže napetost, polna pasivne agresije in čustvenih stisk ameriške prekarne realnosti. Če je neokrnjena divjina Zahoda nekoč predstavljala obzorje novih možnosti, so gozdovi zdaj polni smeti, prijateljstvo med Markom in Kurtom pa je ves čas le korak stran od popolne odtujenosti.

"Poleti 2004 je bila predsedniška kampanja v polnem zamahu, vojna v Iraku pa se je vsaj polovici Amerike še vedno zdela dobra zamisel. Med vožnjo po državi sem od prijatelja izvedela minimalistično zgodbo o prijateljstvu, ki je povzela vse občutje izgube in odtujenosti, s katerim se dozdevno spoprijema vsakdo v moji bližini. Odnos med Markom in Kurtom je bil med drugim odlična metafora za samozadovoljno neučinkovitost levice." (Kelly Reichardt)

Two old friends reunite for a weekend camping trip in the Cascade Mountains. As they confront the divergent paths they have taken in life, their long-standing friendship is put to the test.

Soon to be a father, Mark feels the pressure of domestic responsibility closing in, so he is more than happy to accept when his old friend Kurt proposes a camping trip in the Oregon wilderness. During their time together, the men come to grips with the changes in their lives and their effect on their relationship. If the unspoiled wilderness of the West once constituted a window of opportunity, the forests are now littered with trash, and the friendship between Mark and Kurt is invariably just a step away from total alienation.

"In the summer of 2004 the presidential campaign was in full swing and the war in Iraq still seemed like a good idea to at least half of America. I was driving cross-country when I received from a friend a minimalist story of friendship that captured all the feeling of loss and alienation that everyone in my world seemed to be grappling with. Mark and Kurt's relationship was, among other things, a great metaphor for the self-satisfied ineffectualness of the Left." (Kelly Reichardt)

prodaja/world sales
Parts & Labor Films

Kelly Reichardt

Glej stran 109/See page 109.

filmografija (izbor)/filmography (selection)

Glej stran 109/See page 109.

Wendy in Lucy
Wendy and Lucy
Wendy and Lucy

Kelly Reichardt

ZDA USA **2008**



režija/directed by
Kelly Reichardt
scenarij/screenplay
Jonathan Raymond, Kelly Reichardt
fotografija/cinematography
Sam Levy
montaža/editing
Kelly Reichardt
igrajo/cast
Michelle Williams (Wendy), Michelle Worthley (Sadie), Will Oldham (Icky), Walter Dalton (varnostnik), John Robinson (Andy)
producenti/producers
Lary Fessenden, Neil Kopp, Anish Savjani
produkcija/production
Field Guide Films
&
Film Science
&
Glass Eye Pix
&
Washington Square Films
format/format
35 mm, barvni/colour
dolžina/running time
80'

festivali, nagrade (izbor)/ festivals, awards (selection)
Cannes 2008, Toronto 2008, New York 2008, Chicago 2008, BFI London 2008, Gijón 2008

Minimalističen portret življenja na robu ameriške družbe, kjer človeku brez finančnega zaledja vsak nepredvideni strošek predstavlja grožnjo, da pristane na cesti.

Wendy je mlada ženska, ki ob finančnem zlomu v iskanju službe potuje proti Aljaski. Njena edina družba je psička Lucy. Ko se v Oregonu pokvari Wendyjin avto in ji zmanjka denarja za pasjo hrano, njune dneve vse bolj prežema eksistenčna stiska. Vrsta nesrečnih dogodkov ju potisne na družbeni rob in pred nami razgrne nevidni svet ameriške revščine.

"Zamisel za film *Wendy in Lucy* se je porodila kmalu po orkanu Katrina, ko sem zasledila govorice o ljudeh, ki so se iz težav izkopali brez zunanje pomoči, in domneve, da je negotovost človekovega bivanja posledica lenobe. Razmišljala sem o položaju osebe brez kakršne koli varnostne mreže – kako se lahko iz svojih tegob iztrga popolnoma sama, brez vladne pomoči?"
(Kelly Reichardt)

A minimalist portrait of life at the margins of American society. A series of unexpected setbacks triggers a financial crisis for a young woman, whose life soon starts falling apart.

Wendy travels with her dog, Lucy, to Alaska, where she hopes to find work. When her car breaks down in Oregon, she faces a series of escalating financial and personal crises, coping with the anxiety of the money running out, of being stretched so thin that any new obstacle is untenable. The film explores themes of poverty, loneliness, and the fragility of the American social safety net.

"The seeds of Wendy and Lucy *happened shortly after Hurricane Katrina, after hearing talk about people pulling themselves up by their bootstraps, and hearing the presumption that people's lives were so precarious due to some laziness on their part. I was musing on the idea of having no net – how do you get out of your situation totally on your own without help from the government?"*
(Kelly Reichardt)

Kelly Reichardt

Glej stran 109/See page 109.

filmografija (izbor)/filmography (selection)

Glej stran 109/See page 109.

prodaja/world sales
Memento Films
E sales@memento-films.co

Meekov odcep
Meek's Cutoff
Meek's Cutoff

Kelly Reichardt

ZDA USA **2010**



režija/directed by
Kelly Reichardt
scenarij/screenplay
Jonathan Raymond
fotografija/cinematography
Chris Blauvelt
glasba/music
Jeff Grace
montaža/editing
Kelly Reichardt
igrajo/cast
Michelle Williams (Emily Tetherow), Bruce Greenwood (Stephen Meek), Will Patton (Soloman Tetherow), Zoe Kazan (Millie Gately), Paul Dano (Thomas Gately), Shirley Henderson (Glory White), Neal Huff (William White), Tommy Nelson (Jimmy White), Rod Rondeaux (staroselec/ Native American)
producenti/producers
Elizabeth Cuthrell, Neil Kopp, Anish Savjani, David Urrutia
produkcija/production
Evenstar Films
&
FilmScience
&
Harmony Productions
&
Primitive Nerd
format/format
35 mm, barvni
dolžina/running time
104'

festivali, nagrade (izbor)/ festivals, awards (selection)
Benetke/Venice 2010, Toronto 2010, New York 2010, BFI London 2010, Gijón 2010, Sundance 2011, Rotterdam 2011, Göteborg 2011, Glasgow 2011

Leta 1845 majhna karavana naseljencev zavije z označene poti ter se, izgubljena v oregonski visokogorski puščavi, sooči z lakoto, žejo in pomanjkanjem zaupanja v svojega vodnika.

Ko se tri družine pod vodstvom najetega vodnika Stephena Meeka, ki trdi, da pozna bližnjico, z vagoni in živino izgubijo v oregonskem skalovju, se mitologija vesterna prizemlji v tih spopad ljudi in neukročene divjine. V njej vsakdanje življenje poganjajo predvsem rutine žensk, ki pakirajo tovor, pripravljajo hrano, iščejo vodo, nabirajo drva in čistijo oblačila. Nekega dne pa naseljenci zajamejo staroselca. Zadržujejo ga v upanju, da jih bo pripeljal do vodnega vira, Meek pa je prepričan, da bi ga morali nemudoma ubiti ...

"Ob prebiranju dnevnikov žensk, ki so v 19. stoletju z resničnim Meekom potovale po Oregonski poti, sem spoznala, kako zelo tradicionalni moški pogled okrne naš čut za zgodovino. Želela sem podati pogled na Zahod, drugačen od običajnih moških soočanj in bitk moči, ter predstaviti misel o potovanju na Zahod zgolj kot hojo v zamaknjenosti." (Kelly Reichardt)

In 1845, a small group of settlers travelling through the Oregon High Desert find themselves stranded in harsh conditions. Persuaded by their guide to break away from the main route, they are now hopelessly lost.

Three pioneer families and their guide are struggling along the desolate Oregon trail. Breaking away from the main column on the promise of a short cut, they get lost, food and water reserves are running out, and the surrounding desert threatens to claim them all. Meanwhile, their guide, Stephen Meek, refuses to acknowledge that they may be several weeks off-course. When a Native American is captured, one of the settlers shields him from Meek's wrath, and he offers to lead the group to water in return.

"As I researched the journals of women who had travelled on the Oregon Trail in the 19th century with the real-life Meek, I realised just how much the traditional male viewpoint diminishes our sense of history. I wanted to give a different view of the West from the usual series of masculine encounters and battles of strength, and to present this idea of going West as just a trance of walking." (Kelly Reichardt)

prodaja/world sales
Cinetic Media

Kelly Reichardt
Glej stran 109/See page 109.

filmografija (izbor)/filmography (selection)
Glej stran 109/See page 109.

Nočne poti
Night Moves
Night Moves

Kelly Reichardt

ZDA USA **2013**



režija/directed by
Kelly Reichardt
scenarij/screenplay
Jonathan Raymond, Kelly Reichardt
fotografija/cinematography
Christopher Blauvelt
glasba/music
Jeff Grace
montaža/editing
Kelly Reichardt
igrajo/cast
Jesse Eisenberg (Josh), Dakota Fanning (Dena), Peter Sarsgaard (Harmon), Alia Shawkat (Surprise), Logan Miller (Dylan), Kai Lennox (Sean), Katherine Waterson (Anne), James Le Gros (prodajalec/clerk), Traber Burns (Felix), Autumn Nidalmia (Mable), Barry Del Sherman (Corser), Jason Rojas (aktivist/activist)
producenti/producers
Saemi Kim, Neil Kopp, Chris Maybach, Anish Savjani, Rodrigo Taixeira
produkcija/production
Maybach Film Productions
&
Filmscience
&
Tipping Point Productions
&
RT Features
format/format
DCP, barvni/colour
dolžina/running time
113'

festivali, nagrade (izbor)/
festivals, awards (selection)
Benetke/Venice 2013, Toronto 2013, Deauville 2013 (velika nagrada/Grand Prix), Rio de Janeiro 2013, London 2013, New York 2014, Seattle 2014, Sydney 2014

Ko trije radikalni okoljski aktivisti izvedejo svojo največjo politično akcijo doslej, jih posledice pahnejo v vrtinec moralnega preizpraševanja in paranoje.

Nekdanji marinec Harmon, ekološki bojevnik Josh in odpadnica visoke družbe Dena se združijo, da bi z eksplozivom razstrelili ekološko sporni jez hidroelektrarne. Vendar dejanje ekoterorizma, po katerem se trojica razide in si obljubi, da nikoli več ne stopi v stik, nosi svoje posledice, in Reichardt, ki film sprva zastavi kot triler, v ospredje kmalu postavi moralne posledice, ki z zasaditvijo dvoma in paranoje zamaje zavezništvo aktivistov.

"Besna sem zaradi vse izprijenosti v tej državi. Korporacije so zmagale, to sem dojela. Vse jim pripada, lastijo si zrak, oceane, gozdove – vse je njihovo. Kakor koli že, vse skupaj se zdi vnaprej izgubljena bitka, zato vsakogar, ki je še voljan iti v boj za varovanje okolja, štejem za pravega junaka. Vesela sem, da obstajajo." (Kelly Reichardt)

Three radical environmentalists come together to execute the most intense protest of their lives. But the true struggle begins when their plot unravels into a journey of doubt, paranoia and unintended consequences.

A former Marine, Harmon is eager for adventure, excited by the prospect of mayhem and destruction. Dena is a high-society dropout, sickened by the consumer economy into which she was born. And Josh is a self-made eco-warrior. The three activists hatch a plan to blow up a hydroelectric dam. But the thrill of adventure snowballs into a battle of conscience, fracturing the group as guilt and paranoia overwhelm them.

"I'm mad about all the crap in this country. The corporations won; I get it. They own everything and they've got the air, the ocean, the forest – they've got it all. Whatever. It feels so much like a lost battle that anybody who can still get up every day and fight for an environmental cause to me is quite heroic. I'm glad they're there." (Kelly Reichardt)

Kelly Reichardt
Glej stran 109/See page 109.

filmografija (izbor)/filmography (selection)
Glej stran 109/See page 109.

prodaja/world sales
Match Factory
E info@matchfactory.de

V sodelovanju s festivalom Kino Otok
In cooperation with the festival Kino Otok

Ženske zgodbe
Certain Women
Certain Women

Kelly Reichardt

ZDA USA **2016**

režija/directed by
Kelly Reichardt
scenarij/screenplay
Maile Maloy, Kelly Reichardt
fotografija/cinematography
Christopher Blauvelt
glasba/music
Jeff Grace
montaža/editing
Kelly Reichardt
igrajo/cast
Laura Dern (Laura), Kristen Stewart (Elizabeth), Michelle Williams (Gina), Lily Gladstone (rančarka/the rancher), James Le Gros (Ryan), Jared Harris (Fuller), Eden McWilliams (Fullerjeva žena/Fuller's wife), René Auberjonois (Albert), Sara Rodier (Guthrie)
producenti/producers
Neil Kopp, Vincent Savino, Anish Savjani
produkcija/production
Filmscience
format/format
DCP, barvni/colour
dolžina/running time
107'

festivali, nagrade (izbor)/festivals, awards (selection)
Sundance 2016, Sydney 2016, Nova Zelandija/New Zealand 2016, Melbourne 2016, Toronto 2016, New York 2016, BFI London 2016 (najboljši film/Best Film), Talin/Tallin Black Nights 2016, Göteborg 2017



Triptih ohlapno prepletenih zgodb žensk, ki si utirajo pot sredi prostrane pokrajine ameriškega severozahoda.

V mestecu zvezne države Montana se odvetnica Laura ukvarja s težavnim klientom. Gina poskuša zgraditi svojo sanjsko hišo, ki postopoma razkrije razpoke v njenem zakonu. Elizabeth pa na večerni šoli med poučevanjem prava spozna osamljeno rančarko, s katero stke krhko prijateljstvo s pridihom neizrečene ljubezni. Film, prirejen po treh kratkih zgodbah Maile Meloy, brezhibno ujame ritem vsakdanjega življenja, v katerem se štiri osamljene ženske trudijo biti videne in slišane.

"Film o delovnih ženskah odpira vprašanja o odnosih z neznanci, različnih slogih življenja v skupnosti ali družinski celici v primerjavi s človeško osamljenostjo, naj bo ta zgolj samost v baru ali samota v lastni spalnici, ter o zapletenih razmerjih, ki jih lahko spleteš z neznanci. Ali pa o zamujenih priložnostih za vzpostavitev vezi z nepoznano osebo. Gre preprosto za hipna medčloveška srečanja." (Kelly Reichardt)

A stirring look at three women striving to forge their own paths amidst the wide-open plains of the American Northwest.

Laura is a lawyer who finds herself dealing with an unstable client in a Montana town; Gina is a wife and mother whose determination to build her dream home puts her at odds with the men in her life; Elizabeth is a night-school teacher who forms an ambiguous bond with a lonely ranch hand. Adapted from three short stories by Maile Meloy, their lives intersect in subtle but powerful ways, painting a portrait of flawed, but strong-willed individuals in the process of defining themselves.

"It's a film about working women which allows for questions about relationships with strangers, different ways people live in community, or the family nucleus, versus solitude, whether that solitude is just being alone in a bar or alone in your bedroom, and the complicated relationships you can have with a stranger. Or the missed opportunities for a connection with a stranger. It's just kind of about people who brush up against each other." (Kelly Reichardt)

prodaja/world sales
Sony Pictures

Kelly Reichardt

Glej stran 109/See page 109.

filmografija (izbor)/filmography (selection)

Glej stran 109/See page 109.

Prva krava
First Cow
First Cow

Kelly Reichardt

ZDA USA **2019**



režija/directed by
Kelly Reichardt
scenarij/screenplay
Kelly Reichardt, Jonathan Raymond
fotografija/cinematography
Christopher Blauvelt
glasba/music
William Tyler
montaža/editing
Kelly Reichardt
igrajo/cast
John Magaro (Otis "Cookie" Figowitz), Orion Lee (King-Lu), Toby Jones (guverner/chief factor), Scott Shepherd (Lloyd), Gary Farmer (Totillicum), Lily Gladstone (guvernerjeva žena/chief factor's wife), Dylan Smith (Jack)
producenti/producers
Neil Kopp, Vincent Savino, Anish Savjani
produkcija/production
Filmscience
format/format
DCP, barvni/colour
dolžina/running time
121'

festivali, nagrade (izbor)/ festivals, awards (selection)
New York 2019, Berlinale 2020

Leta 1820 samotarski kuhar s kitajskim priseljencem skuje poslovni načrt, utemeljen na kraji mleka prvi in edini kravi na območju Oregona. Zgodba o prijateljstvu, ki preizprašuje temelje, na katerih je bila postavljena ameriška družba.

Ko kuhar za skupino lovcev na krzno v Oregonskem gozdu med iskanjem hrane naleti na kitajskega priseljenca, se med njima v trenutku splete tiho zavezništvo. Okoli njiju se vzpostavlja nov svet, poln agresije, boja za prevlado in prvih zametkov kapitalizma, v katerem tudi sama iščeta nov začetek, bogastvo in uresničitev "ameriških sanj". S skupnimi močmi vzpostavita svoj posel in začneta prodajati kolače, ki čez noč postanejo nova mestna senzacija. Ampak kolači vsebujejo eno ključno, ukradeno sestavino: kravje mleko.

"Območje, ki je prizorišče filma, se imenuje Lower Columbia, vanj je razmah trgovine z bobrovino do leta 1820 privabil veliko ljudi. Ob številnih staroselskih plemenih so regijo naseljevali prišleki iz Rusije, Amerike, Anglije, Španije, Havajev in Kitajske. V nekem pogledu je šlo za prvobitno ameriško sliko, vendar popolnoma nasprotno našemu običajnemu razumevanju širitve na zahod. Ameriške zametke nekako spreminja v korporativno kolonialno zgodbo, v kateri ljudje z vsega sveta v ta prostor vdirajo iz vseh smeri." (Kelly Reichardt)

In 1820, a taciturn cook meets a Chinese immigrant also seeking his fortune in Oregon Territory. The two team up on a dangerous scheme to steal milk from a prized dairy cow. The story about an unlikely friendship is a parable of America's past and present.

A trapping party cook teams up with a Chinese man he encounters while foraging for food. Both men are outsiders, and together they dream of making their fortune – setting themselves up in business selling buttermilk biscuits. A new world is emerging around them, one fraught with violence, power struggles, and the onset of capitalism, in which they too seek a new beginning, on their own quest for the "American dream." To set their business in motion, they steal a few pints of milk from a dairy cow, the first of its kind in this corner of the world. Soon their tasty wares are the stuff of local legend; prices rising, demand outstripping supply.

"The area where the movie is set is called the Lower Columbia and by 1820, a lot of new people had been brought to the area by the emerging global beaver trade. People from Russia, America, England, Spain, Hawaii, and China were all there among the many tribes that lived along. It is a primal American scene in a way, but also totally counter to our normal understanding of westward expansion. It kind of turns the origin of America into a corporate colonial story, with people from everywhere in the world invading the space from every direction.« (Kelly Reichardt)

Kelly Reichardt

Glej stran 109/See page 109.

filmografija (izbor)/filmography (selection)

Glej stran 109/See page 109.

prodaja/world sales
A24
E sales@a24films.com

Pojavljanje
Showing Up
Showing Up

Kelly Reichardt

ZDA USA **2022**

režija/directed by
Kelly Reichardt
scenarij/screenplay
Jonathan Raymond, Kelly Reichardt
fotografija/cinematography
Christopher Blauvelt
glasba/music
Ethan Rose
montaža/editing
Kelly Reichardt
igrajo/cast
Michelle Williams (Lizzy), Hong Chau (Jo), Maryann Plunkett (Jean), John Magaro (Sean), André Benjamin (Eric), James Le Gros (Ira), Judd Hirsch (Bill), Amanda Plummer (Dorothy), Matt Malloy (Lee), Heather Lawless (Marlene)
producenti/producers
Neil Kopp, Vincent Savino, Anish Savjani
produkcija/production
Filmscience
format/format
DCP, barvni/colour
dolžina/running time
108'

festivali, nagrade (izbor)/ festivals, awards (selection)
Cannes 2022, New York 2022, Melbourne 2023, Atlanta 2023, Tajpej/Taipei 2023



Kiparkin vsakdan pretresajo običajne družinske in prijateljske drame, medtem ko se pripravlja na razstavo, ki bi lahko spremenila tok njene kariere.

Lizzy dela v administraciji umetniške šole v Portlandu, a ves prosti čas namenja kiparjenju in ustvarjanju z glino. Dejstvo, da se s svojo umetnostjo še vedno ne preživlja, jo frustrira – predvsem ko svojo poklicno pot primerja z veliko bolj uspešno sosedo in najemodajalko Jo. Da bi bile razmere še bolj neprijetne, ji življenje obenem otežujejo še najemniško stanovanje, v katerem se pokvari bojler, slabšanje bratovega duševnega zdravja in golob s poškodovanim krilom. V svetu umetnosti, kjer je doslej veljala za nevidno, se s približevanjem odprtja njene razstave tako pojavi vprašanje, kdo vse se bo tam pojavil zanjo.

"Kadar koli obiščem galerijo ali muzej, opazujem ljudi med ogledovanjem umetnin. Na telefonu imam neskončno število fotografij nagnjenih glav ali obiskovalcev med nagibanjem naprej, zrenjem nad okvirjem očal, umaknjenih korak nazaj s prstom na ustnicah, ali samo sedé zamaknjenih pred sliko. Razpravljali smo o pristopih k upodobitvi umetnika, povsem vpetega v svoje delo, popolnoma osredinjenega, povezanega z njim, ali med zavzemanjem objektivne distance – in o umetnikovem videnju v razmerju do filmskega gledalca." (Kelly Reichardt)

In the days leading up to a possibly career-changing exhibition, a sculptor navigates her relationships with family, friends, and colleagues.

Lizzy is an arts administrator assistant for the Oregon College of Art and Craft. Also a sculptor working on a showing of her clay figurines, Lizzy is irked by the fact that she still cannot earn a living from her art – especially when comparing her career to that of her much more successful neighbour and landlady, Jo. In fact, everything starts to go down an irritating path for Lizzy, as various small distractions add up to cause frustration around her life: a broken boiler, her brother's deteriorating mental health, and a pigeon with a damaged wing. Her anxiety is also due to her imminent show and the importance of showing up, on all fronts.

"Whenever I am in a gallery or museum, I end up looking at the people looking at the art. I have an endless number of photos on my phone of tilted heads or people leaning in close looking over their glasses, or standing back with a finger to their lips, or just sitting in a daze in front of a painting. We talked about ways to show the artist when they are in it with their work, totally connected or in the zone, and when they are standing back, trying to be objective about it – and where the artist's take would be in relation to the film viewer." (Kelly Reichardt)

prodaja/world sales
A24
sales@a24films.com

Kelly Reichardt

Glej stran 109/See page 109.

filmografija (izbor)/filmography (selection)

Glej stran 109/See page 109.

Julija Solnceva
Yuliya Solntseva

120 **Zemlja** **Earth** Aleksandr Dovženko
121 **Pesnitev o morju** **Poem of the Sea** Julija Solnceva
122 **Zgodba o vojnih letih** **The Story of the Flaming Years** Julija Solnceva
123 **Očarljiva Desna** **Enchanted Desna** Julija Solnceva



glej str. 120/see page 120

glej str. 122/see page 122
glej str. 123/see page 123



glej str. 122/see page 122

Julija Solnceva
Yuliya Solntseva

Simon Popek

Nekateri najlepši in najbolj poetični sovjetski filmi so nastali v Ukrajini pod režijsko taktirko Aleksandra Dovženka, ki je ustvarjal tako v nemem kot zvočnem obdobju. Njegova *Zemlja*, posneta leta 1930, je v polnem kreativnem procesu združila velikega režiserja ter njegovo dolgoletno asistentko in ženo Julijo Solncevo (1901–1989), ki je odigrala eno stranskih vlog.
Solnceva se je pred tem uveljavila kot igralka v nekaterih klasičnih sovjetskih filmih, najbolj očitno v znanstvenofantastični mojstrovini *Aelita* (1924) Jakova Protazanova, v kateri je upodobila naslovno junakinjo, kraljico z Marsa. *Zemlja*, eden najlepših filmov o ukrajinski grudi, je bila njena zadnja igralska stvaritev, odslej se je kot asistentka in sorežiserka posvetila delu z Dovženkom. Po njegovi smrti leta 1956 je prevzela ustvarjalne vajeti ter v seriji poetičnih in s simboli prepojenih epsko zasnovanih filmov nadaljevala njegov ustvarjalni kredo, ki se je, kljub stalinističnim zahtevam po propagandi, skušal izogibati političnim izjavam; raje je poudarjal vizualno in lirično razsežnost človeka v razmerju z naravo, mitologijo in zgodovino Ukrajine.
Stalinova smrt in čas odjuge sta Solncevi omogočila predelavo Dovženkovih zapiskov in nedokončanih scenarijev ter samostojno režijo treh filmov o Ukrajini in regiji ob rekah Dneper in Desna; izkoristila je blagodejne politične razmere in v neponovljivem virtuoznem slogu (v barvah in na 70mm filmskem traku!) nanizala triptih "intimnih spektaklov" brez primere, t. i. ukrajinsko trilogijo, v kateri se družbeni vidiki križajo z intimo ukrajinskega človeka. Ti filmi obravnavajo drugo svetovno vojno, nacistično okupacijo Ukrajine, osvoboditev in povojno obnovo z naraščajočo industrializacijo regije. Slednja je med drugim prinesla gradnjo ogromnega jezu Kahovka na Dnepru, ki ga, mimogrede, obravnava njen prvenec *Pesnitev o morju* (1958) in katerega porušenju smo bili priče med aktualno rusko agresijo.
Filmi Julije Solnceve so čustvene pesnitve o življenju ob reki, kjer – kot razloži junak *Očarljive Desne* (1964) – "nas je pozimi zeblo, poleti žgalo, da bi nas spomladi ugonabljale narasle vode, jeseni pa globoko blato".

Some of Soviet Union's most beautiful and poetic films were made in Ukraine by Alexander Dovzhenko, who worked in both the silent and sound eras. In a fruitful creative collaboration the 1930 Earth *unites the great director with his long-time assistant and wife, Yuliya Solntseva (1901–89), who plays one of the supporting roles.*
Solntseva had made a name for herself as an actress in several classic Soviet films, most notably in Yakov Protazanov's science fiction masterpiece Aelita Queen of Mars *(1924), in which she played the title role.* Earth, *one of the most beautiful films about the Ukrainian land ever made, was her final acting role; from then on, she devoted herself to working with Dovzhenko as his assistant and co-director. After his death in 1956, she took over the creative reins, and kept alive his artistic vision in a series of poetic and symbol-laden epic films, seeking to avoid political statements despite Stalinist demands for propaganda. Instead, focus was directed towards the visual and lyrical dimensions of humankind in relation to nature, mythology, and the history of Ukraine.*
Stalin's death and the Thaw enabled Solntseva to adapt her late husband's unfinished screenplays and written material, and direct in her own right 'The Ukrainian trilogy', films depicting the region along the Dnieper and Desna rivers. Taking advantage of the relaxed political situation, Solntseva created a triptych of "intimate spectaculars" par excellence (in colour and 70mm!), blending social aspects with the deep intimacy of the Ukrainian people. These features deal with WWII, the Nazi invasion of the Ukraine, liberation and the post-war reconstruction along with the region's increasing industrialisation. Her debut film, Poem of the Sea *(1958), documents the construction of a huge hydroelectric dam on the Dnieper during this era of industrialization, only to be destructed during the current Russian invasion.*
Yuliya Solntseva's films are emotional poems about life along the river where – as the protagonist of The Enchanted Desna *(1964) explains – "we were cold in winter, sun-scorched in summer, only to be ruined by rising waters in spring and deep mud in autumn".*

Zemlja
Zemlja
Earth

Aleksander Dovženko

Sovjetska zveza, Ukrajina Soviet Union, Ukraine **1930**

režija/directed by
Aleksander Dovženko
scenarij/screenplay
Aleksander Dovženko
fotografija/cinematography
Danilo Demutski
glasba/music
Levko Revutski
montaža/editing
Aleksander Dovženko
igrajo/cast
Stepan Škurat (Opanas), Semen Svašenko (Vasilij), Julija Solnceva (Vasilijeva sestra/Vasyl's sister), Jelena Maksimova (Natalija), Mikola Nademski (Semen)
produkcija/production
Vse-Ukrajinske Foto Kino Upravlinja (VUFKU)
format/format
35 mm, čb/bw
dolžina/running time
76'



Ena največjih vizualnih mojstrovin svetovne kinematografije. Nemi film o procesu kolektivizacije v ospredje postavi mogočne podobe ukrajinskih žitnih polj, zrelega sadja in z vetrom bičanih obrazov.

Generacijska pripoved se začne s smrtjo dedka, ki za njegovega sina Opanasa in vnuka Vasilija pomeni začetek burnih časov. Ko bogati zemljiški lastniki zasežejo zemljo kmetov, Vasilij pod vplivom komunizma zasnuje mladinsko gibanje za oblikovanje kolektivnega kmetijstva v Ukrajini. Neskončnost neba se spušča nad ukrajinsko stepo, prihod traktorja pa naznanja temeljito spremembo stoletnega načina življenja ...

"Dovženko je vsekakor na vrhuncu režiserskih moči, ko strasti vzplamtijo v edinstvenem dvanajstminutnem kolažu filmskih podob, na pogrebnem finalu, v katerem se za gledalčevo sočutje potegujejo tarnanje, kriki in stokanje jeznega duhovnika, žalujoče žene, porodnice, nagrobnih govorov kolektivnih kmetovalcev in pod težo krivde zblaznelega morilca. Gre za ateistični novi red kot alternativo veri, politične spremembe proti kroženju življenja (ali zanj), osebno bolečino proti kolektivnemu razsvetljenju. Kateri od njih zmaga?" (Susan Gerhard, Festival nemega filma v San Franciscu)

One of cinema's supreme visual masterpieces. A silent film about collectivisation in the Soviet Union, its plot is secondary to the highly potent images of wheatfields, ripe fruit and weatherbeaten faces.

This tale of generations begins with the death of a grandfather, which leads to tumultuous times for his son Opanas and grandson Vasily. When wealthy landowners appropriate the land of farmers, Vasily, influenced by communism, leads a youth movement to form collectivized farming in Ukraine. The immensity of the sky bears down on the Ukrainian steppe as the arrival of a tractor signals a fundamental change to a centuries-old way of life.

"Dovzhenko is certainly at full potency as a director when he unleashes powerful passions in the sui generis twelve-minute cross-cut funereal finale, where the wails, cries, and whimpers of the angry priest, the mourning wife, the birthing mother, the farm-collective eulogizers, and the mind-blown murderer all compete for our sympathies. It's the atheist new order versus religion, political change versus (or as) the cycle of life, personal pain versus collective enlightenment. Which one wins?" (Susan Gerhard, San Francisco Silent Film Festival)

prodaja/world sales
Dovzhenko Film Center, Kiev

Aleksander Dovženko

Rojen leta 1894 v vasi Viunnik (Ukrajina). Študiral je umetnost ter sprva deloval kot učitelj in ilustrator. V dvajsetih letih se je začel ukvarjati s filmom in hitro postal eden izmed vodilnih avtorjev sovjetske kinematografije. Njegova dela so pogosto združevala poetično vizualnost, simbolizem in močan občutek narodne identitete, zaradi česar ga številni označujejo za začetnika "poetičnega filma". Umrl je leta 1956 v Moskvi.

Born in 1894 in Viunyshche, Sosnytsia (Ukraine). He studied art and initially worked as a teacher and illustrator. Dovzhenko began working in film in the 1920s, quickly establishing himself as a seminal figure of the Soviet silent era. Considered by many to be the father of "poetic cinema", his works often combined poetic visuality, symbolism, and a strong sense of national identity. He died in Moscow in 1956.

filmografija (izbor)/filmography (selection)

1926 Vasja reformator (Vasia the Reformer)
1928 Zvenigora
1929 Arzenal (Arsenal)
1930 Zemlja (Earth/Zemlja)
1932 Ivan
1939 Ščors (Shchors)
1948 Mičurin (Michurin)

Pesnitev o morju
Poema o more
Poem of the Sea

Julija Solnceva

Sovjetska zveza/Ukrajina Soviet Union/Ukraine **1958**



režija/directed by
Julija Solnceva
scenarij/screenplay
Aleksander Dovženko
fotografija/cinematography
Gavriil Egiazarov
glasba/music
Gavriil Popov
montaža/editing
Aleksandra Kamagorova
igrajo/cast
Boris Livanov (general Ignat Fjodorčenko), Mikhail Tsarjov (Aristarhov/Aristarkhov), Mikhail Romanov (pisatelj/writer), Boris Andrejev (Sava Zarudnji), Zinaida Kirienko (Katerina), Ivan Kozlovski (Kobzar), Leonid Tarabarinov (Valerij Golik), Georgi Kovrov (Maksim Fjodorčenko)
produkcija/production
Mosfilm
format/format
DCP, barvni/colour
dolžina/running time
95'

V veličastni, lirično zasnovani pesnitvi o preobrazbi pokrajine in kolektivne zavesti ob gradnji hidroelektrarne na Dnepru Solnceva osebne zgodbe preplete s tokom zgodovine.

Vasica ob reki Dneper doživlja svoje zadnje dni: ob zagonu hidroelektrarne jo bo zalila voda, vse prebivalce pa bodo preselili. Zdajšnji in nekdanji prebivalci vasi se zberejo, da bi se še zadnjič poslovili od kraja svojega otroštva. Spomin, preobrazba in modernizacija se združijo v sago o napredku, v kateri se glas in pogled prosto pretakata med različnimi protagonisti, megalomanska razsežnost projekta jezu pa je v nasprotju s premišljenimi notranjimi monologi. Miniaturne pripovedi, v katere so vključeni različni ljudje, pripovedujejo o žalosti, bolečini in hrepenenju po ljubezni.

In this magnificent, lyrical poem about the transformation of landscape and collective consciousness during the construction of a hydroelectric plant on the Dnieper River, Solntseva intertwines personal destinies with the flow of history.

A village on the Dnieper River is experiencing its last days: it is about to be submerged under a "new sea" whose purpose is to power a hydroelectric plant, and all its inhabitants will be displaced. To bid farewell to the place of their childhood one last time, the villagers get together with one-time neighbours who have moved to towns. Memory, transformation and modernization merge to form a saga of progress in which voice and perspective flow freely back and forth between different protagonists and the megalomaniacal dimensions of the dam project are juxtaposed against pensive inner monologues. Miniature narratives involving different people tell of the longing for love and of grief and pain.

Julija Solnceva

Rojena leta 1901 v Moskvi, umrla 1989. S filmom se je začela ukvarjati kot igralka, potem pa je prestopila med režiserje. Sprva je ustvarjala v sodelovanju z možem Aleksandrom Dovženkom, po njegovi smrti pa je samostojno zrežirala tri filme po Dovženkovih scenarijih – *Pesnitev o morju, Zgodba o vojnih letih* in *Očarljiva Desna* – ter jih povezala v t. i. *Ukrajinsko trilogijo*, posvečeno ukrajinskemu domoljubju. Za film *Zgodba o vojnih letih* je leta 1961 kot prva ženska režiserka prejela nagrado za najboljšo režijo v Cannesu.

Born in 1901 in Moscow, died in 1989. Solntseva first made a career as a film actress, then moved into filmmaking, initially working in close creative partnership with her husband, Alexander Dovzhenko. After Dovzhenko's death, she dedicated herself to completing the projects he had left behind, directing films based on Dovzhenko's scripts – the patriotic "Ukrainian Trilogy" – Poem of the Sea, The Story of the Flaming Years *and* The Enchanted Desna. *In 1961, she became the first woman awarded Best Director at Cannes for* The Story of the Flaming Years.

filmografija (izbor)/filmography (selection)

1958 Poema o more (Poem of the Sea/Pesem o morju)
1961 Povest plamenih let (The Story of the Flaming Years/Zgodba o vojnih letih)
1964 Začarovanaja Desna (The Enchanted Desna/Očarljiva Desna)
1971 Zolotje vorota (The Golden Crates)
1974 Takije visokije gori (Such High Mountains)
1980 Mir v trjoh izmerenijah (The World in Three Dimensions)

prodaja/world sales
Dovzhenko Film Studios
E filmfund@dovzhenkocentre.org

Zgodba o vojnih letih
Povest plamenih let
The Story of the Flaming Years

Julija Solnceva

Sovjetska zveza/Ukrajina Soviet Union/Ukraine **1961**

režija/directed by
Julija Solnceva
scenarij/screenplay
Aleksander Dovženko
fotografija/cinematography
Fjodor Provorov, Aleksej Temerin
glasba/music
Gavril Popov
montaža/editing
Alla Abramova, Klavdija Moskvina
igrajo/cast
Boris Andrejev (general Glazunov), Nikolaj Vingranovski (Ivan Orljuk), Antonina Bogdanova (Antonina), Zinaida Kirijenko (Marija), Sergej Lukjanov (Vasilij Rjasnji), Mikhail Majorov (major Veličko), Vasilij Merkurjev (kirurg/surgeon Bogdanovski), Svetlana Žgun (Uljana Vasiljevna)
produkcija/production
Mosfilm
format/format
DCP, barvni/colour
dolžina/running time
92'

festivali, nagrade (izbor)/ festivals, awards (selection)
Cannes 1961 (najboljša režiserka/ Best Director)



Poetičen prikaz bojev druge svetovne vojne skozi prizmo ukrajinskega vojaka in njegove notranje rasti. Film, s katerim je Solnceva postala prva ženska nagrajenka za najboljšo režijo v Cannesu.

Leta 1941, ko se začne velika domovinska vojna, delavec v kolhozu Ivan Orljuk postane vojak. Udeleži se prvih bitk na reki Dneper in se sooči z velikimi težavami: okupacijo Ukrajine, uničenjem svoje vasi, smrtjo staršev in tovarišev ter hudo poškodbo, ki jo utrpi med prečkanjem reke, ko se zdi preživetje nemogoče. Kljub tem preizkušnjam Ivan vztraja in se na koncu prebije do Berlina. Po vrnitvi domov poišče zaročenko Uljano in sodeluje pri obnovi osvobojene zemlje.

"Drznost, s katero Solnceva uprizarja prizore bojevanja, je osupljiva. Kamera se zviška spusti nad zadimljeno bojišče. Po poljih se zgrinjajo vrste in vrste tankov. Topništvo nebo razsvetljuje kot neprekinjen prš ognjemeta. Liki na skalah zrejo na vojake in eksplozije, ki krajino poseljujejo vse do obzorja; kamera drsi skozi tesne interierje ter eksterierje gorečih vasi in hribovja. Spektakel, kot ga ne pozna niti večina hollywoodske produkcije, ima tudi svoj namen: nikoli nimate občutka, da je nekje tam v daljavi, za gozdom ali reko, morda dežela, ki se je vojna ni dotaknila. Solnceva upodobi temno videnje apokalipse. Iz tega pekla ni pobega." (Bilge Ebiri, *The Village Voice*)

A poetic depiction of WWII battles from the perspective of a Ukrainian soldier and his journey of inner growth. In 1962, the film earned Solntseva the first Cannes Best Director Award ever won by a woman.

In 1941, as the Great Patriotic War begins, Ivan Orlyuk, a kolkhoz worker from the Dnieper region, becomes a soldier. Participating in the first battles on the Dnieper River, Ivan faces immense hardships: the occupation of Ukraine, the destruction of his village, the deaths of his parents and comrades, and a severe injury sustained during a river crossing where survival seems impossible. Despite these trials, Ivan perseveres, ultimately fighting his way to Berlin. Upon returning home, he reunites with his fiancée, Ulyana, and takes part in the first sowing on the liberated land.

"The audacity with which Solntseva stages her combat scenes is astounding. The camera swoops from on high across the smoking battlefield. Rows and rows of tanks come charging across the fields. Artillery lights up the sky like a ceaseless stream of fireworks. Characters stand on cliffs watching soldiers and explosions as far as the eye can see; the camera glides through tight interiors and out onto burning villages and up over hills. It's a spectacle that would put most Hollywood products to shame, yet it has purpose, too: You never get the sense that somewhere out there – in the distance, beyond a forest or river – might be a land uncorrupted by war. Solntseva brings the apocalypse home. There is no escape from this hell." (Bilge Ebiri, The Village Voice*)*

prodaja/world sales
Dovzhenko Film Studios
E filmfund@dovzhenkocentre.org

Julija Solnceva

Glej stran 121/See page 121.

filmografija (izbor)/filmography (selection)

Glej stran 121/See page 121.

Očarljiva Desna
Začarovana Desna
Enchanted Desna

Julija Solnceva

Sovjetska zveza/Ukrajina Soviet Union/Ukraine **1964**



režija/directed by
Julija Solnceva
scenarij/screenplay
Aleksander Dovženko
fotografija/cinematography
Aleksej Temerin
glasba/music
Gavriil Popov
montaža/editing
Valentina Korovkina
igrajo/cast
Boris Andrejev (Platon Poltorak), Jevgenij Bondarenko (Mikola), Vladimir Gončarov (Saško), Zinaida Kirijenko (Odarka), Ivan Pereverzev (nadzornik gradnje/head of construction)
produkcija/production
Mosfilm
format/format
DCP, barvni/colour
dolžina/running time
81'

festivali, nagrade (izbor)/ festivals, awards (selection)
San Sebastian 1965 (posebna nagrada žirije/Special Jury Prize)

Film, posnet po istoimenskem romanu Aleksandra Dovženka, je razpet med spomine, otroške sanje, nacionalno mitologijo in osebni življenjepis.

Ukrajinski filmski režiser Aleksander Dovženko je bil rojen na starodavnih tleh Černigojeva ob reki Desni. Film, posnet po njegovem romanu, je sestavljen iz dveh delov: prvi prikazuje svet skozi vtise šestletnega Saška, drugi del prinaša spomine in razmišljanja Saška, zdaj ostarelega polkovnika, ki med vojno osvobodi svojo rojstno vas.

"Solnceva Aleksandrove idilične spomine spoji s slikarsko rapsodijo in na platnu razlije bakreno rdečo jutranjo zarjo, svetlikanje odbleskov na rečni gladini, kar prikliče vtis oživljenega abstraktnega ekspresionizma, meglice, ki sanjavo drsijo po rečnih bregovih, vrtinčast dim in oblake med zgrinjanjem po somračnem nebu." (Richard Brody, *The New Yorker*)

Based on Oleksandr Dovzhenko's novel of the same name, the film blends the main protagonist Alexander's childhood dreams with national mythmaking and personal biography.

The celebrated Ukrainian film director Oleksandr Dovzhenko was born on the ancient lands of Chernihiv, along the banks of the Desna River. A screen adaptation of his novel, the film consists of two parts. The first shows the world as seen through the impressions of the six-year-old Sashko. The second traces the recollections and reflections of Sashko as an elderly colonel who liberates his native village during the war.

"Solntseva pairs Alexander's idyllic memories with pictorial rhapsody, filling the screen with a molten crimson sunrise, wavering light on a river's surface which looks like animated Abstract Expressionism, mist drifting dreamily along the riverbanks, smoke billowing, and clouds swarming amid the twilit sky." (Richard Brody, The New Yorker*)*

Julija Solnceva

Glej stran 121/See page 121.

filmografija (izbor)/filmography (selection)

Glej stran 121/See page 121.

prodaja/world sales
Dovzhenko Film Studios
E filmfund@dovzhenkocentre.org

Aleluja, zabušant sem!
Hallelujah, I'm a Bum

127 **Aleluja, zabušant sem** **Hallelujah, I'm a Bum** Lewis Milestone
128 **Praznik** **Holiday** George Cukor
129 **In to v ponedeljek zjutraj** **And That on Monday Morning** Luigi Comencini
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Prestopnika **The Delinquents** Rodrigo Moreno



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Aleluja, zabušant sem!

Simon Popek

V času hiperprodukcije, prikovanosti na delovno mesto in imperativa večnega napredka nekateri preprosto obupajo. Poskušajo izklopiti, se izpreči, reči "ne grem se več". Socialne strukture so seveda različne, vsi si odklopa – začasnega ali stalnega – ne morejo privoščiti. Ampak ideja je tu. Zakaj ne bi zabušaval, če lahko? Kaj pa izigravanje predpisov, sistemska lenoba, je družbeno in moralno sprejemljiva, upravičena? Kako pa kaj *Družbena pogodba*, ki jo Rousseau odpre s stavkom "človek se rodi svoboden, a je vsepovsod vkovan v verige"?
Če ti sistem ne odgovarja in če čutiš, da te zasebni interesi izkoriščajo, zapusti ladjo in si najdi alternativo. Tako delujejo stvari samo v popolnem svetu. Ampak vseeno, ideja je tu in ni nova, delovni ritem je bil za ljudi na senčni strani ulice vedno bolj ubijalski kot za tiste na sončni. Pandemija covida je prvič v sodobnem svetu odločno dregnila v prevladujočo idealistično doktrino "osvobajajočega dela", "dela, ki plemeniti in osmišlja". In veliko ljudi se "ni šlo več" te igre, pa so odklopili ali začeli delati pod svojimi pogoji.
Pričujoči fokus skuša ilustrirati idejo lenobe, zabušanta, človeka, ki radoživo nasprotuje sistemu. Ne gre za "rojene lenuhe"; prvo pravilo za umestitev filma v cikel je bilo nenadno spoznanje, razsvetljenje donedavno pridnega, v družbi soudeleženega delavnega človeka: Kaj pa če ne bi več delal? V petih bolj ali manj komičnih mojstrovinah nastopajo dobro situirani in uveljavljeni junaki, ki končajo tradicijo napredka in se ustavijo. Kot Bumper (igra ga Al Jolson), ki v Milestonovi redko predvajani klasiki *Aleluja, zabušant sem* (1933), posneti na vrhuncu gospodarske depresije, prijateljuje z newyorškim županom. Bumper ni tragični lik s socialnega dna, ki mu je šlo življenje nenadoma v franže; v razigranem muzikalu in levičarski utopiji je kralj Centralnega parka in spiritualni center kopice brezdomcev, med katerimi najdemo tudi trockistične arhetipe in romantizirane predstavnike delomrzneže. Bumper je klošar po lastni izbiri, med drugim prepeva pesmi, ki v sarkastičnem podtonu opravijo z moraliziranjem nad okoliščinami brezdomstva. Pretiraval bi, če bi zapisal, da *Aleluja* povzdiguje socializem, zagotovo pa je, zgodovinsko gledano, hollywoodski izdelek z najbolje izoblikovano levičarsko agendo in film, ki z zvrhano mero frivolnosti glorificira brezdelje. Še več, junakova (začasna) zaposlitev je prikazana kot tragično dejanje!
Studijski filmi so znali v zgodnjem zvočnem obdobju vnesti reakcionarne ideje v razmerju do zapovedane učinkovitosti in neprestane rasti. Trideseta leta so bila še posebej občutljivo obdobje, ko se je Amerika po borznem kolapsu še pobirala. Le kdo bi v tem času slavil brezdelje? Studio Columbia in George Cukor sta pograbila provokativno idejo, v prestižni in razkošno opremljeni romantični komediji *Počitnice* (1938) sta iz Caryja Granta ustvarila "zabušanta" oziroma človeka, ki se namerava – pod svojimi pogoji – na vrhuncu moči upokojiti. Kot razmeroma uspešen poslovnež se bo v kratkem poročil s hčerko obsceno bogatega bankirja, ampak Grant obenem vseskozi poudarja, da ga denar zaročenkine družine ne zanima. Nevesta je zmedena, ne verjame, da misli resno. "Ampak dragi, kaj je lepšega od služenja denarja?" mu dahne v objemu. "Vaše početje je protiameriško," mu kmalu zatem zabrusi bodoči tast, čigar izjavo lahko beremo kot zavezo oziroma moralno dolžnost do države na poti h gospodarskemu preporodu. V tem kontekstu Cary Grant izpade kot thoreaujevski desperado, ki nasprotuje sistemu in izvaja državljansko nepokorščino.
Grant namerava spakirati kufre in se preseliti v Evropo, poslednji bastion solidarnosti in socialne države. Morda je bila Evropa takšna takoj po vojni, ob gospodarskem razcvetu, ki sta ga v šestdesetih doživljali Nemčija in Italija, pa so se stvari hitro spreminjale. In spet sta bila družbeno okolje in imperativ učinkovitosti plodno kotišče romantičnih komedij. Evropski film je v paranoji pred slabim piarom celo presegel hollywoodski sistem, nemški producenti so za režiserja komedije *In to v ponedeljek zjutraj* (1959) povabili Italijana Luigija Comencinija, kot bi hoteli povedati, da komedije o prostovoljni upokojitvi in zabušavanju med preseganjem norme, demonstriranjem pregovorne nemške učinkovitosti in gradnjo finančne trdnjave ne sme režirati Nemec. Comencini je povabilo sprejel, toda njegovega filma v Italiji niso predvajali, kot bi hoteli povedati, da Italijan ne sme minirati podobe njihovega ekonomskega buma.
Comencinijev (anti)junak je uspešen bančni strateg Kessel; nekega dne, v ponedeljek dopoldne, se po seriji stresnih dogodkov na poti v službo odloči, da bo preprosto izklopil. Dovolj ima. Ne da se mu več. Rad bi počival in zabušaval. Sredi ceste pusti službeni avto in se vrne domov, si natoči pijačo in začne uživati. Vrne se v otroštvo, znova požene električni vlakec, ki postane njegova simbolna koča ob ribniku Walden. V službi nastopi panika, za njim pošljejo tako detektiva kot psihologinjo in še vodjo psihoanalitičnega oddelka, Kesslovo tiho simpatijo Delio Mond, ki jo igra švedska seksapilna zvezdnica Ulla Jacobsson. Kot bi producenti hoteli povedati, da lahko nepokornega uslužbenca ukroti šele nordijska luteranska boginja.
In to v ponedeljek zjutraj je enako obešenjaško komičen, kot je vulgarno komična Ferrerijeva klasika *Velika požrtija* (1973), škandalozna in subverzivna provokacija na temo dekadence pogoltne potrošniške družbe, ki so jo nekateri žiranti na festivalu v Cannesu festivala želeli bojkotirati. Kaj se v filmu dogaja? Štirje dobro situirani predstavniki francoske družbe (pilot, televizijski voditelj, vrhunski kuhar in sodnik) so mnenja, da so v življenju dosegli vse; dolgočasijo se, želijo se odklopiti, pa se odločijo ob gurmanskih užitkih nažreti – do smrti!
Podobno se počuti junak argentinskega festivalskega hita *Prestopnika* (2023), ki nazorno prikaže, kako daleč se je človek pripravljen podati za osebno svobodo in notranji mir. Navsezadnje, kaj je rop banke v primerjavi z njeno ustanovitvijo? In kaj je nekaj let zapora v primerjavi z zgodnjo upokojitvijo?
V Fokusu smo zbrali pet filmov na temo upočasnjevanja, sestopanja z vlaka katerikoli hitrosti, upora proti sistemskemu zatiranju in rutinskemu vsakdanu, pet filmov, ki na obzorju vidijo svobodo ... in brezdelje. Ko boste videli zadnji prizor *Prestopnikov*, ki mu ga zavida marsikateri vestern, vam bo jasno vse.

Hallelujah, I'm a Bum

Simon Popek

In times of hyperproduction, job insecurity, and the imperative of eternal progress, some people simply give up hope. They try to break free, unwind, say "I'm not doing this anymore." Social structures vary, of course, and not everyone can afford to ease off – temporarily or permanently. But the idea is there. Why not loaf about if you can? What about circumventing rules, systemic idleness? Is it socially and morally acceptable, justified? What about Rousseau's The Social Contract *which opens with the phrase "Man is born free, but everywhere he is in chains"?*
If this system does not suit you and you feel that private interests are exploiting you, abandon ship and find an alternative. That's how things work in a perfect world. But still, the idea is there and it's not new; the work pace has always been more gruelling for people on the shady side of the street than for those on the sunny side. The COVID pandemic has, for the first time in the history of modern world, dealt a decisive blow to the prevailing idealistic doctrine of "liberating work," "work that ennobles and gives meaning." Thus, many people "didn't play along" anymore, easing off or starting to work on their own terms.
Our focus aims to illustrate the idea of idleness, of a slacker, a person blithely opposing the system. These are not "born idlers"; the prerequisite for including a film in the section was a sudden realization, an epiphany of a one-time diligent, socially engaged working person: what if I stopped working? In five more or less comical bravuras, well-off and established protagonists break with the tradition of progress and come to a halt. Like Bumper (played by Al Jolson), who befriends the mayor of New York in Milestone's rarely screened classic Hallelujah, I'm a Bum *(1933), made at the height of the economic recession. Bumper is not some underclass tragic figure whose life suddenly falls apart; in this playful musical and left-wing utopia, he is the king of Central Park and the spiritual leader of a group of homeless people, a motley bunch that includes Trotskyist archetypes and romanticized representatives of shirkers. Bumper is a hobo by choice, singing songs with sarcastic undertones that undermine all moralisation on homelessness. It would be an exaggeration to say that* Hallelujah *glorifies socialism, but historically speaking, it is surely a Hollywood product with best-developed leftist agenda and a film that glorifies idleness with a hefty dose of frivolity. What's more, the protagonist's (temporary) employment is depicted as tragic news!*
In the early sound era, studio films knew how to introduce reactionary ideas in relation to the mandatory efficiency and constant growth. The 1930s were a particularly sensitive period, when America was still recovering from the stock market crash. Who would celebrate idleness at a time like that? In the prestigious and lavishly produced romantic comedy Holiday *(1938), Columbia Pictures and George Cukor seized upon a provocative idea, turning Cary Grant into a "slacker", namely, a man who plans to take a prolongued holiday from work in the prime of his life, on his own terms. As a largely successful businessman, he is about to marry the daughter of an obscenely wealthy banker, but Grant keeps saying that he is not interested in his fiancée's family money. The bride is baffled, she can't believe he's serious. "But darling, what could be better than making money?" she whispers in his embrace. "What you're doing is anti-American," his future father-in-law soon snaps at him, a statement that can be understood as a commitment or moral duty to the country on the road to economic revival. In this context, Cary Grant comes across as a Thoreau-esque desperado who opposes the system and engages in civil disobedience. Grant plans to pack his bags and move to Europe, the last bastion of solidarity and the welfare state. Perhaps Europe was that bastion immediately after the war, but things were changing quickly during the economic boom that Germany and Italy experienced in the 1960s. Once again, the social environment and the imperative of efficiency became a fertile ground for romantic comedies. In its paranoia about bad publicity, European cinema even surpassed the Hollywood system. German producers invited Italian director Luigi Comencini to direct the comedy* And That on Monday Morning *(1959), as if to say that comedies about voluntary retirement and slacking off in times of exceeding the norm, demonstrating proverbial German efficiency and building an economic stronghold, should not be directed by a German. Comencini accepted the invitation, but his film was not shown in Italy, as if to say that an Italian should not undermine the image of their economic boom.*
Comencini's (anti-)hero Kessel is a successful banking strategist; one Monday morning, after a series of stressful situations on his way to the office, he decides to simply break free. He's had enough. He can't take it anymore. He wants to rest and unwind. He leaves his company car in the middle of the road and returns home, pours himself a drink, and begins to enjoy himself. He rediscovers his lost childhood, restarting the electric train that becomes his symbolic cabin by Walden Pond. Panic ensues at work, a search and rescue party is sent after him: a detective, a psychologist, and even the head of the psychoanalytic department, Kessel's secret crush Delia Mond, played by the sexy Swedish star, Ulla Jacobsson. It is as if the producers wanted to say that only a Nordic Lutheran goddess can tame a rebellious employee.
The gallows humour in And That on Monday Morning *is employed in a manner analogous to the vulgar humour in Ferreri's classic* The Big Feast *(1973), a scandalous and brutally sarcastic portrayal of contemporary decadence and vulgarity, which some jurors at the Cannes Film Festival wanted to boycott. What happens in the film? Four well-off representatives of French society (a pilot, a TV presenter, a top chef, and a judge) have achieved everything there is to aspire for in life. With ennui infinitely spreading before them, they retreat from the world to eat themselves to death in an orgy of culinary excess!*
Their sentiments are shared by the protagonist of the Argentine The Delinquents *(2023), a festival favourite that vividly illustrated just how far a person is willing to go to find personal freedom and inner peace. After all, what is robbing a bank compared to founding a bank? And what are a few years of incarceration compared to early retirement?*
Focus brings together five films on the theme of slowing down, getting off the train, whether express or slow-moving, as well as rebelling against systemic oppression and daily routine, five films aspiring towards freedom... and idleness. When you have seen The Delinquents *final scene, the envy of many a western, all will become clear.*

Aleluja, zabušant sem!
Hallelujah, I'm a Bum
Hallelujah, I'm a Bum

Lewis Milestone

ZDA USA **1933**



režija/directed by
Lewis Milestone
scenarij/screenplay
S. N. Behrman
fotografija/cinematography
Lucien N. Andriot
glasba/music
Alfred Newman
montaža/editing
Duncan Mansfield
igrajo/cast
Al Jolson (Bumper), Madge Evans (June Marcher), Frank Morgan (župan/mayor John Hastings), Harry Langdon (Egghead), Chester Conklin (Sunday), Tyler Brooke (županova tajnica/mayor's secretary), Tammany Young (Orlando), Bert Roach (John), Edgar Connon (Acorn)
producent/producer
Joseph M. Schenck
produkcija/production
United Artists
format/format
16 mm, čb/b&w
dolžina/running time
82'

Muzikal o newyorškem potepuhu, ki se zaljubi v županovo dekle, potem ko jo reši pred poskusom samomora.

Bumper je newyorški brezdomec, ki verjame, da je svoboda pomembnejša od denarja in materialnih dobrin. Nekega dne pa reši premožno June, se vanjo zaljubi in se nenadoma znajde v v svetu, povsem drugačnem od svojega dotedanjega uličnega obstoja. Film skozi lahkotno zgodbo odpira pereča vprašanja velike gospodarske krize, kot so brezposelnost, razredna neenakost in iskanje smisla v negotovih časih.

"Scenarij S. N. Behrmana, osnovan na zgodbi Bena Hechta, se dotika tedanje politike. Glasba, igralske stvaritve in občutje naelektrene radosti, ki naj bi pritajilo vsesplošni kaos in brezup, so vsi po vrsti izvrstni." (Richard Brody, *The New Yorker*)

A musical about a New York tramp who falls in love with the mayor's girlfriend after rescuing her from a suicide attempt.

Bumper is a New York homeless man who believes that freedom is more important than money and material possessions. One day, he saves a well-off girl, June, falls in love with her, and finds himself in a world completely different from his previous street life. Through its light-hearted story, the film addresses pressing issues of the Great Depression, such as unemployment, class inequality, and the search for meaning in uncertain times.

"S. N. Behrman's script, from a story by Ben Hecht, touches on the politics of the day. The music, performances and moods of electric glee masking chaos and desperation are wondrous." (Richard Brody, The New Yorker*)*

Lewis Milestone

Rojen leta 1895 v Moldaviji. Kot mladenič se je preselil v ZDA in opravljal razna dela v filmski industriji, nato pa začel tudi režirati. V času nemega filma se je uveljavil s slogovno drznostjo in tehnično inovativnostjo. Leta 1927 je za komedijo *Arabska viteza* prejel oskarja za režijo, drugega oskarja pa mu je leta 1930 prinesel antimilitaristični *Na zahodu nič novega.* Umrl je leta 1980.

Born in 1895 in Moldavia. Moving to the US as a young man, he made a name for himself during the silent era with stylistic boldness and technical innovation. In 1927, he won an Academy Award for Best Director for the comedy Two Arabian Knights, *while worldwide fame and a second Oscar came in 1930 with the anti-militarist* All Quiet on the Western Front. *He died in 1980.*

filmografija (izbor)/filmography (selection)

1927 Two Arabian Knights (Arabska viteza)
1930 All Quiet on the Western Front (Na zahodu nič novega)
1931 The Front Page
1936 The General Died at Dawn
1933 Hallelujah, I'm a Bum (Aleluja, zabušant sem)
1939 Of Mice and Men
1960 Ocean's 11

Praznik
Holiday
Holiday

George Cukor

ZDA USA **1938**

režija/directed by
George Cukor
scenarij/screenplay
Donald Ogden Stewart,
Sidney Buchman
fotografija/cinematography
Franz Planer
glasba/music
Sydney Cutner
montaža/editing
Al Clark, Otto Meyer
igrajo/cast
Katharine Hepburn (Linda Seton), Cary Grant (Johnny Case), Doris Nolan (Julia Seton), Lew Ayres (Edward Seton, Jr.), Henry Kolker (Edward Seton, Sr.), Edward Everett Horton (prof. Nick Potter), Jean Dixon (Susan Potter), Binnie Barnes (Laura Cram), Henry Daniell (Seton Cram)
producent/producer
Everett Riskin
produkcija/production
Columbia Pictures
format/format
DCP, čb/bw
dolžina/running time
95'

festivali, nagrade (izbor)/
festivals, awards (selection)
oskarji 1939/Oscars 1939 (nominacija za najboljšo scenografijo/ nomination for Best Art Direction)



Moški, ki si želi naslednja leta življenja preživeti kot praznik, se znajde v navzkrižju z družinskimi vrednotami svoje nove zaročenke. Očarljiva oda nekonformizmu in ljudem, ki si upajo sanjati drugačno prihodnost.

Ko svobodnjaški Johnny Case med počitnicami spozna premožno Julio, se z njo kmalu zaroči. Toda vstop v njeno aristokratsko družino ga preseneti – razkošje, nove družbene obveznosti in natančno določene družbene poti hitro trčijo ob njegovo vizijo brezdelnega "prazničnega" življenja. Julijin strogi oče je naravnost zgrožen nad pomanjkanjem ambicije pri bodočem zetu. Johnny tako edino zaveznico najde v Julijini uporniški sestri, črni ovci družine Lindi.

"Energija filma *Praznik* se poraja iz tega, kako Grant in Hepburn zapolnjujeta prostor, ki si ga delita, iz njunih sproščenih in svobodnih kretenj, zaradi česar izstopata od preostalih igralcev in tako gledalcem nekako dokazujeta svojo ljubezensko združljivost, še preden se tega sama zavedata." (Dana Stevens, *Criterion*)

A man who plans to take a long holiday from work to find the meaning of life, is torn between his free-thinking lifestyle and the tradition of his wealthy fiancée's family. An enchanting ode to nonconformity and the people who dare to dream.

When free-spirited Johnny Case meets Julia, the younger daughter of a wealthy banker, the two soon get engaged. But on entering the aristocratic world of his fiancée, Johnny's zest for life and desire for leisure clash with the strict principles of her father, shocked by his future son-in-law's apparent lack of ambition. Johnny finds his only ally in Julia's rebellious elder sister, Linda, the black sheep of the family.

*"*Holiday's *energy derives from the way Grant and Hepburn occupy the space they share, moving with an informality and freedom that set them apart from the rest of the cast and thereby, somehow, proving their romantic compatibility to the audience even before they recognize it themselves."*
(Dana Stevens, Criterion)

George Cukor

Leta 1899 rojeni ameriški režiser in producent je eno največjih imen klasičnega Hollywooda. V svoji več kot štiridesetletni karieri je prejel pet nominacij za oskarja, zlati kipec pa je leta 1965 osvojil za film *Moja draga dama*. Svoj ustvarjalni opus je razvijal predvsem pod okriljem studiev RKO in Metro-Goldwyn-Mayer. Umrl je leta 1983.

Born in 1899. An American director and producer, regarded as one of the greatest names in classic Hollywood. Over a career spanning more than forty years, Cukor won five Academy Award nominations, winning the Oscar for Best Director in 1965 for My Fair Lady. *He developed his creative work primarily under the studios RKO and Metro-Goldwyn-Mayer.*

filmografija (izbor)/filmography (selection)

1938 Holiday (Praznik)
1940 The Philadelphia Story (Zgodba iz Philadelphie)
1944 Gaslight (Plinska luč)
1949 Adam's Rib (Adamovo rebro)
1950 Born Yesterday (Rojena včeraj)
1954 A Star Is Born (Zvezda je rojena)
1965 My Fair Lady (Moja draga dama)

In to v ponedeljek zjutraj
Und das am Montagmorgen
And That on Monday Morning

Luigi Comencini

Zahodna Nemčija West Germany **1959**



režija/directed by
Luigi Comencini
scenarij/screenplay
Luigi Comencini, Peter Goldbaum, Franz Höllering
fotografija/cinematography
Karl Löb
glasba/music
Hans-Martin Majewski
montaža/editing
Walter Wischniewsky
igrajo/cast
O. W. Fischer (Alois Kesser), Ulla Jacobsson (Delia Mond), Vera Tschechowa (Monika), Robert Graf (Herbert Acker), Werner Finck (prof. Gross), Reinhard Kolldehoff (gospod/Mr. Müller), Siegfried Schürenberg (gospod/Mr. von Schmitz), Lotte Stein (gospa/Ms. Mutz)
producenti/producers
Artur Brauner, Wolf Brauner, Peter Goldbaum, Harry R. Sokal
produkcija/production
Sokal-Film
&
CCC Film
format/format
35 mm
dolžina/running time
91'

festivali, nagrade (izbor)/festivals, awards (selection)
Berlinale 1959

Marljiv bančni uslužbenec se nekega ponedeljka upre dolgočasni službi in poišče otroka v sebi.

Alois Kessel je pri svojem delu marljiv in natančen. Delo pogosto nosi domov tudi ob vikendih, dokler se nekega ponedeljka med vožnjo v službo ne vpraša, zakaj. Nenadoma začuti željo po osvoboditvi izpod jarma ustaljene rutine, zato se odpelje do najbližje trgovine z igračami in poskuša ponovno odkriti svoje izgubljeno otroštvo. Njegovi sodelavci mislijo, da se mu je zmešalo, zato zahtevajo zdravniški pregled njegovega duševnega stanja.

"Comencinijev najbolj pozabljeni film: nemška produkcija, ki nikoli ni bila distribuirana v Italiji, je odprla Berlinski filmski festival leta 1959, kjer so kritiki pohvalili njeno kompleksno, za komedijo nenavadno scenografijo. Film, osnovan na komediji J. B. Priestleyja s prizoriščem v angleškem mestecu, jo umešča 'v okolje gospodarskega razcveta, ki ga je Zahodna Nemčija, podobno kot Italija, uživala konec petdesetih let'."
(Francesco Bono, *Luigi Comencini. Il cinema e i film*)

One Monday morning, a diligent bank employee decides to break his humdrum daily routine in an attempt to reconnect with his inner child.

Alois Kessel is hardworking and precise in his work. Until one Monday, on his way to the office, he feels a desire to break free from established routine, so he drives to the nearest toy store and tries to rediscover his lost childhood. Meanwhile, his colleagues think he has lost his mind and demand a medical evaluation of his mental state.

"Comencini's most forgotten film: while never released in Italy, the German production opened the 1959 Berlin Film Festival, whose critics praised its complex production design, unusual for a comedy. Based on a comedy by J. B. Priestley set in an English town, the film places it 'in the context of the economic boom that West Germany, similarly to Italy, experienced at the end of the 1950s.'" (Francesco Bono, Luigi Comencini. Il cinema e i film*)*

Luigi Comencini

Italijanski režiser (1916–2007) velja za enega vodilnih predstavnikov italijanske komedije (t. i. commedia all'italiana). Na svoji dolgi uspešni poti je režiral več kot štirideset filmov, med njimi *Pane, amore e fantasia*, za katerega je leta 1954 na berlinskem festivalu prejel srebrnega medveda za najboljšo režijo, in *Tutti a casa*, s katerim je leta 1961 osvojil glavno nagrado filmskega festivala v Moskvi.

An Italian director (1916–2007) considered one of the leading figures of "commedia all'italiana". Over his career, he directed more than forty films, including Pane, amore e fantasia, *for which he won the Silver Bear at the Berlin Film Festival in 1954, and* Tutti a casa, *which received the top prize at the Moscow Film Festival in 1961.*

filmografija (izbor)/filmography (selection)

1953 Pane, amore e fantasia
1959 Und das am Montagmorgen (And That on Monday Morning/In to v ponedeljek zjutraj)
1960 Tutti a casa
1967 Misunderstoon
1972 The Adventures of Pinocchio
1980 Voltati Eugenio

Velika požrtija
La Grande Bouffe
The Big Feast

Marco Ferreri

Francija, Italija France, Italy **1973**

režija/directed by
Marco Ferreri
scenarij/screenplay
Marco Ferreri, Rafael Azcona
fotografija/cinematography
Mario Vulpiani
glasba/music
Philippe Sarde
montaža/editing
Claudine Merlin, Gina Pignier
igrajo/cast
Marcelo Mastroianni (Marcello), Michel Piccoli (Michel), Philipe Noiret (Philippe), Ugo Tognazzi (Ugo), Andréa Ferréol (Andrea), Solange Blondeau (Danielle), Florence Giorgetti (Anne), Michèle Alexandre (Nicole), Monique Chaumette (Madeleine), Henri Piccoli (Hector), Louis Navarre (Braguti), Bernard Menez (Pierre), Cordelia Piccoli (Barbara), James Campbell (Zach)
producenta/producers
Vincent Malle, Jean-Pierre Rassam
format/format
DCP
dolžina/running time
129'

festivali, nagrade (izbor)/ festivals, awards (selection)
Cannes 1973 (nagrada FIPRESCI/ FIPRESCI Prize)



Subverzivna provokacija na temo dekadence in vulgarnosti pogoltne potrošniške družbe, ki je leta 1973 v Cannesu sprožila škandal.

Pilot Marcello, televizijski voditelj Michel, vrhunski kuhar Ugo in sodnik Philippe so štirje moški v zrelih letih, ki so v življenju dosegli vse, zato jim ostaja le še dolgčas. Tako se nekega dne umaknejo v razpadajočo vilo na obrobju Pariza, da bi se v orgiji mesenih in gurmanskih užitkov nažrli do smrti. Groteskno komedijo, usmerjeno k še zadnjemu orgazmu pred usodno prebavo, prekinjajo gromki prdci, prizori prenajedanja in orgije, ki nastavljajo ogledalo požrešnosti sodobne potrošniške družbe.

"Za noben film še ni bila ustreznejša izjava: Takšnih danes ne delajo več. Ta absurdna nočna mora, prenasičena, pristno perverzna, prežeta z dolgočasjem, je klasičen primer erotike sedemdesetih let. Je film svojega časa: prostaški, grotesken, nekoliko depresiven, vendar s pikro satirično noto, prilika za menopavzalno samopomilovanje in otročji moški napuh." (Peter Bradshaw, *The Guardian*)

A subversive, brutally sarcastic portrayal of contemporary decadence and vulgarity, this cinematic chronicle of gluttony caused a scandal at the 1973 Cannes Festival.

Four middle-aged men, pilot Marcello, TV presenter Michel, top chef Ugo, and judge Philippe, have achieved everything there is to aspire for in life. With nothing to look forward to but infinite ennui, they retreat to a decaying villa on the outskirts of Paris to eat themselves to death in an orgy of culinary and carnal excess. This grotesque comedy, punctuated by gluttony, flatulence, and orgies, serves as a mirror to the greed of modern consumer society.

"Of no film was it more rightly said: they don't make them like that any more. Jaded, authentically perverted, drenched in ennui, this absurdist nightmare is a locus classicus of 1970s chateau erotica. It's a film of its time: crass and preposterous and a bit depressing but with a vinegary satirical tang, a parable for menopausal self-pity and babyish male conceit." (Peter Bradshaw, The Guardian*)*

Marco Ferreri

Leta 1928 rojeni italijanski režiser, scenarist in igralec, ki velja za enega največjih evropskih filmskih provokatorjev svojega časa. Avtor, ki je do svoje smrti leta 1997 podpisal 27 celovečernih filmov, je sprva snemal v Španiji, kmalu zatem pa tudi v rodni Italiji. S svojimi filmi se je redno predstavljal v tekmovalnem programu canskega festivala, za *Hišo nasmehov* pa je leta 1991 v Berlinu prejel zlatega medveda.

Born in 1928. An Italian director, screenwriter, and actor, celebrated as one of Europe's great cinematic provocateurs. Over the course of his career, he made 27 feature films before his death in 1997, starting out in Spain and soon continuing in his native Italy as well. His films regularly appeared in the competition program of the Cannes Film Festival

filmografija (izbor)/filmography (selection)

1964 La donna scimma (The Ape Woman)
1969 Dillinger è morto (Dillinger is Dead/Dillinger je mrtev)
1972 L'udienza (Občinstvo)
1973 La Grande Bouffe (The Big Feast/Velika požrtija)
1981 Storie di ordinaria follia (Tales of Ordinary Madness/ Zgodbe navadne norosti)
1991 La casa del sorriso (The House of Smiles/Hiša nasmehov)

Prestopnika
Los delincuentes
The Delinquents

Rodrigo Moreno

Argentina, Brazilija, Luksemburg, Čile
Argentina, Brazil, Luxembourg, Chile **2023**



režija/directed by
Rodrigo Moreno
scenarij/screenplay
Rodrigo Moreno
fotografija/cinematography
Alejo Maglio
montaža/editing
Karen Akerman, Manuel Ferrari, Nicolás Goldbart
igrajo/cast
Daniel Elías (Morán), Esteban Bigliardi (Román), Margarita Molfino (Norma), Germán De Silva (Del Toro/Garrincha), Mariana Chaud (Marianela), Gabriela Saidon (Flor), Cecilia Rainero (Morna), Javier Zoro (Ramon), Lalo Rotavería (Isnardi), Iair Said (Barrientos), Fabian Casas (Maestro), Adriana Aizemberg, Laura Paredes, Pablo Pinto
producent/producer
Ezequiel Borovinsky
produkcija/production
Wanka Cine
E info@wanka.tv
&
Les Films Fauves
&
Rizoma Films
&
Jaque Productora
&
Jirafa
&
Sancho & Punta
format/format
DCP, barvni/colour
dolžina/running time
180'

festivali, nagrade (izbor)/
festivals, awards (selection)
Cannes 2023, Sydney 2023, Karlovi Vari/Karlovy Vary 2023, Melbourne 2023

Film Rodriga Morena pokaže, da je meja med suhoparnim vsakdanjikom in adrenalinskim življenjem kriminalcev sila tanka. Predvsem pa prikaže, kako daleč se je človek pripravljen podati za osebno svobodo in notranji mir.

Moran in Roman sta običajna bančna uslužbenca, ki se sprašujeta, ali v življenju obstaja še kaj več kot zgolj rutinsko delo. Moran nekega večera prizna, da je ukradel šeststo petdeset tisoč dolarjev, kar je dvakrat toliko, kot bi z rednim delom zaslužil do upokojitve. Zdaj se namerava predati policiji, a še pred tem Romanu ponudi polovico denarja, če bi ga zanj skril, dokler ne pride iz zapora. Njuno hrepenenje po boljšem življenju s tem dogodkom dobi nenaden in vznemirljiv obrat.

"Zamisel je nekoliko povezana s starim filmom iz leta 1949, *Apenas un delincuente* Huga Fregonesa. Prvotno premiso sem izbral za izhodišče filma, vendar z mislijo preseganja – vrsto 'preseganja', ki me veliko bolj zanima, z idejo razgradnje žanrov. Če bi scenarij prebrali, bi dejali, da spominja na komedijo. Želel sem ustvariti komedijo in jo 'razstaviti', obenem pa sem želel tudi srhljivko z bančnim ropom in novo 'razstavitvijo' ... navsezadnje pa vstop v bolj eksistencialno plast." (Rodrigo Moreno)

Rodrigo Moreno's film shows there's a fine line between the monotony of daily routine and the adventurous life of criminals. Above all, however, it demonstrates just how far a person is willing to go to find personal freedom and inner peace.

Morán and Román are two bank employees that at some point in their lives question the routine life they lead. Over dinner with Román, Morán tells him that he stole $650,000, which is exactly double what he would have made until his retirement. He plans to turn himself in, but not before offering Román to split the money if he agrees to hide it for the duration of his incarceration. And just like that, their dreams of a better life take an unexpected and thrilling turn.

"The idea has something to do with an old 1949 film, Hugo Fregonese's Apenas un delincuente. *I picked the initial premise of the movie as a starting point but with the idea of going beyond – a type of 'beyond' I'm much more interested in, which deals with idea of dismantling genres. If you would have read the script, you would say it looked like a comedy. I wanted to make a comedy and 'dismantle' it, but I also wanted to make a thriller boasting a bank robbery and 'dismantle'again… and then reach a more existential realm." (Rodrigo Moreno)*

Rodrigo Moreno

Rojen leta 1972 v Buenos Airesu, Argentina. Režijo je študiral na filmski univerzi v svojem rodnem mestu, zdaj tam tudi uči režijo in scenaristiko. Njegovi filmi so bili nagrajeni na veliko mednarodnih festivalih. *Un mundo misterioso* je bil leta 2011 premiero prikazan na Berlinalu.

Born in 1972 in Buenos Aires, Argentina. Moreno graduated from the directing program at the Universidad del Cine, Buenos Aires, Argentina, where he has been teaching directing and screenwriting. Many of his films have been critically hailed at various international film festivals. A Mysterious World *premiered in competition at the 2011 Berlinale.*

filmografija (izbor)/filmography (selection)

1998 Mala época (Bad Times)
2002 El descanso
2011 Un mundo misterioso (A Mysterious World)
2014 Reimon
2017 Una ciudad de provincia
2018 Nuestra novela nocturna (Our Nighttime Story)
2023 Los delincuentes (The Delinquents/Prestopnika)

prodaja/world sales
Magnolia Pictures
E ltorres@magpictures.com

Zoltán Huszárik – kratki filmi
Short Films by Zoltán Huszárik

137 **Groteska** Grotesque **1963**
Elegija Elegy **1965**
Capriccio Capriccio **1969**
Poklon starkam Homage to Old Women **1971**
Kakor vam drago As You Like It **1976**

Zoltán Huszárik – kratki filmi
Short Films by Zoltán Huszárik

Simon Popek

Zgodba o Zoltánu Huszáriku (1931–1981) je klasičen primer (pre) dolgo zapostavljenega ustvarjalca, potisnjenega na margino tako v družbenem kot umetniškem smislu. Če v svetovnem merilu obstaja sinonim za "prekletega" umetnika, potem je Huszárik njegov paradni primer; po drugi svetovni vojni je posledice nove oblasti čutila že njegova družina, imeli so jih za kulake. Ta stigma je za nekaj časa onemogočila tudi njegov študij na filmski akademiji, od koder je bil izključen leta 1952, da bi mu dokončanje dovolili šele slabo desetletje pozneje. Kot filmar je ustvarjal predvsem v kratkem metru ter na presečišču dokumentarnega in eksperimentalnega dispozitiva, pred tragično smrtjo mu je uspelo posneti le dva celovečerna filma (prvi je bil leta 1971 *Szindbád*), medtem ko ga je drugi, *Csontváry* (1980), zaradi dolgotrajnih produkcijskih težav in silovitih cenzorskih posegov dobesedno potisnil v grob.

Posledično se Huszárika najraje spominjamo po njegovih kratkih filmih, posnetih med letoma 1963 in 1976. Z njimi je po končani akademiji v madžarski film vnesel povsem novo vizualno poetiko, predvsem po zaslugi *Poklona starkam* (1971), lirične in melanholične ode tradiciji in človeški nepopustljivosti, ter še posebej *Elegije* (1965), maestralne parabole o življenju, ki v prvi plan postavi konja v vsej zgodovinski in civilizacijski razsežnosti. Razmerje med živaljo in človekom predstavi od "romantičnih" časov, ko je konj človeku pomenil prijatelja, pomočnika pri delu, partnerja v uživanju oziroma rekreaciji, do moderne dobe, ko se njuno razmerje zavoljo industrializacije in dobičkonosnosti radikalno prekine. Konj kot delovni pripomoček v 20. stoletju človeku predstavlja relikt preteklosti, vedno bolj ga vidi izključno kot sredstvo izkoriščanja. *Elegija* od izrazito poetičnega uvoda postaja vse bolj drzen, eksperimentalen, po svoje celo političen; nekateri so v kruti usodi živali prepoznali komentar življenja Madžarov pod sovjetsko okupacijo.

Huszárik je bil pesimist, čeprav je znal v svoje filme vnesti tudi dobršno mero humorja in igrivosti. *Capriccio* (1971) je npr. metaforični, nadrealni eksperimentalni esej, ki vzpostavi "dialog" med naravo, opustelo zimsko krajino in človeško domišljijo; stopljeni snežni mož ne more nastopati v drugačni vlogi kot alegorija končne usode človeka.

Kakor vam drago (1976) je po drugi strani zagoneten, strašljiv in občasno morbidno duhovit film, ki obdeluje temo pokopališč, smrti, načina žalovanja in še česa. Ker je smrt lahko tudi erotična, Huszárik vpelje nekaj simbolnih postavk na to temo, čeprav film ne pušča nobenega dvoma, da govori o univerzalni človeški krutosti.

Huszárikovi filmi so bili zunaj domovine dolgo časa težko dosegljivi in redko predvajani; digitalizacija in restavracija ključnih del njegovega opusa zdaj omogočata prvo konkretno predstavitev. V času, ko Liffe precej prostora namenja madžarski kulturi (zadnja dobitnika nagrade vodomec sta prišla iz Madžarske, ob stoletnici rojstva smo se poklonili velikemu Miklósu Jancsu), se zdi kratka predstavitev dolgo nedosegljivega Huszárikovega opusa pravšnja izbira.

The story of Zoltán Huszárik (1931–1981) is a classic example of a long unrecognized artist, pushed to the margins of both society and the art world. If there is a synonym for a 'cursed' artist on a global scale, then Huszárik is a prime example; identified as kulaks, his family felt the repercussions of the change in the post-WWII regime. This stigma also hindered his studies at the Hungarian School of Film. He was expelled in 1952, only to be allowed to complete his studies a decade later. As a filmmaker, he worked primarily in shorts and at the intersection of documentary and experimental cinema. Before his tragic death, he managed to make only two feature-length films (the first was Szindbád *in 1971), while the second,* Csontváry *(1980), facing prolonged production issues and strict censorship, literally drove him to an early grave.*

As a result, Huszárik is best remembered for his short films, made between 1963 and 1976. After graduating from the film school, Huszárik brought a completely new visual poetics to Hungarian cinema, mainly with Homage to Old Women *(1971), a lyrical and melancholic ode to tradition and human perseverance, and especially* Elegy *(1965), a masterful parable of life dedicated to horses in all their historical and civilizational dimensions. This tour de force focuses on the relationship between animals and humans from the 'romantic' times, when horses were human companions, helpers, partners in play or recreation, to the modern era, when this relationship is radically severed by industrialization and the principles of profitability. In the 20th century, horse as a working animal is a relic of the past, increasingly seen exclusively as a means of exploitation. Proceeding from its truly poetic introduction,* Elegy *becomes bolder, more and more experimental, and even political in a way; in the animal's cruel fate some have recognized a commentary on the life of Hungarians under Soviet occupation.*

While a pessimist, Huszárik knew how to inject a good dose of humour and playfulness into his films. For example, Capriccio *(1971), a metaphorical, surreal and experimental essay, establishes a 'dialogue' between nature, a desolate winter landscape, and human imagination; the melted snowman cannot play any other role than that of an allegory of humankind's ultimate destiny.*

Conversely, the enigmatic, eerie, and occasionally morbidly humorous As You Like It *(1976) addresses the themes of cemeteries, death, grief, and the like. Since death can also be erotic, Huszárik introduces a couple of symbolic references, while making it perfectly clear that the film's overriding concern is universal human cruelty.*

Huszárik's films were difficult to come by and rarely screened outside his homeland for a long time; the digitization and restoration of key works from his output now allow for a first concrete presentation. At a time when Liffe is devoting considerable space to Hungarian culture (the last two Kingfisher Award winners were Hungarian productions, and we paid tribute to the great Miklós Jancsó on the centenary of his birth), a brief retrospective of Huszárik's long-unavailable oeuvre seems well-timed.


Groteska


Kakor vam drago


Elegija


Capriccio


Poklon starkam

Groteska
Groteszk
Grotesque

Madžarska Hungary **1963**

režija/directed by Zoltán Huszárik **dolžina/running time** 11'

Abstraktna groteska o umetniku, ki na potovanju z vlakom na hrbtu nosi lastni portret.

Huszárik's graduation film depicts the strange train journey of an artist carrying his own picture.

Elegija
Elégia
Elegy

Madžarska Hungary **1965**

režija/directed by Zoltán Huszárik **dolžina/running time** 19'

Elegija o konju. Film prikaže razmerje med živaljo in človekom, od "romantičnih" časov, ko je konj človeku pomenil prijatelja, pomočnika pri delu, partnerja v uživanju oziroma rekreaciji, do moderne dobe, ko se njuno razmerje zavoljo industrializacije očitno prekinja.

Often called a "film poem" or a "film symphony", Huszárik"s masterpiece consists of montages of horses from the dawn of time to the modern times, from cave paintings to horse races.

Capriccio
Capriccio
Capriccio

Madžarska Hungary **1969**

režija/directed by Zoltán Huszárik **dolžina/running time** 18'

Globoko metaforični, nadrealni in igrivi eksperimentalni film vzpostavi "dialog" med naravo, opustelo zimsko krajino in človeško domišljijo. Snežaki vladajo zimski krajini v vseh mogočih inkarnacijah.

Shreds and fragments of film poetry that finds its own place on the edge of a cinematic document. Surreal and playful, the film is a collage of dialogues between nature, abandoned countryside, and human fancy.

Poklon starkam
Tisztelet az öregasszonyoknak
Homage to Old Women

Madžarska Hungary **1971**

režija/directed by Zoltán Huszárik **dolžina/running time** 13'

Hvalnica postaranim ženskam s podeželja, povečini vdovam, in njihovemu delovnemu vsakdanu. Življenje jim ni prizanašalo, arhivski posnetki z bojišč prve svetovne vojne sugerirajo, da so že v mladosti ostale brez svojih mož.

A short documentary depicting the daily lives of old country widows.

Kakor vam drago
A Piacere
As You Like It

Madžarska Hungary **1976**

režija/directed by Zoltán Huszárik **dolžina/running time** 22'

Zagoneten, strašljiv in občasno morbidno duhovit film na presečišču dokumentarnega in eksperimentalnega filma obdeluje temo pokopališč, smrti, načina žalovanja in še česa. Ker je smrt lahko tudi erotična, režiser vpelje nekaj simbolnih postavk na to temo.

Visiting scores of cemeteries, the director records monuments above mass graves and memorials that people pile above the ground where dead bodies lie.

Tekmovalni program
Competitive Programme

1. sklop Section 1

140 **Dan za savno** **Sauna Day** Anna Hints, Tushar Prakash
Loynes **Loynes** Dorian Jespers
Grške marelice **Greek Apricots** Jan Krevatin
Klic siren **The Voice of the Sirens** Gianluigi Toccafondo
Prekinitev ognja **Ceasefire** Jakob Krese

2. sklop Section 2

141 **Apocalypse** **Apocalypse** Benoit Méry
Silent Panorama **Silent Panorama** Nicolas Piret
Rhoda **Rhoda** Alex Lawther
Genealogija nasilja **Genealogy of Violence** Mohamed Bourouissa
142 **Pobeg skozi kukavičje gnezdo** **Exit Through the Cuckoo's Nest** Nikola Ilić
Eksplodirajoče dekle **The Exploding Girl** Jonathan Vinel, Caroline Poggi
Veseli me, da si zdaj mrtev **I'm Glad You're Dead Now** Tawfeek Barhom

3. sklop Section 3

En aplavz za smrt **A Round of Applause for Death** Stephen Irwin
Ni boga ni očeta **No God No Father** Paul Kermarec
143 **Nezaželene vezi** **Unwanted Kinship** Pavel Mozhar
Kismet **Kismet** Žiga Virc
Pomaranča iz Jaffe **An Orange from Jaffa** Mohammed Almughanni
Alisveris **Alisveris** Vasile Todinca

Tekmovalni program
Competition Programme









1. sklop Section 1

Dan za savno
Sannapäiv
Sauna Day

Estonija Estonia **2024**

režija/directed by Anna Hints, Tushar Prakash **scenarij/screenplay** Anna Hints, Tushar Prakash **fotografija/cinematography** Ants Tammik **kontakt/contact** festival@salaudmorisset.com **format/format** DCP, barvni/colour **dolžina/running time** 13'17"

Film povabi v svet južnoestonskih moških, ki po napornem delavniku obiščejo temačen in intimen prostor dimne savne. Pod njihovo trdo zunanjostjo se skriva želja po povezovanju, ovita v tančico skrivnosti.

Sauna Day invites you into the world of Southern Estonian men who go to the dark, intimate space of a smoke sauna after a hard day's work. Beneath their tough exteriors lies a desire for connection, veiled in secrecy.

Loynes
Loynes
Loynes

Belgija, Francija, VB, Severna Makedonija Belgium, France, GB, North Macedonia **2025**

režija/directed by Dorian Jespers **scenarij/screenplay** Dorian Jespers, Raphaël Meyer **fotografija/cinematography** Arnaud Alberola **kontakt/contact** wouter@squareeyesfilm.com **format/format** DCP, barvni/colour **dolžina/running time** 25'03"

Kafkovska sodna drama, umeščena v Liverpool 19. stoletja, pripoveduje o sojenju mrtvecu brez imena in preteklosti. Na absurdnem procesu se je zbralo na desetine ljudi – morda za izvršitev pravice.

A Kafkaesque courtroom drama set in 19th-century Liverpool, recounting the trial of a corpse with neither name nor past. Dozens have gathered for the absurd trial – perhaps to deliver justice.

Grške marelice
Grčke marelice
Greek Apricots

Hrvaška Croatia **2024**

režija/directed by Jan Krevatin **scenarij/screenplay** Jan Krevatin **fotografija/cinematography** Urh Pirc **kontakt/contact** jan.krevatin@outlook.com **format/format** DCP, barvni/colour **dolžina/running time** 19'58"

Mladenič Mak med nočno izmeno na bencinski postaji sreča voznico tovornjaka Nado. Zaradi skupnih makedonskih korenin med njima vznikne vez. Med tiho poletno nočjo eden v drugem najdeta zatočišče pred lastno osamljenostjo.

During his night shift at the petrol station, young Mak meets Nada, a truck driver. They bond over their Macedonian roots and during the quiet summer night find solace from solitude in each other.

Klic siren
La voix des sirènes
The Voice of the Sirens

Francija, Italija France, Italy **2024**

režija/directed by Gianluigi Toccafondo **scenarij/screenplay** Vittorio Moroni **animacija/animation** Gianluigi Toccafondo **kontakt/contact** festival@miyu.fr **format/format** DCP, barvni/colour **dolžina/running time** 19'46"

V osrčju morskega dna, med skalami in koralami, valovijo prvobitne morske alge, vzgibane v zamolklem zvoku nemirnih morskih tokov. Tam zgoraj, na vodni gladini, se je pravkar pojavilo nekaj izjemnega: glas. Tako mehak in zapeljiv, neprimerljiv z vsem, slišanim doslej.

In the heart of the seabed, between rocks and corals primitive seaweed ripples, cradled by the muffled sound of roiling currents. Up there, on the surface of the water, something extraordinary has just appeared: a voice. So soft and seductive that it's unlike anything we've heard before.

Prekinitev ognja
Prekid vatre
Ceasefire

Slovenija, Bosna in Hercegovina Slovenia, Bosnia and Herzegovina **2025**

režija/directed by Jakob Krese **scenarij/screenplay** Jakob Krese, Meta Krese **fotografija/cinematography** Jakob Krese **kontakt/contact** info@rainafilms.com **format/format** DCP, barvni/colour **dolžina/running time** 27'





Hazira je preživela Srebrenico. Po 29 letih v svoji državi še vedno biva v begunskem taborišču. S pomočjo črnega humorja in tihega upora se Hazira spopada s travmo vojne, ki še naprej zaznamuje njeno življenje.

Hazira survived Srebrenica. After twenty-nine years, she still lives in a refugee camp in her own country. Through dark humour and quiet resilience, Hazira copes with the trauma of a war that continues to define her life.

2. sklop Section 2

Apocalypse

Apocalypse
Apocalypse

Francija France **2024**

režija/directed by Benoit Méry **scenarij/screenplay** Benoit Méry **fotografija/cinematography** Louis Hanquet **kontakt/contact** mcavagna@grec-info.com **format/format** DCP, barvni/colour **dolžina/running time** 14'22"

V osrčju Hellfesta, največjega francoskega metal festivala, glasba postopoma prevzame metalce.

Deep in Hellfest, the biggest French metal festival, music gradually takes possession of metalheads.

Silent Panorama

Silent Panorama
Silent Panorama

Belgija Belgium **2024**

režija/directed by Nicolas Piret **scenarij/screenplay** Nicolas Piret **animacija/animation** Nicolas Piret **kontakt/contact** zorobabel@zorobabel.be **format/format** DCP, barvni/colour **dolžina/running time** 5'

Dva šotorista zvoki narave zvabijo v prečenje neobljudene krajine z ročno svetilko. Ta naravni svet, dom tihe, domala nevidne, a vseeno močno prisotne favne, oživljajo pokljanje, kapljanje in drugi zvoki.

In the middle of nature, two campers, intrigued by outside noises, cross the deserted landscape, lamp in hand. Cracking, trickling and other sounds give life to these places, home to a silent fauna, almost invisible, but still very present.



Rhoda

Rhoda
Rhoda

Velika Britanija Great Britain **2024**

režija/directed by Alex Lawther **scenarij/screenplay** Alex Lawther **fotografija/cinematography** David Pimm **kontakt/contact** contact@premium-films.com **format/format** DCP, barvni/colour **dolžina/running time** 18'37"

Po letih samskega življenja Rhoda odda sobo podnajemniku, vendar sprememba poruši ravnovesje njenega doma.

After years of living alone, Rhoda takes in a lodger, but the change unsettles the equilibrium of her home.

Genealogija nasilja

Généalogie de la violence
Genealogy of Violence

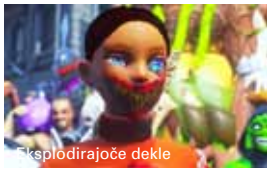
Francija France **2024**

režija/directed by Mohamed Bourouissa **scenarij/screenplay** Mohamed Bourouissa, Jean-René Etienne, David H. Pickering **fotografija/cinematography** Paul Guilhaume **kontakt/contact** anais@manifest.pictures **format/format** DCP, barvni/colour **dolžina/running time** 15'15"

Mladenič s svojim dekletom sedi v avtu. Policista v neoznačenem avtu se ustavita, da bi opravila rutinsko preverjanje identitete. Ko izstopi, ga pred očmi osuplega dekleta metodično pretipata.

A young man sits in the car with his girlfriend. Two policemen in an unmarked car pull up to command a routine identity check. They invite him to step out of the car, and proceed to a pat-down, before the eyes of his dismayed girlfriend.

Tekmovalni program
Competition Programme





Pobeg skozi kukavičje gnezdo
Izlaz kroz ludaru
Exit Through the Cuckoo's Nest

Švica Switzerland **2024**

režija/directed by Nikola Ilić **scenarij/screenplay** Nikola Ilić **fotografija/cinematography** Nikola Ilić **kontakt/contact** andy@rainafilms.com **format/format** DCP, barvni/colour **dolžina/running time** 19'10"

Vojak, ki to ni želel biti, se odloči, da nikoli ne bo pritisnil na sprožilca. Zaradi uporništva pristane v vojaškem zaporu. Da bi se izognil fronti, hlini duševno bolezen. V norišnici domačega Beograda pristane prav na dan, ko NATO začne bombardirati državo.

A soldier who never wanted to be one, decides to never pull the trigger. His defiance leads to a military prison. Faking mental illness, he detours away from the front line through a lunatic asylum back home to Belgrade on the day that NATO begins bombing the entire country.

Eksplodirajoče dekle
La Fille qui explose
The Exploding Girl

Francija France **2024**

režija/directed by Caroline Poggi, Jonathan Vinel **scenarij/screenplay** Caroline Poggi, Jonathan Vinel **animacija/animation** Lucien Krampf, Saradibiza **kontakt/contact** oriane@atlasv.io **format/format** DCP, barvni/colour **dolžina/running time** 19'02"

Zadnje tri mesece Candice vsak dan eksplodira, včasih tudi dva- do trikrat dnevno, njen rekord pa je sedemkrat. Do sedaj jo je razneslo že 192-krat.

For the past three months, Candice has been exploding every day. Sometimes even two or three times a day. Her record is seven daily blowups, and her current total score is 192.

Veseli me, da si zdaj mrtev
I'm Glad You're Dead Now
I'm Glad You're Dead Now

Grčija, Francija, Palestina Greece, France, Palestine **2025**

režija/directed by Tawfeek Barhom **scenarij/screenplay** Tawfeek Barhom **fotografija/cinematography** Giorgos Valsamis **kontakt/contact** festival@shortcuts.pro **format/format** DCP, barvni/colour **dolžina/running time** 13'11"

Brata se vrneta na otok svojega otroštva, kjer ju zakopane skrivnosti in napeto ozračje prisilijo, da se soočita s skupno temno preteklostjo.

Two brothers return to the island of their childhood, where buried secrets and heavy tensions force them to confront a dark past that connects them.

3. sklop Section 3

En aplavz za smrt
A Round of Applause for Death
A Round of Applause for Death

Velika Britanija Great Britain **2024**

režija/directed by Stephen Irwin **scenarij/screenplay** Stephen Irwin **animacija/animation** Stephen Irwin **kontakt/contact** stephen@smalltimeinc.com **format/format** DCP, barvni/colour **dolžina/running time** 4'42"

Nadrealistično, abstraktno potovanje skozi niz morilskih sanj, v katerih Smrt prevzame osrednjo vlogo, brezoblični gledalci pa ploskajo neizogibnemu.

A surreal, abstract journey through a series of murderous dreams, where Death takes centre stage and faceless spectators applaud the inevitable.

Ni boga ni očeta
Ni Dieu ni père
No God No Father

Francija France **2024**

režija/directed by Paul Kermarec **scenarij/screenplay** Paul Kermarec **fotografija/cinematography** Paul Kermarec **kontakt/contact** kermapaul@gmail.com **format/format** DCP, barvni/colour **dolžina/running time** 11'24"


Pomaranče iz Jaffe


Alisveris

Mladenič razvije intimno razmerje z medmrežjem. V odsotnosti očetovskega lika najde nepričakovanega mentorja v Googlu. Ob brisanju meja med resničnim in navideznim algoritem postane veliko več kot zgolj iskalnik.

A young man forms an intimate relationship with the Internet. Where the absence of a father figure left him searching for guidance, he finds an unexpected mentor in Google. The algorithm becomes much more than just a search engine, blurring the lines between the real and the virtual.

Nezaželene vezi

Ungewollte Verwandtschaft
Unwanted Kinship

Nemčija Germany **2024**

režija/directed by Pavel Mozhar **scenarij/screenplay** Pavel Mozhar, Kolja Volkmar **fotografija/cinematography** Jonas Römmig, Konrad Waldmann **animacija/animation** Laura Därr **kontakt/contact** pavel.mozhar@posteo.de **format/format** DCP, barvni/colour **dolžina/running time** 30'

Na ulicah svojega berlinskega okrožja filmski ustvarjalec beloruskih korenin raziskuje sistematičnost ruskih in beloruskih vojnih zločinov v Ukrajini, ob presojanju lastne odgovornosti za to vojno.

Using the streets of his Berlin neighborhood as a backdrop, a filmmaker born in Belarus investigates the systematic nature of Russian and Belarusian war crimes in Ukraine, exploring his own responsibility for this war.

Kismet

Kismet
Kismet

Slovenija, Hrvaška Slovenia, Croatia **2025**

režija/directed by Žiga Virc **scenarij/screenplay** Iza Strehar **fotografija/cinematography** Fabris Šulin **kontakt/contact** thismakesmehot@radiatorsales.eu **format/format** DCP, barvni/colour **dolžina/running time** 15'

Ker se bo starejša sestra poročila in odšla zdoma, enajstletna Milena iz strahu, da bo izgubila najpomembnejšo osebo svojega življenja, kljubovalno izbruhne.

As her sister prepares to marry and leave home, 11-year-old Milena, terrified of losing the most important bond in her life, lashes out in defiance.

Pomaranča iz Jaffe

An Orange from Jaffa
An Orange from Jaffa

Francija, Poljska, Palestina France, Poland, Palestine **2024**

režija/directed by Mohammed Almughanni **scenarij/screenplay** Mohammed Almughanni **fotografija/cinematography** Maciej Edelman **kontakt/contact** mohamugha@gmail.com **format/format** DCP, barvni/colour **dolžina/running time** 26'49"

Mladi Palestinec Mohamed obupano išče taksi, ki bi ga peljal skozi mejni prehod, saj ga na izraelski strani čaka mama. Na nadzorni točki voznik Faruk ugotovi, da Mohamedu že prej ni uspelo prečkati meje.

Mohammed, a young Palestinian, is desperately looking for a taxi to take him through a checkpoint to meet his mother on the Israeli side. At the checkpoint, the driver, Farouk, discovers that Mohammed has already failed to cross the border.

Alisveris

Alisveris
Alisveris

Romunija Romania **2025**

režija/directed by Vasile Todinca **scenarij/screenplay** Vasile Todinca **fotografija/cinematography** Marius Panduru **kontakt/contact** microfilm.romania@gmail.com **format/format** DCP, barvni/colour **dolžina/running time** 15'

Brezposelna Tatiana se preživlja s prodajo osebnih stvari. Da obdrži streho nad glavo, bo danes morda morala prodati del lastnega telesa.

Tatiana, an unemployed woman, ekes out a living selling her personal things. Today she might end up selling a piece of her body in order to keep a roof over her head.

Ester Ivakič – kratki in študentski filmi
Ester Ivakič – Shorts and Student Films

146 **Srdohrd 2016**
Assunta 2018
Vse, kar ti hočem povedati s telepatskimi signali, ko me ne poslušaš 2019
Okrog obrnjen zrak 2020
Magični grad je tu 2021
Preprost člouk in konec sveta 2022

Ester Ivakič – kratki in študentski filmi
Ester Ivakič – Shorts and Student Films


Srdohrd


Vse, kar ti hočem povedati s telepatskimi signali










Okrog obrnjen znak




Magični grad je tu


Assunta

Srdohrd

Slovenija, 2016, 21'

režija Ester Ivakič **scenarij** Ester Ivakič, Urša Petelinek, Matevž Jerman **fotografija** Andraž Jerič **glasba** Simon Penšek **igrajo** Teja Miholič, Anja Novak, Anne Elisabeth Tassel, Leon Vovk **produkcija** Akademija umetnosti Univerza v Novi Gorici, Temporama

Jelena in Jastog se pred vojno zatečeta v hribe, kjer se pripravljata na usodno soočenje s strašljivo prikaznijo iz Jeleninega otroštva in igrata badminton. Ker v gorah nikoli nisi sam, kmalu dobita družbo. (BSF)

Assunta

Slovenija, 2018, 18'

režija Ester Ivakič **scenarij** Ester Ivakič **fotografija** Fabris Šulin **glasba** Alenja Pivko Kneževič, Simon Penšek **igrajo** Eva Stražar, Lara Maria Vouk, Mila Peršin **produkcija** AGRFT

Daleč stran od vasi in drugih ljudi, štiristo sunkov vetra stran, se Marija in Drevo trudita pomagati umirajoči prijateljici Kirny. Da bi ji Marija olajšala muke, Kirny spomni na njenega pokojnega psička Rexija in ji tako pričara lepšo idejo o onstranstvu. (BSF)

Vse, kar ti hočem povedati s telepatskimi signali, ko me ne poslušaš

Slovenija, 2019, 3'

režija Ester Ivakič **scenarij** Ester Ivakič **fotografija** Ester Ivakič **montaža** Ester Ivakič **produkcija** Temporama

Vedno se lahko prenovimo, ampak drevesa in kozlički bodo ostali in počakali na nove stvari.

Okrog obrnjen zrak

Slovenija, 2020, 8'

režija Ester Ivakič **scenarij** Ester Ivakič **fotografija** Fabris Šulin **glasba** Juš Premrov **produkcija** Temporama

Deklica živi v roza hiši. Ko njena roza hiša eksplodira, gre na pot poiskat novo.

Magični grad je tu

Slovenija, 2021, 3'

režija Ester Ivakič **scenarij** Ester Ivakič **fotografija** Teja Miholič **glasba** Juš Premrov **produkcija** Ester Ivakič

Magični grad je tu.

Preprost človek in konec sveta

Slovenija, 2022, 17'

režija Ester Ivakič **scenarij** Ester Ivakič **fotografija** Fabris Šulin **glasba** Juš Premrov **igrajo** Leon Vovk, Mila Peršin, Anne Elisabeth Tassel, Eva Stražar **produkcija** Anne Elisabeth Tassel

Vampirki iz Oklahome se skozi podalpsko krajino in ljubljansko blokovsko naselje odpravita na zadnjo pot.

Hrvaški kratki film
Croatian Short Films

148 **Nizka trava** **Short Cut Grass** David Gašo
Prava resnica o pretepu **The Real Truth about the Fight** Andrea Slaviček
Skummy **Skummy** Saša Postić
Ni zima za komarje **It's Not Cold for Mosquitoes** Josip Jukić, Klara Šovagović
Ne spodobi se plesati na grobu **Dancing on the Grave** Ana Šiškov

149 **Zof** **Zof** Rino Barbir
Flek **Spot** Sara Alavanić
Arka **Arka** Mladen Stanić
Nekega dne se bo zgodilo nekaj strašnega **One Day Something Terrible Is Going to Happen** Dalija Dozet
Krdelo **The Pack** Marko Jukić

Hrvaški kratki film
Croatian Short Films











Tridesetletni Petar ukrade avto, da bi sodeloval v nezakoniti nočni dirki. Vendar zaradi toksičnega ljubečega odnosa z mamo in lastnih iluzij o resničnosti je kraja še njegov najmanjši problem.

Thirty-year-old Petar steals a car to take part in an illegal night-time drag race. But with the toxic, loving relationship he has with his mother, as well as his own delusions about reality, stealing is the least of his problems.

Nizka trava
Niska trava
Short Cut Grass

Hrvaška Croatia **2023**

režija/directed by David Gašo **kontakt/contact** marta.eva.mecava@gmail.com **dolžina/running time** 26'

Zgodnji poletni večer. Otroci se igrajo skrivalnice; mlad oče preživi večer z otrokom nekoga drugega; starec čaka na klic; prihodnost prijateljstva je ogrožena. Igra se konča, ko se iz trave začnejo dvigati komarji.

An early summer evening. Children play hide and seek; a young father spends the evening with someone else's child; an old man awaits a call; the future of a friendship is threatened. The game ends when mosquitoes start rising from the grass.

Prava resnica o pretepu
Prava istina priče o šori
The Real Truth about the Fight

Hrvaška, Španija Croatia, Spain **2023**

režija/directed by Andrea Slaviček **kontakt/contact** katarina@antitalent.hr
dolžina/running time 14'

Hrvaška, Španija Croatia, Spain **2023**

Najstnica Lena pripoveduje resnično zgodbo o velikem pretepu. Toda česa nam ne pove?

Teenage Lena tells us the real story behind The Big Fight. But what isn't she telling us?

Skummy
Skummy
Skummy

režija/directed by Saša Postić **kontakt/contact** sasapostic9@gmail.com
dolžina/running time 27'

Ni zima za komarje
Nije zima za komarce
It's Not Cold for Mosquitoes

Hrvaška Croatia **2022**

režija/directed by Josip Jukić, Klara Šovagović **kontakt/contact** josip_lukic@yahoo.com **dolžina/running time** 29'

V Zagrebu se bliža konec leta 2021. Triintridesetletni Karlo živi v stanovanju svoje matere v centru mesta, dela na daljavo in se občasno druži s prijatelji.

The end of the year 2021 is approaching in Zagreb. Thirty-three-year-old Karlo lives in his mother's apartment in the city centre, works remotely, and occasionally hangs out with his friends.

Ne spodobi se plesati na grobu
Nije pristojno plesat po grobu
Dancing on the Grave

Hrvaška Croatia **2022**

režija/directed by Ana Šiškov **kontakt/contact** antulasiskov@gmail.com
dolžina/running time 19'

Medtem ko Lučana, njena mama in brat pripravljajo hišo pokojne babice za sezono, se Lučana trudi pridobiti materino ljubezen. Njena prizadevanja so zaman, saj ne more spremeniti tega, kar ima med nogami.

As Lučana, her mother, and brother ready their late grandmother's house for the season, Lučana struggles to win her mother's love. Yet, her efforts are futile because she unfortunately cannot change what she has between her legs.


Flek

Zof
Zof
Zof

Hrvaška Croatia **2022**

režija/directed by Rino Barbir **kontakt/contact** rino.barbir@gmail.com
dolžina/running time 15'

Patološka ljubosumnost vodi Zofa v nerazumno, celo psihotično vedenje. Ko ga zapusti punca, se še bolj zbliža s svojo psico. Zofov odnos do psa odraža njegovo vedenje do ljudi, ki so mu najbližji.

Zof's pathological jealousy leads him to irrational, even psychotic behaviour. When his girlfriend leaves him, Zof becomes even closer to his dog. His relationship with the dog reflects Zof's behaviour toward the people closest to him.

Flek
Fleka
Spot

Hrvaška Croatia **2024**

režija/directed by Sara Alavanić **kontakt/contact** sara.alavanic@gmail.com
dolžina/running time 22'

Flek se potika po zanikrnih stanovanjih sosedov. Včasih vozi rolko. Druži se z duševno zaostalim sosedom, ki ima v stanovanju prašiča. Kmalu se zave, da je to njegov edini prijatelj.

Spot wanders around neighbours' scruffy apartments. Sometimes he skateboards. He also spends time with a mentally challenged neighbour that adopted a pig in his apartment. Soon he realizes that he is his only friend.

Arka
Arka
Arka

Hrvaška Croatia **2024**

režija/directed by Mladen Stanić **kontakt/contact** danijel.popovic.1983@gmail.com **dolžina/running time** 24'

13-letnik iz stroge družine ob svojem prvem uporniškem dejanju – špricanju šole s simpatijo – preživi dan, ki postavi pod vprašaj vse, v kar doslej verjel.

In a strict Croatian household, a 13-year-old boy's first act of rebellion – skipping school with a girl – leads to a day that challenges everything he was raised to believe.

Nekega dne se bo zgodilo nekaj strašnega
Jednog dana dogodit će se nešto strašno
One Day Something Terrible Is Going to Happen

Hrvaška Croatia **2024**

režija/directed by Dalija Dozet **kontakt/contact** tamara@wolfgangdolly.com **dolžina/running time** 19'

Mašin vsakdanjik, prežet s skrbjo za bolno mamo in naključnimi izbruhi ustvarjalnosti, nenadoma prekine novica o smrti neznanega moškega.

Maša's daily life, permeated with taking care of her ill mother and random surges of creativity, is all of a sudden interrupted by the news of an unknown man's death.

Krdelo
Čopor
The Pack

Hrvaška Croatia **2023**

režija/directed by Marko Jukić **kontakt/contact** prpic.dora@gmail.com
dolžina/running time 23'

Andrija vodi skupino gasilcev pri čiščenju pogorišča, a ogenj ni njegova največja skrb.

Andrija leads a group of firefighters to clear a fire site, but the fire is not his greatest concern.

SRE, 12. novembra, ob 17. uri, Slovenska kinoteka

Kino Ekran X Liffe

Travna reka, ob 18.30
Kino Ekran X Liffe
Pogovor: Cesta, živali in narava: filmski svet Kelly Reichardt
Filmi Kelly Reichardt so kontemplativne zabeležke sveta, ki med podobami razpirajo pozoren in občutljiv pogled v vsakdan, misli in odnose nevidnih članov družbe, ki o(b)stajajo na obrobju. Njena etika in estetika težita k pogledu, ki vzpostavlja enakopravnost vseh elementov in akterjev filmske podobe, k razrušitvi hierarhij, ki ločujejo ljudi, naravo in živali. Ob retrospektivi njenih del v okviru festivala Liffe pripravljamo pogovor *Cesta, živali in narava: filmski svet Kelly Reichardt*, ki bo osvetlil njen izjemni opus. Na pogovoru sodelujejo filmske kritičarke: Anja Banko, Petra Meterc in Veronika Zakonjšek. Moderira Ana Šturm, odgovorna urednica revije *Ekran*.

Vstop prost

PET, 14. novembra, ob 16. uri, Slovenska kinoteka

Kino Ekran: Medkritika X Liffe

Predavanje: Nova obzorja vesterna
Predavanje se bo osredotočilo na film *Meekov odcep* (2010), četrti celovečerec ameriške neodvisne režiserke Kelly Reichardt, kot na primer revizionističnega vesterna, ki z osredinjanjem realističnih okoliščin pionirjev na ameriškem Divjem zahodu ter vpeljevanjem elementov počasnega filma in ženskega pogleda izpodbija klasične žanrske trope. Analiza filma bo predstavljena skozi širši kontekst opusa Kelly Reichardt ter drugih sodobnih filmov, ki si s feminističnimi in antikolonialnimi perspektivami prisvojijo vestern. Predavanje pripravljata Vanja Gajić in Tinkara Uršič Fratina, sodelavki revije *Ekran*. Brezplačne vstopnice bodo pri blagajni Kinoteke voljo uro pred začetkom predavanja.

V sodelovanju z društvom Fipresci in s finančno podporo SFC

PET, 14. novembra, od 15. do 18. ure, dvorana E1-E2, Cankarjev dom

Delavnica video-grafija s pametnim telefonom

Na delavnici bo Dražen Štader, univ. dipl. tv ter filmski režiser in direktor fotografije, združil najboljše od obeh svetov: filmsko govorico z mobilnostjo pametnih telefonov, ki jih imamo vedno pri roki. Delavnica je namenjena vsem tistim, ki želijo praktično osvojiti osnove vizualnega pripovedništva v najkrajšem mogočem času.

Vstop prost (prijave)

PON, 17. novembra, po projekciji filma *Glas Hind Radžab* (začetek ob 16.30), Linhartova dvorana, Cankarjev dom

MMC premiera

Multimedijski center RTVS bo v navezavi na film *Glas Hind Radžab* režiserke Kaouther Ben Hania z gostoma spregovoril o politično angažirani umetnosti v času vojne. Kakšna je vloga umetnosti in umetnikov v obdobjih oboroženih konfliktov in v čem je različna od vloge aktivista? Je umetnost lahko učinkovito orožje v boju proti statusu quo? Ali šteje, na kateri točki in kako se umetniki pridružijo odporu?
Neposredni prenos na rtvslo.si

Udeležba z vstopnico za film

TOR, 18. novembra, dvorana M3 in dvorana Alme Karlin, Cankarjev dom
10.00–14.00, dvorana M3 – zaprto srečanje, 14.00–16.00, dvorana Alme Karlin – javna predstavitev

Pospeševalnik zelenih veščin v kulturi in filmu: dobre prakse, orodja in zaveze

Z zavezanostjo trajnostnim načelom in okoljski odgovornosti kulturni in ustvarjalni sektorji ne le odsevajo družbene spremembe, temveč jih tudi soustvarjajo. Ljubljanski mednarodni filmski festival – Liffe je zavezan k trajnostni izvedbi v skladu z metodologijo *Planet Positive Event*, z merjenjem ogljičnega odtisa in oblikovanjem ciljev za njegovo zmanjšanje. V tem duhu festival gosti četrto srečanje partnerjev projekta *Pospeševalnik zelenih veščin v kulturi*, ki ga podpira Ministrstvo za kulturo. Pospeševalnik kulturnemu in ustvarjalnim sektorjem ponuja kompetence in orodja za okoljsko bolj odgovorno in trajnostno delovanje ter si prizadeva za večjo ozaveščenost o okoljskih izzivih v kulturi.
Projekt, ki ga vodi Motovila v partnerstvu z Umanotero, se osredotoča na tri ravni podpore: mentorski proces, v katerem sodeluje 16 kulturnih organizacij, da bi oblikovale svojo trajnostno strategijo, razvoj kalkulatorja za merjenje ogljičnega odtisa kulturnega sektorja ter ozaveščanje in izmenjavo domačih in mednarodnih dobrih praks. Program na Liffu vključuje dopoldansko zaprto delavnico (Dvorana M, 10.00–14.00), ki je namenjena organizacijam, vključenim v mentorski proces, ter javni popoldanski dogodek (dvorana Alme Karlin, 14.00–16.00), ki bo ponudil vpogled v navdihujoče evropske prakse zelenega prehoda v filmu in kulturi ter odprl razpravo o tem, kako naj bo okoljska ozaveščenost sestavni del umetniškega in produkcijskega procesa.

Več informacij in prijave: www.motovila.si

Liffe – dostopen za vse! Filmska projekcija, prilagojena za slepe in slabovidne.

Liffe kot osrednji slovenski filmski festival se dejavno vključuje v ozaveščanje in zagotavljanje dostopnosti invalidom na vseh področjih življenja. Cankarjev dom, ki je glavni producent festivala, invalidom omogoča obisk vseh svojih prireditev iz bogatega programskega sklopa, tudi filmov Liffe. Ugodneje in bolj dostopno.

Botanik
(Zhi wu xue jia) The Botanist
R: Jing Yi; Kitajska, 2025, 96'

20. 11. ob 14.50, Kinodvor

Filmska projekcija je prilagojena za slepe in slabovidne – opremljena je z zvočnim opisom.

20. 11. ob 18:00, Kulturni dom Cerknica

Projekcija filma *Botanik* za slepe in slabovidne ter gluhe in naglušne – filmska projekcija bo opremljena z zvočnim opisom, slovenskimi podnapisi in tolmačenjem v slovenski znakovni jezik.

Obe projekciji pripravljamo v sodelovanju s Kulturnim domom Cerknica.

WED, 12 November, at 17.00, Slovenian Cinematheque

Kino Ekran X Liffe

River of Grass, at 18.30
Kino Ekran X Liffe
Discussion: Road, Animals, and Nature: The Cinematic World of Kelly Reichardt
Kelly Reichardt's films are contemplative records of the world, offering an observant and sensitive glimpse at the everyday lives, thoughts, and relationships of invisible, marginalised members of society. The filmmaker's ethics and aesthetics tend towards a view that establishes the equality of all elements and agents of film image, challenging the hierarchies that separate people, nature and animals. As part of the Liffe festival's retrospective of her work, we are organizing a discussion titled Roads, Animals, and Nature: The Cinematic World of Kelly Reichardt, *aimed at shedding light on Reichardt's exceptional oeuvre. With the participation of film critics Anja Banko, Petra Meterc, and Veronika Zakonjšek. Hosted by Ana Šturm, editor-in-chief of the* Ekran *magazine.*

Admission free

FRI, 14 November, at 16.00, Slovenian Cinematheque

Kino Ekran: Medkritika X Liffe

Lecture: New Horizons of the Western
The lecture will focus on Meek's Cutoff *(2010), the fourth feature film by the American indie director Kelly Reichardt, as an example of a revisionist western film that challenges classic genre tropes by focusing on the realistic circumstances of the Wild West pioneers and introducing elements of slow cinema and a female gaze. The film analysis will be presented in the broader context of Kelly Reichardt's output and other contemporary films that appropriate the western genre with feminist and anti-colonial perspectives. The lecture will be delivered by Vanja Gajić and Tinkara Uršič Fratina, contributors to the* Ekran *magazine. Free tickets will be available at the Kinoteka box office one hour before the lecture.*

In cooperation with Fipresci and with financial support from SFC

FRI, 14 November, 15.00–18.00, E1-E2 Hall, Cankarjev dom

Smartphone Videography Workshop

In this workshop, Dražen Štader, TV and film director and director of photography, will combine the best of both worlds: cinematic language with the mobility of smartphones, which are always within reach. The workshop is aimed at anyone seeking to learn the rudiments of visual storytelling in the shortest possible time.

Free admission (applications required)

MON, 17 November, after the screening of* The Voice of Hind Rajab *(starting at 16.30), Linhart Hall, Cankarjev dom

MMC Premiere

RTVS Multimedia Centre talk about politically engaged art in times of war, in connection with the film The Voice of Hind Rajab by Kaouther Ben Hania. What is the role of art and artists in times of armed conflict, and how does it differ from the role of activists? Can art be an effective weapon in the fight against the status quo? Do the way and the point at which the artists join the resistance matter?
Live broadcast on rtvslo.si
Admission with the ticket for the screening

TUE, 18 November, M3 Hall and Alma Karlin Hall, Cankarjev dom
10.00–14.00, M3 Hall – closed meeting, 14.00–16.00, Alma Karlin Hall – public event

Green Skills Accelerator in Culture and Cinema: Good Practices, Tools, and Commitments

With their commitment to sustainable principles and environmental responsibility, the cultural and creative sectors not only reflect social change but also help to shape it. The Ljubljana International Film Festival – Liffe is committed to running a sustainable event in accordance with the Planet Positive Event methodology, measuring its carbon footprint and setting targets for its reduction. In this vein, the festival is hosting the fourth meeting of the Green Skills Accelerator in Culture partners, a project supported by the Ministry of Culture focusing on practical solutions and tools that enable effective sustainable practices in the sector.
Motovila, the project leader, will combine its expertise with Umanotera. The project focuses on three key areas: development of tools for measuring carbon footprints, training and consulting, and dissemination of best practices. Additionally, the project involves developing tools for planning environmentally sustainable practices, including a carbon footprint calculator tailored to the cultural sector. It also includes designing a sustainability strategy and action plan for CCS organizations, with concrete measures to reduce CO2 emissions. The LIFFe programme includes a closed morning workshop (Hall M, 10:00–14:00) for organizations involved in the mentoring process, and a public event (Alma Karlin Hall, 14.00–16.00), which will offer insight into inspiring European practices of green transition in cinema and culture and open a discussion on environmental awareness as an integral part of the artistic and production processes.
More information and applications: www.motovila.si

Liffe – accessible to all! Film screening adapted for blind and visually impaired persons

As Slovenia's leading film festival, Liffe is actively involved in raising awareness and ensuring accessibility for people with disabilities in all areas of life. Cankarjev dom, the main producer of the festival, offers persons with disabilities the opportunity to attend all events from its extensive programme, including Liffe films. More affordable and more accessible.

The Botanist (Zhi wu xue jia)
Directed by: Jing Yi; China, 2025, 96'

20 November, at 14:50, Kinodvor

Film screening adapted for blind and visually impaired persons – provided with audio description.

20 November, at 18:00, Cultural Center Cerknica

Film screening adapted for blind and visually impaired persons, and the deaf and hard of hearing – the film screening will be equipped with audio description, Slovenian subtitles and interpretation into Slovenian sign language.

Both screenings are being prepared in collaboration with the Cerknica Cultural Center.

ČET, 20., in PET, 21. novembra 2025

Liffe industry: Mojstrski delavnici in okrogli mizi


foto: Kristina Bursać

Strokovni program v okviru festivala LIFFE, zasnovan kot platforma za povezovanje slovenskih in regionalnih filmskih ustvarjalcev ter forum za razpravo o ključnih izzivih in praksah v sodobni AV-industriji.
Program vsebuje mojstrski delavnici iz cikla Scenarnica Plus z regionalnimi filmskimi ustvarjalci in tematski okrogli mizi. Razprave bodo osvetlile, kako interdisciplinarno sodelovanje in dejavna vključenost bogatita filmsko umetnost ter kakšne izzive prinaša mikroproračunski film v regiji. Poudarek bo na konkretnih ustvarjalnih praksah in neposrednih izkušnjah.

Organizatorji: Slovenski filmski center (SFC), Zveza društev slovenskih filmskih ustvarjalcev (ZDSFU), Društvo slovenskih režiserjev in režiserk (DSR), Društvo filmskih producentk in producentov (FPS), Društvo avdiovizualnih producentov (DAVP) in Cankarjev dom (LIFFE)

Cankarjev dom, Festivalski center E5+6
Vstop prost

ČET, 20. novembra, od 10. do 12. ure, dvorana E1-E2, Cankarjev dom

Okrogla miza: Aktivna inkluzivnost in dostopnost v AV-sektorju

Moderator: Klemen Dvornik, gostje: dr. doc. Polona Petek, doc. Rok Nagode, Živa Jurančič, Mojca Gorogranc
Filmska umetnost je že od nekdaj stičišče različnih ustvarjalnih praks in vključenosti. Na okrogli mizi bomo osvetlili, kako lahko sodelovanje z umetniki z drugih področij, kot so likovna umetnost, glasba, arhitektura, moda ..., obogatijo vizualno in vsebinsko podobo filma. Sogovorniki bodo raziskovali konkretne primere uspešnih interdisciplinarnih povezav. Drugi poudarek bo namenjen socialni inkluziji in dejavnemu vključevanju ranljivih skupin v AV-sektor.

V sodelovanju z Zvezo društev slovenskih filmskih ustvarjalcev
Vstop prost

ČET, 20. novembra, od 12. do 15. ure, dvorana E1-E2, Cankarjev dom

Mojstrska delavnica Scenarnica Plus

Moderator: Klemen Dvornik, gosta: Georgij Unkovski, Ivan Unkovski (*DJ Ahmet*)
Pogovor z režiserjem Georgijem M. Unkovskim in producentom Ivanom Unkovskim o ustvarjalnem in produkcijskem procesu filma *DJ Ahmet*. Pogovor se bo osredotočil na režiserjevo delo z etnično manjšino, filmsko upodobitev generacijskega spopada med tradicijo in digitalno sedanjostjo ter na produkcijske izzive s snemanja in iz distribucije filma.

V sodelovanju z Društvom slovenskih režiserjev in režiserk in Slovenskim filmskim centrom
Vstop prost

PET, 21. novembra, od 10. do 12. ure, dvorana E1-E2, Cankarjev dom

Okrogla miza: Izzivi produkcije mikroproračunskega filma

Moderator: Klemen Dvornik, gostje: Luka Marčetić, Iza Strehar, Danijel Hočevar, Eva Tomazin
Razprava o prednostih, izzivih in pasteh mikroproračunskega filma skozi izkušnje ustvarjalcev. Pogovor bo obravnaval vpliv tovrstne produkcije na filmsko krajino in na pomen javnega financiranja.

V sodelovanju s Slovenskim filmskim centrom
Vstop prost

PET, 21. novembra, od 12. do 15. ure, dvorana E1-E2, Cankarjev dom

Mojstrska delavnica Scenarnica Plus

Moderator: Darko Sinko, gost: Stefan Đorđević (*Veter, govori mi*)
Pogovor z režiserjem Stefanom Đorđevićem o njegovem celovečernem prvencu *Veter, govori mi*, slovenski manjšinski koprodukciji. Film je intimen in avtobiografsko obarvan portret odnosa med materjo in sinom. Spremlja Stefana, ki se po materini smrti vrača domov z namenom dokončati film o njej, pri tem pa se sooča z žalovanjem in spominom. Pogovor o ustvarjalnem postopku ter o prepletanju dokumentarnega in fiktivnega bo vodil režiser Darko Sinko.

V sodelovanju z Društvom slovenskih režiserjev in režiserk
Vstop prost


DJ Ahmed

THU, 20 November and FRI, 21 November 2025

Liffe Industry – Master Workshops and Two Round Tables

A professional programme within the context of the LIFFE festival, designed as a platform for connecting Slovenian and regional filmmakers and a forum for discussing key challenges and practices in present-day AV industry.
The programme includes master workshops from the Scenarnica Plus series with regional filmmakers and thematic round tables. The debates will shed light on ways to enhance the art of cinema through interdisciplinary collaborations and active inclusivity, as well as the challenges of micro-budget filmmaking. The focus will be on concrete creative practices, and the hands-on experiences of filmmakers.

Organisers: Slovenian Film Centre (SFC), Slovenian Federation of Filmmakers' Guilds (ZDSFU), Directors Guild of Slovenia (DSR), Association of Slovenian Film Producers (FPS), Association of Audiovisual Producers of Slovenia (DAVP) and Cankarjev dom (LIFFE)

THU, 20 November, 10.00–12.00, E1-E2 Hall, Cankarjev dom

Round Table: Active Inclusivity and Accessibility in the AV Industry

Moderator: Klemen Dvornik, Panellists: Assist. Prof. Polona Petek, PhD, Assist. Prof. Rok Nagode, Živa Jurančič, Mojca Gorogranc
The art of cinema has always served as a point of convergence for various creative practices and inclusivity. The round table will highlight how collaborations among various artistic disciplines, such as visual arts, music, architecture, fashion, etc., can visually and thematically enrich a film. The participants will explore specific examples of successful interdisciplinary collaborations. Another focus will be on social inclusion and the active involvement of vulnerable groups in the AV sector.

In cooperation with the Slovenian Federation of Filmmakers' Guilds (ZDSFU)
Free admission

THU, 20 November, 12.00–15.00, E1-E2 Hall, Cankarjev dom

Master Workshop Scenarnica Plus

Moderator: Klemen Dvornik, Guests: Georgi Unkovski, Ivan Unkovski (DJ Ahmet)
A conversation with the director Georgi M. Unkovski and the producer Ivan Unkovski about the creative and production process of the film DJ Ahmet. The talk will focus on the director's work with the featured ethnic minority, the film's portrayal of the generational conflict between tradition and the digital contemporaneity, as well as the production challenges of shooting and distributing the film.

In collaboration with the Directors Guild of Slovenia (DSR) and the Slovenian Film Centre
Free admission

FRI, 21 November, 10.00–12.00, E1-E2 Hall, Cankarjev dom

Round Table: The Challenges of Micro-Budget Filmmaking

Moderator: Klemen Dvornik, Panellists: Luka Marčetić, Iza Strehar, Danijel Hočevar, Eva Tomazin
A discussion about the advantages, challenges, and pitfalls of microbudget filmmaking through the personal experiences of filmmakers. The talk will address the impact of this type of production on the cinematographic landscape and the importance of public funding.

In collaboration with the Slovenian Film Centre (SFC)
Free admission

FRI, 21 November, 12.00–15.00, E1-E2 Hall, Cankarjev dom

Master Workshop Scenarnica Plus

*Moderator: Darko Sinko, Guest: Stefan Đorđević (*Wind, Talk to Me*)*
*A talk with director Stefan Đorđević about his feature debut, Veter, govori z mano (*Wind, Talk to Me*), a Slovenian minority co-production. An intimate and semi-autobiographical portrait of the mother-son relationship, the film focuses on the recently bereaved filmmaker Stefan. Driven by his urge to complete a film about his deceased mother, the director returns home in an attempt to come to terms with his grief. The talk about the production process and the cinematographic combination of docufiction will be moderated by director Darko Sinko.*

In collaboration with the Directors Guild of Slovenia (DSR)
Free admission


Zemljo krast (Stealing Land)


Veter, govori mi (Wind, Talk to Me)

vodomec
Kingfisher Award



1996
Živeti v pozabi
Living in Oblivion, **Tom DiCillo**
1997
Vzhodna palača, zahodna palača
Dong gong, xi gong, **Zhang Yuan**
1998
Življenje, kot ga sanjajo angeli
La vie reveé des anges, **Erick Zonca**
1999
Deseti brat
Beshkempir, **Aktan Abdikalikov**
2000
Vzhod je vzhodno
East is East, **Damien O'Donnell**
2001
Kruh in mleko
Kruh in mleko, **Jan Cvitkovič**
2002
Sobota
Sábado, **Juan Villegas**
2003
Vrnitev
Vozvraščenje, **Andrej Zvjagincev**
posebna omemba/special mention:
Pod njenim oknom
Pod njenim oknom, **Metod Pevec**
2004
Popolni preobrat
Somersault, **Cate Shortland**
posebna omemba/special mention:
Pogrešana
Bu jian, **Li Kang-sheng**
2005
Skriti adut
Voksne mennesker, **Dagur Kári**
posebna omemba/special mention:
Odgrobadogroba
Odgrobadogroba, **Jan Cvitkovič**
2006
1:1 Ena na ena
1:1 En til en, **Annette K. Olesen**
posebna omemba/special mention:
Namizni tenis
Pingpong, **Matthias Luthard**
2007
Okna v ponedeljek
Montag kommen die Fenster, **Ulrich Köhler**
2008
Lakota
Hunger, **Steve McQueen**
2009
Črnci
Crnci, **Zvonimir Jurić, Goran Dević**
posebna omemba/special mention:
Policijski, pridevnik
Politist, adj., **Corneliu Porumboiu**
2010
Podočnik
Kynodontas, **Yorgos Lanthimos**

posebni omembi/special mentions:

Na morje
Alamar, Pedro González-Rubio

Potovanja vetra
Los viajes del viento, Ciro Guerra

2011

Zaklonišče
Take Shelter, Jeff Nichols

2012

Klip
Clip, Maja Miloš

2013

Miele
Miele, Valeria Golino

posebna omemba/special mention:

Obramba in zaščita
(Obrana in zaštita) Bobo Jelčić

2014

Lahko noč, mamica
Goodnight Mommy, Veronika Franz, Severin Fiala

2015

Ovna
Rams, Grimur Hakonarson

posebna omemba/special mention:

Projekt stoletja
The Project of the Century, Carlos M. Quintela

2016

Dobra žena
A Good Wife, Mirjana Karanović

posebna omemba/special mention:

Teden in en dan
One Week and a Day, Asaph Polonsky

2017

Columbus
Columbus, Kogonada

posebna omemba/special mention:

Arabija
Araby, Affonso Uchoa, Joao Dumans

2018

Bojevnica
Kona fer i strid, Benedikt Erlingsson

posebna omemba/special mention:

Ne bom več luzerka
My Last Year As a Loser, Urša Menart

Tovor
Teret, Ognjen Glavonić

2019

Prekla
Dilda, Kantemir Balagov

posebna omemba/special mention:

Angelo
Angelo, Markus Schleinzer

Lara
Lara, Jan Ole Gerster

2020

Sadeži pozabe
Mila, Christos Nikou

posebna omemba/special mention:

Moj jutranji smeh
My Morning Laughter, Marko Djordjević

2021

Pohodi plin!
Hit the Road, Panah Panahi

posebna omemba/special mention:

Oblak v njeni sobi
The Cloud in Her Room, Zheng Lu Xinyuan

2022

Varen kraj
Sigurno mjesto, Juraj Lerotić

posebna omemba/special mention:

Prezaposlena
À plein temps, Eric Gravel

2023

Tri tisoč oštevilčenih opek
Háromezer számozott darab, Ádám Császi

2024

Črna Pika
Fekete pont, Bálint Szimler

posebna omemba/special mention:

Dobra
Good One, India Donaldson

zlati kolut (nagrada občinstva)
Golden Reel (Audience Award)

2000

Pot domov
Wo de fu qin mu qin, Zhang Yimou

2001

Pet minut slave
Iedereen beroemd!, Dominique Deruddere

2002

Sestre magdalenke
The Magdalene Sisters, Peter Mullan

2003

Pesem za malega razcapanca
Song for a Raggy Boy, Aisling Walsh

2004

Zboristi
Les Choristes, Christoph Barratier

2005

Zveza Kebab
Kebab Connection, Anno Saul

2006

Zajtrk na Plutonu
Breakfast on Pluto, Neil Jordan

2007

Povratne steklenice
Vratné lahve, Jan Sverák

nagrada zmaj (nagrada občinstva)
Dragon Award (Audience Award)

2008
Katin
Katyn, Andrzej Wajda
2009
Ubil sem svojo mamo
I Killed My Mother, Xavier Dolan
2010
Technotise: Edit in jaz
Technotise: Edit i ja, Aleksa Gajić
2011
Onstran
Beyond, Pernilla August
2012
Lore
Lore, Cate Shortland
2013
Dekle na poziv
Call Girl, Mikael Marcimain
2014
Čarlijeva dežela
Charlie's Country, Rolf De Heer
2015
Druga mama
The Second Mother, Anna Muylaert
2016
Med morjem in zemljo
Between Sea and Land, Carlos del Castillo, Manolo Cruz
2017
Ognjišče
Heartstone, Gudmundur Arnar Gudmundsson
2018
Aga
Aga, Milko Lazarov
2019
Vsak dan je dober dan
Every Day a Good Day, Tatsushi Ohmori
2021
In potem sva zaplesala
And Then We Danced, Levan Akin
2022
Praznik dela
Praznik rada, Pjer Žalica
2023
Poljubi prihodnost – U2 v Sarajevu
Kiss the Future, Nenad Čičin-Šain
2024
Manas
Manas, Marianna Brennand

nagrada mladinske žirije Kinotrip
Young Jury Award

2016
Rdeča želva
La tortue rouge, Michael Dudok de Wit
2017
Pokliči me po svojem imenu
Call Me by Your Name, Luca Guadagnino
2018
Jezdec
The Rider, Chloé Zhao
2019
Medtem ko vas ni bilo
Sorry We Missed You, Ken Loach
2021
Dogodek
Happening, Audrey Diwan
2022
Blizu
Close, Lukas Dhont
2023
Sladki vzhod
The Sweet East, Sean Price Williams
2024
Strupeno
Akipleča, Saule Bliuvaite

nagrada FIPRESCI
FIPRESCI Prize

2004
Češke sanje
Česky sen, Filip Remunda, Vít Klusák
2005
Kaj je Iva posnela 21. oktobra 2003
Što je Iva snimila 21. listopada 2003, Tomislav Radić
2006
Bele dlani
Fehér tenyér, Szabolcs Hajdu
2007
In s kom ti seksaš?
Et toi t'es sur qui?, Lola Doillon
2008
Balast
Ballast, Lance Hamer
2009
Prinesi mi rožmarin
Go Get Some Rosemary, Ben Safdie, Joshua Safdie
2010
Neljubljena
The Unloved, Samantha Morton
2011
Zgodbe, ki se jih spominjamo
Historias que so existem quando lembradas, Julie Murat
2012
Otrok iz zgornjega nadstropja
L'enfant d'en haut, Ursula Meier
2013
Salvo
Salvo, Antonio Piazza
2014
Mrhovinar
Buzzard, Joel Potrykus
2015
Družinski film
Family Film, Olmo Omerzu
2016
Rdeča želva
La tortue rouge, Michael Dudok de Wit
2017
Moški ne jočejo
Men Don't Cry, Alen Drljević
2018
Stiks
Styx, Wolfgang Fischer
2019
Monos
Exile, Alejandro Landes
2020
Izgnanstvo
Monos, Visar Morina
2021
Telesce
Small Body, Laura Samani
2022
Neustavljivi
Entre les vagues, Anaïs Volpé
2023
Lola
Lola, Andrew Legge
2023
April
April, Déa Kulumbegashvili

nagrada žirije Art kino mreže Slovenije
Slovenian Art Cinema Association Award

2019
Ema
Ema, Pablo Larraín
2020
Martin Eden
Martin Eden, Pietro Marcello
posebna omemba/special mention:
Švic
Sweat, Magnus von Horn
2021
Pravi moški
I'm Your Man, Maria Schrader
2022
Blizu
Close, Lukas Dhont
2023
Štirje mali odrasli
Neljä pientä aikuista, Selma Vilhunen
2024
Ravno obratno
Volveréis, Jonás Trueba

nagrada za najboljši kratki film
Best Short Film Award

2008
Zemlja in kruh
Tierra y pan, Carlos Armella
posebna omemba/special mention:
Vučko
Wolfy, Matevž Luzar
2009
Odsotna
Missen, Jochem de Vries
posebna omemba/special mention:
Tla pod nogami
The Ground Beneath, Rene Hernandez
2010
Vožnja s kolesom
A Bike Ride, Bernard Attal
2011
Svet zunaj
The External World, David O'Reilly
posebna omemba/special mention:
Potem zagledam Tanjo
Onda vidim Tanju, Juraj Lerotić
2012
Tuba Atlantic
Tuba Atlantic, Hallvar Witzo
posebna omemba/special mention:
Francija, ki se zgodaj prebuja
La France qui se lève tôt, Hugo Chesnard
2013
Terarij
Terrarium, Hana Jušić
posebna omemba/special mention:
Prenagljen
Premature, Gunhild Enger
2014
Roke proti nebesom
Hands Up to Heaven, Ulrike Putzer, Matthias van Baaren
posebna omemba/special mention:
Kokoška
The Chicken, Una Gunjak
2015
Piknik
Picnic, Jure Pavlović
posebni omembi/special mentions:
Disciplina
Discipline, Christophe M. Saber
Vsaj puške nam še ostanejo
As Long as Shotguns Remain, Caroline Poggi, Jonathan Vinel
2016
Figura
Figure, Katarzyna Gondek
2017
Nisem od tukaj
I'm not from here, Maite Alberdi, G. Ž. Alberdi in Giedre Zickyte
posebni omembi/special mentions:
Zverina
The Beast, Samantha Nell, Michael Wahrmann
"[...] Hlepenje po pripovedi"
"[...] Craving for Narrative", Max Grau
2018
Matria
Matria, Álvaro Gago Díaz
posebna omemba/special mention:
Celica
The Box, Dušan Kastelic
2019
Lani, ko je vlak šel mimo
Last Year When the Train Passed By, Pang-Chuan Huang
posebna omemba/special mention:
Božično darilo
The Christmas Gift, Bogdan Muresanu
2020
Nevidni heroj
Invisivel Heroi, Cristèle Alves Meira
posebna omemba/special mention:
Zima v deževnem gozdu
Talv vihmametsas, Anu-Laura Tuttelberg
2021
Steakhouse
Špela Čadež
posebna omemba/special mention:
Tekma
The Game, Roman Hodel
2022
Sierra
Sander Joon
posebna omemba/special mention:
Heat Waves
Kent Chan
2023
Dežela gora
Land der Berge, Olga Kosanović
posebna omemba/special mention:
Ostuden
Hideous, Yann Gonzales
2024
Oyu
Oyu, Atsushi Hirai
posebna omemba/special mention:
Aqueronte
Aqueronte, Manuel Muñoz Rivas

nagrada za najboljši film 360°
Best 360° Film

2016
Torta napad
Cake Attack, Monika Janjilovič, Maks Bernard, Tadej Anclin, Jan Uderman
2017
Svoboda, brez izgovorov
Freedom, with No Excuses, Matej Lozar, Anja Čotar, Rok Jagodnik, Uroš Kokol, Sašo Stojak

Ljubljanski mednarodni filmski festival
Ljubljana International Film Festival





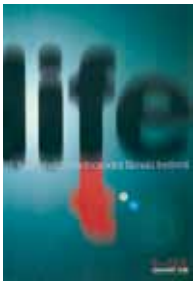




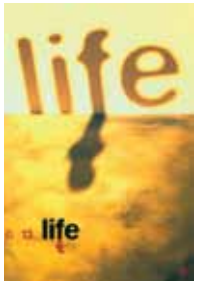














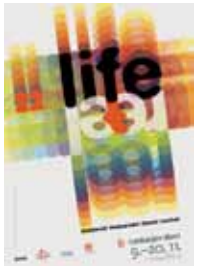










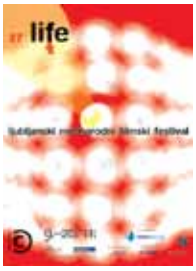



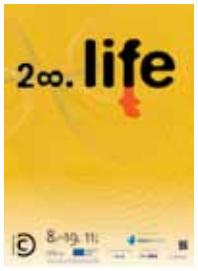


























Stoli iz recikliranih plastenk, čebelji panji na strehi, lokalni pridelki – trajnost in kultura z roko v roki

V Cankarjevem domu je skrb za posameznika, družbo in okolje vrednota, ki se izraža v vsakodnevnem trajnostnem delovanju. Z zmanjševanjem negativnega vpliva prireditev na okolje in z uresničevanjem ciljev trajnostnega razvoja OZN ustvarjamo pozitivne spremembe na vseh ravneh delovanja.

V okviru trajnostnega razvoja zmanjšujemo količino ustvarjenih odpadkov in uporabljamo materiale, ki so biorazgradljivi ali primerni za ponovno uporabo ali recikliranje. Omejujemo porabo električne energije, vode in papirja, skrbimo za zeleno in urejeno okolico zgradbe. Ob prenovah v prostore nameščamo opremo iz recikliranih materialov: v Dvorani Alme Karlin so stoli narejeni iz plastenk. Imamo lastno stiskalnico kartonske embalaže, sistem ločevanja odpadkov v vseh prostorih in ekološki otok. V Veliki sprejemni dvorani smo nedavno namestili pitnik, ki nadomešča vodo iz plastenk. Prihodnost je trajnost. Ali pa je ni.



Park Sveta Evrope • Foto: Kristina Bursać

10 trajnostnih priporočil

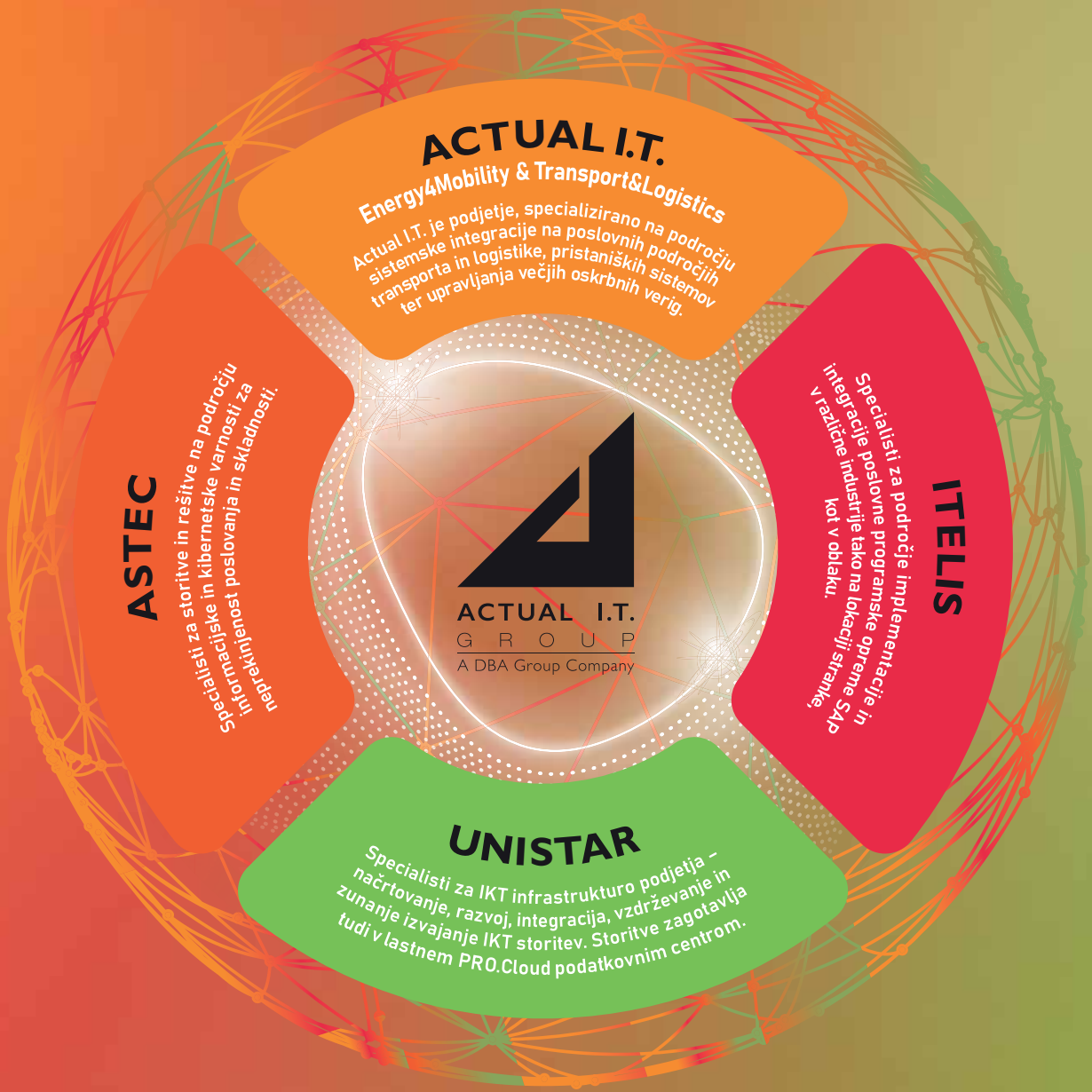
1. Trajnostna mobilnost – uporabimo javni prevoz, kolo ali se na prireditev sprehodimo.
2. Delimo vožnjo – če se pripeljemo z avtom, povabimo sodelavce, sosede ali prijatelje, da se nam pridružijo.
3. Uporabljajmo e-vstopnice in se izognimo tiskanju.
4. Ločujmo odpadke – vselej in povsod.
5. Pijmo vodo iz pipe – svojo steklenico lahko napolnimo pri pitnikih v Cankarjevem domu.
6. Varčujmo z energijo – naprave med dogodki izklopimo.
7. Podprimo lokalno – gostinski lokali v Cankarjevem domu ponujajo pester nabor lokalnih prigrizkov in pijače.
8. Spoštujmo prostor – Cankarjev dom je spomenik in pomemben del kulturne dediščine.
9. Podarimo doživetje – razveselimo bližnje z vstopnico za koncert, predstavo ali razstavo.
10. Soustvarjajmo trajnostno – delimo svoje ideje za še bolj trajnosten Cankarjev dom na družbenih omrežjih.

Kjer se medí kultura

Kot prva ustanova v Sloveniji je Cankarjev dom urbano čebelarstvo – po vzoru pariške opere – začel spomladi 2011 na pobudo sodelavca, čebelarja Franca Petrovčiča, ko smo na eno od strešnih teras postavili tri nakladne panje z avtohtono kranjsko sivko. Danes jih stoji že šest. Vsako leto ob 20. maju, svetovnem dnevu čebel, pripravimo pester program, s katerim opozarjamo na pomen čebel in drugih opraševalcev za človeštvo, za prehransko varnost, varstvo okolja in biotsko raznovrstnost. Med, ki ga čebele pridelujejo na strehi CD, uspešno prestaja vsakoletne analize referenčnega laboratorija v Bremnu in je od leta 2015 vključen v shemo višje kakovosti s certifikatom *Slovenskega medu z zaščiteno geografsko označbo (*SMGO), kar je dodatna potrditev kakovosti.



Foto: Kristina Bursać



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Slovenska arheologija
skozi zvoke, simbole in prve zapisane besede

4. 2. – 23. 8. 2026
Galerija CD



NARODNI MUZEJ SLOVENIJE

cankarjev dom

Generalna pokroviteljica

SKUPINA PERSPEKTIVA
LISCA tnm Hidrotehnik CGP

GORENJSKI MUZEJ

Pomurski muzej Murska Sobota

POKRAJINSKI MUZEJ KOPER
MUSEO REGIONALE DI CAPODISTRIA
KOPER REGIONAL MUSEUM

DOLENJSKI MUZEJ

goriški muze

Pokrajinski muzej Celje

11.–18. marca 2026 *From 11 Until 18 March 2026*

cankarjev dom

28. Festival dokumentarnega filma – FDF

28th Documentary Film Festival – DFF

Aktualen vpogled v raznovrstno svetovno produkcijo dokumentarnega filma, predavanja, pogovori z ustvarjalci, filmske delavnice, seminarji ter program za otroke in mladino.
Festivalski sklopi: tekmovalni sklop na temo človekovih pravic; aktualni, družbenokritični; miti, ikone, mediji; intimni in globalni portreti; posvečeno
V sodelovanju z Amnesty International Slovenije
Kosovelova dvorana, Kinodvor, Slovenska kinoteka

A relevant and diversified insight into the world's current documentary film production, lectures, interviews with filmmakers, film workshops, seminars and a programme for children and youth.
***Festival sections**: Human Rights Films competitive section; Current, Socio-critical; Intimate and Global Portraits; Tribute*
In cooperation with Amnesty International Slovenia
Kosovel Hall, Kinodvor Cinema, Slovenian Cinematheque



Edina zemlja, No Other Land režija: Yuval Abraham, Basel Adra, Hamdan Ballal, Rachel Szor, nagrada AIS za najboljši film na temo človekovih pravic na 27. FDF

Pokrovitelj festivala FDF
AUTOMATIC SERVIS

Medijski partner
RTV SLO | Radio Slovenija

V sodelovanju
AMNESTY INTERNATIONAL
Kinodvor. Mestni kino. www.kinodvor.org
kinoteka slovenska kinoteka filmski muzej

Ustanovitelj in glavni sofinancer kulturno-umetniškega programa CD
REPUBLIKA SLOVENIJA
MINISTRSTVO ZA KULTURO

Od januarja do junija 2026

life po liffu



Izbor filmov aktualnega Liffa in pogovori s filmskim kritikom Marcelom Štefančičem Jr.

- za ohranjanje filmske kondicije
- za filme, za katere na Liffu ni bilo časa
- za podrobnejši (p)ogled in globlje razumevanje

Liffe gre naprej, tudi ko se festival konča.

Pokrovitelj festivala Liffe: Telekom Slovenije

Pokroviteljica programa za otroke in mladino: VITA ŽIVLJENJSKA

TelekomSlovenije
Vedno na boljše.

5G

#1



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2025