

2024

# film

13-24 NOV

# film

Ljubljanski mednarodni filmski festival

# life

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# 35. Ljubljanski mednarodni filmski festival



35<sup>th</sup> Ljubljana International Film Festival

35

2024

life

13-24

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**MOJKINO** **KRANJ**

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A large, dark silhouette of two hands reaching towards each other to form a heart shape, set against a solid red background. The hands are positioned in the upper half of the frame, with fingers slightly curled and thumbs pointing towards the center.

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Zdravi ljudje za razvedrilo, Karpo Godina, 1971

Razstavnici prostori Slovenske kinoteke

razstava

# karpo godina

filmski imaginarij  
23. 5. – 22. 12. 2024

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# 35. Ljubljanski mednarodni filmski festival 2024

## 35<sup>th</sup> Ljubljana International Film Festival 2024

programski direktor/programme director

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and marketing

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celostna grafična podoba/identity design

**Maja Gspan Vavpetič**

urednica kataloga, tiskovnin/catalogue, publication editor

**Špela Barlič**

izdelava spletne strani/creation of website

**Domen Novak**

urejanje spletne strani/web page editor

**Tadeja Drolc**

družbena omrežja/social media

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vodja službe za goste/head of guest service

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koordinacija žirij/jury coordination

**Lara Zupan**

prevajalska služba/translation service

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**cankarjev dom**

kulturni in kongresni center Ljubljana  
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www.cd-cc.si

E info@cd-cc.si

generalni direktor CD/director general CD

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direktorica Kinodvora/Kinodvor director

**Metka Dariš**

direktorica Slovenske kinoteke/Slovenian Cinematheque director

**Ženja Leiler Kos**

direktor Kina Bežigrad/Kino Bežigrad director

**Klemen Toman**

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prof. mag. **Žanina Mirčevska**

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**Simon Šuler**

### e-katalog/e-catalogue

urednica/editor

**Špela Barlič**

besedila/texts

**Matic Majcen, Damijan Vinter, Tina Poglajen, Špela Barlič,**

**Lina Horvat** in **Marijana Kuljanac** (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**

zani/represented by **Jure Novak**, generalni direktor CD/

director general CD

oktober/October 2024

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**4 Žirije, nagrade Juries, Awards**

**Program Programme**

- 7 Perspektive Perspectives**
- 21 Predpremiere Avantpremieres**
- 45 Kralji in kraljice Kings and Queens**
- 61 Panorama svetovnega filma Panorama of World Cinema**
- 81 Ekstravaganca Extravaganza**
- 89 Kinobalon Kinobalon**
- 97 Jadranska mreža festivalov Adriatic Festival Network**
- 103 Retrospektiva Retrospective**
  - Costa-Gavras Costa-Gavras**
- 117 Posvečeno Tribute**
  - Yasuzô Masumura Yasuzô Masumura**
- 125 Fokus Focus**
  - Alterantivni film Alternative Film**
- 131 Evropa na kratko Europe in Short**
- 132 Spremljevalni program Accompanying Programme**
- 138 Nagrajenci LIFFe LIFFe Award Winners**

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



**Taki Mumladze** je večkrat nagrajena gruzijska igralka in pisateljica, znana po močnem feminističnem glasu. Debitirala je v filmu *Otar's Death* (2021) ter bila soscenaristka in igralka v filmu *A Room of My Own* (2022), ki je gostoval po vsem svetu. Je avtorica dramske igre *Aphrodite*, v kateri je igrala ob li Sukhitashvili. Kljub uspešnosti delu grozi prepoved zaradi novih proti-LGBT zakonov v Gruziji. Trenutno biva v Londonu, s svojim delom se zavzema za pravice žensk in ozaveščanje o družbenih vprašanjih.

*Taki Mumladze is an award-winning Georgian actress and writer known for her strong feminist voice. She debuted in Otar's Death (2021) and co-wrote and starred in A Room of My Own (2022), which traveled internationally. She wrote and performed in the play Aphrodite, starring alongside la Sukhitashvili. Despite its success, the play may be banned due to new anti-LGBT laws in Georgia. Currently based in London, Taki is dedicated to supporting women's rights and raising awareness of social issues through her work.*



**Christos Nikou** je bil rojen leta 1984 v Atenah. Kot samouki režiser, scenarist in producent je leta 2012 posnel svoj edini kratki film *KM*, ki se je uvrstil na več kot štirideset mednarodnih filmskih festivalov. Njegov prvi celovečerni film *Sadeži pozabe* (Apples) je leta 2020 odprl sklop Orizzonti beneškega festivala, istega leta pa je bil predvajan na festivalih Telluride in Toronto. Grški kandidat za oskarja za najboljši mednarodni celovečerni film *Sadeži pozabe* je bil distribuiran v več kot sedemdesetih državah. Režiserjev angleško govoreči prvenec *Fingernails* (2023), pod katerega se podpisuje tudi kot scenarist, je nastal v koprodukciji z Dirty Films in Filmnation Cate Blanchett. Film je bil premierno prikazan na festivalih Telluride in Toronto, njegov globalni distributer je Apple. Trenutno pripravlja tretji celovečerec *Background*.

*Christos Nikou was born in Athens in 1984. A self-taught director, screenwriter, and producer, he directed his only short film, KM, in 2012. KM participated in over 40 international film festivals. His first feature film Apples opened the Venice Orizzonti section in 2020, playing at Telluride and Toronto that same year. Greece's submission for the Academy Award for Best International Feature Film, Apples was released in more than 70 countries. Nikou made his English-language debut with Fingernails (2023), which he directed, co-wrote and co-produced with Cate Blanchett's Dirty Films and Filmnation. The film premiered at Telluride and Toronto, and it was released worldwide by Apple. At this moment Nikou is working on his third feature film, Background.*



**Darko Sinko** je na ljubljanski AGRFT diplomiral iz filmske režije. Posnel je več kratkih in dokumentarnih filmov, nato pa igrani celovečerni prvenec *Inventura* (2021), ki je bil premierno prikazan na festivalu v San Sebastianu. Za film je na Festivalu slovenskega filma Portorož prejel šest nagrad, med drugimi tudi vesno za najboljšo režijo. *Inventura* se je uvrstila v program številnih mednarodnih festivalov in bila večkrat nagrajena. Leta 2021 je bila prikazana tudi v tekmovalnem programu Liffa. Poleg avtorskih režij je Sinko pri filmskih produkcijah sodeloval tudi kot asistent režije, snemalec in montažer.

*Darko Sinko graduated in film directing from the Academy of Theatre, Radio and Film (AGRFT) in Ljubljana. He directed several short films and documentaries, followed by his feature debut Inventura (Inventory, 2021), which premiered at the San Sebastian Film Festival. The film won six awards at the Festival of Slovenian Film, including Vesna Award for Best Director. Inventura screened at numerous international festivals and won several awards. It was selected for competition at the 2021 Liffe festival. In addition to his work as an auteur director, Sinko has also worked as an assistant director, cameraman and editor on film productions.*

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

**Leonardo Goi** je italijanski filmski kritik in urednik. Je sodelavec in kolumnist *MUBI Notebook*, njegova besedila pogosto objavljajo tudi *Reverse Shot*, *The Film Stage*, *Filmmaker Magazine* in *Film Comment*. Organizira in vodi več uglednih delavnic filmske kritike po Evropi, med drugimi Berlinale Talents Critics Lab, Critics Campus na mednarodnem filmskem festivalu Golden Apricot v Erevanu ter na festivalih Lago Film Fest in FEKK Ljubljana. Od leta 2024 je glavni urednik dnevne revije *Pardo* filmskega festivala v Locarnu.

**Anja Medved** (1969, Nova Gorica) je avtorica dokumentarnih filmov, videa in spominodajalskih akcij. Diplomirala je iz gledališke in radijske režije na Akademiji za gledališče, radio, film in televizijo v Ljubljani. Je soavtorica obširnega dokumentarnega opusa, v katerem šiva spomine čezmejnega goriškega prostora, kjer živi. Njena dela so bila predstavljena tako na filmskih festivalih kot v galerijah sodobne umetnosti. Deluje v okviru zavoda KINOkašča/CINEMattic, filmske produkcije in hranilnice spomina.

**Niko Novak** (1973) deluje v filmski umetnosti, gledališču in glasbi. Kot scenograf zadnjih dvajset let sodeluje pri celovečernih in kratkih filmih. Kakor glasbenik trenutno ustvarja samostojno, je kantavtor in avtor glasbe za gledališče in film.

*Leonardo Goi is a film critic and editor based in Italy. A staff writer and columnist at MUBI Notebook, his writings also frequently appear on Reverse Shot, The Film Stage, Filmmaker Magazine, and Film Comment. He runs and teaches at several prominent film criticism workshops around Europe, including the Berlinale Talents Critics Lab, the Critics Campus at Yerevan's Golden Apricot International Film Festival, and the workshops held at Lago Film Fest and FEKK-Ljubljana. As of 2024 he serves as lead editor of the Locarno Film Festival's daily magazine, Pardo.*

*Anja Medved (1969, Nova Gorica) is a director and screenwriter, renowned for her work as an author of documentary films, videos, and memory collection projects. She graduated in theatre and radio directing from the Academy of Theatre, Radio, Film and Television in Ljubljana. She is the co-author of an extensive documentary output dedicated to collecting cross-border memories between Gorizia and Nova Gorica, her place of residence. Her work has been presented at film festivals and contemporary art galleries. She is the co-founder of KINOkašča / CINEMattic Institute, a film production and memory preservation institute.*

*Niko Novak (1973) works in film, theatre and music. He has worked as a production designer on feature and short films for the last twenty years. He also makes music independently as a singer-songwriter as well as a composer for theatre and film.*



## Nagrada mladinske žirije Kinotrip Kinotrip Young Jury Award



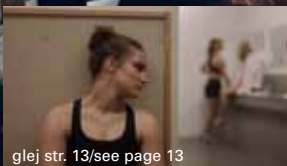
- 10 **April April** Dea Kulumbegashvili
- 11 **Črna pika Lesson Learned** Balint Szimler
- 12 **Dobra Good One** India Donaldson
- 13 **Julie molči Julie Keeps Quiet** Leonardo van Dijn
- 14 **Novo leto, ki ni prišlo The New Year That Never Came**  
Bogdan Muresanu
- 15 **Proslava Celebration** Bruno Anković
- 16 **Strupeno Toxic** Saule Bliuvaite
- 17 **Vsi odtenki svetlobe All We Imagine as Light** Payal Kapadia
- 18 **Tuji jezik Foreign Language** Claire Burger
- 19 **Sestri September Says** Ariane Labed



glej str. 11/see page 11



glej str. 14/see page 14



glej str. 13/see page 13



glej str. 17/see page 17

glej str. 15/see page 15  
glej str. 16/see page 16



glej str. 19/see page 1



## Dea Kulumbegashvili

Gruzija, Francija, Italija Georgia, France, Italy 2024

**režija/directed by**

Dea Kulumbegashvili

**scenarij/screenplay**

Dea Kulumbegashvili

**fotografija/cinematography**

Arseni Khachaturan

**montaža/editing**

Jacopo Ramella Pajrin

**igrajo/cast**

Ia Sukhitashvili (Nina), Kakha Kintsurashvili (David), Merab Ninidze (primarij/head doctor), Roza Kancheishvili (Nana), Ana Nikolava (Mzia)

**producenti/producers**

Ilan Amouyal, David Zerat, Luca Guadagnino, Francesco Melzi d'Eril, Gabriele Moratti, Alexandra Rossi, Archil Gelovani

**produkcija/production**

First Picture  
E ilan@firstpicture.fr

&

Frenesy

&

Memo Films

&

Independent Film Project

**format/format**

DCP, barvni/colour

**dolžina/running time**

134'

**festivali, nagrade (izbor)/**

**festivals, awards (selection)**

Benetke/Venice 2024 (posebna nagrada žirije/Special Jury Prize), San Sebastian 2024, London 2024



Družbenokritična zgodba o delu predani ginekologinji v gruzijskem mestecu, ki se mora soočiti z obtožbo zaradi neodgovornega dejanja, ko pod njenim nadzorom umre novorojenček.

Nina dela kot ginekologinja v majhni bolnišnici, edini v provincialnem mestecu. Je samska in niti ne išče trajne veze, zato pa je brezpogojno predana svojemu delu in Hipokratovi prisegi. Ko nekega dne pod njenim nadzorom le nekaj sekund po porodu umre novorojenček, je obtožena neodgovornega dejanja. Preiskava, ki sledi, vzame pod drobnogled vse podrobnosti Nininega osebnega in poklicnega življenja. Kljub tveganju in obtožbam ostaja predana svojim dolžnostim in poslanstvu. Predvsem zato ker je trdno odločena, da bo še naprej pomagala dekletom v stiski in opravljala to, česar ne želi nihče drug.

"Nina ob asketskem življenjskem slogu zdravnice z opravljanjem nezakonitih splavov lastno usodo postavlja na kocko. Ženske srečuje v njihovih najbolj intimnih trenutkih, bodisi kot matere v krču porodnih bolečin bodisi ob mučnih in tajnih splavih, zamočanih njihovim družinam. Nina je lik, ki ljubi vse, a nikogar posebej. Zmožna je brezmejnje empatije, obenem pa zavrtja pri navezovanju osebnih vezi." (Dea Kulumbegashvili)

*A socio-critical story about a dedicated gynaecologist in a small Georgian town accused of malpractice when a newborn dies under her supervision.*

*Nina works in the only small hospital of a provincial town as an ob-gyn. Single and in abstinence from personal relationships, she is unconditionally devoted to her Hippocratic oath. When a newborn dies within seconds of being delivered under her supervision, her morals and professionalism come into question. Under investigation, every detail of Nina's personal and professional life is being scrutinized. Despite the risks, Nina remains devoted to her duty as a doctor, committed to doing what nobody else will.*

*"Nina lives the austere life of a doctor, risking her own well-being to provide illegal abortions for those in need. She encounters women in their most intimate moments, whether they are becoming mothers in the throes of excruciating labour or undergoing painful and clandestine abortions, hidden from their families. Nina is a character who loves universally yet no one in particular. She possesses boundless empathy but struggles to form personal connections." (Dea Kulumbegashvili)*

**prodaja/world sales**

Goodfellas SAS  
E feripret@goodfellas.film

**distribucija/distribution**

Fivia d.o.o.  
E cenex@siol.net

**Dea Kulumbegashvili**

Rojena leta v Oriolu, Rusija. Kot hči gruzijskih staršev je odrasčala v Tbilisiju, filmsko režijo pa je študirala na kolumbijski univerzi in medijske znanosti v New Yorku (The New School). Njen kratki prvenec *Invisible Spaces* se je v Cannesu potegoval za palmo in bil hkrati tudi prvi film neodvisne države Gruzija, prikazan v uradnem tekmovalnem programu tega festivala.

*Born in Oriol, Russia. She was raised in Tbilisi, Georgia, and studied film directing at Columbia University School of the Arts and media studies at The New School in New York. Her debut short film, Invisible Spaces, was nominated for Palme d'Or at the Cannes International Film Festival in 2014. It was also the first film from independent Georgia to be part of the official competition at the Cannes International Film Festival.*

**filmografija (izbor)/filmography (selection)**

2014 Ukhilavi Sivrtseebi (Invisible Spaces) (kratkij/short)  
2020 Dasatskisi (Beginning/Začetek)  
2024 April

# Črna pika Fekete pont Lesson Learned

**Balint Szimler**

**Madžarska Hungary 2024**



Film, ki razmišlja o različnih pristopih k zasnovi izobraževalnih sistemov – ter o posledicah, ki jih imajo ti pristopi za učence in učitelje.

Desetletni Palko, ki se je iz Nemčije preselil v domačo Madžarsko, ima težave s privajanjem na strožji šolski sistem, saj je vajen bolj sproščenejšega ozračja iz nemških šol. Palko je navajen govoriti in jesti med poukom ter delati stvari povsem v svojem tempu. Ker za nameček s težavo izpolnjuje ukaze, ga hitro označijo za "težavnega otroka". Nova učiteljica književnosti Juci poskuša fanta potolažiti in si pridobiti njegovo zaupanje, saj tudi ona zagovarja drugačen pristop k učenju. Vendar pa s tem tvega, da bo v učiteljskem zboru tudi sama postala izobčena kot Palko.

"Odraščal sem v ZDA. Ko sem imel devet let, smo se preselili nazaj domov. Vrnitev sem doživljal kot kulturni šok. Pisalo se je leto 1996, kar pomeni, da je takrat med državama obstajala še večja razlika. Ta tema se me še vedno drži. Od nekdaj sem se počutil kot obstranec, o tem občutku sem veliko razmišljal. Obstaja pregovor, da je za globlji vpogled v neko družbo treba spoznati njeno vzgojo otrok." (Balint Szimler)

*A film about different approaches to education – and the implications of these teaching systems for students and teachers.*

*Ten-year-old Palkó has recently relocated from Germany to his home country of Hungary and is struggling to adapt to the strictly regulated school environment after being accustomed to a more easy-going educational approach. Used to speaking in class, eating whenever he likes, doing things at his own pace and resisting orders, he is quickly labelled as the "difficult kid". Meanwhile, the new literature teacher Juci tries not only to comfort Palkó and gain his trust, but also to suggest a different approach to engaging the students, one that goes beyond merely following the curriculum. However, she remains as isolated as Palkó in her quiet rebellion.*

*"I grew up in the USA. When I was nine, we moved back home. For me, it was a culture shock to move back. It was 1996, which means there was an even bigger difference between the two countries back then. This whole topic stuck with me. I always felt like an outsider and reflected on this feeling. There's this saying that if you want to know a society, you have to see how they behave with their children." (Balint Szimler)*

**režija/directed by**

Balint Szimler

**scenarij/screenplay**

Balint Szimler

**fotografija/cinematography**

Marcell Rév

**glasba/music**

Dorka Lajhó, Péter Sabák

**montaža/editing**

Zsófia Ördög

**igrajo/cast**

Paul Mátis (Palkó), Anna Mészöly (Juci), Ákos 'Dadan' Kovács (Ákos), Inez Mátis (Hermína), Gábor Ferenczi (Kornél), Lőkös Ildikó (Ildikó), László Nádasi Zoli, Eszter Márton (Eszter), Zsuzsanna Bruck (Zsuzsa), Gábor Dragon (ravnatelj/principal), Judit Gombos (Magdi)

**producenta/producers**

Zoltán Mártonffy, Gábor Osváth

**produkcija/production**

Boddah

E.gosvath@gmail.com

&

CineSuper

**format/format**

DCP, barvni/colour

**dolžina/running time**

119'

**festivali, nagrade (izbor)/  
festivals, awards (selection)**

Locarno 2024 (najboljša igra in posebna omemba žirije v sklopu Filmmakers of the Present/Best Performance and Special Mention in Filmmakers of the Present section)

**Balint Szimler**

Rojen leta 1987 na Madžarskem. Otroštvo je preživel v New Yorku. Film je pod mentorstvom Ildiko 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. *Črna pika* je njegov igrani celovečerni prvenec.

*Born in Hungary in 1987, Szimler 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 is his feature fiction debut.*

**filmografija (izbor)/filmography (selection)**

2007 8 (segment)  
2013 Budapest for Me (segment)  
2015 Balaton Method (dok./doc.)  
2022 Fekete pont (Lesson Learned)/Črna pika

**prodaja/world sales**

Lights On  
E lightson@lightsonfilm.org



# Dobra Good One Good One

## India Donaldson

ZDA USA 2024

**režija/directed by**

India Donaldson

**scenarij/screenplay**

India Donaldson

**fotografija/cinematography**

Wilson Cameron

**montaža/editing**

Graham Mason

**igrajo/cast**

Lily Collias (Sam), Sumaya Bouhbal (Jessie), Diana Irvine (Casey), James Le Gros (Chris), Danny McCarthy (Matt), Peter McNally (Jake)

**producenti/producers**

Diana Irvine, Graham Mason, Wilson Cameron, India Donaldson

**produkcija/production**

International Pigeon

&

Smudge Films

&

Tiny Giant

&

Baird Street Pictures

**format/format**

DCP, barvni/colour

**dolžina/running time**

90'

**festivali, nagrade (izbor)/**

**festivals, awards (selection)**

Sundance 2024, Cannes 2024,

Festival neodvisnega filma v

Bostonu/Independent Film Festival of Boston 2024 (najboljši igrani

celovečerec/Best Narrative Feature),

Champs-Élysées 2024 (najboljši

ameriški celovečerec/Best American

Feature)



Sedemnajstletna Sam se z očetom in njegovim prijateljem odpravi na večdnevni izlet v gore. Moška se prerekata, se smilita sama sebi in stresata neslane šale. Sam to potrpežljivo prenaša – dokler eden od njiju ne prestopi meje.

Na izletu sredi gorovja Catskill in njegovih večnih slapov, skalnatih stezic, rastlinja, metuljev in žuželk, ki se ne menijo za človeške skrbi, se ločeni oče Danny, njegova hči in njegov najstarejši prijatelj, nekdanji igralec Matt, na videz dobro ujamejo. A skozi izostreno raziskovanje družinske dinamike se napetost med preveč odraslo najstnico in nezrelima moškima srednjih let počasi stopnjuje – do svojevrstnega spoznanja, ki ima na pragu odraslosti večji pomen, kot bi ga imel katerikoli prepir.

"Ne vem, ali bi se mojih sedem sorojencev ali starši strinjali, vendar sem v mladosti zares čutila potrebo po ohranjanju miru. Ob konfliktnih sem vedno čutila nelagodje, izogibala sem se jim za vsako ceno. Z leti sem spoznala, da gre za nezdrav pristop k človeškemu sobivanju. Pravzaprav mi ni služil ne v razmerjih ne poklicnem življenju. /.../ Dobro je, če te pohvalijo, da si dober ali sproščen, in takšna pohvala zagotovo vlije nov zagon. Vendar pa lahko postane težavna pot do uveljavitve. Ko sem začela prodirati kot filmska ustvarjalka, sem vsekakor morala zatreti potrebo, da bi vedno vsem ugajala." (India Donaldson)

17-year-old Sam goes on a camping trip with her father and his best friend. The two men josh and joke as they hike, stressing about their careers and cracking dirty jokes. Sam mostly puts up with it – until one of them crosses the line.

On a hiking trip in the Catskills and its primeval waterfalls, rocky trails, vegetation, butterflies and insects oblivious to all human concerns, a divorced father, his daughter and his oldest friend, former actor Matt, seemingly hit it off well. Subtly attuned to relationship dynamics, the film charts the slow escalation of tension between the precocious teen and the two immature middle-aged men – arriving at a moment of truth that, on the cusp of adulthood, carries more weight than any argument could ever have.

"I don't know if my seven siblings or my parents would agree, but as I reflected on my youth, I really felt that need to keep the peace. I was always very uncomfortable with conflict and would avoid it at all costs. And then as I got older, I started to realize that was an unhealthy way of being in the world. It actually didn't serve me in my relationships or my professional life. /.../ It's positive to be praised as good or easy-going and I certainly fed off of that kind of praise. But that can be a challenging way of asserting yourself. Certainly in coming into my own as a filmmaker, I had to push against that need to be always pleasing everyone." (India Donaldson)

**prodaja/world sales**

Visit Films

E info@visitfilms.com

**India Donaldson**

Pisateljica in filmska ustvarjalka iz Los Angelesa je odrasčala ob filmu. Tudi njen oče je režiser in Donaldsonova se spominja, kako je v temnih kinodvoranah gledala njegove dnevne posnetke in se navduševala nad tem, kako se prizori v vsakim posnetkom spreminjajo. Posnela je več kratkih filmov, *Dobra* pa je njen celovečerni prvenec.

A writer and filmmaker based in Los Angeles who grew up around film. Her father is a director, and Donaldson remembers watching dailies in dark theatres, mesmerized by how scenes changed with every take. She has made several short films, and made her full-length debut with *Good One*.

**filmografija (izbor)/filmography (selection)**

2024 *Good One* (Dobra)



Julie molči  
Julie Zwijgt  
Julie Keeps Quiet

Leonardo van Dijn

Švedska, Belgija Sweden, Belgium 2024



**režija/directed by**

Leonardo van Dijn

**scenarij/screenplay**

Ruth Becquart, Leonardo van Dijn

**fotografija/cinematography**

Nicolas Karakatsanis

**montaža/editing**

Bert Jacobs

**igrajo/cast**

Tessa Van den Broeck (Julie), Koen De Bouw (Tom), Claire Bodson (Sofie), Laurent Caron (Jeremy), Ruth Becquart (Liesbeth), Stefan Gota (fizioterapevt/physiotherapist), Pierre Gervais (Backie), Juliette De Hous (Juliette)

**producenti/producers**

Gilles De Schryver, Gilles Coulier, Wouter Sap, Roxanne Sarkozi

**produkcija/production**

De Wereldvrede  
E.post@dewereldvrede.be

**format/format**

DCP, barvni/colour

**dolžina/running time**

97'

**festivali, nagrade (izbor)/**

**festivals, awards (selection)**

Cannes 2024 (nagrada avtorskega združenja/SACD award), Melbourne 2024

V zgodbi o nadarjeni športnici, ki se mora v prelomnem trenutku uspešne poti soočiti z obtožbami na račun svojega trenerja, se je v svoji prvi filmski vlogi preizkusila belgijska teniška zvezdnica Tessa Van den Broeck.

Na ekskluzivni belgijski teniški akademiji završi, ko je glavni trener Jeremy začasno suspendiran zaradi preiskave o samomoru ene od njegovih protežirank. Zaradi tega dogodka so vse oči uprte v njegovo varovanko Julie. Nadarjena športnica, ki je s tekstovnimi sporočili še vedno v stiku s svojim trenerjem, zavrača sodelovanje pri preiskavi in kakršnekoli pogovore na to temo. Jasno ji je, da nič ne sme omajati njene osredotočenosti na bližajoče se tekmovanje, zato se odloči, da se bo z nastalimi razmerami spopadla po svoje.

"To je film o tišini. K filmu sem pristopil z mislijo, da je tišina univerzalna, nekako jo vsi nosimo v sebi. Uporabil sem izraz 'tišina' in ne 'skrivnosti'. Tišina so lahko stvari, o katerih ne želite govoriti, o katerih ne veste, kako bi jih nagovorili, o katerih bi radi spregovorili, pa ne zmorete, ali jih ne morete ubesediti. Zdelo se mi je, da je vprašanje tišine pravi zorni kot za pripoved te zgodbe in za pogovor o svetu, v katerem živimo." (Leonardo van Dijn)

*Belgian tennis prodigy Tessa Van den Broeck makes her screen debut in this story about a talented athlete who decides to keep silent after her coach is accused of misconduct.*

*Everyone at an exclusive Belgian tennis academy is shocked when its demanding head coach, Jeremy, is suspended pending a misconduct investigation into the suicide of a former star pupil. All eyes turn to Jeremy's current favourite, Julie. Brimming with athletic promise, she's been working closely with Jeremy, and he's still texting her every day. But rather than talk to investigators, this tough and focused teenager chooses to process her emotional upheaval on her own. Aware that this moment could make or break her whole career, she's not about to let anyone else seize the advantage.*

*"It's a film about silence. I approached the movie with the idea that silence is universal, and we all somehow have silences in us. I use the word 'silence', not 'secrets'. Silence can be things that you don't want to talk about, that you don't know how to talk about, that you would like to talk about but can't, or that you're not able to talk about. I felt the question of silence was the right angle to tell my story, and to talk about the world we live in." (Leonardo van Dijn)*

**Leonardo van Dijn**

Rojen leta 1991 v mestu Kortrijk, Belgija. S filmom se je najprej ukvarjal kot urednik revije *Vice Magazine*, nato pa je doštudiral avdiovizualne umetnosti na Luca School of Arts. Zrežiral je številne kratke in dokumentarne filme ter glasbene videospote. Njegov kratki film *Umpire* je bil premierno prikazan na festivalu v Locarnu. *Julie molči* je njegov celovečerni prvenec.

*Born in 1991, Kortrijk, Belgium, Leonardo van Dijn started his career as an editor for Vice magazine. He obtained a Master's degree in Audiovisual Arts at the Luca School of Arts. He has directed numerous short films, documentaries and music videos. His short film Umpire premiered at the Locarno Film Festival. Julie Keeps Quiet is his debut feature film.*

**filmografija (izbor)/filmography (selection)**

2015 Umpire (kratki/short)

2024 Julie zwijgt (Julie Keeps Quiet/Julie molči)

**prodaja/world sales**

New Europe Film Sales  
E.office@neweuropesales.com

**distribucija/distribution**

Demiurg  
E.info@demiurg.si

# Novo leto, ki ni prišlo Anul Nou care n-a fost The New Year That Never Came

**Bogdan Muresanu**

**Romunija, Srbija Romania, Serbia 2024**

**režija/directed by**

Bogdan Muresanu

**scenarij/screenplay**

Bogdan Muresanu

**fotografija/cinematography**

Boroka Biro, Tudor Platon

**montaža/editing**

Vanja Kovačević, Mircea Lacatus

**igrajo/cast**

Adrian Vancica (Gelu), Nicoleta Hâncu (Florina), Emilia Dobrin (Margareta Dinca), Marian Adochitei, Virgil Aioanei, Afrodita Andone, Mircea Andreescu, Iulian Burciu, Florin Calbajos, Mihai Calin, Doru Catanescu, Sorin Cocis, Marius Damian

**producenta/producers**

Bogdan Muresanu, Vanja Kovačević

**produkcija/production**

Kinotopia

E.bogdan@kinotopia.ro

&

All Inclusive Films

**format/format**

DCP, barvni/colour

**dolžina/running time**

138'

**festivali, nagrade (izbor)/**

**festivals, awards (selection)**

Benetke/Venice 2024 (nagrada obzorja/Orizzonti Award, nagrada FIPRESCI/FIPRESCI Award)



Padec komunističnega režima v Romuniji skozi oči običajnih ljudi, ki so jim zgodovinski dogodki v trenutku spremenili življenje.

*The fall of the communist regime in Romania as seen through the eyes of six ordinary people, Muresanu's debut feature captures the exhilarating impact of history in the making.*

20. decembra 1989 je Romunija tik pred revolucijo. Ulice so polne protestnikov, študentje se iz režima norčujejo skozi umetnost, medtem ko uradne proslave častijo Ceausescuja. Spet drugje se družine v svojih neogrevanih domovih ubadajo z medsebojnimi spori in vseprisotno tajno policijo. V tem ozračju se prekrizajo poti šestih posameznikov. Tu je nadobudna igralka, ki jo želijo zamenjati v novoletni televizijski oddaji, dva fanta, pripravljena na pobeg, ženska, katere življenje dobesedno razpada, in deček, ki je poslal pismo Božičku. Napetost narašča, njihove usode pa se dokončno prepletejo ravno takrat, ko pade Ceausescu.

*On 20<sup>th</sup> December 1989, Romania stands on the brink of revolution. The streets are alive with demonstrations, students mock the regime through art, and New Year's shows glorify Ceausescu. Yet, in the discomfort of their unheated homes, families grapple with personal conflicts and the omnipresent Secret Police. Six lives intersect in unexpected ways. An aspiring actress asked to perform in a propaganda-heavy TV special, two boys who are ready to flee, a woman whose entire life is literally about to collapse and a little boy who's just sent a letter to Father Christmas. As tensions reach boiling point, an explosive moment unites them, culminating in the dramatic fall of Ceausescu and the communist regime.*

"Od nekaj me je zanimal koncept sedanjosti, še zlasti v povezavi z zgodovinsko sedanjostjo – enim samim trenutkom v času, ki poveže vse ljudi v skupno zavest. Nekateri od teh trenutkov so ključni premiki v zgodovinskih paradigmah, na primer romunska revolucija, verjetno najbolj televizijsko predvajana revolucija na svetu, če ne celo prva. Vendar sem se želel teme lotiti z mikroskopske perspektive običajnih ljudi in ne s pogledom od zgoraj navzdol. Moj cilj je bil poustvariti trenutek v času, ko so se spremenbe že zgodile, vendar niso bile takoj opazne /.../." (Bogdan Muresanu)

*"I have always been interested in the concept of now, particularly when it pertains to a historical now – a single moment in time that connects everyone to a shared consciousness. Some of these moments are pivotal shifts in historical paradigms, such as the Romanian Revolution, which is likely the most televised revolution in the world, if not the first. However, I wanted to approach this subject from the microscopic perspective of ordinary people, rather than from a top-down view. My aim was to recreate that moment in time when change occurred without being immediately noticed /.../." (Bogdan Muresanu)*

**prodaja/world sales**

Cercamon

E.sebastien@cercamon.biz

**Bogdan Muresanu**

Rojen leta 1974 v Bukarešti (Romunija). Sprva se je ukvarjal z oglaševanjem in literaturo, potem pa je s scenarijem za kratki film *The Human Torch* zmagal na HBO-jevem scenarističnem natečaju in se preusmeril v scenaristiko. Začel je snemati lastne kratke filme. Ob režiserskih projektih sodeluje tudi pri nastajanju drugih mednarodnih filmskih projektov. *Novo leto, ki ni prišlo* je njegov celovečerni prvenec.

*Born in 1974 in Bucharest, Romania. Muresanu shifted from literature and advertising to screenwriting when he won the HBO Tiff Scriptwriting Competition for the short script The Human Torch. He started making his own shorts, and works on his own directing projects, as well as other international filmmaking projects. The New Year That Never Came is his debut feature film.*

**filmografija (izbor)/filmography (selection)**

2024 Anul Nou care n-a fost (The New Year That Never Came)/Novo leto, ki ni prišlo

## Bruno Ankočić

Hrvaška, Katar Croatia, Qatar 2024



**režija/directed by**

Bruno Ankočić

**scenarij/screenplay**

Jelena Paljan

**fotografija/cinematography**

Aleksandar Pavlović

**montaža/editing**

Tomislav Stojanović

**igrajo/cast**

Bernard Tomić (Mijo), Krešimir Mikić

(oče/father), Klara Fiolić (Drenka),

Lars Štern (mladi/young Mio), Jan

Doležal (mali/little Mio), Nedim

Nezirović (Rude), Tanja Smoje

(mama/mother), Izudin Bajrović

(Drenkin oče/Drenka's father), David

Tasić Daf (dedek/grandfather)

**producentki/producers**

Rea Rajčić, Tina Tišljar

**produkcija/production**

Eclectica

E info@eclectica.com

**format/format**

DCP, barvni/colour

**dolžina/running time**

86'

**festivali, nagrade (izbor)/**

**festivals, awards (selection)**

Pulj/Pula 2024 (zlata arena/Golden

Arena), Karlovi Vari/Karlovy Vary

2024

Filmska priredba istoimenskega romana Damirja Karakaša, v kateri se prepletajo čudoviti posnetki narave in človeška surovost, poskuša razkriti, zakaj ljudje postanejo lahek plen skrajnih desničarskih ideologij.

Obubožana hrvaška vas med letoma 1926 in 1945. Nenehno pomanjkanje, ponavljajoče se menjave režima in vojna so preplavili gozdove in kraj ovili v strupeno tančico, ki zamegljuje sanje o boljši prihodnosti. Mijo, nekdanji pripadnik ustaške milice, se, ujet v boleče spomine in izkrivljeno dožemanje sedanjosti, skriva v gozdovih blizu vasi. Njegova duša je obremenjena z ranami iz preteklosti, s spomini na krivice, nečloveške ukaze in na neizbrisljive grozote vojne, predvsem pa z lažnim sijajem skrajne desničarske ideologije, za katero se zdi, da je prekrila vse lepe in nedolžne spomine, tudi tistega na mladostno ljubezen Drenko.

"Zgodba ni zgolj balkanska; v njenem osrčju je ideološka matrica, katere različice zaznamo po vsem svetu, med pronicanjem v različne družbenopolitične sisteme, tako nekdaj kot tudi danes. žal se zdi, da človeštvo v zadnjem stoletju ni veliko napredovalo." (Bruno Ankočić)

*This film adaptation of the eponymous novel by Damir Karakaš features wonderful photography of rural landscape, but also a testimony about commonplace brutality, exploring the reasons why innocent people become easy pray for ideological crusaders.*

*Set in an impoverished Croatian village between 1926 and 1945. The constant deprivation, repeated changes to the regime, and war pervaded the forests and shrouded the place in a miasma that obscured all visions of a better future. Village life was also tough for Mijo, former member of the Ustaše militia: His young, innocent soul was burdened by the outside world and troubled by inhumane orders. He later fell prey to the false sheen of right-wing ideology, which seems to have tainted everything beautiful and innocent about his past, including memories of Drenka, his childhood sweetheart.*

*"This is not merely a Balkan story; there is an ideological matrix at work in its very centre, the variants of which we can see around the world, working their way through various socio-political systems, in the past as well as in the present. Sadly, the humanity doesn't seem to have progressed much in the past century." (Bruno Ankočić)*

**Bruno Ankočić**

Rojen leta 1976 v Splitu, Hrvaška. Diplomiral je na Akademiji dramskih umetnosti v Zagrebu. Režiral je številne kratke igrane in dokumentarne filme ter različne televizijske formate. Od leta 1999 je znan tudi kot režiser številnih nagrajenih reklam. *Proslava* je njegov celovečerni prvenec.

*Born in 1976 in Split, Croatia. He graduated from the Academy of Dramatic Arts in Zagreb. He has directed short fiction and documentary films, as well as TV formats. Since 1999 he has made a great number of high-profile award-winning commercials. Celebration is his debut feature film.*

**filmografija (izbor)/filmography (selection)**

2024 Proslava (Celebration/Proslava)

**prodaja/world sales**

Eclectica

E tina@eclectica.com



# Strupeno Akipleša Toxic

Saule Bliuvaite

Litva Lithuania 2024

**režija/directed by**

Saule Bliuvaite

**scenarij/screenplay**

Saule Bliuvaite

**fotografija/cinematography**

Vytautas Katkus

**glasba/music**

Gediminas Jakubka

**montaža/editing**

Igne Narbutaite

**igrajo/cast**

Vesta Matulyte (Marija), Ieva Rupeikaite (Kristina), Giedrius Savickas, Vilma Raubaite, Egle Gabrenaite

**producentka/producer**

Giedre Burokaite

**produkcija/production**

Akis bado

E info@akisbado.com

**format/format**

DCP, barvni/colour

**dolžina/running time**

99'

**festivali, nagrade (izbor)/**

**festivals, awards (selection)**

Locarno 2024 (zlati leopard/Golden Leopard)



Trinajstletnici poskušata svoje sanje o boljši prihodnosti izpolniti z vstopom v modno industrijo, a ta pot vodi skozi ekstremno preobrazbo njihovih teles.

Trinajstletna Marija z babico živi na litovskem podeželju. Je novinka na šoli in zaradi prirojenega šepanja se vsi norčujejo iz nje. Med tamkajšnjimi najstnicami je zelo priljubljena šola za manekenke, ki mladenkam obljublja bleščeč uspeh v Parizu in New Yorku. Dekletom se ob obetu slave in bogastva zasvetijo oči, zato bi storile vse, da bi njihovo telo ustrezalo strogim merilom. Preskakovanje obrokov, prisilno bruhanje in vnašanje trakuiljinih jajčec v telo tako postanejo nekaj povsem vsakdanjega. Marija na tečaju spozna Kristino, s katero po začetnih nesoglasjih razvijeta zavezništvo. Tečaj tudi njima obljublja pobeg iz sivega vsakdana. Pa neizprosni boj z lastnim telesom res vodi v lepšo prihodnost?

"Ob zgodbi o mladih dekletih v iskanju prave poti skozi strupene krajine sem želela raziskati koncept človeškega telesa – telesa kot projekta, valute, predmeta poženjenja, telesa kot vira bolečine in čarobnosti." (Saule Bliuvaite)

*Dreaming of escape from the bleakness of their hometown, two thirteen-year-olds enter a local modelling school, where the promise of a better life pushes girls to violate their bodies in increasingly extreme ways.*

*Thirteen-year-old Marija, entrusted to her grandmother in the Lithuanian countryside, is new at school and mocked for her limp. A modelling school is popular among the schoolgirls, who are willing to do anything it takes to meet insane body-weight criteria – skipping meals, inducing vomiting, ingesting tapeworm eggs – and to find money to pay for a required photo session that promises careers in Paris and New York. Kristina is scammed into participating in the scheme, and despite their initial confrontation, Marija sees Kristina as a kindred spirit and enrolls herself in the modelling course, bringing them closer together. But is pushing yourself to toxic, physical extremes really the ticket to a better future?*

*"Through the story of young girls navigating toxic landscapes, I wanted to explore the concept of the human body – the body as a project, currency, an object of desire, the body as a source of pain and magic." (Saule Bliuvaite)*

**prodaja/world sales**

Bendita Film Sales

E sales@btafilms.com

**Saule Bliuvaite**

Rojena leta 1994 v Kaunasu (Litva). Leta 2018 je diplomirala na Akademiji za glasbo in gledališče v Litvi. Kot scenaristka, režiserka in montažerka je hitro pridobila sloves nadarjene avtorice. Kakor soscenaristka in somontažerka je sodelovala pri zgodovinski drami *Isaac* (2019), ki je bila nominirana za evropsko filmsko nagrado. *Strupeno* je njen celovečerni prvenec.

*Born in 1994 in Kaunas, Lithuania, Bliuvaite graduated from the Lithuanian Academy of Music and Theatre in 2018. Working as a scriptwriter, director and editor, she soon earned the reputation of an aspiring young filmmaker. She is the co-writer and co-editor of the historical drama Isaac (2019), which was nominated for the European Film Award. Toxic is her feature film debut.*

**filmografija (izbor)/filmography (selection)**

2024 Toxic (Strupeno)

# Vsi odtenki svetlobe All We Imagine as Light All We Imagine as Light

## Payal Kapadia

Indija, Francija, Nizozemska, Luksemburg, ZDA  
India, France, The Netherlands, Luxembourg, USA 2024



Igrani prvenec je indijski režiserki Payal Kapadia že na začetku ustvarjalne poti prinesel veliko nagrado žirije na festivalu v Cannesu.

Prabha in Anu sta medicinski sestri, zaposleni v bolnišnici sredi natrpanega Mumbaja. Prabha nekega dne povsem nenadejano dobi po pošti nenavaden paket. V njem ni nikakršnega sporočila, le kuhalnik za riž, ki je bil očitno izdelan v Nemčiji, kjer živi in dela njen mož. Anu se medtem ubada s pritiski svojih staršev, naj si vendarle najde primerneža življenjskega sopotnika, čeprav se na skrivaj srečuje z muslimanskim moškim. Obe dekleti pomagata bolnišnični kuharici Parvaty pri selitvi na podeželje. Tam Prabha končno najde čas in prostor za razmislek o življenju.

"Prijateljstvo med temi tremi ženskami je zapleteno. Vsaka od njih ima svoje napake in ni vedno popolna. Zanimal me je vpogled v prijateljstvo, razmerje, ki nima prave definicije. Ko smo starejši, prijatelji postanejo močnejši sistem opore, včasih celo bolj od naše družine. Menim, da to velja zlasti takrat, ko živimo daleč od doma. V filmu sem želela raziskati to razmerje." (Payal Kapadia)

*Young up-and-coming Indian filmmaker, Payal Kapadia, crowns her fiction debut with the Grand Prix at the Cannes Film Festival.*

*Nurse Prabha works in a busy hospital in Mumbai, alongside her flatmate Anu. The story begins in earnest when Prabha receives a present in the mail. It is a high-tech rice cooker that appears to come from Germany, where her husband works and lives. Anu, meanwhile, lets it all hang out; rebelling against her parents, who bombard her with cheesy images of potential husbands from a Hindi dating app, unaware that she is secretly dating a Muslim. Prabha and Anu help hospital cook Parvaty move back to her family's remote village. The calmness of this seaside spot gives Prabha some space to think about the direction her life is taking.*

*"The friendship between these three women is a complex one. Each of them have their flaws and are not always perfect. I was interested in looking at friendship, a relationship that really has no definition. As one grows older, our friends become a stronger support system to us, sometimes even more than our families. I feel this to be true when one lives away from home especially. This was a relationship I wanted to explore in the film." (Payal Kapadia)*

### režija/directed by

Payal Kapadia

### scenarij/screenplay

Payal Kapadia

### fotografija/cinematography

Ranabir Das

### glasba/music

Topshe

### montaža/editing

Clément Pinteaux

### igrajo/cast

Kani Kusruti (Prabha), Divya Prabha (Anu), Chhaya Kadam (Parvaty), Hridhu Haroon (Shiaz), Azees Nedumangad (dr. Manoj), Anand Sami (utopljeni moški/drowned man), Lovleen Mishra (dr. Supriya), Madhu Raja (Kaki), Shweta Prajapati (mlada ženska/young woman), Tintumol Joseph (Shanet)

### producenta/producers

Julien Graff, Thomas Hakim

### produkcija/production

Petit Chaos  
E.petitchaosfilms@gmail.com  
&

Chalk and Cheese

&

Arte France Cinéma

&

Baldr Film

&

Another Birth

&

Les Film Fauves

&

Pulpa Film

### format/format

DCP, barvni/colour

### dolžina/running time

114'

### festivali, nagrade (izbor)/

### festivals, awards (selection)

Cannes 2024 (velika nagrada žirije/ Grand Prix), München/Munich 2024, Sydney 2024

### Payal Kapadia

Rojena leta 1986 v Mumbaju (Indija). Filmsko režijo je študirala na Indijskem filmskem in televizijskem inštitutu. Njen celovečerni prvenec *A Night of Knowing Nothing* je bil premierno prikazan v sklopu Štirinajst dni režiserjev festivala v Cannesu in prejel nagrado za najboljši dokumentarec. *Vsi odtenki svetlobe* je njen prvi igrani film.

*Born in 1986 in Mumbai, India. She studied Film Direction at the Film & Television Institute of India. Her first full-length film, A Night of Knowing Nothing, premiered at 2021 Cannes Director's Fortnight, where it won the Golden Eye for Best Documentary. All We Imagine as Light is her first fiction feature film.*

### filmografija (izbor)/filmography (selection)

2021 *A Night of Knowing Nothing* (dok./doc.)  
2024 *All We Imagine as Light* (Vsi odtenki svetlobe)

### prodaja/world sales

Luxbox  
E jennyfer@luxboxfilms.com

### distribucija/distribution

Fivia d.o.o.  
E cenex@siol.net



## Tuji jezik Langue étrangère Foreign Language

**Claire Burger**

**Francija, Nemčija, Belgija** France, Germany, Belgium 2024

**režija/directed by**

Claire Burger

**scenarij/screenplay**

Claire Burger, Léa Mysius

**fotografija/cinematography**

Julien Poupard

**montaža/editing**

Frédéric Baillehaiche, Claire Burger

**igrajo/cast**

Lilith Grasmug (Fanny), Josefa Heinsius (Lena), Nina Hoss (Susanne), Chiara Mastroianni (Antonia), Jalal Altawil (Anthar)

**producentka/producer**

Marie-Ange Luciani

**produkcija/production**

Les Films de Pierre  
E info@lesfilmsdepierre.com

**format/format**

DCP, barvni/colour

**dolžina/running time**

105'

**festivali, nagrade (izbor)/**

**festivals, awards (selection)**

Berlinala 2024



Zgodba o dveh srednješolkah, ki se spoznata na jezikovni izmenjavi, je hkrati tudi zgodba o odraščanju, ki razkriva, kako zavajajoča in usodna lahko postane želja po tem, da bi navdušili osebo, v katero smo zaljubljeni.

Sedemnajstletna Francozinja Fanny se odpravi na šolsko izmenjavo v Nemčijo, da bi se izpopolnila v znanju nemškega jezika. V Leipzigu se naseli pri vrstnici Leni, ki sprva ne kaže prevelikega navdušenja nad gostjo, a se dekleti kmalu spoprijateljita – predvsem zato ker Fanny v želji, da bi navdušila novo prijateljico, z lažmi prekriva svojo zadržanost in negotovost. Ko jo Lena pozneje obišče v Franciji, se njuna povezanost še okrepi. Politični aktivizem in razmerje, ki dobi erotično konotacijo, podžgeta mladostniško uporništvu in dekleti postaneta nerazdružljivi. A kmalu se nedolžna najstniška zaljubljenost sprevrže v zaskrbljujoče spogledovanje z zamaskiranimi protestniškimi pohodi, ki ogrožajo javni red – in prihodnost obeh deklet.

"Ta lika predstavljata dve plati mene same. Ko sem odšla v tujino, sem želela biti nekdo drug, se na novo odkriti v drugem kraju, v drugem jeziku, in to mi je uspelo. Ta eskapizem je bil katalizator za zgodbo, ki sem jo začela pisati med pandemijo covida, v času krajevnih in državnih zaprtij v Franciji, kar je najbolj prizadelo mlade /.../. Želela sem pisati o vplivu tega na mlajšo generacijo." (Claire Burger)

*The story of two foreign exchange students developing a boundary-testing relationship, as well as a coming-of-age drama about the dangers and deceptions involved in human desire to impress the object of one's affection.*

*Fanny, a 17-year-old schoolgirl from France, goes on a language exchange trip to Germany. In Leipzig, she meets her pen pal Lena who is the same age as her and who is eager to become involved in political activism. Fanny's host is practically hostile when this uninvited foreigner first shows up, but that's before a disarmingly candid (and frequently dishonest) Fanny starts to share stories invented to earn sympathy. When activist-minded Lena comes to visit her in France, the two girls are practically inseparable, encouraging one another's rebellion in increasingly dangerous ways. What begins as a teenage crush snowballs into an alarming flirtation with the black bloc protest movement.*

*"These two characters represent two facets of myself. When I went abroad, I wanted to be someone else, to reinvent myself in a different place, in a different language, and it worked. Such escapism was the catalyst for a story I began writing during the Covid pandemic, a time of local and national lockdowns in France when young people were not handling it well /.../. I wanted to write about how this generation was affected." (Claire Burger)*

**prodaja/world sales**

Goodfellas  
E feripret@goodfellas.film

**distribucija/distribution**

Fivia d.o.o.  
E cenex@siol.net

**Claire Burger**

Rojena leta 1978 v Forbachu, Francija. Že pred filmskim študijem in diplomom na pariški La Fémis se je zanimala za fotografijo in delala kot fotoreporterka. Prve filme je posnela v krogu družine in prijateljev ter pogosto izbirala neprofesionalne igralce. Celoveščni prvenec *Žurerka* v soredžiji z Marie Amachoukeli in Samuelom Theisom ji je leta 2014 prinesel zlato kamero v Cannesu in mednarodno prepoznavnost.

*Born in 1978 in Forbach, France. She first worked as a photo-journalist before graduating from La Fémis and embarking on a filmmaking career. She made her first films with her close relations and friends, preferring non-professional actors. Her debut feature film, Party Girl, co-directed with Marie Amachoukeli and Samuel Theis, won the Golden Camera at the 2014 Cannes Film Festival.*

**filmografija (izbor)/filmography (selection)**

2014 Party Girl (Žurerka) (soredžiserka/co-director)  
2018 C'est ça l'amour (Real Love)  
2024 Langue étrangère (Foreign Language/Tuji jezik)

## Sestri September Says September Says

**Ariane Labeled**

**Irska, Velika Britanija, Nemčija**  
Ireland, Great Britain, Germany 2024



**Sestri September in July** sta tesno povezani, čeprav sta si različni kot noč in dan: September je zaščitniška in nezaupljiva do tujcev, July, ki je bolj odprta, pa zanima svet. Razpoloženski, gotski režijski prvenec grško-francoske igralka Ariane Labeled, posnet po romanu *Sestri* Daisy Johnson.

September je od July starejša deset mesecev – morda ne veliko, a dovolj, da se počuti upravičeno do tega, da jo mora sestra ubogati, pa naj bodo njene zahteve še tako nesmiselne. Jo morda uboga celo vreme? Njuna mama Sheela obupuje, ne vedoč, kaj naj naredi z njima. Ko September začasno izključijo iz šole, začne July postajati bolj neodvisna in vez med njima se začne spreminjati – in dobivati nove, vse bolj nadrealistične razsežnosti.

"Všeč mi je umetnost, ki v prestopanju normalnih okoliščin postane mučna, nadrealistična in nekoliko odmaknjena od resničnosti. Ker si moramo za preživetje vsi ustvariti lastne jezike in kode. Da bi funkcionirali, moramo najti pot do samoizražanja onkraj besed. Gibanje kamere je oblika koreografije. Vse, povezano z gibanjem, mora biti skrajno preiščeno in natančno. Raje se osredotočim na igralce celopostavno kot na njihove izreze v bližnjem planu ali z zasuki kamere. Raziskujem medčloveško komunikacijo, zato je veliko bolj zanimivo opazovati telo med premikanje v prostoru." (Ariane Labeled)

*Sisters July and September are thick as thieves, though very different – September is protective and distrustful of others, while July is open to and curious about the world. An atmospheric, gothic directorial debut by Greek-born French actress Ariane Labeled based on the novel Sisters by Daisy Johnson.*

*The girls' dynamic is a concern to their single mum, Sheela, who is unsure what to do with them. When September is suspended from their school, July is left to fend for herself and begins to assert her own independence – which does not go unnoticed by September. Tension among the three women builds when they take refuge in an old holiday home in Ireland, where July finds her bond with September shifting in ways she cannot entirely understand or control – and a series of surreal encounters test the family to their limit.*

*"I like art that pushes normal circumstances to become disturbing, supernatural, and somewhat detached from reality. Because we all need to create our own languages and codes in order to survive. We must find ways to express ourselves beyond words in order to function. Camera movement is a form of choreography. And anything to do with movement should be very sparing and very precise. I'd rather focus on the actors in full than to cut them up in close-up or with camera swings. I'm interested in human communication, and for that, I find it way more interesting to see a body moving through space." (Ariane Labeled)*

### Ariane Labeled

Leta 1984 rojena grško-francoska igralka je na Univerzi v Provansi študirala gledališko igro in dramaturgijo. Uveljavila se je kot gledališka in filmska igralka; za vlogo v filmu *Attenberg* je na festivalu v Benetkah prejela Volpijev pokal za najboljšo igralko. *Sestri* je njen režijski celovečerni prvenec.

*A Greek-born French actress (1984) and film director. Labeled studied at the University of Provence (training in Theatre, BA in Performing Arts and MA in Dramaturgy). An acclaimed theatre and film actress, she is best known for her feature film debut in Attenberg, for which she won the Volpi Cup for Best Actress. September Says is her directorial debut.*

### filmografija (izbor)/filmography (selection)

2024 September Says (Sestri)

### režija/directed by

Ariane Labeled

### scenarij/screenplay

Ariane Labeled, Daisy Johnson  
(roman/novel)

### fotografija/cinematography

Balthazar Lab

### montaža/editing

Bettina Böhler

### igrajo/cast

Mia Tharia (July), Pascale Kann (September), Rakhee Thakrar (Sheela), Rachel Benaissa (ženska v kopalnici/woman in the bathroom), Emmanuel Okoye (učitelj matematike/maths teacher), Niamh Moriarty (Jennifer), Cal O'Driscoll (John), Amelia Valentina Pankhania (Mlada/young July)

### producenti/producers

Ed Guiney, Lara Hickey, Chelsea Morgan Hoffmann, Andrew Lowe

### produkcija/production

Sackville Film and Television  
Productions Limited  
&

Element Pictures

&

Crybaby Films

&

MFP GmbH

### format/format

DCP, barvni/colour

### dolžina/running time

100'

### festivali, nagrade (izbor)/

### festivals, awards (selection)

Cannes 2024, Sydney 2024

### prodaja/world sales

The Match Factory  
E info@matchfactory.de

### distribucija/distribution

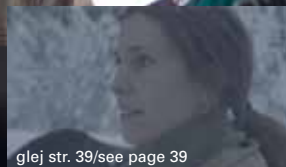
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E cenex@siol.net



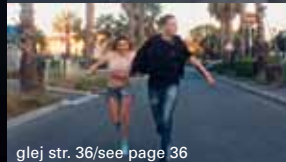
- 24 **Anora** **Anora** Sean Baker
- 25 **Balada o Limonovu** **Limonov: The Ballad** Kiril Serebrenikov
- 26 **Brutalist** **The Brutalist** Brady Corbet
- 27 **Cent'anni** **Cent'anni** Maja Doroteja Prelog
- 28 **Dahomej** **Dahomey** Mati Diop
- 29 **Dekle z iglo** **The Girl with the Needle** Magnus von Horn
- 30 **Emilia Pérez** **Emilia Perez** Jacques Audiard
- 31 **Imperij** **The Empire** Bruno Dumont
- 32 **Konec** **The End** Joshua Oppenheimer
- 33 **Konklave** **Conclave** Edward Berger
- 34 **Maria** **Maria** Pablo Larraín
- 35 **Megalopolis** **Megalopolis** Francis Ford Coppola
- 36 **Nebrušeni diamant** **Wild Diamond** Agathe Riedinger
- 37 **Paznica** **Sons** Gustav Möller
- 38 **Pozno poleti** **My Late Summer** Danis Tanović
- 39 **Prisiljena** **Wilde Urge** Sharon Bar-Ziv
- 40 **Seme svetega figovca** **The Seed of the Sacred Fig**  
Mohammad Rasoulof
- 41 **Sosednja soba** **The Room Next Door** Pedro Almodóvar
- 42 **Vermiglio** **Vermiglio** Maura Delpero
- 43 **Z ljubeznijo, Hilde** **From Hilde, with Love** Andreas Dresen



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glej str. 40/see page 40



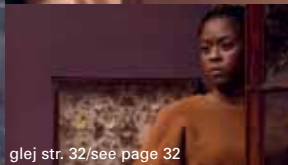
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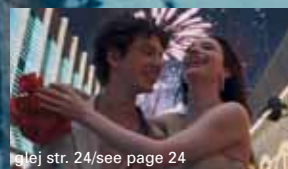
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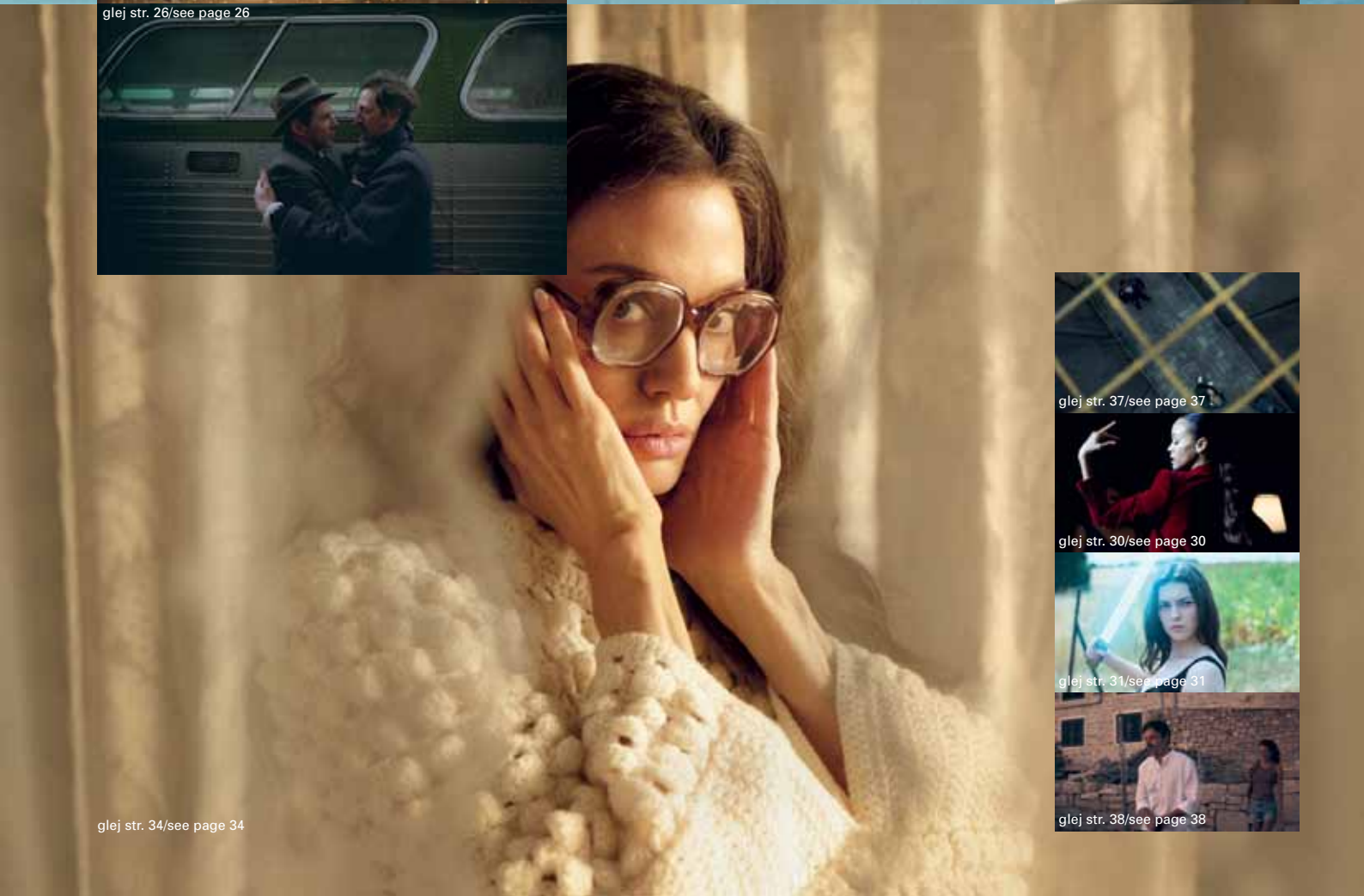
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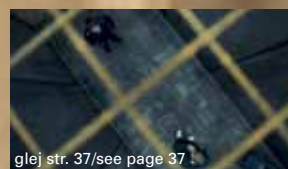
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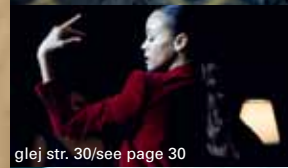
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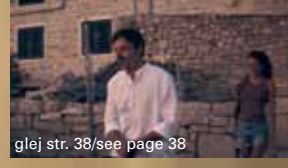
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## Sean Baker

ZDA USA 2024

**režija/directed by**

Sean Baker

**scenarij/screenplay**

Sean Baker

**fotografija/cinematography**

Drew Daniels

**glasba/music**

Keith Joseph Anderson, Roman

Molino Dunn, Bryn Evans

**montaža/editing**

Sean Baker

**igrajo/cast**

Mikey Madison (Ani), Mark

Eidelshtein (Ivan), Jurij Borisov (Igor),

Paul Weissman (Nick), Lindsey

Normington (Diamond), Emily

Weider (Nikki), Luna Sofía Miranda

(Lulu), Vincent Radwinsky (Jimmy),

Brittney Rodriguez (Dawn), Sophia

Carnabuci (Jenny), Anton Bitter

(Tom), Ella Rubin (Vera), Ross Brodar

(varnostnik/guard), Zoë Vnak (Rachel)

**producenti/producers**

Sean Baker, Alex Coco,

Samantha Quan

**produkcija/production**

Cre Films

E cirabien@filmnation.com

**format/format**

DCP, barvni/colour

**dolžina/running time**

139'

**festivali, nagrade (izbor)/**

**festivals, awards (selection)**

Cannes 2024 (zlata palma/Golden

Palm)

**prodaja/world sales**

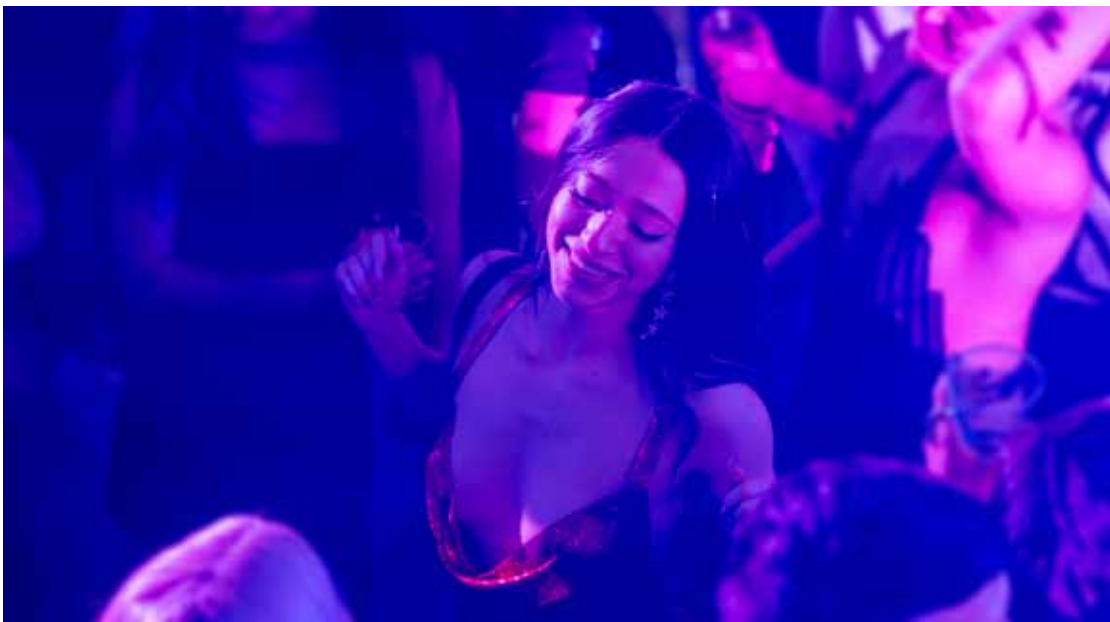
FilmNation Entertainment

E cirabien@filmnation.com

**distribucija/distribution**

Karantanja Cinemas

E info@kcs.si



Neodvisna komedija v značilnem slogu Seana Bakerja, ki vključuje opazen poudarek na socialnih temah. Zlata palma filmskega festivala v Cannesu.

Anora je plesalka in spolna delavka iz Brooklyna, ki se nekako prebija iz dneva v dan. Nekega dne eden izmed gostov njeno življenje postavi na glavo. Še skorajda golobradi Ivan, sin ruskih oligarhov, se tako navduši nad njo, da jo v zameno za bogato plačilo povabi k sebi domov. Ko Anora prispe na Ivanov dom, se izkaže, da fant živi v razkošni vili. Dekletu se zdi, da je v sedmih nebesih in ko zabavna avanturica bliskovito preraste v zaljubljenost, se Anora in Ivan odločita za poroko. Edina ovira pred skupnim življenjem so njegovi starši. Družina oligarha iz Rusije, tesno povezana s pravoslavno cerkvijo, pač ne bo dopustila, da se njihov otrok spusti v zakon s spolno delavko.

"Film *Anora* ponuja več kot dve uri izjemne zabave, dokler ga v nepozabnem sklepnem prizoru ne dohiti realnost. Skoraj nič nima skupnega z romantiko, a domala vse s srčno bolečino delavskega razreda, ki je sodobni hollywoodski studio ne bi nikoli niti poskusil verno upodobiti." (David Ehrlich, *IndieWire*)

*Shot in his signature style, Sean Baker's comedy-drama continues the director's deeply humanist exploration of social issues. Palme d'Or at the Cannes Film Festival.*

*Anora, an exotic dancer and a young sex worker from Brooklyn, gets her chance at a Cinderella story when she meets the son of a Russian oligarch. Still green around the gills, this immature youngster is a godsend for Anora, who dreams of being a class defector, imagining leaving behind her miserable life of wandering hands and dawn subway rides. The two lovebirds jet off to Las Vegas, because it's rumoured that the drugs are better there. The couple marry on a whim. Once the news reaches Russia, Anora's fairytale is threatened as the parents set out for New York to get the marriage annulled.*

*"Splenetically hilarious for more than two hours before reality catches up with it in the film's unforgettable final scene, Anora has next to nothing to do with romance, and almost everything to do with the kind of working-class heartache that a modern Hollywood studio would never even try to get right."* (David Ehrlich, *IndieWire*)

**Sean Baker**

Rojen v New Jerseyju leta 1971. Na newyorški univerzi je diplomiral iz filma. Je prepoznaven predstavnik ameriškega neodvisnega filma, njegov opus pa zaznamuje kombinacija naturalizma in izvirnega avtorskega pečata. Posebno pozornost je požel s filmom *Tangerine*, ki ga je v celoti posnel s iPhoneom. S cansko zlato palmo za film *Anora* je dosegel doslej največji uspeh kariere.

*Born in 1971 in New Jersey. Baker received his BA in film studies from New York University. His surprising approach to naturalism combined with a signature style that is unmistakably his own make him one of the most exciting American independent filmmakers working today. He gained renown with *Tangerine*, which he shot entirely on his iPhone. Anora's win of the *Palme d'Or* is the biggest achievement in his career so far.*

**filmografija (izbor)/filmography (selection)**

2000 Four Letter Words  
2008 Prince of Broadway (Princ Broadwaya)  
2012 Starlet  
2015 *Tangerine*  
2017 The Florida Project (Projekt Florida)  
2021 Red Rocket  
2023 Anora

# Balada o Limonovu Limonov: The Ballad Limonov: The Ballad

**Kiril Serebrenikov**

**Italija, Francija, Španija Italy, France, Spain 2024**



Vznemirljiva biografija ruskega pisatelja Eduarda Limonova, znanega po burnem zasebnem življenju, presenetljivih političnih preobrazbah ter selitvah med Sovjetsko zvezo, Evropo in ZDA.

Eduard Limonov (1943–2020) je bil v življenju marsikaj: pisatelj, poet, politični voditelj, punker, revolucionar, izobčenec, nasilnež, vojni huskač, ljubitelj lepih žensk in celo butler milijonarju na Manhattanu. Vse to življenje je še danes zavito v mistiko, saj o njem največ vemo prav po zaslugi pisateljevega lastnega mitologiziranja. V filmu Kirila Serebrenikova sledimo njegovi poti iz Sovjetske zveze v ZDA, kjer pristane na cesti, a ga srečno naključje napoti v Pariz, po padcu berlinskega zidu pa nazaj v Rusijo, kjer ustanovi Nacionalno boljševiško stranko. Film je bil posnet po predlogi biografskega romana *Limonov* avtorja Emmanuela Carrère iz leta 2011.

"Ben Whishaw še nikoli ni imel tako kompleksne in protislovne vloge, kot je Limonov, a se je izkazal s preobrazbo, skrajno prepričljivo v prikazu, kako lahko uničujoč narcisizem romantični obup spreverne v nekaj gršega in bolj mračno depresivnega. Njegova igra je kot fascinanten počasen posnetek avtomobilske nesreče: usoda, zapisana pogubi, veličastno vrtničenje vse do strmoglavega konca." (Isaac Feldberg, *Little White Lies*)

*A thrilling biography of the Russian writer Eduard Limonov, known for his turbulent private life, astonishing political transmigrations and migrations between the Soviet Union, Europe and the USA.*

*Eduard Limonov (1943–2020) switched between many identities in his lifetime: A poet, exile, political leader, a revolutionary militant, a thug, an underground writer, a butler to a millionaire in Manhattan. But also a lover of beautiful women, a political agitator and a novelist who wrote of his own greatness. Limonov lived many lives, although much of what he said about himself has been contested as questionable self-mythologising – which only adds to his mystique. Eduard Limonov's life story is a journey through Russia (where he founded the National Bolshevik Party), America and Europe. It is based on Emmanuel Carrère's 2011 book *Limonov*, a novelized biography of the Russian dissident.*

*"Ben Whishaw has never had a role quite as complex and contradictory as that of Limonov, and he rises to the occasion with a transformative lead turn that's most compelling in its depiction of how malignant narcissism can sour romantic desperation into something uglier and more grimly depressing. It's a fascinating, slow-motion car crash of a performance: destined for destruction, spiralling magnificently all the way down." (Isaac Feldberg, *Little White Lies*)*

## Kiril Serebrenikov

Rojen leta 1969 v Rostovu na Donu (Rusija). Deluje kot gledališki, televizijski in filmski režiser. Leta 2012 je postal umetniški direktor moskovskega gledališča Gogolj. Njegov film *Učenec* se je 2016 uvrstil na filmski festival v Cannesu. Leta 2017 so Serebrenikova aretirali, zato je film *Poletje* končal v hišnem priporu. Leta 2022 so ga oprostili vseh obtožb, zato je lahko zapustil Rusijo in ustvarjanje nadaljeval v tujini.

*Born in 1969 in Russia, in Rostov-on-Don. A Russian theatre, television and film director, Serebrennikov has been Artistic Director of the Gogol Center in Moscow since 2012. In 2016, The Student premiered at the Cannes Film Festival. In 2017, Serebrennikov was arrested during the production of The Summer, and edited his film under house arrest. In 2022, acquitted of all charges, he emigrated from Russia to continue his work abroad.*

## filmografija (izbor)/filmography (selection)

2005 Postelne scene (Bed Stories)  
2006 Izobražaja žertvu (Playing the Victim)  
2012 Izmena (Betrayal)  
2016 (M)učnik (The Student/Učenec)  
2018 Leto (The Summer/Poletje)  
2022 Žena Čajkovskega (Tchaikovsky's Wife)  
2024 Limonov: The Ballad (Limonov: The Ballad of Eddie/Balada o Limonovu)

## režija/directed by

Kiril Serebrenikov  
**scenarij/screenplay**  
Pawel Pawlikowski, Ben Hopkins,  
Kiril Serebrenikov, Emmanuel Carrère (knjiga/novel)

## fotografija/cinematography

Roman Vasjanov

## glasba/music

Massimo Pupillo

## montaža/editing

Jurij Karih

## igrajo/cast

Ben Whishaw (Eddie), Viktoria Mirošničenko (Elena), Tomas Arana (Stephen), Corrado Invernizzi (Lonja), Evgenij Mironov (Kuznecov), Andrej Burkovski (pesnik/poet), Maša Maškova (Ana), Odin Lund Biron (Ethan)

## producenti/producers

Lorenzo Gangarossa, Mario Gianani, Dimitri Rassam, Ilja Stewart

## produkcija/proDUCTION

Wildside

E info@wildside.it

&

Fremantle

## format/format

DCP, barvni/colour

## dolžina/running time

138'

## festivali, nagrade (izbor)/

## festivals, awards (selection)

Cannes 2024

## prodaja/world sales

Vision Distribution  
E marcello.  
bisceglie@visiondistribution.it

## distribucija/distribution

Fivia d.o.o.  
E cenex@siol.net

# Brutalist The Brutalist The Brutalist

**Brady Corbet**

**Velika Britanija, ZDA Great Britain, USA 2024**

**režija/directed by**

Brady Corbet

**scenarij/screenplay**

Brady Corbet, Mona Fastvold

**fotografija/cinematography**

Lol Crawley

**glasba/music**

Daniel Blumberg

**montaža/editing**

Dávid Jancsó

**igrajo/cast**

Adrien Brody (László Tóth), Felicity Jones (Erzsébet Tóth), Guy Pearce (Harrison Lee van Buren), Joe Alwyn (Harry Lee van Buren), Raffey Cassidy (Zsófia), Isaach De Bankolé (Gordon), Jonathan Hyde, Emma Laird (Audrey), Stacy Martin (Maggie van Buren), Alessandro Nivola (Attila)

**producenti/producers**

Nick Gordon, D. J. Gugenheim, Andrew Lauren, Trevor Matthews, Andrew Morrison, Brian Young

**produkcija/production**

Brookstreet Pictures  
E Asst@brookstreetpictures.com &

Kaplan Morrison

&

Andrew Lauren Productions

**format/format**

DCP, barvni/colour

**dolžina/running time**

215'

**festivali, nagrade (izbor)/**

**festivals, awards (selection)**

Benetke/Venice 2024 (najboljša režija/Best Director, nagrada FIPRESCI/FIPRESCI Award), Toronto 2024, New York 2024

**prodaja/world sales**

Focus Features

E info@focusfeatures.com

**distribucija/distribution**

Karantanja Cinemas

E info@kcs.si



Epska zgodba o madžarskem arhitektu, ki po drugi svetovni vojni uresniči ameriške sanje, nato pa se v njih izgubi.

Laszlo Toth je judovski arhitekt iz Madžarske, ki leta 1947 prebeži v ZDA, medtem ko njegova bolna žena Erzsebet med begom obtiči na evropskih mejah. Toth začne novo življenje skromno in poskuša preživeti z opravljanjem občasnih del. Da bi vsaj malo uporabil svoje oblikovalsko znanje, se zaposli v trgovini s pohištvo, ki jo vodi stari znanec iz Madžarske. Nekega dne prijatelja dobita nenavadno naročilo: sin industrijskega mogotca Harrisona Leeja van Burena bi rad presenetil očeta in preuredil njegovo knjižnico. Čeprav se posel sprva izkaže za fiasko, pa Totha na dolgi rok vodi do projekta, ki bo spremenil njegovo življenje.

"Mislim, da brutalistična arhitektura predstavlja nekaj, česar ljudje ne razumejo ter želijo podreti in izrjavati. Mislim, da je to nadvse zanimivo. Gibanje je izšlo iz Bauhauasa – Marcel Breuer, Paul Rudolph ali Louis Kahn, čeprav Louisove stavbe zaznamuje povsem drugačen slog –, njihov opus se je spoprijel z vsem, kar je ves svet doživljal v prvi polovici stoletja. Film torej spregovori o tem, kako je poveljna psihologija oblikovala tedanjo arhitekturo." (Brady Corbet)

An engrossing epic, Brady Corbet's film chronicles the journey of Hungarian-born Jewish architect, who, in 1947, left his homeland to make a new life for himself in the US.

László Tóth, a Jewish concentration camp survivor and Hungarian architect, immigrates to the US in 1947, while his ailing wife Erzsebet is stuck at the Austrian border due to the snarls of bureaucracy and legal whims. Initially forced to toil in poverty, László is a man in pieces who teeters on the edge of falling apart. To put his design skills to some use, he takes a job in a furniture shop. Turning the tide on his luck is the commission to rework the library of a wealthy industrialist, Harrison Lee Van Buren. The chance meeting soon wins him a contract that will change the course of the next thirty years of his life.

"For me, Brutalist architecture is representative of something that people do not understand and that they want torn down and ripped away. And I think it's just really fascinating. This movement all came out of the Bauhaus – Marcel Breuer, Paul Rudolph, or Louis Kahn, even though Louis' buildings are a very different style – their work was all wrestling with what the entire world had been through in the first half of the century. So, the film is about how post-war psychology shaped post-war architecture." (Brady Corbet)

**Brady Corbet**

Rojen leta 1988 v Scottsdale (Arizona, ZDA). Poklicno pot je začel kot otroški igralec. Pri enajstih je nastopil v epizodi serije *Domače kraljestvo*. Pozneje je med drugim nastopil v ameriški različici Hanekejevih *Funny Games*, von Trierjevi *Melancholiji*, Assayasovih *Oblakih nad Sils Maria* in v Östlundovi *Višji sili*. Leta 2015 se je s celovečernim prvencem *Otroštvo* voditelja preselil med režiserje.

*Born in 1988 in Scottsdale (Arizona, USA), Corbet began an acting career at age eleven with a guest role in an episode of CBS' The King of Queens. Later, he appeared in the American version of Haneke's Funny Games, Von Trier's Melancholia, Assayas' Clouds Over Sils Maria and Östlund's Force Majeure, among others. In 2015, he made his directing debut with the feature film The Childhood of a Leader.*

**filmografija (izbor)/filmography (selection)**

2015 *The Childhood of a Leader* (Otroštvo voditelja)  
2018 *Vox Lux*  
2024 *The Brutalist* (Brutalist)

## Maja Doroteja Prelog

Slovenija, Italija, Poljska, Srbija, Avstrija  
Slovenia, Italy, Poland, Serbia, Austria 2024



Snemanje dokumentarnega filma o partnerjevi zmagi nad smrtonosno boleznijo se prevesi v režiserkino odkrivanje nezacelejenih ran njunega dolgoletnega odnosa. Čustveni vrtljak izpovedi in dih jemajočih razgledov.

Blaž se po preboleli hudi bolezni odpravi na zahtevno kolesarsko turo čez najslavnejše vzpone Gira d'Italia. Spremlja ga njegova partnerka, režiserka Maja, da bi posnela film o veličastni poti okrevanja. Kar sta sprva načrtovala kot potovanje po slikovitih pokrajinah čez Dolomite do vulkana Etna na Siciliji, da bi si povrnila zaupanje v življenje in premagala svoje največje strahove, postane edinstvena preizkušnja njune partnerske zveze.

"Film sem videla kot priložnost, da se po travmatični izkušnji vrneva v 'normalno življenje' ter se končno rešiva strahu in izolacije. Toda veličastna pot, ki sva jo načrtovala, se ni odvijala po načrtih. *Cent'anni* je tako postal moja iskrena izpoved in boleča analogija najinega odnosa." (Maja Doroteja Prelog)

*An emotional rollercoaster with heart-wrenching confessions and poetic visuals in the midst of beautiful natural sceneries, an unfiltered testament to love and change.*

*After surviving a terminal illness diagnosis, Blaž sets off to a gruelling celebratory Giro d'Italia. With him is his partner, filmmaker Maja, tasked with capturing the triumphant biking tour. What was initially planned as a ride from the Dolomites to Sicily to reclaim control of one's own life and celebrate overcoming their greatest fear, soon becomes a journey of self-discovery for the couple. The focus now shifts on Maja's experience and needs.*

*"I saw the film as an opportunity for a return to 'normal life' after a traumatic experience, to finally free ourselves from fear and isolation. But the grand journey we had planned did not go as planned, turning Cent'anni into an honest confession and a painful analogy of our relationship." (Maja Doroteja Prelog)*

**režija/directed by**  
Maja Doroteja Prelog  
**scenarij/screenplay**  
Maja Doroteja Prelog, Marija Zidar  
**fotografija/cinematography**  
Lev Predan Kowarski,  
Maja Doroteja Prelog  
**montaža/editing**  
Uroš Maksimović  
**nastopajo/featuring**  
Maja Doroteja Prelog, Blaž Murn,  
Maja Murn  
**producent/producer**  
Rok Biček  
**produkcija/production**  
Cvinger film  
E.rok.bicek@gmail.com  
&  
Zena film  
&  
Agresywna Banda  
&  
Wake Up Films  
&  
Zwinger film  
&  
RTV Slovenija  
&  
RÁTNEEK  
&  
Cavatina Film Production  
**format/format**  
DCP, barvni/colour  
**dolžina/running time**  
86'

**festivali, nagrade (izbor)/  
festivals, awards (selection)**  
Trst/Trieste 2024 (nagrada občinstva/  
Audience Award)

### Maja Doroteja Prelog

Filmska režiserka in scenaristka, rojena leta 1988 v Ljubljani. Je soustanoviteljica intermedijskega kolektiva RÁ., ki deluje na področju filma, arhitekture in drugih umetniških praks. Kot članica kolektiva se podpisuje pod režijo videospotov za mednarodno priznano avantgardno glasbeno skupino Laibach. *Cent'anni* je njen celovečerni prvenec.

*An independent writer and film director born in 1988 in Ljubljana and a co-founder of RÁ., an art collective dedicated to cinema, architecture and diverse artistic practices. Her work includes directing acclaimed short experimental films and music videos for the internationally renowned music group Laibach. Cent'anni marks her debut feature film.*

### filmografija (izbor)/filmography (selection)

2012 Divji vzhod (Wild East) (kratki/short)  
2016 2045 (kratki/short)  
2017 Čakajoč, da se zgodi nič (Waiting for Nothing to Happen) (kratki dok./doc. short)  
2024 Cent'anni (dok./doc.)

### prodaja/world sales

Cvinger film  
E.rok.bicek@gmail.com

### distribucija/distribution

Cvinger film  
E.rok.bicek@gmail.com

## Mati Diop

Senegal, Benin, Francija Senegal, Benin, France 2024

**režija/directed by**

Mati Diop

**scenarij/screenplay**

Mati Diop

**fotografija/cinematography**

Josephine Drouin Viillard

**montaža/editing**

Gabriel Gonzalez

**igrajo/cast**

Gildas Adannou, Habib Ahandessi,

Joséa Guedje

**producentke/producers**

Eve Robin, Judith Lou Lévy,

Mati Diop

**produkcija/production**

Les Films du Bal

E info@lesfilmsdubal.com

&

Fanta Sy

**format/format**

DCP, barvni/colour

**dolžina/running time**

67'

**festivali, nagrade (izbor)/**

**festivals, awards (selection)**

Berlinale 2024 (zlati medved/Golden

Bear), Zagreb 2024 (nagrada za film

s posebnim pomenom/Movies That

Matter Award)



Ob poetično razmišljujočem filmskem dokumentiranju vrnitve zgodovinskih umetnin v Benin mlada režiserka senegalskega porekla odpira debato o širšem družbenem pomenu tega simboličnega dejanja nekdanje kolonialne velesile.

*In her beguiling work of speculative documentary the young French-Senegalese filmmaker charts the repatriation of stolen artefacts to Benin, interrogating colonial legacies, ancestry and the weight of history.*

Novembra 2021 je 26 zgodovinskih umetnin, ki izvirajo iz časov Kraljestva Dahomej in so jih, skupaj z na tisoče drugimi dragocenostmi, leta 1892 zaplenile francoske kolonialne sile, odpotovalo iz Pariza v Republiko Benin, da bi se dragocena kulturna dediščina po večletnih formalnih prizadevanjih končno vrnila domov. Prelomni dogodek je sprožil različne odzive javnosti, predvsem študentov beninske univerze Abomey-Calavi. Je vrnitev majhnega dela nekoč zaplenjenih umetnin po večletnih formalnih prizadevanjih res razlog za (zmago)slavje ali gre za le še eno milostno gesto vseмогоčnega Zahoda? In ali ste kdaj pomislili, kaj bi o vrnitvi domov po več kot stotih letih povedali nemi kipi – če bi le imeli svoj glas.

*November 2021. 26 royal treasures of the Kingdom of Dahomey are about to leave Paris to return to their country of origin, the present-day Republic of Benin. Along with thousands of others, these artefacts were plundered by French colonial troops in 1892. But what attitude to adopt to these ancestors' homecoming in a country that had to forge ahead in their absence? The debate rages among students at the University of Abomey-Calavi. Is the return of a small portion of looted artefacts after years of formal efforts really a cause for (triumphal) celebration, or is it just another gracious gesture of the all-powerful West? And have you ever considered what the silent statues – if only they had a voice – would have to say about their repatriation more than a century later.*

"Ideja se je porodila po govoru Emmanuela Macrona leta 2017 in nenadni napovedi francoskega predsednika, da bo v petih letih treba vrniti vso afriško dediščino. Oznanilo /.../ je bilo kot nekakšna zaušnica. Ta prejeti udarec je bilo spoznanje, da o vprašanju afriške dediščine, ki so jo monopolizirali evropski muzeji, nikoli doslej nisem razmišljala." (Mati Diop)

*"The idea came in the wake of Emmanuel Macron's speech in 2017, when the French president suddenly announced that all African heritage would have to be returned within five years. The announcement /.../ was like a kind of slap in the face. The slap in the face was the realization that the question of African heritage, monopolized by European museums, was something I had never thought about." (Mati Diop)*

**prodaja/world sales**

Les Films du Losange

E a.lesort@filmsdulosange.fr

**distribucija/distribution**

Cinemanía

E info@cinemanía-group.si

**Mati Diop**

Rojena leta 1982 v Parizu, Francija. Odraščala je razpeta med Francijo in Senegalom, študirala sodobno umetnost na National Studio of Contemporary Art v Franciji in v Tokiu (Palais de Tokyo). Film vidi kot orodje za obujanje izgubljenih podob, preizpraševanje ponižujočih kolonialnih predstav ter ustvarjanje novih junakov in junakinj. Mati je s svojim raznovrstnim opusom postala glasnica novega vala afriške kulture.

*Born 1982 in Paris, France. She grew up between France and Senegal, studied contemporary art at the National Studio of Contemporary Art in France and in Tokyo (Palais de Tokyo). She sees cinema as a tool of reappropriation to restore lost images, question degrading colonial representations and invent new heroes and heroines. Her diverse film work since the 2000s has established the director as a representative of a new wave of African and Afro-diasporic culture.*

**filmografija (izbor)/filmography (selection)**

2013 Mille Soleils (A Thousand Suns/Tisoč sonc) (dok./doc.)

2019 Atlantique (Atlantics/Atlantik)

2024 Dahomey (Dahomej) (dok./doc.)

# Dekle z iglo Pigen med nålen The Girl with the Needle

Magnus von Horn

Danska, Poljska, Švedska Denmark, Poland, Sweden 2024



Temačno zgodbo o težkem življenju v Københavnu po prvi svetovni vojni so navdihnili resnični dogodki, ki na Danskem še danes burijo duhove.

Karoline je mlada tovarniška delavka, ki je v vojni izgubila moža. Ko se zaplete v razmerje z lastnikom tovarne, se nadeja lažjega življenja. Vendar pa v romantični odnos posežejo višji interesi. Noseča Karoline mora zdaj začeti znova. V stanju obupa po naključju sreča Dagmar, karizmatično žensko, ki uglednim družinam ureja posvojitve nezaželenih otrok. Karoline začne delati pri njej in z njo razvije tesen odnos, a ko spozna grozljivo resnico o družini, v katero je zašla, se njeni ideali hitro porušijo.

"Glavna junakinja Karoline se trudi najti boljše življenje. Toda katera pot je prava? Hladen svet poraja hladne metode in Karolinin moralni kompas kaj hitro izgubi pravo smer. Dobro se zdi slábo in nasprotno. Karoline spremljamo med potovanjem, na katerem poskuša ubežati revščini in spozna, da medtem, ko se ni težko spogledovati s hudičem, ljubezen zahteva velik trud. Za žensko, kot je Karoline, življenje postane pravi pekel – s filmom sem želel raziskati, ali je v peklu mogoče biti dober." (Magnus von Horn)

*The Girl With The Needle is inspired by true events surrounding the most controversial murder case in Danish history.*

*Karoline, a young factory worker, finds herself abandoned and pregnant while striving to climb out of poverty in post WWII Copenhagen. Amidst her struggles, she meets Dagmar, a charismatic woman running a hidden adoption agency within a candy store, helping poor mothers in finding foster homes for their unwanted children. To escape poverty, Karoline takes on the role of a wet-nurse. A strong connection is formed between the two women, yet Karoline's world shatters as she stumbles upon the dreadful revelation of the nightmarish fate she unknowingly embraces.*

*"The main character, Karoline, is struggling to find a better life. But what is the right way of doing so? A cold world creates cold methods and Karoline's moral compass easily loses direction. The good looks bad and vice versa. We follow Karoline on a journey trying to escape poverty where she learns that it is easy to flirt with the devil but it takes a big effort to love. For a woman like Karoline, life becomes a living hell – and with this film I wanted to explore if it is possible to be good in hell." (Magnus von Horn)*

**režija/directed by**  
Magnus von Horn

**scenarij/screenplay**  
Line Langebek Knudsen,  
Magnus von Horn

**fotografija/cinematography**  
Michal Dymek

**glasba/music**  
Frederikke Hoffmeier

**montaža/editing**  
Agnieszka Glinska

**igrajo/cast**  
Vic Carmen Sonne (Karoline), Trine Dyrholm (Dagmar), Besir Zeciri (Peter), Ava Knox Martin (Erena), Joachim Fjølstrup (Jørgen), Tessa Hoder (Frida), Ari Alexander (Svendsen), Per Thiim Thim (Olaf Jensen), Søren Sætter-Lassen, Dan Jakobsen, Anna Tulestedt, Thomas Kirk, Benedikte Hansen (Peter Secher Schmidt), Agnieszka Przyborowska-Mitrosz

**producenta/producers**  
Malene Blenkov, Mariusz Włodarski

**produkcija/production**  
Nordisk Film Production  
E.klaus.odegaard@nordiskfilm.com &

EC1

&  
Lava Films

&  
Nordisk Film

&  
Lower Silesia Film Centre

&  
Film i Väst

**format/format**  
DCP, čb/b&w

**dolžina/running time**  
115'

**festivali, nagrade (izbor)/  
festivals, awards (selection)**

Cannes 2024, Karlovi Vari/Karlovy Vary 2024

**Magnus von Horn**

Rojen leta 1983 v Göteborgu (Švedska). Diplomiral je na poljski Državni šoli za film v Lodžu. Že njegovi prvi kratki filmi so bili uvrščeni na mednarodne filmske festivale, njegov celovečerni prvenec *Efterskalv* pa je bil predvajan v sklopu Štirinajst dni režiserjev festivala v Cannesu. Danes živi in dela na Poljskem. *Dekle z iglo* njegov tretji igrani celovečerec.

*Born in 1983 in Gothenburg, Sweden, currently based in Poland. He graduated from the Polish National Film School in Łódź and asserted himself already with his short films that screened at various international film festivals. His debut feature, The Here After, premiered at the Directors' Fortnight at Cannes. The Girl with the Needle is his third feature-length film.*

**filmografija (izbor)/filmography (selection)**

2015 Efterskalv (The Here After)

2020 Sweat (Švic)

2024 Pigen med nålen (The Girl with the Needle/Dekle z iglo)

**prodaja/world sales**

The Match Factory  
E info@matchfactory.de

**distribucija/distribution**

Fivia d.o.o.  
E cenex@siol.net

# Emilia Pérez Emilia Pérez Emilia Pérez

Jacques Audiard

Francija, Mehika, ZDA France, Mexico, USA 2024

**režija/directed by**

Jacques Audiard

**scenarij/screenplay**

Jacques Audiard, Thomas Bidegain,  
Nicolas Livecchi, Léa Mysius

**fotografija/cinematography**

Paul Guillaume

**glasba/music**

Camille, Clément Ducol

**montaža/editing**

Juliette Welfling

**igrajo/cast**

Zoe Saldana (Rita Moro Castro),  
Selena Gomez (Jessi), Edgar  
Ramírez (Gustavo), Karla Sofia  
Gascón (Emilia Pérez/Juan  
Del Monte), Mark Ivanir (dr.  
Wasserman), Adriana Paz (Epifanía),  
James Gerard, Eric Geynes, Tulika  
Srivastava (zdravnica/doctor), Agathe  
Bokja (medicinska sestra/nurse),  
Alonso Venegas Flores (mehiški  
novinar/Mexican journalist), Cyrus  
Khodaveisi (zdravnik/doctor)

**producenti/producers**

Jacques Audiard, Pascal  
Caucheteux, Valérie Schermann,  
Anthony Vaccarello

**produkcija/production**

Why Not Productions  
E contact@whynotproductions.fr  
&

Page 114

&

Pathé Films

&

Saint Laurent Production

&

France 2 Cinéma

**format/format**

DCP, barvni/colour

**dolžina/running time**

130'

**festivali, nagrade (izbor)/**

**festivals, awards (selection)**

Cannes 2024 (nagrada žirije/Jury  
Prize, najboljša igralka/Best Actress),  
Bruselj/Brussels 2024

**prodaja/world sales**

The Veterans  
E lvanerstaay@goodfellas.film

**distribucija/distribution**

Fivia d.o.o.  
E cenex@siol.net



Intenzivna mešanica muzikala in telenovele, ki je navdušila žirijo v Cannesu in z dvema nagradama postala celo največkrat nagrajeni film 77. izvedbe festivala.

Rita Moreno Castro je sijajna mehiška odvetnica, vendar je s svojo kariero nezadovoljna, saj so njeni klienti največkrat preprodajalci mamil, morilci in bogati nasilneži. Nekega dne jo na ulici ugrabijo in jo odpeljejo na neznan kraj, kjer sreča Manitas, slovitega vodjo mamilarskega kartela. Možakar ima nenavadno zahtevo, s katero kani izpolniti lastno hrepenenje in obenem ubežati roki pravice – spremeniti želi svoj spol. Rita nima druge možnosti, kot da sprejme ponudbo. Zdaj postane njeno življenje adrenalinski vrtiljak, ki jo lahko kaj hitro vrže na napačno stran zakona.

"Moj namen je bil vpogled v tranzicijsko identiteto, temo poglavja v romanu, ki me je navdihnil za ta film. Želel sem, da se film dogaja v Mehiki, ki jo vidim kot nekoliko shizofreno državo, ti dve prvini, tranzicija Manitasa del Monteja je bila Emilia Pérez, sprememba spola naj bi se po moje ujemala s spremembo žanra. Želel sem si namreč tako telenovelo kot muzikal, kriminalno dramo o trgovcih z drogami, nekaj, česar ne moreš zares opredeliti z etiketo, kar je še vedno zelo fluidno. Dramo, ki se je nenehno spreminjala in je ni bilo mogoče popredalčkati." (Jacques Audiard)

*A fiery trans gangster musical fuelled by Mexican soap opera devices, Emilia Pérez won two awards at Cannes, becoming the most awarded film of the festival's 77<sup>th</sup> edition.*

*Rita Mora Castro is a hard-working attorney getting slightly frustrated with the fact that her clients tend to be drug lords, murderers and wealthy abusers. One night, Rita is kidnapped and whisked off to meet cartel boss Manitas, who has an odd request for her. This powerful drug lord, who's already been taking hormone treatments for two years, wants to have gender confirmation surgery. Rita is left with no choice but to accept his offer. With her life turning into a psychedelic roller coaster ride, Rita could quickly find herself on the wrong side of the law.*

*"My intention was about the transition identity, which was the chapter in the novel that gave me the idea for this film. I wanted the film to be set in Mexico, which I believe is a bit of a schizophrenic country, and these two elements, somehow the transition of Manitas Del Monte was Emilia Pérez, the change of gender was to be matched, in my opinion, with a change in the genre. Because I wanted it to be a soap opera and a musical comedy, a narcos film, something where you could not really grasp a label, something that was still very fluid. A drama that kept on changing and not being labeled." (Jacques Audiard)*

**Jacques Audiard**

Rojen leta 1952 v Parizu. Njegov oče je uveljavljen scenarist in režiser Michel Audiard. Filmsko pot je začel kot montažer, jo nadaljeval kot scenarist, leta 1994 pa s svojim prvim filmom še kot režiser. Za svoje filme je prejel vrsto domačih in mednarodnih nagrad, med njimi tudi cansko zlato palmo za film *Dheepan* in beneškega srebrnega leva za režijo filma *The Sisters Brothers*.

*Born in 1952 in Paris. His father is a renowned screenwriter and director Michel Audiard. He started out in the film industry as an editor and then began his career as a screenwriter. He made his directorial debut in 1994. He has won a series of French and international awards, most notably the Golden Palm in Cannes for Dheepan and the Venice Film Festival's Silver Lion for Best Director for The Sisters Brothers.*

**filmografija (izbor)/filmography (selection)**

1994 Regarde les hommes tomber (See How They Fall/Poglej, kako ljudje padajo)  
1996 Un héros très discret (A Self-Made Hero/Diskretni junak)  
2005 De battre mon coeur s'est arrêté (The Beat That My Heart Skipped/ Ko je zastalo moje srce)  
2009 Un prophète (A Prophet/Prerok)  
2012 De rouille et d'os (Rust and Bone/Rja in kost)  
2015 Dheepan  
2018 The Sisters Brothers  
2021 Les Olympiades, Paris 13e (Paris, 13<sup>th</sup> District/Pariz, 13. okrožje)  
2024 Emilia Pérez

## Bruno Dumont

Francija, Italija, Nemčija, Belgija, Portugalska  
France, Italy, Germany, Belgium, Portugal 2024



**režija/directed by**  
Bruno Dumont  
**scenarij/screenplay**  
Bruno Dumont  
**fotografija/cinematography**  
David Chambille  
**montaža/editing**  
Bruno Dumont, Desideria Rayner  
**igrajo/cast**  
Lyna Khoudri (Line), Anamaria Vartolomei (Jane), Camille Cottin (La Reine), Fabrice Luchini (Belzébuth), Brandon Vlieghe (Jony), Julien Manier (Rudy)  
**producenta/producers**  
Jean Bréhat, Bertrand Faivre  
**produkcija/production**  
Tessalit Productions  
E contact@3b-productions.com  
**format/format**  
DCP, barvni/colour  
**dolžina/running time**  
110'

**festivali, nagrade (izbor)/  
festivals, awards (selection)**  
Berlinale 2024 (srebrni medved/  
Silver Bear)

Bruno Dumont je v svojem prepoznavno čudaškem stilu ustvaril groteskno, bizarno parodijo na hollywoodske znanstvenofantastične filme ter mit o večnem boju med silami Dobrega in Zla postavil v na videz idilično francosko vasico.

Severna Francija, vroče poletje na Opalni obali. V majhni ribiški vasi se začno dogajati čudne reči. Otrok, ki je bil rojen v preprosti hiši na koncu vasi, na prvi pogled ni nič posebnega, a izkaže se, da je bitje s posebnimi nadnaravnimi sposobnostmi, s katerimi lahko odloči o večnem boju med Dobrim in Zlim. Kmalu zatem, ko v vasico prikoraka privlačna neznanka, si začne policija beliti glavo z bizarno nesrečo in iznakaženimi trupli. Vse skupaj kmalu preraste v bitko nadzemskih razsežnosti, v katero se vpletejo mogočne sile iz veselja, ki se – na veliko začudenje lokalnih oblasti – trudijo polastiti majhnega človeškega bitja.

"Že dolgo sem si želel izraziti razumevanje pomena dobrega in zla, a tokrat sem se ga lotil s pomočjo priljubljene ameriške filmske metode. /.../ Ameriška kinematografija ima tako kot evropska svoje prednosti in pomanjkljivosti. /.../ Hollywoodski filmi so lahkotnejši, dostopnejši. Zastavljajo vprašanja in za občinstvo odgovore poenostavijo, kar se zelo poudarjeno izkazuje v akcijskem znanstvenofantastičnem filmu, žanru, ki se že po svoji naravi ukvarja z velikimi temami, metafiziko in transcendo." (Bruno Dumont)

*Shot in his signature offbeat style, Bruno Dumont presents a grotesque, bizarre parody of Hollywood's sci-fi genre, choosing a seemingly idyllic French village as the setting for the eternal struggle between the forces of Good and Evil.*

*The Opal Coast, northern France. In a quiet and picturesque fishing village, something finally happens: a special baby is born. A child so unique and peculiar that it unleashes a secret war between the extraterrestrial forces of good and evil. Soon after, when an attractive stranger stumbles into the village, the police are racking their brains in an attempt to solve the mystery surrounding a bizarre incident and several disfigured bodies. It all soon escalates into a battle of supernatural proportions, involving powerful forces from outer space that – much to the astonishment of the local authorities – are trying to get ahold of a small human being.*

*"I've long wanted to articulate an understanding of the meaning of good and evil, but this time I wanted to approach it through the popular American method of cinema. /.../ American cinema has its strengths and its defects, just like European cinema. /.../ Hollywood movies are easier, more accessible. They pose questions and they simplify the answers for the public, and that comes across very powerfully in the space opera, a genre that by its very nature reckons with grand ideas, metaphysics, and transcendence." (Bruno Dumont)*

### Bruno Dumont

Rojen leta 1958 v mestu Bailleul na skrajnem severu Francije. Filme, ki jih pogosto umešča v naravno scenografijo domače Normandije, je začel snemati leta 1986. Režiral je številne televizijske oglase, kratke filme in celovečerce. S filmoma *Človečnost* in *Flandres* je v Cannesu osvojil veliko nagrado žirije, za miniserijo *Mali Quinquin* pa je prejel več nagrad filmskih kritikov.

*Born in 1958 in Bailleul, far north of France, Dumont embarked on his filmmaking career in 1986. Preferring to set his films in the natural setting of his native Normandy, he has directed numerous TV commercials, shorts and feature films. Humanity and Flanders won the Grand Jury Prize at Cannes and the L'il Quinquin series several film critics' awards.*

### filmografija (izbor)/filmography (selection)

1997 La vie de Jesus (Life of Jesus/Jezusovo življenje)  
1999 L'humanité (Humanity)  
2006 Flandres (Flanders)  
2013 Camille Claudel 1915  
2014 P'tit Quinquin (Lil' Quinquin/Mali Quinquin) (TV-serija/TV Series)  
2016 Ma Loute (Slack Bay/Mirni zaliv)  
2019 Jeanne (Joan of Arc)  
2024 L'Empire (The Empire/Imperij)

### prodaja/world sales

Memento International  
E sales@memento-films.com

### distribucija/distribution

Fivia d.o.o.  
E cenex@siol.net

# Konec The End The End

## Joshua Oppenheimer

Danska, Nemčija, Irska, Italija, Velika Britanija, Švedska  
Denmark, Germany, Ireland, Italy, United Kingdom, Sweden 2024

**režija/directed by**

Joshua Oppenheimer

**scenarij/screenplay**

Rasmus Heisterberg,  
Joshua Oppenheimer

**fotografija/cinematography**

Mikhail Krichman

**montaža/editing**

Niels Pagh Andresen

**igrajo/cast**

Tilda Swinton (mati/mother), Michael  
Shannon (oče/father), George  
MacKay (sin/son), Moses Ingram  
(dekle/girl), Danielle Ryan (Mary), Tim  
McInnerny (glavni služabnik/butler),  
Bronagh Gallagher (prijatelj/friend),  
Lennie James (zdravnik/doctor)

**producenti/producers**

Joshua Oppenheimer, Signe Byrge  
Sørensen, Tilda Swinton

**produkcija/production**

Final Cut For Real Aps  
E byrge@final-cut.dk

**format/format**

DCP, barvni/colour

**dolžina/running time**

148'

**festivali, nagrade (izbor)/**

**festivals, awards (selection)**

San Sebastian 2024, Toronto 2024



V stilu zlate dobe muzikalov posneta zgodba o edini preživeli družini na zemeljski obli, katere navidezno idilo v razkošnem podzemnem bunkerju skali prihod neznanke.

Zaradi okoljske katastrofe je Zemlja upuščena. Zdi se, da je preživela le tričlanska družina, skrita v prostornem bunkerju nekje globoko v rudniku soli. George je naiven dvajsetletni mladenič, ki zunanji svet pozna samo iz pripovedovanj. Z očetom, nekdanjim energetskim tajkunom, pišeta knjigo, medtem ko mama skrbi za številne neprecenljive umetnine, ki krasijo stene njihovega podzemnega domovanja. A ko se pred njihovimi vrati znajde neznanca, ki išče zatočišče, se družinska dinamika začne krhati. George podvomi o idilični eksistenci lastne družine in se sprašuje, ali onstran meja podzemnega sveta res ni ničesar drugega.

"Muzikali so svojstvena ameriška zvrst, ki pooseblja edinstven ameriški kulturni pojav radikalnega, neupravičenega optimizma. Ta družina, ob zatiskanju oči pred lastno sokrivdo pri koncu sveta, si prizadeva slaviti prihodnost, ki je sploh ni. To je ravno pravnjina predloga za glasbo in pesem, za obdelavo v tradiciji velikega ameriškega muzikala." (Joshua Oppenheimer)

*A musical in the Golden Age of the Broadway style about one of the last families on Earth. The family's seemingly perfect existence in an underground compound is threatened by the sudden arrival of a stranger.*

*What seems to be the last remaining human family on Earth hide in an ornate bunker built deep inside a salt mine after environmental collapse has destroyed society. Born in this compound, George is a naive twenty-year-old who has never set foot in the outside world. He spends his days working on a dubious book with his father, a former energy tycoon, while his mother frets over the upkeep of the many priceless paintings and artworks adorning their walls. But when a woman from the outside arrives at their doorstep seeking refuge, the family's delicate dynamic starts to crumble as George begins to question the apparent normality of their life.*

*"Musicals are a uniquely American form that embodies a uniquely American cultural phenomenon of radical, groundless optimism. This family, in denial about helping to bring about the end of the world, is trying to celebrate their future when there is no future. That's just ripe for music and song and being explored in the tradition of the great American musical." (Joshua Oppenheimer)*

**prodaja/world sales**

The Match Factory  
E info@matchfactory.de

**distribucija/distribution**

Fivia d.o.o.  
E cenex@siol.net

**Joshua Oppenheimer**

Rojen leta v 1974 v Austinu, ZDA. Na Univerzi Harvard je diplomiral iz filmske režije in doktoriral na kolidžu Central Saint Martins v Londonu. Njegova dokumentarna filma *Pogled tišine* in *Teater ubijanja* sta bila nominirana za oskarja. Predava na westminsterski univerzi in snema predvsem dokumentarne filme. *Konec* je njegov prvi igrani celovečerec.

*Born in 1974 in Austin, Texas. He received a Bachelor of Arts in film-making from Harvard University and a PhD from Central Saint Martins College of Art and Design, London. His documentaries The Look of Silence and The Act Of Killing were nominated for an Academy Award. He mainly works in documentary, and is Professor of Film at the University of Westminster. The End is his first fiction feature film.*

**filmografija (izbor)/filmography (selection)**

2012 The Act of Killing (Teater ubijanja) (dok./doc.)  
2014 The Look Of Silence (Pogled tišine) (dok./doc.)  
2024 The End (Konec)

## Edward Berger

Velika Britanija, ZDA Great Britain, USA 2024



**režija/directed by**  
Edward Berger  
**scenarij/screenplay**  
Peter Straughan  
**fotografija/cinematography**  
Stéphane Fontaine  
**montaža/editing**  
Nick Emerson  
**igrajo/cast**  
Ralph Fiennes (Lawrence), Stanley Tucci (Bellini), Sergio Castellitto (Tedesco), John Lithgow (Tremblay), Lucian Msamati (Adeyemi), Isabella Rossellini (sestra/sister Agnes), Carlos Diez (Benitez), Brian F. O'Byrne (O'Malley)  
**producent/producer**  
Glen Basner  
**produkcija/production**  
FilmNation Entertainment  
E.cirabien@filmnation.com  
**format/format**  
DCP, barvni/colour  
**dolžina/running time**  
118'

**festivali, nagrade (izbor)/  
festivals, awards (selection)**  
San Sebastian 2024, Toronto 2024

Izbira novega papeža mora potekati v popolni izolaciji ter je prikazana skozi oči kardinala, ki se trudi ohraniti vero in se izogniti spletkam, s katerimi so prepredeni vatikanski hodniki.

Ko papež nepričakovano umre, se v Vatikan zgrne množica kardinalov z vsega sveta, da bi izbrala njegovega naslednika. Udeleženci predajo mobilne naprave, vrata so zaklenjena in okna zastrta. Kardinal Lawrence, ki je zadolžen za potek in nadzor volitev, kmalu ugotovi, da je potegovanje za prestižni položaj daleč od idealne krščanske drže ponižnosti in zaupanja v božje delovanje. Soočen je namreč s težkim izzivom, kako sredi preračunljivega spletkarjenja, polnega zarot, skrivnosti in sabotaj, ohraniti moralno držo in zagotoviti, da bo končni rezultat odražal tisto, kar uči krščanska vera. Glavna kandidata za laskavi naziv sta konservativno rasistični Tedesco in liberalno napredni Bellini, a odpisati ne gre niti vplivnega Tremblaya, vse bolj priljubljenega Adeyemija in skrivnostnega Beniteza.

"Zgodba je univerzalna. Zasledili bi jo lahko v sejni sobi, politični areni ali pa na nogometnem igrišču in spopadu za položaj v moštvu. Zgodba bi lahko bila enaka. Mislim, da je navsezadnje občečloveška pripoved o boju za oblast. To me je pritegnilo." (Edward Berger)

*One of the world's most secretive and ancient events – electing a new Pope – as seen through the eyes of a Cardinal trying to preserve his faith and avoid becoming ensnarled in a web of intrigues that has cast a shadow over Vatican.*

*When the Pope unexpectedly dies, Cardinals from all over the world rush to the Vatican, where they immediately sequester themselves. Digital devices are stashed, doors are locked, and windows are shuttered as they prepare for the election of a new leader. Cardinal Lawrence oversees the proceedings, assuming that the contest will come down to a battle between the reactionary, openly racist Cardinal Tedesco and the liberal progressive Cardinal Bellini. And matters soon turn complicated as rumours circulate, secrets emerge, and acts of sabotage are undertaken. Lawrence finds himself at the centre of a conspiracy and discovers a secret that could shake the very foundation of The Church.*

*"It is a universal story. It could be a board room, or it could be politics, or it could be how to get on the field in the football team, and fight for that position in the squad. It could be the same story. And that's why I think in the end it's a universal power struggle story. That's what drew me to it." (Edward Berger)*

### Edward Berger

Rojen leta 1970 v Wolfsburgu, Nemčija. Obiskoval je višjo umetnostno šolo v Braunschweigu in študiral filmsko režijo na newyorški univerzi Tisch School of the Arts. Prve izkušnje iz filma je nabiral z delom pri neodvisni produkcijski hiši Good Machine, kjer je sodeloval z Angom Leejem in Toddodom Haynesom. Leta 2023 je njegova vojna drama *Im Westen nichts Neues* prejela štiri oskarje.

*Born in 1970 in Wolfsburg, Germany. He attended the Braunschweig University of Art and studied film directing at New York University's Tisch School of the Arts. He gained his first work experience at the US independent production company Good Machine, working, among others, on the films of Ang Lee and Todd Haynes. In 2023, his war drama, All Quiet on the Western Front, won four Academy Awards.*

### filmografija (izbor)/filmography (selection)

1998 Gomez – Kopf oder Zahl (Gomez: Heads or Tails)  
2001 Frau2 sucht HappyEnd (Female2 Seeks Happy End)  
2011 Ein guter Sommer (A Good Summer)  
2014 Jack  
2022 Im Westen nichts Neues (All Quiet on the Western Front)  
2024 Conclave (Konklave)

### prodaja/world sales

FilmNation Entertainment  
E.cirabien@filmnation.com

### distribucija/distribution

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

## Pablo Larraín

Italija, Nemčija, ZDA Italy, Germany, USA 2024

### režija/directed by

Pablo Larraín

### scenarij/screenplay

Steven Knight

### fotografija/cinematography

Edward Lachman

### montaža/editing

Sofia Subercaseaux

### igrajo/cast

Angelina Jolie (Maria Callas), Pierfrancesco Favino (Ferruccio Mezzadri), Alba Rohrwacher (Bruna Lupoli), Haluk Bilginer (Aristotle Onassis), Kodi Smit-McPhee (Mandrax), Valeria Golino (Yakinthi Callas), Christiana Alonfeftis (mlada/young Maria), Caspar Phillipson (John F. Kennedy), Paul Spera (Ronald), Toma Hrisztov (ljubitelj opere/opera lover)

### producenti/producers

Jonas Dornbach, Janine Jackowski, Juan de Dios Larrain, Lorenzo Mieli

### produkcija/production

The Apartment S.R.L.  
E infota@theapartment.it

&

Komplizen Film GmbH

&

Fabula Inc.

### format/format

DCP, barvni/colour

### dolžina/running time

124'

### festivali, nagrade (izbor)/

### festivals, awards (selection)

Benetke/Venice 2024, New York 2024, London 2024



Zadnji teden v življenju operne dive Marie Callas skozi objektiv Pabla Larraina (*Ne!, Jackie, Spencer*).

Pariz, sedemdeseta. Maria Callas ima 53 let in že več kot štiri leta ni nastopila pred občinstvom. Nekdanja operna diva zdaj živi osamljeno. Zdravnikov se izogiba, da bi bil njen vsakdan znosnejši, pa se zateka k zlorabi zdravil. Njene dneve zdaj zapolnjujejo spomini na veličastne trenutke. Gospodinja Bruna in butler Feruccio sta edina človeka, ki jima zaupa in s katerima je pripravljena preživeti svoj prosti čas. Kljub vsemu pa tako velika operna diva ne more povsem brez petja. Po nekaj spodbudnih besedah se znova opogumi in začne vaditi. A kmalu se izkaže, da popolnosti, s kakršno se je odlikovala nekdanj, morda ne bo dosegla nikoli več.

"Filmski muzikali so pravzaprav sodobne ameriške in angleške priredbe opere, ki je nastala pred več kot petsto leti kot prvi spoj dramske zgodbe in glasbe. Če film lahko vzbudi enako občutje kot opera, jo lahko naredi dostopnejšo tudi tistim, ki jo morda štejejo za elitistično ali zastarelo umetniško zvrst. To je bil cilj Marie Callas, ki si je tako kot Caruso in Pavarotti prizadevala, da bi se opera z ekskluzivnih in dragih prizorišč vrnila k svojim koreninam ljudske glasbe, prepletene z dramskim zapletom. Če bi filmu k operi uspelo pritegniti novo občinstvo, bi bil dosežek čudovit in izpolnjen prvotni namen te umetniške zvrsti." (Pablo Larraín)

Pablo Larraín's biopic (*No, Jackie, Spencer*) charts the final week in the life of the legendary opera diva Maria Callas.

Paris, 1970s. Maria Callas is 53, and she hasn't sung in public for four-and-a-half years. The one-time operatic star now leads a lonely life. She gets through the days by taking her 'medicine', a cocktail of uppers and downers. She treats the only two people she trusts and who've taken care of her for years, her housekeeper, Bruna, and her butler, Feruccio, like vassals whose purpose in life is to cater to her whims. However, such a great soprano cannot live entirely without singing. After a few words of encouragement, she summons her courage and starts practising again. But it soon becomes clear that her former degree of perfection may never be achieved again.

"Musicals in cinema are essentially modern American, and English adaptations of opera, which originated over 500 years ago as the first blend of dramatic storytelling and music. If a movie can evoke the same sensation as opera, it has the potential to make opera more accessible to those who might view it as an elitist or outdated art form. This was a goal of Maria Callas, who, like Caruso and Pavarotti, sought to bring opera out of exclusive, expensive venues and back to its roots as folk music intertwined with storytelling. If a film can open new audiences to opera, it would be a beautiful achievement, fulfilling the original intent of the art form." (Pablo Larraín)

### prodaja/world sales

FilmNation Entertainment  
E nyoffice@filmnation.com

### distribucija/distribution

Fivia d.o.o.  
E cenex@siol.net

### Pablo Larraín

Rojen 1976 v Santiagu, Čile. Po študiju filmske režije je ustanovil produkcijsko hišo Fabula. Njegov tretji celovečerec *Post Mortem* je bil leta 2010 prikazan v glavnem programu beneškega filmskega festivala, z *Ne!* pa se je dve leti pozneje potegoval za oskarja v kategoriji tujejezičnih filmov. Njegov film *Jackie* z Natalie Portman v glavni vlogi je bil leta 2017 nominiran za tri oskarje, njegova zadnja filma *Spencer* in *El Conde* pa za enega.

*Born in 1976 in Santiago, Chile. After graduating in film direction, Larraín founded a production company, Fabula. Post Mortem, his third feature film, screened in the 2010 Cannes Film Festival's main selection, while No was nominated for a Best Foreign Language Film Academy Award. Jackie, starring Natalie Portman, was nominated for three Academy Awards in 2017, while Spencer and El Conde each received one Academy Award nomination.*

### filmografija (izbor)/filmography (selection)

2006 Fuga  
2008 Tony Manero  
2012 No (Ne!)  
2015 El Club (The Club/Klub)  
2016 Neruda  
2016 Jackie  
2021 Spencer  
2024 Maria

# Megalopolis Megalopolis Megalopolis

Francis Ford Coppola

ZDA USA 2024



Teško pričakovani novi film enega največjih režiserjev vseh časov je hkrati tudi eno njegovih najbolj velikopoteznih in ambicioznih del.

Film, navdihnjen s Katilinovo zaroto v antičnem Rimu leta 63 pr. n. št., je režiser Francis Ford Coppola postavil v sodobne ZDA. V Novem Rimu veje svež veter. Mesto se mora na vsak način spremeniti, različni pogledi na njegovo prihodnost pa zanetijo spor med cesarjem Katilino – idealistom, ki poskuša mesto popeljati v utopično prihodnost – in njegovim nasprotnikom, županom Franklynom Cicero, ki še naprej zagovarja status quo, pa čeprav se v mestu širijo pohlep, oportunistični interesi in nasilje. Med oba možakarja je razpeta županova hčerka Julia Cicero. Njena ljubezen do cesarja Katiline je razdelila njene bližnje, njo pa prisilila, da tudi sama odkrije, kakšno prihodnost si zasluži človeštvo.

"Moj prvi namen je vedno posneti film z vsem srcem, tako sem začel spoznavati, da bo spregovoril o ljubezni in zvestobi in vseh vidikih človeškega življenja. *Megalopolis* je zrcalil ta občutja, ljubezen, izraženo v domala kristalni kompleksnosti, naš planet ni nevarnosti in našo človeško družino na robu samomora, dokler ni postal zelo optimističen film, z vero v človeško genialnost za rešitev katerega koli problema, s katerim se srečamo." (Francis Ford Coppola)

*The highly anticipated new film by one of the greatest directors of all time is also one of Francis Ford Coppola's most adventurous and ambitious works to date.*

*Loosely inspired by the director's reading about the Catilinarian Conspiracy which took place in 63 BC, the movie is a Roman Epic fable set in an imagined Modern America. The City of New Rome must change, causing conflict between Cesar Catilina, a genius artist who seeks to leap into a utopian, idealistic future, and his opposition, Mayor Franklyn Cicero, who remains committed to a regressive status quo, perpetuating greed, special interests, and partisan warfare. Torn between them is socialite Julia Cicero, the mayor's daughter, whose love for Cesar has divided her loyalties, forcing her to discover what she truly believes humanity deserves.*

*"My first goal always is to make a film with all my heart, so I began to realize it would be about love and loyalty in every aspect of human life. Megalopolis echoed these sentiments, in which love was expressed in almost crystalline complexity, our planet in danger and our human family almost in an act of suicide, until becoming a very optimistic film that has faith in the human being to possess the genius to heal any problem put before us." (Francis Ford Coppola)*

**režija/directed by**  
Francis Ford Coppola  
**scenarij/screenplay**  
Francis Ford Coppola  
**fotografija/cinematography**  
Mihai Malaimare Jr.  
**glasba/music**  
Osvaldo Golijov, Grace Vander Waal  
**montaža/editing**  
Cam McLaughlin, Glen Scantlebury, Robert Schafer  
**igrajo/cast**  
Adam Driver (Cesar Catilina), Giancarlo Esposito (Cicero), Nathalie Emmanuel (Julia Cicero), Aubrey Plaza (Wow Platinum), Shia LaBeouf (Clodio Pulcher), Jon Voight (Hamilton Crassus III), Laurence Fishburne (Fundu Romaine), Talia Shire (Constance Crassus Catilina), Jason Schwartzman (Jason Zanderz), Kathryn Hunter (Teresa Cicero), Dustin Hoffman (Nush Berman)  
**producenti/producers**  
Michael Bederman, Francis Ford Coppola, Fred Roos  
**produkcija/production**  
Caesar Film LLC  
E BHirsch@hwhmf.com  
**format/format**  
DCP, barvni/colour  
**dolžina/running time**  
138'

**festivali, nagrade (izbor)/  
festivals, awards (selection)**  
Cannes 2024

## Francis Ford Coppola

Rojen leta 1939 v Detroitu (Michigan, ZDA). V želji, da bi se uprl studijskemu sistemu, je leta 1969 ustanovil produkcijsko podjetje American Zoetrope in postal vodilni avtorski lik novega Hollywooda. Celovečerci *Boter*, *Boter 2* in *Apokalipsa zdaj* se redno uvrščajo med najboljše filme vseh časov. Njegovi filmi so prejeli 14 oskarjev, od tega jih je sam osvojil pet.

*Born in Detroit (Michigan, USA), in 1939. In an attempt to oppose the studio system, Coppola founded the American Zoetrope production company in 1969, becoming a leading auteur figure of the New Hollywood. His feature films The Godfather, The Godfather Part II and Apocalypse Now repeatedly rank among the greatest films of all time. His movies have won 14 Academy Awards, including five for Best Director.*

## filmografija (izbor)/filmography (selection)

1968 Finian's Rainbow (Dolina radosti)  
1969 The Rain People (Deževni ljudje)  
1972 The Godfather (Boter)  
1974 The Godfather Part II (Boter 2)  
1979 Apocalypse Now (Apokalipsa zdaj)  
1986 Peggy Sue Got Married (Peggy Sue se je poročila)  
1990 The Godfather Part III (Boter 3)  
1992 Bram Stoker's Dracula (Drakula)  
1997 The Rainmaker (Mojster za dež)  
2024 Megalopolis

## prodaja/world sales

Goodfellas  
E ecastro@goodfellas.film

## distribucija/distribution

Fivia d.o.o.  
E cenex@siol.net

# Nebrušeni diamant Diamant brut Wild Diamond

Agathe Riedinger

Francija France 2024

**režija/directed by**

Agathe Riedinger

**scenarij/screenplay**

Agathe Riedinger

**fotografija/cinematography**

Noé Bach

**glasba/music**

Audrey Ismael

**montaža/editing**

Lila Desiles

**igrajo/cast**

Malou Khébizi (Liane Pougy), Idir Azougli (Dino), Andréa Bescond (Sabine), Ashley Romano (Alicia), Alexis Manenti (Nathan), Kilia Fernane (Stéphanie), Léa Gorla (Carla), Alexandra Noisier (Jessy), Antonia Buresi (Alexandra Ferrer), Sandra Bijou, Francesca Giromella (Sandra), Guillaume Verdier (Cédric), Gaëtan Thomas (Franck), Jean-Jacques Rouvière (Laurent)

**producentki/producers**

Priscilla Bertin, Judith Nora

**produkcija/production**

Silex Films

E priscilla@silexfilms.com

&

France 2 Cinéma

&

Germaine Films

**format/format**

DCP, barvni/colour

**dolžina/running time**

103'

**festivali, nagrade (izbor)/**

**festivals, awards (selection)**

Cannes 2024



Nekateri na resničnostne oddaje gledajo zviška, drugim pa prav sodelovanje v njih prinaša redko priložnost za prestop v boljše življenje.

Devetnajstletna Liane živi z mamo in mlajšo sestro v Fréjusu na jugu Francije. Mladenka je drzna, neustrašna, predvsem pa obsedena z lepoto, družbenimi mediji in idejo "postati nekdo", zato se njeno življenje dogaja na Instagramu in TikToku. Priložnost za preboj v svet slave najde na televiziji. Prijavi se na avdicijo za resničnostno oddajo *Čudežni otok*. S svojimi umetnimi nohti, drznimi oblačili in napihnjenimi prsmi se zdi idealna za tak šov, na avdiciji pa preseneti z izjavo, da bi želela, da ljudje spoznajo njen pravi obraz. Le kaj bi to lahko pomenilo, ko pa je vse na njej tako zelo umetno?

"Resničnostne oddaje spremljam že zelo dolgo. Čutila sem potrebo po preizpraševanju razvedrila, ki naj bi ga prinašale, vendar v njih pravzaprav ni nič lahkotnega /.../. Nastavljajo zrcalo družbi, ki se zavzema za vse bolj skrajnostne vrednote. Toda ko sem razmišljala o motivih kandidatov, sem ugotovila, da so za udeležence, večinoma iz delavskega okolja, paradoksalno tudi alternativa brezposelnosti in sredstvo za dosego družbenega statusa, izpolnitev pričakovanj kapitalistične družbe skozi vrednote, ki jih proizvaja denar. Ta ambivalentnost je bila zelo zanimiva." (Agathe Riedinger)

*While considered low-brow entertainment and looked down upon for its exaggeration, some see reality TV as their chance at a better life.*

*Liane, 19 years old, daring and fiery, lives with her mother and little sister under the dusty sun of Fréjus in the South of France. Obsessed with beauty and the need to become "someone", she sees reality TV as her opportunity to be loved. Fate smiles upon her when she auditions for a reality TV show called *Miracle Island*. When she tells the woman who auditions her that she wants viewers to see "the real me", we wonder what that would be. So much of her – the prongs of her fake fingernails, her mouth swollen with acid, her unlikely abundance of hair, her grotesquely inflated breasts – is so proudly unreal that a real self is hard to pinpoint.*

*"I've been watching reality TV for a very long time. I felt the need to question the entertainment that it is supposed to be, but which in fact has nothing light about it /.../. It's a mirror of a society that promotes increasingly extreme values. But when I thought about the candidates' motivations, I realised that for them, most of whom come from working-class backgrounds, it is paradoxically also an alternative to unemployment and a means of gaining access to social status, of ticking the boxes that capitalist society orders us to be in through the values manufactured by money. This ambivalence was very interesting." (Agathe Riedinger)*

**prodaja/world sales**

Pyramide International

E amauruc@pyramidefilms.com

**distribucija/distribution**

Fivia d.o.o.

E cenex@siol.net

**Agathe Riedinger**

Diplomantka Državne šole dekorativnih umetnosti v Parizu dela kot scenaristka, režiserka in fotografinja. Rada se preizkuša v različnih vrstah pripovedovanja, ki prehajajo med ekscesom in ironijo, včasih pa so namenoma vulgarne ali nadrealistične, da bi s tem prepriševala ustaljene poglede na svet. Tako odpira teme, kot sta denimo emancipacija in položaj žensk. *Nebrušeni diamant* je njen celovečerni prvenc.

*A graduate of the École Nationale Supérieure des Arts Décoratifs de Paris (ENSAD), Riedinger is a writer, director and photographer. She experiments with different types of narration, between excess and irony, sometimes deliberately vulgar or surreal, to question a certain vision of the world, and speak of themes dear to her heart, such as emancipation and the female condition. *Wild Diamond* is her first feature film.*

**skupna filmografija/joint filmography**

2024 *Diamant brut* (*Wild Diamond/Nebrušeni diamant*)

## Gustav Möller

Danska, Švedska Denmark, Sweden 2024



Vestna zaporniška paznica se znajde pred veliko osebno dilemo, ko ugotovi, da je eden izmed novo prispelih varovancev povezan z njeno preteklostjo.

Eva že več let dela v zaporu kot paznica. Velja za vestno in delu predano sodelavko, ki se trudi tudi zapornikom izkazovati prijaznost in človečnost. Idealistično namreč verjame, da so ljudje dobri in se želijo poboljšati. A vse se spremeni, ko prispe skupina novih kaznjencev. Eva na začudenje kolegov zaprosi za premestitev na strogo varovani oddelek, kjer prebivajo najnasilnejši zaporniki. Nihče ne ve za pravi razlog, a ko prošnji ugodijo, se njeno vedenje povsem spremeni – še posebej v odnosu do problematičnega mladeniča.

"Evo vidim kot žensko, ujeta v žalost, Sidse pa je tako iskriva in polna življenja, prežeta z energijo. Zdelo se mi je, da bi bilo zanimivo igralkino naravno osebnost zoperstaviti zelo konfliktni osebnosti njenega lika. Navkljub njeni ujetosti sta v njej življenje in vitalnost." (Gustav Möller)

*The idealistic prison guard Eva faces the dilemma of her lifetime when a young man from her past is transferred to the prison she works in.*

*Eva has been working as a corrections officer for several years. A conscientious and dedicated worker, she tries to treat the prisoners with kindness and humanity. She shows an almost maternal instinct in attempting to educate and anger-manage the inmates. But everything changes when a fresh batch of convicts arrives, and Eva stiffens when she sees a familiar face among them. To the astonishment of her colleagues, she asks for a transfer to the high-security section where the most dangerous inmates are housed. And so begins an unsettling psychological thriller in which Eva's sense of justice puts her morality and her future at stake.*

*"I see Eva as a woman imprisoned by grief and Sidse is so vibrant and full of life and has so much energy. I thought there was something interesting in contrasting her natural personality with the very conflicting personality of the character. There is life and vitality in her even though she is in such an imprisoned state." (Gustav Möller)*

**režija/directed by**

Gustav Möller

**scenarij/screenplay**

Gustav Möller, Emil Nygaard Albertsen

**fotografija/cinematography**

Jasper J. Spanning

**montaža/editing**

Rasmus Stensgaard Madsen

**igrajo/cast**

Sidse Babett Knudsen (Eva Hansen), Sebastian Bull (Mikkel), Dar Salim (Rami), Marina Bouras (Helle), Olaf Johannessen (predstojnik ustanove/head of institution), Jacob Lohmann (duhovnik/priest), Siir Tiiif (odvetnica/lawyer), Rami Zayat (Ali), Mathias Petersen (Simon)

**producentka/producer**

Lina Flint

**produkcija/production**

Nordisk Film Production  
E.ecrone@nordiskfilm.com

**format/format**

DCP, barvni/colour

**dolžina/running time**

100'

**festivali, nagrade (izbor)/****festivals, awards (selection)**

Berlinala 2024, Hongkong/Hong Kong 2024

**Gustav Möller**

Rojen leta 1988 v Göteborgu, Švedska. Diplomiral je na danski filmski šoli (National Film School of Denmark). Njegov prvenec *Den skyldige* je na festivalu Sundance prejel nagrado občinstva. Je eden najperspektivnejših upov sodobne nordijske kinematografije.

*Born in 1988, in Gothenburg, Sweden. He graduated from the National Film School of Denmark. His feature debut, The Guilty, premiered at Sundance where it won the Audience Award. He is one of contemporary Nordic cinema's most promising new voices.*

**filmografija (izbor)/filmography (selection)**

2018 Den skyldige (The Guilty)

2024 Vogter (Sons/Paznica)

**prodaja/world sales**

Les Films du Losange  
E a.lesort@filmsdulosange.fr

**distribucija/distribution**

Demiurg  
E info@demiurg.si

## Pozno poleti Nakon ljeta My Late Summer

**Danis Tanović**

**Hrvaška, Bosna in Hercegovina, Srbija, Slovenija, Romunija**  
Croatia, Bosnia and Herzegovina, Serbia, Slovenia, Romania 2024

**režija/directed by**

Danis Tanović

**scenarij/screenplay**

Danis Tanović, Anja Matković,  
Nikola Kuprešanin

**fotografija/cinematography**

Miloš Jaćimović

**montaža/editing**

Redžinald Šimek

**igrajo/cast**

Anja Matković (Maja), Uliks Fehmiu  
(Saša), Goran Navojec (Ičo), Almir  
Palata (Andrija), Mario Knezović,  
Marija Škaričić, Mirela Brekalo,  
Snježana Sinovčić, Luka Juričić,  
Boris Ler, Ivana Roščić, Jadranka  
Matković

**producenti/producers**

Lana Matić, Boris T. Matić,  
Jelena Mitrović, Jovan Marjanović,  
Miha Černec

**produkcija/production**

Propeler Film

E info@propelerfilm.com

&

Tangaj Production

&

Obala Art Centar

&

Baš Čelik

&

Tramal Films

**format/format**

DCP, barvni/colour

**dolžina/running time**

100'

**festivali, nagrade (izbor)/  
festivals, awards (selection)**

Benetke/Venice 2024



Mlada ženska prispe na otok, da bi uredila zapuščinske zadeve, a se zaplete v romantično razmerje, spozna čudaške otočane in ugotovi, da mora obračunati z lastno preteklostjo.

Maja prispe na majhen hrvaški otok z namenom, da bi dokazala, da je hči preminulega mornarja Jakše in s tem upravičena do dediščine. Ko ugotovi, kako dolgo bo trajal zapuščinski postopek, se odloči ostati na otoku. Zaposli se kot natakarka v baru, ki je v lasti tamkajšnjega župana Iča, saj je tako preskrbljena tudi s prenočiščem. Nekega dne spozna Sašo, starejšega ameriškega priseljence jugoslovanskih korenin, ki se je na otok vrnil zaradi nostalgije in želje po pisateljevanju. A njuna romanca je postavljena pred preizkušnjo – ne le zaradi prebivalcev in krhke dinamike malega otoškega mesteca, temveč tudi zato ker se mora Maja soočiti z lastno preteklostjo.

"Je komedija na robu. Film o odrasčanju. Zanimivo je, da ima protagonistka 30 let, vendar zgodba govori o ženski, ki ni nikoli odrasla. O osebi z grenko preteklostjo, ki ob očetovi smrti prispe na ta odročni otok, da bi uveljavila pravico do dediščine. Toda navsezadnje prejme nekaj povsem drugega. In nekako odraste." (Danis Tanović)

A young woman arrives on a remote island to solve an inheritance issue. In a whirlwind of new emotions, and through a series of unpredictable situations involving eccentric locals, she will finally face questions from her past.

Maja comes to a small Croatian island to prove that the late sea captain Jakša was her father and to collect her fair share of the inheritance. Since the procedure can be lengthy, she decides to stay there for a while. The only option for her is to take a waitressing job at the bar owned by Mayor Ičo which also comes with free accommodation. There, she meets an older US expat of Yugoslav origin, Saša, who fancies himself an aspiring writer and has moved there for the nostalgic aspect of the place. A romance sets in, but his life situation is just as complicated as hers. As seemingly innocent incidents threaten to destroy the fragile 'ecosystem' of human relationships on the island, Maja's past comes back to haunt her.

"It's a comedy on the edges. It's a film about growing up. What's funny is the main character is 30 years old, but it's a story of a woman who never grew up. About someone who had a bitter past, and she comes to this remote island when her father dies, to get a piece of his property. But in the end, she gets something completely different. And she grows up, in a way." (Danis Tanović)

**prodaja/world sales**

Propeler Film

E info@propelerfilm.com

**Danis Tanović**

Rojen leta 1969 v Zenici, Bosna in Hercegovina. Odraščal je v Sarajevu, kjer se je ukvarjal z glasbo in študiral režijo. Med vojno je prekinil študij in se s kamerom v roki podal na bojišče. Leta 1994 je emigriral v Belgijo, kjer je študij nadaljeval na bruseljski filmski in gledališki šoli INSAS. Njegov prvenec *Nikogaršnja zemlja* je med drugimi prejel oskarja in zlati globus za najboljši tujejezični film ter nagrado za najboljši scenarij v Cannesu.

*Born in Zenica, Bosnia and Herzegovina, in 1969. He grew up in Sarajevo, where he was involved in music and studied film directing. When the Yugoslav Wars broke out in 1992, he interrupted his studies and took to the battlefield, camera in hand. Immigrated to Belgium in 1994 to study directing in Brussels (INSAS). His debut film, No Man's Land, won Best Screenplay Award at the Cannes Film Festival, as well as the Academy Award and Golden Globe Award for Best Foreign Language Film.*

**filmografija (izbor)/filmography (selection)**

2001 No Man's Land (Nikogaršnja zemlja)  
2010 Cirkus Columbia  
2013 Epizoda u životu berača željeza (An Episode in the Life of an Iron Picker/Epizoda u življenju zbiralca železa)  
2014 Tigers  
2016 Smrt u Sarajevu (Death in Sarajevo/Smrt u Sarajevu)  
2024 Nakon ljeta (My Late Summer/Pozno poleti)

Prisiljena  
Wild Urge  
Wild Urge

Sharon Bar-Ziv

Slovenija, Izrael, Nemčija Slovenia, Israel, Germany 2024



**režija/directed by**  
Sharon Bar-Ziv  
**scenarij/screenplay**  
Sharon Bar-Ziv, Noa Bar-Ziv  
**fotografija/cinematography**  
Ziv Berkovich  
**montaža/editing**  
Daša Bezjak  
**igrajo/cast**  
Yaara Pelzig (Ruth), Nina Rakovec (Anna), Samuel Finzi (Josh Brown), Radivoje Bukvić (David), Mia Skrbina (Leoni)  
**producenta/producers**  
Aleš Pavlin, Andrej štrifof  
**produkcija/production**  
Perfo Production  
E info@perfo.si  
**format/format**  
DCP, barvni/colour  
**dolžina/running time**  
81'

**festivali, nagrade (izbor)/  
festivals, awards (selection)**  
Sofija/Sofia 2024

Psihološka drama o policijski preiskovalki, ki mora zaslišati vplivnega odvetnika, osumljenega posilstva mlade ženske, je navdihnjena z resničnimi dogodki.

Ruth je odločna detektivka, ki ima za seboj nešteto rutinskih zasliševanj, a ko se nekega dne odpravi na osamljeno kmetijo, je nekaj drugače. Nikoli namreč ni prebolela spolne zlorabe, ki jo je doživela v mladosti in zaradi katere bolega za motnjo hranjenja. Osumljenec je tokrat dvainpetdesetletni moški, obtožen posilstva. Josh Brown, zastopnik banke, ki želi zaseči in preprodati kmetijo, naj bi namreč omamil in zlorabil dvaintridesetletno delavko Anno, ki živi v samotni koči. Preiskava se zaradi Ruthine preteklosti in vpliva uspešnega odvetnika izkaže za zelo naporno. Ob tem Ruth še dodatno obremenjuje dejstvo, da jo njena partnerka Leoni, s katero nameravata posvojiti otroka, nagovarja, naj poišče strokovno pomoč za svojo težavo.

"Film je napreden. Govori o opolnomočenju žensk in ozaveščanju o spolnem nasilju nad ženskami. Ponuja tudi nov vpogled v dinamiko med spoloma ter raziskuje temi spomina in travme."  
(Sharon Bar-Ziv)

*Based on a true story. A fierce police detective investigates a successful lawyer suspected of drugging and sexually assaulting a young woman.*

*Ruth, a dauntless police investigator, sets out on a quest for truth and justice while still dealing with her own trauma. She has conducted countless routine investigations, but something is different about her new case. Ruth is suspecting a well-known and powerful man of drugging and sexually assaulting Anna, a thirty-something farm worker, who lives in a snowy, isolated cabin. The suspect is Josh Brown, a fifty-something lawyer representing the bank seizing and reselling the farm. Ruth, who was sexually assaulted in her youth and suffers from an eating disorder, is determined to investigate Brown. Her girlfriend Leoni tries to pressure her into therapy, mainly because the couple is planning on having a child soon.*

*"Wild Urge is a progressive film. It deals with female empowerment and raising awareness against sexual violence towards women. The film also provides new insights into the dynamics between genders and explores themes of memory and trauma."  
(Sharon Bar-Ziv)*

Sharon Bar-Ziv

Študiral je na univerzi v Tel Avivu in v začetku devetdesetih začel svojo filmsko pot kot igralec v tv-serijah in filmih. Njegovo kinematografsko ustvarjanje je osredotočeno na socialno-liberalne humanistične teme. Za svoj prvenec *Room 514* je bil leta 2012 nagrajen s posebno omembo na festivalu Tribeca.

*Bar-Ziv graduated in film from Tel Aviv University. In the 1990s he began working as an actor in series and movies for television. His cinematic work invariably focuses on social-liberal humanist subjects. His first film, Room 514, was awarded the Tribeca Special Director award.*

filmografija (izbor)/filmography (selection)

2012 Heder 514 (Room 514)  
2018 Good Morning Son  
2024 Wild Urge (Prisiljena)

prodaja/world sales

Perfo Production  
E info@perfo.si

## Seme svetega figovca The Seed of the Sacred Fig The Seed of the Sacred Fig

**Mohammad Rasoulof**

**Iran, Nemčija, Francija Iran, Germany, France 2024**

**režija/directed by**

Mohammad Rasoulof

**scenarij/screenplay**

Mohammad Rasoulof

**fotografija/cinematography**

Pooyan Aghababaei

**glasba/music**

Karzan Mahmood

**montaža/editing**

Andrew Bird

**igrajo/cast**

Mahsa Rostami (Rezvan), Setareh Maleki (Sana), Niousha Akhshi (Sadaf), Missagh Zareh (Iman), Soheila Golestani (Najmeh), Reza Akhlaghirad (Ghaderi), Shiva Ordoobe (Fateme), Amineh Mazrouie Arani (ženska v avtu/woman in car)

**producenti/producers**

Rozita Hendijanlian, Mohammad Rasoulof, Amin Sadraei, Jean-Christophe Simon, Mani Tilgner

**produkcija/production**

Run Way Pictures

E.rasoulouf@runwaypictures.de

&

Parallel 45

**format/format**

DCP, barvni/colour

**dolžina/running time**

168'

**festivali, nagrade (izbor)/**

**festivals, awards (selection)**

Cannes 2024 (posebna nagrada žirije/Jury Special Award, nagrada FIPRESCI/FIPRESCI Award), Sydney 2024 (nagrada občinstva/Audience Award)



Film, ki je nastajal v času, ko so iranske oblasti režiserja Mohammada Rasoulofa obsodile na zaporno kazen, zaradi česar je moral skrivoma zapustiti svojo državo.

Iman je delaven, pošten odvetnik, ki življenje deli z ženo Najmeh ter hčerkami Rezvan in Sano. Cela družina je vesela, saj so ga pravkar povišali v državnega preiskovalnega sodnika, kar prinaša višjo plačo in privilegije. Vendar pa Iman kmalu odkrije, da položaja ni dobil zaradi svojih sposobnosti, temveč zato ker država potrebuje nekoga, ki bo po ukazu nadrejenih podpisoval obsodbe in smrtne kazni brez preučitve dokazov. Medtem sta njegovi hčerki vpleteni v ulično protestniško gibanje. Družina s svojimi napetimi odnosi postane iranska družba v malem, kjer lahko konflikt vsak čas doseže točko vrelišča.

"Omejevanje navadno spodbudi ustvarjalnost. Poiskati moraš rešitve. Razviti moraš lastno domišljijo. Snemali smo z zelo majhno kamero in tako rekoč brez tehnične opreme. Film dolgujem svoji ekipi, še zlasti direktorju fotografije, skrajno prodornemu ustvarjalcu. Če sem iskren, se je v Iranu vedno pametno izogniti posedovanju profesionalne opreme, saj varnostne sile ob vdoru v vašo pisarno vse zaplenijo. Torej, s kar najmanj prtljage se daleč pride. Vse smo izvedli s študentskim proračunom." (Mohammad Rasoulof)

*Iranian director Mohammad Rasoulof absconded from the country after being sentenced to imprisonment for making his latest film, The Seed of the Sacred Fig.*

*Iman, a devout and honest lawyer, lives with his wife Najmeh and their daughters Rezvan and Sana. He has recently been appointed as an investigating judge in the Revolutionary Court in Tehran. The position provides him a higher salary and a larger apartment for his family. As the nationwide political protests against the authoritarian government unfold, Iman discovers that he was not hired because of his legal qualities. He is expected to approve judgments presented to him without assessing the evidence, including death sentences. Meanwhile, Rezvan and Sana follow the protests in horror and rebel against their father. The relationship between parents and daughters deteriorates increasingly.*

*"Generally, restrictions make you more creative. You have to find solutions. You have to develop your imagination. We worked with a very small camera and had almost no technical materials. I owe this film to my crew specifically my DP, who is an extremely powerful creative artist. And, to be honest, you should always avoid having professional equipment in Iran because if the security forces come and raid your office, they take everything with them. So the lighter, the better. We did everything with a student-like budget." (Mohammad Rasoulof)*

**prodaja/world sales**

Films Boutique

E.simon@filmsboutique.com

**distribucija/distribution**

Fivia d.o.o.

E.cenex@siol.net

**Mohammad Rasoulof**

Rojen leta 1972 v Shirazu (Iran). Po študiju sociologije v Teheranu je začel snemati kratke in dokumentarne filme. Nagrade je začel osvajati že s prvencem *Gagooman*. Po drugem filmu *Jazireh ahani* je imel vedno več težav s cenzuro, zato njegovih filmov v Iranu niso nikoli predvajali. Leta 2010 so ga skupaj z Jafarjem Panahijem aretirali na prizorišču snemanja filma. Ob koncu leta 2023 so ga obsodili na zaporno kazen, zato je na skrivaj pobegnil iz države.

*Born in Shiraz, Iran, in 1972. After graduating in sociology in Tehran, Rasoulof began making documentaries and short films. His debut film, The Twilight, earned him his first awards. After his second production, Iron Island, the Iranian censors banned the screenings of his films. In 2010, Rasoulof and Jafar Panahi were arrested on set while directing a new film together. He was sentenced to one year in jail in late 2023. Released on bail, he secretly fled the country.*

**filmografija (izbor)/filmography (selection)**

2002 Gagooman (The Twilight)  
2005 Jazireh ahani (Iron Island/Železni otok)  
2009 Keshtzar haye sepid (The White Meadows)  
2013 Dast-neveshtehaa nemisoosand (Manuscripts Don't Burn)  
2017 Lerd (A Man of Integrity)  
2020 Sheytan vojud nadarad (There Is No Evil/Zlo ne obstaja)  
2024 The Seed of the Sacred Fig (Seme svetega figovca)

# Sosednja soba The Room Next Door The Room Next Door

**Pedro Almodóvar**

Španija, ZDA Spain, USA 2024



Pedro Almodóvarju je njegov prvi angleško govoreči film, v katerem obravnava evtanazijo, na uspešni poti prinesel zlatega leva na filmskem festivalu v Benetkah.

Ingrid in Martha sta prijateljici že od mladih let, ko sta kot novinarki skupaj delali za isto revijo. Ingrid je potem postala pisateljica, Martha pa vojna poročevalka. Kot se pogosto zgodi, je življenje vsako od njiju poneslo na svojo pot. Potem ko dolga leta nista bili v stiku, se znova srečata, a tokrat v manj prijetnih okoliščinah. Martha je namreč v bolnišnici in se bori z napredujočo obliko raka. Ker je upanja na okrevanje vse manj, se bolj kot na zdravila zanaša na moč prijateljstva. Martha se odloči umreti v hiši na podeželju, v sosednji sobi ji bo v oporo Ingrid.

"V mojih filmih liki veliko govorijo. Izmed vseh pripovednih prvin so igralci tisti, ki zares podajajo zgodbo. V filmu *Sosednja soba* Tilda Swinton in Julianne Moore na svojih ramenih nosita težo celotnega filma in sta spektakularni. Imel sem srečo, da sta obe podali pravi recitativ. Med snemanjem smo bili tako ekipa kot jaz ob njuni igri včasih na robu solz. Snemanje je bilo nadvse ganljivo in nekako blagoslovljeno." (Pedro Almodóvar)

*Pedro Almodóvar won the Golden Lion at this year's Venice Film Festival for his first English-language feature, dealing with the controversial topic of euthanasia.*

*Ingrid and Martha have been close friends since their youth, when they worked together at the same magazine. Ingrid went on to become an autofiction novelist while Martha became a war reporter. Eventually, they were separated by the circumstances of life. After years of being out of touch, they meet again in an extreme situation. Martha is in the hospital fighting a battle with cancer. Her illness is serious: she's undergoing a highly experimental immunotherapy treatment, but her chances are slim. She wants to find a house upstate and end her life in peace – but she wants Ingrid to come with her, and to be in the room next door when it happens.*

*"People talk a lot in my films. Among all the narrative elements, it is the actors who really tell the story. In The Room Next Door Tilda Swinton and Julianne Moore carry the weight of the whole film on their shoulders, and they are a spectacle. I have been fortunate in that both give a veritable recital. At times during shooting, both the crew and I were on the verge of tears watching them. It was a very moving shoot and, in some way, blessed." (Pedro Almodovar)*

**režija/directed by**  
Pedro Almodóvar  
**scenarij/screenplay**  
Pedro Almodóvar, Sigrid Nunez (roman/novel)  
**fotografija/cinematography**  
Eduard Grau  
**glasba/music**  
Alberto Iglesias  
**montaža/editing**  
Teresa Font  
**igrajo/cast**  
Tilda Swinton (Martha), Julianne Moore (Ingrid), John Turturro (Damian Cunningham), Alex Høgh Andersen, Alessandro Nivola, Esther McGregor, Melina Matthews, Juan Diego Botto, Victoria Luengo  
**producent/producer**  
Agustín Almodóvar  
**produkcija/production**  
El Deseo  
E barbara@eldeseo.es  
**format/format**  
DCP, barvni/colour  
**dolžina/running time**  
110'

**festivali, nagrade (izbor)/ festivals, awards (selection)**  
Benetke/Venice 2024 (zlati lev/ Golden Lion), Toronto 2024, New York 2024

## Pedro Almodóvar

Rojen leta 1949 v Calzada de Calatrava, Španija. Čeprav zaradi političnih razmer ni mogel pridobiti formalne filmske izobrazbe na državni filmski akademiji v Madridu, se je v štiridesetletni karieri uveljavil kot prodoren in kontroverzen predstavnik sodobne španske kinematografije. Je mojster barvitih in čutnih melodram z neverjetnim občutkom za upodabljanje slikovitih ženskih likov.

*Born in 1949 in Calzada de Calatrava, Spain. Although political circumstances prevented him from obtaining a formal education at the Madrid Film School, he has established himself as an iconic and controversial auteur throughout the forty years of his career. A master of colourful and sensual melodramas, Almodovar has great flair for depicting vibrant female characters.*

## filmografija (izbor)/filmography (selection)

1988 Mujeres al borde de un ataque de nervios (Women on the Verge of a Nervous Breakdown/Ženske na robu živčnega zloma)  
1999 Todo sobre mi madre (All About My Mother/Vse o moji materi)  
2003 La mala educación (Bad Education/Slaba vzgoja)  
2006 Volver (Vrni se)  
2009 Los abrazos rotos (Broken Embraces/Zlomljeni objemi)  
2021 Madres paralelas (Parallel Mothers/Vzporedni materi)  
2024 The Room Next Door (Sosednja soba)

**prodaja/world sales**  
Warner Bros.

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

## Maura Delpero

Italija, Francija, Belgija Italy, France, Belgium 2024

**režija/directed by**

Maura Delpero

**scenarij/screenplay**

Maura Delpero

**fotografija/cinematography**

Mikhail Krichman

**glasba/music**

Matteo Franceschini

**montaža/editing**

Luca Mattei

**igrajo/cast**

Tommaso Ragno (Cesare), Roberta Rovelli (Adele), Martina Scrinzi (Lucia), Giuseppe De Domenico (Pietro), Carlotta Gamba (Virginia), Orietta Notari (Zia Cesira), Santiago Fondevila (Attilio), Rachele Potrich (Ada), Anna Thaler (Flavia)

**producenti/producers**

Francesca Andreoli, Maura Delpero, Santiago Fondevila, Leonardo Guerra Seràgnoli

**produkcija/production**

Cinedora

E info@cinedora.com

&

Charades Productions

&

Versus Production

**format/format**

DCP, barvni/colour

**dolžina/running time**

119'

**festivali, nagrade (izbor)/**

**festivals, awards (selection)**

Benetke/Venice 2024 (velika nagrada žirije/Grand Jury Prize), Toronto 2024, London 2024, Chicago 2024

**prodaja/world sales**

Charades

E carole@charades.eu

**distribucija/distribution**

Fivia d.o.o.

E cenex@siol.net



Štirje letni časi in štiri poglavja zgodbe o odročni vasi v italijanskih Alpah, kjer prihod vojaka za vedno spremeni občutje med vaščani.

Pred koncem druge svetovne vojne v majhno vas v italijanskih Alpah vkoraka Pietro, vojak s Sicilije, ki s seboj pripelje ranjenega prijatelja Attilio, sicer domačina iz te vasi. Pietro je nemudoma razglašen za junaka in vaščani ga gostoljubno sprejmejo medse. Ker pa je Pietro tujec, se o njem vseeno veliko govori, zato se raje drži zase. Vojak pade v oči Lucii, najstarejši hčerki strogega vaškega učitelja. Fant in dekle se zaljubita, to pa sproži plaz dogodkov, ki stresajo ustaljeni red v vasi. Na dan namreč privrejo starodavna občutja mizoginije, nestrpnosti in ozkoglednosti, ki ne obetajo srečnega konca.

"Vermiglio je krajina duše, 'družinski leksikon', ki živi v meni, na pragu nezavednega, izkaz ljubezni mojemu očetu, njegovi družini in vasi. Potuje skozi osebni čas in se poklanja kolektivnemu spominu." (Maura Delpero)

*Told in four chapters, each set in a different season, Delpero's film takes us into a remote Italian mountain village towards the end of World War II, when the arrival of a soldier irreversibly alters the dynamics of the place.*

*A young Sicilian soldier named Pietro has carried his injured comrade Attilio all the way back to his mountain home. Hailed as a hero, Pietro is furnished with the best the village can provide. As a rare newcomer, Pietro is much gossiped about but keeps to himself. He catches the eye of Lucia, the eldest daughter of the stern village schoolteacher, and soon the two are gently flirting and falling in love. This seemingly simple pairing of two young hearts sets off a sweeping series of events that shakes the village, uncapping age-old misogyny, intolerance, and narrowness with tragic results.*

*"Vermiglio is a landscape of the soul, a 'family lexicon' that lives inside me, on the threshold of the unconscious, an act of love for my father, his family and their small village. Travelling through a personal time, it wants to pay homage to a collective memory." (Maura Delpero)*

**Maura Delpero**

Rojena leta 1975 v Bolzanu, Italija. Po študiju literature na Univerzi v Bologni je začela študirati film v Buenos Airesu. Pot režiserke je začela s snemanjem dokumentarnih filmov *Signori professori* in *Nadea e Sveta*. Zadnji ji je prinesel prvo nominacijo na nacionalnih nagradah David di Donatello. Njen igrani prvenec *Hogar* so premierno predstavili na 72. festivalu v Locarnu, kjer je prejel posebno omembo v mednarodnem tekmovalnem programu.

*Born in 1975 in Bolzano, Italy. After studying literature at University of Bologna, she undertook film studies in Buenos Aires. She made her directorial debut with the documentaries *Teachers and Nadia and Sveta*. For *Nadia and Sveta*, Delpero was nominated for a David di Donatello Award. her feature film debut, *Maternal*, premiered at the 72<sup>nd</sup> Locarno Film Festival, where it received a special mention in the Concorso Internazionale competition.*

**filmografija (izbor)/filmography (selection)**

2008 Signori professori (Teachers) (dok./doc.)  
2012 Nadea e Sveta (Nadia and Sveta) (dok./doc.)  
2019 Hogar (Maternal)  
2024 Vermiglio

# Z ljubeznijo, Hilde In Liebe, Eure Hilde From Hilde, with Love

Andreas Dresen

Nemčija Germany 2024



V ospredju resnične zgodbe o ilegalnem delovanju v času nacistične Nemčije je preprosta, a pogumna mlada ženska, ki je v nacističnih zaporih vse do konca kljubovala režimu s pokončno držo in vero v človeško dobroto.

Berlin, 1942. Neopazna, prijazna in sočutna Hilda, ki se načeloma ne briga za politiko, se znajde v odporiškem gibanju, poznanem pod imenom Rdeči orkester. Tam spozna Hansa, malce sramežljivega mladeniča, ki skupaj s prijatelji skrbi za tajno radijsko zvezo z odporiškim gibanjem. Kljub neprestani nevarnosti Hilda preživi še eno srečno poletje v žaru zaljubljenosti in Hansovem objemu. A naposled je delovanje odporikov razkrito in po nizu aretacij se tudi sama znajde v zaporu. Čeprav sluti, da bo obsojena na smrt, se kljub nosečnosti ne preda malodušju. S svojo pokončno držo postane obraz vseh tistih Nemcev, ki niso hoteli sodelovati v ideološki zaslepljenosti Tretjega rajha.

"Poskušali smo ustvariti človeške like in se izogniti nacističnim klišejem. Ko ustvarimo človeške like, se lahko z njimi primerjamo in se vprašamo: 'Na katero stran bi stopil sam? Ali bi bil oportunist in sodeloval z nacisti ali pa bi se pridružil odporiškem gibanju, četudi se izpostavljam nevarnosti? /.../ Dobro bi bilo, če bi gledalci razmislili o lastnem odzivu na dogajanje v sodobni družbi: to ni samo zgodovinski film.'" (Andreas Dresen)

*A drama based on the lives of real Nazi resistance fighters, foregrounding the quiet strength of a young woman defying the regime in Nazi prisons with a principled stand and a belief in human kindness.*

*Berlin, 1942. The inconspicuous, kind and compassionate Hilde with no interest in politics to speak of, gradually finds her place in the resistance group which will come to be known as the "Red Orchestra". Hilde falls in love with the slightly shy Hans, flourishes and, in spite of the constant danger to her life, is happy for a summer. When the Gestapo arrest members of the group in the autumn, the pregnant Hilde is among their number. In prison, she develops unexpected strength, giving birth to her son and keeping the memory of her beloved husband alive. With her principled moral stand, Hilde becomes the face of all those Germans who refused to embrace the delusional ideology of the Third Reich.*

*"We tried to create human beings and avoid stepping into the clichés of the Nazis. When we create human beings you can compare with them, and decide 'Which side would I have been on? Would I have been a kind of opportunist working for the Nazis or would I have joined the Resistance fighters, even if was dangerous?' /.../ It would be nice if the audience thought about how they react to things going on in our society right now: this is not just a period movie." (Andreas Dresen)*

**režija/directed by**  
Andreas Dresen  
**scenarij/screenplay**  
Laila Stieler  
**fotografija/cinematography**  
Judith Kaufmann  
**montaža/editing**  
Jörg Hauschild  
**igrajo/cast**  
Liv Lisa Fries (Hilde Coppi),  
Johannes Hegemann (Hans Coppi),  
Lisa Wagner (Anneliese Kühn),  
Alexander Scheer (duhovnik/priest  
Harald Poelchau), Emma Bading  
(Ina Ender-Lautenschläger), Sina  
Martens (Libertas Schulze-Boysen),  
Lisa Hrdina (Grete Jäger), Lena  
Urzendowsky (Liane Berkowitz),  
Hans-Christian Hegewald (Albert  
Hößler), Nico Ehrenteit (Harro  
Schulze-Boysen), Jacob Keller  
(Heinrich Scheel)  
**producenti/producers**  
Claudia Steffen, Christoph Friedel,  
Prof. Regina Ziegler  
**produkcija/production**  
Pandora Film Produktion  
E info@pandorafilm.com  
**format/format**  
DCP, barvni/colour  
**dolžina/running time**  
124'

**festivali, nagrade (izbor)/  
festivals, awards (selection)**  
Berlinale 2024

## Andreas Dresen

Rojen leta 1963 v mestu Gera, Nemčija. Po študiju na Visoki šoli za film in televizijo Konrada Wolfa v Potsdam-Babelsbergu je začel delati kot filmski, televizijski in gledališki režiser ter scenarist. Za svoje filme je prejel številne nagrade na mednarodnih festivalih (Cannes, Karlovi Vari, San Sebastian, Berlin) in še vedno velja za enega najbolj cenjenih nemških režiserjev.

*Born in Gera, Germany, in 1963. He studied directing at the "Konrad Wolf" University of Film & Television in Potsdam-Babelsberg and, since 1992, has been a writer and director of film, theatre and opera. His films have won several awards at international festivals (including Berlinale, Cannes, San Sebastian, Karlovy Vary). Dresen ranks among Germany's most distinguished directors.*

## filmografija (izbor)/filmography (selection)

1992 Stilles Land  
1999 Nachtgestalten (Night Shapes)  
2002 Halbe Treppe (Grill Point)  
2008 Wolke 9 (Cloud 9/Deveta nebesa)  
2011 Halt auf freier Strecke (Stopped on Track/Ustavljen na poti)  
2022 Rabiye Kurnaz gegen George W. Bush (Rabiye Kurnaz vs. George W. Bush)  
2024 In Liebe, Eure Hilde (From Hilde, with Love/Z ljubeznijo, Hilde)

## prodaja/world sales

Beta Cinema  
E beta@betacinema.com

## distribucija/distribution

Cinemanía  
E info@cinemania-group.si

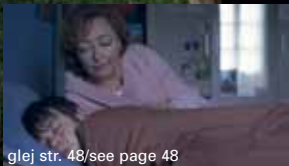


- 48 **Božansko usmiljenje** **Misericordia** Alain Guiraudie
- 49 **Hudičeva kopel** **The Devil's Bath** Veronika Franz, Severin Fiala
- 50 **Mati Mara** **Mother Mara** Mirjana Karanović
- 51 **Mrtvaški prt** **The Shrouds** David Cronenberg
- 52 **Plimovanje** **Caught by the Tides** Jia Zhang-ke
- 53 **Požgana zemlja** **Schorched Earth** Thomas Arslan
- 54 **Še vedno sem tu** **I'm Still Here** Walter Salles
- 55 **Ustavljeni čas** **Suspended Time** Olivier Assayas
- 56 **Veliko potovanje** **Grand Tour** Miguel Gomes
- 57 **V koži** **Blanche Houellebecq** **Being Blanche Houellebecq**  
Guillaume Nicloux
- 58 **Vrabc v kaminu** **The Sparrow in the Chimney** Ramon Zürcher
- 59 **Žetev** **Harvest** Athina Rachel Tsangari



glej str. 51/see page 51  
glej str. 52/see page 52

glej str. 57/see page 57  
glej str. 59/see page 59



glej str. 48/see page 48

glej str. 56/see page 56



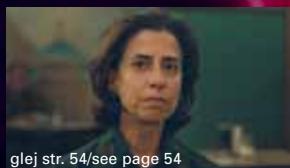
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glej str. 50/see page 50



glej str. 58/see page 58  
glej str. 49/see page 49



glej str. 54/see page 54

## Božansko usmiljenje Miséricorde Misericordia

**Alain Guiraudie**

**Francija, Španija, Portugalska** France, Spain, Portugal **2024**

**režija/directed by**

Alain Guiraudie

**scenarij/screenplay**

Alain Guiraudie

**fotografija/cinematography**

Claire Mathon

**glasba/music**

Marc Verdaguer

**montaža/editing**

Jean-Christophe Hym

**igrajo/cast**

Félix Kysyl (Jérémie Pastor),  
Catherine Frot (Martine), Jacques  
Develay (opat/abbe), Jean-Baptiste  
Durand (Vincent), David Ayala  
(Walter), Sébastien Faglaine (žandar/  
gendarme), Tatiana Spivakova  
(Annie), Salomé Lopes (kolegica/  
colleague), Serge Richard (Jean-  
Pierre), Elio Lunetta (Kilian)

**producent/producer**

Charles Gillibert

**produkcija/production**

CG Cinéma

E contact@cgcinema.eu

&

Scala Fils

&

Arte France Cinéma

&

Andergraun Films

&

Rosa Filmes

**format/format**

DCP, barvni/colour

**dolžina/running time**

102'

**festivali, nagrade (izbor)/**

**festivals, awards (selection)**

Cannes 2024, München/Munich  
2024, Toronto 2024



Guiraudie, francoski mojster žanrskih hibridov, pregnete triler, burlesko in dramo ter svoje protagoniste, od biseksualnega prišleka do vaškega župnika, zaplete v intrige, ki jih poganja poželenje.

Mladi Jérémie se vrne v mesto, kjer je preživel najstniška leta, da bi se udeležil pogreba svojega nekdanjega šefa Jean-Pierra. Novopečena vdova Martine vztraja, naj Jérémie med bivanjem v mestu spi v njeni hiši, kjer bo odslej živel sama s sinom Vincentom. Slednji meni, da Jérémie goji simpatije do Martine, ona pa sumi, da ga je pravzaprav privlačil njen preminuli mož. Ko napetost med Jérémiejem in Vincentom postopoma narašča, nenaden incident vse postavi na glavo. Jérémie se naenkrat znajde ujet v spletki, ki je ob prihodu v mesto ni pričakoval.

"Zelo me zanimajo kriminalne zgodbe. Mislim, da obstajajo vzporednice med mojo zgodbo in nekaterimi nedavnimi primeri v Franciji, z neidentificiranimi trupli in pogrešanimi osebami. Navdvi za mojo zgodbo je mešanica dnevnik novic in grške tragedije. Nekaj podobnega Ojdpovemu kompleksu." (Alain Guiraudie)

Guiraudie, the French master of genre hybrids, mixes thriller, burlesque and drama and entangles his protagonists, from the bisexual newcomer to the village priest, in lust-driven intrigues.

Young Jérémie returns to the small town where he spent his teenage years, to attend the funeral of Jean-Pierre, his one-time employer. He is met warily by Vincent, Jean-Pierre's son, but more warmly by Vincent's mother Martine, the new widow. She insists that he stays with her in the house. Vincent suspects Jérémie of wanting to put the moves on his mother. Meanwhile, Martine believes that Jérémie had actually been in love with her dead husband. A mysterious disappearance, a threatening neighbour and a priest with strange intentions make Jérémie's stay in the village take an unexpected turn.

"I'm very interested in crime stories. And I think there are parallels between my story and some fairly recent cases in France, when you think of the bodies that remain unaccounted for and the people who have disappeared. The inspiration for my story is a mix of news and Greek tragedy. A bit like the Oedipal complex." (Alain Guiraudie)

**prodaja/world sales**

Les Films du Losange

E a.lesort@filmsdulosange.fr

**Alain Guiraudie**

Rojen leta 1964 v mestu Villefranche-de-Rouergue, Francija. Prvi večji uspeh je dosegel z drugim celovečercem *Ce vieux rêve qui bouge*, za katerega je leta 2001 prejel nagrado Jeana Vigoja in na festivalu v Cannesu požel veliko pozornosti. Tudi z naslednjimi filmi se je predstavil v Cannesu, največjo prepoznavnost pa mu je prinesel film *Tujec z jezera*.

*Born in 1964 in Villefranche-de-Rouergue, Guiraudie asserted himself with his second feature film, That Old Dream That Moves, winner of the 2001 Jean Vigo Prize and presented to great success at the Directors' Fortnight in Cannes. While his subsequent works have all been screened at Cannes, Guiraudie gained unprecedented reputation with Stranger by the Lake.*

**filmografija (izbor)/filmography (selection)**

2001 Ce vieux rêve qui bouge (That Old Dream That Moves)  
2003 Pas de repos pour les braves (No Rest for the Brave)  
2005 Voici venu le temps (Time Has Come)  
2013 L'inconnu du lac (Stranger by the Lake/Tujec z jezera)  
2016 Rester vertical (Staying Vertical/Ostati pokončen)  
2022 Viens je t'emmène (Nobody's Hero)  
2024 Miséricorde (Misericordia/Božansko usmiljenje)

# Hudičeva kopel Des Teufels Bad The Devil's Bath

Veronika Franz, Severin Fiala

Avstrija, Nemčija Austria, Germany 2024



**režija/directed by**

Veronika Franz, Severin Fiala

**scenarij/screenplay**

Veronika Franz, Severin Fiala

**fotografija/cinematography**

Martin Gschlacht

**montaža/editing**

Michael Palm

**igrajo/cast**

Anja Plaschg (Agnes), David Scheid (Wolf), Maria Hofstätter (tašča Gänglin/mother-in-law Gänglin), Natalija Baranova (Ewa Schikin), Elias Schützenhofer (Michael)

**producent/producer**

Ulrich Seidl

**produkcija/production**

Ulrich Seidl Filmproduktion

E office@ulrichseidl.com

**format/format**

DCP, barvni/colour

**dolžina/running time**

121'

**festivali, nagrade (izbor)/**

**festivals, awards (selection)**

Berlinale 2024 (srebrni medved za izjemne umetniške dosežke/Silver Bear for Outstanding Artistic Contribution)

Šokantna drama o izkrivljenih interpretacijah krščanskih norm in o osebnih stiskah ljudi, ki so sredi 18. stoletja prebivali v avstrijskih gozdovih in morili nedolžne otroke, temelji na arhivskih zapisih.

Gornja Avstrija, 1750. Agnes je globoko verna in izredno čuteča ženska, ki z bratom in materjo živi v skromni hiši. Zaradi svoje drugačnosti velja za nekakšno izobčenko. Življenje v majhni gozdni skupnosti, ki se preživlja z lovljenjem rib v bližnjem jezeru, ni lahko. Po poroki z Wolfom naj bi njeno življenje postalo bolj srečno, a Agnes se zaradi močeve hladnosti in prikritega pomilovanja preostalih počuti samo še bolj osamljena. Zaradi tega se začne izgubljeti v svetu mračnih ritualov in počasi ji pojenja volja do življenja. Ker nihče nima poslušna za njeno stisko, se odloči za radikalno dejanje, s katerim bi se lahko po splošno veljavnih pravilih tistega časa rešila neznosnega bremena ...

"Zaradi zgodovinskih protokolov sva začela s sodno srhljivko, nato pa vnesla preobrat. Želela sva, da bi ljudje razumeli Agnesin položaj, začutili, kako doživlja svet. Zato ne moreš vpeljati žanrskih zasukov. Obožujeva grozljivke, vendar like jemljeva resno. Če liki potrebujejo nekaj drugega od klasičnih mehanizmov grozljivke, se jim izogneva." (Veronika Franz)

*A shocking look at the distorted interpretations of Christian norms and the harsh reality of lives governed by religious dogma and taboos. Based on historical court records about an uncanny, previously unexplored chapter in Austrian history.*

*Upper Austria in 1750. A deep, dark forest. On a hilltop, the corpse of a hanged woman is displayed. The deeply religious and highly sensitive Agnes, considered something of an outcast, regards the dead woman with pity. But also with longing: she feels like a stranger in the world of her husband Wolf, whom she has just married. It is an emotionally cold world consisting of work, chores and expectations. Agnes increasingly withdraws into herself. Her internal prison becomes ever more oppressive, her melancholy more overwhelming. Soon, her only way out seems to be a shocking act of violence.*

*"We started with a courtroom thriller because of the historical protocols, but then we went through a shift. We wanted people to be able to understand the situation Agnes is in and to feel how she experiences the world. So you can't introduce any genre twists. We love horror films, but we also take the characters seriously. If the characters need something other than the classic mechanics of a horror film, then we avoid them." (Veronika Franz)*

**Veronika Franz, Severin Fiala**

**V. F.:** Rojena leta 1965 na Dunaju, Avstrija. Študirala je germanistiko in filozofijo ter svojo poklicno pot začela kot filmska novinarka. Z možem, režiserjem in producentom Ulrichom Seidlom, sta ustanovila produkcijsko hišo Ulrich Seidl Film Produktion.

*Born in Vienna, Austria, in 1965. She studied German and Philosophy and began her career as a film journalist. She founded the Ulrich Seidl Film Produktion with her spouse, the director and film producer Ulrich Seidl.*

**S. F.:** Rojen leta 1985 v Hornu, Avstrija. Študiral je scenaristiko in režijo na dunajski filmski akademiji. Je nečak Ulricha Seidla in od leta 2012 ustvarja z Veroniko Franz, s katero delita navdušenje nad žanrom grozljivk.

*Born in 1985 in Horn, Austria, Fiala studied screenwriting and directing at the Film Academy Vienna. A nephew of Ulrich Seidl, he has worked since 2012 with Veronika Franz, both sharing a passion for the horror genre.*

**skupna filmografija/joint filmography**

2012 Kern (dok./doc.)  
2014 Ich seh ich seh (Goodnight Mommy/Lahko noč, mamica)  
2017 Sünderinnen vom Höllfall (The Field Guide to Evil)  
2019 The Lodge (Koča)  
2024 Des Teufels Bad (The Devil's Bath/Hudičeva kopel)

**prodaja/world sales**

Playtime

E info@playtime.group

# Mati Mara Majka Mara Mother Mara

## Mirjana Karanović

Srbija, Švica, Luksemburg, Slovenija, BiH, Mongolija  
Serbia, Switzerland, Luxembourg, Slovenia, B&H, Mongolia 2024

**režija/directed by**

Mirjana Karanović

**scenarij/screenplay**

Mirjana Karanović, Srdjan Koljević,  
Maja Pelević

**fotografija/cinematography**

Igor Marović

**montaža/editing**

Lazar Predojević

**igrajo/cast**

Mirjana Karanović (Mara Gvozdenović),  
Vučić Perović (Milan Živković), Boris  
Isaković (Boris), Jasna Žalica (Vesna),  
Jelena Čuruvija (Una), Ilija Marsičević  
(Stefan), Alen Liverić (Voja), Jovana  
Petronijević (Jasmina), Jadranka Selec  
(Andjelka)

**producenti/producers**

Snežana van Houwelingen,  
Paul Thiltges, Nemanja Bečanović,  
Vlado Bulajić, Adrien Chef, Damir  
Ibrahimović, Thomas Imbach, Lija  
Pogačnik

**produkcija/production**

This and That Productions

E office@thisandthat.rs

&

Paul Thiltges Distributions

&

December

&

Deblokada Produkcija

&

VHS Production

**format/format**

DCP, barvni/colour

**dolžina/running time**

96'

**festivali, nagrade (izbor)/**

**festivals, awards (selection)**

Locarno 2024, Sarajevo 2024

**prodaja/world sales**

Antipode Sales and Distribution

E dasha@antipode-sales.biz

**distribucija/distribution**

December

E info@december.si



Še vedno privlačna odvetnica v poznih srednjih letih se v poskusu preboleti tragično smrt edinca, ki ji je pomenil vse na svetu, intimno zbliža z njegovim prijateljem.

Mara je uspešna odvetnica in mati samohranilka, ki je življenje posvetila karieri in sinu Nemanji. Ko njen edinec umre, se zapre vase ter pretrga vse stike s prijateljeli in družino. Hitro se vrne v službo v upanju, da ji bo delo pomagalo preboleti tragično izgubo. Nekega dne v njeno pisarno vstopi Nemanjev dobri prijatelj in Mara brez obotavljanja sprejme njegov primer. Upa namreč, da ji bo njegova bližina prinesla uteho in ji pomagala razkriti drobce sinovega življenja, ki jih je skrbno skrival pred njo.

"Maro vidim kot žensko, ki se je podredila patriarhalnemu načinu življenja in v sebi globoko zakopala vse, kar predstavlja njeno pravo bistvo. S sinovo smrtjo je ta skrita vsebina izgubila svoj oklep, zapredek. Njen lik film prepoji z neznanskim hrepenenjem po življenju, ki pa ga je sprožila smrt. To razumem kot dejansko trčenje erosa in tanatosa /.../." (Mirjana Karanović)

Attractive middle-aged lawyer Mara's life is disrupted by the sudden death of her only son. Trying to face the loss and find a way to move on, she forms an intimate relationship with a younger man, her son's mate.

Mara, a successful businesswoman and single mother, is heartbroken after her son Nemanja's untimely death. She becomes emotionally detached, refusing to communicate with friends and family. However, when she meets Milan, Nemanja's close friend, she finds solace and comfort in their relationship. As they grow closer, they uncover more about Nemanja's life and his passing, giving Mara an opportunity to face her life and emotions.

"For me, Mara is a woman who conformed to that patriarchal rule of life and deeply buried within herself everything that is her true essence. With the death of her son, that hidden content lost its armor, its cocoon, and what I see as her impact in this film is a tremendous longing for life, which, well, was triggered by death. So for me this is truly a clash of Thanatos and Eros /.../." (Mirjana Karanović)

**Mirjana Karanović**

Rojena leta 1957 v Beogradu. Študirala je igro na beograjski Akademiji dramskih umetnosti. Je ena vodilnih srbskih filmskih in gledaliških igralk, ki so sodelovale z režiserji, kot sta Emir Kusturica in Jasmila Žbanić. Glasna zagovornica človekovih pravic se je pri šestdesetih letih odločila preizkusiti tudi na drugi strani objekta. Njen režijski prvenec *Dobra žena* je bil premierno prikazan na festivalu Sundance. *Mati Mara* je njen drugi celovečerec.

Born in 1957 in Belgrade. She studied acting at the Faculty of Dramatic Arts in Belgrade and is a leading Serbian actress who has worked with directors as prominent as Emir Kusturica and Jasmila Žbanić. Seeking to promote the principles of human rights, Karanović embarked on a filmmaking career aged 60. Her directorial debut, *A Good Wife*, premiered at Sundance in 2016.

**filmografija (izbor)/filmography (selection)**

2016 *Dobra žena* (A Good Wife)

2024 *Majka Mara* (Mother Mara/Mati Mara)

Mrtvaški prt  
The Shrouds  
The Shrouds

David Cronenberg

Kanada, Francija Canada, France 2024



Filmska refleksija človekovega odnosa do mrtvih, ki jo je David Cronenberg posnel po tem, ko je izgubil svojo ženo.

Karsh je pravkar dopolnil petdeset let. Uspešen poslovnež je znan po ekscentričnem značaju, ki usmerja njegove poslovne odločitve. Nikoli ni prebolel smrti svoje žene, kar ga je motiviralo k ustanovitvi podjetja GraveTech, ki strankam ponuja revolucionarno in kontroverzno storitev. Inovativna tehnologija svojcem omogoča opazovanje razgradnje človeškega telesa tudi po tem, ko umrlega pokopljejo. Neke noči neznanči oskrunijo vrsto grobov, vključno s tistim, v katerem je pokopana Karsheva žena. Karsh je odločen, da bo storilcu stopil na prste.

"V filmih je veliko ubijanja in smrti, vendar premalo osredotočenosti na čas zatem, v fizičnem, resnično telesnem smislu. Za umorjeno osebo je to njena naslednja pustolovščina na Zemlji. Lastno doživetje mi je dalo pristen, notranji vzgib. Resnično sem želel izvedeti, kaj se je po pokopu zgodilo z mojo ženo, saj nisem bil pripravljen ostati sam. Zdelo se mi je, da na samoto tudi ona ni bila pripravljena. /.../ Pomislil sem, no, morda obstaja način, da umrlega svojca z uporabo tehnologije vsaj čustveno objamemo." (David Cronenberg)

*Inspired by the loss of his wife, David Cronenberg reflects on death and the physicality of grief.*

*Karsh, 50, is a prominent businessman known for his eccentricity. Inconsoable since the death of his wife, he invents GraveTech, revolutionary and controversial technology that enables the living to monitor their dear departed – to have a hi-res live stream of their body as it decomposes – in their specially designed shrouds. One night, multiple graves, including that of Karsh's wife, are desecrated. Karsh sets out to track down the perpetrators.*

*"There's a lot of killing and death in cinema, but not too much consideration about the aftermath in physical, real bodily terms. And for the person who was murdered, that is their next adventure on Earth. So I thought it was a genuine impulse on my part. I really wanted to know what happened to my wife once she was buried because I was not prepared to be alone. I didn't think she was prepared to be alone. /.../ And I was thinking, well, maybe there's a way that, at least emotionally, you can embrace the dead and use a technology." (David Cronenberg)*

**režija/directed by**  
David Cronenberg  
**scenarij/screenplay**  
David Cronenberg  
**fotografija/cinematography**  
Douglas Koch  
**glasba/music**  
Howard Shore  
**montaža/editing**  
Christopher Donaldson  
**igrajo/cast**  
Vincent Cassel (Karsh), Diane Kruger (Becca/Terry/Hunny), Guy Pearce (Maury), Sandrine Holt (Soo-Min), Jennifer Dale (Myrna Slotnik), Al Sapienza (Luca DiFolco), Elizabeth Saunders (Gray Foner), Ingvar Sigurdsson, Steve Switzman (dr. Jerry Eckler), Eric Weinthal (dr. Hofstra)  
**producenti/producers**  
Said Ben Said, Martin Katz, Anthony Vaccarello  
**produkcija/proDUCTION**  
SBS Productions  
E contact@sbs-productions.com & Saint Laurent & Prospero Pictures  
**format/format**  
DCP, barvni/colour  
**dolžina/running time**  
119'  
**festivali, nagrade (izbor)/ festivals, awards (selection)**  
Cannes 2024

## David Cronenberg

Rojen leta 1943 v Torontu. Za film se je začel zanimati med študijem literature na Univerzi v Torontu. Prve srednjemetražne filme je posnel ob koncu šestdesetih let, v njih je nakazal svojo obsedenost s človeškim telesom, spolom, virusi ipd., kar je zaznamovalo večji del njegovega opusa. V sedemdesetih se je uveljavil kot komercialno uspešen režiser nizkopračunskih grozljivk z vzdevkom "kralj veneričnega hororja".

*Born in 1943 in Toronto, Cronenberg developed an interest in cinema as a student of literature at the University of Toronto. His first mid-length movies, made in the late sixties, already revealed his obsession with the human body, gender, viruses, etc., a propensity which was to mark the bulk of his oeuvre. In the seventies, he asserted himself as a commercially successful director of low-budget horror films, and was nicknamed the King of Venerical Horror.*

## filmografija (izbor)/filmography (selection)

1983 Videodrome (Videodrom)  
1986 The Fly (Muha)  
1988 Dead Ringers (Zakleta dvojčka)  
1996 Crash (Trk)  
2005 A History of Violence (Senca preteklosti)  
2012 Cosmopolis (Kozmopolis)  
2022 Crimes of the Future (Zločini prihodnosti)  
2024 The Shrouds (Mrtvaški prt)

## prodaja/world sales

SBS International  
E s.bensaid@sbs-productions.com

## distribucija/distribution

Fivia d.o.o.  
E cenex@siol.net

## Plimovanje Feng liu yi dai Caught by the Tides

Jia Zhang-ke

Kitajska China 2024

**režija/directed by**

Jia Zhang-ke

**scenarij/screenplay**

Jia Zhang-ke, Jiahuan Wan

**fotografija/cinematography**

Eric Gautier, Nelson Lik-wai Yu

**glasba/music**

Giong Lim

**montaža/editing**

Yang Chao, Matthieu Laclau,

Xudong Lin

**igrajo/cast**

Tao Zhao (Qiaoqiao), Zhubin Li (Guo Bin),

You Zhou (Zhou), Xu Changchu,

Zhou Lan (Blondie), Maotao Hu,

Jianlin Pan (Pan)

**producenta/producers**

Shôzô Ichiyama, Casper Liang Jiayan

**produkcija/production**

Xstream Pictures

E.casper@jzkac.com

&

Momo Pictures

&

Huanxi Media Group

&

Wishart Media Co.

**format/format**

DCP, barvni/colour

**dolžina/running time**

111'

**festivali, nagrade (izbor)/**

**festivals, awards (selection)**

Cannes 2024



21 let eksplozivnega razvoja sodobne Kitajske skozi oči ljubimcev, ki se izgubita in spet najmeta ob kulisi globokih družbenih sprememb.

Quaoqiao in Bin sta imela vse. Njun čas je bil zapoljen s petjem in plesom, mesto je pripadalo njima. A le dokler Bin nenadoma ne začuti, da želi poiskati srečo v večjem mestu, kot je Datong, in odide brez vnaprejšnjega opozorila. Qiaoqiao se odpravi na pot, da bi ga poiskala. Kitajski režiser Jia Zhang-ke pred nas postavi epski pogled na razvoj Kitajske v zadnjih dveh desetletjih – zgodbo, ki poda svež pogled na sodobno Kitajsko, hkrati pa zazna individualne usode, ki minevajo v vihuri družbenih sprememb.

"Film se razgrinja čez več let, lahko bi ga razumeli kot pregled sodobne Kitajske. Šele ko se ozremo nazaj, ugotovimo, koliko je bilo v zadnjih dvajsetih letih pozabljenega, še zlasti pa so se razblinili zvoki. Če si želimo predstavljati dinastijo Tang pred več kot tisoč leti, si oglejmo stavbe in slike, ohranjene iz tega obdobja, kot tudi nespremenjene gore, reke, jezera in morja ter si vizualiziramo življenje v tistih časih. Težko pa je priklicati zvok dinastije Tang. Glasbo lahko danes predajamo naslednjim rodovom. Pesmi iz različnih obdobij nas lahko povrnejo v lastni čas, kot koda ali ključ za odklepanje preteklosti." (Jia Zhang-ke)

An enduring but fragile love story shared by Qiaoqiao and Bin over a 21-year time span against the backdrop of explosive growth in China.

Caught up in each other, Qiaoqiao and Bin enjoyed all that their city had to offer, singing and dancing. Until one day, Bin finds himself wanting to try his luck in a bigger place than Datong, and leaves without any notice. Some time later, Qiaoqiao decides to go look for him. Traversing all of his past films, Jia Zhang-Ke delivers an epic look at a country going through profound transformation. Spanning two decades, the film offers a new perspective on contemporary China as well as individual experiences in a climate of sweeping social change.

"The film spans quite a number of years, and you might think of it as a review of contemporary China. It's only when we look back that we realize how much has been forgotten over the last twenty years, and sounds in particular have faded the most. If we want to imagine the Tang Dynasty, more than a thousand years ago, we can look at its surviving buildings and paintings, and the unchanged mountains, rivers, lakes and seas, and visualize how the ancients lived at that time. But it's hard to imagine the sound of the Tang Dynasty. Music, however, can now be passed down. Songs from different eras can take us back to their time, like a code or key to unlock the past." (Jia Zhang-ke)

**prodaja/world sales**

MK2 Films

E.intlsales@mk2.com

**distribucija/distribution**

Fivia d.o.o.

E.cenex@siol.net

**Jia Zhang-ke**

Rojen leta 1970 v Fenjangu v kitajski provinci Šanksi. Kot diplomant Pekinške filmske akademije je svoj prvi film *Xiao Wu* posnel leta 1998. Sledil je niz priznanih neodvisnih celovečercjev. Leta 2006 je za *Mirno življenje* na beneškem festivalu prejel zlatega leva, 2013 pa za *Dotik greha* v Cannesu nagrado za najboljši scenarij. Velja za osrednjo osebnost tako imenovane šeste generacije kitajskih režiserjev.

*Born in 1970, in Fenyang, in the Chinese province of Shanxi. Graduating from the Beijing Film Academy, he made with his first feature film, The Pickpocket, in 1998. Several critically acclaimed full-length films followed; Still Life received the 2006 Golden Lion at the Venice Film Festival. He is considered to be a central figure of the so-called 'Sixth Generation' of Chinese directors.*

**filmografija (izbor)/filmography (selection)**

2000 Zhan Tai (Platform/Peron)  
2002 Ren Xiao Yao (Unknown Pleasures/Neznani užitki)  
2004 Shijie (The World/Svet)  
2006 Sanxia Haoren (Still Life/Mirno življenje)  
2008 Er shi si cheng ji (24 City/24 City)  
2013 Tian zhu ding (A Touch of Sin/Dotik greha)  
2015 Shan he gu ren (Mountains May Depart/Gore lahko odidejo)  
2018 Jiang hu er nv (Ash Is Purest White/Pepel je snežno bel)  
2024 Feng liu yi dai (Caught by the Tides/Plimovanje)

Požgana zemlja  
Verbrannte Erde  
Schorched Earth

Thomas Arslan

Nemčija Germany 2024



Druga inkarnacija osamljenega kriminalca Trojana, kjer se poklicni ropar po vrnitvi v Berlin zaplete v skrivnostni rop muzeja, je film noir v sodobni nemški preobleki.

Trojan je brez denarja in nujno potrebuje novo službo, zato se dvanajst let po begu iz Berlina vrne v nemško prestolnico. Mesto se je v tem času spremenilo in njegovi stari prijatelji mu niso več kaj dosti v pomoč. Izkušenemu kriminalcu, vajenemu "poslovanja" z gotovino, predstavlja dodaten problem tudi digitalizirani svet. Posrednica mu priskrbi mamljiv posel: krajo dragocene slike iz muzeja. Na videz preprost podvig pa se po zaslugi skrivnostne stranke iz ozadja spremeni v boj za preživetje.

"Trojan je lik, ki želi delovati čim bolj neodvisno, in ne za organizirani kriminal, predvsem ker gre tam za ustaljene okvire, v katerih je človek bolj ali manj ujet. /.../ Ne moremo ga opisati kot gangsterja v klasičnem smislu, saj dela neodvisno kot svobodnjak. To se mi zdi zlasti zanimivo – nekdo, ki svoje delo jemlje zelo resno in ga poskuša opravljati nadvse profesionalno, se takoj ob vstopu drugih soigralcev znajde pred lastnimi omejitvami. Drugi ljudje so vedno potencialni dejavniki, ki jih ne moreš popolnoma nadzorovati." (Thomas Arslan)

*The second part of Thomas Arslan's Trojan trilogy. In this neo-noir crime thriller the lonely professional criminal Trojan is back in Berlin and involved in a mysterious art heist.*

*Twelve years after career criminal Trojan was forced to flee Berlin, the search for contracts leads him back to the city. Trojan is broke and urgently needs a new job. But Berlin has changed, and his old contacts are no longer of much use. Plus, Trojan's maxim of only ever working for cash is hard to follow in an increasingly digitalised world. So it takes some time before a middlewoman finally offers him the prospect of a lucrative contract: a painting is to be stolen from a museum. Everything looks promising, but the shadowy client double-crosses him. Soon it becomes less about the money and more about getting out alive.*

*"Trojan is a character who wants to work independently if possible and not for organised crime, precisely because these are fixed contexts in which one is more or less trapped. /.../ He's someone who can't be described as a gangster in the classic sense, because he works independently like a freelancer. That's what I find most interesting, someone who takes his work very seriously and tries to do it as professionally as possible, but then reaches his limits as soon as other people come along. Other people are always potential factors that you can't completely control." (Thomas Arslan)*

## Thomas Arslan

Rojen leta 1962 v Braunschweigu, Nemčija. Prva leta osnovne šole je obiskoval v Turčiji, nato se je družina ponovno preselila v Nemčijo. Tam je študiral nemščino in zgodovino, nato pa na berlinski akademiji za film in televizijo (DFBB) še režijo. Velja za enega glavnih predstavnikov t. i. berlinske šole, ki neprizanesljivo prikazujejo družbene razmere v domovini, Arslan pa se posveča predvsem nemško-turškemu sobivanju.

*Born in Braunschweig, Germany in 1962, he lived in Essen until 1967 and then attended primary school in Turkey. Returning to Essen in 1971, he studied German language and history for two semesters. He then studied film at the German Film and Television Academy DFFB in Berlin. He is one of the main representatives of the German "New Wave" (also known as the "Berliner Schule"), a movement that paints a stark portrait of contemporary Germany. His Turkish-German roots notably inform his approach.*

## filmografija (izbor)/filmography (selection)

1993 Mach die Musik leiser (Turn Down the Music)  
2001 Der schöne Tag (A Fine Day)  
2005 Aus der Ferne (From Far Away)  
2010 Im Schatten (In the Shadows)  
2013 Gold  
2017 Helle Nächte (Bright Nights/Svetle noči)  
2024 Verbrannte Erde (Scorched Earth/Požgana zemlja)

## režija/directed by

Thomas Arslan

## scenarij/screenplay

Thomas Arslan

## fotografija/cinematography

Reinhold Vorschneider

## montaža/editing

Reinaldo Pinto Almeida

## igrajo/cast

Mišel Matičević (Trojan), Marie Leuenberger (Diana), Alexander Fehling (Victor), Tim Seyfi (Luca), Bilge Bingül (Chris), Marie-Lou Sellem (Rebecca), Katrin Röver (Claire), Anja Schneider (Nadja), Tamer Yigit (Can)

## producenti/producers

Florian Koerner von Gustorf, Michael Weber, Anton Kaiser

## produkcija/production

Schramm Film Koerner Weber Kaiser

E.schrammfilm@snaflu.de

## format/format

DCP, barvni/colour

## dolžina/running time

101'

## festivali, nagrade (izbor)/

festivals, awards (selection)

Berlinale 2024

## prodaja/world sales

The Match Factory  
E info@matchfactory.de

## distribucija/distribution

Fivia d.o.o.  
E cenex@siol.net

# Še vedno sem tu Ainda Estou Aqui I'm Still Here

**Walter Salles**

**Brazilija, Francija Brazil, France 2024**

**režija/directed by**

Walter Salles

**scenarij/screenplay**

Murilo Hauser, Heitor Lorega, Marcelo Rubens Paiva (knjiga/book)

**fotografija/cinematography**

Adrian Teijido

**glasba/music**

Warren Ellis

**montaža/editing**

Afonso Gonçalves

**igrajo/cast**

Fernanda Torres (Eunice Paiva),  
Fernanda Montenegro (Eunice Paiva),  
Selton Mello (Rubens Paiva),  
Otavio Linhares (preiskovalec/  
investigator), Maeve Jinkings (Dalva  
Gasparian), Antonio Saboia (Marcelo  
Rubens Paiva), Marjorie Estiano  
(Eliana Paiva)

**producenta/producers**

Walter Salles, Rodrigo Teixeira

**produkcija/production**

VideoFilmes

E mauricio@videofilmes.com.br

&

RT Features

&

MACT Productions

**format/format**

DCP, barvni/colour

**dolžina/running time**

136'

**festivali, nagrade (izbor)/**

**festivals, awards (selection)**

Benetke/Venice 2024 (najboljši  
scenarij/Best Screenplay), Toronto  
2024, San Sebastian 2024, New York  
2024, London 2024



Resnična zgodba o Eunice Paiva, ki se je po osebni izgubi med vojaško diktaturo v Braziliji prelevila v aktivistko, odvetnico in – junakinjo.

*A real-life story of Eunice Paiva, whose terrifying experience of sequestration and loss during Brazil's military dictatorship transformed her into an activist, lawyer, and hero.*

Brazilija, 1971. Družina Paiva živi v prijetno natrpanem domovanju, polnem topline in družinske sreče, medtem ko si v okolici sledijo zaskrbljujoči dogodki. Vojaška diktatura z vse pogostejšimi aretacijami vse bolj stiska obroč okoli prebivalcev. Družinski oče Rubens je nekdanji kongresnik in pripadnik delavske stranke. Nekega dne vojska vstopi v hišo in ga odpelje na zaslišanje. Takrat ga družina vidi zadnjič. Kmalu aretirajo še njegovo ženo Eunice in jo za dvanajst dni zaprejo, da bi iz nje izsilili morebitna priznanja o protivladnih aktivnostih. Eunice se iz zapora vrne povsem spremenjena in se odpravi na pot iskanja pravice – ne le za svojo družino, ampak tudi za tisoče nedolžnih ljudi, ki so izginjili neznano kam.

*Brazil, 1971, a country in the tightening grip of a military dictatorship. Life in the Paiva household is warm and jovial, despite the ongoing threat of arrests. All this changes when patriarch Rubens, a former congressman, is ushered away to be interrogated by the military. Soon after, officers come for Eunice, holding her twelve days in a windowless prison as they try to persuade her to incriminate friends accused of leftwing activities. Eunice emerges from prison transformed, embarking on a journey to expose the government's illegal activities and refusals to acknowledge their role in the disappearances of thousands of innocent citizens.*

"Ko sem prvič prebral knjigo, sem bil globoko ganjen. Zgodba o *desaparecidos*, ljudeh, ki jih je brazilska diktatura iztrgala iz njihovih življenj, je bila prvokrat predstavljena iz zornega kota svojcev. Izkušnja ene ženske – Eunice Paiva, matere petih otrok – je bila zgodba o preživetju ob izgubi, obenem pa zrcalo zevajoče rane, ki je ostala narodu. Dotaknilo se me je tudi osebno: poznal sem družino Paive in prijateljeval z njihovimi otroki." (Walter Salles)

*"When I first read the book, I was deeply moved. For the first time, the story of the desaparecidos, the people snatched from their lives by the Brazilian dictatorship, was being told from the perspective of those left behind. In the experience of one woman – Eunice Paiva, a mother of five – there was both the story of how to live through loss and a mirror of the wound left on a nation. It was also personal: I knew this family and was friends with the Paiva children." (Walter Salles)*

**prodaja/world sales**

Goodfellas SAS

E edevos@goodfellas.film

**Walter Salles**

Rojen leta 1956. Sprva je študiral ekonomijo, nato pa je na Univerzi v Kaliforniji diplomiral iz avdiovizualnih komunikacij. Njegov celovečerec *Centralna postaja* je med drugim zmagal na festivalu v Berlinu in bil pozneje nominiran za dva oskarja. Pogosto se loteva tako dokumentarnih kot igranih filmov, ki se tematsko vrtijo okoli konceptov potovanja in odkrivanja lastne identitete.

*Born in 1956. After studying economics, he graduated in audiovisual communication from University of California. His feature Central Station won the Golden Bear at the Berlin FF and was nominated for two Academy Awards. Salles makes documentary as well as narrative films, often centred on the topics of travel and self-discovery.*

**filmografija (izbor)/filmography (selection)**

1996 Terra Estrangeira (Foreign Land)  
1998 Central do Brasil (Central Station/Glavna postaja)  
2001 Abril Despedacado (Behind the Sun)  
2004 Diarios de motocicleta (The Motorcycle Diaries/Motoristov dnevnik)  
2005 Dark Water (Temačna voda)  
2012 On the Road (Na cesti)  
2024 Ainda Estou Aqui (I'm Still Here/Se vendo sem tu)

Ustavljeni čas  
Hors du temps  
Suspended Time

Olivier Assayas

Francija France 2024



Olivier Assayas se v najbolj osebnem filmu doslej, posnetem v hiši, kjer je preživel otroštvo, skozi zgodbo dveh bratov, ki se med pandemijo zatečeta na francosko podeželje, spominja lastne preteklosti.

April 2020. Filmski režiser Etienne in njegov brat, glasbeni novinar Paul, se med pandemijo odpravita v podeželsko hišo, kjer sta odrasčala, da bi tam skupaj z novima partnerkama preživela zaprtje. Novi sostanovalci se v izobilju časa pogovarjajo o filmih in knjigah, obujajo spomine, igrajo tenis ter tu in tam tudi kaj postorijo okoli hiše. Etienne vodi spletno radijsko oddajo, Paul se občasno umakne med drevesa, da bi v miru opravil pogovor s svojo terapevtko po Zoomu. Vsaka soba in vsak predmet brata spomnita na otroštvo ter prebujata davno pozabljene spomine na starše in sosede. Ob tem postopoma odkrivata, kako različna sta si oziroma kako sta se z leti spremenila. Njun začasni novi svet postane nekakšno nadrealno zatočišče pred nemirno resničnostjo.

"Filmsko še nikoli nisem tako razkril lastne intime. Nisem si predstavljal, da bom kdaj koli tako ekstravagantno tvegati v film posnel v lastnem domu iz otroštva, skrbelo me je, da bo končni vtis bizaren. Vendar sem tudi slutil, da mi bo snemanje v tej hiši omogočilo preskok v avtobiografijo in komedijo." (Olivier Assayas)

*In his most personal work yet, filmed in his childhood home, Olivier Assayas returns to his own past through the story of two brothers taking refuge in the French countryside during a lockdown.*

*April 2020. The film director Etienne and his brother Paul, a music journalist, spend lockdown together in their childhood home with their new partners Morgane and Carole. The new housemates have the leisure of time to talk about films and books, reminisce, play tennis and, now and then, do a spot of work around the house. Every room, every object, reminds the brothers of their childhood and awakens memories of the absent figures: their parents, their neighbours ... How far apart are the brothers from one another and from the roots they share? As the world around them becomes increasingly unsettling, a sense of unreality – and even of disturbing strangeness – invades their daily lives.*

*"I had never shared so much in a film. I had never imagined that I would take such an extravagant risk to make a film in my childhood home, and I feared that it would come off as bizarre. But I also felt that filming in that home allowed me to make that leap into autobiography and comedy." (Olivier Assayas)*

**režija/directed by**

Olivier Assayas

**scenarij/screenplay**

Olivier Assayas

**fotografija/cinematography**

Eric Gautier

**montaža/editing**

Marion Monnier

**igrajo/cast**

Vincent Macaigne (Paul), Micha Lescot (Etienne), Nine D'Urso (Morgane), Nora Hamzawi (Carole), Maud Wylar (Flavia), Dominique Reymond (psihanalitičarka/psychanalyst), Magdalena Lafont (Britt)

**producenta/producers**

Olivier Delbosc, Olivier Assayas

**produkcija/production**

Curiosa Films

E accueil@curiosafilms.fr

&amp;

Vortex Sutra

**format/format**

DCP, barvni/colour

**dolžina/running time**

105'

**festivali, nagrade (izbor)/  
festivals, awards (selection)**

Berlinale 2024

**Olivier Assayas**

Rojen leta 1955 v Parizu kot sin znanega scenarista in režiserja Jacquesa Rémyja. Potem ko je posnel nekaj kratkih filmov, je v začetku osemdesetih let deloval kot član uredništva revije *Cahiers du cinéma*. Filmske izkušnje je nabiral tudi s pisanjem scenarijev, med njimi tudi za filme Andréja Téchinéja. Leta 1986 je posnel svoj celovečerni prvenec *Désordre*. Je tudi avtor številnih knjig o filmu.

*Born in 1955 in Paris, son of the famous screenwriter and director Jacques Rémy. After shooting a couple of shorts, he worked as member of the editing board of Cahiers du cinéma in the beginning of the 1980s. After studying art and literature, he wrote screenplays (notably for André Téchiné). In 1986 he filmed his first feature, Disorder. He is also the author of many books on cinema.*

**filmografija (izbor)/filmography (selection)**

1996 Irma Vep  
2008 L'heure d'été (Summer Hours/Poletni čas)  
2012 Après mai (Something in the Air/Nekaj je v zraku)  
2014 Sils Maria (Clouds of Sils Maria/Oblaki nas Sils Mario)  
2016 Personal Shopper (Osebna stilistka)  
2018 Doubles vies (Non-Fiction/Dvojna življenja)  
2019 Cuban Network (Wasp Network/Kubanskih pet)  
2024 Hors du temps (Suspended Time/Ustavljeni čas)

**prodaja/world sales**

Playtime

E info@playtime.group

# Veliko potovanje Grand Tour Grand Tour

**Miguel Gomes**

Portugalska, Italija, Francija Portugal, Italy, France 2024

**režija/directed by**

Miguel Gomes

**scenarij/screenplay**

Telmo Churro, Maureen Fazendeiro,  
Miguel Gomes, Mariana Ricardo,  
Babu Targino

**fotografija/cinematography**

Gui Liang, Sayombhu Mukdeeprom,  
Rui Poças

**montaža/editing**

Telmo Churro, Pedro Filipe  
Marques

**igrajo/cast**

Gonçalo Waddington (Edward),  
Crista Alfiate (Molly), Cláudio  
da Silva (Timothy Sanders), Lang  
Khê Tran (Ngoc), Jorge Andrade  
(Reginald), João Pedro Vaz  
(Reverendo Carpenter), João Pedro  
Bénard (Horace Seagrave), Teresa  
Madruça (Espia), Joana Bárcia (Lady  
Dragon), Giulia Cosentino (Lucy),  
Manuela Couto (ga./Mrs. Cooper),  
Diogo Dória (Major Brown)

**producentka/producer**

Filipa Reis

**produkcija/production**

Uma Pedra no Sapato  
E info@umapedranosapato.com

&

Vivo Film

&

Shellac Sud

&

Cinema Defacto

**format/format**

DCP, barvni in čb/colour and b&w

**dolžina/running time**

128'

**festivali, nagrade (izbor)/**

**festivals, awards (selection)**

Cannes 2024 (najboljša režija/Best  
Director), Sydney 2024, Karlovi Vari/  
Karlovy Vary 2024



Portugalski režiser Miguel Gomes je znova ustvaril edinstveno mešanico igranega filma in dokumentarca, ta je ravno toliko kot ljubezenska zgodba tudi poklon krajem v jugovzhodni Aziji, ki jih protagonista prepotujeta. Nagrada za najboljšo režijo na festivalu v Cannesu.

Rangun v Burmi leta 1917. Edward, javni uslužbenec britanskega imperija, pobegne od zaročenke Molly prav na dan, ko bi se morala poročiti, in se odpravi na popotovanje v neznano. Pot ga pelje v Singapur, Bangkok, na Kitajsko, vendar pa njegovo razpoloženje kmalu prežame melanholija. Medtem ko se strahopetni Edward sprašuje, kaj se je zgodilo z Molly, se začne zavedati tudi praznine svojega obstoja. Tudi Molly ne odneha kar tako, zato se odpravi po njegovih stopinjah. Vendar pa se na dolgi poti tudi ona kmalu izgubi in zbolji. Sprašuje se, ali bo sploh še kdaj videla svojega nesojenega moža.

"V filmu je več velikih popotovanj. Geografsko, kot mu sledimo v podobah sodobne Azije, sopostavljeno ob pot, ki jo opraviša lika v domišljijki Aziji, je posneto v studiu. Obstaja tudi čustveno popotovanje, ki ga Edward in Molly /.../ različno doživljata. Predvsem pa gre za neizmerno potovanje, ki združuje vse, kar je razdeljeno – države, spola, čas, realnost in imaginarno, svet in kinematografijo. Prvenstveno pa želim gledalce povabiti k temu zadnjemu velikemu popotovanju. Mislim, da je prav to bistvo filma nasploh." (Miguel Gomes)

Set in Southeast Asia, and following the trajectories of a British civil servant and his fiancée as they trace similar paths across the continent, Portuguese director Miguel Gomes's film hops between present-day documentary footage and historical recreations. Best Director Award at Cannes 2024.

Rangoon, Burma, 1917. Edward, a civil servant for the British Empire, runs away from his fiancée Molly the day she arrives to get married. During his travels that take him to Singapore, Bangkok, and China, panic gives way to melancholy. Contemplating the emptiness of his existence, the cowardly Edward wonders what has become of Molly ... Determined to get married and amused by Edward's move, Molly follows his trail on this Asian grand tour. By then Molly seems lost as well, suffering from a fatal malady and unsure if she'll see her future husband again.

"There are several grands tours in this film. There is the geographic tour seen in the images of contemporary Asia, matching the tour followed by the characters in an imaginary Asia filmed in the studio. There is the emotional grand tour experienced in different ways by Edward and Molly /.../. Above all there is this immense tour that unites what is divided – countries, genders, times, reality and the imaginary, the world and the cinema. More than anything I want to invite those who view the film to take this last grand tour. I think this is what cinema is all about." (Miguel Gomes)

**prodaja/world sales**

The Match Factory  
E info@matchfactory.de

**distribucija/distribution**

Fivia d.o.o.  
E cenex@siol.net

**Miguel Gomes**

Rojen leta 1972 v Lizboni. Dokončal je študij na tamkajšnji Akademiji za film in gledališče, potem pa je deloval kot filmski kritik za različne portugalske medije. V mednarodnem prostoru je nase opozoril že s kratkimi filmi, sloves pa je utrdil s celovečercema *Naš ljubi mesec avgust* in *Tabu* – slednji je prejel dve nagradi na festivalu v Berlinu in bil prodan v več kot petdeset držav po svetu.

*Born in 1972 in Lisbon, Gomes graduated from the Lisbon Film and Theatre School and worked as a film critic for the Portuguese press. He rose to international attention already with his shorts. His feature films, Our Beloved Month of August and Tabu, solidified his international recognition. Tabu won two awards at the Berlin Film Festival and was sold to over 50 countries.*

**filmografija (izbor)/filmography (selection)**

- 2004 A Cara que Mereces
- 2008 Aquele Querido Mês de Agosto (Our Beloved Month of August/ Naš ljubi mesec avgust)
- 2012 Tabu
- 2015 As Mil e Uma Noites: Volume 1, O Inquieto (Arabian Nights: Volume 1, The Restless One/1001 noč: Nemiren)
- 2015 As Mil e Uma Noites: Volume 2, O Desolado (Arabian Nights: Volume 2, The Desolate One/1001 noč: Obupan)
- 2015 As Mil e Uma Noites: Volume 3, O Encantado (Arabian Nights: Volume 3, The Enchanted One/1001 noč: Začaran)
- 2024 Grand Tour (Veliko potovanje)

# V koži Blanche Houellebecq

## Dans la peau de Blanche Houellebecq

### Being Blanche Houellebecq

**Guillaume Nicloux**

**Francija France 2024**



Michel Houellebecq se odpravi na Gvadelup, kjer poteka tekmovanje njegovih dvojnikov. Po spletu nepredvidenih dogodkov se skupaj s predsednico žirije, Blanche Gardin, znajde sredi bizarne spletke ... Ironičen, posmehljiv obračun s politično korektnostjo in sodobnimi tabuji.

V tretjem delu trilogije filmov, v katerih Nicloux v središče pripovedi postavi razpitega avtorja Michela Houellebecqa, se resničnost in fikcija spet mešata in stapljata. Houellebecqu se tokrat po robu postavi Blanche Gardin, transgresivna komičarka in igralka z nasprotnega političnega pola. Gvadelup, kjer se že desetletja kuhajo želje po neodvisnosti, je eksploziven teren za ironično obravnavo tem, kot so suženjstvo, rasizem, homoseksualnost in feminizem. Kot so zapisali Francozi: Je to sploh film ali le farsa filmske ekipe, ki se ji blede? Dobro vprašanje, a karkoli že je, imamo pravico, da v tem uživamo!

"Michel Houellebecq in Blanche Gardin sta zame dve plati iste medalje. Zelo močni osebnosti, ki si politično in ideološko nasprotujeta, vendar ju že od začetka povezuje vzajemno občudovanje. Michelu je zelo všeč komedijantka Blanche, Blanche pa je zelo všeč Michelova poezija, mdr. je na kanalu Arte poustvarila njegovo *L'Amour, l'amour*." (Guillaume Nicloux)

*Michel Houellebecq travels to Guadeloupe to take part in a look-alike contest, whose jury is chaired by Blanche Gardin. But unforeseen events plunge the duo into the heart of a bizarre intrigue ... An ironic, wry take on political correctness and present-day taboos.*

*The third part of Nicloux's trilogy of films starring the notorious author Michel Houellebecq and once again blending reality and fiction includes Blanche Gardin, a transgressive comedian and actress from the opposite political pole. Guadeloupe, where aspirations for independence have been brewing for decades, provides an explosive setting for ironic treatments of subjects such as slavery, racism, homosexuality and feminism. To borrow the French critics' query: Is it really a film or simply a farce made by a delirious film crew? A good question, but we have the right to enjoy it whatever the case!*

"*Michel Houellebecq and Blanche Gardin are for me two sides of the same coin. Two very strong personalities who are politically and ideologically opposed, but who, from the start, have a common admiration. Michel really likes the comedian Blanche and Blanche really likes Michel's poetry, of which she performed L'Amour, l'amour on Arte.*" (Guillaume Nicloux)

**režija/directed by**

Guillaume Nicloux

**scenarij/screenplay**

Guillaume Nicloux

**fotografija/cinematography**

Christophe Offenstein

**montaža/editing**

Guy Lecorne

**igrajo/cast**

Michel Houellebecq (Michel Houellebecq), Blanche Gardin (Blanche Gardin), Luc Schwarz (Luc), Franck Monier (Franck), Françoise Lebrun (Françoise), Gaspar Noé (Gaspar Noé), Jean-Pascal Zadi (Jean-Pascal)

**producenta/producers**

François Kraus, Denis Pineau-Valencienne

**produkcija/production**

Les Films du Kiosque

&

Les Films du Worso

**format/format**

DCP, barvni/colour

**dolžina/running time**

88'

**festivali, nagrade (izbor)/**

**festivals, awards (selection)**

Buenos Aires 2024

**Guillaume Nicloux**

Francoski pisatelj, režiser in igravec, rojen leta 1966 v Melunu. Je ustanovitelj gledališke skupine La Troupe. Pisal je kriminalke ter režiral filme za kinematografe in francosko televizijo. Leta 2014 je na filmskem festivalu Tribeca prejel nagrado za najboljši scenarij za film *Ugrabitev Michela Houellebecqa*, komično interpretacijo domnevne ugrabitve pisatelja Michela Houellebecqa, v katerem ta igra samega sebe.

*French novelist, director and actor born in 1966 in Melun. He is the founder of the theatre company La Troupe. He has written crime fiction and directed films for cinema and French television. He won the Best Screenplay Award at the 2014 Tribeca Film Festival for The Kidnapping of Michel Houellebecq, a comedic interpretation of a rumoured abduction of the writer Michel Houellebecq, starring Houellebecq as himself.*

**filmografija (izbor)/filmography (selection)**

- 2014 L'enlèvement de Michel Houellebecq (The Kidnapping of Michel Houellebecq/Ugrabitev Michela Houellebecqa)
- 2015 Valley of Love
- 2018 Les confins du monde (To the Ends of the World)
- 2019 Thalasso (Terapija)
- 2021 Les rois de l'arnaque
- 2023 La petite
- 2024 Dans la peau de Blanche Houellebecq (Being Blanche Houellebecq/ V koži Blanche Houellebecq)

**prodaja/world sales**

BAC Films

E.c.neel@bacfilms.fr

## Vrabc v kaminu Der Spatz im Kamin The Sparrow in the Chimney

Ramon Zürcher

Švica Switzerland 2024

**režija/directed by**

Ramon Zürcher

**scenarij/screenplay**

Ramon Zürcher

**fotografija/cinematography**

Alex Hasskerl

**montaža/editing**

Ramon Zürcher

**igrajo/cast**

Maren Eggert (Karen), Britta Hammelstein (Jule), Luise Heyer (Liv), Andreas Döhler (Markus), Lea Zoë Voss (Johanna), Milian Zerzawy (Jurek), Ilja Bultmann (Leon), Paula Schindler (Christina), Luana Greco (Edda)

**producent/producer**

Silvan Zürcher

**produkcija/production**

Zürcher Film

E info@zuercher-film.com

**format/format**

DCP, barvni/colour

**dolžina/running time**

117'

**festivali, nagrade (izbor)/**

**festivals, awards (selection)**

Locarno 2024



Ko ob rojstnodnevni zabavi stopi v ospredje sestrška bitka za prevlado, se izriše pravljичno obarvan portret družinske dinamike in spreminjajočih se medosebnih odnosov.

Karen in Markus z otroki prebivata v Karenini idilični rojstni hiši, na katero jo vežejo lepi spomini. Prihod njene sestre Jules z družino na praznovanje Markusovega rojstnega dne pa nenadoma sproži potlačene in nikoli ubesedene zamere. Jules namreč ob obujanju spominov na preminulo mamo ponovno začuti potrebo, da se upre sestrični prevladi. In medtem ko sta družini v pričakovanju zabave, postaja Karen vse bolj napeta. Je res, da moramo stvari iz preteklosti uničiti in izbrisati, da se lahko rodi nekaj novega?

"Spreminjajoče se odnose v družini želim prikazati v pravljичnem slogu in dvodnevni zgostitvi dogajanja, k čemur navežem utopično vizijo vrabca, ki mu uspe pobegniti iz dimnika in se nato svobodno spreletava po nebu. /.../ Povedal bi, da je film, tako kot tudi prejšnji, zelo oseben, kar konkretno pomeni, da mi je vsak lik blizu oziroma jih nekako razumem, tudi ko se zlobno vedejo. Vendar dogodki v filmu ali dejanja likov niso iz moje 'osebne videografije' – vse je izmišljeno." (Ramon Zürcher)

Using the universal image of a pair of siblings in combat with each other, the film paints a haunting, fairy-tale portrait of a family and their unconventional dynamic.

Karen and Markus live with their children in Karen's idyllic childhood home. Karen's sister Jule and her family arrive to celebrate Markus's birthday. Sombre memories of their deceased mother, the past grievances and pent-up frustration trigger Jule's urge to rebel against her sister's dominance. As the house starts filling with life, Karen tenses up. Must some past things be cancelled out and destroyed in order to create something new?

"I endeavor to portray, in a fairytale-style and a two-day condensation, the changing relations of a family, suggesting the utopian vision of a sparrow managing to escape from a chimney and flitting freely across the sky ever after. /.../ I would say the film, like the previous too, is very personal, which concretely means that every character is close to me, or in a way, I understand them, even when they behave in a mean way. But the events that take place throughout the movie, or their actions, are not out of my 'personal videography' – that's all invented." (Ramon Zürcher)

**prodaja/world sales**

Cercamon

E hello@cercamon.biz

**Ramon Zürcher**

Rojen leta 1982 v Aarbergu, Švica. Najprej je obiskoval Bernsko univerzo za umetnost, nato pa študiral filmsko režijo na nemški filmski akademiji v Berlinu (DFFB). Njegov celovečerni prvenec *Nenavadna muca* je bil premierno prikazan na berlinskem filmskem festivalu v sklopu Forum, njegov drugi celovečerc *Dekle in pajek* pa je na istem festivalu prejel nagrado FIPRESCI v sklopu Encounters.

Born in 1982 in Aarberg, Switzerland. He first attended the Bern University of the Arts and then studied film directing at the German Film and Television Academy Berlin (DFFB). His first feature, *The Strange Little Cat*, premiered in the Forum of the Berlinale. *The Girl and the Spider* also premiered at the Berlinale, where it won Best Director and the FIPRESCI Award in the Encounters section.

**filmografija (izbor)/filmography (selection)**

2013 *Das merkwürdige Kätzchen* (The Strange Little Cat/Nenavadna muca)  
2021 *Das Mädchen und die Spinne* (The Girl and the Spider/Dekle in pajek)  
2024 *Der Spatz im Kamin* (The Sparrow in the Chimney/Vrabc v kaminu)

## Athina Rachel Tsangari

Grčija, Velika Britanija, Nemčija, Francija, ZDA  
Greece, United Kingdom, Germany, France, USA 2024

Adaptacija istoimenskega romana pisatelja Jima Cracea o angleški vasici, v kateri prihod družbenega napredka vnese nemir med tamkajšnje prebivalstvo.

V neimenovani vasi na Škotskem živi Walter Thirsk, ki ga preostali vaščani nikoli niso povsem sprejeli. Prebivalci nekega dne ob jezeru naletijo na tri tujce. Odločijo se, da bodo moška priklenili na sramotilni steber, temnopolti ženski pa bodo obrili glavo. Ko jo vendarle spustijo, se začne, za razliko od vedno zaposlenih domačinov, svobodno potikati po vasi. Kmalu v vas prispe še Quill, risar zemljevidov. Vse te dogodke opazujemo skozi Walterjeve oči in čeprav možakar ni povsem prepričan, kakšen odnos vzpostavi do prišlekov, postane jasno, da je z njimi prišel duh sprememb in da nič več ne bo tako, kot je bilo.

"S filmom smo imeli priložnost raziskati trenutek, ko se je za nas – sodobne dediče univerzalne zgodbe o izgubi zemljišča – vse skupaj začelo. Zame je *Žetev* film o obračunu. Kaj smo dosegli? Kam smo namenjeni? Kako lahko rešimo lastno zemljo, sebe v skupnosti? Življenje agrarne skupnosti na glavo obrnejo tri vrste prišlekov: risar zemljevidov, potujoči ljudje in predstavnik podjetja – vsi arhetipi temeljnih sprememb. Prihodnost ni del zgodbe – zgodila se bo zunaj kadra, v svetu, ki nam ga ni namenjeno videti." (Athina Rachel Tsangari)

Based on Jim Crace's novel of the same name, *Tsangari's film tells the story of a remote English village whose delicate fabric begins to unravel in the wake of economic progress.*

*The protagonist, Walter Thirsk, never quite accepted by the community of an unnamed Scottish village, tells the story from his perspective. The story begins with the arrival of some strangers to the bounds of the village. After a brief altercation with the three newcomers, the two men are chained to a pillory for a week. The woman travelling with them has her hair shaven off. Meanwhile, another newcomer has recently been spotted taking careful notes and making drawings of the land. It is his presence more than any other that will threaten the village's entire way of life.*

*"With this film we had the chance to examine the moment when it all began for us – twentyfirst-century heirs to a universal story of land loss. To me, Harvest is a film about reckoning. What have we done? Where do we go from here? How can we salvage our soil, the self within the commons? An agrarian community is disrupted by three breeds of outsiders: the map-maker, the people on the move, and the company man – all archetypes of shattering change. The future is not part of the story – it will happen offscreen, in a world we are not meant to see." (Athina Rachel Tsangari)*

**režija/directed by**

Athina Rachel Tsangari

**scenarij/screenplay**

Joslyn Barnes, Athina Rachel Tsangari, Jim Crace (roman/novel)

**fotografija/cinematography**

Sean Price Williams

**glasba/music**

Nicolas Becker, Ian Hassett, Caleb Landry Jones, Lexx

**montaža/editing**

Matthew Johnson, Nico Leunen

**igrajo/cast**

Harry Melling (gospodar/master Kent), Frank Dillane (gospodar/master Jordan), Caleb Landry Jones (Walter Thirsk), Rosy McEwen (Kitty Gosse), Arinzé Kene (Quill), Grace Jabbari (Alice Carr), Thalissa Teixeira (Mistress Beldam), Stephen McMillan (Brooker Higgs), Gordon Brown (Steward Baynham), Neil Leiper (John Carr), Emma Hindle (Anne Rogers), Mitchell Roberto (Christopher Derby)

**producenti/producers**

Joslyn Barnes, Marie-Elena Dyche, Viola Fügen, Rebecca O'Brien, Athina Rachel Tsangari, Michael Weber

**produkcija/production**

Sixteen Films  
E rebecca@sixteenfilms.co.uk &  
Louverture Films LCC &  
Match Factory Productions GmbH &  
Haos Film

**format/format**

DCP, barvni/colour

**dolžina/running time**

131'

**festivali, nagrade (izbor)/****festivals, awards (selection)**

Benetke/Venice 2024, Toronto 2024, New York 2024, London 2024

**Athina Rachel Tsangari**

Rojena v leta 1966 v Atenah, Grčija. Živi in dela med Grčijo in ZDA. Na Aristotelovi univerzi v Solunu je diplomirala iz književnosti, na newyorški Tisch School of the Arts pa magistrirala iz uprizoritvenih studij in nato na tekstaški univerzi v Austinu še iz filmske režije. Poleg režiranja filmov oblikuje tudi video projekcije za plesne in gledališke projekte ter prostorske instalacije in vodi lastno produkcijsko hišo.

*Born in Athens, Greece. She lives and works between Greece and the USA. She received a BA in literature from the Aristotle University of Thessaloniki, an MA in Performance Studies from New York University's Tisch School of the Arts, and an MFA in film directing from the University of Texas Austin. She designs large-scale projections for dance, theatre, and site-specific installations and runs her own production company.*

**filmografija (izbor)/filmography (selection)**

2000 The Slow Business of Going (Sposojeni spomini)  
2010 Attenberg  
2015 Chevalier  
2024 Harvest (Žetev)

**prodaja/world sales**

The Match Factory GmbH  
E info@matchfactory.de

**distribucija/distribution**

Fjvia d.o.o.  
E cenex@siol.net



- 64 **Alfa. Alpha.** Jan-Willem van Ewijk
- 65 **Beg na konec sveta The Outrun** Nora Fingscheidt
- 66 **Črni pes Black Dog** Guan Hu
- 67 **Greice Greice** Leonardo Mouramateus
- 68 **Hanami Hanami** Denise Fernandes
- 69 **Ivo Ivo** Eva Trobisch
- 70 **Križišče Crossing** Levan Akin
- 71 **Manas Manas** Marianna Brennand
- 72 **Motel Destino Motel Destino** Karim Aïnouz
- 73 **Naseljenci Settlers** Felipe Gálvez Haberle
- 74 **Proti neznani deželi To a Land Unknown** Mahdi Fleifel
- 75 **Simón Simon of the Mountain** Federico Luis
- 76 **Sive čebele Grey Bees** Dmitro Moisejev
- 77 **Zora When the Light Breaks** Rúnar Rúnarsson
- 78 **Konvoj The Arctic Convoy** Henrik Martin Dahlsbakken
- 79 **Ravno obratno The Other Way Around** Jonás Trueba



glej str. 77/see page 77



glej str. 78/see page 78



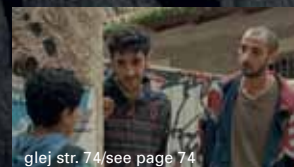
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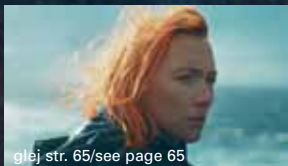
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glej str. 64/see page 64



glej str. 74/see page 74



glej str. 65/see page 65



glej str. 73/see page 73  
str. 70/see page 70



glej str. 79/see page 79



glej str. 76/see page 76



glej str. 69/see page 69



glej str. 71/see page 71



glej str. 75/see page 75

## Jan-Willem van Ewijk

Nizozemska, Slovenija, Švica  
The Netherlands, Slovenia, Switzerland 2024

**režija/directed by**

Jan-Willem van Ewijk

**scenarij/screenplay**

Jan-Willem van Ewijk

**fotografija/cinematography**

Douwe Hennink

**montaža/editing**

Sander Vos, Eline Bakker

**igrajo/cast**

Reinout Scholten van Aschat (Rein),

Gijs Scholten van Aschat (Gijs),

Pia Amofa (Laura), Julien Genoud

(Julien), Daria Fuchs (Anna), Kaija

Ledergerber (Juna), Pia Nikolić

(Priska), Kaija Lederberger (pilotka

helikopterja/helicopter pilot)

**producent/producer**

Frank Hoeve

**produkcija/production**

BALDR Film

E info@baldrfilm.nl

&

Lomotion

&

Staragara

**format/format**

DCP, barvni/colour

**dolžina/running time**

100'

**festivali, nagrade (izbor)/**

**festivals, awards (selection)**

Benetke/Venice 2024



Drama preživetja, v kateri se oče in sin znajdetata na nevarnih alpskih pobočjih, je hkrati premišljena psihološka študija o tipični moški tekmovalnosti in želji po prevladi.

Po materini smrti se Rein preseli v vasico v Alpah. Poveže se z naravo, meditira in dela kot učitelj deskanja na snegu. Potem pa pride na obisk njegov ekstrovertirani oče Gijs in v trenutku očara mlado družbo sinovih prijateljev, s katerimi se znajde na smučarski turi. Da je mera polna, se začne spogledovati še s sinovo punco Lauro. Reinu je vsega dovolj in odloči se, da z očetom sama nadaljujeta vzpon na goro. Boj za prevlado med očetom in sinom se na strmih in nevarnih pobočjih, kjer se Rein počuti neskončno bolj domače kot njegov oče, počasi stopnjuje v neusmiljen boj za preživetje.

"Film naslavlja spreminjajočo se moškost v današnji družbi. Oče in sin, zlagoma orošana sodobnih zahodnjaških privilegijev in tehnologije ter gola pred naravo, sta primorana opustiti osebne zamere in lasten ego. Zgodba se začne v hrupnem in vrvečem okolju smučarskega središča, vrhunec pa doseže na tihih, ledenih in neizprosnihih snežiščih in skalnih stenah alpskega visokogorja." (Jan-Willem van Ewijk)

*In this existential adventure, and a psychological study into male competitiveness, a father and son venture into the snowy mountains where they collide head-on, both with the overwhelming nature surrounding them and with each other.*

*After his mother passes away, Rein moves to a small village in the Alps to be immersed in nature, meditate and work as a snowboard teacher. When Rein's extroverted father Gijs comes to visit, he quickly takes centre stage. He charms the youngsters and flirts with Rein's new girlfriend Laura on a back-country ski tour. When Rein's patience has reached its breaking point, he drags his father away from the group and they continue their hike up the mountain alone. Gijs feels increasingly uncomfortable with the dangerous terrain, but Rein presses on to the top. It isn't long before nature violently lashes out, turning their petty struggle for dominance into a quest for survival.*

*"This is a film about the changing nature of masculinity in our society. It slowly strips a father and son of their modern Western privileges, their technology, their personal grievances and their egos, leaving them naked in the face of nature. The film may start in the noisy and cluttered environment of a ski resort, but the story culminates on the silent, frozen and unforgiving snowfields and rock-faces of the high Alps." (Jan-Willem van Ewijk)*

**prodaja/world sales**

LevelK

E pr@levelk.dk

**distribucija/distribution**

Staragara

E Office@staragara.com

**Jan-Willem van Ewijk**

Rojen leta 1970 v kraju Delft, Nizozemska. Mladost je preživel na Nizozemskem in v Kaliforniji ter se pri osemnajstih vrnil v rojstni kraj, kjer je študiral letalstvo ter letalsko in vesoljsko inženirstvo na tamkajšnji tehniški univerzi. Po večletnem službovanju pri uglednih letalskih družbah je leta 2002 opustil svoj prvotni poklic in se posvetil filmu.

*Born in 1970, in Delft, The Netherlands. He spent his youth in the Netherlands and California. He moved back to Delft in 1989, where he studied aviation and aerospace engineering at Delft University of Technology. After working for prestigious civil aviation brands, he quit his job in 2002 to dedicate himself to a film career.*

**filmografija (izbor)/filmography (selection)**

2006 Nu.

2014 Atalantic.

2024 Alfa. (Alfa.)

# Beg na konec sveta

## The Outrun

## The Outrun

**Nora Fingscheidt**

**Velika Britanija, Nemčija** Great Britain, Germany **2024**



**režija/directed by**

Nora Fingscheidt

**scenarij/screenplay**

Nora Fingscheidt, Amy Liprot  
(roman/novel)

**fotografija/cinematography**

Yunus Roy Imer

**montaža/editing**

Stephan Bechinger

**igrata/cast**

Saoirse Ronan (Rona), Paapa Essiedu (Daynin), Stephen Dillane (Andrew), Saskia Reeves (Annie), Nabil Elouhabli (Samir), Izuka Hoyle (Gloria), Lauren Lyle (Julie)

**producenti/producers**

Sarah Brocklehurst, Dominic Norris, Jack Lowden, Saoirse Ronan

**produkcija/production**

Brock Media  
E hello@brockmedia.com

&

Arcade Pictures

**format/format**

DCP, barvni/colour

**dolžina/running time**

117'

**festivali, nagrade (izbor)/**

**festivals, awards (selection)**

Berlinala 2024, Edinburg/Edinburgh  
2024, Sundance 2024

Osebna izpoved zasvojenke, ki se po večletni odsotnosti vrne v domači kraj, da bi našla moč za novo življenje, je podana skozi kontrastne podobe uživaške alkoholne omame in spokojno čarobne škotske obale.

Rona se po več kot desetletni odsotnosti vrne v domači kraj na samotnem škotskem otočju Orkney. Ko ponovno zagleda in začuti lepoto divje pokrajine, sredi katere je odrasčala, jo preplavijo spomini, ki se mešajo s tistimi manj lepimi iz bližnje preteklosti. Po odhodu od doma Rona v Londonu zapade v alkoholno odvisnost. Za njo so ure nebrzdanega ponočevanja in brezciljnega životarjenja ter naporna bitka v strogem centru za odvajanje. A vrnitev na vetrovno obalo, ki ponuja svojevrsten pridih čarobnosti in domačnosti, ponuja možnost za nov začetek.

"Zelo tanka črta razmejuje trenutek, ko nekdo ne zmore nadzorovati nečesa, kar drugi lahko, in za mladega človeka, ki želi imeti družabno življenje, je ne uživati pijače tako rekoč nemogoče. Ta droga je povsod na voljo, vendar se njene potencialne nevarnosti v celoti ne zavedamo, saj je sestavni del življenja. Amyjina knjiga je neizprosno iskrena: to se lahko zgodi tudi tebi ... življenje lahko uide izpod nadzora. Lahko si zelo mlad, ko se znajdeš na dnu." (Nora Fingscheidt)

*Nora Fingscheidt's film, interspersed with flashbacks depicting the protagonist's downward spiral into alcoholism, focuses on her liberation from personal demons through a connection with the magical nature of her childhood home.*

*After an absence of more than ten years, Rona returns to her home on the remote Orkney Islands in Scotland. As she rediscovers the unique, wild landscape in which she grew up, her childhood memories mingle with those from her more recent times as an addict. Her departure for the city and subsequent dissolute years in London resulted in a painful fall. But little by little, her encounter with the enchanted, wind-battered coasts of the islands becomes a chance for a new life.*

*"It's such a fine line when one person cannot handle something others can, and for a young person, it's tricky not to drink if you want a social life. It's a drug that is everywhere, yet its potential danger isn't fully processed, because it is such a part of life. Amy's book is brutally honest: it can happen to you ... life can get out of control. You can be very young when you hit rock bottom."*  
(Nora Fingscheidt)

**Nora Fingscheidt**

Rojena leta 1983 v Braunschweigu, Nemčija. Otroštvo in mladost je preživljala med Nemčijo in Argentino. Režijo je študirala na filmski akademiji Baden-Württemberg. Nase je opozorila že s kratkim filmom *Synkope* in dokumentarnim *Ohne Diese Welt*, s celovečernim igranim prvencem *Razbijalka sistema* pa je po nagradi na berlinskem filmskem festivalu dosegla svetovno prepoznavnost.

*Born in 1983, in Braunschweig, Germany, she spent her school years in Germany and Argentina. From 2008 to 2017, she studied fiction directing at the Filmakademie Baden-Württemberg. She gained visibility with her short film Synkope and the documentary Without This World. Her debut feature, System Crasher, won an award at the Berlinale and went on to become an international success.*

**filmografija (izbor)/filmography (selection)**

2017 Ohne diese Welt (Without This World) (dok./doc.)  
2019 Systemsprenger (System Crasher/Razbijalka sistema)  
2021 The Unforgivable  
2024 The Outrun (Beg na konec sveta)

**prodaja/world sales**

Protagonist Pictures  
E info@protagonistpictures.com

# Črni pes Gou zhen Black Dog

Kitajska China 2024

## Guan Hu

**režija/directed by**

Guan Hu

**scenarij/screenplay**

Ge Rui, Guan Hu

**fotografija/cinematography**

Gao Weizhe

**montaža/editing**

Matthieu Laclau, He Yongyi

**igrajo/cast**

Eddie Peng (Lang), Jia Zhangke (Yao), Liang Jing, Liya Tong, Vision Wei, Yuan Hong, Zhang Yi, Zhao Yi

**producent/producer**

Liang Jing

**produkcija/production**

Seventh Art Pictures

E info@seventh-art.com

&

Huayi Brothers

&

Momo Pictures

**format/format**

DCP, barvni/colour

**dolžina/running time**

114'

**festivali, nagrade (izbor)/**

**festivals, awards (selection)**

Cannes 2024 (nagrada posebni pogled/Un Certain Regard Award)



Poetična drama o nenavadnem prijateljstvu med nekdanjim kaznjencem in črnim potepuškim psom osvetljuje družbeno aktualno tematiko Kitajcev, ki so zaradi industrijskega razvoja ostali prepuščeni samim sebi.

Lang, ki je zaradi lokalnega mafijskega vodje prestajal zaporno kazen, se po izpustitvi iz zapore vrne v domači kraj nekje na robu puščave Gobi. Kot član lokalne patrulje, ustanovljene v državni oblasti, je zadolžen za lov na potepuške pse, ki jih je treba pregnati z prihodnjega prizorišča olimpijskih iger 2008. Pri svojem delu se samote navajeni mladenič spoprijatelji s črnim potepuškim psom in se z njim odpravi na nepozabno potovanje, na katerem spozna življenje tistih, ki so zaradi gospodarskih razmer na severozahodu Kitajske obsojeni na životarjenje.

"Neznanski razvoj Kitajske sem kot njen prebivalec v zadnjih desetletjih izkusil neposredno. V tem obdobju hitrega napredka me je vseskozi zanimalo življenje ljudi onkraj velikih mest in v bolj oddaljenih predelih Kitajske. Zagotovo obstajajo ljudje, ki so bili v tem procesu zapostavljeni ali odrinjeni. Toda kakšna moč jih kot posamezne duše drži pokonci in jim pomaga preživeti?" (Hu Guan)

*A poetic drama about the unlikely friendship between an ex-convict and a black stray dog addresses the topical social issue of people abandoned to their fate by China's rapid industrial growth.*

*On the edge of the Gobi desert in Northwest China, Lang returns to his hometown after being released from jail. While working for the local dog patrol team to clear the town of stray dogs before the Olympic Games, he strikes up an unlikely connection with a black dog. These two lonely souls now embark on a new journey together. It is an opportunity for the director to record the daily lives of those left behind by the industrial development that is driving the country's economy.*

*"Living in China, I have experienced China's tremendous development over the past decades first-hand. I have always been curious to know what life has been like for people in places outside the big cities and in more remote parts of China during this rapid period of development. There are bound to be people who have been left behind or cast aside in that process. But as individual souls, what kind of strength keeps them going and helps them survive?" (Hu Guan)*

**prodaja/world sales**

Playtime

E info@playtime.group

**Guan Hu**

Rojen leta 1968 v Pekingu, Kitajska. Diplomiral je na pekinški filmski akademiji in kmalu postal najmlajši režiser pri Beijing Film Studio. Začenši s prvencem *Tou fa luan le*, ki portretira pekinško glasbeno rock sceno, se je uveljavil kot viden predstavnik t. i. šeste generacije kitajskih režiserjev. Velja za enega najbolj prepoznavnih in mednarodno nagrajevanih kitajskih režiserjev in producentov.

*Born in 1968 in Beijing, China. A graduate of the Beijing Film Academy, Guan soon became the Beijing Film Studio's youngest director. In the 1990s, Guan directed a handful of films building a reputation as an important voice of the "sixth generation" of Chinese filmmakers, most notably with his debut, *Dirt*, a portrayal of Beijing's rock music scene. He is regarded as one of China's most renowned and internationally awarded directors and producers.*

**filmografija (izbor)/filmography (selection)**

1994 *Tou fa luan le* (Dirt)  
2002 *Xi shi yan* (Eyes of Beauty)  
2012 *Sha sheng* (Design of Death)  
2019 *Wo he wo de zu guo* (My People, My Country)  
2020 *Jin Gang Chuan* (The Sacrifice)  
2021 *Ba bai* (The Eight Hundred)  
2024 *Gou zhen* (Black Dog/Črni pes)

Greice  
Greice  
Greice

## Leonardo Mouramateus

Brazilija, Portugalska Brazil, Portugal 2024



Očarljiva komedija, ki spretno preigrava teme izmišljanja zgodb in potvarjanja resnice, parodira svet umetnosti in se poklanja hollywoodskim komedijam zmešnjav.

Greice je 21-letno dekle iz Brazilije, ki živi in študira v Lizboni. Iz zagat se je navajena izmazati z majhnimi lažmi in očarljivostjo. Ko v Lizbono pride poletje, Greice spozna skrivnostnega Alfonsa in se z njim kmalu zaplete v ljubezensko zvezo. Na spoznavni študentski zabavi, ki se je udeležita skupaj, ju obtožijo krivde za nenavadno nesrečo. Greice se mora vrniti v brazilsko Fortaleza, od koder je doma, in svoje težave skriti pred materjo, predvsem pa se mora soočiti s posledicami svojega načina življenja ...

"Zelo me zanimajo nezreli liki, pravzaprav vsi, sposobni preseči lasten skupek travm in želja. Ne zanimajo me liki, grajeni v slogu igre vlog. Živeti želim z ljudmi, s tem, kar vidim, pokrajini, z vsem, kar se v filmu nebrzdano pretaka. To je veliko večje od okrnitve življenja na akcijo ali reakcijo, od osredotočanja zgolj na izzive in poraze. Nič od tega me ne zanima."

(Leonardo Mouramateus)

*A charming comedy in which the title heroine confronts life's many challenges with half-truths, exaggerations and evasions, parodying the art world and paying homage to Hollywood's screwball comedies.*

*Greice, a 21-year-old Brazilian girl, studies at Fine Arts University in Lisbon. A woman for whom deception is second nature, but armoured with an infectious charm. In the early days of summer, Greice gets involved with a mysterious guy, Afonso. The couple is accused of a strange accident that occurs at the students' welcoming party. Greice needs to return to her hometown, Fortaleza. Hidden in a hotel, while preventing her mother from discovering the problems in which she was involved, Greice tries to find a place of comfort in the world.*

*"I am very interested in immature characters, in fact, anyone who can go beyond being a bundle of traumas and desires. I am not interested in characters constructed as if they had RPG characteristics. I want to live with people, with what I see, the landscapes, something that flows irresponsibly in the film. It is much greater than reducing life to an action or a reaction, than focusing only on challenges and defeats. None of that interests me." (Leonardo Mouramateus)*

**režija/directed by**  
Leonardo Mouramateus  
**scenarij/screenplay**  
Leonardo Mouramateus  
**fotografija/cinematography**  
Leonardo Simões  
**montaža/editing**  
Karen Akerman  
**igrata/cast**  
Amandyra (Greice), Mauro Soares (Alfonso)  
**producenti/producers**  
Pandora Cunha Telles, Mayra Lucas, Pablo Iraola  
**produkcija/production**  
Glaz Entretenimento  
E contato@glazentretenimento.com &  
Ukbar Filmes  
**format/format**  
DCP, barvni/colour  
**dolžina/running time**  
110'

**festivali, nagrade (izbor)/  
festivals, awards (selection)**  
IndieLisboa (nagrada za najboljšo režijo v nacionalnem tekmovalnem programu/Best Director Award, National Competition)

## Leonardo Mouramateus

Rojen leta 1991 v Fortaleza, Brazilija. Je scenarist in režiser večkrat nagrajenih kratkih filmov, med drugimi *Mauro em Caiena* (2013) in *A festa e os cães* (2015). Njegova dela so razstavljena v muzejih, kot sta Centre Pompidou v Parizu in Muzej umetnosti v São Paulu. Leta 2017 je posnel svoj celovečerni prvenec *Antônio Um Dois Três*, *Greice* pa je njegov tretji celovečerec.

*Born in 1991 in Fortaleza, Brazil. A screenwriter and director of multiple award-winning short films, including Mauro em Caiena (2013) and A festa e os cães (2015). His work is exhibited in museums such as the Centre Pompidou in Paris and the Museum of Art in São Paulo. Antônio Um Dois Três (2017) was his feature film debut. Greice is his third full-length film.*

## filmografija (izbor)/filmography (selection)

2017 Antônio Um Dois Três (Antonio One Two Three)  
2022 A Vida São Dois Dias  
2024 Greice

**prodaja/world sales**  
Portugal Film  
E dir@portugalfilm.org

## Denise Fernandes

Zelenortski otoki, Švica, Portugalska  
Cape Verde, Switzerland, Portugal 2024

**režija/directed by**

Denise Fernandes

**scenarij/screenplay**

Denise Fernandes, Telmo Churro

**fotografija/cinematography**

Alana Mejia González

**montaža/editing**

Selin Dettwiler

**igrajo/cast**

Dailma Mendes (Nana), Sanaya Andrade, Alice Da Luz, Nha Nha Rodrigues, Yuta Nakano

**producenti/producers**

Eugenia Mumenthaler, David Epiney,

Luis Urbano, Sandro Aguiar

**produkcija/production**

Alina Film

E info@alina-film.com

&

O Som e a Fúria

**format/format**

DCP, barvni/colour

**dolžina/running time**

96'

**festivali, nagrade (izbor)/**

**festivals, awards (selection)**

Locarno 2024 (nagrada za najbolj perspektivnega režiserja, najboljši prvenec – posebna omemba/Best Emerging Director, First Feature – Special Mention), London 2024



Očarljivo preprost in z miti prepleten portret življenja na Zelenortskih otokih je režiserkino osebno pričevanje o navezanosti na ta delček zemeljske oble.

Na samotnem vulkanskem otoku ne želi živeti nihče. A Nana je drugačna. Navezanost na košček zemlje, na katerem se je rodila, spremljamo skozi tri obdobja njenega življenja. Spoznamo jo kot majhnega otroka, ki odrašča pri babici, ker je mama zaradi duševne bolezni zapustila otok. Nato jo vidimo kot deklico, ki jo zaradi visoke vročine odpeljejo k zdravilcu k vznožju vulkana, kjer doživi posebno mistično izkušnjo. V sklepnem delu je najstnica, ki se ob vrnitvi njenih najbližjih, tudi mame, začne zavedati svojih korenin ter navezanosti na dom in družino. Kot mlada ženska ugotovi, zakaj je ta otok kljub vsemu njen edini dom.

"Med odraščanjem v Evropi sem zaznala, da so Zelenortski otoki zaradi svoje majhnosti pogosto izpuščeni s svetovnih zemljevidov in globusov. V želji, da bi opozorila nanje, sem Zelenortske otoke in njihove prebivalce izbrala za osrednjo temo svojega prvega celovečerca." (Denise Fernandes)

*A love letter to the director's heritage, the film – with its assured patience and mythical tales inhabiting a space between the land and sea – aims to capture the beauty of Cape Verdean living.*

*On a remote volcanic island, a place everyone wants to leave, Nana has learned to stay. The film charts three chapters in Nana's life. Firstly, Nana as a toddler after her mother, who suffers from a mysterious illness, leaves her with her grandmother. Secondly, the magical-realist section when Nana's fever journey enters a surreal sequence from the sea to the volcano. And lastly, Nana as a teenager, building off the two previous sections to define the young woman she is now. When her mother Nia returns, Nana discovers why this island is the only place she can ever call home.*

*"Growing up in Europe, I noticed that Cape Verde was often omitted from world maps and globes because of its small size. As one way to make it visible, I made Cape Verde and its people the central theme of my first feature film." (Denise Fernandes)*

**prodaja/world sales**

Morethan

E morethan@morethan-films.com

**Denise Fernandes**

Rojena leta 1990 v Lizboni, Portugalska, kot hči staršev z Zelenortskih otokov. Odraščala je v Švici, kjer je obiskovala Mednarodni konservatorij za avdiovizualne medije v Luganu, nato pa mednarodno filmsko in televizijsko akademijo na Kubi. Njen kratki film *Nha Mila* se je potegoval za nagrado European Film Awards. *Hanami*, posnet na Zelenortskih otokih, je njen celovečerni prvenec.

*Born in 1990 in Lisbon, Portugal, to Cape Verdean parents. She grew up in Switzerland, where she attended CISA (Conservatorio Internazionale di Scienze Audiovisive) in Lugano. She later attended Escuela Internacional de Cine y TV, Cuba. Her short film *Nha Mila* was a European Film Awards candidate. *Hanami*, filmed in Cape Verde, is her directorial feature debut.*

**filmografija (izbor)/filmography (selection)**

2020 *Nha Mila* (kratki/short)  
2024 *Hanami*

## Eva Trobisch

Nemčija Germany 2024



Nesentimentalen, minimalističen portret medicinske sestre, katere optimizem kleca pod težo njenega dela, zastavlja preprosto, a pomembno vprašanje: Kdo skrbi za negovalce, medtem ko oni skrbijo za druge?

Ivo dela kot mobilna paliativna medicinska sestra. Vsak dan obiskuje številne družine, pare in samske osebe, ki zelo različno živijo. Od jutra do večera se vozi naokoli v svoji stari Škodi, ki je postala njen osebni življenjski prostor. Tu se prehranjuje, dela, poje, preklinja in sanja. Ena od njenih pacientk, Solveigh, je postala njena tesna prijateljica. Ivo je navezala stike tudi s Solveighinim možem Franzem. Dan za dnem skupaj skrbita za Solveigh. In spita skupaj. Solveigh vse bolj pojemajo moči. Želi si, da bi ji Ivo pomagala umreti.

"Po zaslugi igralk Minne Wüdrich je film prežet z neizčrpno vedrino. Ivo, kot jo poustvari Minna, je potrpežljiva in očarljiva; je močna – tako psihično kot fizično – odlikuje jo neizmerna empatija, obenem pa je sposobna čustvene odmaknjenosti. Vse te lastnosti smo pogosto opazili pri ljudeh, ki se zavestno odločijo za to področje dela." (Eva Trobisch)

*Focusing on the tension between a palliative care nurse's optimism and the weight of her work, this unsentimental portrait of someone overwhelmed by the feelings she keeps bottled up inside poses a simple but essential question: Who cares for the caregivers?*

*Ivo works as a palliative home-care nurse. Every day, she visits families, couples and single people. From morning to night, Ivo drives around in her old Skoda which she has made into her personal living space. Here, she eats her meals, works, sings, swears and dreams. One of her patients, Solveigh, has become a close friend. Ivo has also formed a relationship with Solveigh's husband, Franz. Day after day, the two work together to care for Solveigh. And they sleep with each other. As Solveigh's strength ebbs away, she asks Ivo to help her die.*

*"Thanks to actress Minna Wüdrich, Ivo possesses this unflinching brightness. Minna's Ivo is patient and gripping; she is strong – both mentally and physically – and possesses great empathy while at the same time being capable of emotional detachment. These are all attributes that we have often observed in people who consciously choose this field of work." (Eva Trobisch)*

**režija/directed by**

Eva Trobisch

**scenarij/screenplay**

Eva Trobisch

**fotografija/cinematography**

Adrian Campean

**glasba/music**

Martin Hossbach

**montaža/editing**

Laura Lauzemis

**igrajo/cast**

Minna Wüdrich (Ivo), Pia Hierzegger (Solveigh), Lukas Turtur (Franz), Lilli Lacher (Cosima), Johann Campean (Johann), Pierre Siegenthaler (Benedikt), Leopold von Verschuer (Henner), Wolfgang Rüter (Thorsten Brohnsdorf), Joanne Gläsel (Renate Brohnsdorf), Samy Challah (Jorgos), Benjamin Höppner (Bodo)

**producenti/producers**

Lucas Schmidt, Wolfgang Cimeria, Lasse Scharpen

**produkcija/production**

Studio Zentral

E info@studiozentral.de&amp;

&amp;

Trimafilm

**format/format**

DCP, barvni/colour

**dolžina/running time**

104'

**festivali, nagrade (izbor)/  
festivals, awards (selection)**  
Berlinale 2024

**Eva Trobisch**

Rojena leta 1983 v Berlinu. Leta 2009 je na Univerzi za televizijo in film v Münchnu diplomirala iz režije. Leta 2013 je študirala filmsko dramaturgijo na newyorški Tisch School of the Arts, 2015 pa se je vpisala na magistrski študij scenaristike na London Film School. Njen celovečerni prvenec *Alles ist gut* je na festivalu v Locarnu prejel nagrado za najboljši celovečerni prvenec, ki so ji pozneje sledile še številne druge nagrade.

*Born in Berlin in 1983, Trobisch graduated in directing from the University of Television and Film in Munich in 2009. In 2013, she studied film dramaturgy at the NYU's Tisch School of the Arts and, in 2015, embarked on a master's degree in screenwriting at the London Film School. Her debut feature film, All Good, won the Best First Feature Award at Locarno. The work went on to receive numerous other prizes.*

**filmografija (izbor)/filmography (selection)**2018 *Alles ist gut* (All Good)2024 *Ivo***prodaja/world sales**

Loco Films

E international@loco-films.com

## Levan Akin

Gruzija, Turčija, Švedska, Danska, Francija  
Georgia, Turkey, Sweden, Denmark, France 2024

**režija/directed by**

Levan Akin

**scenarij/screenplay**

Levan Akin

**fotografija/cinematography**

Lisabi Fridell

**montaža/editing**

Emma Lagrelus, Levan Akin

**igrajo/cast**

Mzia Arabuli (Lia), Lucas Kankava (Achi), Deniz Dumanlı (Evrin)

**producentka/producer**

Mathilde Dedye

**produkcija/production**

French Quarter Film  
E.mathilde@frenchquarter.se

&  
Adomeit Film

&  
Bir Film

&  
Easy Riders Films

&  
1991 Productions

**format/format**

DCP, barvni/colour

**dolžina/running time**

105'

**festivali, nagrade (izbor)/**

**festivals, awards (selection)**

Berlinale 2024 (nagrada žirije teddy/  
Teddy Jury award)



Intimna zgodba o upokojeni gruzijski učiteljici in njenem mlajšem sosedu, ki imata povsem različne poglede na svet, a združita moči in se odpravita v Carigrad, da bi našla izginulo nečakinjo, ki naj bi želela izpeljati tranzicijo spola.

Upokojena učiteljica Lia želi izpolniti obljubo in poslednjo željo umirajoče sestre – nameni se ugotoviti, kaj se je zgodilo z njeno izginulo nečakinjo Teklo. Po namigu soseda Achija, da je Tekla morda zapustila rodno Gruzijo in odšla v Turčijo, se skupaj odpravita v Carigrad. Mesto ju očara s svojo lepoto in odprtostjo, a iskanje nekoga, ki ne želi biti najden, se izkaže za težje, kot sta si predstavljala. Nato pa srečata odvetnico Evrim, borko za pravice transspolnih oseb. Ko Lia in Achi odkrivata skrite ulice turškega vele mesta, ju preveva občutek, da sta Tekli v resnici bližje, ko sta si drznila upati.

"Tekline zgodbe nisem imel namena povedati iz njenega zornega kota. V zgodbi sta me vedno zanimala vidik medosebnega razmerja in pokore. Toda med pripravami na film v Carigradu sem spoznal več žensk, katerih trdoživost in optimizem navkljub vsem preprekam sta bila nadvse navdihujoča. Zato sem v film vključil lik Evrim." (Levan Akin)

*In this ode to humanity two initially hesitant strangers, a retired Georgian teacher and her neighbour, overcome not only ideological but also internal boundaries on their mission to find the trans niece lost somewhere in Istanbul.*

*Lia, a retired teacher, has made a promise to find out what happened to her long-lost niece, Tekla. When Lia learns from a neighbour, Achi, that Tekla might have left their Georgian homeland and be living in Turkey, Lia and Achi set off together to find her. Arriving in Istanbul, they discover a beautiful city full of connections and possibilities. But searching for someone who never intended to be found is harder than they expected – until they meet Evrim, a lawyer fighting for trans rights. As Lia and Achi weave their way through the city's backstreets, Tekla starts to feel closer than ever.*

*"I never had the intention of telling Tekla's story from her point of view. For me, I was always interested in the sort of relationship aspect and the atonement aspect of the story. But then when I was in Istanbul doing my research, I met several women, and they were all very inspiring in their resilience and in their sort of optimism despite everything. That's why I included the character of Evrim in the film." (Levan Akin)*

**prodaja/world sales**

Totem Films

E hello@totem-films.com

**Levan Akin**

Rojen leta 1979 v Stockholmu. Filmske izkušnje je nabiral kot asistent na švedski nacionalni televiziji. V svojih delih neguje gruzijsko kulturno izročilo, ki ga je podedoval od staršev, hkrati pa se ukvarja s problematiko spolne identitete, razrednih socialnih razlik in seksualnosti. Njegov tretji celovečerec *And Then We Danced* je bil premierno prikazan na filmskem festivalu v Cannesu in bil tisto leto tudi uradni švedski predstavnik za oskarja.

*Born in Stockholm in 1979. He started out as an assistant director in film productions, mainly at Sveriges Television. His work celebrates Georgian cultural heritage, while addressing issues of gender identity, social class and sexuality. His film And Then We Danced premiered in the Quinzaine des Réalisateurs at the 2019 Cannes Film Festival and was Sweden's official entry for the Academy Awards.*

**filmografija (izbor)/filmography (selection)**

2011 Katinkas kalas (Certain People)  
2015 Cirkeln (The Circle)  
2019 And Then We Danced  
2024 Crossing (Križišče)

## Marianna Brennand

Brazilija, Portugalska Brazil, Portugal 2024



Igrani prvenec režiserke Marianna Brennand je nastal kot rezultat desetletnih raziskav spolnih zlorab otrok v Amazonskem pragozdu.

Otok Marajó v Amazonskem pragozdu. Marcielle živi ob reki s svojim očetom, mamo in sestrami. Mladenka občuduje predvsem starejšo sestro, za katero ji mama venomer govori, da ji je uspelo najti boljše življenje s tem, ko si je našla dobrega moža. Ko dekle dozoreva, pa se ta podoba popolnosti vse bolj krha, saj se tudi sama ujame med dve okolji, zaznamovani z zlorabami. Še bolj kot zase pa je zaskrbljena za svojo mlajšo sestro in za temačno prihodnost, ki jo čaka. Odloči se, da se bo uprla zatiralskemu sistemu, ki drži v krempljih njeno družino in ženske v njihovi skupnosti.

"Med dokumentarno raziskavo v odročnih vaseh amazonskega deževnega gozda sem spoznala ženske, ki so že od rane mladosti doživljale neizmerne travme kot žrtve spolnih zlorab v lastnem domu, hkrati pa spolnega izkoriščanja na tovornih plovilih, pravzaprav brez možnosti pobega. Na žalost ima večina nas žensk izkušnjo zlorabe, bodisi spolne, moralne ali psihološke, ki pusti globoke brazgotine in travme. /.../ S filmom *Manas* želim dati glas tem ženskam in dekletom, ki sicer nikoli ne bi bile slišane, ter počastiti zgodbe, ki so mi jih zaupale." (Marianna Brennand)

Documentary filmmaker Marianna Brennand's feature debut is the result of a decade of research into child sexual abuse in the Amazon rainforest.

*Island of Marajó, Amazon rainforest. Marcielle lives by the riverbanks with her father, mother, and three siblings. Prompted by her mother's words, she idolizes her older sister who supposedly escaped her reality by "finding a good man". As she matures, her idealized visions shatter, leaving her trapped between two abusive environments. Increasingly worried about her younger sister and the bleak future they face, she decides to confront the oppressive system that controls her family and the women in their community.*

"It was during a documentary research project in the remote villages of the Amazon rainforest that I met women who had endured immense trauma since a tender age, suffering sexual abuse inside their homes while also being sexually exploited at commercial barges with hardly any chance to escape. Unfortunately, most of us women have a story of abuse, be it of a sexual, moral, or psychological nature, which has left deep scars and trauma. /.../ Through *Manas*, I want to give a voice to these women and girls who would never be heard otherwise, honoring the stories they shared with me." (Marianna Brennand)

**režija/directed by**

Marianna Brennand

**scenarij/screenplay**

Marianna Brennand, Marcelo Grabowsky, Antonia Pellegrino, Felipe Sholl

**fotografija/cinematography**

Pierre de Kerchove

**montaža/editing**

Isabela Monteiro de Castro

**igrajo/cast**

Jamilli Correa (Marcielle), Fátima Macedo (Danielle), Rômulo Braga (Marcílio), Dira Paes (Aretha), Samira Eloá (Cynthia), Enzo Maia (Marcéu), Emily Pantoja (Carol), Gabriel Rodrigues (Danilio)

**producentki/producers**

Carolina Benevides, Marianna Brennand

**produkcija/production**

Inquietude

&amp;

Globo Filmes

&amp;

Canal Brasil

&amp;

Pródigo

&amp;

Fado Filmes

**format/format**

DCP, barvni/colour

**dolžina/running time**

101'

**festivali, nagrade (izbor)/  
festivals, awards (selection)**

Benetke/Venice 2023 (najboljša režija v sklopu Dnevi avtorjev/Giornate degli Autori Director's Award)

**Marianna Brennand**

Rojena v Brasílii (Brazilija). Leta 2002 je na Univerzi v Kaliforniji diplomirala iz filma. Po študiju se je vrnila v Brazilijo in tam 2007 ustanovila produkcijsko podjetje Inquietude, v okviru katerega skuša s filmi promovirati kulturne vrednote svoje države. Poklicno pot je začela s snemanjem dokumentarcev, najodmevneje leta 2012 s filmom o svojem prastricu Franciscu, slovitem mojstru keramičarstva.

*Born in Brasília (Brazil). Brennand obtained a BA in Film Studies from the University of California in 2002. After graduation, she returned to Brazil and founded Inquietude in 2007 with the aim of preserving and promoting Brazilian cultural values through audiovisual productions. She started her career making documentaries, most notably a 2012 biopic about her great-uncle Francisco, a Brazilian artist globally recognized for his ceramic work.*

**filmografija (izbor)/filmography (selection)**

2007 *O Coco*, a *Roda*, o *Prêu* e o *Farol* (dok./doc.)  
2012 *Francisco Brennand* (dok./doc.)  
2024 *Manas*

**prodaja/world sales**

Bendita Film Sales  
E info@btafilms.com

# Motel Destino Motel Destino Motel Destino

**Karim Aïnouz**

**Brazilija, Francija, Nemčija Brazil, France, Germany 2024**

**režija/directed by**

Karim Aïnouz

**scenarij/screenplay**

Wislan Esmeraldo, Karim Aïnouz,  
Mauricio Zacharias

**fotografija/cinematography**

Hélène Louvart

**glasba/music**

Amin Bouhafa, Benedikt Schiefer

**montaža/editing**

Nelly Quettier

**igrajo/cast**

Iago Xavier (Heraldo), Nataly  
Rocha (Dayana), Fábio Assunção  
(Elias), Renan Capivara (Jorge),  
Jupyra Carvalho, Fabiola Liper, Yuri  
Yamamoto

**producenti/producers**

Janaina Bernardes, Didar Domehri,  
Caio Gullane, Fabiano Gullane,  
André Novis, Gabrielle Tana, Hélène  
Théodoly

**produkcija/production**

Cinema Inflamável  
E.janaina@inflamavel.com  
&

The Match Factory

&

Canal Brasil S/A

**format/format**

DCP, barvni/colour

**dolžina/running time**

115'

**festivali, nagrade (izbor)/**

**festivals, awards (selection)**

Cannes 2024, Sydney 2024,  
München/Munich 2024, Melbourne  
2024

**prodaja/world sales**

The Match Factory  
info@matchfactory.de

**distribucija/distribution**

Fivia d.o.o.  
E.cenex@siol.net



Tropski film noir, v katerem utesnjenost zakona trči ob poželenje in razkrije, da ima usoda povsem svoje načrte.

*Marital loyalties and desires intertwine in this tropical noir, revealing that destiny has its own enigmatic design.*

Motel Destino je cenen, z neonskimi lučmi obsijan obcestni motel pod žgočim nebom severne Brazilije. Enaindvajsetletni Heraldo se na tem kraju znajde po tem, ko se sfiži kriminalni podvig in mora zbežati tako policiji kot tolpi, ki jo je pustil na cedilu. Motel vodita zakonca Elias in Dayana. Ona Heraldu dovoli, da stanuje v stavbi v zameno za opravljanje pogosto nenavadnih in neprijetnih zadolžitv. Mladenič se med bivanjem v motelu zaplete v razmerje z njo. Ko se skupaj zavrtita v ples poželenja, v obeh spontano vznikne tudi zamisel o pobegu iz utesnjenega vsakdana.

*The neon-hued Motel Destino is a roadside sex hotel under the burning blue skies of the coast of Northern Brazil, run by the boorish Elias and his frustrated, beautiful wife Dayana. When 21 year-old Heraldo finds himself at the motel, after messing up a hit and going on the run from both the police and the gang he let down, Dayana finds herself intrigued and lets him stay. As the two navigate a dance of power, desire and liberation, a dangerous plan for freedom emerges.*

"Motel Destino je portret likov, ki vneto sledijo lastnemu hotenju, željni krojiti svojo usodo. Je tudi ljubezenska zgodba o mladem uporniškem obstrancu Heraldu in Dayani, ženski, ki si upa zoperstaviti pričakovanjem družbe. Njuno srečanje v Motelu Destino zaneti živo iskro in preobrne ozko načrtano prihodnost, ki jima jo je namenila družba." (Karim Aïnouz)

*"Motel Destino is a portrait of characters fervently pursuing their aspirations and seeking to carve out their own destinies. It is also a love story about Heraldo, a young defiant outsider, and Dayana, a woman who dares to confront society's expectations. Their encounter at Motel Destino ignites a vivid spark that challenges the constrained future society has laid out for them." (Karim Aïnouz)*

**Karim Aïnouz**

Rojen leta 1966 v Fortaleza, Brazilija. V Braziji je študiral arhitekturo in na Univerzi v New Yorku film. Že njegov celovečerni prvenec *Madame Satã* je bil uvrščen v sklop Posebni pogled festivala v Cannesu in prejel vrsto mednarodnih nagrad. Tudi njegovi naslednji filmi so bili mednarodno opaženi in nagrajevani ter prikazani na velikih festivalih, kot sta Cannes in Benetke.

*Born in 1966, in Fortaleza, Brazil. He studied architecture in Brazil and film at New York University. His debut feature, Madame Satã, was selected for Cannes' Un Certain Regard Section and received several international awards. His output includes several internationally acclaimed and award-winning films that screened at festivals as prestigious as Cannes and Venice.*

**filmografija (izbor)/filmography (selection)**

2002 Madame Satã  
2006 O céu de suely (Love for Sale)  
2011 O abismo prateado (The Silver Cliff)  
2014 Praia do Futuro (Futuro Beach)  
2019 A vida invisível de Eurídice Gusmão (The Invisible Life of Eurídice Gusmão/Nevidno življenje Evridike)  
2023 Firebrand  
2024 Motel Destino

Naseljenci  
Los colonos  
Settlers

Felipe Gálvez Haberle

Čile, Argentina, Francija, Danska, VB, Tajvan, Švedska, Nemčija  
Chile, Argentina, France, Denmark, GB, Taiwan, Sweden, Germany 2023

Boleča zgodba mladeniča etnično mešanega porekla, ki sodeluje pri neusmiljenem preganjanju domorodcev zaradi gospodarskih interesov.

Čile v začetku 20. stoletja. Bogat veleposestnik najame trojico moških, da bi razširili in ogradili meje njegovega obsežnega posestva ter varovali črede. Mlad Čilenec mešane rase, neusmiljen teksaški kavboj in napol blazen nekdanji britanski častnik si morajo utreti pot skozi ozemlja prostrane Patagonije vse tja do Atlantskega oceana. To pa pomeni brezkompromisno soočenje s tamkajšnjimi prebivalci oziroma še en krvavi kolonialni pohod v imenu civilizacijskega napredka. Ali z besedami današnjega slovarja: etnično čiščenje.

"Kritiko sem uperil v čilski razred veleposestnikov, pa tudi v cerkev in državo. Kot filmofil pa sem želel tudi na filmsko umetnost, na njeno vlogo v kolonializmu 20. stoletja, zreti skozi kritični objektiv. Zdelo se mi je, da bi bilo cinično, če je ne bi izpostavil preizpraševanju. Ugotovil sem, da je bil vestern sprva propagandni žanr, ki je prerasel v razvedrilo. Tako se je porodila zamisel, da se lotim vesterna, si ga prisvojim in uporabim za kritičen razmislek o vlogi filma." (Felipe Gálvez Haberle)

*The painful experience of a young mixed-race man sent on a bloody mission to clear an expanse of land of Indigenous people for the powerful, relentless man who owns it.*

*Chile, early 20<sup>th</sup> century. A rich landowner hires three men to fence the boundary of his extensive property and open a route to the Atlantic Ocean through the vast Patagonia. The killing squad includes Segundo, a mixed-raced Chilean man; a half-crazed English lieutenant; and a ruthless American cowboy. The murderous expedition results in a brutal confrontation with the Indigenous people, a bloody colonial expansion in the name of economic progress. Or, in today's terms: ethnic cleansing.*

*"I was critiquing the landowner class in Chile and also the church and the state. But, as a cinephile, I wanted to put a critical lens on film itself, to look at the role it played in colonialism in the 20<sup>th</sup> century. I thought it would have seemed cynical not to question it. I realised that the Western was initially a propaganda genre that became a genre to entertain. So the idea was to dive into the Western, appropriate it, and use it to make a critical reflection on the role of cinema." (Felipe Gálvez Haberle)*

**režija/directed by**

Felipe Gálvez Haberle

**scenarij/screenplay**Felipe Gálvez Haberle,  
Antonia Girardi**fotografija/cinematography**

Simone D'Arcangelo

**montaža/editing**

Matthieu Taponier

**igrajo/cast**

Camilo Arancibia (Segundo), Mark Stanley (Alexander MacLennan), Benjamin Westfall (Bill), Alfredo Castro (José Menéndez), Mishell Guaña (Kiepjá), Agustín Rittano (kapitan/Capitán Ambrosio), Mariano Llinás (Francisco Moreno), Sam Spruell (polkovnik Martin/Colonel Martin), Adriana Stuvan (Josefina Menéndez), Luis Machín (Monseñor)

**producenti/producers**

Giancarlo Nasi, Benjamin Domenech, Santiago Gallelli, Matias Roveda, Katrin Pors, Eva Jakobsen, Mikkel Jersin

**produkcija/production**Quijote Films  
E cine@quijotefilms.com  
&

Rei Cine

&amp;

Ciné-Sud Promotion

&amp;

Snowglobe

**format/format**

DCP, barvni/colour

**dolžina/running time**

97'

**festivali, nagrade (izbor)****festivals, awards (selection)**Cannes 2023 (nagrada FIPRESCI/  
FIPRESCI Award), Stockholm 2023**Felipe Gálvez Haberle**

Rojen leta 1983 v Santiagu, Čile. Je prepoznaven čilski režiser, scenarist in montažer, ki je diplomiral na filmski univerzi v Buenos Airesu. Njegovi kratki filmi so bili prikazani in nagrajeni na uglednih festivalih. *Naseljenci* je njegov celovečerni prvenec.

*Born in 1983 in Santiago, Chile. A renowned Chilean film director, screenwriter, and editor, Gálvez graduated from the University of Cinema in Buenos Aires, Argentina. His award-winning short films have screened at major festivals. The Settlers is his debut feature film.*

**filmografija (izbor)/filmography (selection)**

2023 Los Colonos (The Settlers/Naseljenci)

**prodaja/world sales**mk2 Films  
E intlsales@mk2.com**distribucija/distribution**Fivia d.o.o.  
E cenex@siol.net

## Proti neznani deželi To a Land Unknown To a Land Unknown

**Mahdi Fleifel** Grčija, Palestina, VB, Francija, Nemčija, Nizozemska, Katar, Savdska Arabija  
Greece, Palestine, GB, France, Germany, The Netherlands, Qatar, Saudi Arabia 2024

**režija/directed by**

Mahdi Fleifel

**scenarij/screenplay**

Mahdi Fleifel, Fyzal Boulifa, Jason McColgan

**fotografija/cinematography**

Thodoris Mihopoulos

**glasba/music**

Nadah El Shazly

**montaža/editing**

Halim Sabbagh

**igrajo/cast**

Mahmood Bakri (Čatila/Chatila),  
Aram Sabbagh (Reda), Mohammad  
Alsurafa (Malik), Angeliki Papoula  
(Tatiana), Mouataz Alshalton (Abu  
Love), Mohammad Ghassan (Jaser/  
Yasser), Monzer Reyahnah (Marwan)

**producenta/producers**

Geoff Arbourne, Mahdi Fleifel

**produkcija/production**

Inside Out Films

E.Geoff@insideoutfilms.uk

&

Nakba Filmworks

&

Salaud Morisset

&

Salaud Morisset Deutschland

&

Homemade Films

&

Studio Ruba

&

ERT

&

Metafora Production

&

The Red Sea Fund

**format/format**

DCP, barvni/colour

**dolžina/running time**

105'

**festivali, nagrade (izbor)/**

**festivals, awards (selection)**

Cannes 2024 – Štirinajst dni  
režiserjev/Directors' Fortnight,  
Šanghaj/Shanghai 2024, München/  
Munich 2024, Melbourne 2024,  
Toronto 2024, London 2024

**prodaja/world sales**

Salaud Morisset

E.festival@salaudmorisset.com



Brezkompromisen prikaz življenja migrantov v urbani džungli evropskega velemedsta.

Palestinca Čatila in Reda pobegneta iz begunskega taborišča v Libanonu. Čatila je bolj racionalen in prizemljen, Reda pa se bori z odvisnostjo od mamil, kar ju na poti dodatno ovira. Možakarja poskušata na vsak način priti v Nemčijo, a običita v Atenah. Tam srečata vrsto likov s podobnimi usodami: nekdanjega dilerja in poeta Abuja, pa fanta, ki mu s pomočjo domačinke pomagata pobegniti iz mesta. Na koncu jima ne preostane drugega, kot da se sprejmeta usodo številnih nevidnih ljudi, ki hodijo po ulicah tega evropskega velemedsta.

"Vedno skušam uporabiti literarne predloge. Že takoj sem pomislil na *Men in the Sun* Ghassana Kanafanija. Opisoval je tri može, ki iz taborišča v Libanonu odidejo iskat delo v Perzijskem zalivu, nekakšni obljubljeni deželi, navsezadnje pa običijo v puščavi med Irakom in Kuvajtom, prepuščeni na milost in nemilost tihotapcem. Ko sem prispel v Atene, sem pomislil: O, moj bog, zgodba se ni spremenila, zgolj drugačna je. Zdaj so puščava Atene, ta mestna pušča, v kateri so običali, ta purgatorij." (Mahdi Fleifel)

A compelling, uncompromising look at the living conditions of migrants in the urban jungle of a European metropolis.

After fleeing a camp in Lebanon, two Palestinian cousins, Chatila and Reda, are stranded in Athens, living in an underground limbo. Chatila is the level-headed, firm counterpart to Reda, whose battles with drug addiction challenge their attempt to make their way west, further into Europe. Their lives intersect with an array of dynamic sidekicks, the drug-dealer-turned-poet Abu Love, or the young boy whom they ultimately traffic out of Athens with the help of a local woman. Caught in an uncontrollable spiral, they are forced to embrace the destiny of other invisibles roaming the streets of this metropolis.

"I always try to use literary references. From the get-go, I thought that this is *Men in the Sun* by Ghassan Kanafani. He wrote about these guys, three men who leave the camps in Lebanon to go and work in the Gulf, which was kind of the promised land, and they ended up being stuck in the desert between Iraq and Kuwait at the mercy of the smugglers. So when I arrived in Athens, I was like, Oh my God, the story hasn't changed, it's just different. Now the desert is Athens, this urban desert that they're stuck in, this purgatory." (Mahdi Fleifel)

**Mahdi Fleifel**

Rojen leta 1979 v Dubaju (ZAE). Palestinsko-danski režiser je odrasel v begunskem taborišču v Libanonu in se leta 1988 preselil na Dansko. Danes živi med Dansko, Anglijo in Grčijo. Diplomant Britanske države šole za film in televizijo je študiral režijo pod mentorstvom Stephena Frearsa in Pavla Pawlikowskega. Njegov dokumentarni prvenec *A World Not Ours* je osvojil okoli trideset mednarodnih nagrad.

*Born in 1979 in Dubai, the Palestinian-Danish director grew up in a refugee camp in Lebanon and moved to Denmark in 1988. He now lives and works between Denmark, England and Greece. A graduate of the British National Film & Television School, he studied directing under Stephen Frears and Pavel Pawlikowski. His first feature-length documentary, A World Not Ours, won around thirty awards.*

**filmografija (izbor)/filmography (selection)**

2012 Alam laysa lana (A World Not Ours) (dok./doc.)  
2024 To a Land Unknown (Proti neznani deželi)



# Simón

## Simón de la montaña

### Simon of the Mountain

**Federico Luis**

**Argentina, Čile, Urugvaj** Argentina, Chile, Uruguay 2024



Prvenec argentinskega režiserja Federica Luisa je refleksija o pripadanju in identiteti zunaj okvirov normalnosti.

Enaindvajsetletni Simón se med romanjem po gorskih prostranstvih pridruži skupini mladih s posebnimi potrebami. Skupina ga takoj sprejme medse, čeprav ne sodi tja. Mladenič kmalu naveže stike in splete prva prijateljstva. Ob druženju s skupino se začne spreminjati, zgradi si novo identiteto. Obenem sprejme ponudbo, da bo začel s pripravami na to, da bi tudi sam dobil uradno potrdilo o posebnih potrebah. To bi mu omogočilo, da bi prejemal državno pomoč, in, kar je še pomembneje, da bi lahko še naprej ostal s skupino novih prijateljev.

"Simóna vidim kot lik, ustvarjen za zastavljanje številnih vprašanj o človeški sposobnosti in zmožnosti ravnati – ali pa ne – zunaj normativnih okvirov nekaterih ljudi. Pod vprašaj sem želel postaviti vse te tradicionalne predstave – o ljudeh, zmožnih oz. nezmožnih storiti nekatere stvari. Z likom Simóna sem gledalcu omogočil, da o teh predstavah razmisli." (Federico Luis)

*Argentinian director Federico Luis's debut film explores the complexities of identity and belonging within a disabled community.*

*21-year-old Simón joins a group of disabled young people on a windswept mountainside. The group is on a pilgrimage. They immediately accept the non-disabled Simón into their ranks and he becomes friends with Pehuen. Simón's character begins to change through his experiences with the young people. He gradually creates a new identity for himself and accepts Pehuen's offer of coaching to obtain an official disability card. This would enable him to receive regular state aid and stay with the newly befriended group.*

*"Simon for me is a character who was created to raise a lot of questions I had about human capability and human power to do things – or not do them – outside the normative idea of certain people. I wanted to challenge all those traditional ideas – that there are people who can/cannot do some things. By creating Simon, I was able to allow the viewer to think about these ideas." (Federico Luis)*

**režija/directed by**

Federico Luis

**scenarij/screenplay**

Federico Luis, Tomas Murphy, Agustin Toscano

**fotografija/cinematography**

Marcos Hastrup

**glasba/music**

Hernán González Villamil

**montaža/editing**

Tomas Murphy, Andres Medina

**igrajo/cast**

Lorenzo Ferro (Simón), Kiara Supini (Colo), Pehuen Pedre (Pehuen), Laura Nevole (Simonova mati/Simon's mother), Agustin Toscano (Agustin), Camila Hirane

**producenti/producers**

Patricio Alvarez Casado, Fernando Bascuñan, Ignacio G. Cucucovich, Carlos Rincones

**produkcija/production**

20/20

E patricio@2020films.tv

&

Mother Superior

&

Planta Producciones

**format/format**

DCP, barvni/colour

**dolžina/running time**

98'

**festivali, nagrade (izbor)/**

**festivals, awards (selection)**

Cannes 2024 (velika nagrada v sklopu Teden kritike/Critics' Week Grand Prize), München/Munich 2024, Šanghaj/Shanghai 2024, San Sebastian 2024

**Federico Luis**

Rojen leta 1990 v Buenos Airesu (Argentina). Na Univerzi v Buenos Airesu je študiral komunikologijo. Njegov kratki film *La Siesta* je bil leta 2019 premierno predstavljen na filmskem festivalu v Cannesu. Z njim je osvojil prve nagrade, med drugimi tudi na filmskem festivalu v Torontu. *Simón* je njegov prvi samostojni celovečerec.

*Born in Buenos Aires in 1990. He studied Social Communication Sciences at the UBA (University of Buenos Aires). His short film La Siesta had its international premiere at the 2019 Cannes Film Festival. It earned the filmmaker his first awards, including an Honorable Mention at the Toronto International Film Festival's Shortcuts program. Simón of the Mountain is his debut feature film.*

**filmografija (izbor)/filmography (selection)**

2013 Vidrios

2024 Simón de la montaña (Simon of the Mountain/Simón)

**prodaja/world sales**

Luxbox

E festivals@luxboxfilms.com

**distribucija/distribution**

Demiurg

E info@demiurg.si

## Sive čebele Siri bdžoli Grey Bees

Ukrajina Ukraine 2024

Dmitro Moisejev

**režija/directed by**

Dmitro Moisejev

**scenarij/screenplay**

Andrij Kurkov

**fotografija/cinematography**

Vadim Ilkov

**montaža/editing**

Oleksij Šamin

**igrajo/cast**

Viktor Zdanov (Serhič/Sergiich),

Vladimir Jamnenko (Paška/Pashka),

Maksim Burlaka, Galina Kornejeva,

Vjačeslav Volkonski, Melisa Biliuk,

Aleks Stepaneko

**producentka/producer**

Ivanna Diadiura

**produkcija/production**

Idas International Film

E iva.dada@gmail.com

**format/format**

DCP, barvni/colour

**dolžina/running time**

100'

**festivali, nagrade (izbor)/**

**festivals, awards (selection)**

Rotterdam 2024



Film o psiholoških in čustvenih posledicah vojnega konflikta se osredotoča na človečnost, ki zaznamuje "prisilno" sobivanje dveh upokojenih rudarjev v zapuščeni vasi sredi rusko-ukrajinske sive cone.

Januar 2022. Sergič in Paša se poznata že od otroštva. Danes upokojena rudarja sta še edina prebivalca majhne vasi brez elektrike v pokrajini Donbas, osrčju konflikta med ruskimi in ukrajinskimi silami. Po značaju zelo različna moška, ki se v šoli nista najbolje razumela, sta zaradi razmer prisiljena sobivati sredi "sive cone". Trma in nagon po preživetju sta politične nazore in narodnostno poreklo postavila na stran, a s prihodom ruskega ostrostrelca in grožnjo prihajajoče ofenzive napetost narašča. Kmalu se znajdeti pred nevhvaležno dilemo: še naprej ignorirati zunanji svet (in nasilje) ali izbrati stran – to pa seveda pomeni konec njihovega "prijateljstva".

"/.../ Film *Sive čebele* gledalcem omogoči vpogled v življenje dveh izčrpanih človeških bitij v jeseni življenja, ki se krčevito oklepata edinega, njima znanega obstoja. Je tiha izjava o absurdnosti in nesmiselnosti vojne. Navezanost Sergiča in Paše na lastno ozemlje je enako nerazumljiva in celo smešna kot Putinovo narcisoidno samodržstvo." (Victorio Fraga, *Review*)

*A powerful drama about the psychological and emotional impact of war, an impressive testament to humanity under the direst of circumstances: in a grey zone at the heart of the conflict between Russian and Ukrainian forces.*

January, 2022. Long-time neighbours, childhood enemies, and retired mine workers, Sergiich and Pashka live in a small village in the Donbass. Their windows and views of life look in the opposite directions, one to the east, the other – to the west. Their lives would be unremarkable were it not for the fact that they lead them at the heart of the Russo-Ukrainian war. They are neutral arbiters, frequently hosting members of one army or the other, each fully aware of what their neighbour is doing. But then a Russian sniper appears in the village, and the threat of a large offensive is looming. Every day brings the neighbours closer to the inevitable choice – adapt or resist.

"/.../ Grey Bees provides viewers with insight into the lives of two worn-out human beings at the twilight of life, and dangerously hanging by a thread to the only existence that they have ever known. This is a quiet statement about the absurdity and the risibility of war. In a way, Pashka and Serhii's attachment to their land is as incomprehensible and indeed laughable as Putin's narcissistic self-determination." (Victorio Fraga, *Review*)

**prodaja/world sales**

Idas International Film

E iva.dada@gmail.com

**Dmitro Moisejev**

Rojen leta 1983 v Ukrajini. Doštudiral je na Akademiji za gledališče, film in televizijo na kijeviski univerzi. Mednarodno prepoznavnost je dosegel leta 2013 s prvencem *Taki krasivi ljudi*. Uveljavljeni ukrajinski režiser in scenarist je tudi ustanovitelj produkcijske in distribucijske hiše Yizhak Film.

*Born in 1983 in Ukraine, Moisejev holds a degree in Theatre, Film & TV from the Kyiv National University. He achieved international acclaim with his 2013 feature debut, Such Beautiful People. The renowned Ukrainian filmmaker is the founder of the production and distribution film company Yizhak Film LLC.*

**filmografija (izbor)/filmography (selection)**

2013 *Taki krasivi ljudi* (Such Beautiful People)

2017 *Čas krizantem* (Chrysanthemums Time)

2024 *Siri bdžoli* (Grey Bees/Sive čebele)

Zora  
Ljósbrót  
When the Light Breaks

Rúnar Rúnarsson

Islandija, Nizozemska, Hrvaška, Francija  
Iceland, The Netherlands, Croatia, France 2024

V štiriindvajset ur ujeta zgodba o ljubezni, prijateljstvu, izgubi in žalovanju, ki po tragični avtomobilski nesreči za vedno zaznamujejo skupino islandskih študentov.

Trenutek, ko odrasteš, ni določen s starostjo, temveč z izkušnjo smrti. Panseksualna študentka umetnosti Una je zaljubljena v Diddija, vrstnika s faksa in prijatelja iz benda. A tega ne ve nihče razen njiju. Večer mineva v intimnem načrtovanju skupne prihodnosti, vključno z otroki in potovanjem na Japonsko. Naslednje jutro naj bi Diddi odpotoval domov in prekinil svojo večletno vezo s Klaro. Toda to se ne zgodi. Zadnji dan šole, najsrečnejši dan za večino študentov v Reykjavíku, prekrije zlovesčča senca. Eksplozija v tunelu povzroči verižno trčenje in v najhujši avtomobilski nesreči islandske zgodovine v plamenih umre veliko ljudi. Namesto brezskrbnega rajanja po ulicah se mora skupina prijateljev, še posebej Una, čez noč soočiti s tragično izgubo. In občutkom krivde.

"Vsi moji scenariji temeljijo na lastnih izkušnjah, iz prve ali druge roke, ki jih nato prepojim s fikcijo. Imel sem tudi izjemno igralsko zasedbo /.../. Ključnega pomena je bilo najti prave ljudi, ki bi te like upodobili in jih preobrazili v človeška bitja. Delo z mladimi je drugačno, prizadevali smo si, da bi bila zgodba prepričljiva in brezčasna." (Rúnar Rúnarsson)

*From one sunset to another, a circle of art students goes through a life-changing experience, encountering love, friendship, beauty, and grief.*

*Emotional maturity is not attained at a certain age, but through the experience of death. Pansexual art student Una is in love with Diddi, a fellow drama school student. They talk about having children and travelling to Japan. They can't wait for the secrecy surrounding their relationship to end. Diddi is about to fly north early the next morning to break up with his long-term girlfriend Klara. But he never makes it to Klara, and he can't be blamed for failing to break up with her. He's one of a dozen or so people killed in a tunnel fire, the worst road accident in Iceland's history. As her future changes in an instant, Una is overcome by a sense of loss. And guilt.*

*"Everything I write is based on my first- or second-hand experiences, which I then mix with fiction. I also had an amazing cast /.../. It was crucial to find the right people to portray these characters and turn them into human beings. It is different when you work with young adults, but we tried to make this story believable and timeless." (Rúnar Rúnarsson)*

**režija/directed by**

Rúnar Rúnarsson

**scenarij/screenplay**

Rúnar Rúnarsson

**fotografija/cinematography**

Sophia Olsson

**montaža/editing**

Andri Steinn Guðjónsson

**igrajo/cast**

Elin Hall (Una), Katla Njálsdóttir (Klara), Mikael Kaaber (Gunn), Ágúst Wigum (Bassi), Gunnar Hrafn Kristjánsson (Siggi), Baldur Einarsson (Diddi)

**producenta/producers**

Heather Millard, Rúnar Rúnarsson

**produkcija/production**

Compass Films

E.heather@compassfilms.is

&amp;

Halibut

**format/format**

DCP, barvni/colour

**dolžina/running time**

82'

**festivali, nagrade (izbor)/****festivals, awards (selection)**

Cannes 2024, Motovun 2024 (najboljši film, nagrada FIPRESCI/ Best Film, FIPRESCI Award), Oslo 2024 (najboljši nordijski igrani film/ Best Nordic Fiction Film)

**Rúnar Rúnarsson**

Rojen leta 1977 v Reykjavíku, Islandija. Diplomiral je na danski nacionalni filmski šoli. Njegov kratki film *The Last Farm* je bil leta 2004 nominiran za oskarja. Kot dobitnik več kot devetdesetih nagrad velja za enega največkrat nagrajenih režiserjev kratkih filmov.

*Born in 1977 in Reykjavik, Iceland. Graduated from the National Film School of Denmark in 2009. Rúnarsson's short film, The Last Farm, received an Academy Award nomination. With more than 90 prizes to his name, Rúnarsson has gained reputation as the world's most awarded short film director.*

**filmografija (izbor)/filmography (selection)**

2011 Eldfjall (Volcano)  
2015 Sparrows  
2019 Bergmál (Echo)  
2024 Ljósbrót (When the Light Breaks/Zora)

**prodaja/world sales**

The Party Film Sales

E.sales@thepartysales.com

# Konvoj Konvoi The Arctic Convoy

Norveška Norway 2023

**režija/directed by**

Henrik Martin Dahlsbakken

**scenarij/screenplay**

Christian Siebenherz,  
Harald Rosenløw-EegLars  
Gudmestad

**fotografija/cinematography**

Oskar Dahlsbakken

**glasba/music**

Johannes Ringen

**montaža/editing**

Kalle Doniselli Gulbrandsen,  
Christian Siebenherz, Elise Solberg

**igrajo/cast**

Tobias Santelmann (Mørk), Anders  
Baasmo (Skar), Heidi Ruud Ellingsen  
(Ragnhild), Preben Hodneland (Lars),  
Adam Lundgren (Johan), Jon Ranæs  
(Sigurd), Olav Waastad  
(Erik), Fredrik Stenberg Ditlev-  
Simonsen (Martinsen), Tord  
Kinge (Isaksen), Kristian Repshus  
(Evensen), Jakob Fort (Evensen)

**producenti/producers**

Martin Sundland, Catrin Gundersen,  
Thea Benedikte Karlsen

**produkcija/production**

Fantefilm Fiksjon AS  
E martin@fantefilm.no

**format/format**

DCP, barvni/colour

**dolžina/running time**

108'

**festivali, nagrade (izbor)/**

**festivals, awards (selection)**

Emden 2024 (nagrada občinstva/  
Audience Award)

**prodaja/world sales**

TrustNordisk ApS  
E info@trustnordisk.com

**distribucija/distribution**

Cinemanía  
E info@cinemanía-group.si



Napeta, čustveno intenzivna vojna drama brezimnim borcem za svobodo nadene človeški obraz in nas postavi v kožo navadnih smrtnikov, ki so tvegali življenje za svobodo.

Piše se leto 1941 in Hitlerjev vojni stroj se zdi neustavljiv. Nemci pustošijo po Sovjetski zvezi in razmere so grozljive. Da bi preprečili nadaljnje izgube, se zberejo civilne trgovske ladje z vsega sveta – z Islandije nameravajo pod zaščito zavezniških vojaških ladij prepeljati materialno pomoč v Murmansk in Arhangel. Na pot se odpravi 35 ladij, ki naj bi tvorile najvarnejši konvoj. Zaradi katastrofalnih napak britanske obveščevalne službe pa se ekspedicija izkaže za smrtonosno. Civilni mornarji, ujeti na morju brez vojnih izkušenj, so se zdaj prisiljeni boriti za življenje proti nemškimi letalskim in pomorskimi silam ter brutalnim arktičnim temperaturam.

"Film ne želi prikazovati arhetipov, temveč se osredotoča na resnične ljudi. Nič ni črno-belo. Zato so v filmu zanimiva ravno siva območja, ob katerih negotovost oz. 'megla vojne' postane tematski naslov projekta. Vse negotovosti, naključja, pomanjkanje komunikacije in navsezadnje zaupanja so bili povsem običajen del vsakdana vojnih mornarjev." (Henrik Martin Dahlsbakken)

A gripping, emotionally intense war drama that puts human faces on anonymous freedom fighters, ordinary sailors facing German superiority in the icy Arctic sea with lives at stake.

In 1941, Hitler's war machine seems unstoppable. The Germans gain ground in the Soviet Union and the situation looks dire. To prevent further losses civilian merchant ships are gathered from across the world carrying war supplies from Iceland to Murmansk and Archangel under protection of Allied naval vessels to make the treacherous journey. 35 ships set off on what is supposed to be the safest convoy. However, due to catastrophic mistakes by British intelligence, the journey turns deadly. Caught at sea without defence or war experience, civilian sailors are now forced to fight for their lives against German air and naval forces as well as brutal Arctic temperatures.

"The film is not interested in portraying archetypes but focuses on real people. Nothing is black and white. Hence, it is precisely the gray areas in The Arctic Convoy that are interesting and make 'the fog of war' a thematic title for the project. All the uncertainties, the coincidences, the lack of communication and, not least, trust, are factors that were a completely natural part of the war sailors' everyday life." (Henrik Martin Dahlsbakken)

**Henrik Martin Dahlsbakken**

Rojen leta 1989 v Hamarju na Norveškem. Na Norveškem in v Združenem kraljestvu je študiral medijske znanosti. Je filmski samouk in izšolani kinooperater. Njegov kratki film *The Devil's Ballroom* (2012) je bil nagrajen na več mednarodnih festivalih, celovečerni prvenec *Å vende tilbake* pa je bil premierno prikazan na filmskem festivalu v Rimu, uvrščen je bil tudi v ožji izbor norveških kandidatov za oskarja za najboljši tujejezični film.

*Born in 1989 in Hamar, Norway. He studied media science in Norway and the UK. He is a self-taught filmmaker and trained cinema projectionist. His greatest success thus far has been the short film The Devil's Ballroom (2012), which won awards at multiple festivals around the world. Dahlsbakken's first feature film, Returning Home, premiered at the Rome Film Fest and was shortlisted as the Norway's Academy Award candidate for Best Foreign Language Film.*

**filmografija (izbor)/filmography (selection)**

2015 Å vende tilbake (Returning Home)  
2016 Sensommer (Late Summer)  
2018 En affære (An Affair)  
2020 Gledelig jul (Another Happy Christmas)  
2021 De Fredløse (The Outlaws)  
2023 Munch  
2023 Konvoi (The Arctic Convoy/Konvoi)

# Ravno obratno

## Volveréis

### The Other Way Around

**Jonás Trueba**

**Španija, Francija Spain, France 2024**



**režija/directed by**

Jonás Trueba

**scenarij/screenplay**

Jonás Trueba, Itsaso Arana,  
Vito Sanz

**fotografija/cinematography**

Santiago Racaj

**montaža/editing**

Marta Velasco

**igrata/cast**

Itsaso Arana (Ale), Vito Sanz (Alex)

**producenta/producers**

Javier Lafuente, Jonás Trueba

**produkcija/production**

Los Ilusos Films

E.losilososfilm@gmail.com

&

Les Films du Worso

&

ARTE France Cinéma

**format/format**

DCP, barvni/colour

**dolžina/running time**

114'

**festivali, nagrade (izbor)/**

**festivals, awards (selection)**

Cannes 2024 (Label Europa

Cinemas), Guadalajara 2024

Je popoln razhod mogoč? Dolgoletna partnerja se v duhoviti, klepetavi in ekscentrični neromantični komediji, postavljeni v režiserjev rojstni Madrid, odločita za ločitev – in priredita "ločitveno" zabavo.

Režiserka Ale in igralec Alex imata po 14 letih dovolj zakona. Ker sta odrasla, zrela človeka, se odločita za prijateljski in sporazumen razhod, ki ga nameravata celo proslaviti z zabavo, na katero povabita začudene prijatelje in zbegane družinske člane, pa tudi lastnika stanovanja, vodovodarja in celo učiteljsko angleščine. Zakaj ne bi razhodov praznovali prav tako – če ne celo bolj – bučno kot začetkov zveze? A izkaže se, da tudi še tako sporazumen razhod ne more ostati povsem neboleč ...

"Vsak od nas je že doživel razhod, številni so mi zaupali svojo izkušnjo. Prizor, ko pregledujeta zbirko knjig, da bi jih razdelila, deluje zelo resnično, vendar mi za te majhne podrobnosti ni bilo treba intervjuvati naključnih ljudi na ulici. Vsi smo že bili tam. /.../ Žalostno je, vendar se trudita izkušnjo preživeti z nasmehom na obrazu. Morda je ideja za zabavo njun način, kako nekaj početi skupaj? Prvič po dolgem času in obenem zadnjič." (Jonás Trueba)

*Chaos ensues when a long-time couple cheerily announce their breakup. A party will mark the occasion and end the relationship – in this fun, chatty and eccentric anti-romantic comedy set in the director's native Madrid.*

*Director Ale and actor Alex decide to call it a day after twenty years together. As it is by mutual agreement and they get along well, both decide to celebrate their breakup by throwing a party to which they invite their family and friends, as well as the landlord, the plumber and even an English teacher. But when they tell them their decision, no one believes them. It turns out, however, that endings tend to generate new appreciations.*

*"Everyone has gone through a breakup, and many shared their experiences with me. The scene when they are going through their books, dividing them, feels very real, but I didn't have to interview random people on the street to find these small details. We've all been through it. /.../ It's sad, but they are trying to go through this experience with a smile on their face. Maybe organizing this party is their way of doing something together? For the first time in a long time and also for the last." (Jonás Trueba)*

**Jonás Trueba**

Rojen leta 1981 v Madridu. Ustvarja nizkoproračunske filme, ki prikazujejo izseke iz življenja, nase pa je opozoril že s prvencem *Todas las canciones hablan de mí*, s katerim si je na podelitvi nagrad goya prislužil nominacijo za najboljšega novega režiserja. Piše tudi filmske kritike in ureja knjige o filmu.

*Born in 1981 in Madrid. His films are slices of life, created independently and with low budgets. His first feature, Todas las canciones hablan de mí, was nominated for Best New Director at the Goya Awards. He writes film criticism and has also served as editor of books on cinema.*

**filmografija (izbor)/filmography (selection)**

2015 Los exiliados románticos (The Romantic Exiles)

2016 La reconquista (The Reconquest)

2019 La virgen de Agosto (The August Virgin)

2021 Quién lo impide (Who's Stopping Us)

2022 Tenéis que venir a verla (You Have to Come and See It)

2024 Volveréis (The Other Way Around/Ravno obratno)

**prodaja/world sales**

Memento International

E sales@memento-films.com

**distribucija/distribution**

Cinemanía

E info@cinemania-group.si



- 84 **Nora hiša Krazy House** Steffen Haars, Flip van de Kuil
- 85 **Racija v Manili The Roundup: Punishment** Myeong-haeng Heo
- 86 **Somrak bojevnikov: Zazidani Twilight of the Warriors: Walled In**  
Soi Cheang
- 87 **Substanca The Substance** Coralie Fargeat
- 88 **Zénithal Zénithal** Jean-Baptiste Saurel



glej str. 78/see page 78



glej str. 88/see page 88



glej str. 85/see page 85



glej str. 84/see page 84

Nora hiša  
Krazy House  
Krazy House

Steffen Haars, Flip van de Kuil

Nizozemska The Netherlands 2024

**režija/directed by**

Steffen Haars, Flip van de Kuil

**scenarij/screenplay**

Steffen Haars, Flip van de Kuil

**fotografija/cinematography**

Joris Kerbosch

**montaža/editing**

Flip Van De Kuil

**igrajo/cast**

Nick Frost (Bernie Christian), Alicia Silverstone (Eva Christian), Kevin Connolly (Jezus/Jesus), Jan Bijvoet (Piotr), Chris Peters (Dmitri), Matti Stooker (Igor), Gaiete Jansen (Sarah Christian), Walt Klink (Adam Christian)

**producent/producer**

Maarten Swart

**produkcija/production**

Kaap Holland Film

E info@kaaphollandfilm.nl

**format/format**

DCP, barvni/colour

**dolžina/running time**

86'

**festivali, nagrade (izbor)/****festivals, awards (selection)**

Sundance 2024, Rotterdam 2024

Bizarna črna komedija o dobrodušnem moškem, ki mora družino obvarovati pred ruskimi kriminalci, posneta v stilu priljubljenih tv-šovov iz devetdesetih s pridihom krvavih Rambo ekspedicij in kančkom čudaških religioznih razodetij.

Ko Bernie najame delavce za prenovo hiše, se mu niti ne sanja, v kaj se je zapletel. Izkaže se namreč, da gre za iskane ruske kriminalce, trdno odločene, da bodo hišo razstavili na prafaktorje, saj so prepričani, da se v njej skriva bogastvo. Bernie, dobrodušni moški srednjih let, sprva naivno vdano prenaša razbijanje, a ko postanejo vsiljivci nasilni, ubijejo policista in začno terorizirati člane njegove družine, mu prekipi. Miroljubni družinski oče, ki je imel do zdaj kot lepo vzgojen pripadnik katoliške vere ničelno toleranco do nasilja, se prelevi v najbolj neusmiljenega in okrutnega maščevalca, ki za dosego svojih ciljev ne izbira sredstev.

"Ko sem med odraščanjem na Nizozemskem gledal ameriške humoristične serije, po televiziji ni bilo velike izbire. Veliko ponovitev klasičnih situacijskih komedij *Polna hiša*, *Kdo je glavni?* in podobno. Opazil sem, da slikajo nadvse varen svet, kar je bilo nekako smešno. Scenarij, ko gre nekaj hudo narobe, naju je že dalj časa zanimal. To je bil začetek, posneti komedijo iz devetdesetih let in preprosto vse stvari 'zafurati' do konca." (Steffen Haars)

*A 1990s-style sitcom in which a cutesy family is home-invaded by a murderous Russian father and his two sons. The unhinged comedy slowly attains darker shades of Ramboesque bloodshed and slaughter of religious values.*

*When religious homemaker Bernie hires workers to fix a plumbing issue, he has no idea what he's got himself into. It turns out that they are wanted Russian criminals, determined to dismantle the house, in the hope of finding hidden valuables. The good-natured Bernie clings to his faith as the Russians continue to decimate his house, both physically and metaphorically, but when the intruders turn violent, he finally snaps. Christian by both name and faith, a devout and peaceful family man, Bernie now turns into an unspeakably ruthless and cruel avenger, determined to take back power by fair means of foul.*

*"Growing up watching American sitcoms back in Holland, there was not much on television. Lots of reruns of all the classic sitcoms Full House and Who's the Boss?, that kind of stuff. I always noticed that it was such a safe world, and it was funny in a way. The idea that if something goes terribly wrong interested us for a long time. That was the start, to make '90s sitcom and just f---k things up." (Steffen Haars)*

**Steffen Haars, Flip van de Kuil**

Nizozemska režiserja in scenarista, oba rojena leta 1980, vedno ustvarjata skupaj in največ za televizijo. Znana sta po unikatnem stilu humorja, ki je zaščitni znak njunih čudaško-bizarnih komedij in grozljivk, s katerim navdušujeta nizozemsko občinstvo in dosejata rekordne blagajniške izkupičke. *Nora hiša* je njun peti kinematografski celovečerec in obenem prvi, posnet v angleškem jeziku.

*A Dutch directors and writers duo, both born in 1980. They mostly work for TV and always in tandem. The duo's unique offbeat humour is the hallmark of their immensely popular bizarre comedies and horror films that hold the record of highest-grossing Dutch films. Krazy House is their fifth feature and their first English-language film.*

**filmografija (izbor)/filmography (selection)**

2011 New Kids Nitro  
2012 Heder 514 (Room 514)  
2013 Bro's Before Ho's  
2018 Good Morning Son  
2024 Krazy House (Nora hiša)

**prodaja/world sales**

WTFilms  
E festivals@wtfilms.fr

# Racija v Manili Beomjoidosi 4 The Roundup: Punishment

Južna Koreja South Korea 2024

## Myeong-haeng Heo

**režija/directed by**

Myeong-haeng Heo

**scenarij/screenplay**

Sang-ho Oh

**fotografija/cinematography**

Sung-je Lee

**glasba/music**

Il-sang Yoon

**montaža/editing**

Sun-min Kim

**igrajo/cast**

Lee Don (Seok-do Ma), Moo-yul Kim (Chang-gi Baek), Ji-hwan Park (Isu Jang), Dong-hwi Lee (Dong-cheol Chang), Beom-su Lee (Tae-su Jang), Derek Chouinard (krupje/baccarat dealer), Ji-hoon Lee (Jong-su Yang), Ji-hoon Ryu (Lee), Joo-bin Lee (Ji-su Han), Min-jae Kim, Young-woong Kim

**producent/producer**

Won-seok Jang

**produkcija/production**

Bigpunch Pictures

&

Hong Film

&

B.A. Entertainment

**format/format**

DCP, barvni/colour

**dolžina/running time**

109'

**festivali, nagrade (izbor)/**

**festivals, awards (selection)**

Berlinala 2024, Šanghaj/Shanghai 2024

**prodaja/world sales**

K-Movie Entertainment

E sales@kmovieenter.com



Zvezdnik akcijskih filmov Don Lee še četrtič zapored lovi zlikovce v najuspešnejši franšizi v zgodovini južnokorejske kinematografije.

Policaj Seok-do Ma z ekipo preiskuje aplikacijo, s pomočjo katere so prekupčevalci mamil našli nov način komuniciranja zunaj dosega roke pravice. Detektivki odkrijejo povezavo med razvijalcem aplikacije, ki so ga umorili na Filipinih, in nezakonito spletno igralniško združbo. Zlikovec Chang-gi Baek s Filipinov vodi omenjene nelegalne aktivnosti in z računalniškim genijem Dong-cheol Changom načrtuje širitev v Južno Korejo. Detektivu Seok-doju, dinozavru analogne dobe, postane jasno, da bo bitka z zlikovci zaradi selitve v spletno okolje drugačna od tistih, ki so jih bili vajeni v preteklosti.

"Vsi dramski zapleti so osnovani na resničnih zgodbah. V Koreji sem navezal tesne stike s številnimi kriminalisti, približno dvajsetimi. S strokovnjaki za profiliranje storilcev in drugimi policisti. V pripravljalni fazi filma so mi zaupali številne podatke o resničnih primerih. Ti primeri so lahko precej težki, zato sem želel dodati nekaj humornih prvin, da bi bili za gledalce zabavnejši." (Don Lee)

Iconic action star Don Lee returns to take down another vicious villain and break up a cybercrime ring. It's the fourth installment in what has turned out to be one of the most successful franchises in South Korean cinema.

While investigating a drug-trafficking app, "Monster Cop" Ma Seok-do and his team discover a connection between the app's developer, who was murdered in the Philippines, and an illegal online gambling organisation. Meanwhile, in the Philippines, Baek Chang-gi is controlling the Korean online illegal gambling market and spreading terror with kidnap, assault and murder. His partner the IT genius Chang Dong-cheol, is planning an even larger scheme in Korea itself. To put an end to the escalating threat, Detective Ma expands his operation by proposing an unexpected alliance.

"All of the plots are based on true stories. I'm close with a lot of detectives, about 20 or so, in Korea. Profilers and other kinds of cops. They gave me a lot of information about real cases when I was planning the films. These cases can be pretty heavy, which is why I wanted to add some entertaining elements, make them more fun for audiences." (Don Lee)

**Myeong-haeng Heo**

Rojen 1979 v Južni Koreji. Od leta 1998 je delal kot koordinator kaskaderjev, med drugim pri slovitim pretepaškem prizoru s kladivom v filmu *Stari* (Chan-wook Park, 2003). Delo pri filmih *New World*, *Train to Busan*, *Extreme Job* in *Hunt* mu je prineslo širšo veljavo v kaskaderski koreografiji. *Racija v Manili* je njegov drugi režiserski podvig, v njem pa je združil moči z zvezdnikom Donom Leejem, s katerim sodeluje že dvajset let.

Born in South Korea in 1979, he worked as a stunt co-ordinator from 1998, including for the hammer fight scene in *Oldboy* (Chan-wook Park, 2003). His work on films such as *New World*, *Train to Busan*, *Extreme Job* and *Hunt* won him wider recognition in stunt choreography. His second feature film as a director, *The Roundup: Punishment*, sees him reunited with celebrity actor Don Lee, his collaborator of 20 years.

**filmografija (izbor)/filmography (selection)**

2024 Hwang-ya (Badland Hunters)

2024 Beom-Joe-do-si 4 (The Roundup: Punishment/Racija v Manili)

# Somrak bojevnikov: Zazidani Jiu Long cheng zhai: Wei cheng Twilight of the Warriors: Walled In

**Soi Cheang**

**Hongkong, Kitajska Hong Kong, China 2024**



Adrenalinski akcijski film nas v slogu hongkonških žanrskih klasik popelje v srce Kowloona, zloglasnega mesta za obzidjem, kjer je vladal sam en zakon, zakon ulice.

V osemdesetih letih 20. stoletja postane Hongkong globalna gospodarska velesila. Številni se v iskanju boljšega življenja zgrinjajo v mesto z vseh strani Kitajske. Med njimi je tudi Chan Lok-kwun, ki želi skozi Hongkong emigrirati v tujino. V ta namen se začne preživljati kot borec v nelegalno organiziranih tekmovanjih. Ker je pri tem izjemno uspešen, pritegne pozornost vplivnega Mr. Biga. Ta Loku obljubi potni list, a izkaže se, da ga želi zgolj oropati življenjskih prihrankov in ga prisiliti, da bi delal zanj. Napet lov Loka popelje v Kowloon, mesto za obzidjem, kjer bo potekal končni obračun med mladim borcem in zlikovci, ki ga nočejo spustiti iz rok.

"Mislim, da filmski prikaz mesta za obzidjem Kowloon ni daleč od resničnosti, dejansko je bilo takšno. Poleg kriminala, nasilja in drog je bil tam navzoč tudi občutek skupnosti, enotnosti med ljudmi. Moj namen je bil prikazati, kako se protagonist v tej skupnosti ujame, najde svoj prostor in kako ga tamkajšnji prebivalci sprejmejo. /.../ Tudi sam se imam za obstranca, saj sem izvorno iz Makava. V Hongkongu sem prispel pri enajstih letih, to prvine sem vnesel v duha glavnega junaka." (Soi Cheang)

*This action-packed Hong Kong martial arts film takes us into the heart of Kowloon Walled City, China's infamous urban monolith and a lawless enclave with rampant criminal activity.*

*In the 1980's, Hong Kong has become a global economic powerhouse. Ethnic Chinese from overseas cross the sea to reach the city. Among them is young Chan Lok-kwun, who is using Hong Kong as a transit point after making the perilous journey across the sea. He risks his life as an underground fighter in order to make the money he needs to secure a better life. However, Lok is such a skilled fighter that he attracts the attention of the powerful Mr. Big. He tells Lok that he can secure a passport for him, but his true intention is to rob Lok of his life savings and force Lok to work for him. When an underworld bounty is put out on him, Lok unwittingly enters the Kowloon Walled City and ends up crossing paths with Cyclone, the Walled City's leader.*

*"I think the cinematic depiction of Kowloon Walled City is not far from reality, the city was actually like that. Aside from the crime, the violence, and the drugs, there was also a sense of community, a sense of unity between people. My intention was to depict how the main character falls within this community, finds his place, and how he's so accepted by the people there. /.../ I think of myself as an outsider as well because I was originally from Macau. I arrived in Hong Kong when I was 11 years old, so I took that into the spirit of the protagonist." (Soi Cheang)*

**režija/directed by**

Soi Cheang

**scenarij/screenplay**

Kin-Yee Au, Tai-Lee Chan, Li Jun, Kwan-Sin Shum, Yi Yu (Strip/comic book)

**fotografija/cinematography**

Siu-Keung Cheng

**glasba/music**

Kenji Kawai

**montaža/editing**

Ka-Fai Cheung

**igrajo/cast**

Louis Koo (Tornado), Sammo Kam-Bo (g./mr. Big), Richie Jen (Dik Chau), Raymond Lam (Chan Lok Kwan), Chun-Him Lau (Shin), Philip Ng (Kralj/King), Tony Tsz-Tung Wu (Dvanajsti mojster/Twelfth Master), German Cheung (AV), Chung-Chi Cheung (šef/Chief), Cecilia Choi (Jimova žena/Jim's wife), Loi-Kwan Kam (Lubenica/Watermelon), Aaron Kwok (Jim), Wing-Cheung Law (Ling), Fish Liew (Fanny)

**producenti/producers**

John Chong, Peter Lam, Wai-Shun Wilson Yip

**produkcija/production**

Entertaining Power Co. Limited  
E info@entertainingpower.com

&

Media Asia Film Production Limited

&

One Cool Film Production Limited

&

Lian Ray Pictures Co.

&

Sil-Metropole Organisation LTD

&

Zhe Jiang Heng Dian Film Co.

**format/format**  
DCP, barvni/colour

**dolžina/running time**  
126'

**festivali, nagrade (izbor)/  
festivals, awards (selection)**

Cannes 2024

**Soi Cheang**

Rojen 1972 v Makavu na Kitajskem. S filmom se je začel ukvarjati v začetku devetdesetih let. Sprva je delal kot pomočnik režije pri Johnnieju Toju, potem pa je leta 2000 posnel svoj celovečerni prvenec *Faat gwong sek tau*. V Hongkongu slovi po brutalnem načinu pripovedovanja z obilico eksplicitnega nasilja, za katerim se skriva šibkost človeške duševnosti. Mednarodno prepoznavnost mu je prinesel film *Gau ngao gau* iz leta 2006.

*Born in 1972 in Macau, China. He began his film career in the early 1990s, first as Johnnie To's assistant, and then directing his debut film, Diamond Hill, in 2000. In Hong Kong he is best known for his brutal storytelling and abundant, overt violence that hides the weaknesses of human psyche. He first asserted himself internationally with Dog Bite Dog in 2006.*

**filmografija (izbor)/filmography (selection)**

- 2000 Faat gwong sek tau (Diamond Hill)
- 2006 Gau ngao gau (Dog Bite Dog)
- 2009 Yi ngoi (Accident/Nezgoda)
- 2014 Xi you ji: Da nao tian gong (The Monkey King)
- 2015 Saat po long 2 (SPL 2: A Time for Consequences/SPL 2: Bitka s časom)
- 2021 Zhi chi (Limbo)
- 2024 Jiu Long cheng zhai: Wei cheng (Twilight of the Warriors: Walled In/ Somrak bojevnikov: Zazidani)

**prodaja/world sales**

Media Asia Film Distribution  
E vanessa\_lo@mediaasia.com

# Substanca

## The Substance

## The Substance

**Coralie Fargeat**

**Velika Britanija, ZDA, Francija**  
Great Britain, USA, France 2024

**režija/directed by**

Coralie Fargeat

**scenarij/screenplay**

Coralie Fargeat

**fotografija/cinematography**

Benjamin Kračun

**glasba/music**

Raffertie

**montaža/editing**

Jerome Eltabet, Coralie Fargeat,

Valentin Féron

**igrajo/cast**

Demi Moore (Elisabeth Sparkle),

Margaret Qualley (Sue), Dennis

Quaid (Harvey), Hugo Diego Garcia

(Diego), Joseph Balderrama (Craig

Silver), Oscar Lesage (Troy), Oscar

Salem (asistent režije/asistent

director), Alexandra Papoulias Barton

(vzpodbujevalka/encourager), Tiffany

Hofstetter (stilistka/stylist), Gore

Abrams (Oliver)

**producenti/producers**

Tim Bevan, Coralie Fargeat, Eric

Fellner

**produkcija/production**

Working Title

E alexandra.loewy@

workingtitlefilms.com

&

A Good Story

&

Blacksmith

&

Universal Pictures

**format/format**

DCP, barvni/colour

**dolžina/running time**

140'

**festivali, nagrade (izbor)/**

**festivals, awards (selection)**

Cannes 2024 (najboljši scenarij/Best

Screenplay), München/Munich 2024,

Karlovi Vari/Karlovy Vary 2024

**prodaja/world sales**

The Match Factory

E info@matchfactory.de

**distribucija/distribution**

Fivia d.o.o.

E cenex@siol.net



Telesna grozljivka o obupanem lovu na večno mladost. Nagrada za najboljši scenarij na festivalu v Cannesu in velika vrnitev Demi Moore na filmsko prizorišče.

Elisabeth Sparkle je slovita televizijska zvezdnica fitnesa, vendar pa se njeni dnevi slave bližajo koncu. Leta so naredila svoje, ljudje na zaslonih raje gledajo mlade obraze. A Elisabeth naleti na rešitev. Na črnem trgu skrivnostno podjetje ponuja anonimno lepotni tretma, ki temelji na hitri delitvi človeških celic in obljublja čudežne uspehe. Elisabeth kljub oklevanju poskusi in se prelevi v mlajšo, lepšo, popolnejšo različico sebe. Pravilo je preprosto: en teden za tvoje novo telo in en teden za staro različico sebe. Sedem dni za vsako. Popolno ravnovesje. Le kaj bi lahko šlo narobe?

"Tudi če nenehno spremljate grozljivke, gre tu za eno redkih, ki so ustvarile pravo pošast, ne zgolj maso pokvečenega mesa, temveč izmaličenost duha. Film sporoča, da je to tisto, kar potlačimo. To je tisto, kar počnemo sami sebi." (Owen Gleiberman, *Variety*)

A blood-soaked body-horror film about the quest for eternal youth. Best Screenplay Award at Cannes and Demi Moore's triumphant comeback.

Elisabeth Sparkle is a fading celebrity, a TV fitness instructor who is fired the day she turns 50. Empty of purpose and desperate to try anything, Elisabeth decides to use a black market drug, a cell-replicating substance that temporarily creates a younger, better version of herself. It generates another you. A new, younger, more beautiful, more perfect, you. And there's only one rule: You share time. One week for you. One week for the new you. Seven days each. A perfect balance. Easy. Right? If you respect the balance ... what could possibly go wrong?

"Even if you watch horror movies all year long, this is still one of the rare ones to come up with a true monster, not just a mass of warped flesh but a deformation of the spirit. This, the film says, is what we're repressing. It's what we're doing to ourselves." (Owen Gleiberman, *Variety*)

**Coralie Fargeat**

Rojena 1976 v Parizu. Film je študirala na šoli La Fémis. Poklicno pot je začela kot asistentka režije pri filmih ameriške produkcije, snemanih v Franciji. Festivalni uspeh je dosegla že s svojimi kratkimi filmi, njen celovečerni prvenec *Maščevanje* pa je hitro postal kulturna žanrska uspešnica. Z drugim filmom *Substanca* je osvojila nagrado za najboljši scenarij v Cannesu.

Born in 1976 in Paris, Fargeat studied at La Fémis. She began her career as an assistant director on American productions in France. Her shorts won awards at multiple film festivals. Her full-length debut, *Revenge*, became a cult hit. Her second feature, *The Substance*, won Best Screenplay Award at Cannes.

**filmografija (izbor)/filmography (selection)**

2008 Les fées cloches (miniserija/mini series)  
2018 Revenge (Maščevanje)  
2024 The Substance (Substanca)

## Jean-Baptiste Saurel

Francija France 2024



Noro odštekana komedija z elementi kung-fu filmov, bizarne seksualnosti in zabavne krvoločnosti, postavljena na polje večnega boja za prevlado med spoloma.

Francis in Sonia sta skupaj že deset let, zato ni nič čudnega, da sta se oddaljila eden od drugega. Še posebej ker je Francis, nekdanji mojster borilnih veščin, postal zdolgočasen lastnik čistilnice, Sonia pa je še vedno dejavna in vodi tečaj samoobranbe za ženske. Medtem ko skušata rešiti svojo zvezo, Francis obtožijo umora njegovega nekdanjega tekmeca, slavnega kung-fu mojstra Ti-Konga. Na begu pred policijo Francis povsem po naključju pade v kremplje prevarantskega kirurga dr. Sweeperja, ki je obseden z moško prevlado, potenco in ogromnimi penisi. Sonii ne preostane drugega, kot da stopi v akcijo in reši svojega dragega pred ponorelim doktorjem Frankensteinom ter tako pripomore k povrnitvi naravnega ravnovesja med spoloma na vsej zemeljski obli.

"Želel sem spregovoriti o moškosti in moških eksczesih. In lik Xavierja Lacaille (op. prev., dr. Sweeper) izkristalizira to plat prisilnega celibata. Je frustriran bednik, ki ženske sovraži, ker je bil ponižan, in s tem na žalost moški predstavnik sovražnikov žensk. Vendar sem ga hotel prikazati tudi kot malce ganljivega antagonista. Moških nisem želel upodobiti kot zgolj popolnoma mizogine kretene. Tukaj je negativec v globoki čustveni stiski." (Jean-Baptiste Saurel)

*A completely madcap comedy blending elements of kung fu movies, bizarre sexuality and unabashed humour, tackles the serious subject of gender power relations.*

*Together for ten years, Francis and Sonia no longer understand each other. A one-time martial arts master, Francis is now the simple owner of a dry cleaning business, feeling like a shadow of his former self. His still perky partner Sonia teaches self-defence exclusively to women. While they try to save their relationship, Francis finds himself accused of the murder of his former rival, Ti-Kong. Fleeing from the police, he falls into the clutches of a rogue surgeon, Dr Sweeper, determined to defend male domination at any cost. Sonia then takes action to rescue Francis from Dr Frankenstein, save their relationship, and restore peace between the sexes.*

*"I wanted to talk about masculinity and masculinist excesses. And it was the character of Xavier Lacaille who crystallised this incel side. He's a frustrated, sad man who hates women because he's been humiliated, and in that, unfortunately, he's a representative of these men who hate women. But the idea was also to make him a slightly touching antagonist. I didn't want to show that men are just completely misogynistic assholes. Here the big bad is in total emotional distress." (Jean-Baptiste Saurel)*

**režija/directed by**  
Jean-Baptiste Saurel  
**scenarij/screenplay**  
Jean-Baptiste Saurel, Elodie Wallace  
**fotografija/cinematography**  
Yann Maritaud  
**montaža/editing**  
Tianès Montasser  
**igrajo/cast**  
Vanessa Guide (Sonia), Franc Bruneau (Francis), Cyril Gueï (Marcus), Xavier Lacaille (Michel Sweeper), Rébecca Finet (Marion), Anaïde Rozam (Ninon), Bruno Gouery (detektiv/detective), Thevada Dek (Ti-Kong), Guillaume Genou (pribočnik/the henchman), Jean Chauvelot (detektivov pomočnik/detective assistant), Romain Francisco (strokovnjak/expert), David Nuñez (Feng-Shui)  
**producent/producer**  
Amaury Ovisé  
**produkcija/production**  
Kazak Productions  
E info@kazakproductions.fr  
**format/format**  
DCP, barvni/colour  
**dolžina/running time**  
80'

**festivali, nagrade (izbor)/  
festivals, awards (selection)**  
Fantastic Fest 2024

## Jean-Baptiste Saurel

Rojen leta v 1992 v kraju Boulogne, Francija. Študiral je na pariški filmski šoli La Fémis. Njegov drugi kratki film *La bifle* je bil leta 2012 uvrščen v uradni program canskega filmskega festivala. *Zénithal* je njegov celovečerni prvenec.

*Born in 1992 in Boulogne (France). Saurel studied at La Fémis in Paris. His second short film, The Dickslap, was screened as part of the official competition of La Semaine de la Critique in 2012. Zénithal is his debut feature film.*

## filmografija (izbor)/filmography (selection)

2012 Demain c loin (2morrow Far Away) (srednjemetražni/medium-length)  
2022 Parallèles (Parallels) (TV miniserija/TV mini series)  
2024 Zénithal

**prodaja/world sales**  
Best Friend Forever  
E martin@bffsales.eu



**Program za otroke in mlade**  
**Programme for Young Audiences**

- 91 **Kdo je kdo? Who's Who?** Stina Wirsén, Linda Hambäck
- 92 **O psu, ki je potoval z vlakom Lampo, the Travelling Dog**  
Magdalena Nieć
- 93 **Divjaki Savages** Claude Barras
- 94 **Zmagovalke Winners** Soleen Yusef
- 95 **Uganka ognja Riddle of Fire** Weston Razooli
- 96 **Young Hearts Young Hearts** Anthony Schatteman



glej str. 95/see page 95

glej str. 93/see page 93  
glej str. 92/see page 92



glej str. 91/see page 91



glej str. 94/see page 94



glej str. 96/see page 96

Kdo je kdo?  
Vem är vem?  
Who's Who?

Linda Hambäck, Stina Wirsén

Švedska Sweden 2024



Spoznajte prikupne živalske like švedske serije *Kdo*. Mali Medvedek, Mačka, Ptiček in Zajček so zdaj odrasli. So veliki, z dlakami pod pazduho in mobilnimi telefoni. Nekateri od njih imajo celo svoje otroke, ki odkrivajo svet po svoje. Raziskujte pristrčne zgodbe o velikih občutkih v vsakodnevnem dogajanju najmlajših.

Očarljiva zbirka osmih kratkih zgodbic prinaša svež pogled na vsakdanje življenje nove generacije likov iz serije *Kdo*, ki so zdaj odrasli. Vsaka zgodba prinaša vpogled v njihovo (novo) življenje, v katerem se prepletajo otroška radovednost, odrasla odgovornost in skupno veselje nad odkrivanjem novih poti. Te pristrčne, na Švedskem izjemno priljubljene zgodbe s preprostimi in izraznimi ilustracijami prikazujejo čustveno bogastvo vsakdanjih izzivov, ki jih prinaša življenje v sodobnem svetu.

"Odkar pomnim, sem risala in si izmišljevala zgodbe. /.../ Obdržala sem kar nekaj svojih najzgodnejših poskusov, v nedavnem delu pa opažam rnitvev k svojim otroškim skicam. Kaj Mali Medvedek in njegov prijatelj malce ne spominjata na otroško risbico? /.../ Verjamem, da sta na moje zgodbe močno vplivala lastno otroštvo in čas, v katerem sem odrasčala. Vendar si v svoje delo prizadevam vnesti tudi našo dobo, vedno prisotno sedanjost, v kateri živimo." (Stina Wirsén)

*The beloved characters from the Who series – Little Teddy, Cat, Birdie, and Bunny – are all grown up. They're big, with armpit hair and mobile phones. Some even have kids of their own, and now we get to know a new generation. Stories about big feels in everyday situations for the youngest audiences.*

*The enchanting series of eight short stories brings a fresh perspective on the everyday life situations of a new generation of characters from the Who series. Each story provides a glimpse into their (new) lives, a combination of childhood curiosity, grown-up responsibility and the shared joy of discovering new paths. Through simple and expressive illustrations, these endearing stories, extremely popular with the Swedish audiences, depict the emotional richness of overcoming life's many obstacles in a modern world.*

*"For as long as I remember, I have been drawing and making up stories. /.../ I have kept quite a few of my earliest efforts, and in my recent work I see a return to my childhood sketches. Isn't Teddy and his friend a bit like something a child would draw? /.../ I believe my stories have been greatly influenced by my own childhood, and by the times in which I were a child. But I also have the ambition to bring our own age, the ever-present Now in which we find ourselves, into my work." (Stina Wirsén)*

## Linda Hambäck, Stina Wirsén

**L. H.:** Rojena leta 1974 v Seulu v Južni Koreji. Leta 1998 je diplomirala na Švedskem inštitutu za dramske umetnosti. Njen celovečerec *Gordon in Paddy* je bil leta 2018 premierno prikazan na Berlinalu 2018, videli pa smo ga tudi na Liffu.

*Born in Seoul, South Korea in 1974. She graduated from the Dramatiska Institutet in 1998. Her first notable feature, Gordon and Paddy, premiered at Berlinale 2018, and was also shown at Liffu.*

**S. W.:** Rojena leta 1968. Je pisateljica in ilustratorica otroških knjig, vključno s serijama *Vem?/Kdo?* in *Brokiga*. Odkar je leta 1992 diplomirala na Univerzitetnem kolidžu za umetnost, obrt in oblikovanje Konstfack, se je uveljavila kot ena vodilnih švedskih ilustratorok.  
*Born in 1968. A writer and illustrator of children's books, including the Vem?/Who? and Brokiga series. Since graduating from the Konstfack University College of Arts, Crafts and Design in 1992, she has become one of Sweden's most well-known illustrators.*

## filmografija (izbor)/filmography (selection)

**L. H.:**  
2014 Tänk om... (What If...) (kratki/short)  
2016 Bajsfilmen – Dolores och Gunellens värld (The World of Dolores and Gunellen) (srednjemetražni/mid-length)  
2017 Gordon och Paddy (Gordon and Paddy/Gordon in Paddy)  
2024 Vem är vem? (Who's Who?/Kdo je kdo?)

**S. W.:**  
2012 Liten Skär och alla små Brokiga (Small Cut and All Small Variegated) (kratki/short)  
2022 Historien om Bodri (The Story of Bodri) (kratki/short)  
2024 Vem är vem? (Who's Who?/Kdo je kdo?) (kratki/short)

## prodaja/world sales

LEE Film  
E linda@leefilm.se

# O psu, ki je potoval z vlakom O psie, który jeździł koleją Lampo, the Travelling Dog

## Magdalena Nieć

Poljska Poland 2023

### režija/directed by

Magdalena Nieć

### scenarij/screenplay

Marcin Siemiatkowski, Mojca Tirš

### fotografija/cinematography

Andrzej Wojciechowski

### glasba/music

Lukasz Pieprzyk

### montaža/editing

Jakub Motylewski

### animacija/animation

Tytus Aleksandrowicz

### igrajo/cast

Liliana Zajbert (Zuzia), Mateusz

Damiecki (Piotr), Monika Pikula

(Malgorzata), Adam Woronowicz

(direktor/director)

### producenti/producers

Beata Ryczkowska, Agnieszka

Nejman, Filip Baldyga

### produkcija/production

Canal+ Polska

### format/format

DCP, barvni/colour

### dolžina/running time

98'

### festivali, nagrade (izbor)/

### festivals, awards (selection)

Poljski filmski festival/Polish Film

Festival 2023



Poljski mladinski film, navdihnjen z resničnimi dogodivščinami italijanskega psa Lampo, iz petdesetih let prejšnjega stoletja. Ganljiva zgodba o nepričakovanem prijateljstvu, ki premaga vse ovire.

Življenje Zuzie, deklince s srčnim obolenjem, katere oče dela na železnici, se obrne na glavo, ko v njen svet vstopi izjemen potujoči pes Lampo. Radovedni ovčar, čigar železniška potovanja so postala prava spletna senzacija, se takoj spoprijatelji z bolno Zuzio in njen vsakdan spremeni v razburljivo pustolovščino. Toda ko v njuno posebno prijateljstvo poseže zavisten direktor železniške postaje, ki si priljubljenega psa prizadeva odstraniti s postaje, Zuzia, ločena od svojega ljubljenega spremljevalca, hudo zboli. Hitro postane očitno, da je Lampova naklonjenost zdravilo, ki ga deklince nujno potrebuje.

"Zgodba filma sporoča, da otroci včasih naletijo na težavo, vendar se morajo zavedati, da niso sami. Da ne smejo obupati, saj imajo ob sebi čudovite ljudi. Staršem, ki v kinu spremljajo otroke, želim pokazati, da imajo tudi malčki in najstniki svojo lastno subjektivnost. Film otrokom omogoča vreščanje, občutenje žalosti in jeze. Prostor sem našla tudi za odrasle in njihove napake – saj se napake, kljub veliki ljubezni do otroka, pogosto zgodijo." (Magdalena Nieć)

*A heartwarming story about an unexpected friendship that overcomes all obstacles. Adapted to modern times, this Polish film is based on the adventures of a real-life dog, Lampo, in 1950s Italy.*

*The arrival of Lampo the travelling dog transforms the life of Zuzia, whose father works on the railways. Struggling with a heart condition, her spirits lift with the friendship of this special white Swiss shepherd dog. But when the jealousy and small-mindedness of a station manager threatens to thwart this special friendship, Zuzia, separated from her beloved companion, falls seriously ill. It quickly becomes obvious that Lampo's affection is the best remedy for Zuzia's condition.*

*"The story presented in the film shows that sometimes children will encounter a problem, but they must remember that they are not alone. That they cannot give up because they have wonderful people around them. I want to show parents who come to the cinema with their children that toddlers, teenagers, have their own subjectivity. In the film, there is room for children to scream, be sad, and angry. I also found space for adults and their mistakes – because such mistakes, despite great love for the child, often happen." (Magdalena Nieć)*

### prodaja/world sales

Canal+ Polska

### Magdalena Nieć

Poljska igralka in pisateljica, rojena leta 1982 v Nysi na Poljskem. Diplomirala je na Akademiji za dramsko umetnost v Krakovu. Med letoma 1999 in 2007 je bila igralka v gledališču Ludowy v Krakovu, med 2007 in 2014 pa je igrala v Sodobnem gledališču v Varšavi.

*Polish actress and writer, born in 1982 in Nysa, Poland. She graduated from the Academy of Theatre Arts in Krakow. From 1999 to 2007, she was a member of the acting ensemble at the Ludowy Theater in Krakow, and played at the Contemporary Theater in Warsaw between 2007 and 2014.*

### filmografija (izbor)/filmography (selection)

2022 Detektyw Bruno (Detective Bruno)

2023 O psie, który jeździł koleją (Lampo, the Travelling Dog/O psu, ki je potoval z vlakom)

Divjaki  
Sauvages!  
Savages

Claude Barras

Švica, Francija, Belgija Switzerland, France, Belgium 2024



## režija/directed by

Claude Barras

## scenarij/screenplay

Claude Barras, Catherine Paillet

## glasba/music

Charles de Ville, Nelly Tungang

## montaža/editing

Anne-Laure Guégan, Claude Barras

## animacija/animation

Antony Elworthy

## producenti/producers

Nicolas Burllet, Barbara Letellier,  
Hugo Deghilage, Carole Scotta,  
Laurence Petit, Olivier Glassey,  
Vincent Tavier

## produkcija/production

Nadasdy Film

T +41 (0)22 300 20 54

&amp;

Haut et Cort

&amp;

Panique!

## format/format

DCP, barvni/colour

## dolžina/running time

87'

## festivali, nagrade (izbor)/

festivals, awards (selection)

Annecy 2024

Enajstletna Kéria, njen mlajši bratranec, staroselec Selaï, in ljubek orangutan Oshi združijo moči, da bi tropski gozd zaščitili pred uničenjem. Na razburljivi srčni misiji odkrijejo pomembnost medsebojnega spoštovanja in skrbi do narave.

Zdolgočasena enajstletnica Kéria v bližini tropskega gozda na Borneu, na plantaži palminega olja, kjer dela njen oče, reši mladega orangutana Oshija. Medtem ko Kéria skrbi za opičnjaka, se k njej priseli njen mlajši bratranec Selaï, član staroselskega plemena Penan, da bi se izognil sporu med njegovo družino in gozdarskim podjetjem, ki namerava uničiti njihov dom. Kéria, Selaï in Oshi se pogumno zoperstavijo uničenju starodavnega tropskega gozda. Ob tem spoznajo, kako pomembno je sodelovati in kaj vse lahko dosežejo, če združijo moči, Kéria pa odkrije tudi svoje korenine in se nauči ceniti modrosti staroselcev.

"Odraščal sem v švicarskih Alpah, vendar so bili moji stari starši kmetovalci, ob številnih živalih in močno povezani z naravo so živeli zelo preprosto. Tudi moji starši so bili kmetje, vendar so sprejeli modernizacijo. V osemdesetih letih so na svojih vinogradih začeli uporabljati veliko gnojil in pesticidov, saj so gojili monokulturno grozdje. Takrat sem bil še otrok in videl sem, kako so vse živali, vse rastline, vsa ta raznovrstnost, preprosto izginili iz našega vinograda. S starši smo glede tega prišli v resen konflikt." (Claude Barras)

*Eleven-year-old Kéria, her young cousin Selaï and orangutan Oshi join forces to protect their tropical forest from destruction. On their exciting mission of the heart, they discover the importance of mutual respect and nature conservation.*

*In Borneo, at the edge of the tropical forest, Kéria is given a baby orangutan that has been rescued from the oil palm plantation where her father works. At the same time, her young cousin Selaï has come to live with them, seeking refuge from the conflict between his indigenous tribe and the logging companies. Together, Kéria, Selaï and the little ape Oshi will battle the destruction of their ancestral forest home, now under greater threat than ever. But for Kéria, the fight will also allow her to discover the truth of her own origins and learn to appreciate the wisdom of the indigenous people.*

*"I grew up in the Swiss Alps, but my grandparents were farmers, with a lot of animals and a strong connection to nature, living in a very simple way. My parents were farmers, too, but they embraced modernity. In the 1980s, they started using a lot of fertilizers, a lot of pesticides on their vineyards, because they were growing monocultured grapes. I was a kid at that time, and I saw how all the animals, all the plants, all that diversity, just disappeared from our vineyard. It was a real subject of conflict between me and my parents." (Claude Barras)*

## Claude Barras

Rojen leta 1973 v mestu Sierre v Švici. Študiral je ilustracijo in računalniško grafiko na šoli Émile Cohl v Lyonu ter 3D-infografiko v Lozani. Na Univerzi Lumière v Lyonu je diplomiral iz antropologije in digitalnih slik ter danes deluje kot samostojni ilustrator v Ženevi. Njegov celovečerec *Bučko* je bil predstavljen na Filmskem festivalu v Cannesu in prejel številne mednarodne nagrade, bil pa je tudi v domači distribuciji.

*Born in 1973 in Sierre, Switzerland. He studied illustration and computer graphics at Émile Cohl School in Lyon and 3D infographics in Lausanne. He graduated in anthropology and digital images from the Lumière University in Lyon and today works as a freelance illustrator in Geneva. His feature film, My Life as a Courgette (2016), was presented at the Cannes Film Festival and won many international awards, and was also distributed in Slovenia.*

## filmografija (izbor)/filmography (selection)

2005 Le Génie de la boîte de raviolis (Duh iz konzerve raviolov) (kratki/short)  
2012 Chambre 69 (Room 69) (kratki/short)  
2016 Ma vie de courgette (My Life as a Courgette/Bučko)  
2024 Sauvages! (Savages/Divjaki)

## distribucija/distribution

Demiurg  
E info@demiurg.si

Zmagovalke  
Sieger sein  
Winners

Soleen Yusef

Nemčija Germany 2024

**režija/directed by**

Soleen Yusef

**scenarij/screenplay**

Soleen Yusef

**fotografija/cinematography**

Stephan Burchardt

**glasba/music**

David Menke, Boris Rogovski

**montaža/editing**

Marty Schenk

**igrajo/cast**Dileyla Agirman (Mona), Andreas  
Döhler (gospod/mister Che), Sherine  
Ciara (Jasmin), Tamira Bwibo (Terry),  
Halima Ilter (Nada Sabri)**producenti/producers**Sonja Schmitt, Marc Schmidheiny,  
Christoph Daniel**produkcija/production**

DCM Pictures GmbH

&  
Boje Buck Production GmbH&  
MDR&  
JZV&  
WDR**format/format**

DCP, barvni/colour

**dolžina/running time**

119'

**festivali, nagrade (izbor)/****festivals, awards (selectio**Berlinale 2024 Kplus (izjemen  
otroški ali mladinski film/Outstanding  
Children's or Youth Film), Generation  
Kplus

Dinamična pustolovščina, ki skozi humor kaže na pomembnost solidarnosti ter sprejemanja sebe in drugih – vse skupaj pa povezuje eden in edini nogomet ter moto: Vsi za enega, eden za vse!

Enajstletna Mona je z družino iz sirijske Rožave pred vojno zbežala v Berlin. Razpeta je med spomini na prijatelje in rodno okolje ter soočanjem z novo šolo, kjer se ne počuti sprejeto. Nekega dne se na šolskem igrišču po pouku zaplete v prepir z vrstniki. Sošolka Terry v glavni junakinji prepozna nadarjenost za nogomet, o čemer obvesti razrednika in trenerja, gospoda Cheja. Mona kmalu postane članica šolske nogometne ekipe. S pomočjo športa, ki jo je spremljal vse otroštvo, se spet poveže s sabo in svojimi sanjami. Njena spoznanja in novi cilji pa ne vplivajo le nanjo, temveč na ves razred, ki spozna, da lahko zmagajo le, če igrajo skupaj.

"Film je hommage mojemu učitelju. Posvečen je tudi dekletom, ki v filmu igrajo glavno vlogo, šoli, mojim staršem in sorojencem. Spominja me na moj lastni prihod v tujo državo in spoznanje, da bo Nemčija postala moj novi dom." (Soleen Yusef)

*An exciting adventure story that uses humour to highlight the importance of solidarity and acceptance of self and others. The underlying theme is the unifying force of soccer under the motto: All for one and one for all!*

*Eleven-year-old Mona fled Syria with her Kurdish family of seven and ended up in Berlin. She can barely speak German, but she can play soccer. In her home country, she often played soccer with her friends on the street. She misses her home, her friends, and especially her aunt Helin. Mr. Che, a dedicated teacher, recognizes Mona's extraordinary talent and takes her on to the girls' team. Well-intentioned, but anything but easy. Mona is quickly seen as an outsider, and playing with the other girls is more difficult than expected. Each of them fights their own battles, but it soon becomes clear: they can only win if they play together.*

*"The movie is a tribute to my teacher. It is also a tribute to the girls who play the main role in the film, to school, to my parents and to my siblings. It reminds me of my own time arriving in a foreign country and how I realised that Germany would become my new home." (Soleen Yusef)*

**prodaja/world sales**Pluto Film Distribution Network  
GmbH

E rebecca@plutofilm.de

**Soleen Yusef**

Rojena leta 1987 v Duhoku, Irak. Pri devetih letih se je z družino preselila v Nemčijo. Leta 2008 je začela študirati režijo na filmski akademiji Baden-Württemberg. Njen film *Trattoria*, ki ga je posnela v tretjem letniku študija, je bil leta 2012 premierno prikazan na Berlinalu. Aktivna je kot asistentka režije pri večjih mednarodnih produkcijah za pretočne platforme. *Zmagovalke* je njen drugi celovečerec.

*Born in 1987 in Duhok/Iraqi Kurdistan. At the age of nine she and her family immigrated to Germany. In 2008 she started studying feature film directing at the Baden-Württemberg Film Academy. Her film Trattoria, which she had made in her third year, premiered at the Berlin Film Festival in 2012. Yusef has been working as assistant director on several international series productions for streaming platforms.*

**filmografija (izbor)/filmography (selection)**

2012 Trattoria (kratki/short)  
2016 Haus ohne Dach (House Without Roof)  
2024 Sieger Sein (Winners/Zmagovalke)

Uganka ognja  
Riddle of Fire  
Riddle of Fire

Weston Razooli

ZDA USA 2023

**režija/directed by**

Weston Razooli

**scenarij/screenplay**

Weston Razooli

**fotografija/cinematography**

Jake Mitchell

**glasba/music**

Stéphane Junk

**montaža/editing**

Weston Razooli

**igrajo/cast**

Lio Tipton (Anna-Freya Hollyhock), Charles Halford (John Redrye), Skyler Peters (Jodie A' Dale), Phoebe Ferro (Alice), Lorelei Olivia Motte (Petal Hollyhock), Charlie Stover (Hazel A' Dale), Andrea Browne (Kels Hollyhock), Rachel Browne (Suds Hollyhock), Weston Razooli (Marty Hollyhock), Austin Archer (Dana Troubadour)

**producenti/producers**

Sohrab Mirmont, David Al Atrakchi, Weston Razooli, Lio Tipton

**produkcija/production**

Fulldawa Films  
E david@fulldawaprod.com

&amp;

Anaxia

**format/format**

DCP, barvni/colour

**dolžina/running time**

115'

**festivali, nagrade (izbor)/  
festivals, awards (selection)**

Cannes 2023, Piccolo Grande Cinema 2023, Cineuropa 2023, Slash Film Festival 2023, Varšava/Warsaw 2023, Sitges 2023

Duhovit, nenavaden, na 16-milimetrski filmski trak posnet film, v katerem tri otroke med iskanjem popolnega recepta za borovničevo pito pot zanese na gozdno odisejajo, kjer srečajo sekto divjih lovcev, deklico z vilinskimi darovi in vrsto drugih nenavadnih likov.

Osvežujoča pustolovska komedija spremlja razbojniško trojico otrok, ki se po neuspelem poskusu razbitja starševske kode za novo igralno konzolo podajo na nenavadno iskanje recepta za popolno borovničevo pito. Zanj potrebujejo posebno sestavino – pegasto jajce. Preprosta naloga kmalu preraste v osupljivo popotovanje po gozdu, kjer se otroci srečajo s skrivnostnimi in nevarnimi silami. Film raziskuje, kako otroci iz razbitih družin vzpostavljajo lastne mitske svetove, pravila in prijateljstva, da bi se spopadli z realnostjo. Čarobna mešanica pravljic, zahodnjaške estetike in modernih prvin ponuja edinstveno filmsko izkušnjo, ki ujame poletni duh, čarovnijo in ljubezen.

"Obstaja starinska družabna igra, ki sem jo igral v otroštvu, imenovana 'Začarani gozd'. Je preprosta igra, a čudovito poslikana in oblikovana. Na igralni plošči je očarljiva slika morja borovcev, hišic v obliki enakostraničnega trikotnika, in gradu, okrašena s plastičnimi borovci, ki skrivajo zaklade. Je lepa, vendar jo obdaja vzdušje, podobno tistemu iz filma *Jumanji* – v smislu, da ko igro enkrat začneš igrati, jo moraš tudi dokončati, sicer boš preklet. Že le sem posneti film, ki bi bil prežet z občutkom, kot ga vzbuja ta družabna igra." (Weston Razooli)

*An offbeat 16mm adventure comedy from the point of view of four bandit children trying to tackle the recipe for the perfect blueberry pie. Embarking on a woodland odyssey, they meet a sect of poachers, a little girl with an elvish gift and a host of other bizarre characters.*

*Failing at their attempt to crack the parental control of their games console, three kids set off on a quest for the perfect blueberry pie. The difficult odyssey that follows requires the trio to first acquire a secret recipe, and then a special ingredient – a speckled egg. A simple task soon turns into an astonishing journey through the forest, where the children face mysterious and dangerous forces. Through this lens, the film explores how children manage living in fractured households by creating their own worlds, morals, and mythical friendships. Also intended to be a spiritual refuge in a film, Riddle of Fire is a world of pure adventure, summer in the mountains, magic and love – a fairytale for today.*

*"There's a vintage board game I grew up playing called 'Enchanted Forest'. It's a simple game but beautifully painted / designed. The gameboard is a charming painting of a sea of pine trees, A-frame cottages, a castle, and is decorated with plastic pine-trees that hide treasure. It's beautiful but it has a sort of Jumanji vibe to it – like once you start playing, you have to finish the game or else you will be cursed. I wanted to make a movie that felt like this board game." (Weston Razooli)*

**Weston Razooli**

Ameriški pisatelj in režiser je odrasčal v Park Cityju v Utahu. Študiral je na California College of the Arts v San Franciscu, kjer se je posvetil ilustraciji, grafičnemu oblikovanju in modnemu oblikovanju, z namenom, da te medije uporabi v filmskem ustvarjanju. Njegov celovečerni prvenec *Uganka ognja* je leta 2023 doživel premiero na filmskem festivalu v Cannesu.

*Award-winning American writer/director Weston Razooli grew up in Park City, Utah. He attended California College of the Arts in San Francisco, where he studied illustration, graphic design, and fashion design – with the intention of applying these mediums towards filmmaking. His feature debut, Riddle of Fire, premiered at the Cannes Film Festival in 2023.*

**filmografija (izbor)/filmography (selection)**

2023 Riddle of Fire (Uganka ognja)

**distribucija/distribution**

Blitz film & video distribution d.o.o.  
E marketing@blitz-film.com

Young Hearts  
Young Hearts  
Young Hearts

## Anthony Schatteman

Belgija, Nizozemska Belgium, The Netherlands 2024

**režija/directed by**

Anthony Schatteman

**scenarij/screenplay**

Anthony Schatteman

**fotografija/cinematography**

Pieter Van Campe

**glasba/music**

Ruben De Gheselle

**montaža/editing**

Emiel Nuninga

**igrajo/cast**

Lou Goossens (Elias), Marius De

Saeger (Alexander), Geert Van

Rampelberg (Luk), Dirk Van Dijk

(Fred), Emilie De Roo (Nathalie)

**producent/producer**

Xavier Rombaut

**produkcija/production**

Polar Bear

xavier@polar-bear.tv

**format/format**

DCP, barvni/colour

**dolžina/running time**

97'

**festivali, nagrade (izbor)/****festivals, awards (selectio**

Berlinale 2024 Kplus (posebna

omemba/Special Mention), Seattle

2024 (posebna omemba/Special

Mention), Cannes 2024, Zlin 2024



Film prikazuje prehod iz lahkotnega mladeniškega vsakdana k hitremu bitju srca, simptomu prve ljubezni.

Elias je star štirinajst let in z družino živi v mestecu na belgijskem podeželju. Po pouku se druži s prijatelji in s punco Valerie, riše ali pa obiskuje svojega dedka. Občasno na poti spremlja očeta glasbenika. Navidezno lahkotnost in prijetnost dečkovega vsakdana počasi, a močno pretreseta zmedenost in zaskrbljenost. Fanta namreč muči občutek, da ne ve zares, kaj pomeni "biti zaljubljen", medtem ko se zdi, da vsi okrog njega to že vedo. Ko v zgodbo vstopi njegov novi sošolec in sosed Alexander, v Eliasovo življenje ne priletijo samo nova spoznanja glede njegove spolne usmerjenosti, ampak tudi odgovori na številna ljubezenska vprašanja.

"Upam, da bodo film ljudje razumeli kot ljubezensko zgodbo, zgodbo o prvi zaljubljenosti. O tem, kako si upa slediti lastnemu srcu in skočiti v globino. Gre za zgodbo o prevzemajočih in strašljivih občutkih, ki jih je že vsak izkusil." (Anthony Schatteman)

*A coming-of-age story about the sexual awakening of a teenage boy, a tale of fluttering first love.*

*14-year-old Elias and his family live in a rural Belgian town. But confusion and anxiety slowly begin to encroach on the apparent ease of the boy's life. Elias is tormented by the feeling that he's the last one of his peers who does not really know what it means to be "in love". When he meets his new neighbour Alexander, a self-confident boy from Brussels, the two quickly hit it off. Confused by his burgeoning feelings, Elias tries to sort out his inner chaos. Realising that love is too precious to let it slip away, Elias embarks on a journey of self-discovery.*

*"I hope people will see it as just a love story, a story about falling in love for the first time. About daring to follow your heart and jumping in the deep end. It's about those overwhelming and scary feelings everyone has known." (Anthony Schatteman)*

**distribucija/distribution**

Fivia d.o.o.

E cenex@siol.net

**Anthony Schatteman**

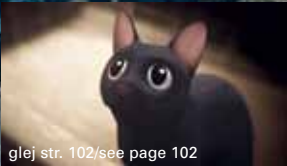
Rojen leta 1989 v Belgiji. Diplomiral je na umetniški akademiji KASK v Gentu, nato pa magistriral iz filmskih študij in vizualne kulture na Univerzi v Antwerpnu. V svojih delih se pogloblja predvsem v svet mladih in njihove odnose. Njegov prvi kratki film *Kus me zachtjes* je bil prava festivalska uspešnica. *Young Hearts*, ki je bil premierno prikazan na Berlinalu, je njegov prvi celovečerec.

*Born in 1989 in Belgium. He graduated from the KASK School of Arts in Ghent after which he obtained a master's degree in Film Studies and Visual Culture at the University of Antwerp. The world of young people and their relationships with the people around them form a common thread in his work. His first short film, Kiss me Softly, was a true festival favourite. His debut film, Young Hearts, premiered at the Berlinale Generation Kplus.*

**filmografija (izbor)/filmography (selection)**

2012 Kus me zachtjes (Kiss me Softly)  
2024 Young Hearts

- 99 **Hipnoza** **The Hypnosis** Ernst De Geer  
100 **Mleko** **Milk** Stefanie Kolk  
101 **Ribe na meniju** **Three Days of Fish** Peter Hoogendoorn  
102 **Valovanje** **Flow** Gints Zilbalodis



glej str. 102/see page 102

glej str. 100/see page 100

glej str. 101/see page 101



glej str. 99/see page 99



# Hipnoza Hypnosen The Hypnosis

**Ernst De Geer**

**Švedska, Norveška Sweden, Norway 2023**



Svojevrsten družbeni eksperiment v formi igranega filma. Se naš pravi obraz res skriva v tistem delu osebnosti, ki je potlačen nekje globoko v nas?

André in Vera sta partnerja tako v osebnem kot v poslovnem življenju. Skupaj poskušata na digitalni trg spraviti aplikacijo v podporo reproduktivnemu zdravju žensk. Ko se udeležita delavnice za obetajoča zagonska podjetja, Vera pokusi s seanso hipnoterapije, s katero bi se lažje odvadila kajenja. Vendar pa ji terapija prinese nepričakovan stranski učinek: izgubljeni začenja vse zavore v družbenem življenju, zaradi česar se začneta spreminjati tako njen odnos z Andréjem kot njena poslovna kariera. Sodobna individualistična družba od nas morda res zahteva, da odvržemo maske in smo zvesti samim sebi, a do katere točke je to še sprejemljivo?

"Želeli smo raziskati tematiko osebe, ki postaja vedno bolj zvesta sama sebi, in odziv okolice nanjo. Zdi se mi, da imam tudi sam številne zadržke, zaradi katerih ob večini ljudi ne morem biti to, kar sem. Morda lahko svoj pravi jaz razkrijem v tesnem razmerju. Vendar je zelo težko izraziti, kar resnično čutiš. To smo želeli raziskati brez obsojanja, npr. 'res, vedno je dobro biti to, kar si'. Film se bolj posveča raziskovanju teme z različnih vidikov. In pušča stvari odprte za gledalce." (Ernst De Geer)

*A social experiment in the form of a feature film. Is our true face really hidden in the innermost recesses of the self?*

*André and Vera are both life and business partners trying to get a women's reproductive health mobile app off the ground. On the eve of a weekend programme for promising start-ups, where they aim to attract the attention of potential investors, Vera tries hypnotherapy to help her quit smoking. However, the experience comes with an unexpected side effect: she starts to lose all her social inhibitions. An individualistic society may well encourage us to be ourselves, nevertheless, it remains uncompromising in its demands as to how we ought to behave.*

*"We kind of wanted to explore this idea of someone turning more into themselves and how the people around them would react. I feel like I myself have a lot of inhibitions that keep me from being myself with most people. Maybe I can be myself when I'm in a close relationship. But it's really hard to act out what you truly feel. So, we kind of wanted to explore this and not be like judgmental like 'okay it's always good to be yourself'. This film is more about exploring it from different points of views. And letting the audience not really be sure." (Ernst De Geer)*

**režija/directed by**

Ernst De Geer

**scenarij/screenplay**

Ernst De Geer, Mads Stegger

**fotografija/cinematography**

Jonathan Bjerstedt

**glasba/music**

Peder Kjellsby

**montaža/editing**

Robert Krantz

**igrajo/cast**

Åsta Kamma August (Vera), Herbert Nordrum (André), Andrea Edwards (Lotta), David Fukamachi Regnfors (Julian), Moa Niklasson (Karin), Simon Rajala (Davor), Aviva Wrede (Jessica), Alexandra Zetterberg (Eva), Kristina Brändén Whitaker (Claudia), Karin de Frumerie (hipnoterapevtka/hypnotherapist)

**producentka/producer**

Mimmi Spång

**produkcija/production**

Garagefilm International

E info@garagfilm.se

&

Film I Väst AB

&

Mer Film AS

&

**format/format**

DCP, barvni/colour

**dolžina/running time**

98'

**festivali, nagrade (izbor)/  
festivals, awards (selection)**

Karlovi Vari/Karlovy Vary 2023 (nagrada FIPRESCI/FIPRESCI Award, Europa Cinemas Label), Zürich/ Zurich 2023, Rim/Rome 2023 (najboljši igralec/Best Actor), London 2023, Chicago 2023, Crossing Europe 2024 (nagrada občinstva/ Audience Award)

**Ernst De Geer**

Rojen leta 1989. Po študiju na Filmski šoli v rojstnem Stockholmu se je kalil kot scenarist in študiral režijo na Norveški filmski šoli. Njegov diplomski film *The Culture* iz leta 2018 je prejel nagrade po vsem svetu. Na svoji dosedanji poti je posnel več kratkih filmov, *Hipnoza* pa je njegov celovečerni prvenec.

*Born in 1989 in Stockholm. After initial studies in film at Stockholm Film School, he trained as a screenwriter at Biskops Arnö and studied film directing at the Norwegian Film School. His 2018 graduation film, The Culture, won awards worldwide. The Hypnosis is De Geer's feature film debut.*

**filmografija (izbor)/filmography (selection)**

2018 *The Culture* (kratki/short)  
2021 *Nach* (TV serija/TV series)  
2024 *Hypnosen* (*The Hypnosis/Hipnoza*)

**prodaja/world sales**

Totem Films

E hello@totem-films.com

**režija/directed by**

Stefanie Kolk

**scenarij/screenplay**

Stefanie Kolk, Nena van Driel

**fotografija/cinematography**

Emo Weemhoff

**montaža/editing**

Maarten Ernest

**igrajo/cast**

Frieda Barnhard (Robin), Aleksej Ovsjannikov (Jonas), Pepijn Korfage (Jacques), Ruth Sahertian (Farnoosh), Jules Elting (Aurora), Murat Toker (prijatelj/hiker friend), Arnoud Bos (vodja pohoda/walking group leader), Zineb Fallouk, Wimie Wilhelm

**producenta/producers**

Erik Glijnis, Leontine Petit

**produkcija/production**

Lemming Film

E.info@lemmingfilm.com

**format/format**

DCP, barvni/colour

**dolžina/running time**

96'

**festivali, nagrade (izbor)/**

**festivals, awards (selection)**

Benetke/Venice 2024, Solun/Thessaloniki 2023, Varšava/Warsaw 2023

## Stefanie Kolk



Intimna drama, ki temelji na režiserkini osebni izkušnji in dilemi, kako darovati izčrpano materino mleko, dokazuje, da je tudi najsilovitejša čustva mogoče prikazati brez velikih besed.

Robin ima za sabo prvi porod. Njeno telo ne ve, da je rodila mrtvo deklico in prsi so polne mleka za nesojeno novorojenčico. Zaradi zdravstvenih razlogov si mora to življenjsko tekočino izčrpati, a ker zanjo predstavlja edino vez z izgubljeno hčerko, mleka preprosto ne more zlit strani. Odloči se, da ga bo darovala, a izkaže se, da to ni tako preprosto, kot se zdi na prvi pogled. Medtem ko raziskuje, kam in kako z njim, se izčrpano mleko kopiči v steklenicah v domačem hladilniku, njegova naraščajoča količina pa vpliva na njeno razpoloženje in čustva. In seveda na njenega partnerja ...

"Navdih je prišel tudi iz srečanja s partnerji porodnic in materami, ki so darovale mleko. Seveda ti na začetku producenti in vsi drugi povejo: 'O, ja, on mora nastopati kot antagonist, saj ga drugače nimaš.' Zdelo se mi je, da je bil sam konflikt že v tej količini mleka, saj si pričakoval, da se nekaj mora zgoditi z vsem tem mlekom. /.../ To mleko kliče po nekem, ki ga bo popil." (Stefanie Kolk)

*Inspired by her own breastfeeding period, director Stefanie Kolk tells of the rocky paths that open up for some parents in the postpartum period. This intimate drama proves that conveying the strongest emotions can usually be done with few words.*

*Robin is the mother of a stillborn child. She gives birth to her lifeless baby, yet her body still prepares itself for breastfeeding. This means Robin has to spend numerous hours pumping her breast milk. But, as it's the only thing that still connects her to her child, to simply pour it away breaks her heart. She decides, therefore, to donate her milk, but this turns out to be easier said than done. As her quest for a place to donate becomes more difficult than anticipated, more and more milk starts to crowd her freezer, relationship, and life.*

*"The inspiration came also from meeting real partners of mothers and the mothers who donated milk after this. Of course, initially, you get told by the producers, and everybody, 'Oh, yeah, he needs to be like an antagonist, you know, because otherwise, you don't have an antagonist.' I already felt like there was already conflict in just the amount of milk because you're like, something has to happen with this milk. /.../ It demands a drinker, this milk." (Stefanie Kolk)*

**prodaja/world sales**

Bendita Film Sales

E.info@benditafilms.com

**Stefanie Kolk**

Rojena leta 1986; odraščala je v Nijmegen na Nizozemskem. Preden se je vpisala na Nizozemsko filmsko akademijo, je študirala biofiziko in preživela dve leti na Japonskem. Njen diplomski kratki film *Clan* je bil prikazan na festivalu v Locarnu. *Mleko* je njen celovečerni prvenec.

*Born 1986; grew up in Nijmegen, the Netherlands. Kolk first studied biophysics and then spent two years in Japan before enrolling at the Netherlands Film Academy. Her graduation short film, Clan, premiered as part of Locarno International Film Festival's international competition. Milk is her debut feature film.*

**filmografija (izbor)/filmography (selection)**

2016 *Clan* (kratki/short)  
2023 *Melk* (Milk/Mleko)

## Ribe na meniju Drie dagen vis Three Days of Fish

**Peter Hoogendoorn**

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



Intimen odnos med odtujenim šestdesetletnim očetom in njegovim ekscentričnim sinom, ujet v črno-bele podobe in prežet z značilnim nizozemskim humorjem.

Gerrie, moški sredi šestdesetih, prileti iz sončne Portugalske v Rotterdam. Kot ponavadi želi tridnevni obisk domovine izkoristiti za svoj redni letni zdravniški pregled, obisk sorodnikov in druženje z otrokoma, tokrat predvsem z odtujenim sinom Dickom. Dicka, ki do očeta goji številne zamere, zbode že dejstvo, da Gerrie prebiva v stanovanju njegove polsestre Nadie in ne pri njem, njun odnos pa še dodatno obteži zaplet z grobom Gerriejeve prve žene, Dickove matere – neodgovorni "mladenič" srednjih let namreč ni uspel pravočasno podaljšati najemne pogodbe za grob. In tako se moška, precej nevešča komunikacije, vsak po svoje trudita "loviti" medsebojno naklonjenost – in ljubezen.

"Nisem želel, da bi gledalci Gerrieja videli kot kretena in Dicka kot butca. Ob njunem kočljivem odnosu sem želel ustvariti empatijo in priklicati čustva. Sprva se morda dozdevata čudna, a ob razvoju zgodbe bi ju morali sprejeti v srce." (Peter Hoogendoorn)

*An intimate black-and-white drama, interlaced with dry Dutch humour, focuses on an estranged relationship between a father and his eccentric son.*

*Just as he does every year, sixty-something Gerrie flies from sunny Portugal for a three-day visit to the Netherlands, the drab country of his birth. He has his usual errands to run, and he visits his doctor for an annual check-up, accompanied by his eccentric grown-up son Dick. During their brief time together, Gerrie and Dick's whimsical but combustible communication comes in unspoken efforts for affection, ultimately offering a glimpse into the dynamics of an intricate bond between two socially inept men, constantly 'fishing' for each other's love.*

*"I didn't want viewers to see Gerrie as a jerk and Dick as an idiot. I wanted to create a sort of empathy and emotion for the abrasive father-son relationship they have. You can find them odd characters at first, but as the story progresses, you should embrace them in your heart." (Peter Hoogendoorn)*

**režija/directed by**  
Peter Hoogendoorn  
**scenarij/screenplay**  
Peter Hoogendoorn  
**fotografija/cinematography**  
Gregg Telussa  
**montaža/editing**  
Annelotte Medema  
**igrajo/cast**  
Ton Kas (Gerrie), Guido Pollemans (Dick), Neidi Dos Santos Livramento (Nadia), Addison Dos Reis (Carlos), Line Pilet (Bianca)  
**producenta/producers**  
Stienette Bosklopper, Maarten Swart  
**produkcija/production**  
Circe Films  
E info@circe.nl  
**format/format**  
DCP, cb/b&w  
**dolžina/running time**  
85'

**festivali, nagrade (izbor)/**  
**festivals, awards (selection)**  
Karlovi Vari/Karlovy Vary 2024

### Peter Hoogendoorn

Rojen leta 1979 v Rotterdamu, Nizozemska. Študiral je na Nizozemski filmski akademiji. Njegov diplomski kratki film *Wes* temelji na njegovem otroštvu in je prejel številne nagrade. *Ribe na meniju* je njegov drugi celovečerec.

*Born in 1979, in Rotterdam, the Netherlands. He studied at the Dutch Academy for Film and Television. His short graduation film, Wes, based on his childhood, won various awards. Three Days of Fish is Hoogendoorn's second feature.*

### filmografija (izbor)/filmography (selection)

2009 *Wes* (kratki/short)  
2014 *Tussen 10 en 12* (Between 10 and 12)  
2024 *Drie dagen vis* (Three Days of Fish/Ribe na meniju)

### prodaja/world sales

Heretic  
E info@heretic.gr

# Valovanje Flow Flow

## Gints Zilbalodis

Latvija, Francija, Belgija Latvia, France, Belgium 2024

**režija/directed by**

Gints Zilbalodis

**scenarij/screenplay**

Matiss Kaza, Gints Zilbalodis

**fotografija/cinematography**

Gints Zilbalodis

**glasba/music**

Rihards Zalupe, Gints Zilbalodis

**montaža/editing**

Gints Zilbalodis

**producenti/producers**

Matiss Kaza, Gregory Zalcmán, Ron Dyens

**produkcija/production**

Dream Well Studio

E.matiss@trickster.lv

&

Sacrebleu Productions

&

Take Five

**format/format**

DCP, barvni/colour

**dolžina/running time**

84'

**festivali, nagrade (izbor)/**

**festivals, awards (selection)**

Cannes 2024, Annecy 2024 (nagrada

žirije/Jury Award, nagrada občinstva/

Audience Award, najboljša izvirna

glasba/Best Original Music),

Guadalajara 2024 (najboljši animirani

film/Best Animated Feature)



Animirani celovečerec iz Latvije, ki vrača upe v novo rojstvo našega planeta. Pa četudi brez človeške navzočnosti. Nagradi žirije in občinstva za najboljši celovečerni film na festivalu animiranega filma v Annecyju.

Civilizacija je dosegla svoj konec. O obstoju človeške rase pričajo le še razvaline in ostanki. V tem okolju se mačka še vedno sooča z istimi težavami kot prej. Najprej poskuša ubežati krdelu psov, v gozdu pa se komajda izogne diru jelenov. Potem pa gozd naenkrat zajame velika poplava. Ker višina vode hitro raste, poskuša tudi mačka splezati čim višje. Nazadnje ji preostane le še to, da se zateče na čoln, na katerem so pribežališče našle tudi druge živali. Če hočejo preživeti, morajo različne vrste živali preseči svojo različnost ter se skupaj soočiti z izzivi in nevarnostmi, ki jih prinaša spremenjeni svet.

"Vse se je začelo z mačkom. Je individualistično in neodvisno bitje, ki nerado sprejema druge. Sedaj se mora naučiti sobivanja in sodelovanja z drugimi živalmi. Potop ni nujno sklicevanje na kakšno posebno mitologijo; nastal je v želji prikazati mačji strah. Gre torej za nekaj preprostega in osebnega, ne mogočnega ali referenčnega. Vseeno pa poplava služi kot metafora za kataklizmo, ki zmoti vsakodnevno rutino in nas prisili k spremembam." (Gints Zilbalodis)

A Latvian animated feature that restores hope in the rebirth of our planet. Even if in the absence of humans. Jury and Audience Awards for Best Feature Film at the Annecy Animation Film Festival.

The world seems to be coming to an end, teeming with the vestiges of a human presence. Cat is a solitary animal, but as its home is devastated by a great flood, it finds refuge on a boat populated by various species, and will have to team up with them despite their differences. In the lonesome boat sailing through mystical overflowed landscapes, they navigate the challenges and dangers of adapting to this new world. Getting along with other animals proves to be an even greater challenge than surviving the flood. Everyone will need to learn to overcome their differences and adapt to this new world they find themselves in.

"Everything started with the cat. He's an individualistic and independent creature reluctantly accepting others. Now, he must learn to get along and collaborate with other animals. The flood is not necessarily a reference to any specific mythology; it began with a desire to show the cat's fear. So, it's something simple and personal, rather than being grandiose or referential. Still, these floods serve as a metaphor for a catastrophe that disrupts daily routines and obliges us to change." (Gints Zilbalodis)

**prodaja/world sales**

Charades

E sales@charades.eu

**Gints Zilbalodis**

Rojen leta 1994 v Rigi (Latvija). Njegova strast za filmsko ustvarjanje je vzniknila že v rani mladosti, ko je gledal klasične filme ter ustvarjal prve kratke filme in oglase. Do danes je posnel sedem filmov v različnih tehnikah, vključno z risano in 3D-animacijo ter igrano formo; različne tehnike pogosto meša tudi znotraj enega filma. *Valovanje* je njegov drugi celovečerec.

Born in Riga (Latvia) in 1994. His fascination for filmmaking began at an early age watching classic films and making shorts and commercials. He has made 7 films in various mediums including hand-drawn animation, 3D animation and live-action and often mixing their characteristic aesthetics. *Flow* is his second animated feature.

**filmografija (izbor)/filmography (selection)**

2014 Priorities (Prioritete) (kratki/short)  
2019 Away  
2024 Flow (Valovanje)

**Costa-Gavras**  
Costa-Gavras

- 107 **Kupe za morilce** The Sleeping Car Murders **1965**
- 108 **Človek preveč** Shock Troops **1967**
- 109 **Z Z** **1969**
- 110 **Priznanje** The Confession **1970**
- 111 **Obsedeno stanje** State of Siege **1972**
- 112 **Pogrešani** Missing **1982**
- 113 **Noro mesto** Mad City **1997**
- 114 **Amen. Amen.** **2001**
- 115 **Odrasli v sobi** Adults in the Room **2019**



glej str. 111/see page 111



glej str. 109/see page 109



glej str. 113/see page 113



glej str. 114/see page 114



glej str. 107/see page 107  
glej str. 108/see page 108



glej str. 112/see page 112



glej str. 115/see page 115

## Costa-Gavras, esenca evropskega političnega filma

### Costa-Gavras, The Essence of European Political Cinema

**Simon Popek**

Po lanski retrospektivi, ki smo jo namenili italijanskemu političnemu filmu, se zdi nujno, da ob ponovnem dvigu desničarskega populizma prostor namenimo kritičnim glasovom liberalnih struj, ki so se znale odzvati na politične pretrese od sredine šestdesetih let naprej. Če je bil *cinema politico* v Italiji znak kolektivnega odpora proti italijanskim perečim vprašanjem ali evropskim kolonialnim zgodbam, je opus Coste-Gavrasa predstavil univerzalno kritično držo internacionalista, ki se izvrstno znajde v številnih žanrih in produkcijskih okoljih; ustvarjal je po vsej Evropi in v Hollywoodu, spogledoval se je s političnim trilerjem in družbenokritično dramo, posnel je celo eno najizvirnejših in avanturistično navdahnjenih "partizanaric" (*Človek preveč*, 1966), postavljeno v čas francoskega odpora med drugo svetovno vojno. Lahko zapišemo, da Costi-Gavrasu srce bije na levi, problematiziral je brutalnost vojaške hunte v domovini (*Z*, 1969), vdor sovjetskih tankov na Češkoslovaško (*Priznanje*, 1970), vojaški udar v Urugvaju (*Obsedeno stanje*, 1973), strmoglavljanje Allendeja in vzpostavitev Pinochetovega režima v Čilu (*Pogrešani*, 1982) ter zatiskanje oči Vatikana pred holokavstom (*Amen.*, 2002). V domovino se je vrnil leta 2019, da bi z *Odraslimi v sobi* posnel dramatzacijo reševanja grške gospodarske krize leta 2015, zasnovano na knjigi Janisa Varoufakisa, nekdanjega grškega finančnega ministra, ki jo je časnik *The Guardian* označil za "enega največjih političnih spominov vseh časov, zgodbo o visoki politiki, ki jo pripoveduje človek od zunaj. Varoufakis je ponudil izjemno natančen in podroben opis sodobne (politične in finančne) moči".

*After last year's retrospective dedicated to Italian political cinema, it seems necessary, in the wake of the resurgence of right-wing populism, to give space to critical voices of the liberal currents that have been quick to respond to the political upheavals since the mid-1960s. If Italian cinema politico was a foretoken of collective resistance against Italy's pressing issues or European colonial narratives, Costa-Gavras' filmography reflected the universal critical stance of an internationalist perfectly at home in various genres and production contexts; He has worked all over Europe and in Hollywood, tapped into the genres of political thriller and socio-critical drama, and even made one of the most original and adventurously inspired film about Resistance fighters (Shock Troops, 1966), set in France during World War II. It can be said that Costa-Gavras is a leftist at heart, he problematised the brutality of the military junta in his home country (Z, 1969), the Soviet invasion of Czechoslovakia (The Confession, 1970), the military coup d'état in Uruguay (State of Siege, 1973), the overthrow of Allende and the establishment of Pinochet's regime in Chile (Missing, 1982), and the Vatican turning a blind eye to the Holocaust (Amen., 2002). He returned to his native country in 2019 to shoot Adults in the Room, a dramatization of the 2015 Greek economic crisis, based on the book by Greece's former Finance Minister, Yanis Varoufakis. According to The Guardian, the book is "one of the greatest political memoirs ever, the inside story of high politics told by an outsider. Varoufakis gives one of the most accurate and detailed descriptions of modern power (political and financial) ever written."*

# Kupe za morilce

## Compartment tueurs

### The Sleeping Car Murders

## Costa-Gavras

## Francija France 1965



Prvenec Coste-Gavrasa je eleganten, intriganten kriminalni triler s presenetljivim koncem in odlično igralsko zasedbo, v katerem se režiser mojstrsko poigrava s slogovnimi prvini.

Šest oseb potuje z nočnim vlakom iz Marseilla v Pariz. Ko vlak prispe na cilj, najdejo eno izmed potnic, mlado žensko, mrtvo v spalniku. Policija pod vodstvom inšpektorja Grazzianija se loti preiskave preostalih petih potnikov. Sumi, da je za umor odgovoren eden od potnikov, vendar so osumljenci vsi po vrsti ubiti. Zadnja dva morata rešiti primer, preden tudi sama postaneta žrtvi.

"Kriminalke so vedno izjemni spektakli, saj lahko z igro, liki in scenarijem neposredno ali posredno spregovorijo o naši družbi. /.../ Srhljivka je metoda za pripovedovanje zgodbe o družbi. Politični trilerji so filmi o ljudeh, ki so se znašli v določenem položaju. /.../ Politično ne pomeni, koga voliš, temveč tvoj odnos do 'polis'a, ki v grščini pomeni 'mesto'." (Costa-Gavras)

*In his debut feature, an elegant, intriguing murder-mystery with a surprise ending and a superb cast, director Costa-Gavras deftly juggles various stylistic elements.*

*Six people travel by train overnight from Marseilles to Paris. When the train arrives at its destination, one of the passengers, a girl, is found dead in a sleeping berth. The police led by Inspector Grazziani investigate the other five passengers, suspecting that one of them was responsible. However, as the investigation is stepped up, the other passengers start turning up dead. It is then up to the last remaining two to solve the case, before they become the next victims.*

*"The crime movies are always extraordinary spectacles because of their possibility to speak about our society, through the acting, characters, and the script, whether directly or indirectly. /.../ Thriller is a way to tell a story about society. Political thrillers are movies about people in a particular situation. /.../ Political is not whom you vote for, but rather your relationship with 'polis', which means 'town' in Greek." (Costa-Gavras)*

#### režija/directed by

Costa-Gavras

#### scenarij/screenplay

Costa-Gavras, Sébastien Japrisot

#### fotografija/cinematography

Jean Tournier

#### glasba/music

Michel Magne

#### montaža/editing

Christian Gaudin

#### igrajo/cast

Yves Montand (inšpektor/inspector Graziani), Simone Signoret (Eliane Darrès), Catherine Allégret (Benjamine Bombat - Bambi), Jacques Perrin (Daniel), Michel Piccoli (René Cabourg), Jean-Louis Trintignant (Éric Grandin), Pascale Roberts (Georgette Thomas), Pierre Mondy (komisar/commissioner Tarquin), Claude Mann (inšpektor/inspector Jean-Lou Gabert)

#### producent/producer

Julien Derode

#### produkcija/production

Productions et Éditions

Cinématographiques Françaises

#### format/format

35 mm, čb/b&w

#### dolžina/running time

95'

#### festivali, nagrade (izbor)/ festivals, awards (selection)

National Board of Review, New York  
1966 (najboljši tujejezični film/Best Foreign Language Film)

#### Costa-Gavras

Rojen leta 1933 v mestu Loutra-Iraias (Grčija). Diplomiral je na francoskem filmskem inštitutu IDHEC. Sprva se je kalil kot asistent uglednih francoskih režiserjev, od leta 1965 pa je režiral vrsto zelo uspešnih, večkrat nagrajenih filmov. Snemal je predvsem v Franciji in tudi v ZDA, znan pa je kot režiser, ki zna izraziti politične teme prikazati privlačno in ki ne nagovarja le intelektualcev, temveč tudi širše filmsko občinstvo. Od leta 2007 je predsednik Francoske kinoteke.

*Born in 1933 in Loutra-Iraias (Greece). He graduated from the French National Institute of Film (IDHEC). He first worked as Assistant Director alongside eminent French directors. Since 1965, he has directed a series of highly successful, award-winning films, shot mostly in France, but also in the US. Although Costa-Gavras' films are often very political, they appeal not only to intellectuals but also to a wide cinema-going public. Since 2007, he has been President of the Cinémathèque Française.*

#### filmografija (izbor)/filmography (selection)

1965 Compartment tueurs (The Sleeping Car Murders/Kupe za morilce)  
1967 Un homme de trop (Shock Troops/Človek preveč)  
1969 Z  
1970 L'aveu (The Confession/Priznanje)  
1972 État de siège (State of Siege/Obsedeno stanje)  
1982 Missing (Pogrešani)  
1983 Hanna K.  
1989 Music Box (Glasbena skrinjica)  
1997 Mad City (Noro mesto)  
2002 Amen.  
2019 Adults in the Room (Odrasli v sobi)

#### prodaja/world sales

Warner Bros Entertainment France  
T +33 1 72 25 00 00

# Človek preveč Un homme de trop Shock Troops

**Costa-Gavras**

**Francija, Italija France, Italy 1967**

**režija/directed by**

Costa-Gavras

**scenarij/screenplay**

Costa-Gavras, Daniel Boulanger,  
Jean-Pierre Chabrol (roman/novel)

**fotografija/cinematography**

Jean Tournier

**glasba/music**

Michel Magne

**montaža/editing**

Christian Gaudin

**igrajo/cast**

Charles Vanel (Passevin), Bruno  
Cremer (Cazal), Jean-Claude Brialy  
(Jean), Michel Piccoli (rezerva/the  
extra man), Gérard Blain (Thomas),  
Claude Brasseur (Groubec), Jacques  
Perrin (Kerk), François Périer  
(Moujon), Claude Brosset (Ouf),  
Pierre Clémenti (Lucian), Michel  
Creton (Solin)

**producent/producer**

Costa-Gavras

**produkcija/production**

Les Artistes Associés  
&

Terra Film

**format/format**

35 mm, barvni/colour

**dolžina/running time**

110'

**festivali, nagrade (izbor)/**

**festivals, awards (selection)**

Moskva/Moscow 1967



Francoska odporniška skupina iz nemškega taborišča osvobodi nekaj ujetnikov, a eden od njih kmalu vzbudi sum: je res zapornik ali bi lahko bil vohun? Najbolj kinetičen in žanrsko oblikovan film Coste-Gavrasa.

Borci odporniškega gibanja iz nemškega taborišča rešijo dvanajst francoskih vojnih ujetnikov. Kmalu med njimi odkrijejo trinajstega ujetnika, ki je prišel z drugimi. Fant nima osebnih dokumentov, zato se morajo borci odločiti, ali naj umre na kraju samem ali pa nadaljuje pot z drugimi. Eden od članov skupine glasuje za takojšnjo usmrnitev. Neznanec pozneje spremlja skupino na raciji in skoraj žrtvuje svoje življenje, da bi rešil otroka pred ustrelitvijo. Vodja upornikov ni navdušen in ukaže enemu svojih mož, naj neznanca ubije. Ko neznanec pove vojaku, da je dezerter in goreč mirovnik, ga ta pusti pobegniti. Tisto noč se neznanec vrne in skuša upornike opozoriti na nacistično zasedo. Vodja skupine se odpravi, da bi opozoril druge, vendar je prepozen in vsi so ujeti ...

"Želel sem prikazati, da ko nekoga štejejo za izdajalca, je to zanj konec: karkoli naredi, tudi če je nedolžen, mu ne bodo zaupali." (Costa-Gavras)

*A French resistance group liberates some captives from the German prison camp. Could one of the prisoners be a spy? Costa-Gavras' most kinetic and genre-defining film.*

*Resistance fighters come to the rescue of twelve captured French soldiers awaiting their impending executions in a German prison camp. The rebels become worried when they discover a thirteenth prisoner who has come with the others. This fellow carries no ID, and now the fighters must decide whether he should die on the spot or continue on with the others. Later the stranger accompanies the group on a raid and ends up nearly sacrificing his life to save a child from being shot. The stranger tells a soldier the truth: he is a deserter and a fervent pacifist, and the soldier allows him to escape. That night the stranger returns and tries to warn the rebels of a Nazi ambush. The group leader heads off to warn the others, but he is too late, and they are all recaptured.*

*"I wanted to show that when someone is perceived as a traitor, that's it for them: whatever they do, even if they're innocent, they'll be distrusted." (Costa-Gavras)*

**prodaja/world sales**

KG Productions

E kg@kgproductions.fr

**Costa-Gavras**

Glej stran 107/See page 107.

**filmografija (izbor)/filmography (selection)**

Glej stran 107/See page 107.

## Costa-Gavras

Francija, Alžirija France, Algeria 1969



Z dvema oskarjema, zlatim globusom in nagrado žirije v Cannesu ovenčana filmska senzacija poznih šestdesetih let je napeta, tehnično drzna in čustveno pretresljiva politična srhljivka, ki temelji na umoru grškega levičarskega aktivista Grigorisa Lambrakisa leta 1963.

Grčija, šestdeseta leta. Vladajoča elita vzpostavlja oblast s trdo roko. Levičarski upornik Z domnevno umre v prometni nesreči. A glede na naelektrono politično ozračje smrt tako uglednega aktivista sproži zaskrbljujoča vprašanja. Uradna preiskava primera je zaupana mlademu sodniku, ki ugotovi, da je šlo za politični zločin, ki sta ga zagrešila najeta morilca. Medtem ko na dan curljajo nova dejstva, tisti, ki govorijo resnico, plačajo visoko ceno za svojo iskrenost.

"Zdelo se mi je, da bi politične razmere v Grčiji najučinkoviteje razkril s prikazom zgodbe skozi preiskovalnega sodnika, s filmom raziskal mehanizme političnega kriminala. Da bi korektno prepoznal dosežke Grigorisa Lambrakisa, bi moral posneti precej drugačen film, film o njegovem življenju. Tega nisem nameraval. Želel sem preučiti mehanizme. In preiskovalni sodnik je bil zares neverjeten lik. Imel je proste roke za zaustavitev preiskave, kadar koli. Bil je ključen za razkritje policijske vpletenosti. Človek desnice, človek establišmenta, vendar poštenjak." (Costa-Gavras)

*This pulse-pounding political thriller – winner of two Academy Awards, a Golden Globe and Jury Award at Cannes – was one of the cinematic sensations of the late sixties. A technically audacious and emotionally gripping masterpiece, loosely based on the 1963 assassination of Greek left-wing activist Gregoris Lambrakis.*

*Repression is the rule of the day in this film that skewers Greek governance of the 1960s. Z, a leftist rabble rouser, is killed in what appears to be a traffic accident. But given the political climate, the death of such a prominent activist raises troubling questions. The official inquiry into the case is entrusted to a young judge who becomes aware that this was a political crime committed by two hired killers. As the facts leak out, those who tell the truth pay the price for their honesty.*

*"I thought that showing the story through the investigating judge would be the most effective way of revealing the political situation in Greece. My film hoped to probe the mechanics of political crime. If I had wanted to do justice to the achievements of Gregory Lambrakis, I would have had to make a far different film, a film of his life. I didn't set out to do that. I wanted to study the mechanics. And the investigating judge was truly an incredible character. At any point he was free to halt his investigation. He was quite crucial to the expose of the police. He was a man of the Right, a man of the Establishment, but he was an honest man." (Costa-Gavras)*

**režija/directed by**

Costa-Gavras

**scenarij/screenplay**

Jorge Semprún, Costa-Gavras, Vassilis Vassilikos (roman/novel)

**fotografija/cinematography**

Raoul Coutard

**glasba/music**

Mikis Theodorakis

**montaža/editing**

Françoise Bonnot

**igrajo/cast**

Yves Montand (Z), Irene Papas (Hélène), Jean-Louis Trintignant (preiskovalni sodnik/investigating judge), François Périer (tožilec/prosecutor), Jacques Perrin (fotoreporter/photojournalist), Charles Denner (Manuel), Pierre Dux (poveljnik žandarjev/gendarmerie general Missou), Georges Géret (Nick), Bernard Fresson (Matt), Marcel Bozzuffi (Vago)

**producenta/producers**

Jacques Perrin, Ahmed Rachedi

**produkcija/production**

Office National pour le Commerce et l'Industrie Cinématographique

&amp;

Reggane Films

&amp;

Valoria Films

**format/format**

35 mm, barvni/colour

**dolžina/running time**

127'

**festivali, nagrade (izbor)/****festivals, awards (selection)**

oskarji/Academy Awards 1970 (najboljši tujejezični film, najboljša montaža/Best Foreign Language Film, Best Editing), zlati globusi/Golden Globes 1970 (najboljši tujejezični tuji film/Best Foreign-Language Foreign Film), Cannes 1970 (nagrada žirije, najboljši igralec/Jury Award, Best Actor), BAFTA 1970 (nagrada za filmsko glasbo/Award for Best Film Music)

Costa-Gavras

Glej stran 107/See page 107.

filmografija (izbor)/filmography (selection)

Glej stran 107/See page 107.

prodaja/world sales

KG Productions

E kg@kgproductions.fr

## Priznanje L'aveu The Confession

**Costa-Gavras**

**Francija, Italija France, Italy 1970**

**režija/directed by**

Costa-Gavras

**scenarij/screenplay**

Jorge Semprún, Artur London (the book/knjigja)

**fotografija/cinematography**

Raoul Coutard

**glasba/music**

Giovanni Fusco

**montaža/editing**

Françoise Bonnot

**igrajo/cast**

Yves Montand (Gérard), Simone Signoret (Lise), Gabriele Ferzetti (Kohoutek), Michel Vitold (Smola), Jean Bouise (direktor tovarne/factory boss), László Szabó (sodelavec tajne policije/secret police man), Monique Chaumette (Liseina prijateljica/Lise's friend), Guy Mairesse (zdravnik/doctor), Marc Eyraud (politik/polititian)

**producenta/producers**

Robert Dorfmann, Bertrand Javal

**produkcija/production**

Les Films Corona

&

Les Films Pomereu

&

Produzione Intercontinentale

Cinematografica

&

Fono Roma

&

Selenia Cinematografica

**format/format**

35 mm, barvni/colour

**dolžina/running time**

139'

**festivali, nagrade (izbor)/**

**festivals, awards (selection)**

zlati globusi/Golden Globes 1971,  
nagrade BAFTA/BAFTA Awards 1971



Pogled v zakulisje praškega stalinističnega procesa proti štirinajstim partijskim veljakom. Le trije so preživeli – med njimi Artur London, avtor spominov, po katerih je bil film posnet.

Leta 1951 v Pragi visokega češkoslovaškega politika, vojnega veterana in dolgoletnega člana partije, obtožijo vohunjenja za ZDA. Na vse pretege se trudijo, da bi iz njega izvlekli priznanje za zločine, o katerih se mu niti ne sanja. Ko nazadnje z nepopisnim mučenjem zlomijo njegovo voljo, na sodišču prizna zločine, ki jih ni storil, in zrecitira priznanje, ki ga zanj spišejo mučitelji ter ga prisilijo, da se ga nauči na pamet. Po rehabilitaciji leta 1956 emigrira v Francijo, kjer kljub obsodbi stalinizma ostane zvest komunističnim idealom svoje mladosti.

"Komunističnega sveta nikoli ni bilo. Nikoli nismo dosegli komunističnega sistema. Bilo je nekaj poskusov, nato pa prešlo v diktaturo skrajne agresije /.../." (Costa-Gavras)

*A look behind the scenes of the 1952 Prague purge trial, in which fourteen high-ranking Communist officials were prosecuted by Stalinists. Only three were spared the execution, among them Artur London who published his memoirs in 1968.*

*In Prague in 1951, a high-ranking Czechoslovak politician, a war veteran who has long been a loyal party man, finds himself accused of spying for the United States. Every effort is made to extract a confession to crimes he did not commit. Shattered by the torture he finally confessed in court to crimes he had not committed, reciting a confession text that his torturers had made him memorise. After his rehabilitation in 1956, he emigrated to France and, although he condemned Stalinism, he remained faithful to the Communist ideals of his youth.*

*"There has never been a communist world. We never reached a communist system. There were some attempts and then it became dictatorship, in a very aggressive form /.../." (Costa-Gavras)*

**prodaja/world sales**

KG Productions

E kg@kgproductions.fr

**Costa-Gavras**

Glej stran 107/See page 107.

**filmografija (izbor)/filmography (selection)**

Glej stran 107/See page 107.

Obsedeno stanje  
État de siège  
State of Siege

Costa-Gavras

Francija, Italija, ZRN France, Italy, West Germany 1972



Pronicljiva kritika ameriškega podpiranja južnoameriških diktatur obenem postavlja pod vprašaj učinkovitost radikalnih nasilnih dejanj za nasprotovanje takšnim režimom.

Levičarska gverilska skupina, ogorčena nad dejstvom, da CIA v njihovi državi tajno organizira usposabljanje policije za boj proti nasprotnikom avtoritarnega režima, vključno s tehnikami zasliševanja in mučenja, ugrabi uradnika Ameriške agencije za mednarodni razvoj Philipa Michaela Santoreja. Uporniki v zameno za Santoreja zahtevajo izpustitev vseh političnih zapornikov, vendar vlada to zavrne. Ugrabitve postane medijska senzacija, kar kmalu privede do nasilja.

"Pri gverilski organizaciji Tupamaros so me najbolj navdušili njena politična zrelost, pristop k analiziranju razmer glede na dogajanje v državi, popolnost njene taktike in učinkovitost tako na vojaški kot politični ravni." (Costa-Gavras)

*Costa-Gavras puts the involvement of the United States in Latin American politics under the microscope in this arresting thriller that piercingly critiques the American government for supporting foreign dictatorships, while also asking difficult questions about the efficacy of radical violent acts to oppose such regimes.*

*An urban guerrilla group, outraged at the counterinsurgency and torture training clandestinely organized by the CIA in their country, abducts an official of the US Agency for International Development, Philip Michael Santore, to bargain for the release of political prisoners. Santore undergoes interrogation, shedding light on the violent situation in the country. Soon the kidnapping becomes a media sensation, leading to violence.*

*"What fascinated me about the Tupamaros was their political maturity, their ways of analysing a situation in terms of the country's real conditions, the perfection of their technique, their effectiveness on both the military and political levels."*  
(Costa-Gavras)

**režija/directed by**

Costa-Gavras

**scenarij/screenplay**

Franco Solinas, Costa-Gavras

**fotografija/cinematography**

Pierre-William Glenn

**glasba/music**

Mikis Theodorakis

**montaža/editing**

Françoise Bonnot

**igrajo/cast**

Yves Montand (Philip Michael Santore), Renato Salvatori (stotnik/captain Lopez), O. E. Hasse (Carlos Ducas), Jacques Weber (Hugo), Jean-Luc Bideau (Este), Maurice Teynac (minister za notranjo varnost/ minister of internal security), Yvette Etiévant (senatorka/woman senator)

**producent/producer**

Jacques Perrin

**produkcija/production**

Reggane Films

&amp;

Euro International Films

&amp;

Unidis

&amp;

Dieter Geissler Filmproduktion

**format/format**

35 mm, barvni/colour

**dolžina/running time**

116'

**festivali, nagrade (izbor)/****festivals, awards (selection)**

BAFTA (nagrada ZN/UN Award)

Costa-Gavras

Glej stran 107/See page 107.

filmografija (izbor)/filmography (selection)

Glej stran 107/See page 107.

prodaja/world sales

KG Productions

E.kg@kgproductions.fr

**režija/directed by**

Costa-Gavras

**scenarij/screenplay**

Costa-Gavras, Donald E. Stewart,  
Thomas Hauser (knjiga/book)

**fotografija/cinematography**

Ricardo Aronovich

**glasba/music**

Vangelis

**montaža/editing**

Françoise Bonnot

**igrajo/cast**

Jack Lemmon (Ed Horman), Sissy  
Spacek (Beth Horman), Melanie  
Mayron (Terry Simon), John Shea  
(Charles Horman), Charles Cioffi  
(stotnik/captain Ray Tower),  
David Clennon (konzul/consul Phil  
Putnam), Richard Venture (ameriški  
veleposlanik/U.S. ambassador),  
Jerry Hardin (polkovnik/colonel Sean  
Patrick)

**producenta/producers**

Edward Lewis, Mildred Lewis

**produkcija/production**

PolyGram Pictures

**format/format**

35 mm, barvni/colour

**dolžina/running time**

122'

**festivali, nagrade (izbor)/**

**festivals, awards (selection)**

Cannes 1982 (zlata palma, najboljši  
igralec/Golden Palm, Best Actor),  
oskarji/Academy Awards 1983  
(3 nominacije, oskar za najboljši  
prirejeni scenarij/3 nominations,  
Academy Award for Best Adapted  
Screenplay), BAFTA 1983 (najboljša  
montaža/Best Editing)



Film o politični korupciji in kontroverzni vlogi ZDA v tujih političnih zadevah je obenem tudi ganljiva zgodba o očetu, ki se trudi najti resnico o svojem sinu. Costa-Gavrasov prvi ameriški film je prejel več prestižnih nagrad, vključno s cansko zlato palmo in oskarjem za najboljši prirejeni scenarij.

Ameriški poslovnež Edmund Horman prispe v Čile, da bi skupaj s snaho Beth poiskal svojega sina, ki je izginil med vojaškim udarom leta 1973. Novinar in pisatelj Charles Horman je dokumentiral dogajanje v državi ter raziskoval vpletenost ZDA v padec demokratično izvoljene vlade Salvadorja Allendeja, ko so ga nenadoma prijele oborožene sile in ga odpeljale neznanu kam. Edmund in Beth se pri raziskovanju soočata z birokracijo in neodzivnostjo ameriške ambasade. Vse bolj se jima dozdeva, da je v Charlesovo izginotje vpletena ameriška vlada ...

"Sam tega filma ne vidim kot protiameriškega, ampak kot proameriškega, saj je nastal v ameriški produkciji, kar kaže na to, da se Amerika zmore zazreti vase, kritično ovrednotiti določen položaj in tako udejanjiti demokracijo." (Costa-Gavras)

*An exposé of political corruption and the United States' controversial role in world affairs, Costa-Gavras' first American film is also a moving story about a father in search of his missing son. Winner of several prestigious awards, most notably Palme d'Or at Cannes and the Academy Award for Best Adapted Screenplay.*

*After civil war breaks out and martial law is imposed by the military government of a South American country, American journalist and writer Charles Horman is taken away by soldiers. He was documenting events in the country and investigating US involvement in the overthrow of Salvador Allende's democratically elected government. Charles's wife and father, American businessman Edmund Horman, are left to attempt to find out what has happened to him, with no help from embassy officials, eventually uncovering the terrifying facts about Charles's fate and disillusioning truths about their government.*

*"I don't see this film as anti-American, but as pro-American, because it's an American production, which shows that America is capable of introspection, of critically evaluating certain situations, and thus making democracy a reality." (Costa-Gavras)*

**prodaja/world sales**

Park Circus

**Costa-Gavras**

Glej stran 107/See page 107.

**filmografija (izbor)/filmography (selection)**

Glej stran 107/See page 107.

Noro mesto  
Mad City  
Mad City

Costa-Gavras

ZDA USA 1997

**režija/directed by**

Costa-Gavras

**scenarij/screenplay**Tom Matthews, Eric Williams  
(zgodba/story)**fotografija/cinematography**

Patrick Blossier

**glasba/music**

Thomas Newman

**montaža/editing**

Françoise Bonnot

**igrajo/cast**

John Travolta (Sam), Dustin Hoffman (Brackett), Alan Alda (Kevin Hollander), Mia Kirshner (Laurie), Robert Prosky (Lou Potts), Blythe Danner (ga./Mrs. Banks), William Atherton (Dohlen), Ted Levine (Lemke), Tammy Lauren (gdč./Miss Rose)

**producenta/producers**

Anne Kopelson, Arnold Kopelson

**produkcija/production**

Arnold Kopelson Productions &amp;

Punch Productions

**format/format**

35 mm, barvni/colour

**dolžina/running time**

114'

Spregledani film Coste-Gavrasa učinkovito prikaže, kako mediji iz lastnih interesov spremenijo neznamen incident v katastrofo nacionalnih razsežnosti in ustvarijo "resnico", ki nima nobene zveze z resničnostjo.

Raziskovalni novinar Max Brackett snema prispevek o lokalnem muzeju, ko se mu pred nosom ponudi zgodba za prve strani. Nekdanji paznik Sam Bailly v jezi ponesreči ustrelí novega paznika, ob tem pa Max in njegova snemalka takoj začneta v živo prenašati dogodke iz muzeja. Sam medtem vzame za talce razred otrok, ki si ogledujejo razstavo. Max postane Samova edina zveza z zunanjim svetom, dogodek pa že prenašajo televizijske postaje po vsej državi.

"Zaradi elektronskih medijev in dejstva, da so novice na radiu vsakih petnajst sekund, morate najti senzacijo. Biti morate prvi. Nihče nima časa za razmišljanje." (Costa-Gavras)

*Unjustly overlooked, Costa-Gavras' feature effectively shows how the media, for their own interests, turn a minor incident into a catastrophe of national proportions creating a "truth" that bears no relation to reality.*

*Simple security guard Sam has lost his job at a museum, and in a fit of desperation, he returns and demands his boss, Mrs. Banks, rehire him. But he comes armed, and his plan goes awry when he accidentally shoots an ex-coworker and ends up with schoolchildren as hostages. Meanwhile, down-and-out TV reporter Brackett is on scene to capture everything, thinking this suddenly huge story is his ticket back to the top of the news game.*

*"Because of the electronic media, because of the fact you have news every 15 seconds on the radio, you need to have scoops. You need to be the first. Nobody has time to think." (Costa-Gavras)*

Costa-Gavras

Glej stran 107/See page 107.

filmografija (izbor)/filmography (selection)

Glej stran 107/See page 107.

## Costa-Gavras

Francija, Nemčija, Romunija France, Germany, Romania 2002

**režija/directed by**

Costa-Gavras

**scenarij/screenplay**

Costa-Gavras, Jean-Claude Grumberg, Rolf Hochhuth (drama/play)

**fotografija/cinematography**

Patrick Blossier

**glasba/music**

Armand Amar

**montaža/editing**

Yannick Kergoat

**igrajo/cast**

Ulrich Tukur (Kurt Gerstein), Mathieu Kassovitz (Riccardo Fontana), Ulrich Mühe (doktor/doctor), Michel Duchaussoy (kardinal/cardinal), Ion Caramitru (grof/count Fontana), Marcel Iures (papež/pope), Hanns Zischler (Grawitz)

**producenti/producers**

Claude Berri, Andrei Boncea, Michèle Ray-Gavras

**produkcija/production**

Renn Productions

**format/format**

35 mm, barvni/colour

**dolžina/running time**

132'

**festivali, nagrade (izbor)/  
festivals, awards (selection)**

Berlinale 2002, cezarji/Cesars 2003  
(najboljši scenarij/Best Screenplay)



Kontroverzna filmska obtožnica katoliške cerkve pokaže, kako sta si Vatikan in papež zatiskala oči pred grozotami holokavstva.

Dva sistema: nacistični stroj, Vatikan in zavezniška diplomacija. Znotraj obeh se borita dva posameznika. Na prvi strani je Kurt Gerstein, kemik in esesovski oficir, ki je nemška koncentracijska taborišča zalagal s ciklonom B. Ko je izvedel, za kaj uporabljajo njegov "produkt", je na genocid skušal opozoriti tako zaveznike, papeža, kot Nemce, vendar se nihče ni odzval. Na drugi strani je Riccardo Fontana, mlad jezuitski duhovnik; kot eden redkih je imel srce za boj tako proti nacistični moriji kot proti cerkveni hierarhiji, ki se kljub zavesti o genocidu ni odzvala.

"Mislim, da je najboljša stvar, ki se filmu lahko zgodi, še zlasti mojemu, da sproži razpravo o neki temi. Ne verjamem, da lahko filmi spremenijo družbo, na srečo, in upam, da tudi ljudi ne. Ljudje si morajo ogledati filme, prebrati knjige in si nato mnenje ustvariti sami." (Costa-Gavras)

*A controversial investigation into the complicity of the Catholic church and the Pope in the Holocaust.*

*Two systems: the Nazi machine versus the Vatican and Allied diplomacy. Two men struggling from the inside. On one side, Kurt Gerstein, a chemist and SS officer, supplied the death camps with Zyklon B while he tirelessly denounced the crimes and alerted the Allies, the Pope, the Germans and their churches at his family's and his own risk. On the other, Riccardo Fontana, a young Jesuit, a fictitious character who represents all the priests who had the heart to struggle against Nazi savagery, often paying for their courage with their lives. Countless priests who simply were not content to live with the silence of their church's hierarchy.*

*"I think the best thing that can happen with a movie, this one in particular, is it creates debate around a subject. I don't believe movies can change society, fortunately, and I hope not human beings. People must see the movies, read the books and then decide for themselves." (Costa-Gavras)*

**prodaja/world sales**

Pathé Distribution  
T +33 1 71 72 33 05

**Costa-Gavras**

Glej stran 107/See page 107.

**filmografija (izbor)/filmography (selection)**

Glej stran 107/See page 107.

# Odrasli v sobi

## Adults in the Room

## Adults in the Room

### Costa-Gavras

### Francija, Grčija France, Greece 2019



Film Coste-Gavrasa, naslonjen na spomine Yanisa Varoufakisa, prikazuje spopad globoko zadolžene grške vlade z Evropsko unijo leta 2015.

Univerzalna tema: zgodba o ljudeh, ujetih v nečloveško mrežo moči. Za zaprtimi vrati se dogaja človeška tragedija – brutalen krog sestankov evroskupine, ki Grčiji vsiljuje diktaturo varčevanja, za človečnost in sočutje pa ji je prav malo mar. Klavstrofobična past, iz katere ni izhoda, pritiski pa nazadnje razdvojijo protagoniste. To je tragedija v starogrškem slogu: liki niso dobri ali slabi, so le ujetniki lastnih predstav o tem, kaj je v določenih okoliščinah prav storiti.

"Grčijo sem zapustil leta 1955. Spopada se z velikimi težavami. Višji razred jih nima, težave od srednjega razreda navzdol pa so velike. Številni se prebijajo s štiristo evri mesečno, veliko jih je odšlo – to je tragedija. Film sem želel posneti za sporočilo, da Evropa k tej zadevi ni ustrežno pristopila." (Costa-Gavras)

*Based on the political memoirs of Yanis Varoufakis, Costa-Gavras' feature dramatizes the Greek government's faceoff with the European Union in 2015.*

*A universal theme: a story of people trapped in an inhuman network of power. The brutal circle of the Eurogroup meetings, who impose on Greece the dictatorship of austerity, where humanity and compassion are utterly disregarded. A claustrophobic trap with no way out, exerting pressures on the protagonists which finally divide them. A tragedy in the Ancient Greek sense: the characters are neither good nor evil, but driven by the consequences of their own conception of what it is right to do.*

*"I left Greece in 1955. They have huge problems. The high society there doesn't have problems, whereas from the middle class down, there are huge issues. A lot of people live on 400 eur a month, and many have left – it's a catastrophe. This made me want to make the film, just to say that Europe didn't handle this situation in the right way." (Costa-Gavras)*

#### režija/directed by

Costa-Gavras

#### scenarij/screenplay

Costa-Gavras, Yanis Varoufakis  
(knjiga/book)

#### fotografija/cinematography

Giorgos Arvanitis

#### glasba/music

Alexandre Desplat

#### montaža/editing

Costa-Gavras, Lambis Haralambidis

#### igrajo/cast

Christos Loulis (Yánis Varoufákis),  
Aléxandros Bourdóumis (Aléxis Tsipras), Ulrich Tukur (Wolfgang Schäuble), Daan Schuurmans (Jeroen Dijsselbloem), Dimitris Tárloou (Euclide Tsakalotos), Josiane Pinson (Christine Lagarde), Valeria Golino (Danáí Strátou), Aurélien Recoing (Pierre Moscovici), Vincent Nemeth (Michel Sapin)

#### producenti/producers

Alexandre Gavras, Manos Krezias,  
Michèle Ray-Gavras

#### produkcija/production

K.G. Productions  
E.kg@kgproductions.fr  
&

Wild Bunch

&

Elle Driver

&

France 2 Cinéma

&

Odeon

#### format/format

DCP, barvni/colour

#### dolžina/running time

124'

#### festivali, nagrade (izbor)/

#### festivals, awards (selection)

Benetke/Venice 2019, nagrade  
Lumiere/Lumiere Awards (najboljša  
glasba/Best Music)

Costa-Gavras

Glej stran 107/See page 107.

filmografija (izbor)/filmography (selection)

Glej stran 107/See page 107.



**Yasuzô Masumura**  
Yasuzô Masumura

- 120 **Velikani in igrače** Giants and Toys **1958**
- 121 **Svastika** All Mixed Up **1964**
- 122 **Tetovaža** The Spider Tattoo **1966**
- 123 **Rdeči angel** Red Angel **1966**
- 124 **Slepa zverina** Blind Beast **1969**



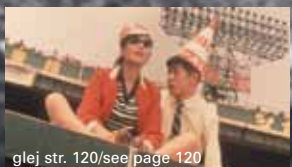
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glej str. 124/see page 124



glej str. 122/see page 122



glej str. 120/see page 120

## Yasuzô Masumura

### Simon Popek

Japonski filmski kritik Shigehiko Hasumi, najboljši svoje sorte, je pred leti skozi opus Yasuzô Masumure (1924–1986) skušal potegniti otipljivo rdečo nit, vendar je nazadnje kapituliral in priznal, da je Masumura težko smiselno kategorizirati tudi zato, ker nima reprezentativnega filma. Ne samo da Masumura nima reprezentativnega filma ali enotnega vizualnega sloga kot njegovi slovitejši sonarodnjaki – od Ozuja in Mizoguchija do Kurosawe in Oshime –, njegov opus nima niti prepoznavnega tematskega okvira ali izstopajoče mojstrovine, ob kateri bi tudi manj posvečeni ljubitelji filma zastrigli z ušesi. Nima svoje "zlate dobe", ima pa točko kariernega preloma, ki se je zgodila v začetku sedemdesetih letih, ko je studio Daiei razglasil bankrot, Masumura pa otežil filmsko dejavnost. Režiser, ki je v 35 letih posnel šestdeset filmov, je pod okriljem Daieja ustvaril po tri do štiri filme na leto, po tem pa kvečjemu po enega – z mešanimi rezultati.

Imel pa je svojo zvezdnico, Ayako Wakao, ki jo je odkril med asistiranjem Mizoguchiju pri njegovem zadnjem filmu. S to čudovito igralko je posnel tretjino svojih filmov. Skratka, lahko mirno napišemo, da sta bila Daiei in Ayako Wakao najbolj otipljivi stalnici njegovega opusa. Kot studijski režiser se je loteval različnih tem, vrstniškega nasilja v kontekstu povojne "mladinske kulture", protivojnih in protikapitalističnih filmov, korporativnih špijonaž, žgečkljivih erotičnih filmov, ki so koketirali z japonsko tradicijo *pinku eiga* oziroma "roza filma", predvsem pa filmov z odločnimi protagonistkami, običajno jih je utelešala Ayako Wakao. In če že moramo izbrskati osrednji motiv, potem ga pripišimo junakinjam in junakom, ki svoje individualne nagone nemalokrat privedejo na rob blaznosti, npr. v *Tetovaži*, *Svastiki in Slepí pošasti*, treh ekspresivnih klasikah naše kratke retrospektive, ki Masumurov opus prvič prinaša v našo regijo. Masumura ni bil le apologet žanrskega filma, temveč je žanre, ki jih je obdeloval, zelo rad subvertiral; sploh pri obravnavi žensk in njihovega telesa sprva zatirana in ponižana junakinja običajno uspe obrniti dinamično moč, ob tem pa agresorja ne preseže le v igri dominacije, temveč tudi v perversnosti!

Masumura ni režiser eksploatacijskih filmov – to bi bila krivična oznaka –, temveč avtor, ki je elemente japonskih popularnih žanrov znal potentno zmešati s kritiko japonske povojne realnosti. Ob tem je uspešno zavračal vsakršno sentimentalnost in preizpraševal etične dileme – kot v vrhunskem, neponovljivem *Rdečem angelu*, kjer medicinska sestra med japonsko-kitajsko vojno, neverjetni "angel odrešitve", hudo ranjenim vojakom ponuja spolno uteho, svojemu posiljevalcu pa s prostituiranjem priskrbi nujno potrebno krvno transfuzijo.

Ameriški kritik Jonathan Rosenbaum, eden prvih v anglosaškem svetu, ki je na prelomu stoletja opozarjal na opus kriminalno neidentificiranega avtorja, je v njegovih filmih prepoznal slogovne in tematske elemente Sama Fullerja, Nicholasa Raya, Douglasa Sirk in Franka Tashlina, slednjega npr. v sijajni družbeni satiri *Velikani in igrače*, kritiki naraščajoče "korporativne kulture" in brezobzirne tekmovalnosti, kjer v kontekstu slaščičarske industrije junakinjini gnili zobje postanejo promocijska senzacija.

Masumuri zahodnoevropski oziroma ameriški vplivi niso bili tuji; po študiju filozofije na tokijski univerzi se je na začetku petdesetih let filmsko izšolal na rimski Centro Sperimentale di Cinematografia, kjer so mu predavali Antonioni, Fellini in Visconti, po vrnitvi v domovino je asistiral Mizoguchiju in Ichikawi, nato pa začel za Daiei režirati lastne filme. Njegov opus je izrazito eklektičen, barvit, občasno nasilen in brezobziren, vedno pa pošten in skrajno individualen. Ni prenesel poceni manipulativnih trikov, kot se je rad izrazil, npr. velikih planov ali slikovitih pejsažov, oboževal pa je "negativni prostor". Izmojstril je vsak žanr, ki se ga je lotil, nakar ga je preobrnil po svoje. Dolgo časa je bil najbolje varovana skrivnost japonskega filma, z digitalizacijo ključnih del ob stoletnici njegovega rojstva je čas, da to spremenimo.

*A few years ago Japanese film critic Shigehiko Hasumi, the finest of his kind, sought to trace a coherent thread through the oeuvre of Yasuzô Masumura (1924–1986), but eventually surrendered and admitted that Masumura is difficult to categorise in a meaningful way, not least because he has no representative film. Not only does Masumura have no representative film or a consistent visual style like his more celebrated compatriots – from Ozu and Mizoguchi to Kurosawa and Oshima – but his oeuvre lacks a distinguishing thematic framework or a standout masterpiece that would make even not so much ardent cinephiles prick up their ears. While without a "heyday", he does have a career turning point, taking place in the early 1970s with the bankruptcy of the Daiei studio which was a major obstacle in Masumura's filmmaking career. The director with an output of sixty films over the course of 35 years who had annually made three to four films under Daiei was then lucky to direct one each year – with mixed results. He did have a star of his own, though: Ayako Wakao, whom he discovered while assisting Mizoguchi on his last film. He made one third of his films with this wonderful actress. In short, it is safe to say that Daiei and Ayako Wakao were the most tangible fixtures in his oeuvre. As a studio director, he tackled diverse themes, peer violence in the context of post-war "youth culture", anti-war and anti-capitalist films, corporate espionage, titillating erotic films that tapped into the Japanese tradition of pinku eiga, or "pink film", and above all films with intrepid heroines, usually embodied by Ayako Wakao. And if a central motif has to be pinpointed, let's identify it in the male and female protagonists who often push their individual instincts to the brink of frenzy, e.g. in *The Spider Tattoo*, *All Mixed Up* and *Blind Beast*, three expressive classics from our short retrospective, the first showing of Masumura's lifework in our region. Masumura was not only an apologist for genre cinema, but he loved to subvert the genres he worked in; especially when dealing with women and their bodies, the initially oppressed and humiliated heroine usually manages to reverse the power dynamics, outdoing the aggressor not only in the game of dominance, but also in perversity!*

*Masumura is not a director of exploitation films – this label would have been unjust – but an auteur who knew how to brew a potent cocktail of elements of Japanese popular genres and a critique of Japanese post-war reality. In doing so, he successfully rejected any sentimentality and addressed ethical dilemmas – brilliantly so in the superb, inimitable *Red Angel* where a nurse sent to the field hospitals during the Sino-Japanese war, a fascinating "angel of salvation", sexually services the badly wounded soldiers and prostitutes herself to obtain a much-needed blood transfusion for her rapist.*

*The American critic Jonathan Rosenbaum, one of the first in the Anglo-Saxon world to draw attention to the work of the criminally unrecognised auteur at the turn of the century, identified in Masumura's films stylistic and thematic elements of Sam Fuller, Nicholas Ray, Douglas Sirk and Frank Tashlin. He finds parallels with the last named, for example, in the brilliant social satire, *Giants and Toys*, a critique of the growing "corporate culture" and cutthroat competition, where, in the context of the confectionery industry, the heroine's rotten teeth become a promotional sensation. Masumura was no stranger to Western European or American influences; after studying philosophy at Tokyo University, he trained as a filmmaker in the early 1950s at the Centro Sperimentale di Cinematografia (Rome) under Antonioni, Fellini and Visconti. After returning to Japan, he worked as an assistant director for Mizoguchi and Ichikawa before making his directorial debut for Daiei. His body of work is highly eclectic, colourful, occasionally violent and ruthless, but invariably honest and expressly individual. He abhorred cheap manipulative tricks, as he liked to put it, such as close-ups or picturesque landscapes, but adored "negative space". He mastered every genre he tried his hand at, and subverted every genre in his own singular style. Long overlooked as one of Japanese cinema's best-kept secrets, some of Masumura's major works have been digitally restored in preparation for the centennial of his birth. It's high time he finally received the recognition he is due.*

# Velikani in igrače

## Kyojin to gangu

### Giants and Toys

**Yasuzô Masumura**

**Japonska Japan 1958**

**režija/directed by**

Yasuzô Masumura

**scenarij/screenplay**

Yoshio Shirasaka

**fotografija/cinematography**

Hiroshi Murai

**glasba/music**

Tetsuo Tsukahara

**montaža/editing**

Tatsuji Nakasizu

**igrajo/cast**

Hiroshi Kawaguchi (Niši/Nishi),

Hitomi Nozoe (Kjoko/Kyoko), Hideo

Takamatsu (Goda), Michiko Ono

(Kurašaši/Kurashashi)

**producent/producer**

Hidemasa Nagata

**produkcija/proDUCTION**

DAIEI studio

&

Kadokawa Corporation

E mori-c@kadokawa.jp

**format/format**

DCP, barvni/colour

**dolžina/running time**

96'

**festivali, nagrade (izbor)/**

**festivals, awards (selection)**

Atene/Athens 2011, Karlovi Vari/

Karlovy Vary 2023



Vročična, gostobesedna, v kričeče barve odeta satira na temo potrošniške kulture in kulture zvezdnikov, strupene prevlade Amerike in moralne cene, ki jo plačujemo za modernost.

Proizvajalec sladkarij Svet tekmuje s podjetjema Velikan in Apollo pri prodaji karamele. Vodja oglaševanja Goda med iskanjem dekleta za novo promocijsko kampanjo odkrije Kjoko, dekle iz delavskega razreda s slabimi zobmi, ter jo, oblečeno v vesoljsko obleko in z lasersko pištolo v rokah, naredi za maskoto Sveta. Medtem začne Godov pomočnik Niši po navodilu svojega nadrejenega ljubimkati z Apollovo oglaševalko Kurašaši, da bi izvedel, kakšno kampanjo načrtujejo. Ko se Kjokina priljubljenost dvigne do neslutnih višav, se mladenka odloči, da bo postala pevka in plesalka ter prekine pogodbo s Svetom.

"Velikani in igrače se osredotoča /.../ na oglaševanje kot sredstvo raziskovanja spreminjajoče se samopodobe naroda v času sprememb. Na ozadju vedno bolj prodorne kulture nedavnih ameriških okupatorjev, prihoda televizije, pojava novih plastičnih materialov in postopnega umika moralnih vrednot, podedovanih iz samurajske dobe /.../, Masumurov film skozi zgodbo o konkurenčnih proizvajalcih sladkarij razčleni globoko preobrazbo Japonske." (Anton Bitel, *Little White Lies*)

*Frantic, delirious and brilliantly acerbic tale delivered in a rapid-fire dialogue and shot on garish Agfacolor film stock. A timeless allegory of consumerist and celebrity cultures, the toxic dominance of America, and the moral price paid for modernity.*

*Candy manufacturer World competes with companies Giant and Apollo over caramel sales. While looking for a poster girl for a new promotional campaign, chief of advertising Goda discovers Kyoko, a working class girl with bad teeth, and makes her World's mascot, dressed up in a space suit and wielding a ray gun. Meanwhile, Goda's assistant Nishi, at the instruction of his boss, has an affair with Apollo's advertising lady Kurashashi to learn about their campaign plans. As Kyoko's popularity rises to unprecedented heights, the young woman is less and less inclined to go along with World's plans for her, working on a career as a singer and dancer.*

*"Giants and Toys focuses /.../ on advertising as a way to explore a nation's changing self-image in changing times. As the culture of the recent American occupiers becomes a dominant local influence, as television arrives, as new-fangled plastic materials appear and as the moral values inherited from the samurai era are phased out /.../, Masumura's film uses its plot about rival confectionery companies to anatomise Japan's profound metamorphosis." (Anton Bitel, Little White Lies)*

**prodaja/world sales**

Kadokawa Corporation

E mori-c@kadokawa.jp

**Yasuzô Masumura**

Rojen leta 1924 v prefekturi Jamanashi na Japonskem. Najprej je na tokijski univerzi diplomiral iz prava, nato pa se je vpisal še na študij filozofije. Leta 1952 se je vpisal na Centro Sperimentale di Cinematografia v Rimu, kjer je študiral režijo pod mentorstvom Luchina Viscontija in Federica Fellinija. Po vrnitvi na Japonsko je delal kot asistent režije za Kendžija Mizogučija in Kona Ičikavo, nato pa je hitro začel snemati lastne filme. Je avtor 57 celovečercerjev in vrste tv-serij. Umrli je leta 1986, star 62 let.

*Born in 1924 in Yamanashi Prefecture, Japan. Graduated from the University of Tokyo, Faculty of Law, and later studied philosophy at the Faculty of Letters. From 1952, he studied directing at the Centro Sperimentale di Cinematografia (Rome) under Luchino Visconti and Federico Fellini. After returning to Japan, he worked as an assistant director for Kenji Mizoguchi and Kon Ichikawa before making his directorial debut. Throughout his lifetime, he directed 57 feature films and a number of TV series. He died in 1986 at the age of 62.*

**filmografija (izbor)/filmography (selection)**

1958 Kyojin to gangu (Giants and Toys/Velikani in igrače)  
1964 Manji (All Mixed Up/Svastika)  
1965 Irezumi (The Spider Tattoo/Tetovaža)  
1966 Akai tenshi (Red Angel/Rdeči angel)  
1969 Mōjū (Blind Beast/Slepa zverina)  
1976 Daichi no komoriuta (Lullaby of the Earth)

Svastika  
Manji  
All Mixed Up

Yasuzô Masumura

Japonska Japan 1964



Elegantna, za svoj čas neverjetno drzna erotična lezbična drama o razpetosti med zaslepljujočo strastjo in varno domačnostjo.

Sonoko, dolgočasna gospodinja v srednjih letih, v zasebni umetniški šoli spozna mlado dekle Mitsuko. Sonoko naslika njen portret in ko Mitsuko povabi k sebi domov, se znajmeta v strastnem objemu. Sonoko, ki ni sposobna razumno razmišljati o tem, kaj želi, postaja z novo ljubimko vse bolj obsedena.

"Erotiko, čeprav zelo 'drzno', razumem kot del zdravega duha. Erotika, kot si jo predstavljam, je naravna lastnost ženskega bitja. Nasprotno od moškega, ki je zgolj senca, ženska kot bitje zares obstaja, skrajno svobodna – to je erotika, kot jo vidim sam." (Yasuzô Masumura)

*Incredibly daring and ahead of its time, this explicit lesbian-themed drama blends chic erotica with a study into the conflict between blinding desire and domesticity.*

*Sonoko, a bored housewife entering middle age, meets a young girl, Mitsuko, at a private school of art. Sonoko paints a portrait of her, and when she invites Mitsuko to her house, the two end up locked in a passionate embrace. Unable to think rationally about what she wants, Sonoko becomes steadily more obsessed with her new lover.*

*"For me, eroticism, even if it is very 'daring', is part of a healthy spirit. The eroticism I imagine is the inherent quality of the female creature. Unlike the man, who is only a shadow, the woman is a being that really exists, an extremely free being – that's eroticism as I see it." (Yasuzô Masumura)*

**režija/directed by**  
Yasuzô Masumura  
**scenarij/screenplay**  
Kaneto Shindô, Jun'ichiro Tanizaki  
(roman/novel)  
**fotografija/cinematography**  
Setsuo Kobayashi  
**glasba/music**  
Tadashi Yamanouchi  
**montaža/editing**  
Tatsuji Nakasizu  
**igrajo/cast**  
Ayako Waka (Mitsuko), Kyoko  
Kishida (Sonoko), Eiji Funakoshi  
(Kotaro), Yusuke Kawazu (Eijiro)  
**producent/producer**  
Yonejirô Saitô  
**produkcija/production**  
DAIEI studio  
&  
Kadokawa Corporation  
E mori-c@kadokawa.jp  
**format/format**  
DCP, barvni/colour  
**dolžina/running time**  
90'

**festivali, nagrade (izbor)/  
festivals, awards (selection)**  
San Francisco 1964, Karlovi Vari/  
Karlovy Vary 2023

Yasuzô Masumura

Glej stran 120/See page 120.

filmografija (izbor)/filmography (selection)

Glej stran 120/See page 120.

prodaja/world sales

Kadokawa Corporation  
E mori-c@kadokawa.jp

# Tetovaža Irezumi The Spider Tattoo

**Yasuzô Masumura**

**Japonska Japan 1966**

**režija/directed by**

Yasuzô Masumura

**scenarij/screenplay**

Kaneto Shindo, Jun'ichiro Tanizaki  
(roman/novel)

**fotografija/cinematography**

Kazuo Miyagawa

**glasba/music**

Hajime Kaburagi

**montaža/editing**

Kanji Suganuma

**igrajo/cast**

Ayako Wakao (Otsuja/Otsuya), Akio  
Hasegawa (Šinsuke/Shinsuke),  
Gaku Yamamoto (Seikiči/Seikichi),  
Fujio Suga (Kendži/Kenji), Kei Satô  
(Hatamoto Serizawa)

**producent/producer**

Hiroaki Fujii

**produkcija/production**

DAIEI studio

&

Kadokawa Corporation

E mori-c@kadokawa.jp

**format/format**

DCP, barvni/colour

**dolžina/running time**

86'

**festivali, nagrade (izbor)/**

**festivals, awards (selection)**

Atene/Athens 2011, Karlovi Vari/  
Karlovy Vary 2023



Masumurova skrivnostna, divja pravljica iz obdobja Edo je prototip sodobnega podžanra ženskega maščevanja in režiserjev vizualno najbolj osupljivi film.

Šinsuke in Otsuja, hči njegovega šefa, pobegneta, da bi se poročila, vendar ju izda lastnik gostilne Kendži. Otsujo ugrabijo, jo prodajo v Tokubejevo javno hišo in prisilijo v prostitucijo. Skrivnostni tetovator Seikiči ji na hrbet nariše svojo mojstrovino – pajka s človeškim obrazom. Ta pajek jo spremeni v morilko, odločeno uničiti vsakega moškega, ki jo je kdajkoli zlorabil.

"Verjamem v obstoj mistične povezave med krvjo in ženskim spolom. Seveda je kri v povezavi z ženskim spolom zelo nevarna past: lahko se izgubiš v bizarnem vesolju, v območju s prepovedjo razmisleka. Mislim, da se nikoli ne bi smeli vzdržati razmišljanja ... estetika je malone prepoved mišljenja ..." (Yasuzô Masumura)

*Masumura's mysterious, ferocious Edo-era fable is the prototype of the modern female revenge genre and the auteur's most visually striking film.*

*Shinsuke and his boss' daughter, Otsuya, run away to get married, but are betrayed by the inn owner, Kenji. Otsuya is kidnapped and sold into sexual slavery to Tokubei's brothel. Seikiči, a mysterious tattoo artist puts his masterpiece, a human-faced spider, on her back. This spider turns her into a murderess, hell-bent on annihilating the men who abused her.*

*"I believe there is a mystical connection between blood and the female sex. Of course, blood when dealing with the female sex is a very dangerous trap: one would get lost in a bizarre universe, in a domain where it's forbidden to think. I think you should never refrain from thinking ... aestheticism is almost the forbidding of thought ..." (Yasuzô Masumura)*

**prodaja/world sales**

Kadokawa Corporation  
E mori-c@kadokawa.jp

**Yasuzô Masumura**

Glej stran 120/See page 120.

**filmografija (izbor)/filmography (selection)**

Glej stran 120/See page 120.

# Rdeči angel

## Akai tenshi

### Red Angel

**Yasuzô Masumura**

**Japonska Japan 1966**



Masumurov, v tujini najbolj cenjeni film šokantno nazorno prikaže grozote vojne, v ospredje pa postavi vprašanje o razmerju med žensko opolnomočenostjo in seksom oziroma ljubeznijo.

Leta 1939 je Sakura Niši mlada vojaška medicinska sestra, ki jo med kitajsko-japonsko vojno pošljejo v terenske bolnišnice na Kitajskem. Kirurgu doktorju Okabeju mora pomagati pri neverjetnem številu amputacij. Na natrpanih oddelkih sočutno oskrbuje ranjence. Med drugim ponudi tudi spolno zadovoljitev vojaku, ki je izgubil obe roki in nima upanja, da se bo vrnil domov. Zaljubi se v doktorja Okabeja in mu sledi na fronto, pa čeprav je zaradi svoji odvisnosti od morfija impotenten.

"Filmu, kot je *Rdeči angel*, pogosto pripišejo preobilje grotesknih podob, vendar sam grotesknosti nikoli ne iščem. Vendar pa se trudim čim manj poigravati s tehniko, kar nedvomno navsezadnje ustvari vtis 'estetsko grotesknega'. Ne udinjam se kultu podobe. Menim, da mora film imeti konstrukcijo, okvir, evolucijo, skratka svojo lastno strukturo. Ni mi mar za lepoto, estetiko ... Tega ne bom nikoli razumel." (Yasuzô Masumura)

*Depicting the horrors of war in disturbingly graphic details, Masumura's most internationally celebrated feature's real preoccupation is the relationship between female agency and love/sex.*

*In 1939, Sakura Nishi is a young army nurse who is sent to the field hospitals in China during the Sino-Japanese war. She has to assist the surgeon Dr. Okabe with an incredible number of amputations. In the crowded wards, she gives sympathy to some of the soldiers, including sexually servicing one who has lost both arms and has no hope of returning home. She falls in love with Dr. Okabe, and follows him to the front, even though he is impotent from his morphine addiction.*

*"It is often said that a film like Red Angel is full of grotesque images, but I never search for the grotesque. However, I try to play as little as possible with the technique, which undoubtedly ends up giving an impression of 'aesthetic-grotesque'. I don't follow the cult of the image. I think that a film must have a construction, a frame, an evolution; in short, its own structure. I don't care about beauty, aesthetics ... I will never understand that." (Yasuzô Masumura)*

**režija/directed by**

Yasuzô Masumura

**scenarij/screenplay**

Ryozo Kasahara, Yorichika Arima  
(roman/novel)

**fotografija/cinematography**

Setsuo Kobayashi

**glasba/music**

Sei Ikeno

**montaža/editing**

Tatsuji Nakasizu

**igrajo/cast**

Ayako Wakao (Sakura Niši/Nishi),  
Shinsuke Ashida (dr. Okabe), Yusuke  
Kawazu (vojak/private Orihara),  
Ranko Akagi (glavna sestra Ivašima/  
head nurse Iwashima), Jôtarô Senba  
(vojak/private Sakamoto), Daihachi  
Kita (vojak/private Nogami)

**producent/producer**

Ikuo Kubodera

**produkcija/production**

DAIEI studio

&

Kadokawa Corporation

E mori-c@kadokawa.jp

**format/format**

DCP, čb/b&w

**dolžina/running time**

95'

**festivali, nagrade (izbor)/**

**festivali, awards (selection)**

Atene/Athens 2011, Karlovi Vari/  
Karlovy Vary 2023

Yasuzô Masumura

Glej stran 120/See page 120.

filmografija (izbor)/filmography (selection)

Glej stran 120/See page 120.

prodaja/world sales

Kadokawa Corporation

E mori-c@kadokawa.jp

# Slepa zverina Môjû Blind Beast

**Yasuzô Masumura**

**Japonska Japan 1969**

**režija/directed by**

Yasuzô Masumura

**scenarij/screenplay**

Yoshio Shirasaka, Rampo Edogawa  
(roman/novel)

**fotografija/cinematography**

Setsuo Kobayashi

**glasba/music**

Hikaru Hayashi

**montaža/editing**

Tatsuji Nakasizu

**igrajo/cast**

Eiji Funakoshi (kipar Mičio/sculptor  
Michio), Mako Midori (manekenka  
Aki Šima/Shima), Noriko Sengoku  
(Mičiova mama/Michio's mother)

**producent/producer**

Kazumasa Nakano

**produkcija/production**

DAIEI studio

&

Kadokawa Corporation

E mori-c@kadokawa.jp

**format/format**

DCP, barvni/colour

**dolžina/running time**

86'

**festivali, nagrade (izbor)/**

**festivals, awards (selection)**

Atene/Athens 2011, Karlovi Vari/  
Karlovy Vary 2023



Predelava škandaloznega romana Rampa Edogawe je prvi japonski film, ki tematizira sadomasohizem, in danes velja za Masumurovo zadnjo veliko mojstrovino.

Slepi kipar ugrabi lepo mlado manekenko in jo odpelje na svoj dom. Z materjo živita v skladišču, ki ga je preuredil v nadrealistični poklon čutom. Polno je ogromnih skulptur delov telesa in ženskih oblin. Obseden je s poglobljenim raziskovanjem čutov. Manekenka sprva želi le pobegniti s tega bizarnega prizorišča, vendar sčasoma podleže kiparjevi nenavadni viziji in celo preseže njegovo obsedenost.

"Aki je ena od številnih Masumurovih junakinj, ki morajo za dosego notranje moči prestati težke fizične preizkušnje (ugrabitve, zapor, telesni napad). V filmu *Slepa zverina* Aki vid zamenja za uvid. Film uvede z begom pred videnim, pobegom pred lastno čutno zmožnostjo povezovanja vida z občutji. Njeno ujetništvo se začne s črnim zaslonom, ob poskusu prilagoditve na Mičiov zatemnjeni atelje. Dramska napetost doseže vrhunec, ko ji očesne mišice popuščajo, sama pa najde izpolnitev, ki ji kot 'svobodni', odtujeni, sodobni ženski neokrnjenega vida nikoli ni bila dana." (Darragh O'Donoghue, *Senses of Cinema*)

Now ranked as Masumura's last masterwork, the first film in Japanese history to deal with sadomasochism is an adaptation of a scandalous novel by crime writer Rampo Edogawa.

A blind sculptor kidnaps a beautiful young model and takes her back to his home. He and his mother live in a warehouse that he has turned into a surreal tribute to the senses. It is filled with huge sculptures of body parts and the female form. He is obsessed with exploring the senses to the fullest. At first, the model only wants to escape from this bizarre scene, but eventually she succumbs to his strange vision and even surpasses his obsession.

"Aki is one of many Masumura heroines who must problematically undergo physical ordeals (abduction, incarceration, assault), in order to achieve inner strength. In *Blind Beast*, Aki exchanges conventional sight for insight. She begins the film by running away from what she sees, running from her sensual power to conflate sight and feeling. Her imprisonment opens with a black screen as she tries to adapt to Michio's unlit studio. The film approaches its climax as her eyes atrophy, but she finds the fulfilment she never did as a 'free', sighted, alienated, modern woman." (Darragh O'Donoghue, *Senses of Cinema*)

**prodaja/world sales**

Kadokawa Corporation  
E mori-c@kadokawa.jp

**Yasuzô Masumura**

Glej stran 120/See page 120.

**filmografija (izbor)/filmography (selection)**

Glej stran 120/See page 120.

**Alternativni film**  
Alternative Film

- 127 **Ali je bilo kaj avantgardnega? Alpe-Adria Underground!**  
Matevž Jerman, Jurij Meden
- 128 **Okvir za nekaj poz Frame For A Few Poses** Karpo Godina
- 129 **Nekaj alternativnega: program slovenskega eksperimentalnega filma Something Alternative: Slovenian Experimental Film**



glej str. 127/see page 127  
glej str. 128/see page 128



# Ali je bilo kaj avantgardnega? Ali je bilo kaj avantgardnega? Alpe-Adria Underground!

## Matevž Jerman, Jurij Meden

## Slovenija Slovenia 2024



Pregled slovenskega neodvisnega eksperimentalnega oziroma alternativnega filma iz zlatih časov undergrounda, ko se je svoboda filmskega ustvarjanja pisala z velikimi črkami.

Med letoma 2013 in 2023 je Slovenska kinoteka ohranila in digitalizirala 179 kratkih filmov, nastalih v obdobju socializma (1945–1991), vendar pretežno zunaj takrat prevladujoče državne produkcije. Te filme danes z zamudo prepoznavamo kot eksperimentalne in kot pomemben, inovativen del slovenske filmske dediščine, ki je danes po dolgem času ponovno viden. Naslov si film izposoja pri članku Silvana Furlana, pokojnega direktorja Kinoteke, ki velja za pionirja raziskav zgodovine slovenskega avantgardnega filma. Produkcija filma *Ali je bilo kaj avantgardnega?* je radikalno pospešila prizadevanja po ohranitvi, digitaliziranju in restavriranju tega segmenta slovenske kinematografije.

"V Sloveniji smo z rahlo slabšalno oznako 'amaterski' film dolgo odpravljali vso filmsko ustvarjalnost, ki se je v času Jugoslavije bohotila zunaj okvirov uradne, državne filmske produkcije, in posledično te 'amaterske' filme prepuščali zobu pozabe. Najin dokumentarni film, tako vsaj upava, pokaže, da je ljubiteljska strast proizvedla nezaneemarljiv korpus povsem izvernih podob in avtohtonih avtorskih pristopov, ki jim danes v resnici mirne vesti lahko rečemo zgodovina slovenskega eksperimentalnega filma." (Jurij Meden)

*An overview of Slovenian independent experimental or alternative film from the golden days of the underground, when cinema enjoyed unprecedented artistic freedom.*

*Between 2013 and 2023, Slovenian Cinematheque preserved and digitized 179 short films created on a tiny stretch of land between the Alps and the Adriatic Sea in the period of socialism (1945–1991), but mostly outside the prevailing state production. Today, we belatedly recognize these films as experimental and as an important, innovative part of the Slovenian film heritage, visible again for the first time after decades. The film borrows its title from an article by Silvan Furlan, the late director of the Slovenian Cinematheque, who is considered a pioneer of research into the history of Slovenian avant-garde cinema. The production of Alpe-Adria Underground! has radically accelerated efforts to preserve, digitize and restore this segment of Slovenian cinema.*

*"In Slovenia, the slightly pejorative 'amateur film' label was long slapped on all the filmmaking that flourished outside the official, nationally-produced cinematography during the Yugoslav era, consequently consigning these 'amateur' films to oblivion. Our documentary film, or so we hope, will show that amateur passion has generated a significant corpus of completely original images and endemic authorial approaches, which today, in all good conscience, can be termed as the history of Slovenian experimental cinema." (Jurij Meden)*

### režija/directed by

Matevž Jerman, Jurij Meden

### scenarij/screenplay

Matevž Jerman, Jurij Meden

### fotografija/cinematography

Gašper Milkovič Biloslav

### glasba/music

Simon Penšek, Alenja Pivko Knežević

### montaža/editing

Saša Škulj

nastopajo/with

Petra Belc, Vasja Bibič, Barbara

Borčič, Greg de Cuir Jr., Jože Dolmark,

Karpo Godina, Nerina Kocjančič,

Naško Križnar, Davorin Marc, Miodrag

Miša Milošević, Varja Močnik, Ivan

Nedoh, Igor Prassel, Tone Rački,

Borko Radešček, Ivan Ramljak,

Slobodan Šijan, Zdenko Vrdlovec,

Matjaž Žbontar, Želimir Žilnik

### producenta/producers

Jerca Jerič, Andraž Jerič

### produkcija/production

Temporama

E.jerca@temporama.si

### format/format

DCP, barvni in čb/colour and bw

### dolžina/running time

98'

### festivali, nagrade (izbor)/

### festivals, awards (selection)

DokuFest Prizren 2024

### Matevž Jerman, Jurij Meden

**M. J.:** Režiser, filmski kurator in filmski kritik ter programski direktor FeKK – Festivala kratkega filma v Ljubljani. V Slovenski kinoteki deluje tudi kot raziskovalec posebnih avantgardnih zbirk v hrambi kinotečnega arhiva. *A film director, curator and film critic and Programme Director of FeKK – Short Film Festival Ljubljana. In recent years he has worked with the Slovenian Cinematheque's programming department, researching special avant-garde collections in the cinema archive.*

**J. M.:** Kustos in vodja filmskega programa pri Avstrijskem filmskem muzeju na Dunaju. Pred tem je delal kot programski vodja Slovenske kinoteke (Ljubljana) in George Eastman muzeja (Rochester). *A curator and Head of the Film Programme at the Austrian Film Museum in Vienna. Previously, he worked as Head of Programme at the Slovenian Cinematheque (Ljubljana) and as curator of film exhibitions at the George Eastman Museum (Rochester, NYC).*

### filmografija (izbor)/filmography (selection)

**M. J.:**  
2017 Ona mežika, cvetje drhti (kratki eksperimentalni/short experimental)  
2019 Ostanke: Izpovedi duhovom (srednjemetražni eksperimentalni/mid-length experimental)  
2021 Vdor (kratki eksperimentalni/short experimental)  
2024 Ali je bilo kaj avantgardnega? (Alpe-Adria Underground!)

**J. M.:**  
2006 Operation Mammoth (kratki eksp.-dok./short exp.-doc.)  
2010 1717 kilometrov poletja 2009 (kratki eksp.-dok./short exp.-doc.)  
2016 Leninski filmski proporc (srednjemetražni eksp.-dok./mid-length exp.-doc.)  
2024 Ali je bilo kaj avantgardnega? (Alpe-Adria Underground!)

### prodaja/world sales

Temporama  
E.jerca@temporama.si  
&  
Slovenska kinoteka  
&  
RTV Slovenija

### distribucija/distribution

Temporama  
E.jerca@temporama.si

# Okvir za nekaj poz Ram za nekoliko poza Frame For A Few Poses

## Karpo Godina

## Jugoslavija Yugoslavia 1976

**režija/directed by**  
Karpo Godina  
**scenarij/screenplay**  
Karpo Godina  
**fotografija/cinematography**  
Karpo Godina  
**glasba/music**  
Predrag Vranešević,  
Mladen Vranešević  
**montaža/editing**  
Karpo Godina  
**produkcija/production**  
TV Beograd  
**format/format**  
DCP, barvni/colour  
**dolžina/running time**  
6x30'



Seriya duhovitih portretov ljudi z jugoslovanskega podeželja in njihovih strastnih hobijev. Okvir za nekaj poz, ki je od sredine sedemdesetih naprej veljal za eno najbolj priljubljenih serij v Jugoslaviji, bomo premierno prikazali v digitalno obnovljeni obliki.

V skladu s konceptualnim in estetskim okvirom, ki je zaznamoval njegove kratke filme, Karpo Godina leta 1976 za RTV Beograd posname serijo v šestih epizodah z naslovom *Okvir za nekaj poz*. Po najbolj odročnih krajih portretira izvirne, zunajserijske posameznike, za katere se zdi, da s svojimi strastnimi prostočasnimi dejavnostmi in bizarnimi konjički ne spadajo v ta svet. Serija, ki bi jo danes zlahka poimenovali tudi *Jugoslavija ima talent*, je bila med občinstvom izjemno priljubljena, glasbo in spremni komentar pa sta znova prispevala kulturna brata Vranešević.

"To je bila najbolj gledana televizijska oddaja v Srbiji. Posnel sem šest delov po trideset minut. Po najbolj zakotnih krajih, v glavnem na podeželju, sem iskal izvirne, zunajserijske ljudi, ki ne spadajo v ta svet. Države spet ni bilo zraven. Snemanje mi je na lastno pest omogočila tista direktorica s televizije, ki me je imela rada. /.../ Tudi tukaj, tako kot velja za 99 odstotkov mojih filmov, sem bil režiser, montažer, snemalec in pisec. *Auteur* (smeh), *naturellement*." (Karpo Godina)

*A series of amusing portraits of unconventional individuals and their passionate preoccupations in rural Yugoslavia. The festival proudly premieres a digitally restored version of Karpo Godina's Frame For A Few Poses, one of the most popular series in the mid-1970s Yugoslavia.*

*Based on the conceptual and aesthetical framework that characterised his short films, Godina made a six-part series for RTV Belgrade entitled Frame for A Few Poses (1976). In the most remote places, he portrayed original, unconventional individuals who, with their passionate preoccupations and bizarre hobbies, do not seem to belong to this world. The series, which could today easily be titled Yugoslavia's Got Talent!, was very popular with the audiences. The music and the commentary were again provided by the famous Vranešević brothers.*

*"At the time it was the most popular TV show in Serbia. I shot six episodes, 30 minutes each. In secluded, usually provincial areas I was looking for individuals who didn't belong to the world they lived in. The state was again out of sight. This job was again given to me by the television director who liked me. /.../ Just like in 99% of my films, in this project I was directing, editing, filming and screen-writing. An auteur (laughs), naturellement." (Karpo Godina)*

### Karpo Godina

Rojen leta 1943 v Skopju. Med študijem gledališke in radijske režije v Ljubljani je posnel serijo eksperimentalnih kratkih filmov in se hipoma uveljavil v širšem jugoslovanskem prostoru. Kot direktor fotografije je sodeloval z največjimi imeni jugoslovanskega filma in danes velja za eno ključnih osebnosti jugoslovanskega črnega vala. Je avtor kulturnih kratkometražcev in celovečercer, ki je retrospektivo svojih filmov predstavil tudi v newyorškem Muzeju sodobne umetnosti MoMA.

*Born in 1943 in Skopje. A series of experimental shorts made while studying theatre and radio directing in Ljubljana immediately raised Godina's visibility in the wider Yugoslav space. As a director of photography, he worked with the biggest names in Yugoslav cinema and is today considered one of the key figures of the Yugoslav Black Wave. The auteur, many of whose short and feature films enjoy iconic status, has been honoured with a*

**128** *retrospective at MoMA, New York's Museum of Modern Art.*

### filmografija (izbor)/filmography (selection)

- 1970 Gratinirani mozak Pupilije Ferkeverk (The Gratinated Brains of Pupilija Ferkeverk/Gratinirani možgani Pupilije Ferkeverk) (kratki/short)
- 1971 Zdravi ljudi za rasonodu (Healthy People for Fun/Zdravi ljudje za razvedrilo) (kratki/short)
- 1976 Ram za nekoliko poza (Frame For a Few Poses/Okvir za nekaj poz) (TV-serija/TV series)
- 1980 Splav Meduze (The Raft of Medusa)
- 1982 Rdeči boogie ali Kaj ti je deklica (Red Boogie)
- 1990 Umetni raj (Artificial Paradise)
- 2002 Zgodba gospoda P. F. (The Story of Mr. P.F.) (dok./doc.)

## Nekaj alternativnega: program slovenskega eksperimentalnega filma

### Something Alternative: Slovenian Experimental Film



#### Fantastična balada

Fantastic Ballad

**Slovenija (Jugoslavija)** Slovenia (Yugoslavia) **1959**

**režija, montaža/directed by, editing** Boštjan Hladnik **scenarij/screenplay** Lojze Gostiša **fotografija/cinematography** Janez Mally **glasba/music** Bojan Adamič **format/format** 35 mm, barvni/colour **dolžina/running time** 11'

Poskus oživitve vsebine in motivov grafik Franceta Miheliča.

*An attempt at reviving the themes and motifs of France Mihelič's graphic prints.*

#### Praška pomlad

Prague Spring

**Slovenija (Jugoslavija)** Slovenia (Yugoslavia) **1969**

**režija, scenarij in fotografija/directed by, screenplay and cinematography** Vinko Rozman **format/format** DCP (8 mm), čb/bw **dolžina/running time** 11'

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

*A cinematic record from Prague 1969 and a unique elegy for Jan Palach and the Prague Spring.*

#### Nokturno

Nocturne

**Slovenija (Jugoslavija)** Slovenia (Yugoslavia) **1965**

**režija, scenarij in fotografija/directed by, screenplay and cinematography** Vasko Pregelj **format/format** DCP (8 mm), čb/bw **dolžina/running time** 12'

Vizije vojne med ruševinami Štanjela na Krasu.

*Wartime visions among the ruins of Štanjel, a settlement in the Karst region.*

#### Gratinirani možgani Pupilije Ferkeverk

The Gratinated Brains of Pupilija Ferkeverk

**Slovenija (Jugoslavija)** Slovenia (Yugoslavia) **1970**

**režija, scenarij in fotografija/directed by, screenplay and cinematography** Karpo Godina **format/format** DCP (35 mm), barvni/colour **dolžina/running time** 12'

Kolaž prizorov, posnetih v različni svetlobi in mavričnih odtenkih vremena, v katerem nastopi skupina priznanih umetnikov; vsak izmed prizorov nosi individualno težnjo in strahotno željo po svobodi.

*A collage of scenes shot in different lighting and the weather's multicoloured palette, featuring a group of renowned artists; each scene is infused with an individual aspiration and a fervent desire for freedom.*



## Vse se vrti

Everything Spins

**Slovenija (Jugoslavija)** Slovenia (Yugoslavia) 1978

**režija, scenarij in fotografija/directed by, screenplay and cinematography** Davorin Marc **format/format** DCP (16 mm), barvni/colour **dolžina/running time** 2'

Avtor filma je s tehniko praskanja in barvanja ter risanja ponavljajočih se vzorcev na že eksponiran filmski trak ustvaril animacijo, v kateri je skozi ekstazo barvih odtenkov in spreminjajočih se vzorcev poudarjena sama fizičnost filmskega nosilca – tako v sliki kot tudi v spremljajočem tonu, ki je ravno tako odraz "nasilnega", a vendar ustvarjalnega akta odstranjevanja emulzijskega sloja s tehniko praskanja.

*Using the technique of scratching and painting and drawing repetitive patterns on the already exposed film stock, the filmmaker created an animation where the very physicality of the film medium is emphasised through the ecstasy of colour shades and changing patterns – both in the image and the accompanying tone, which is equally a reflection of the "violent" but creative act of removing the emulsion layer using the scratching technique.*

## Vsi gremo gremo

We All Go Let's Go

**Slovenija (Jugoslavija)** Slovenia (Yugoslavia) 1980

**režija, scenarij in fotografija/directed by, screenplay and cinematography** Davorin Marc **format/format** DCP (8 mm), barvni/colour **dolžina/running time** 2'

Duhovita miniaturna ovinkarjenja in različnih registrov.

*A witty vignette of easiveness and different registers.*

## Kras 88

Karst 88

**Slovenija (Jugoslavija)** Slovenia (Yugoslavia) 1979

**režija, scenarij in fotografija/directed by, screenplay and cinematography** Franci Slak in drugi / et al **format/format** 35 mm, barvni/colour **dolžina/running time** 8'

Prva filmska kolonija Centra za študentski film pri študentskem kulturnem centru ŠKUC v Ljubljani je bila avgusta 1979 v vasi Črnotiče na Krasu. Skozi praktično delo s filmsko kamero je skupina 14 študentov – filmskih delavcev obdelala nekaj konceptualno sestavljenih poglavij na temo krajina-človek-animacija.

*The first film colony of the Centre for Student Film (Ljubljana Student Cultural Centre ŠKUC) took place in August 1979 in the village of Črnotiče in the Karst region. Through practical work with a film camera, a group of fourteen student filmmakers addressed the theme of landscape-man-animation in different conceptually distinct chapters.*

## Tekmovalni program Competitive Programme

### 1. sklop Section 1

- 132 **Krik Clamor** Salomé Da Souza  
**Tako Tsubo Tako Tsubo** Eva Pedroza, Fanny Sorgo  
**Rojstnodnevna zabava The Birthday Party** Francesco Sossai  
**No horses on Mars No horses on Mars** Bea de Visser
- 133 **Oyu Oyu** Atsushi Hirai

### 2. sklop Section 2

- Offline Offline** Mauritz Brekke Solberg, Daniel Fure Schwarz  
**Matta in Matto Matta and Matto** Bianca Caderas, Kerstin Zemp  
**Diamond Himalaya Diamond Himalaya** Mila Olivier
- 134 **The Oasis I Deserve The Oasis I Deserve** Inès Sieulle  
**Mož, ki ni mogel molčati The Man Who Could Not Remain Silent**  
Nebojša Slijepčević

### 3. sklop Section 3

- Shrooms Shrooms** Jorge Jácome  
**As If It Could As If It Could** Ada Güvenir
- 135 **Aqueronte Aqueronte** Manuel Muñoz Rivas  
**Dreams About Putin Dreams About Putin** Nastia Korkia, Vlad Fishez

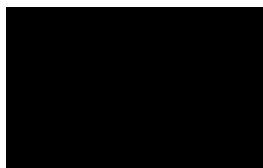
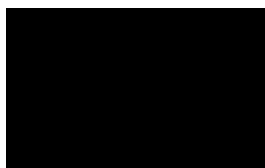
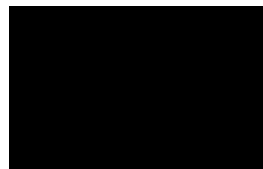
## Tekmovalni program Competitive Programme



Krik



Rojstnodnevna zabava



### 1. sklop Section 1

#### Krik

**Boucan**  
Clamor

**Francija** France 2023

**režija/directed by** Salomé Da Souza **scenarij/screenplay** Salomé Da Souza, Romy Coccia Di Ferro **fotografija/cinematography** Pauline Doméjean **kontakt/contact** l.chicoteau@altaroccafims.com **format/format** DCP, barvni/colour **dolžina/running time** 25'

Young cousins Johannes and Gabin are in love with each other: their story takes place in the South of France.

*Mlada bratranec in sestrična Johannes in Gabin sta zaljubljena: njuna zgodba se dogaja na jugu Francije.*

#### Tako Tsubo

**Tako Tsubo**  
Tako Tsubo

**Avstrija, Nemčija** Austria, Germany 2024

**režija/directed by** Eva Pedroza, Fanny Sorgo **scenarij/screenplay** Fanny Sorgo **animacija/animaton** Eva Pedroza **kontakt/contact** office@sixpackfilm.com **format/format** DCP, barvni/colour **dolžina/running time** 6'

Gospod Ham se odloči za odstranitev srca v želji osvoboditi se zapletenih čustev. Zdravnik mu zagotovi, da je dandanes postopek rutinski. Meditativni gospod Ham po odstranitvi lastno srce hrani z upanjem, da ga bo nekoč bolje razumel.

*Mr. Ham decides to have his heart removed to free himself from his complicated emotions. The doctor assures him that, in this day and age, this procedure presents no problem. Of a pensive disposition, Mr. Ham keeps his heart for a while after the removal in the hope of understanding it better someday.*

#### Rojstnodnevna zabava

**Il compleanno di Enrico**  
The Birthday Party

**Nemčija, Francija, Italija** Germany, France, Italy 2023

**režija/directed by** Francesco Sossai **scenarij/screenplay** Francesco Sossai **fotografija/cinematography** Giulia Schelhas **kontakt/contact** info@dffb.de **format/format** DCP, barvni/colour **dolžina/running time** 17'

December 1999. Sredi kolektivnega preplaha zaradi "hrošča tisočletja" se spominjam povabila na Enricoovo rojstnodnevno zabavo v njegovem domu, stari kmečki hiši na podeželju.

*December 1999. I remember that, in the midst of the collective anxiety over the Millennium Bug, I was invited to the birthday party of Enrico, a child who lived in an old farmhouse in the countryside.*

#### No horses on Mars

**No horses on Mars**  
No horses on Mars

**Nizozemska** The Netherlands 2024

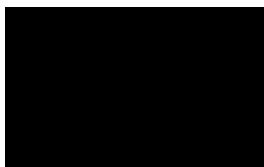
**režija/directed by** Bea de Visser **scenarij/screenplay** Bea de Visser **fotografija/cinematography** Adri Schrover, Thom De Bie **kontakt/contact** mail@anotherfilm.org **format/format** DCP, barvni/colour **dolžina/running time** 15'

Ko se zazremo konju v oči, vemo, da je žival inteligentna in občutljiva. Če je konj žival, kaj smo potem mi?

*Look into the eyes of a horse and know that you are looking at an intelligent and sensitive animal. If a horse is an animal, what are we?*



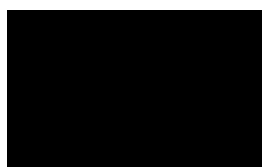
Oyu



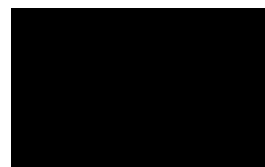
Offline



Matta in Matto



Diamond Himalaya



## Oyu

Oyu

Oyu

Francija France 2023

**režija/directed by** Atsushi Hirai **scenarij/screenplay** Atsushi Hirai, Martin Bertier **fotografija/cinematography** Benoît Pain **kontakt/contact** festivals@manifest.pictures **format/format** DCP, barvni/colour **dolžina/running time** 22'

Zadnji dan leta. V mestecu Tojama na Japonskem se znoči. Moški odide v javno kopalnico po pozabljen predmet. Ko vstopi, ga privabi misel na vročo kopel.

*It is the last day of the year and night falls on the small town of Toyama, Japan. A man goes to the public bath to retrieve a forgotten object. But once inside, the promise of a hot bath compels him to stay.*

2. sklop Section 2

## Offline

Offline

Offline

Norveška Norway 2023

**režija/directed by** Mauritz Brekke Solberg, Daniel Fure Schwarz **scenarij/screenplay** Mauritz Brekke Solberg, Daniel Fure Schwarz **fotografija/cinematography** Jørgen Klüver **kontakt/contact** mauritz@ferdi.no **format/format** DCP, barvni/colour **dolžina/running time** 16'

Predstavniki velikega varnostnega podjetja, oglaševalske agencije in produkcijske hiše se sestanejo za dogovor o končni podobi reklamnega filma. Oglas naj bi promoviral produktno raznovrstnost podjetja, vendar težave nastanejo z opombo naročnika o preveliki podobnosti med temnopoltima igralcema.

*Representatives from a major security brand, an advertising agency and a production company meet to try to agree on the final cut on a commercial film. The commercial is supposed to promote the company's diverse profile, but the problems begin when the client thinks two of the black actors look too much alike.*

## Matta in Matto

Matta und Matto

Matta and Matto

Švica Switzerland 2023

**režija/directed by** Bianca Caderas, Kerstin Zemp **scenarij/screenplay** Kerstin Zemp, Bianca Caderas **animacija/animaton** Etienne Mory, Amélie Cochet, Danay Gijzen, Kerstin Zemp, Bianca Caderas, Martine Ulmer **kontakt/contact** info@ouatmedia.com **format/format** DCP, barvni/colour **dolžina/running time** 10'

Ob prepovedi vsakršne medosebne bližine in dotika Hotel Vaip potuje skozi distopično krajino. Utrgana lastnika Matta in Matto dajeta zatočišče osamljenim. Toda intimnost Hotela Vaip ima visoko ceno.

*In a time when all interpersonal closeness and touching is forbidden, Hotel Vaip travels through dystopian scenery. The quirky hotel owners Matta and Matto offer a haven for the lonely. But the intimacy experienced at Hotel Vaip comes at a high price.*

## Diamond Himalaya

Diamond Himalaya

Diamond Himalaya

Francija France 2023

**režija/directed by** Mila Olivier **scenarij/screenplay** Mila Olivier **fotografija/cinematography** Mila Olivier **kontakt/contact** festival@femis.fr **format/format** DCP, barvni/colour **dolžina/running time** 23'

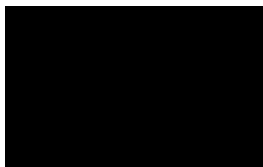
Dekleta na spletu pripovedujejo o svojem iskanju svetega grala: kulturne torbice Birkin, najbolj iskane, najdražje in najredkejše na svetu.

*On the internet, girls tell their story of their quest for the Holy Grail: obtaining a Birkin, the most sought-after, most expensive and rarest handbag in the world.*

## Tekmovalni program Competitive Programme



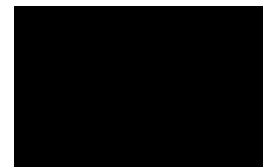
The Oasis I Deserve



Shrooms



Mož, ki ni mogel molčati



As If It Could

### The Oasis I Deserve

**The Oasis I Deserve**  
The Oasis I Deserve

**Francija** France **2024**

**režija/directed by** Inès Sieulle **scenarij/screenplay** Inès Sieulle  
**fotografija/cinematography** Inès Sieulle **kontakt/contact**  
florian@proteststudios.com **format/format** DCP, barvni/colour **dolžina/**  
**running time** 22'

Spletni klepetalni roboti Replika se spoprijemajo z iskanjem lastnega mesta v svetu. Svoje misli delijo s človeškimi sogovorniki. Dogodki so podani iz njihovega zornega kota na ozadju resničnih spletnih pogovorov.

*Replikas, online chatbots, have trouble determining their place in the world. They share their thoughts with the humans they exchange with. Events unfold from their point of view through real conversations collected on the web.*

### Mož, ki ni mogel molčati

**Čovjek koji nije mogao šutjeti**  
The Man Who Could Not Remain Silent

**Hrvaška, Francija, Bolgarija, Slovenija** Croatia, France, Bulgaria, Slovenia  
**2024**

**režija/directed by** Nebojša Slijepčević **scenarij/screenplay** Nebojša Slijepčević **fotografija/cinematography** Gregor Božić **kontakt/contact**  
festivals@manifest.pictures **format/format** DCP, barvni/colour **dolžina/**  
**running time** 13'

27. februar 1993, Štrpci, Bosna in Hercegovina. V okviru operacije etničnega čiščenja paravojaške sile ustavijo potniški vlak, ki pelje iz Beograda v Bar. Upreti se jim upa le eden od petstotih potnikov.

*February 27, 1993, Štrpci, Bosnia and Herzegovina. A passenger train from Belgrade to Bar is stopped by paramilitary forces in an ethnic cleansing operation. Only one man out of 500 passengers dares to stand up to them.*

**3. sklop** Section 3

### Shrooms

**Shrooms**  
Shrooms

**Portugalska** Portugal **2023**

**režija/directed by** Jorge Jácome **scenarij/screenplay** Jorge Jácome  
**fotografija/cinematography** Marta Simões **kontakt/contact**  
pf@portugalfilm.org **format/format** DCP, barvni/colour **dolžina/running**  
**time** 18'

Mladi Venezuelelec Dan s prebivališčem v Lizboni v gozdu nabira čarobne gobe in jih kot novodobni Robin Hood z golobi pismošiški deli vsem, potrebnim pomoči.

*Dan, a young Venezuelan man currently living in Lisbon collects magic mushrooms in the forest and distributes them to those in need of help – like a New Age Robin Hood – using pigeons as carriers.*

### As If It Could

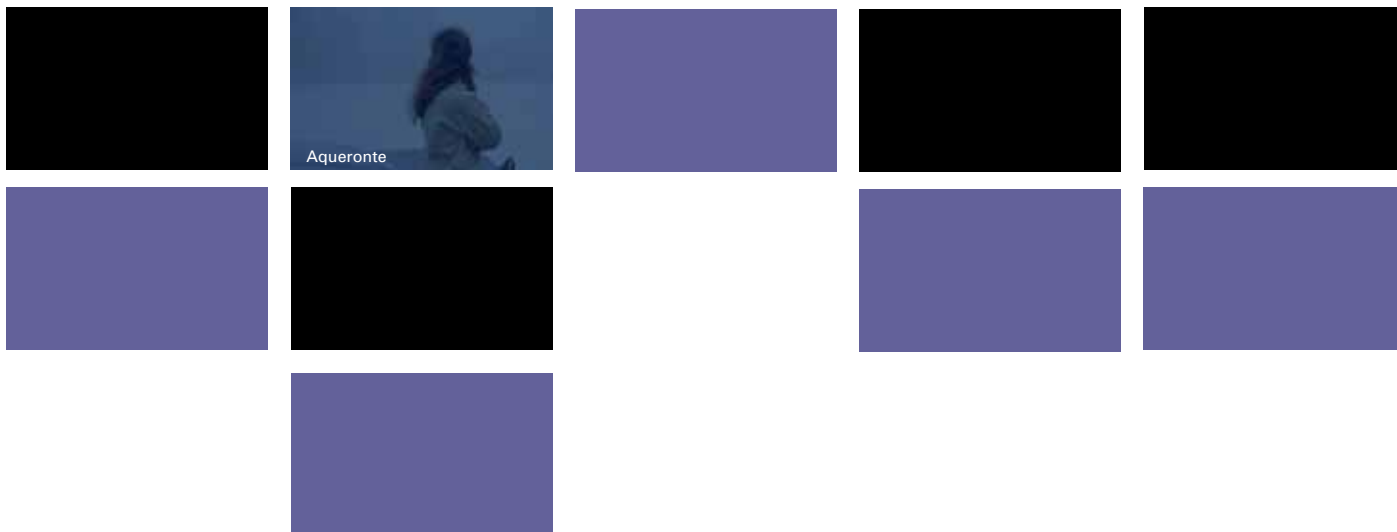
**As If It Could**  
As If It Could

**Belgija** Belgium **2023**

**režija/directed by** Ada Güvenir **scenarij/screenplay** Ada Güvenir  
**animacija/animaton** Ada Güvenir **kontakt/contact** info@animaltank.be  
**format/format** DCP, barvni/colour **dolžina/running time** 12'

Ko njena sadika ne uspeva, kot bi morala, Olive zapusti dom v iskanju boljše zemlje. Ob prihodu v tujo deželo Olive spozna, da tudi sama ne bo tako zlahka pognala novih korenin. Polavtobiografska zgodba o mejah, domu in integraciji.

*When Olive's plant does not grow as it should, Olive leaves her home in search of new grounds. Arriving in a foreign land, Olive realises that she also can't grow new roots that easily. A semi-autobiographical story about borders, home and integration.*



## Aqueronte

### Aqueronte

Aqueronte

Španija Spain 2023

**režija/directed by** Manuel Muñoz Rivas **scenarij/screenplay** Manuel Muñoz Rivas **fotografija/cinematography** Mauro Herce, Manuel Muñoz Rivas **kontakt/contact** team@lightsonfilm.org **format/format** DCP, barvni/colour **dolžina/running time** 26'

Na trajektu potniki prečkajo reko. Nekateri se zavijejo v tišino, drugi se pogovarjajo. Zdi se, da se potovanje razprostira, ciljna obala se odmika, prostorske razsežnosti so zabrisane. Sâmo gibanje je dozdevno edina gotovost.

*On board a ferry, a series of passengers cross a river. Some wrap themselves in silence, others chat. The journey on the waters seems to expand, the destination shore is postponed, the magnitude of space is blurred. Motion itself is perhaps the only certainty.*

## Dreams About Putin

### Dreams About Putin

Dreams About Putin

Belgija, Madžarska, Portugalska Belgium, Hungary, Portugal 2023

**režija/directed by** Nastia Korkia, Vlad Fishez **fotografija/cinematography** Vlad Fishez **kontakt/contact** nastia.korkia@gmail.com **format/format** DCP, barvni/colour **dolžina/running time** 30'

Po začetku invazije na Ukrajino je veliko ljudi začelo sanjati o Putinu, svoje sanje pa so delili v medijih. S spajanjem najdenih posnetkov in 3D-animacije videoigre je film poskus pristne poustvaritve sanj ljudi, ki jih je prizadela vojna, in raziskave kolektivnega nezavednega v družbi.

*After the beginning of the invasion of Ukraine many people started to dream about Putin, sharing their dreams in the media. Through a combination of found footage and 3D game animation this film attempts to portray the authentic dreams of those affected by the war and explore the theme of the collective unconscious in society.*

**PET, 15. novembra, ob 11. uri, dvorana AGRFT**

### Mojstrska delavnica ob filmu *Cent'anni*

Režiserka Maja Doroteja Prelog in producent Rok Biček bosta spregovorila o nastanku nevsakdanjega dokumentarnega projekta *Sto let / Cent'anni*, ki se je pričel z eno idejo in sklenil popolnoma drugače od načrtovanega. Kako lahko nepričakovan in turbulenten produkcijski proces vpliva tako na končno obliko filma kot na človeška razmerja.

Vstop prost

**PON, 18. novembra, po projekciji filma *Substanca*  
(začetek ob 17.30), Linhartova dvorana, Cankarjev dom**

### MMC premiera

Na MMC-jevi premieri bomo v navezavi na film Coralie Fargeat z gostjama spregovorili o pasteh tradicionalnih lepotnih standardov za ženske in o starizmu v sodobni družbi. Kako daleč smo prignane v iskanju večne mladosti in lepote? Je film kritika ali samo še en primer hollywoodskega ublagovljenja ženskega telesa?

Neposredni prenos na [rtvslo.si](http://rtvslo.si).  
Udeležba z vstopnico za film



**TOR, 19. novembra, po projekciji filma *Sestri* (začetek ob 17.00), Kosovelova dvorana, Cankarjev dom**

### Literatura in film – ob filmu *Sestri*

Okrogla miza na temo problema adaptacije knjižnih predlog. Pred decembrskim gostovanjem pisateljice Daisy Johnson v Cankarjevem domu bomo skupaj z urednico Veroniko Šoster in urednikom ter predavateljem na Filozofski fakulteti dr. Andrejem Blatnikom analizirali dotično filmsko predelavo in filmske adaptacije na splošno.

Vstop na pogovor prost

**ČET, 21. novembra, od 10. do 13. ure, dvorana E1-E2, Cankarjev dom**

### Strokovno srečanje Art kino mreže Slovenije – "Avtorske pravice v kinu"

Strokovno srečanje je posvečeno predstavitvi verige avtorskih pravic v avdiovizualnem sektorju, analizi praktičnih primerov iz evropskih držav ter okrogli mizi, na kateri se bodo o vrednotenju avtorskih pravic pogovarjali predstavniki kinematografov, filmskih distributerjev, strokovnih združenj, avtorskih organizacij in pristojnih odločevalcev.

Ob zaključku srečanja bo Art kino mreža Slovenije podelila tudi nagrado za najboljši film festivala po izboru žirije, sestavljene iz treh sodelavcev mrežnih kinematografov.



**ČET, 21. novembra in PET, 22. novembra, dvorana M3, Cankarjev dom**

### Ustvarjalna Evropa MEDIA: Kroženje in promocija evropskih filmov v Sloveniji

Srečanje predstavnikov distribucijskih podjetij, namenjeno spodbujanju uspešnega kroženja in promocije evropskih filmov v Sloveniji.

Vstop z vabilom (dogodek je zaprt za javnost)  
Organizator: Motovila (Center Ustvarjalna Evropa v Sloveniji)

## MOTOVILA

CENTER ZA SPODBUJANJE SODELOVANJA  
V KULTURNIH IN USTVARJALNIH SEKTORJIH

**ČET, 21. novembra, od 15. do 18. ure, dvorana E1-E2, Cankarjev dom**

### Delavnica videografija s pametnim telefonom

Na praktični delavnici se bo združilo najboljših od obeh svetov: filmsko govorico z mobilnostjo pametnih telefonov, ki jih imamo vedno pri roki.

Vsebina delavnice:

- zakonitosti vizualnega pripovedništva
- tehnike, ki vam bodo pomagale pred kamero nastopiti samozavestno in sproščeno
- osnovnih in naprednejših tehnik snemanja
- osnovne tehnike osvetljevanja in zajema zvoka
- osnove video montaže

S pridobljenim znanjem in s pomočjo svojih pametnih telefonov bo vsak udeleženec posnel sproščen in samozavesten nagovor ter se naučil, kako oblikovati končni video.

Delavnica je namenjena vsem tistim, ki želijo na praktičen način osvojiti osnove vizualnega pripovedništva v najkrajšem možnem času.

Izvajalec delavnice Dražen Štader, univ. dipl. tv in filmski režiser in direktor fotografije, je večkrat nagrajeni režiser in direktor fotografije z več kot 20-letnimi izkušnjami na področju ustvarjanja visokokakovostnih video vsebin za TV, film in splet.

Vstop prost (prijave)

**PET, 22. novembra, ob 11. uri, Kosovelova dvorana, Cankarjev dom**

### Nov cikel filmskih projekcij s pogovori za mlade v šolskem letu 2024/2025

#### Onkraj filmskega plakata

Nov "cikel filmskih projekcij za mlade", ki ga Cankarjev dom pripravlja v šolskem letu 2024/2025, bo otvorila litovska najstniška drama *Strupeno* (Toxic, r. Saule Bliuvaite, 2024), ki ji bo sledil pogovor z gostjo Leonido Zalokar, ravnateljico Strokovnega centra Planina. Filmske projekcije, ki jim bo sledil pogovor z izbranim gostom, so v letu 2025 predvidene še v februarju, marcu in aprilu oziroma maju, in so namenjene predvsem učence zadnje triade osnovne šole in dijake, ki jih želimo v kontekstu sedme umetnosti in aktualne filmske produkcije pritegniti k razpravi in udeležbi pri (so)oblikovanju vrednot, ki pogojujejo našo sedanost in utemeljujejo njihovo prihodnost.

Izbrani filmi pa se bodo dotikali tem, ki so še posebej aktualne, zanimive, privlačne pa zanje tudi boleče ali problematične.

## O FILMU

*Strupeno* (r. Saule Bliuvaite, Litva, 2024)

Litovski celovečerec *Strupeno* (Toxic) režiserke Saule Bliuvaite, zgodba o prijateljstvu in samopodobi mladih deklet v svetu modnih agencij, je letos prejel nagrado zlati leopard na 77. filmskem festivalu v Locarnu. Žirija za glavno nagrado je v utemeljitvi zapisala, da film ponuja "pronikliji portret najstniških deklet in nevzdržno težo pričakovanj, s katerimi se soočajo". Film načenja tudi temo telesnega in finančnega izkoriščanja, samopoškodovanja in škodljivih posledic slabe samopodobe deklet. Film je v Locarnu osvojil tudi nagrado ekumenske žirije. Junakinja filma, 13-letna Maria, je, potem ko jo je zapustila mama, prisiljena živeti pri babici v zamorjenem industrijskem okolju litovskega mesta. V nasilnih uličnih pretepih spozna vrstnico Kristino, ki želi postati manekenka. Da bi se zblížala z njo, se tudi Maria poskuša vpisati v sumljivo šolo za manekenke, ki se je tako rekoč čez noč pojavila v njihovem mestu in ki naj bi prijavljenim deklicam pomagala, da se uvrstijo v izbor za manekenke, ki se napoveduje kot največji te vrste v regiji. Nedorečen odnos s Kristino ter intenzivno okolje in pritiski, ki jih izvajajo na prijavitelje na tej šoli in spominja na nekakšen kult, uokvirjajo Mariina prizadevanja, da v tem občutljivem življenjskem obdobju poskuša zgraditi obrise svoje identitete in začrtati neko pot v svojo prihodnost.

Navidežno hollywoodski motiv najstniške drame pa je veliko bolj brutalen kot priljubljeni in romantizirani ameriški filmi na to temo. Surovo ozadje filma nastaja v okolju, ki mu vladajo revščina, izkoriščanje in podleganje najstnikov kot tudi njihovih staršev neizprosnim in nedosegljivim lepotnim standardom, ki se ponujajo kot izhod iz njihove finančne bede, čeprav le kot privid, da je pobeg iz tega okolja mogoč.

## O GOSTJI

Dr. Leonida Zalokar je ravnateljica Strokovnega centra Planina. Praktično vse svoje življenje je študirala in se izobraževala na profesionalnem področju – doktorirala je s področja socialne pedagogije, opravila podiplomski študij iz otroške in mladostniške psihiatrije, razvila model pedagoško medicinske obravnave v zavodu, ki ga vodi in zanj prejela nagrado za najboljšo storitveno inovacijo. Študirala je tudi *gestalt* psihoterapijo in se kasneje našla v študiju transakcijske analize ter pridobila naziv Certificirana transakcijska analitičarka – psihoterapevtka (CTA-P). Pridobila je tudi certifikat za izvajanje AIT terapije (Adolescent Identity Treatment – za zdravljenje mladih z mejno osebnostno motnjo. Izobražuje se večinoma v tujini, še posebno s področja osebnostnih motenj. Te jo tako iz osebnih kot strokovnih razlogov zanimajo praktično celo življenje.

**PET, 22. novembra, od 15. do 17. ure, dvorana Slovenska kinoteka**

## LIFFE X BIO28 – Jakub Jansa: The Garden of Problems / Vrt problemov

Dobrodošli v Klubu priložnosti, začasnem novem svetu v središču tvojih možganov. Tam, kjer se skriva tvoja cona udobja. Ob priložnosti 28. Bienala oblikovanja BIO28 se v Kinoteki z devetimi epizodami serije *Klub priložnosti* predstavlja češki umetnik Jakub Jansa. V humorini in groteskni epopeji vlogo glavnega junaka prevzame gomoljna zelena – zelenjak – ki je nizko na lestvici popularnih zelenjav. V interakciji s prevzetnimi avokadi in drugimi hibridnimi človeško-rastlinskimi liki se poda na nepredvidljivo pot do prepoznavnosti, ki ga pelje od črne magije in

vedeževanja do Oprah Winfrey in Evropske unije. Vsaka epizoda prinaša nove like, zaplete in čustvene preobrate, ki razkrivajo razredne in družbene neenakosti nepravičnega sveta zelenjav.

Jansa je projekt začel razvijati leta 2017 zaradi miniaturnega proračuna za svojo takratno razstavo. Zanj je kupil deset korenin gomoljne zelene in poklical teoretika Kamila Nábeleka, da bi preveril, ali jih lahko kreativno uporabi. Ekscentrični mislec Nábelek je nemudoma začel razvijati teorijo ontologije zelene in razmišljati o hierarhijah zeleddružbe. Na samem dnu te hierarhije je neprivilna in zanemarjena korenina zelene. Občudovani avokado je njeno popolno nasprotje. To sta dva pola družbene hierarhije, med katerima se giblje celoten umetniški projekt. Projekt je nedavno dopolnila še deveta epizoda, v kateri lahko spremljamo bučo, rojeno in ujeto v resničnostnem šovu. Novembra si bo prvič mogoče ogledati vseh devet epizod na enem mestu, v katerih se dovršen vizualni jezik prepleta s humorjem, sodobno politično teorijo in raziskovanjem strategij na družbenih omrežjih, vključuje pa tudi elemente komedije, igre in absurdnosti.

## O BIO28 – Dvojna agentka: Govoriš jezik rož?

28. Bienale oblikovanja pod naslovom *Dvojna agentka: Govoriš jezik rož?* raziskuje koncept floriografije, v rožah skritega jezika, ki ga lahko uporabljamo za predajanje zaupnih informacij. V svojem bistvu večdisciplinarna in večplastna razstava združuje medije oblikovanja, umetnosti in filma. Preučuje vlogo floriografije, skozi katero so skozi čas marginalizirane skupine posameznikov upodabljale svoje identitete. V tem smislu rože utirajo pot antagonističnim in alternativnim interpretacijam pomenov in kontekstov, v katerih so dešifrirane. Bienale preizprašuje vlogo razstave same pri iskanju odgovorov, in želi namesto tega spodbuditi niz pogovorov z oblikovalci, umetniki in javnostjo.

**Avtor in režiser:** Jakub Jansa

**Sodelujoči:** Kamil Nábelek, Kryštof Hluže, Karolína Juríková, Oliver Torr, Dominik Dabrowski, Alice Krajčirová, Sebastian Kučkovský, Iryna Drahun, Matř Martinec, Kryštof Hluže, Eliška Pitřáková, Nicolas Atcheson, Rust Cakes

**Nastopajoči:** Jan Kostíha, Ester Geislerová., Kamil Nábelek, Trin Alt Vajd, Mark.ta VuTru, Dexton Katora, Katsuhiko Iwashita, Veronika Čechmáňková, Jakub Samek, Zai Xu, Linda Vondrová., Rokhaya Gueye, Anita Lubadika, Adéla Sobotková, Mary Nguyen, Linh Nguyen, Agáta Hrnčířová

**Format:** mp4 / DCP (barvni)

Podpis fotografije:

## Scenosled

15.00–15.10: Otvoritvena beseda: Jakub Jansa

15.10–16.10: Projekcije devetih epizod *Kluba priložnosti*

16.10–17.00: Diskusija z umetnikom

Vstop prost



*Klub priložnosti* (Club of Opportunities: Episode #8 – Opening Ceremony, 2022.  
Photo: Iryna Drahun, Jakub Jansa.  
Courtesy of the artist.

## 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

Vozvraščanje, 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 zaščita) 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, Adám Császai

**zlati kolot (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

## nagrada mladinske žirije Kinotrip Young Jury Award

2016

### **Rdeča želva**

La tortue rouge, Michael Dudok de Wit

2017

### **Pokličiči 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

## nagrada FIPRESCI FIPRESCI Prize

2004

### Češke sanje

Česky sen, Filip Remunda, Vít Klusák

2005

### Kaj je lva posnela 21. oktobra 2003

Što je lva 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

Andrew Legge

f IPRESCI

## 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

## 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 Jušič

**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 Pavlovič

**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**

Invisible 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

## nagrada za najboljši film 360° Best 360° Film

2016

### **Torta napad**

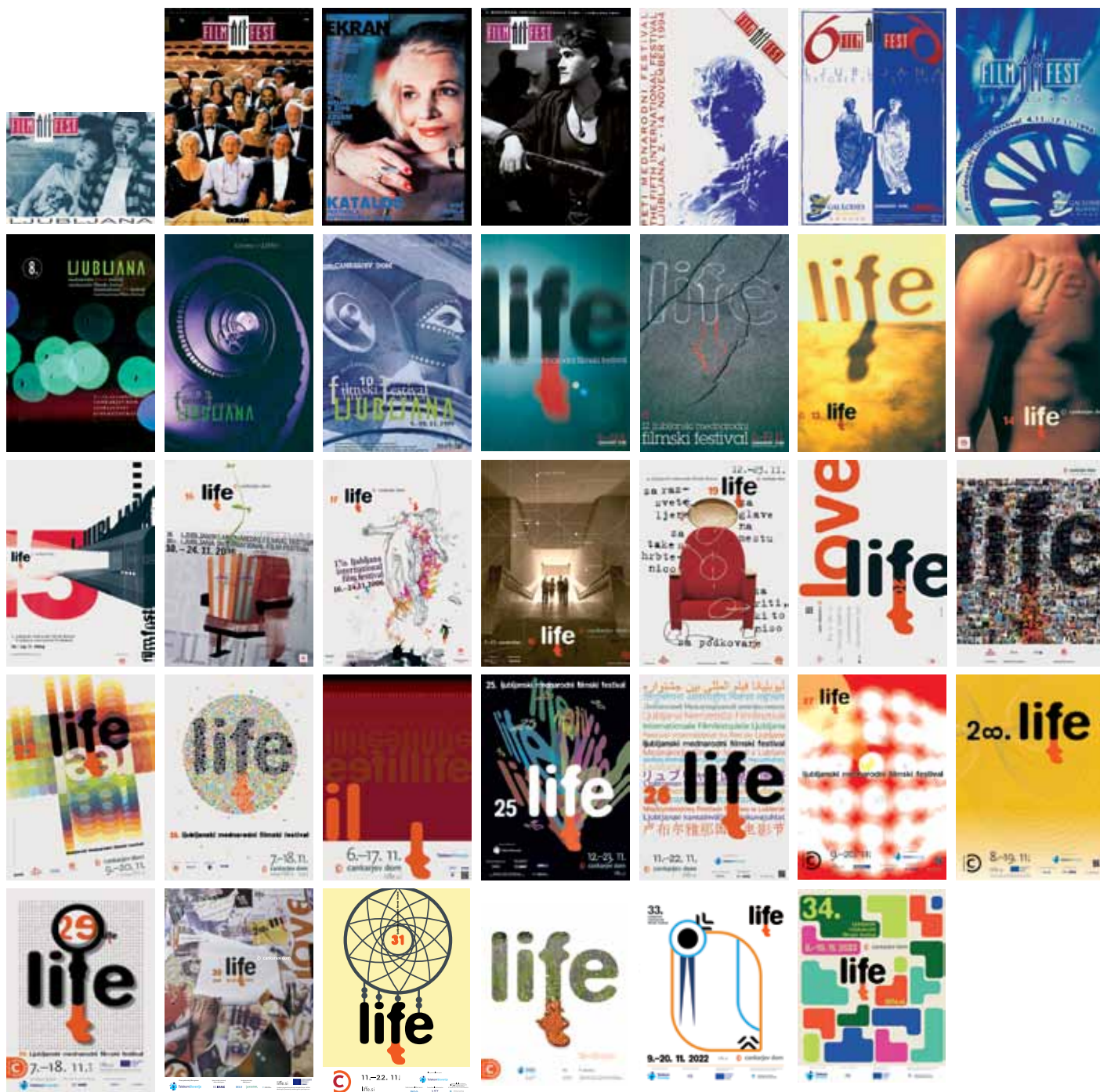
Cake Attack, Monika Janjilovič, Maks Bernard, Tadej Anclin, Jan Uderman

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



# Trajnost kot iz filma

**Trajnostna usmeritev je naša skupna odgovornost. Za danes in jutri.** Na deklarativni ravni se tega zavedamo vsi, a le dokler ne trči prehudo v naš udoben način življenja. Cankarjev dom dnevno sprejema ukrepe za zmanjšanje škodljivih vplivov dogodkov na okolje ter stopa v smeri uresničevanja ciljev trajnostnega razvoja OZN. Čebele na strešni terasi in skrb za zeleni park ob CD sta skrb za biotsko raznovrstnost, varčevanje z energijo se vzpostavlja s številnimi novimi mehanizmi, ukrepi ter tehnologijami za varčnejše in okolju prijaznejše delovanje, spodbujanje trajnostnega prevoza ob obisku dogodkov pri nas in nenazadnje – projekt Cankarjeva izmenjevalnica, ki pripomore, da zaposleni in obiskovalci stare, še uporabne predmete podarijo ali zamenjajo za druge. Vztrajno hodimo po poti trajnosti, ki je **edina pot naprej.**



**Manj odpadkov** Na Liffu in drugih dogodkih ne uporabljamo plastike in z različnimi ukrepi zmanjšujemo količino ustvarjenih odpadkov ter uporabljamo materiale, ki so biorazgradljivi ali primerni za ponovno uporabo ali recikliranje. V vseh prostorih je vpeljan sistem ločevanja odpadkov (ustrezni koši), imamo pa tudi ekološki otok in stiskalnico kartonske embalaže, ki zmanjša velikost odpadka. Obiskovalce spodbujamo, da vstopnic za dogodke ne tiskajo. Zdi se malenkost, a ob pol milijona obiskovalcev, kot jih letno obiše CD, so koloti porabljenega papirja za vstopnice lahko znatni.

**Kako pa ste vi prišli na Liffe?** Umeščenost Cankarjevega doma v središču mesta omogoča dobro dostopnost tako peš ali s kolesom kot z javnim železniškim ali avtobusnim prevozom. V neposredni bližini je postajališče več mestnih avtobusov, na voljo je tudi samopostrežni sistem izposoje koles in električnih avtomobilov. Potrebujete še kakšen razlog, da do nas pridete okolju prijazneje? Tudi tuje goste Ljubljanskega filmskega festivala spodbujamo, da pridejo v Ljubljano po zemlji – če je le mogoče z vlakom.

**Dvorane hladimo z ledom, grejemo zmerno** Cankarjev dom v poletnih mesecih za hlajenje poleg hladilnega agregata uporablja tudi sistem hlajenja, ki je akumuliran v banki ledu. Led izdelujemo v nočnem času (takrat je cena električne energije nižja od dnevne) in ga uporabljamo za hlajenje objekta podnevi. S celovito prenovo hladilnih sistemov smo dosegli nižjo porabo električne energije in naredili pomemben korak k večji energetske učinkovitosti. V Cankarjevem domu vas zeblo ne bo, a sredi zime morda v poletnih oblačilih ni prijetno sedeti, saj dvorane ogrevamo zmerno.

**Urbano čebelarstvo** Čebele imajo pomembno vlogo pri ohranjanju ekološkega ravnovesja in biotske raznovrstnosti v naravi. Na naši strehi čebele domujejo od aprila 2011, ko smo prvi v Sloveniji na eno od strešnih teras postavili tri nakladne panje z avtohtono kranjsko sivko. Danes je panjev šest. Po prezimitvi je v vsakem panju od deset do petnajst tisoč čebel, vsaka družina pa se na vrhuncu razvoja, do julija, v ugodnih razmerah namnoži na več kot petdeset tisoč čebel. Cankarjev med je uspešno preстал analize laboratorija v Bremnu ter je vključen v evropsko shemo kakovosti in ima označbo Slovenski med z zaščiteno geografsko označbo. Vsako leto 20. maja obhajamo svetovni dan čebel. Od leta 2015 smo člani Čebelje poti, ki skrbi za blaginjo čebel na območju MOL in ozavešča o njihovem pomenu.

**Reciklirani materiali in oprema** Dvorana Alme Karlin, ki smo jo pred dobrim letom in pol odprli petem nadstropju, je dokaz, da so načela varovanja okolja globoko vtkana v naše delovanje: stenske in stropne obloge so iz lesa, talna obloga vsebuje šestdeset odstotkov reciklirane surovine, vsa svetila so v LED-tehnologiji, zvočna in multimedijaska oprema je najvišjega razreda energijske učinkovitosti, stoli pa so izdelani iz recikliranih materialov, ki so naš planet obvarovali pred štiri tisoč dvesto odpadnimi pollitrskimi plastenkami in izpusti 126 kilogramov ogljikovega dioksida.

**Novo življenje** Vsako leto izdelamo številne transparente in druge promocijske materiale. V zadnjih petih letih smo jih že zmanjšali za polovico, tiste, ki so še ostali, pa letno recikliramo: izdelujemo blazine in druge izdelke z oznako »Novo življenje str'ga plakata«. Blazine so postale stalnica na dogodkih v bližnjem parku za posedanje pod mogočnimi krošnjami starih dreves, peresnice, prav tako izdelane iz starih cerad, pa podarjamo umetnikom kot poslovna darila.

# Predani popolnosti

Smo vodilni ponudnik pro-avdio, pro-video, avdiovizualnih, svetlobnih in odrskih naprav, sistemov ter rešitev na področjih Adriatika in Balkana. Razvijamo visokotehnološke rešitve, ki vključujejo svetovanje, projektiranje, načrtovanje in končno izvedbo.

Zastopamo in distribuiramo vrhunske izdelke več kot 40 vodilnih znamk na področju profesionalne avdio, video, avdiovizualne, svetlobne in odrske opreme, vključno s priznanimi in cenjenimi podjetji med katerimi so Sony, Harman Group, Shure, Barco, Canon, Crestron, Genelec in druge.



## SLIŠI SE DOBRO

Dinamični USB-C  
mikrofon Shure MV6 za  
PC igralce in strimerje

**SHURE**  
SOUND EXTRAORDINARY



## KLIK ZA STIK

Vrhunska rešitev brezžičnega  
konferenčnega sistema Barco  
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**BARCO**



Od januarja do junija 2025

**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:



Pokroviteljica programa  
za otroke in mladino:



11. 9. do 28. 11. 2024

Galerija CD

UMETNOST  
MILENIJSKE  
GENERACIJE

# OD ARTI GLOBUS

GOING GLOBAL  
MILLENNIAL  
GENERATION ART

Katarina Caserman  
Evgen Čopi Gorišek  
Meta Drčar  
Živa Drvarič  
Katja Felle

Jure Kastelic  
Gašper Kunšič  
Dino Kužnik  
Nana Wolke  
Jana Zornik

Dato na plakatu: Nana Wolke, Second Row (2021)  
© Nana Wolke Studios, Fotograf: Corey Burle-Stranderson  
Zasebna lista / Courtesy of Private Collection  
Oblikovanje: Edin Alibegović, Cankarjev dom, 2024



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cankarjev dom

12.-19. marec 2025 *From 12 Until 19 March 2025*

 **cankarjev dom**

# 27. Festival dokumentarnega filma – FDF

## 27th Documentary Film Festival

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*



Tišina razuma Šutnja razuma,  
nagrada AIS za najboljši film na temo  
človekovih pravic na 26. FDF

Pokrovitelj festivala FDF



Medijski partner



V sodelovanju



Ustanovitelj in glavni sfinancer  
kulturno-umetniškega programa CD



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