37.
Ljubljanski mednarodni filmski festival

11.–22. 11.
2026



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Ljubljana International Film Festival

37th Ljubljanski mednarodni filmski festival

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Mestna občina Ljubljana

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Reklamne vitrine za kino v Ljubljani leta 1989. Foto: Marjan Ciglič; Muzej novejše zgodovine Slovenije.

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Dogodek "Vodenje pod pritiskom: duševno zdravje v ustvarjalnih sektorjih" (12. 11. 2026) je organiziran v sklopu projekta Ambasadorji zdravja in dobrega počutja (so)delavcev v KUS. Projekt sofinancira Ministrstvo za notranje zadeve in javno upravo v okviru Javnega razpisa za razvoj in profesionalizacijo NVO in prostovoljstva 2025 iz Sklada za razvoj nevladnih organizacij.

The event "Leadership Under Pressure: Mental Health in the Cultural and Creative Sectors" (12. 11. 2026) is organized as part of the project Ambassadors of Health and Well-being of Employees in CCS. The project is co-founded by the Ministry of the Interior and Public Administration as part of the 2025 public call for proposals for the development and professionalization of NGOs and volunteering.

37. Ljubljanski mednarodni filmski festival 2026
37th Ljubljana International Film Festival 2026

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pokroviteljstvo, vodja glasovanja občinstva/sponsorship, head of audience voting
Zvezdana Lazar
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Urška Batistič
oblikovanje urnika in programske knjižice/schedule and programme boooklet design
Urška Batistič
urednica e-kataloga in programske knjižice/e-catalogue and programme booklet editor
Špela Barlič
asistentka urednice programske knjižice/ programme booklet assistant editor
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izdelava spletne strani/creation of website
Domen Novak
urednica spletne strani/web page editor
Tadeja Drolc
družbena omrežja/social media
Nina Krajčinović, **Hana Radovan**
vodja prodaje/head of box office
Andreja Šteblaj
vodja službe za goste, koordinacija žirije/head of guest service, jury coordination
Lara Zupan
prevajalska služba/translation service
Nives Košir
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Juro Ganić, Jan Vihar
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Špela Barlič
urednica barvnih strani/Editor of colour pages
Zvezdana Lazar
besedila/texts
Matic Majcen, **Damijan Vinter**, **Veronika Zakonjšek**, **Špela Barlič**, **Lina Horvat** (Kinobalon); **Kraken** (Evropa na kratko)
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oktober/October 2026

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4 Žirije, nagrade Juries, Awards

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







Foto: Violetta Wakolbinger

Sabine Gebetsroither, rojena leta 1977 v Welsu (Zgornja Avstrija), je študirala nemško filologijo ter medijske in filmske vede na Univerzi na Dunaju in na Univerzi v Aarhusu (Danska). Sodeluje z uglednimi filmskimi festivali, kot sta FilmFestival Cottbus – Festival vzhodnoevropskega filma in Mednarodni filmski festival v Reykjavíku, od leta 2004 pa opravlja različne naloge za filmski festival Crossing Europe v Linzu. Novembra 2021 je postala sodirektorica festivala. Med letoma 2015 in 2021 je bila članica Filmske žirije dežele Zgornje Avstrije.

Zvonimir Jurić je bil rojen leta 1971 v Osijeku. Leta 1999 je diplomiral iz filmske in TV-režije na Akademiji dramske umetnosti v Zagrebu. Režiral je več nagrajenih dokumentarcev in štiri igrane celovečerne filme po lastnih scenarijih (enega z Goranom Devićem). Režiral je tudi kratke igrane filme, več televizijskih serij in del omnibusa, za katerega je napisal tudi scenarij. Njegov kratki igrani film *Rumena luna* (Žuti mjesec) je bil premierno prikazan v tekmovalnem sporedu mednarodnega filmskega festivala v Berlinu, njegov celovečerec *Kosec* (Kosac) na mednarodnem filmskem festivalu v Torontu, celovečerni film *Črnci* (Crnci), ki ga je podpisal skupaj z Goranom Devićem, pa je bil prikazan na več kot stotih festivalih in prejel številne filmske nagrade. Zvonimir živi in dela v Zagrebu ter poučuje na Akademiji dramske umetnosti.

Ana Lasić je scenaristka in dramatičarka. Leta 1999 je diplomirala iz dramaturgije na Fakulteti za dramske umetnosti v Beogradu, kjer je delovala kot dramaturginja in kritičarka. Njen prvi celovečerni film *Ruševine* (z režiserjem Janezom Burgerjem) je na Festivalu slovenskega filma leta 2004 osvojil nagrado za najboljši film. Med drugimi posnetimi scenariji so *Skriti spomin Angele Vode* (režija: Maja Weiss, 2009), *Balkan Is Not Dead* (režija: Aleksandar Popovski, 2013) in televizijska serija *Življenja Tomaža Kajzerja* (režija: Peter Bratuša, 2013). Delovala je kot docentka za scenaristiko (film in televizija) na Akademiji za gledališče, radio, film in televizijo (AGRFT) Univerze v Ljubljani. Poučuje in mentorira scenariste v okviru mednarodnih delavnic in mojstrskih tečajev intuitivne scenaristike. Njena knjiga *Intuitivna scenaristika* je izšla pri Javnem skladu Republike Slovenije za kulturne dejavnosti leta 2022.

***Sabine Gebetsroither**, born in 1977 in Wels (Upper Austria), studied German Philology and Media/Film Sciences at the University of Vienna and at the University of Aarhus (Denmark). She has worked for renowned film festivals such as FilmFestival Cottbus – Festival of Eastern European Film and Reykjavík Int. Film Festival and since 2004 for CROSSING EUROPE Film Festival Linz in various positions. Since November 2021 Co-Festival Director of the CROSSING EUROPE Filmfestival Linz. Furthermore member of the Film Commission of the Province of Upper Austria from 2015 to 2021.*

***Zvonimir Jurić** was born in 1971 in Osijek. He graduated in film and TV directing in 1999 from the Academy of Dramatic Art in Zagreb. He has directed several award-winning documentaries and four feature films based on his own screenplays (one fully-fledged with Goran Dević). He has also directed a short film, several television series and one part of an omnibus, for which he also wrote the screenplay. His short film* Žuti mjesec *(Yellow Moon) premiered at the Berlinale official competition, and his latest feature* Kosac *(The Reaper) at the Toronto International Film Festival, whilst his feature film* Crnci *(The Blacks) (co-directed with Goran Dević) was shown at more than a hundred festivals and was awarded several major awards. Based in Zagreb, Zvonimir teaches at the Academy of Dramatic Art.*

***Ana Lasić** is a screenwriter and playwright. She graduated in dramaturgy in 1999 from the Faculty of Dramatic Arts in Belgrade, where she worked as a dramaturg and critic. Her first feature film,* Ruševine *(with director Janez Burger), won the Best Film Award at the 2004 Slovenian Film Festival. Other filmed screenplays include, among others,* Skriti spomin Angele Vode *(by Maja Weiss, 2009),* Balkan Is Not Dead *(by Aleksandar Popovski, 2013) and TV series* Življenja Tomaža Kajzerja *(by Peter Bratuša, 2013). She previously served as Assistant Professor of Screenwriting for Film and Television at the University of Ljubljana's Academy of Theatre, Radio, Film and Television (AGRFT). She continues to teach and mentor writers through international Intuitive Screenwriting workshops and masterclasses. Her book* Intuitivna scenaristika *was published by the Republic of Slovenia Public Fund for Cultural Activities in 2022.*

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

Barbara Borčić, umetnostna zgodovinarka, je dejavna v sodobni umetnosti kot kuratorka, publicistka in raziskovalka s fokusom na umetniški performans, video in večmedijsko umetnost ter ljubljansko alternativno prizorišče osemdesetih let. Študirala je medijske študije in antropologijo podobe na ISH, Fakulteti za podiplomski humanistični študij v Ljubljani. V zgodnjih osemdesetih letih je bila umetniška vodja Galerije Škuc. Pozneje je v okviru SCCA-Ljubljana kot direktorica zagnala in vodila raziskovalne, dokumentarne in razstavne projekte s področja video in novomedijskih umetnosti (*Videodokument*, *Videospotting*), ki so postavili terminološko in teoretsko podlago nadaljnjim raziskavam in vzpostavitvi (spletnega) arhiva Postaja DIVA.

Gabriel Fieger je direktor filmskega festivala in kurator iz nemškega Regensburga. Študiral je primerjalno kulturologijo in špansko filologijo, na področju filma in kinematografije pa deluje od leta 2010. Ob tem se je navdušil za (kratke) filme. Deloval je na mednarodno priznanih festivalih, kot so Alcine – Festival de Alcalá de Henares v Španiji (2017–2021), Hamburg Short Film Festival (od leta 2019), Internationale Hofer Filmtage (od 2023) in Filmfestival Max Ophüls Preis v Saarbrücknu (od 2026). Od leta 2019 je organizacijski vodja Mednarodnega tedna kratkega filma v Regensburgu, spomladi 2022 pa je postal njegov umetniški direktor. Njegovo kuratorsko delo povezuje umetniško programiranje z močnim zanimanjem za nastajajoče oblike kinematografije, eksperimentalno filmsko ustvarjanje ter družbene in politične razsežnosti sodobne filmske kulture.

Nebojša Slijepčević je filmski režiser, ki deluje v Zagrebu. Njegov kratki igrani film *Čovjek koji nije mogao šutjeti* (2024) je na filmskem festivalu v Cannesu leta 2024 osvojil zlato palmo za najboljši kratki film, poleg tega pa še evropsko filmsko nagrado in césarja za najboljši kratki film. Film je bil nominiran tudi za oskarja. Njegov najbolj priznan dokumentarni film *Srbenka* (2018) je prejel več kot dvajset festivalskih nagrad, med njimi Doc Alliance Selection, in se uvrstil v ožji izbor za evropske filmske nagrade. Njegov celovečerni dokumentarni prvenec, dramatična komedija *Gangster te voli* (2013), premierno prikazan na festivalu Hot Docs v Torontu, je bil velika uspešnica v hrvaških kinematografih. Poleg režije deluje kot kreativni producent dokumentarnih filmov v produkcijski hiši Zagreb Film.

***Barbara Borčić**, an art historian, is active in contemporary art as a curator, writer and researcher, focusing on performance art, video and multimedia, as well as Ljubljana's alternative art scene of the 1980s. She studied media studies and visual anthropology at ISH, the Graduate School of Humanities, known as Institutum Studiorum Humanitatis, in Ljubljana. In the early 1980s, she served as artistic director of the Škuc Gallery. Later, as director of SCCA-Ljubljana, she initiated and led research, documentation and exhibition projects in video and new media (*Videodokument, Videospotting*), which laid the terminological and theoretical foundations for further research and the establishment of the (online) Postaja DIVA archive.*

***Gabriel Fieger** is a film festival director and curator based in Regensburg, Germany. He studied Comparative Cultural Studies and Spanish Philology and has been working in the field of film and cinema since 2010. His enthusiasm for (short) films grew through this work. He has worked at internationally renowned festivals such as Alcine – Festival de Alcalá de Henares in Spain (2017–2021), Hamburg Short Film Festival (since 2019), Internationale Hofer Filmtage (since 2023) and Filmfestival Max Ophüls Preis in Saarbrücken (since 2026). Since 2019, he has been the organizational director of the International Short Film Week Regensburg, and joined as artistic director in spring 2022. His work as curator connects artistic programming with a strong interest in emerging forms of cinema, experimental filmmaking and the social and political dimensions of contemporary film culture.*

***Nebojša Slijepčević** is a film director based in Zagreb, Croatia. His short fiction film* The Man Who Could Not Remain Silent *(2024) won Palme d'Or for Best Short Film at the 2024 Cannes Film Festival, along with the European Film Award and the César for Best Short Film. It was also nominated for an Academy Award. His most acclaimed documentary,* Srbenka *(2018), has received over twenty festival awards, including the Doc Alliance Selection Award, and was shortlisted for the European Film Awards. Nebojša's debut feature documentary, the dramedy* Gangster of Love *(2013), premiered at Hot Docs in Toronto and was a hit with audiences in Croatian cinemas. Alongside directing, Nebojša works as a creative producer for documentary films at the Zagreb Film production company.*







Nagrada mladinske žirije Kinotrip
Kinotrip Young Jury Award

10 **17 17** Kosara Mitić
11 **Kronovizor Chronovisor** Kevin Walker, Jack Auen
12 **London London** Sebastian Brameshuber
13 **Lov na ljudi Manhunt** Wayne Wapeemukwa
14 **Odpelji me domov Take Me Home** Liz Sargent
15 **Rdeči hangar The Red Hangar** Juan Pablo Sallato
16 **Vse, kar je narobe s tabo Everything That's Wrong With You**
Urša Menart
17 **Zelene oči The Green Eyes** Fanny Liatard, Jérémy Trouilh
18 **Ljubica Honey Bunny** Igor Jelinović
19 **Eksplozivna vrsta Too Many Beasts** Sarah Arnold



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glej str. 11/see page 11

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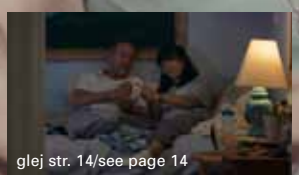


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17
17
17

Kosara Mitić

Severna Makedonija, Slovenija, Srbija
North Macedonia, Slovenia, Serbia **2026**



režija/directed by
Kosara Mitić
scenarij/screenplay
Kosara Mitić, Ognjen Sviličić
fotografija/cinematography
Naum Doksevski
montaža/editing
Dejan Smileski
igrajo/cast
Eva Kostić (Sara), Martina Danilovska (Lina), Dame Joveski (Filip), Eva Stojčevska (Nina), Petar Manić (Caki), Jovan Todorov (Čvare), Žaklina Stefkovska (prof. Ristovska), Ana Stojanovska (Prof. Nevena), Oliver Mitkovski (voznik/driver), Saško Kocev (Sarin oče/Sara's father), Aleksandra Peševska (Sarina mati/Sara's mother), Simeon Moni Damevski (receptor/receptionist)
producenti/producers
Tomi Salkovski, Vlado Bulajić, Lija Pogačnik, Miroslav Mogorović
produkcija/production
Black Cat Production
E mailbcproduction@gmail.com
&
December
&
Art&Popcorn
format/format
DCP, barvni/colour
dolžina/running time
105'

festivali, nagrade (izbor)/
festivals, awards (selection)
Berlinale 2026

Brutalno realističen in iskren prvenec severnomakedonske režiserke Kosare Mitić o turbulentnem najstništvu.

Sedemnajstletna Sara gre z razredom na šolski izlet. Dijaki se stlačijo na avtobus, kjer pojejo, popivajo, izzivajo profesorje. Sara vse skupaj zgolj opazuje. Dogajanje kmalu uide izpod nadzora in Sara je priča spolnemu napadu na sošolko Lino. Vendar pa Sara tudi sama prikriva veliko skrivnost. Ko se avtobus naslednji dan ustavi na grški meji, se sooči z veliko dilemo ...

"V najstniških letih se naučimo molčati. Najstniki na tej stopnji prvič doživijo nasilje. Vsi jim pravijo, naj iz tega ne delajo cirkusa. Ker je zgodba umeščena v obdobje najstništva, je cena tega molka še višja. Zanimiva pri Makedoniji – in verjamem, da tudi povsod drugje – je vsakdanjost nasilja. Je zelo kolektivno in o njem se ne govori. To mi je bilo pomembno, saj sem želela prikazati vpliv nasilja predvsem na mlade ženske. Tako nasilje postane stalna prvina življenja mladenk: brez posledic, brez besed. Je zelo normalizirano in povsem vsakdanje." (Kosara Mitić)

A brutally honest and unflinching debut film by North Macedonian director Kosara Mitić about the turbulent years of adolescence.

Seventeen-year-old Sara is hiding a secret during a school trip. The students pile onto the bus, shouting, singing, drinking, challenging their teachers and trading looks and comments. Sara mostly watches in silence. When the trip spirals out of control and she witnesses her friend Lina being sexually assaulted, the two girls try to break the cycle of routine violence. This forges an unbreakable bond between them. When the bus stops at the Greek border the following day, Sara faces a major dilemma.

"Adolescence is where we learn silence. Teenagers experience violence for the first time at that stage. Everyone tells them not to make a big deal out of it. Setting this story in adolescence means that the cost of that silence is even bigger. What's interesting in Macedonia – and everywhere else, I believe – is that violence is very casual. It's very collective, and it's unspoken. That was important for me because I wanted to show how violence affects young women especially. That's how violence exists in the lives of young women: without consequences, without language. It's very normalised and very casual." (Kosara Mitić)

prodaja/world sales
Totem Films
E hello@totem-films.com

Kosara Mitić

Rojena 1987 v Skopju. Leta 2013 je diplomirala na Fakulteti za dramske umetnosti v Skopju na oddelku za filmsko in televizijsko režijo. Od 2006 do danes je pridobila izkušnje na področjih režije, scenaristike, kamere, montaže in dela z igralci ter realizirala več filmskih projektov. *17* je njen celovečerni prvenec.

Born in Skopje in 1987, Mitić graduated in Film and Television Directing from the Faculty of Dramatic Arts in Skopje in 2013. Since 2006, she has worked as a director, screenwriter, cinematographer, editor and acting coach, completing several film projects. 17 *is her feature film debut.*

filmografija (izbor)/filmography (selection)

2016 Rođenden (Birthday) (kratki/short)
2016 Crvenata soba (kratki/short)
2026 17

Kronovizor
Chronovisor
Chronovisor

Kevin Walker, Jack Auen

ZDA USA **2026**



režija/directed by
Kevin Walker, Jack Auen
scenarij/screenplay
Kevin Walker, Jack Auen
fotografija/cinematography
Leo Zhang
glasba/music
Gustav Holst
montaža/editing
Kevin Walker, Jack Auen
igrajo/cast
Anne-Laure Sellier (Béatrice)
producenti/producers
Jason Zuriff
produkcija/production
Cosmic Salon Films
E kevin@cosmicsalonfilms.com
format/format
DCP, barvni/colour
dolžina/running time
99'

festivali, nagrade (izbor)/
festivals, awards (selection)
Rotterdam 2026

Stilizirani tehnotriler, v katerem nevroznanstvenico obsede zgodovinski zapis o napravi, ki naj bi omogočala neposreden vpogled v preteklost.

Beatrice, samotarska profesorica vedenjskih znanosti, pri proučevanju filozofije in človeškega spomina naleti na zapiske benediktinskega meniha, ki so ob svojem nastanku povzročili velik škandal v vatikanskih krogih. Njihov avtor namreč trdi, da je bil s pomočjo posebne naprave, ki je sposobna vizualno ujeti in posredovati katerikoli zgodovinski trenutek, priča Kristusovemu križanju. Čeprav se zaveda, da s svojo obsedenostjo postavlja na kocko svoj znanstveni ugled, se Beatrice zavzeto posveti raziskovanju tega nenavadnega fenomena.

"Že dalj časa sva se okvirno pogovarjala o scenariju za celovečerni film. Oba sva akademika po duši, zato naju tematika nadvse privlači: obožujeva vsak nočni prizor v knjižnici, povezan z raziskovanjem, celo v filmih, ki v resnici niso posvečeni tej temi. Imela sva torej to nejasno zamisel o filmu, ki bi se osredotočal na akademika, ob ločeni vzporednici o obsedenosti z napravo, navsezadnje pa sta se ti dve ideji združili v eno." (Jack Auen)

A stylised technothriller about a neuroscientist seeking to uncover the mystery of an occult device that reproduces images from any point in history.

In her research into the philosophy and neuroscience of memory, the reclusive academic Béatrice comes across the writings of a Benedictine monk who claimed in the 1950s to have witnessed the crucifixion of Christ through a device that had visually captured and could relay any moment in history through a television set. The story caused a scandal, not least with the Vatican, and Béatrice becomes obsessed with this puzzling phenomenon, applying her meticulous research skills to delve deeper into the realms of the possible – potentially putting her own scholarly standing at risk.

"We had been talking in vague terms about something feature-length we wanted to write. We are both wannabe academics, so that's very attractive: We love whenever there's a late night scene in the library involving research, even in films that are not really about that. So, there was that vague idea of a film centring around an academic, happening in parallel with the separate obsession with the device, then two ideas became one." (Jack Auen)

Kevin Walker, Jack Auen

Oba rojena v Baltimorju, Kevin 1996, Jack leto pozneje. Jack je po izobrazbi diplomirani psiholog, Kevin pa je magistriral iz teologije. Znana sta kot baltimorski režijski duo, ki ustvarja v New Yorku. Lotevata se tako igranih kot dokumentarnih projektov. Leta 2019 sta ustanovila produkcijsko hišo Cosmic Salon.

Both born in Baltimore, US – Walker in 1996 and Auen in 1997 – the two are a directing duo based in New York City. Auen graduated with a degree in psychology, while Walker obtained an MA in theology. They work collaboratively across fiction and nonfiction and are members of the filmmaking collective and production company Cosmic Salon.

skupna filmografija (izbor)/joint filmography (selection)

2021 Marblehead (kratki/short)
2024 Things Hidden Since the Foundation of the World (kratki/short)
2026 Chronovisor (Kronovizor)

prodaja/world sales
Lights On
E team@lightsonfilm.org

London
London
London

Sebastian Brameshuber

Avstrija Austria **2026**

režija/directed by
Sebastian Brameshuber
scenarij/screenplay
Sebastian Brameshuber, Anna Lehner, Barbara Palomino Ruiz
fotografija/cinematography
Klemens Hufnagl, Patrick Wally
montaža/editing
Sebastian Brameshuber, Dane Komljen
igra/cast
Bobby Sommer (Bobby)
producenta/producers
David Bohun, Lixi Frank
produkcija/production
Panama Film
E office@panama-film.com
format/format
DCP, barvni/colour
dolžina/running time
122'

festivali, nagrade (izbor)/ festivals, awards (selection)
Berlinale 2026, Peking/Beijing 2026



V subtilno političnem portretu sodobne Evrope, ki niha med resničnostjo in fikcijo, anonimna srečanja prinesejo nepričakovano toplino in občutek bližine.

Bobby neprestano potuje med Dunajem in Salzburgom. Da bi mu čas na avtocesti hitreje minil in da bi si povrnil stroške goriva, prevaža neznance: vojaka, ki se sprašuje, kaj pomeni boriti se; pripravnika v supermarketu, ki gre na obisk k družini; akademika, ki raziskuje zgodovino ceste; lezbijko, ki se bo kmalu poročila. Različne poti, različni naglasi in različne – običajno resnične – zgodbe, ki jih prevevata sproščenost in toplina. Medtem ko mimo bežijo gore in gozdovi, pot pa prekinjajo križišča, mostovi in ovire, Bobby posluša, a hkrati tudi pripoveduje o sebi: o svoji mladosti, o staranju in o prijatelju v komi, ki je razlog njegovih potovanj.

"Privlači me razgibano ponavljanje motivov. Ko vzpostaviš ritem, več pozornosti usmeriš na podrobnosti, kar je bilo pomembno za Bobbyjev lik. Razlog za njegova potovanja se razkriva v drobcih skozi celoten film, z vsako novo vožnjo. Njegov lik se zlagoma razvija skozi pogovore s sopotniki, v nekaterih od njih se zrcali. Postanejo mogoče različice mlajšega Bobbyja in življenja, ki bi ga lahko imel." (Sebastian Brameshuber)

In this quietly political portrayal of contemporary Europe, veering between reality and fiction, anonymous encounters unexpectedly create warmth and a sense of connection.

Bobby is constantly in his car, driving back and forth along the autobahn linking Vienna and Salzburg. Other people travel the same route. Bobby picks them up to help with the petrol money and talks to them along the way: the soldier questioning what it means to fight; the supermarket trainee going to visit family; the academic researching the road's history; the queer woman about to get married. Many different paths, different accents and different stories, most of them true. As mountains and forests pass by outside, Bobby listens, but also talks about himself – his youth, ageing and his friend in a coma in Salzburg, who is the reason for all his trips.

"I'm drawn to the varied repetition of motifs. Once the rhythm is established, it brings heightened attention to detail, which was important for Bobby's character. The reason for his travels is revealed in fragments throughout the film, with each new ride. His character develops over time through speaking and listening to his passengers, some of whom mirror him. They become possible versions of a younger Bobby and the lives he could have led." (Sebastian Brameshuber)

prodaja/world sales
Square Eyes
E info@squareeyesfilm.com

Sebastian Brameshuber

Rojen leta 1981 v Gmündu, Avstrija. Študiral je odrsko in filmsko oblikovanje na Univerzi uporabnih umetnosti na Dunaju in film na Le Fresnoyu v Franciji. Njegovi filmi so bili predvajani in nagrajeni na številnih festivalih. Poučuje tudi režijo dokumentarnih filmov na Filmski akademiji na Dunaju. *London* je njegov prvi igrani celovečerec.

Born in 1981 in Gmünd, Austria, Brameshuber studied stage and film design at the University of Applied Arts in Vienna and film at Le Fresnoy in France. Since 2004, his works have been screened and have won awards at various festivals. He also teaches documentary directing at the Film Academy Vienna. London *is his first full-length fiction film.*

filmografija (izbor)/filmography (selection)

2010 Muezzin (dok./doc.)
2014 Und in der Mitte, da sind wir (And there we are, in the Middle) (dok./doc.)
2019 Bewegungen eines nahen Bergs (Movements of a Nearby Mountain) (dok./doc.)
2026 London

Lov na ljudi
Manhunt
Manhunt

Wayne Wapeemukwa

Kanada Canada **2026**



režija/directed by
Wayne Wapeemukwa
scenarij/screenplay
Anna-Lena Theobald, Wayne Wapeemukwa
fotografija/cinematography
Jonathan Glendon
glasba/music
Daniel J.K. Ross
montaža/editing
Coline Debray
igrajo/cast
Harris Lowe (Joey), Landon Tunold (Kit), Bianca Foscht (Becca), Dilara Foscht (Dani), Aslan Jordan-Knox (Charlie), Tricia K. Spooner (Kitova mama/Kit's mom)
producenti/producers
Matt Drake, Nathan Drillot, Wayne Wapeemukwa
produkcija/production
Manhunt Productions
E manhuntmovie2026@gmail.com
format/format
DCP, barvni/colour
dolžina/running time
103'

festivali, nagrade (izbor)/ festivals, awards (selection)
Locarno 2026

Film, ki so ga navdihnili resnični dogodki v Britanski Kolumbiji iz leta 2019, ko sta najstnika umorila tri neznance in pobegnila v prostrane kanadske gozdove.

Joey živi s svojo bolno babico, oče je alkoholik. Njegov najboljši prijatelj je Kit, ki prihaja iz bogate družine in zato nima najboljšega stika z realnostjo. Joey in Kit preživita veliko časa ob igranju računalniških iger in se po forumih hvalita s svojo novo stvaritvijo – puško, izdelano s 3D-tiskalnikom. Mladeniča se odločita, da bosta dolgočasni vsakdan pustila za seboj in se odpravita na potovanje na sever Kanade. Tam se začne meja med resničnostjo in digitalno simulacijo megliti.

"Film *Lov na ljudi* sem posnel z željo razumeti, kako moški postanejo tisto, česar se bojijo – kako se sramota, osamljenost in potreba po pripadnosti lahko spremenijo v srd. V najstniških letih se je moj najboljši prijatelj zapletel v belski nacionalizem. Ob opazovanju te preobrazbe se je v meni nekaj zlomilo. Prepoznal sem enak brezup, kot je obsedal mojega očeta – in, če sem iskren, tudi obup, ki je nekoč obsedal mene."
(Wayne Wapeemukwa)

Inspired by the real-life 2019 manhunt in Northern British Columbia, when two teenage boys murdered three strangers and fled north through ghost towns and endless forests.

Joey lives with his ailing grandmother and a father who is largely an alcohol-fuelled presence. Within the lonely confines of Joey's world, his best friend Kit stands out – disconnected from reality by his wealthy upbringing. The pair spend much of their time gaming and actively participating in online forums, where they eagerly share photos of their latest creation – a 3D-printed rifle. The two young men decide to leave their monotonous lives behind and set off for northern Canada. There, the line between reality and digital simulation begins to blur.

"I made Manhunt *because I wanted to understand how men become what they fear – how shame, loneliness, and a hunger for belonging can turn into rage. When I was a teenager, my best friend drifted into white nationalism. Watching that transformation broke something in me. I recognized the same despair that had haunted my father – and, if I'm honest, the same despair that once haunted me." (Wayne Wapeemukwa)*

Wayne Wapeemukwa

Rojen v Vancouvru (Kanada). Pripada domorodnemu ljudstvu Métis. Ima doktorat iz filozofije. Njegovi filmi raziskujejo čustveno in politično življenje ljudi, ki so potisnjeni na rob družbe. Njegov prvenec *Luk'Luk'I* je bil premierno prikazan na festivalu v Torontu, kjer je osvojil nagrado za najboljši prvenec. V svojem drugem celovečercu *Lov na ljudi* ponovno uporabi pristop mešanja realizma in nadrealizma.

Born in Vancouver, Canada, Wapeemukwa is an Indigenous (Michif) filmmaker with a PhD in philosophy. His films explore the emotional and political lives of people relegated to the margins of society. His debut feature, Luk'Luk'I, *premiered at the Toronto International Film Festival, where it won Best First Feature. His second feature,* Manhunt, *once again blurs the boundaries between realism and surrealism.*

filmografija (izbor)/filmography (selection)

2017 Luk'Luk'I
2026 Manhunt (Lov na ljudi)

prodaja/world sales
Aspect Ratio
E jordan@aspectratiofilms.com

Odpelji me domov
Take Me Home
Take Me Home

Liz Sargent

ZDA USA **2026**

režija/directed by
Liz Sargent
scenarij/screenplay
Liz Sargent
fotografija/cinematography
Farhad Ahmed Dehlvi
glasba/music
Nathan Halpern, Chris Ruggiero
montaža/editing
Ian Holden
igrajo/cast
Anna Sargent (Anna), Victor Slezak (Bob), Ali Ahn (Emily), Marceline Hugot (Joan), Shane Harper (James)
producenti/producers
Apoorva Guru Charan, Minos Papas, Liz Sargent
produkcija/production
Cyprian Films
E minos@cyprianfilmsny.com
&
All Caps
format/format
DCP, barvni/colour
dolžina/running time
91'

festivali, nagrade (izbor)/ festivals, awards (selection)
Sundance 2026 (najboljši scenarij za ameriško dramo/Waldo Salt Screenwriting Award – U.S. Dramatic), Berlinale 2026, Tribeca 2026



Zelo oseben in rahločuten film o invalidni družinski oskrbovalki razkriva sistemske pomanjkljivosti ameriškega zdravstvenega sistema. Režiserka je glavni lik osnovala na svoji sestri, ki v filmu tudi odigra glavno vlogo.

Anna, 38-letna Korejka z motnjo v duševnem razvoju, skrbi za svoja ostarela posvojitelja in v krhkem ravnovesju usklajuje njune potrebe z lastnimi. Ko vročinski val na Floridi poruši ustaljeni družinski vsakdan, se znajde pred negotovo prihodnostjo. Izhod najde šele, ko začne ustvarjati svet, v katerem lahko zares zaživi.

"Razširjanje pojmovanja filmske industrije o tem, kdo je lahko protagonist filma, ni le ustvarjalna, ampak tudi praktična in človeška odločitev. Ko okoli igralke, kot je Anna, zgradimo snemalni prizor in ustvarjalni proces – ko se sporazumevanje, tempo in pričakovanja prilagodijo njenim zmožnostim –, ugotovimo, da je ob tem delo postalo bogatejše. Če film *Odpelji me domov* pusti kakršno koli trajno sporočilo, je to, upam, da ustvarjanje prostora za ljudi, ki razmišljajo, govorijo in v svetu bivajo drugače, ni dobrodelnost – je umetniška prednost. Je dobro pripovedovanje zgodb. In dober posel." (Liz Sargent)

A deeply personal and sensitive film about a disabled home caregiver highlights the structural flaws and indignities embedded in the American healthcare system. The director based the main character on her sister, who also plays the lead role.

Anna, a 38-year-old Korean woman with a cognitive disability, cares for her ageing adoptive parents in a fragile balance of meeting one another's needs. When a Florida heatwave shatters both the family's and Anna's routines, her future looks uncertain – until she succeeds in creating a world in which she can thrive.

"Expanding the industry's idea of who gets to lead a film isn't just a creative choice; it's a practical, human one. When we build a set and a process around an actor like Anna – when communication, pacing, and expectations shift to meet her where she is – we see that the work becomes richer. If Take Me Home *leaves any lasting message, I hope it's that making space for people who think, speak, and move through the world differently isn't charity – it's an artistic advantage. It's good storytelling. And it's good business." (Liz Sargent)*

prodaja/world sales
Cyprian Films
E jcohen@gersh.com

Liz Sargent

V Južni Koreji rojena režiserka je bila posvojena v ameriško družino kot ena izmed sedmih posvojenih in štirih bioloških otrok. Odraščanje ob bratih in sestrah z motnjami v duševnem in telesnem razvoju je močno zaznamovalo njen pogled na svet. Študirala je sodobni ples ter diplomirala iz koreografije na Univerzi umetnosti Severne Karoline. Skozi delo v plesni industriji je spoznala, da je mogoče njeno znanje koreografiranja učinkovito prevesti tudi v filmsko režijo.

Born in South Korea, Sargent joined an American family as one of their seven adopted children. Growing up alongside siblings with cognitive and physical disabilities profoundly shaped her perspective. She studied modern dance and earned a degree in choreography from the University of North Carolina School of the Arts. She entered filmmaking through a career in modern dance and choreography, discovering that her ability to direct bodies in space translated naturally into visual storytelling behind the camera.

filmografija (izbor)/filmography (selection)

2019 Stranger's Reunion (kratki/short)
2023 Take Me Home (kratki/short)
2026 Take Me Home (Odpelji me domov)

Rdeči hangar
Hangar rojo
The Red Hangar

Juan Pablo Sallato

Čile, Argentina, Italija Chile, Argentina, Italy **2026**



režija/directed by
Juan Pablo Sallato
scenarij/screenplay
Luis Emilio Guzmán, Fernando Villagrán (knjiga/book)
fotografija/cinematography
Diego Pequeño
glasba/music
Alberto Michelli, Matteo Marrella
montaža/editing
Valeria Hernández, Sebastián Brahm
igrajo/cast
Nicolás Zárate (poveljnik/Captain Silva), Boris Quercia (polkovnik/Colonel Soler), Marcial Tagle (polkovnik/Colonel Jahn), Catalina Stuardo (Rosa), Aron Hernández (narednik/Sergeant Hernández), Francisco Carrasco (poročnik/Lieutenant Carrasco), Juan Cano (narednik/Sergeant Mujica)
producenta/producers
Juan Ignacio Sabatini, Juan Pablo Sallato
produkcija/production
Villano
E info@villano.cl
&
Brava Cine
&
Rain Dogs
&
Caravan
&
Berta Film
&
TVN
format/format
DCP, čb/b&w
dolžina/running time
83'

festivali, nagrade (izbor)/festivals, awards (selection)
Berlinale 2026, Guadalajara 2026 (najboljši film/Best Picture), Malaga 2026 (najboljši igralec/Best Actor), Seattle 2026, SXSW London 2026, Šanghaj/Shanghai 2026

Po resničnih dogodkih posnet latinskoameriški triler raziskuje delovanje vojaških struktur med diktaturo v Čilu.

Santiago, Čile, začetek septembra 1973. Kapitan Jorge Silva, nekdanji vodja obveščevalne službe letalskih sil, prejme ukaz, ki bo za vedno spremenil njegovo življenje. Letalsko akademijo, na kateri usposablja mlade kadete, mora preoblikovati v center za pridržanje in mučenje. Silva je prepričan, da bo ukrep kratkotrajen, zato se poskuša držati ob strani. Toda prihod polkovnika Jahna, starega tekmeca z neomejeno močjo in neporavnanimi računi, ga prisili k soočenju s svojimi najglobljimi prepričanji. Ko strmoglavijo Allendeja in začnejo tovornjaki dovažati ujetnike, se Silva znajde na razpotju.

"Moje izobrazbeno ozadje je tesno povezano z umetniško šolo, zato številni navdihi pri ustvarjanju ne izhajajo zgolj iz kinematografije, temveč tudi iz slikarstva in njegove zgodovine. Film sem si vedno predstavljal v ekspresionističnem slogu, v katerem podoba nosi močno čustveno težo. V tem smislu sta črno-belo – *chiaroscuro*, kontrast in prehajanje sivih odtenkov – postala vizualna metafora za moralne precepe v osrčju zgodbe." (Juan Pablo Sallato)

Inspired by true events, this Latin American thriller explores the inner workings of the military under the Chilean dictatorship.

Santiago, Chile, early September 1973. Captain Jorge Silva, former head of Air Force Intelligence, receives an order that will change his life forever: he is to transform the Air Force Academy, where he currently trains young cadets, into a centre for detention and torture. Convinced that the horror will be short-lived, Silva tries to remain on the sidelines. But the arrival of Colonel Jahn – an old rival returning with unchecked power and unfinished business – forces Silva to confront his deepest convictions. As the military overthrow of Salvador Allende unfolds across the country and trucks begin arriving at the hangar, packed with prisoners, Silva finds himself caught in a moral dilemma.

"My background is closely linked to art school, and many of my references come not only from cinema but from painting and its history. I always imagined the film in an expressionist mode, where the image carries a strong emotional weight. In that sense, black and white – the chiaroscuro*, the contrast, the gradation of greys – became a visual metaphor for the moral dilemmas at the centre of the story." (Juan Pablo Sallato)*

Juan Pablo Sallato

Leta 1978 v Čilu rojeni režiser, producent, scenarist in soustanovitelj produkcijskega podjetja Villano Producciones. Režiral je več dokumentarcev in tv-serij, s katerimi je osvojil več nagrad. *Rdeči hangar* je njegov celovečerni prvenec.

Born in Chile in 1978, Sallato is a director, producer and screenwriter and co-founder of Villano Producciones. He has directed numerous award-winning documentary films and television series. The Red Hangar *marks his feature-length fiction debut.*

filmografija (izbor)/filmography (selection)

2010 Ojos rojo (Red Eyes) (dok./doc.)
2013 Adictos al Claxon (Addicted to the Horn) (TV-serija/TV series)
2015 La Cultura del Sexo (The Culture of Sex) (TV-serija/TV series)
2021 Libre (Freed) (TV-serija/TV series)
2026 Hangar rojo (The Red Hangar/Rdeči hangar)

prodaja/world sales
MPM Premium
E sales@mpmpremium.com

Vse, kar je narobe s tabo
Vse, kar je narobe s tabo
Everything That's Wrong With You

Urša Menart

Slovenija, Nemčija, Srbija Slovenia, Germany, Serbia **2026**

režija/directed by
Urša Menart
scenarij/screenplay
Urša Menart
fotografija/cinematography
Roy van Egmond
glasba/music
Simon Penšek, Alenja Pivko Kneževič
montaža/editing
Lukas Miheljak
igrajo/cast
Anuša Kodelja (Maruša), Klara Kuk (Alja), Matija Vastl, Mojca Fatur, Kaja Ocvirk, Ivana Percan Kodarin
producenti/producers
Katja Lenarčič, Danijel Hočevar, Alexander Wadouh, Roxana Richters, Dimče Stojanovski, Stefan Orlandić Stojanovski
produkcija/production
Vertigo
E info@vertigo.si
&
Chromosom Film
&
RTV Slovenija
&
Living Pictures
format/format
DCP, barvni/colour
dolžina/running time
97'

festivali, nagrade (izbor)/ festivals, awards (selection)
Sarajevo 2026, Varšava/Warsaw 2026



Urša Menart, prodorna slovenska režiserka novega vala, se ponovno osredotoča na težave mlajše generacije v svetu, ki ni ukrojen zanjo.

Maruša se po smrti matere, za katero je skrbela, počuti izgubljeno. Na spletu se poveže z Aljo, medicinsko sestro, ki živi v majhnem obalnem mestu v Nemčiji in s katero si delita smisel za humor ter marsikatero težavo. Toda srečanje v živo kmalu postavi njuno prijateljstvo na preizkušnjo.

"Želela sem posneti film o osamljenosti in prijateljstvu. Zdi se mi, da smo kljub hiperpovezanosti osamljeni bolj kot kdajkoli prej in da je najboljšega prijatelja v dobi odtujenosti težko najti, še težje pa obdržati. Zanima me raziskovanje kontrastov med občutkom nevidnosti in nestabilnosti, ko nikomur in nikamor ne pripadaš in se povsod počutiš kot tujec, ter hrepenenjem po pozornosti, povezanosti in globokih prijateljstvih, kakršna pogosto vidimo v filmih, v katerih nastopajo mlade ženske. Vse to sem želela obravnavati na iskren način, z nežnostjo in humorjem."
(Urša Menart)

Urša Menart, a prominent figure in Slovenia's new wave of filmmakers, once again turns her attention to a younger generation struggling to find its place in an inhospitable world.

After the emotional collapse that follows her mother's death, Maruša builds an online bond with Alja, a nurse living in a small coastal town in Germany. Bonding through humour over their shared struggles, Maruša and Alja quickly develop a friendship that is put to the test when they finally meet in person.

"I wanted to make a film about loneliness and friendship – I feel that despite being hyper-connected, we're lonelier than ever before. The so-called BFF, often glorified as the most important personal relationship to young women, is hard to find and hard to keep in the era of individuality and alienation. The contrast between feeling like a stranger everywhere, and the longing for attention, connection and deep friendships – like the ones we usually see in films featuring young women – is very interesting to me, and I tried to treat it with honesty, tenderness and humour." (Urša Menart)

prodaja/world sales
Symbioz Films
E aleksandar@symbiozfilms.com

Urša Menart

Rojena leta 1985 v Ljubljani. Na AGRFT je diplomirala iz filmske in televizijske režije. Režirala je več dokumentarnih filmov ter kot soscenaristka sodelovala pri filmih *Nočno življenje* (2016) in *Polsestra* (2019). Njen režijski celovečerni prvenec *Ne bom več luzerka* je na 21. Festivalu slovenskega filma v Portorožu prejel nagrado vesna za najboljši film, Urša pa tudi za scenarij.

Born in Ljubljana in 1985, she graduated from the Academy of Theatre, Radio, Film and Television (AGRFT) with a degree in film and television directing. She directed several documentary films and co-wrote two feature films: Nightlife *(2016) and* Half-Sister *(2019). Her feature directorial debut,* My Last Year as a Loser, *won the Vesna Award for Best Film at the 21st Slovenian Film Festival in Portorož, while also earning Urša Menart the Vesna Award for Best Screenplay.*

filmografija (izbor)/filmography (selection)

2010 Veš, poet, svoj dolg (Poet You Know Your Due?) (dok./doc.)
2012 Nekoč je bila dežela pridnih (Once Upon a Time There Was a Land of Hard-Working People) (dok./doc.)
2014 Kaj pa Mojca? (What About Mojca?) (dok./doc.)
2018 Ne bom več luzerka (My Last Year as a Loser)
2026 Vse, kar je narobe s tabo (Everything That's Wrong With You)

Zelene oči
Les yeux verts
The Green Eyes

Fanny Liatard, Jérémy Trouilh

Francija, Belgija, Švedska France, Belgium, Sweden **2026**



režija/directed by
Fanny Liatard, Jérémy Trouilh
scenarij/screenplay
Guillaume Laurant, Fanny Liatard, Jérémy Trouilh
fotografija/cinematography
Victor Seguin
glasba/music
Amine Bouhafa
montaža/editing
Tina Baz, Daniel Darmon
igrajo/cast
Douae Butarbuch M'Zaouki (Chaya), Sayyid El Alami (Nour), Anamaria Vartolomei (Marion), Arcadi Radeff (Ben), Omar Al Jbaai (Rafi)
producenta/producers
Julie Billy, Carole Scotta
produkcija/production
June Films
E hello@junefilms.fr
&
Haut et Court
format/format
DCP, barvni/colour
dolžina/running time
85'

festivali, nagrade (izbor)/ festivals, awards (selection)
Locarno 2026

Enajstletna begunka Chaya se, potem ko njen brat ob grožnji izgona iz Francije zapade v skrivnosten spanec, poda v njegov sanjski svet, da bi ga poskusila pripeljati nazaj.

Tričlanska begunska družina se zateče v vasico blizu atlantske obale na jugozahodu Francije v upanju, da si bo ustvarila novo življenje. Ob novici, da se morajo izseliti in da bodo morda ostali brez azilantskega statusa, je najbolj prizadeta enajstletna Chaya. Njen starejši brat Nour namreč pade v skrivnosten spanec, opredeljen kot redka psihološka motnja oziroma sindrom resignacije zaradi ekstremnega stresa. Chaya se odloči pomagati bratu po svoje, saj je oče zaradi dela in reševanja problema večinoma zdoma. Poda se v kraljestvo sanj in domišljije, da bi tam našla stik z Nourjem in ga privedla nazaj.

"Film *Zelene oči* je pustolovščina, zgodba o trdoživosti, povedana skozi otroške oči, na ozadju razburkanega sveta, v katerem poskuša najti svoj prostor." (Fanny Liatard, Jérémy Trouilh)

When her brother falls into a mysterious sleep after being threatened with deportation from France, 11-year-old refugee Chaya ventures into his dream world in an attempt to bring him back.

A family of three refugees settles in a small village by the ocean in southwestern France, hoping to build a new life. When they learn that they are facing eviction and may lose their asylum status, 11-year-old Chaya is devastated. Her older brother Nour has drifted into a deep and mysterious slumber, diagnosed as a rare psychological disorder – "resignation syndrome" – brought on by extreme stress. With their father mostly away working and trying to resolve the situation, Chaya decides to help her brother in her own way, even crossing into his dreams to find him.

"The Green Eyes is an adventure, a story of resilience told from a child's perspective and set against the backdrop of a turbulent world in which they are trying to find their place."
(Fanny Liatard, Jérémy Trouilh)

Fanny Liatard, Jérémy Trouilh

Oba sta študirala na Sciences Po Bordeaux, eni najuglednejših francoskih visokošolskih ustanov na področjih političnih ved, mednarodnih odnosov, javne uprave, prava, ekonomije in komunikacij, pri čemer je Jérémy pozneje končal še magistrski program iz kreativnega dokumentarnega filma na univerzi Lussas. Skupaj ustvarjata že od leta 2010 in sta najbolj znana po celovečernem prvencu *Gagarin*.

The filmmakers both studied at Sciences Po Bordeaux, one of France's most prestigious institutions of higher education, specialising in political science, international relations, public administration, law, economics and communications. Jérémy later went on to obtain a master's degree in creative documentary filmmaking at L'École documentaire de Lussas. They have been co-directing since 2010 and are best known for their feature-length debut Gagarine.

filmografija (izbor)/filmography (selection)

2016 La république des enchanteurs
2020 Gagarine (Gagarin)
2026 Les Yeux Verts (The Green Eyes/Zelene oči)

prodaja/world sales
Kinology
E contact@kinology.eu

Ljubica
Koke
Honey Bunny

Igor Jelinović

Hrvaška, Srbija Croatia, Serbia **2026**



režija/directed by
Igor Jelinović
scenarij/screenplay
Igor Jelinović
fotografija/cinematography
Marko Jerbić
glasba/music
Ana Kovačević, Miro Manojlović
montaža/editing
Tomislav Stojanović
igrajo/cast
Snježana Sinovčić Šiškov (Tonina), Aleksandra Janković (Tajana), Šimun Šitum (Ivan), Stojan Matavulj (Bartul), Ana Marija Veselčić (Tana), Leon Lučev (Milan), Dara Vukić (Nona), Mare Rodin (Linda)
producentki/producers
Rea Rajčić, Jelena Mitrović
produkcija/production
Eclectica
E info@eclectica.com
&
Filmska kuća Baš čelik
format/format
DCP, barvni/colour
dolžina/running time
97'

festivali, nagrade (izbor)/ festivals, awards (selection)
Rotterdam 2026

V ospredju celovečernega prvenca hrvaškega režiserja Jelinovića je spor med sestrama glede lastništva hiše na Hvaru.

Tonina je skrbna in samozavestna računovodkinja, ki skupaj z možem in hčerko vodi družinsko podjetje. Ob vseh poslovnih obveznostih skrbi tudi za svojo dementno mater. Njena mlajša sestra Tajana ima veliko bolj sproščen, manj ambiciozen odnos do življenja. Med sestrama pride do konflikta, ko Tonina na skrivaj odkupi delež družinske počitniške hiše na Hvaru, in to čeprav sta se sestri prej dogovorili, da bosta hišo odkupili skupaj. Po letu dni se sestri ponovno srečata na maminem rojstnem dnevu. To je lepa priložnost, da zakopljeta bojno sekiro, a namesto tega med njima vzniknejo nove napetosti.

"Vrnitev v Dalmacijo je za večino nas, ki smo tam odraščali, očitno neizogibna. Dalmacija iz filma *Ljubica* morda sploh ne obstaja več, čeprav je zgodba umeščena v sedanjost. Morda je takšna zgolj v mojih spominih iz otroštva in zgodnje mladosti. Včasih se mi zdi čarobna, včasih pa odvratna, v čemer je verjetno najti razlog za njeno filmskost." (Igor Jelinović)

Croatian director Igor Jelinović's debut feature centres on a battle between two middle-aged sisters over the ownership of a holiday home on the Croatian island of Hvar.

Tonina, a caring and self-assured accountant, runs a successful business with her husband and daughter while keeping the family's logistics running smoothly. Alongside her many responsibilities, she also cares for her bedridden mother, who has dementia. Her younger sister, Tajana, and her family take a far more easy-going and less ambitious approach to life. The sisters come into conflict when Tonina secretly buys her cousin Željka's share of the family home on the island, despite their agreement to purchase it together. A year later, they attempt to reconcile at their mother's birthday celebration, but long-simmering tensions soon resurface.

"A return to Dalmatia is obviously inevitable for most of us who grew up there. Dalmatia in the film Honey Bunny *may not even exist anymore, even though it is set in the present day, or is it like that in my memories from childhood and early youth. Sometimes it seems magical to me, sometimes disgusting, which is probably why it is so cinematic." (Igor Jelinović)*

prodaja/world sales
Eclectica
E info@eclectica.com

Igor Jelinović

Rojen leta 1984 v Splitu. Na Akademiji dramske umetnosti v Zagrebu je diplomiral iz režije. Za sabo ima več kot deset kratkih filmov. Je predsednik filmskega inkubatorja Blank, ki otrokom in mladim zagotavlja izobrazbo iz filma ter jih podpira pri snemanju prvih kratkih filmov. *Ljubica* je njegov celovečerni prvenec.

Born in Split, Croatia, in 1984, Jelinović is the author of several works of short fiction. He graduated in film directing from the Academy of Dramatic Art in Zagreb and is also the president of Blank, a non-profit film association dedicated to film education for children and young people, as well as the production of short films by first-time filmmakers. Honey Bunny *marks his feature film debut.*

filmografija (izbor)/filmography (selection)

2011 Sabonis (kratki/short)
2013 Snijeg u Splitu (kratki/short)
2015 Medo mali (kratki/short)
2015 Dan Marjana (kratki/short)
2016 Tajni život vila (kratki/short)
2026 Koke (Honey Bunny/Ljubica)

Eksplozivna vrsta
L'Espèce explosive
Too Many Beasts

Sarah Arnold

Francija France **2026**



režija/directed by
Sarah Arnold
scenarij/screenplay
Jérémie Dubois, Olivier Seror, Sarah Arnold, Roman Winkler, Mehdi Ben Attia
fotografija/cinematography
Noé Bach
glasba/music
Florencia Di Concilio
montaža/editing
Isabelle Manquillet
igrajo/cast
Alexis Manenti (Fulda), Ella Rumpf (Stéphane), Jean-Louis Coulloc'h (Brun), Thierry Godard (Brochier), Vincent Dedienne (Victor), Pascal Rénéric (Alain)
producenta/producers
Martin Bertier, Helen Olive
produkcija/production
5à 7 Films
E contact@5a7films.com
format/format
DCP, barvni/colour
dolžina/running time
95'

festivali, nagrade (izbor)/ festivals, awards (selection)
Cannes 2026 – Štirinajst dni režiserjev/Directors' Fortnight (nagrada Europa Cinemas/Label Europa Cinemas), München/Munich 2026

V črni komediji s primesmi kriminalnega trilerja in družbene satire se čustveno razrvani policist znajde v središču absurdnega spopada med kmeti, lovci in podivjanimi divjimi prašiči.

Na francoskem podeželju problem divjih prašičev, ki pustošijo po poljih, zaneti spor med kmeti in člani elitnega lovskega kluba, ki krmijo divjad med lovskimi sezonami. Obubožani kmet Brun se trudi obdržati svojo kmetijo nad vodo. Ko ga predsednik lovskega kluba privede do skrajne meje, ga Brun ustreli in izgine. Leto pozneje začneta primer preiskovati vzkipljivi policist Fulda, ki so ga pravkar premestili v te kraje, in psihologinja Stéphane, ki komajda še obvladuje svoje življenje. Tega, kar odkrijeta, si ne bi mogla nikoli niti zamisliti. Prav tako tudi ne tistega, kar se začne porajati med njima.

"Všeč mi je bila zamisel o filmu, v katerem prednjačijo moški, po njihovi orbiti pa se giblje ženska, izstreljena v to skupnost lovcev, kmetov in policistov. Nekakšen analitični triler, ki preizprašuje moškost." (Sarah Arnold)

In this black comedy blending crime thriller and social satire, an emotionally troubled police officer finds himself caught up in an absurd conflict between farmers, hunters and rampaging wild boars.

In the French countryside, wild boars ravaging crops spark an open war between farmers and members of a gentlemen's hunting club, who feed the animals between hunts. Brun, a bankrupt farmer, struggles to keep his farm afloat. When the club's president pushes him to his limits, Brun shoots him and disappears. A year later, Fulda, a volatile police officer newly transferred to the region, leads the investigation alongside Stéphane, a psychologist whose own life is falling apart. As wild boars proliferate across the region, their investigation takes increasingly unthinkable turns – as does the relationship developing between them.

"I liked the idea of a film populated by men, with a woman orbiting in their midst, catapulted into this community of hunters, farmers, and police officers. A kind of analytical thriller in which masculinity would be questioned." (Sarah Arnold)

Sarah Arnold

Švicarsko-italijanska režiserka, rojena leta 1980 v Zürichu, je diplomirala na École Supérieure d'Audiovisuel (ENSAV) v Toulousu, nato je začela delati v filmski produkciji. Opaženi in nagrajeni so bili že njeni kratki filmi, celovečerni prvenec *Eksplozivna vrsta* pa je bil premierno prikazan v okviru sklopa Štirinajst dni režiserjev filmskega festivala v Cannesu.

The Swiss-Italian director, born in Zurich in 1980, graduated from the École Supérieure d'Audiovisuel (ENSAV) in Toulouse before embarking on a career in film production. Her short films have gained visibility and received several awards, while her feature debut, Too Many Beasts, *premiered in the Directors' Fortnight section of the Cannes Film Festival.*

filmografija (izbor)/filmography (selection)

2010 Leçons de ténèbres (Lesson of Darkness) (kratki/short)
2014 Totems (kratki/short)
2017 Parades (kratki/short)
2026 L'Espèce explosive (Too Many Beasts/Eksplozivna vrsta)

prodaja/world sales
Playtime
E info@playtime.group

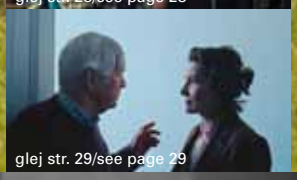
distribucija/distribution
Fivia d.o.o.
E cenex@siol.net

24 **Bunker Bunker** Florian Zeller
25 **Dekle noči Girl in the Night** Luka Marčetić
26 **Divji konj številka devet Wild Horse Nine** Martin McDonagh
27 **Do konca dneva Until the Day Ends** Jelena Maksimović
28 **Heysel 85 Heysel 85** Teodora Ana Mihai
29 **Kraljica morja Queen at Sea** Lance Hammer
30 **La Gradiva La Gradiva** Marine Atlan
31 **Mila/Marija Mila/Marija** Andrina Mračnikar
32 **Minotaver Minotaur** Andrej Zvjagincev
33 **Nenadoma All of a Sudden** Ryusuke Hamaguchi
34 **Neznanka Woman Unknown** May el-Toukhy
35 **Očetnjava Fatherland** Paweł Pawlikowski
36 **Rumena pisma Yellow Letters** Ilker Çatak
37 **Tabloid Ink** Danny Boyle
38 **Udarni termin Primetime** Lance Oppenheim
39 **Virus patološke dobrote The Virus of Pathological Kindness** Predrag Ličina
40 **Zgodilo se bo nocoj It Will Happen Tonight** Nanni Moretti
41 **Nežna, ljubeča skrb Tender Loving Care** Mike Leigh
42 **Zvesta vojakinja A Good Little Soldier** Stéphane Brizé

glej str. 26/see page 26



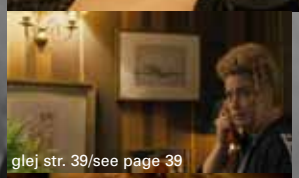
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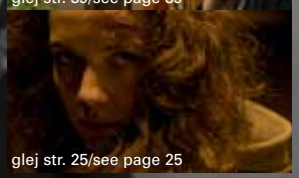
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glej str. 37/see page 37



glej str. 39/see page 39

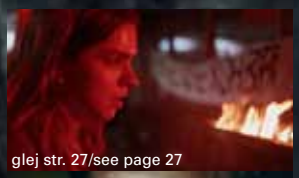


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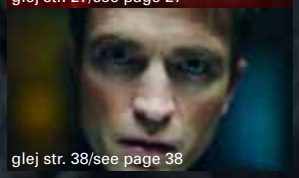
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Predpremiere
Avantpremieres

glej str. 31/see page 31



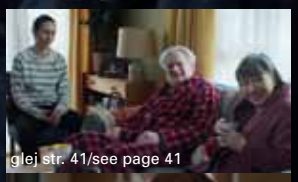
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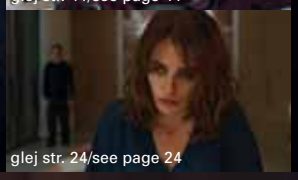
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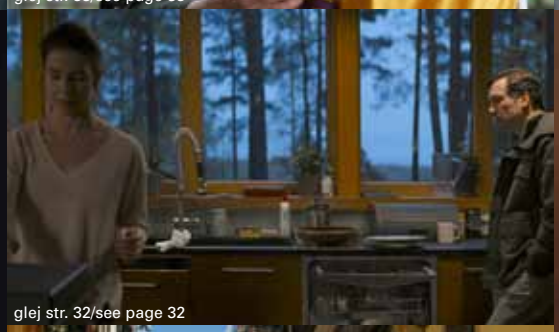
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glej str. 32/see page 32



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glej str. 36/see page 36

glej str. 42/see page 42

glej str. 40/see page 40

Bunker
Bunker
Bunker

Florian Zeller

Francija, ZDA, Španija France, USA, Spain **2026**

režija/directed by
Florian Zeller
scenarij/screenplay
Florian Zeller
fotografija/cinematography
Ben Smithard
glasba/music
Volker Bertelmann
montaža/editing
Yorgos Lamprinos
igrajo/cast
Javier Bardem (Miguel), Penélope Cruz (Sofia), Stephen Graham (sosed/neighbour), Paul Dano (Andrew), Patrick Schwarzenegger, Mark Gatiss, Eileen Atkins, Nimmi Harasgama, Shelley Williams
producenti/producers
Fernando Bovaira, Alice Dawson, Simón de Santiago, Federica Sainte-Rose, Florian Zeller
produkcija/production
Blue Morning Pictures
E fsainterose@bluemorning-pictures.com
&
Mod Producciones
format/format
DCP, barvni/colour
dolžina/running time
126'

festivali, nagrade (izbor)/ festivals, awards (selection)
Benetke/Venice 2026, Deauville 2026, Toronto 2026, Zürich/Zurich 2026, London 2026, Chicago 2026



Penelope Cruz in Javier Bardem nastopata v vlogah uspešnih zakoncev, ki se znajdeta pred veliko profesionalno in moralno dilemo.

Miguel je mednarodno uspešen španski arhitekt, ki skupaj z ženo Sofio in hčerama živi v Londonu. Njihovo idilično življenje prekine novi sosed, ko brez vnaprejšnjega opozorila zvrta luknjo v zid, ki ločuje obe posesti. Še toliko globje pa mir v družini skali mamljiva ponudba ameriškega tehnološkega milijarderja, ki Miguelu obeta bogato plačilo za gradnjo elitnega podzemnega bunkerja na Havajih. Miguel in Sofia se znajdeta na nasprotnih bregovih. Sofia naenkrat ne prepozna več moškega, ki si ga je izbrala za svojega moža.

"Pred leti sem naletel na članek o tehnološkem milijarderju, ki je na Havajih gradil jedrsko zaklonišče. Vprašal sem se: 'Ve nekaj, česar mi ne?' Prešinilo me je, da je to zanimiv paradoks: človek, ki je bogastvo pridobil s povezovanjem ljudi, se sedaj želi osamiti od sveta. Ali se vsi nekako ne odmikamo drug od drugega kot otoki?" (Florian Zeller)

Real-life spouses Penelope Cruz and Javier Bardem play a successful married couple facing a thorny professional and moral dilemma.

Miguel, an internationally renowned Spanish architect, lives in London with his wife, Sofia, and their two daughters. Their bubble is ruptured when he is offered the chance to build an elite survivalist bunker in Hawaii for a tech billionaire. The project draws the couple deeper into a world of extreme wealth, paranoia and fear. Having uprooted their lives, they are forced to confront whether they still share the same aspirations, values and vision for the future as Miguel becomes increasingly consumed by the project. All of a sudden, Sofia no longer recognises the man she calls her husband.

"A few years ago, I came across an article about a tech billionaire building a survivalist bunker in Hawaii. I remember asking myself: 'Does he know something we do not?' It struck me as a fascinating paradox: the man who had built his fortune on connecting people was now isolating himself from the world. Aren't we all, in some way, drifting apart like islands?" (Florian Zeller)

prodaja/world sales
Filmnation Entertainment
E alaffille@filmnation.com

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

Florian Zeller

Rojen leta 1979 v Parizu. Pri dvaindvajsetih je izdal svoj prvi roman *Umetni sneg*, pri štiriindvajsetih pa prvo gledališko igro Drugi. Od tedaj je za svoje ustvarjanje prejel vrsto uglednih nagrad. Leta 2020 se je preselil še med filmske ustvarjalce in je v celovečerec priredil svojo igro *Oče* iz 2012. Istoimenski film je osvojil dva oskarja – Zellerju je pripadel tisti za najboljši adaptirani scenarij.

Born in 1979 in Paris, Zeller published his first novel, Artificial Snow, *at the age of twenty-two and staged his first play,* L'Autre, *at twenty-four. A winner of several prestigious awards, Zeller turned to filmmaking in 2020, adapting his own play* The Father *(2012) for the screen. The film won two Academy Awards, including Zeller's own for Best Adapted Screenplay.*

filmografija (izbor)/filmography (selection)

2020 The Father (Oče)
2022 The Son (Sin)
2026 Bunker

Dekle noči
Dekle noči
Girl in the Night

Luka Marčetić

Slovenija Slovenia **2026**



režija/directed by
Luka Marčetić
scenarij/screenplay
Luka Marčetić
fotografija/cinematography
Lev Predan Kowarski
glasba/music
Primož Hladnik, Boris Benko (Silence)
montaža/editing
Špela Murenc Škulj
igrajo/cast
Urban Kuntarič (Rok), Lara Wolf (Iza), Rok Roudi (Kremen), Nejc Jezernik (Nik), Doroteja Nadrah (Darja), Maja Sever (Kristina), Marko Mandić (Danilo), Nina Valič (Saša)
producenta/producers
Jerca Jerič, Andraž Jerič
produkcija/production
Temporama
E info@temporama.si
format/format
DCP, barvni/colour
dolžina/running time
94'

Absurdna komedija o brezciljnem življenju mladega kleptomana se nepričakovano zaplete, ko neke tihe noči ukrade kolo dekletu, ki je zase trmasto prepričana, da je superjunakinja.

Rok dela na bencinski črpalki, kjer si monotonost nočnih izmen lajša z navidez nedolžno krajo čokoladic s prodajnih polic. Neke noči v službi spozna skrivnostno dekle, ki ima na glavi krvavo rano. Vedno se pojavi le ponoči, govori le o reševanju kriminala in zase trdi, da ima nadnaravne moči. Če jo bo želel še kdaj srečati, si bo moral Rok izmisliti pretkan načrt – zato se odloči, da ji ukrade kolo.

"Zelo me zanimajo ljudje, ki so večinoma tiho, sramežljivi in do neke mere uživajo v samotnem obstoju. Ti ljudje v vsakdanjem življenju pogosto ostanejo neopaženi, vendar imajo v svoji tihotnosti edinstveno moč. Od nekdaj sem jih želel postaviti v vloge ranljivih junakov in antijunakov. To je zgodba o dolgčasu in iskanju prijateljstva v zelo nenavadnih okoliščinah."
(Luka Marčetić)

An absurd comedy about the aimless life of a young kleptomaniac takes an unexpected turn when, one quiet night, he steals a bike from a girl who insists she is a superheroine.

Rok works at a petrol station, where he breaks up the monotony of his night shifts by casually nicking chocolates from the shelves. One night, he meets a mysterious girl with a bloody wound on her head. She only ever appears after dark, talks obsessively about solving crimes and claims to have supernatural powers. If he wants to see her again, Rok will have to come up with a cunning plan – so he decides to steal her bike.

"I am deeply interested in people who are mostly quiet and shy, and who to some extent enjoy a solitary existence. These people often go unnoticed in everyday life, yet possess a unique strength in their quietness. I have always wanted to cast them as vulnerable heroes and antiheroes. This is a story about boredom and the search for friendship in very strange circumstances."
(Luka Marčetić)

Luka Marčetić

Rojen leta 1985 v Zagrebu na Hrvaškem, kjer je živel do petnajstega leta, ko se je preselil v Slovenijo. Diplomiral je na Inštitutu in akademiji za multimedije (IAM) v Ljubljani. Ustvaril je prvo slovensko spletno serijo *Dan ljubezni* in leta 2016 posnel nizkoproračunsko uspešnico *Pr' Hostar*, ki je še vedno najbolj gledan slovenski film, šest let pozneje pa mu je sledilo tudi nadaljevanje.

Born in 1985 in Zagreb, Croatia, where he lived until the age of 15, Marčetić moved to Slovenia, where he later graduated from the Institute and Academy of Multimedia (IAM) in Ljubljana. Creator of the first Slovenian web series, Dan ljubezni *(Day of Love), in 2016 Marčetić directed the low-budget hit* At Hostar, *which remains the Slovenian film with the highest audience figures to date. A sequel followed six years later.*

filmografija (izbor)/filmography (selection)

2010 Dan ljubezni (Day of Love) (TV-serija/TV series)
2015 V dvoje (Paired Up) (TV-serija/TV series)
2016 Pr' Hostar (At Hostar)
2022 Pr' Hostar 2‰ (At Hostar 2)
2026 Dekle noči (Girl in the Night)

prodaja/world sales
Temporama
E info@temporama.si

Divji konj številka devet
Wild Horse Nine
Wild Horse Nine

Martin McDonagh

Velika Britanija, ZDA, Čile Great Britain, USA, Chile **2026**

režija/directed by
Martin McDonagh
scenarij/screenplay
Martin McDonagh
fotografija/cinematography
Ben Davis
glasba/music
Carter Burwell
montaža/editing
Mikkel E.G. Nielsen
igrajo/cast
John Malkovich (Chris), Sam Rockwell (Lee), Steve Buscemi (MJ), Parker Posey (Marge), Mariana Di Girolamo (študentka/student), Ailin Salas (študentka/student), Tom Waits (Chrisov brat/Chris's brother)
producenti/producers
Graham Broadbent, Pete Czernin, Martin McDonagh, Anita Overland
produkcija/production
Blueprint Pictures
E info@blueprintpictures.com
format/format
DCP, barvni/colour
dolžina/running time
118'

festivali, nagrade (izbor)/ festivals, awards (selection)
Benetke/Venice 2026, Toronto 2026



Tik pred državnim udarom v Čilu agenta Cie odpotujeta za kratek oddih na Velikonočni otok. Komični triler z vohunskim pridihom, črnim humorjem in zajetno mero ekscentričnosti.

Chris in Lee sta poklicna morilca, ekscentrika s problematično preteklostjo, ki delata za ameriško obveščevalno službo. Njuna nova naloga je odpotovati iz Santiaga in "pripraviti teren" za čilski državni udar, ki bo leta 1973 strmoglavil Salvadora Allendeja. Vendar tik pred tem se Chris odloči za kratek oddih na Velikonočnem otoku. Tudi tu se stara sodelavca soočita z že neštetokrat premletimi nesoglasji in seveda paranojo, ki je sestavni del njunega poklica. In kot da že njuna dinamika ne bi bila recept za težave, Chris izblebeta kočljive podatke o njuni nalogi (in drugih tajnih operacijah) uporniškima čilskima študentkama, ki ju srečata na poti.

"Moja namera ni bila ustvariti filmskega komentarja sodobnega geopolitičnega stanja, vendar se zdi, da je projekt po vojaški operaciji Združenih držav v Venezueli in ugrabitvi tamkajšnjega predsednika Nicolása Madura pridobil še večjo aktualnost. Osupnile so me tako razlike kot tudi podobnosti med obdobjem, upodobljenim v filmu, in trenutno ameriško vlado. Posebno zastrašujoče je, da dozdevno vse operacije sploh niso več tajne, kar je nadvse čudno. V sedemdesetih letih so imeli ti grozni ljudje vsaj toliko razuma, da so ohranili tajnost svojih dejanj, zdaj pa se zdi, da postajajo stvari vedno bolj neumne." (Martin McDonagh)

Just before the Chilean coup d'état, two CIA agents take a short break on Easter Island. A comedy thriller blending elements of espionage, dark humour and a hefty dose of eccentricity.

Chris and Lee are a pair of trained assassins, eccentric CIA operatives stationed in Santiago, Chile, in 1973 and preparing for an important covert operation to assassinate Chilean President Salvador Allende. But just before the mission, Chris decides to make a getaway to Easter Island. There, too, the two longtime collaborators are confronted with disagreements they have already mulled over countless times – and, of course, the paranoia that is an integral part of their profession. And as if their relationship weren't already a recipe for trouble, Chris lets slip sensitive information about their mission (and other hush-hush operations) to two rebellious Chilean students they meet along the way.

"I didn't intend for the film to be a commentary on contemporary geopolitics, but the project seems to have taken on a more timely resonance in the wake of the United States' military action in Venezuela and the kidnapping of the country's president Nicolás Maduro. I was struck by the differences between the era I depicted as much as the similarities with the current U.S. government. One of the frightening things is that they don't seem to be making it covert anymore, which is very strange. Like in the '70s, at least these horrible people had the intelligence to keep their acts secret, but it just feels like things are getting stupider and stupider." (Martin McDonagh)

prodaja/world sales
Searchlight Pictures
E info@searchlightfilms.com

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

Martin McDonagh

Rojen leta 1970 v Londonu, Združeno kraljestvo. Režiser in pisec z irskimi koreninami je znan po svojem črnem humorju, ostrih dialogih in poudarku na nasilju. Najprej se je uveljavil v gledališču, nato pa še kot filmski avtor.

Born in 1970 in London, UK, McDonagh is a British-Irish playwright and filmmaker known for his dark humour, violent plots and sharp dialogue. He rose to prominence as a major theatrical voice before turning to acclaimed black comedy films.

filmografija (izbor)/filmography (selection)

2008 In Bruges (Morilca na kolektivca)
2012 Seven Psychopaths (Sedem psihopatov in shih tzu)
2017 Three Billboards Outside Ebbing, Missouri (Trije plakati pred mestom)
2022 The Banshees of Inisherin (Duše otoka)
2026 Wild Horse Nine (Divji konj številka devet)

Do konca dneva
Do kraja dana
Until the Day Ends

Jelena Maksimović

Srbija, Bolgarija, Slovenija, Črna gora, Hrvaška, Nemčija
Serbia, Bulgaria, Slovenia, Montenegro, Croatia, Germany **2026**



režija/directed by
Jelena Maksimović
scenarij/screenplay
Jelena Maksimović, Ivan Salatić, Olga Dimitrijević
fotografija/cinematography
Paul Spengemann
glasba/music
Vladimir Živković, Ace Vaptsarov
montaža/editing
Jan Klemsche
igrajo/cast
Lena Trifunović (Lena), Andrija Krivokapić (Stefan), Irina Hotomski (Slavna), Stefan Tarabić (Nemanja), Miodrag Miša Dragičević (Milan)
producentka/producer
Jelena Angelovski
produkcija/production
Taurunum Film
E lenka.angelovski@gmail.com
&
Staragara
format/format
DCP, barvni/colour
dolžina/running time
91'

festivali, nagrade (izbor)/ festivals, awards (selection)
Benetke/Venice 2026

Na nedavne študentske proteste v Beogradu postavljen portret odraščanja združuje prvine melodrame, komedije, kriminalke in filma ceste.

Lena je 20-letna študentka in anarhistka. Kot strastna, impulzivna in idealistična oseba verjame, da je družbo mogoče spremeniti, a pod njenim političnim prepričanjem se skriva mlada ženska, ki se sooča z družinskimi napetostmi in mladostno negotovostjo. Potem sreča Stefana, 22-letnega mladeniča iz delavskega okolja, ki se druži z desničarskimi lojalisti in podporniki trenutne vlade. Med velikimi študentskimi protesti, ki pretresajo Beograd, se znajdeta na nasprotnih bregovih.

"Med odraščanjem v Zemunu, beograjski občini, v senci strogih moških norm, sem hrepenela po pobegu pred vlogami, ki so mi bile vsiljene. Ti nelagodje, upor in želja po begu so gonilo zgodbe. /.../ Leta 2021 sem med vodenjem delavnice spoznala dekle po imenu Lena, ki je v meni prebudila žive spomine na lastno mladostništvo. Ob njeni navzočnosti sem dobila vpogled v to, kakšna bi bila podoba in razmišljanje moje mlajše različice danes. Bila je navdih za izmišljeno protagonistko filma *Do konca dneva*." (Jelena Maksimović)

Against the backdrop of Belgrade's recent student protests, the film paints a coming-of-age portrait of resistance – blending the conventions of melodrama, comedy, crime and the road movie.

Twenty-year-old Lena is an anarchist student active in the anti-government movement. Passionate, impulsive and idealistic, she believes society can be changed, but beneath her political convictions lie family tensions and youthful insecurities. She recognises a shared restlessness in Stefan, a twenty-two-year-old working-class youth who associates with pro-government loyalists. Standing on opposite sides of the protests, they navigate an ideological and intimate conflict in a fractured society.

"Growing up in Zemun, a municipality of Belgrade, under the shadow of rigid masculine norms, I longed to escape the roles imposed on me. That discomfort, defiance and urge to run fuel this story. /.../ In 2021, while mentoring a workshop, I met a girl named Lena whose presence awakened vivid memories of my own adolescence. Through her, I caught a glimpse of how my younger self might look and think today. She inspired the fictional protagonist of Until the Day Ends." *(Jelena Maksimović)*

Jelena Maksimović

Rojena leta 1984 v Beogradu, Srbija. Na beograjski Fakulteti za dramske umetnosti je diplomirala iz filmske montaže in se uveljavila kot ena vodilnih montažerk sodobnega balkanskega filma. Zadnja leta se preizkuša tudi kot režiserka in scenaristka. *Do konca dneva* je njen drugi igrani celovečerec.

Born in 1984 in Belgrade, Serbia, Maksimović graduated in film editing from the Faculty of Dramatic Arts in Belgrade, establishing herself as one of the leading editors in contemporary Balkan cinema. In recent years, she has also turned to directing and screenwriting. Until the Day Ends *is her second feature film.*

filmografija (izbor)/filmography (selection)

2012 Milling the Lights (kratki/short)
2018 Taurunum Boy (dok./doc.)
2020 Domovine (Homelands)
2026 Do kraja dana (Until the Day Ends/Do konca dneva)

prodaja/world sales
Heretic
E ioanna@heretic.gr

distribucija/distribution
Staragara
E office@staragara.com

Heysel 85
Heysel 85
Heysel 85

Teodora Ana Mihai

Belgija, Nizozemska, Nemčija
Belgium, The Netherlands, Germany **2026**



režija/directed by
Teodora Ana Mihai
scenarij/screenplay
Lode Desmet, Isabelle Darras, Teodora Ana Mihai
fotografija/cinematography
Marius Panduru
glasba/music
Anna Katharina Bauer
montaža/editing
Bert Jacobs
igrajo/cast
Violet Braeckman (Marie Dumont), Matteo Simoni (Luca Rossi), Josse De Pauw (Marc Dumont), Fabrizio Rongione (Albert Simons), Paolo Calabresi (Giacomo Ferragni), Bobby Schofield (Alan West), Ben Segers (Filip Mertens)
producent/producer
Hans Everaert
produkcija/production
Menuetto
E info@menuettofilm.be
format/format
DCP, barvni/colour
dolžina/running time
91'

festivali, nagrade (izbor)/ festivals, awards (selection)
Berlinale 2026, Miami 2026

Pretresljiv pogled v zakulisje tragedije na bruseljskem stadionu Heysel ob finalni tekmi evropskega nogometnega pokala leta 1985 odpira vprašanja osebne in kolektivne odgovornosti.

Tridesetletna Marie, hči in tiskovna predstavnica bruseljskega župana, se skupaj s starši znajde v vrtincu nogometne evforije pred začetkom finalnega obračuna med Juventusom in Liverpoolom. Med tujimi poročevalci je tudi italijanski novinar Luca Rossi, ki je na tekmo pripeljal svojo družino. Zaradi izgredov huliganov že pred začetkom tekme umre na desetine ljudi. Del krivde je pripisati slabemu sodelovanju med različnimi vejami policije in varnostno službo. Medtem ko odgovorni v stanju pomanjkljive prištevnosti in ob političnih pritiskih brezplodno nihajo med tem, ali odpovedati tekmo ali pustiti, da se nadaljuje (in se s tem izogniti še večjim izgredom ob prekinitvi), se posamezniki trudijo pomagati ranjenim in prestrašenim.

"Seveda film ima zgodovinsko razsežnost, a je po svojih temah tudi izjemno sodoben /.../. Ko danes gledam novice in opazujem vedênje vladajočih razredov, sem zelo zaskrbljena, številne tovrstne odmeve zasledim v filmu. /.../ Popolnoma se zavedam, da se nekateri vidiki filma morda zdijo groteskni. Vendar se ob opazovanju resničnih ljudi v današnji stvarnosti včasih vprašam, ali niso morda prav oni sami karikature!" (Teodora Ana Mihai)

A harrowing look behind the scenes of the tragedy at Brussels' Heysel Stadium during the 1985 European Cup Final, raising questions of personal and collective responsibility.

Thirty-year-old Marie, the daughter and press attaché of the Mayor of Brussels, attends the European Cup Final between Juventus and Liverpool FC with her parents. Also at the match is Luca Rossi, a journalist covering the event for Italian television, accompanied by family members who have travelled from Italy. Before kick-off, hooligans go on a rampage, leaving dozens dead. Part of the blame lies with the poor coordination between the various branches of the police and the security services. As those in charge, overwhelmed by confusion and political pressure, waver between cancelling the match and allowing it to continue – fearing that abandoning it would provoke even greater unrest – individuals on the ground do their utmost to help the injured and terrified.

"There is a historical dimension, of course, but it is also strikingly contemporary in its themes /.../. When I watch the news today, and see how the ruling classes behave, I feel very worried, and I see many echoes of it in the film. /.../ I'm fully aware that certain aspects of the film may seem grotesque. But when I look at real people in the real world today, I sometimes wonder whether they themselves are caricatures!" (Teodora Ana Mihai)

prodaja/world sales
Salaud Morisset
E maxime@salaudmorisset.com

distribucija/distribution
Demiurg
E info@demiurg.si

Teodora Ana Mihai

Rojena leta 1981 v Bukarešti, Romunija. Z osmimi leti se je pridružila staršem, živečim v Belgiji, danes je uveljavljena kot belgijsko-romunska režiserka s posebnim občutkom za mešanje družbeno aktualnih tem in avdiovizualne poezije. Zaslovela je z dokumentarnim filmom *Waiting for August*, za svoj igrani prvenec, ki ga je ustvarila s koprodukcijsko pomočjo bratov Dardenne in Christina Mungiuja, pa je bila nagrajena na canskem festivalu.

Born in Bucharest, Romania, in 1981, Mihai is a Belgian-Romanian film director known for her distinctive blend of social relevance and audiovisual poetry. She joined her immigrant parents in Belgium at the age of eight. She gained recognition with her documentary debut, Waiting for August *(2014). Her first fiction feature, co-produced by the Dardenne brothers and Cristian Mungiu, won an award at the Cannes Film Festival.*

filmografija (izbor)/filmography (selection)

2014 Waiting for August (dok./doc.)
2021 La Civil
2024 Reostat (Traffic/Črna borza)
2026 Heysel 85

Kraljica morja
Queen at Sea
Queen at Sea

Lance Hammer

Velika Britanija, ZDA Great Britain, USA **2026**



režija/directed by
Lance Hammer
scenarij/screenplay
Lance Hammer
fotografija/cinematography
Adolpho Veloso
montaža/editing
Lance Hammer
igrajo/cast
Juliette Binoche (Amanda), Tom Courtenay (Martin), Anna Calder-Marshall (Leslie), Florence Hunt (Sara)
producenta/producers
Tristan Goligher, Lance Hammer
produkcija/production
The Bureau
E hello@thebureaufilms.com
&
Alluvial Film Company
format/format
DCP, barvni/colour
dolžina/running time
121'

festivali, nagrade (izbor)/ festivals, awards (selection)
Berlinale 2026 (velika nagrada žirije/ Silver Bear Grand Prix, srebrni medved za oba igralca v stranski vlogi/Silver Bear for Supporting Actors)

Amanda lahko le nemočno opazuje, kako njena mama izgublja zmožnost presoje lastnih odločitev in dejanj svojih bližnjih. Provokativna drama odpira vprašanje, kdo naj odloča v imenu dementne osebe.

Nedavno ločena akademičarka Amanda si je vzela prosto leto, da bi imela več časa za svojo odraščajočo hčerko in mamo, ki boleha za demenco. Čeprav Leslie izgublja stik z resničnostjo, se zdi, da njen partner Martin lepo skrbi zanjo. O tem je prepričana tudi Amanda, dokler ju nekega dne ne zaloti pri seksu. Zdi se ji, da je njena mama izgubila sposobnost odločanja, kaj je dobro zanjo, in sumi, da gre za zlorabo, zato dogodek prijavi policiji. To sproži zapleten proces vpletanja socialne službe in seveda poruši Amandin odnos z očimom. Kako v primeru demence sploh opredeliti spolni odnos s privolitvijo? Kdo lahko v takšnih primerih sprejema odločitve v korist dementne osebe?

"Najbolj me je pritegnila etična dilema v osrčju zgodbe. Ugotovil sem, da razmišljam o hčerki. Katero koli odločitev bo sprejela, bo nekdo prizadet. Če se odloči dejanje preprečiti, bo morda oškodovala očima. Če ga dopusti, bo morda omogočila materino zlorabo. Demenca se razvija postopoma, podobno kot pri sindromu kuhane žabe (op. prev. prispodoba o žabi in kropu opisuje človekovo nezaznavo ali neodziv na postopne negativne spremembe, dokler ni škoda že storjena). Mož se morda sploh ne zaveda, kako zelo se je ženino stanje poslabšalo. Morda resnično verjame, da je še vedno sposobna privolitve." (Lance Hammer)

Amanda can only watch helplessly as her mother loses the ability to make informed decisions in her own best interests and to judge the actions of those closest to her. This thought-provoking drama explores the question of who should make decisions on behalf of a person living with dementia.

Amanda, a recently divorced academic, has taken a sabbatical to spend more time with her teenage daughter and her mother, who is living with dementia. Although Leslie is gradually losing touch with reality, her partner, Martin, appears to be taking good care of her. Amanda believes this too – until one day she walks in on them having sex. Convinced that her mother has lost the capacity to decide what is best for her and suspecting abuse, she reports the incident to the police. This sets in motion a complex process involving social services and inevitably strains Amanda's relationship with her stepfather. In cases of dementia, can a sexual relationship truly be considered consensual? And if so, who should decide – a spouse, a child or an institution?

"The ethical dilemma at the centre of the story was what captivated me. I found myself thinking about the daughter. Any choice she makes will harm someone. If she stops it, she may hurt her father. If she allows it, she may be allowing harm to her mother. Dementia happens gradually, like the metaphor of boiling a frog. The husband may not even realise how much his wife has declined. He may truly believe she is still capable of consent." (Lance Hammer)

Lance Hammer

Rojen leta 1976 v Venturi, ZDA. Najprej je študiral angleščino na arizonski univerzi v Tucsonu, nato arhitekturo na univerzi Južna Kalifornija. Danes je priznan ameriški neodvisni filmar, ki živi in ustvarja v Los Angelesu. Najbolj znan je po svojem prvencu *Ballast*, nagrajenem na festivalu v Sundanceu.

Born in Ventura, California, in 1976, Hammer studied English at the University of Arizona in Tucson before studying architecture at the University of Southern California. Now one of the leading figures in American independent cinema, he is best known for his debut feature, Ballast*, which won the US Dramatic Directing Award at the Sundance Film Festival. He lives and works in Los Angeles.*

filmografija (izbor)/filmography (selection)

2008 Ballast
2026 Queen at Sea (Kraljica morja)

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

distribucija/distribution
Karantanija Cinemas
E info@kcs.si

La Gradiva
La Gradiva
La Gradiva

Marine Atlan

Francija, Italija France, Italy **2026**



režija/directed by
Marine Atlan
scenarij/screenplay
Marine Atlan, Anne Brouillet
fotografija/cinematography
Pierre Mazoyer, Marine Atlan
montaža/editing
Guillaume Lillo
igrajo/cast
Colas Quignard (Toni), Suzanne Gerin (Suzanne), Mitia Capellier-Audat (James), Antonia Buresi (ga./Mrs. Mercier), Rouge Isaac (Amaury), Hadya Fofana (Angela), Lou-Anne Le Glorennec (Constance)
producentka/producer
Inès Daïen Dasi
produkcija/production
Les Films du Poisson
E info@filmsdupoisson.com
format/format
DCP, barvni/colour
dolžina/running time
145'

festivali, nagrade (izbor)/ festivals, awards (selection)
Cannes – Teden kritike/Critics Week 2026 (velika nagrada/Grand Prix), Melbourne 2026 (nagrada svetla obzorja/Bright Horizons Award), Valladolid 2026

V skupini francoskih najstnikov, ki na šolskem izletu obiščejo ruševine Pompejev, privrejo na dan mladostni nemir, negotovost, strahovi, strasti in ljubezen.

Dvajset pariških srednješolcev pod vodstvom predane učiteljice pripotuje v Neapelj, da bi si v njegovi okolici ogledali ostanke mesta, ki ga je pred dvema tisočletjema opustošil Vezuv. Večdnevno sobivanje med mladostniki ustvari posebno dinamiko. Glasni Toni hrepeni po svojem najboljšem prijatelju Jamesu. James se druži s sošolko Angelo, ki je prepričana, da so moški brezčutni. Izobčena vzorna učenka Suzanne pa sanjari o tem, kako bi se zapletla v kakšno avanturo. Žgoče podobe človeške nagnjenosti k prikrivanju čustev in njihovih nenadzorovanih izbruhov so navdihnjene z novelo Wilhelma Jensena *Gradiva: Ein pompejanisches Phantasiestück* in Freudovo analizo tega literarnega dela.

"Želela sem ustvariti nekakšno nasprotje med skupino mladih, njihovo neposredno resničnostjo, in večnostjo ruševin. Pompeji so me od nekdaj navduševali, ker se mi zdijo kot brezmejen prostor zunaj kadra, ujet posnetek zgodovine. Želela sem videti, kaj bi to ozadje sprožilo z vidika dramaturgije in estetike, ter zoperstaviti posebno obdobje najstništva s širšo zgodovino." (Marine Atlan)

Simmering desires, youthful disquiet, uncertainty, anxieties and passions erupt among a group of teenagers visiting the ruins of Pompeii.

A devoted but put-upon teacher shepherds twenty of her students to Naples to visit the sites devastated by Mount Vesuvius two millennia ago. Being in such close quarters for an extended period heightens the tensions within the group. Boisterous Toni yearns for his best friend James, who is canoodling with his classmate Angela, herself vexed by masculine insensitivity. Meanwhile, ostracised star pupil Suzanne fantasises about how to become embroiled in the unfolding drama. The film's vivid portrayal of our tendency to conceal our emotions is inspired by Wilhelm Jensen's novella Gradiva: A Pompeiian Fancy *and Sigmund Freud's analysis of it.*

"I wanted to create a kind of clash between the group of youngsters, their present reality, and the eternal nature of the ruins. I've always been fascinated by Pompeii because it feels like an immense off-screen space, a snapshot of history. I wanted to see what it would trigger in terms of dramaturgy and aesthetics, and to juxtapose the very specific period of adolescence with wider history." (Marine Atlan)

prodaja/world sales
mk2 Films
intlsales@mk2.com

distribucija/distribution
Fivia
E cenex@siol.net

Marine Atlan

Rojena leta 1989 v Franciji. Študirala je fotografijo na La Fémis. Je direktorica fotografije, scenaristka in filmska režiserka, ki se je uveljavila kot ena najbolj priznanih mladih vizualnih umetnic v sodobni francoski kinematografiji. *La Gradiva* je njen celovečerni režijski prvenec.

Born in 1989 in France, Atlan studied cinematography at La Fémis. A cinematographer, screenwriter and film director, she has emerged as one of the most acclaimed young visual artists in contemporary French cinema. La Gradiva *marks her feature-length directorial debut.*

filmografija (izbor)/filmography (selection)

2016 Les Amours vertes (Green Romances) (kratki/short)
2018 Daniel (kratki/short)
2026 La Gradiva

Mila/Marija
Mila/Marija
Mila/Marija

Andrina Mračnikar

Avstrija, Slovenija, Grčija, Slovaška
Austria, Slovenia, Greece, Slovakia **2026**



režija/directed by
Andrina Mračnikar
scenarij/screenplay
Andrina Mračnikar
fotografija/cinematography
Georg Weiss
glasba/music
Tomaž Grom
montaža/editing
Karina Ressler
igrajo/cast
Doroteja Nadrah (Mila), Oskar Haag (Hanzi), Marko Mandić (Jože), Petja Labović (Lenart), Leon Lučev (Stane), Edita Malovčić (Liza), Jurij Drevenšek (Bor), Jure Henigman (Janez)
producenti/producers
Alexander Dumreicher-Ivanceanu, Bady Minck, Danijel Hočevar, Katja Lenarčič, Ioanna Davi, Ruth Beckermann
produkcija/production
Vertigo
E info@vertigo.si
&
AMOUR FOU Vienna
&
Indigo View
&
Ruth Beckermann Filmproduktion
&
Sen Film
&
ORF
&
RTV Slovenija
format/format
DCP, barvni/colour
dolžina/running time
114'

festivali, nagrade (izbor)/ festivals, awards (selection)
Zürich 2026, Viennale 2026, Solun/ Thessaloniki 2026

Film o mladi ženski, ki je v težkih razmerah postavljena pred nemogoče odločitve, je dragocen opomnik svobode, solidarnosti ter osebnega in državljanskega poguma.

Avstrijska Koroška, leta 1942. Mila in njen brat Hanzi se pridružita oboroženemu partizanskemu odporu proti nacistom. Hanzija je pred tem vpoklicala nacistična vojska, a se po začasni vrnitvi domov, ranjen, ni želel vrniti v okupatorjevo vojsko. Dvajsetletna Mila med partizani kmalu prevzame poveljstvo ter odloča o življenju in smrti. Ko se preživeli družinski člani po koncu vojne vrnejo domov, se Mila znova znajde pred vprašanjem odpora ali prilagoditve.

"S filmom *Mila/Marija* želim posneti prvi celovečerni film, ki se posveča zgodovini slovenske narodne skupnosti in odporu koroških partizanov proti nacizmu. Gre tudi za osebno pomemben projekt, saj je zgodba koroških Slovencev in protifašističnega odpora del moje družinske zgodovine. Želim ustvarjati filme z jasno držo, ki zastavljajo pomembna vprašanja ter so hkrati čustveno močni, formalno dosledni in pogumni."
(Andrina Mračnikar)

Focusing on a young woman faced with impossible choices in the most challenging of circumstances, the film is a powerful reminder of the value of freedom, solidarity, and both personal and civic courage.

Austrian Carinthia, 1942. Mila and her brother Hanzi join the armed partisan resistance against the Nazis. Hanzi has previously been drafted into the Nazi army, but after being granted a brief leave home due to an injury, he refuses to rejoin the occupying forces. Twenty-year-old Mila soon takes command of the partisans, making decisions that could mean life or death. When the surviving members of the family return home after the war, Mila once again finds herself facing a choice between resistance and conformity.

"With Mila/Marija, *I want to make the first feature-length film dedicated to the history of the Slovenian national community and the Carinthian partisans' resistance against Nazism. It is also a personally significant project, as the story of the Carinthian Slovenians and the anti-fascist resistance is part of my family history. I want to direct films with a clear standpoint that raise important questions while remaining emotionally powerful, formally consistent and courageous." (Andrina Mračnikar)*

Andrina Mračnikar

Rojena leta 1981 v avstrijskem Halleinu. Študirala je umetnostno zgodovino na Dunaju, filmsko režijo pa na AGRFT v Ljubljani in na Filmski akademiji na Dunaju, kjer je leta 2010 končala študij režije pri Michaelu Hanekeju ter scenaristike in dramaturgije pri Walterju Wippersbergu. Pomemben del njenega ustvarjanja je posvečen zgodovini in prihodnosti slovenske narodne skupnosti na avstrijskem Koroškem.

Born in 1981 in Hallein, Austria, she studied art history in Vienna and film directing at the Academy of Theatre, Radio, Film and Television in Ljubljana and the Film Academy in Vienna, where she completed her studies in directing under Michael Haneke and in screenwriting and dramaturgy under Walter Wippersberg in 2010. A significant part of her work is dedicated to the history and future of the Slovenian national community in Austrian Carinthia.

filmografija (izbor)/filmography (selection)

2003 Andri 1924-1944 (kratki/short)
2007 Der Kärntner spricht Deutsch (Korošec govori nemško)
2015 Ma Folie
2022 Verschwinden (Disappearing/Izginjanje) (dok./doc.)
2026 Mila/Marija

prodaja/world sales
Minerva / TVCO
E sales@minervapictures.com

distribucija/distribution
Vertigo
E info@vertigo.si

Minotaver
Minotaur
Minotaur

Andrej Zvjagincev

Francija, Latvija, Nemčija France, Latvia, Germany **2026**

režija/directed by
Andrej Zvjagincev
scenarij/screenplay
Simon Ljašenko, Andrej Zvjagincev, Claude Chabrol (izvirni scenarij/ original screenplay)
fotografija/cinematography
Mikhail Krichman
glasba/music
Evgueni Galperine, Saša Galperine
montaža/editing
Andrej Zvjagincev
igrajo/cast
Dmitrij Mazurov (Gleb), Iris Lebedeva (Galina), Boris Kudrin (Serjoža), Jurij Zavalnjouk (Anton), Varvara Šmikova (Nataša), Vladimir Friedman (župan/mayor), Elena Bogdanovič-Golubeva, Mihails Samodahovs (Nikolaj)
producenti/producers
Charles Gillibert, Elisha Karmitz, Nathanaël Karmitz, Marco Perego, Andrej Zvjagincev
produkcija/production
CG Cinema
E production@cgcinema.eu
&
MK Productions
&
Forma Pro Films
&
Razor Film
format/format
DCP, barvni/colour
dolžina/running time
135'

festivali, nagrade (izbor)/ festivals, awards (selection)
Cannes 2026 (velika nagrada/Grand Prize), Sydney 2026 (najboljši film/ Best Film), Melbourne 2026, Toronto 2026



Adaptacija filma *Nezvesta* francoskega režiserja Clauda Chabrola iz leta 1969, postavljena v kontekst današnje Rusije, kjer mora vsak prispevati svoj delež k vojnim prizadevanjem v Ukrajini.

Rusija leta 2022. Zakonca Gleb in Galina živita v mestu daleč od Moskve, a tudi tam je mogoče povsod videti narisane črke Z in tanke, ki jih vozijo na fronto. Njuno razmerje ni popolno, v zraku je sum nezvestobe, a Gleb ima zdaj druge skrbi. Župan povabi vse direktorje podjetij, vključno z Glebom, na sestanek, na katerem jih obvesti, da državni vrh potrebuje več mož za odhod na fronto. Direktorji morajo županu posredovati seznam delavcev, ki jih lahko žrtvujejo za boj v Ukrajini. Gleb se znajde v precepu. Želi se izogniti poslovni škodi, ki bi jo povzročil odhod njegovih mož. Potem pa se domisli zvite ideje, s katero bo zadostil zahtevam Moskve, pa čeprav to pomeni, da bo s tem porušil že tako načete moralne okvire.

"Jaz samo ustvarjam filme. Sem ruski režiser, ki biva zunaj svoje domovine. Vendar tudi od tod ne morem drugače, kot da spregovorim o tem, kar je danes vsem v mislih, o tem, kar danes zaposluje misli in čustva Rusov." (Andrej Zvjagincev)

An adaptation of the 1969 film The Unfaithful Wife *(La Femme infidèle) by French director Claude Chabrol, set in present-day Russia, where everyone is expected to do their bit for the war effort in Ukraine.*

Russia, 2022. A married couple, Gleb and Galina, live in a town far from Moscow, where the letter Z is visible on car windshields and on tanks being transported to the front. Their relationship is far from perfect, with both suspecting the other of infidelity. However, Gleb has more pressing worries. He and other local business leaders are summoned to a meeting with the mayor and informed that Moscow needs to draft more men for the war. Each company will therefore be required to provide the names of men deemed expendable who can be mobilised. Gleb faces a dilemma: eager to avoid sacrificing his employees while also protecting his business, he comes up with a plan to satisfy Moscow's demands, even if it means further undermining an already fragile moral framework.

"I just make films. I'm a Russian director living outside my own country. But even from here, I cannot help but speak out about what is now on everyone's mind, about what is occupying the thoughts and emotions of Russians today." (Andrey Zvyagintsev)

prodaja/world sales
MK2 Films
E yasmine.talli@mk2.com

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

Andrej Zvjagincev

Rojen leta 1964 v Novosibirsku, Rusija. Na tamkajšnji akademiji je diplomiral iz igre, nato pa študij nadaljeval na Ruski akademiji za gledališke umetnosti v Moskvi. Poleg igre se je ukvarjal tudi z režijo televizijskih nadaljevank, zaslovel pa je s filmom *Vrnitev*, ki mu je leta 2003 na beneškem festivalu prinesel zlatega leva.

Born in 1964 in Novosibirsk, Russia, Zvyagintsev graduated from the Novosibirsk Drama School as an actor. He continued his studies at the Russian Academy of Theatre Arts in Moscow. Apart from acting, he also directed television series. He was brought to international fame with The Return*, which won the Golden Lion Award at the 2003 Venice Film Festival.*

filmografija (izbor)/filmography (selection)

2003 Vozvraščenje (The Return/Vrnitev)
2007 Izgnanje (The Banishment/Izgnanje)
2011 Elena
2011 Tijana (kratki/short)
2014 Leviafan (Leviathan/Leviatan)
2017 Neljubov (Loveless/Brez ljubezni)
2026 Minotaur (Minotaver)

Nenadoma
Soudain
All of a Sudden

Ryusuke Hamaguchi

Japonska, Francija, Nemčija, Belgija
Japan, France, Germany, Belgium **2026**



režija/directed by
Ryusuke Hamaguchi
scenarij/screenplay
Ryusuke Hamaguchi, Léa Le Dimna, Maho Isono (knjiga/book), Makiko Miyano (knjiga/book)
fotografija/cinematography
Alan Guichaoua
glasba/music
Samuel Andreyev
montaža/editing
Azusa Yamazaki
igrajo/cast
Virginie Efira (Marie-Lou Fontaine), Tao Okamoto (Mari Morisaki), Kyôzô Nagatsuka (Goro Kiyomiya), Kodai Kurosaki (Tomoki Kubodera), Jean-Charles Clichet (Olivier), Marie Bunel (Sophie), Romain Cottard (Damien)
producenti/producers
Renan Artukmaç, Bettina Brokemper, Charlotte Dauphin, Julien Deris, David Gauquié, Hiroko Matsuda, Jean-Luc Ormières, Kôsuke Oshida, Joseph Rouschop, Yûji Sadai
produkcija/production
Cinefrance Studios
E contact@cinefrance.eu
&
Office Shirous
&
Bitters End
&
Arte
&
Heimatfilm
&
Same Player
&
Tarantula & Gapbusters
format/format
DCP, barvni/colour
dolžina/running time
196'

festivali, nagrade (izbor)/ festivals, awards (selection)
Cannes 2026 (najboljša igralka/Best Actress), Sydney 2026, München/ Munich 2026, Karlovi Vari/Karlovy Vary 2026, Locarno 2026, Melbourne 2026, Toronto 2026

Film, posnet po predlogi korespondence med antropologinjo Isono Maho in za rakom obolelo filozofinjo Miyano Makiko, na temo spopadanja z lastno smrtnostjo.

Marie-Lou je pred kratkim postala direktorica pariškega doma za ostarele. V svojem mandatu si prizadeva za inovativen način dela, ki zagotavlja dostojnost vsem pacientom, ne glede na njihov socialni status. Nekoč po koncu delovnega dne v parku naleti na japonskega fantka in zdi se, da se je izgubil. Dogodek jo pripelje do njegovega dedka Goroja in predvsem do gledališke režiserke Mari, za katero se izkaže, da ima raka v zadnjem stadiju. Njuno prijateljstvo jima odpre spoznanja o tem, kako pomembno je živeti v sedanjosti, preden preveč časa zapravimo za preteklost ali prihodnost.

"Pomislil sem na Erica Rohmerja, na primer na njegov film *Moja noč pri Maud* (1969), ki je skoraj v celoti zgrajen na filozofskih dialogih, vendar je kljub temu v Franciji pritegnil milijon gledalcev. Obstaja občinstvo, ki tovrstne pogovore sprejme kot zabavo. Zato sem pomislil, da bi se morda film lahko porodil iz dejanskih pogovorov mojih protagonistk, fizično navzočih druga ob drugi, in bi bila ena Francozinja, druga pa Japonka." (Ryusuke Hamaguchi)

Loosely based on a real correspondence between the terminally ill philosopher Miyano Makiko and the anthropologist Isono Maho, the film draws the two women into an intimate reckoning with mortality.

A recently appointed director of a Parisian home for the elderly, Marie-Lou is a crusader for a pioneering approach to care that seeks to restore dignity to elderly patients regardless of their social status. On her commute home, Marie-Lou spots a Japanese boy running through a nearby park, apparently lost. The boy has strayed from his grandfather, Goro, a theatre actor out for a walk with his director, Mari, who is in the latter stages of terminal cancer. The friendship that develops between the two women leads them to discover the importance of living in the present, eclipsing the significance of their past and their plans for the future.

"I thought of Eric Rohmer, My Night at Maud's *(1969), for example, a film built almost entirely on philosophical dialogue, and yet found a million viewers in France. There is an audience that can receive that kind of conversation as entertainment. So I thought, if one of my two protagonists is French and the other Japanese, and they are actually talking to each other, physically present with each other, maybe that could become a film." (Ryusuke Hamaguchi)*

Ryusuke Hamaguchi

Rojen leta 1978 v Kanagavi, Japonska. Po pridobljeni diplomi na Univerzi v Tokiu je sprva delal v komercialni filmski industriji, potem pa je začel snemati dokumentarne in avtorske filme. Velik preboj je dosegel leta 2021, ko je s filmom *O naključju in domišljiji* osvojil srebrnega medveda na Berlinalu, nato pa z *Drive My Car* še oskarja za najboljši mednarodni film.

Born in 1978, in Kanagawa, Japan. After graduating from the University of Tokyo, Hamaguchi worked in the commercial film industry for a few years before embarking on documentary and art filmmaking. His biggest successes came in 2021, when Wheel of Fortune and Fantasy *won the Silver Bear at Berlinale and* Drive My Car *the Best Screenplay Award at Cannes.*

filmografija (izbor)/filmography (selection)

2013 Bukimi na mono no hada ni sawaru (Touching the Skin of Eeriness)
2015 Happî awâ (Happy Hour)
2018 Netemo sametemo (Asako I & II)
2021 Gûzen to sôzô (Wheel of Fortune and Fantasy/O naključju in domišljiji)
2021 Doraibu mai kâ (Drive My Car)
2023 Aku wa sonzai shinai (Evil Does Not Exist/Zlo ne obstaja)
2026 Soudain (All of a Sudden/Nenadoma)

prodaja/world sales
Cinefrance International
E renan.artukmac@cinefrance.eu

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

Neznanka
Kvinde ukendt
Woman Unknown

May el-Toukhy

Danska, Latvija, Švedska Denmark, Latvia, Sweden **2026**



režija/directed by
May el-Toukhy
scenarij/screenplay
May el-Toukhy, Maren Louise Käehne
fotografija/cinematography
Jasper Spanning
glasba/music
Mikkel Hess
montaža/editing
Rasmus Stensgaard Madsen
igrajo/cast
Mathilde Arcel (Marie), Carsten Bjørnlund (Christian), Sofia Nolsøe (Fru Berg), Marie Askehave, Mikael Birkkjær, Anders Brink Madsen, Joen Højerslev, Marina Bouras
producent/producer
Mikael Rieks
produkcija/production
Nordisk Film Production A/S
E mikael.rieks@nordiskfilm.com
&
SIA Nafta Films
&
Nordisk Film Production Sverige AB
format/format
DCP, barvni/colour
dolžina/running time
124'

festivali, nagrade (izbor)/ festivals, awards (selection)
Benetke/Venice 2026 (zlati lev/ Golden Lion, najboljša igralka/Best Actress), Toronto 2026, London 2026

Zgodba iz povojne Danske, ko se je več kot petdeset tisoč žensk moralo soočiti s posledicami razmerij z nemškimi vojaki. Zlati lev na filmskem festivalu v Benetkah.

Danska leta 1945, takoj po koncu druge svetovne vojne. Marie dela kot hišna pomočnica za starejšega in bogatega Christiana. Slednji je izgubil ženo in Marie se z njim postopoma zaplete v razmerje. Ko se par pripravlja na poroko, Marie zavzame mesto Christianove preminule žene tako, da poskuša obleči njeno poročno obleko. Ampak Marie v sebi skriva nevarno skrivnost. Med vojno je imela razmerje z nemškim vojakom. V osvobojeni Danski so ženske, ki jih sumijo povezav z nacisti, podvržene krutemu javnemu sramotenju in maščevanju. Zdaj se tudi Marie sooča z grožnjo, da se bo preteklost obrnila proti njej.

"Dansko je po vojni prevevalo kolektivno občutje sramu /.../. Kot majhen narod smo se odločili za politiko kolaboracije, da bi vojno preživeli brez prešteviln ih žrtev. /.../ Menim, da sta bila naša narodni ponos in samopodoba prizadeta, ker se že prej nismo odločneje uprli nacistom – in prav zato so nekateri obupano iskali grešne kozle. Med tarčami sovraštva so bile tudi ženske – ki so imele intimno razmerje z okupatorjem in pogosto tudi njihovi otroci –, povsem nezmožne samozaščite." (May el-Toukhy)

A story set in postwar Denmark, when more than 50,000 women accused of consorting with the German enemy were subjected to vigilante justice. Winner of the Golden Lion at the Venice Film Festival.

Denmark in 1945, shortly after the end of the Nazi occupation. Marie, a young housemaid working for a wealthy older widower named Christian, develops an intimate relationship with her employer. Preparing for marriage, she tries to settle into her new life by altering Christian's late wife's wedding dress to fit her. But she harbours a closely guarded secret: during the war, she had a romantic relationship with a German soldier. In newly liberated Denmark, women suspected of associating with the enemy face severe public shaming and reprisals. Now Marie's past threatens to catch up with her.

"There was collective shame that welled up in Denmark after the war /.../. As a small nation, we chose a policy of collaboration to get through the war without too many casualties. /.../ I think our national pride and self-understanding were hurt by not resisting the Nazis more fiercely earlier – and that's why some members of society became desperate to lash out and find scapegoats. And among the hate figures were the women – the horizontal collaborators and often also their children – who had no power whatsoever to protect themselves." (May el-Toukhy)

prodaja/world sales
TrustNordisk ApS
E nicolai@trustnordisk.com

distribucija/distribution
Fivia
E cenex@siol.net

May el-Toukhy

Rojena leta 1977 v Charlottenlundu, severno od Københavna na Danskem. Hčerka danske matere in egiptovskega očeta. Očetova izkušnja imigranta prve generacije je imela močan vpliv na njeno filmsko ustvarjanje. Leta 2002 je diplomirala na Danski nacionalni šoli za uprizoritvene umetnosti, leta 2009 pa še na danski Nacionalni filmski šoli.

Born in 1977 in Charlottenlund, Denmark, to a Danish mother and an Egyptian father, El-Toukhy has been strongly influenced in her filmmaking by her father's experience as a first-generation immigrant. She graduated from the Danish National School of Performing Arts in 2002 and from the National Film School of Denmark in 2009.

filmografija (izbor)/filmography (selection)

2015 Lang historie kort (Long Story Short)
2019 Dronningen (Queen of Hearts)
2026 Kvinde ukendt (Woman Unknown/Neznanka)

Očetnjava
Ojczyzna
Fatherland

Paweł Pawlikowski

Poljska, Italija, Nemčija, Francija Poland, Italy, Germany, France **2026**



Mojstrski zaključek obdobju po drugi svetovni vojni posvečene trilogije filmov Pawla Pawlikowskega, ki jo tvorita še *Ida* in *Hladna vojna*.

Poleti leta 1949 se sloviti nemški pisatelj Thomas Mann s hčerko Eriko iz Kalifornije vrne v Frankfurt, kjer bo prejel prestižno Goethejevo nagrado. Mann se v svojo rojstno državo vrača po šestnajstih letih, saj jo je ob vzponu nacizma zapustil. Njegov sloves v Nemčiji je dvoumen: statusa literarnega velemojstra mu ne oporekajo, a mu številni očitajo, da je imel med vojno udobno življenje v ZDA. Ob prihodu v porušeno Nemčijo pisatelj izve, da mu bodo podelili še eno nagrado, in sicer na vzhodu države, ki je pod sovjetsko okupacijo. Mann in njegova hčerka ob prehajanju med političnimi režimi opazujeta spremembe, ki se dogajajo v Evropi, in se sprašujeta, kakšna je pri tem vloga velikih umetnikov, kakršen je Thomas Mann.

"Predlagali so mi priredbo biografije Thomasa Manna, česar pa nisem želel – ne ustvarjam biografskih filmov. Vseeno sem zasledil dogodek, ki se mi je zdel precej oseben: vrnitev Thomasa Manna v Nemčijo po drugi svetovni vojni. /.../ Spet sta se združili dve prvini: na eni strani nenavaden trikotnik med očetom, hčerko in sinom Klausom; na drugi pa zanimiv zgodovinski trenutek, ki govori o razpadu evropske civilizacije in poskusu, da bi na njenih ostalinah ustvarili nekaj novega." (Paweł Pawlikowski)

A masterful conclusion to Paweł Pawlikowski's trilogy of films set in the aftermath of the Second World War, alongside Ida *and* Cold War.

In the summer of 1949, the celebrated German writer Thomas Mann sets off with his daughter Erika on a journey to Frankfurt, where he is to receive the prestigious Goethe Prize. Mann is returning to his homeland after sixteen years, having left it with the rise of Nazism. His reputation in Germany is ambivalent: while no one disputes his status as a literary master, many criticise him for having lived a comfortable life in California during the war. Upon arriving in war-ravaged Germany, the writer learns that he is to receive another prize, this time in the eastern part of the country, under Soviet occupation. As Mann and his daughter move between different political regimes, they observe the changes unfolding across Europe and reflect on the role of great artists such as Thomas Mann in these turbulent times.

"I was approached to adapt a biography of Thomas Mann, which I didn't want to do – I don't make biopics. However, there was this one episode which felt quite personal to me: Thomas Mann's return to Germany in the wake of WWII. /.../ Again, the two came together: there is the weird triangle of father, daughter, and his son Klaus; and there is an interesting historical moment, which is about the disintegration of European civilization, and the attempt to recreate something in its place." (Paweł Pawlikowski)

režija/directed by
Paweł Pawlikowski
scenarij/screenplay
Paweł Pawlikowski, Henk Handloegten
fotografija/cinematography
Łukasz Zal
glasba/music
Marcin Masecki
montaža/editing
Paweł Pawlikowski, Piotr Wójcik
igrajo/cast
Hanns Zischler (Thomas Mann), Sandra Hüller (Erika Mann), August Diehl (Klaus Mann), Devid Striesow (Johannes R. Becher), Anna Madeley (Betty Knox), David Menkin (Arthur Quint), Joachim Meyerhoff (Gustaf Gründgens), Enno Trebs (Wieland Wagner), Theo Trebs (Wolfgang Wagner)
producenti/producers
Edward Berger, Lorenzo Gangarossa, Mario Gianani, Lorenzo Mieli, Ewa Puszczynska, Dimitri Rassam, Jeanne Tremsal
produkcija/production
Our Films
E info@ourfilms.it
&
Extreme Emotions
&
Nine Hours
&
Chapter 2
&
Arte France Cinéma
&
Pathé
&
Mubi
format/format
DCP, čb/b&w
dolžina/running time
82'

festivali, nagrade (izbor)/ festivals, awards (selection)
Cannes 2026 (najboljši režiser/Best Director), Sydney 2026, München/ Munich 2026, Karlovi Vari/Karlovy Vary 2026, Sarajevo 2026, New York 2026

Paweł Pawlikowski

Poljski režiser, scenarist in producent, ki je med hladno vojno z družino prebegnil v Veliko Britanijo in tam začel kariero s snemanjem dokumentarnih filmov za BBC. Leta 2000 je posnel svoj prvi celovečerec *Zadnje zatočišče*, sledili pa so filmi *Moje poletje ljubezni*, *Ida* in *Hladna vojna*. Za *Ido* je prejel oskarja za najboljši tujejezični film, za *Hladno vojno* in *Očetnjava* pa nagradi za režijo v Cannesu.

Polish director, screenwriter and producer, Pawlikowski fled to Great Britain with his family as a teenager during the Cold War and began his career making documentaries for the BBC. In 2000, he made his first feature film, Last Resort, *followed by* My Summer of Love, Ida *and* Cold War. *He received an Academy Award for Best Foreign Language Film for* Ida, *as well as Best Director awards at Cannes for* Cold War *and* Fatherland.

filmografija (izbor)/filmography (selection)

2000 Last Resort (Zadnje zatočišče)
2004 My Summer of Love (Moje poletje ljubezni)
2011 The Woman in the Filth (La femme du Vème/Ženska iz petega okrožja)
2013 Ida
2018 Cold War (Hladna vojna)
2026 Fatherland (Očetnjava)

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

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

Rumena pisma
Gelbe Briefe
Yellow Letters

Ilker Çatak

Turčija, Nemčija, Francija Turkey, Germany, France **2026**

režija/directed by
Ilker Çatak
scenarij/screenplay
Ilker Çatak, Ayda Meryem Çatak, Enis Köstepen
fotografija/cinematography
Judith Kaufmann
glasba/music
Marvin Miller
montaža/editing
Gesa Jäger
igrajo/cast
Özgü Namal (Derya), Tansu Biçer (Aziz), Leyla Smyrna Cabas (Ezgi), Ipek Bilgin (Güngör Hanim), Siir Leoglu (rektorica/rector), Ömer Filikci (Adem), Elit Iscam (Cemre)
producent/producer
Ingo Fliess
produkcija/production
if… Productions Film GmbH
E info@ifproductions.de
format/format
DCP, barvni/colour
dolžina/running time
128'

festivali, nagrade (izbor)/ festivals, awards (selection)
Berlinale 2026 (zlati medved/Golden Bear)



Ko slavni turški igralki in njenemu možu grozi, da bosta zaradi svobodomiselnih nazorov izgubila službo, se morata odločiti, ali je vredno zaradi načel ogroziti eksistenco družine ali sprejeti igro vladajočih političnih slojev. Zmagovalni film Berlinala.

Cenjena gledališka igralka Derya in univerzitetni profesor, dramatik in režiser Aziz s hčerko Ezgi uživata izpolnjeno življenje, dokler se zaradi incidenta na premieri njune nove drame ne znajdeta na črni listi "državi sovražnih ustvarjalcev" ter izgubita službo in dom. Preselita se v Carigrad k Azizovi materi, kjer Aziz opravlja priložnostna dela, Derya išče način, kako ohraniti finančno neodvisnost zase in za družino, Ezgi pa težko razume, zakaj se je morala odpovedati svojim prijateljem in sošolcem. Naraščajoča napetost in odtujenost med vsemi tremi počasi doseže vrelišče in pred Deryjo in Azizom je radikalna odločitev.

"Želeli smo prikazati, kako politično zatiranje uduši zakonsko zvezo. Naš pristop je bil pokazati, kako nas naši voditelji zelo spretno razdvajajo, da bi nas obvladovali. Bil je proces podrobne dodelave, da bi se polovica občinstva postavila na stran moškega lika, druga polovica pa na stran ženskega.« (Ilker Çatak)

A celebrated, liberal Turkish actress and her husband face the loss of their livelihoods. Is it worth jeopardising one's family's future for the sake of one's principles, or should they compromise those convictions to satisfy the ruling regime? Winner of the Golden Bear at the 2026 Berlinale.

Theatre actress Derya and her husband Aziz, a university professor, playwright and director, lead a fulfilling life with their 13-year-old daughter, Ezgi – until an incident at the premiere of their new play changes everything. Overnight, they become targets of the state, losing both their jobs and their home. They move to Istanbul to stay temporarily with Aziz's mother. While Aziz ekes out a living doing odd jobs and remains true to his convictions, Derya searches for a way to become financially independent. As the distance between them and their daughter steadily grows, they are ultimately forced to choose between their principles and their future as a family.

"We wanted to portray a crackdown on a marriage through political repression. Our approach was to show how our leaders are so good at dividing us in order to reign over us. It was a process of fine-tuning it so that half of the audience would side with the male character and the other half with the female one." (Ilker Çatak)

prodaja/world sales
Be For Films
E info@beforfilms.com

distribucija/distribution
Demiurg
E info@demiurg.si

Ilker Çatak

Rojen leta 1984 v Berlinu, Nemčija. Otroštvo in mladost je zaradi turškega porekla preživljal razpet med Berlinom in Carigradom. Preden se je posvetil študiju filma, je več let sodeloval pri raznih nemških in mednarodnih produkcijah. Njegov četrti igrani film *Zbornica* je bil leta 2024 nominiran za tujejezičnega oskarja.

Born in Berlin, Germany, in 1984. Being of Turkish descent, Çatak spent his childhood and youth between Berlin and Istanbul before working for four years on German and international film productions and subsequently studying filmmaking. His fourth feature, The Teachers' Lounge, *received an Academy Award nomination for Best International Feature Film in 2024.*

filmografija (izbor)/filmography (selection)

2014 Sadakat (Fidelity) (kratki/short)
2017 Es war einmal Indianerland (Once Upon a Time – Indianerland)
2019 Es gilt das gesprochene Wort (I was, I am, I will be)
2021 Räuberhände (Stambul Garden)
2023 Das Lehrerzimmer (The Teachers' Lounge/Zbornica)
2026 Gelbe Briefe (Yellow Letters/Rumena pisma)

Tabloid
Ink
Ink

Danny Boyle

Velika Britanija, Francija, ZDA Great Britain, France, USA **2026**



režija/directed by
Danny Boyle
scenarij/screenplay
James Graham
fotografija/cinematography
Alwin H. Küchler
glasba/music
Daniel Pemberton
montaža/editing
Fin Oates
igrajo/cast
Jack O'Connell (Larry Lamb), Guy Pearce (Rupert Murdoch), Claire Foy (Jules Davies), Bertie Carvel (Hugh Cudlipp), Blake Harrison (Ray Mills), Jonathan Hyde (Sir Alick McKay), Georgie Henley, Brian Gleeson (Brian McConnell)
producenti/producers
Danny Boyle, Michael Ellenberg, Tessa Ross, Tracey Seaward
produkcija/production
Studiocanal
E internationalpublicity-scuk@studiocanal.com
&
House Productions
&
Media Res
format/format
DCP, barvni/colour
dolžina/running time
116'

festivali, nagrade (izbor)/ festivals, awards (selection)
Benetke/Venice 2026, Telluride 2026, Toronto 2026, London 2026, Chicago 2026

Film o prelomnem obdobju v zgodovini britanskih medijev, ko je Rupert Murdoch s časnikom *The Sun* iznašel nov koncept komunikacije z občinstvom.

London leta 1969. Avstralski poslovnež Rupert Murdoch želi vstopiti na britanski medijski trg in išče priložnosti za vlaganje. Njegov načrt je prevzeti *The Sun,* neuspešen in dolgočasen časnik na robu propada. Murdoch se zaveda, da so preference bralcev v Veliki Britaniji trdno zacementirane po političnih in razrednih pripadnostih, a vseeno vidi priložnost za povsem nov pristop. Da bi načrt uresničil, k sodelovanju privabi Larryja Lamba, karizmatičnega urednika *Daily Maila*. Vsak od njiju v novi projekt prinese svoje osebne komplekse, zato sta skupaj še bolj odločna, da bo *The Sun* postal nova zvezda na britanski medijski sceni.

"1969: leto, ko smo prvič stopili na Luno, ter leto, ko sta Rupert Murdoch in Larry Lamb izdala časopis, ki je svet spremenil še veliko bolj. Dolgo pred Fox News, klikvabo in družbenim omrežjem Truth Social; desetletja pred Twitterjem, Facebookom, Googlom in platformo OnlyFans sta moža ustvarila nov tabloid, ki je vsemu navkljub postal najbolje prodajani časopis sveta. Drzno, brezobzirno, pogumno: silovito uspešni *The Sun* je izzval establišment in preoblikoval naš svet za moderno dobo."
(Danny Boyle)

A film about a pivotal period in the history of the British media, when Rupert Murdoch, through the newspaper The Sun*, pioneered a new way of reaching and engaging audiences.*

London, 1969. Australian businessman Rupert Murdoch wants to enter the British media market and is looking for investment opportunities. His plan is to take over The Sun*, an unsuccessful and dull newspaper on the verge of collapse. Murdoch is aware that readers' preferences in Britain are firmly entrenched along political and class lines but nevertheless sees an opportunity for an entirely new concept. To make his plan a reality, he brings in Larry Lamb, the charismatic editor of the* Daily Mail*. Each brings their own personal baggage and insecurities to the new venture, and it is precisely for this reason that they are even more determined to make* The Sun *the new star of the British media scene.*

"1969: the year we first walked on the moon, and the year Rupert Murdoch and Larry Lamb launched a newspaper that was to change the world far more. Long before Fox News, clickbait, and Truth Social; decades before Twitter, Facebook, Google and OnlyFans, these two men created a new tabloid that, against all the odds, became the biggest-selling newspaper in the world. Cheeky, irreverent, daring: the 'super soaraway' Sun *challenged the establishment and remade our world for the modern era."*
(Danny Boyle)

Danny Boyle

Rojen leta 1956 v Radcliffu (VB). Mednarodno se je uveljavil s filmom *Trainspotting*, sledile pa so uspešnice *Obala, 28 dni pozneje, Sončna svetloba* in *Revni milijonar*, ki je prejel osem oskarjev, med drugim za najboljši film in režijo. Med njegovimi poznejšimi uspešnimi filmi so *127 ur*, *Steve Jobs* in *Včeraj*. Režiral je slovesnost ob odprtju olimpijskih iger v Londonu leta 2012 ter ustvarjal za televizijo in gledališče.

Born in 1956 in Radcliffe, UK, Boyle rose to international prominence with Trainspotting*, followed by such blockbusters as* The Beach*,* 28 Days Later *and* Sunshine*, as well as* Slumdog Millionaire*, which won eight Academy Awards, including Best Director and Best Picture. His other successful films include* 127 Hours*,* Steve Jobs *and* Yesterday*. Boyle also directed the opening ceremony of the 2012 London Olympic Games and has worked extensively in television and theatre.*

filmografija (izbor)/filmography (selection)

1996 Trainspotting
2000 The Beach (Obala)
2002 28 Days Later (28 dni pozneje)
2007 Sunshine (Sončna svetloba)
2008 Slumdog Millionaire (Revni milijonar)
2010 127 Hours (127 ur)
2019 Yesterday (Včeraj)
2026 Ink (Tabloid)

prodaja/world sales
Studiocanal
E chloe.marquet@canal-plus.com

distribucija/distribution
Karantanija Cinemas
E info@kcs.si

Udarni termin
Primetime
Primetime

Lance Oppenheim

ZDA USA **2026**

režija/directed by
Lance Oppenheim
scenarij/screenplay
Ajon Singh
fotografija/cinematography
David Bolen
glasba/music
Ari Balouzian
montaža/editing
Daniel Garber
igrajo/cast
Robert Pattinson (Chris Hansen), Merritt Wever (Andie Bender), Skyler Gisondo (Dan Plumb), Anna Faris (Mary Joan Hansen), Jessica Blackmore (Gail), Phoebe Bridgers (igralka/actress)
producenti/producers
Robert Pattinson, William Iannaccone, Ari Aster, Lars Knudsen
produkcija/production
Icki Aneo Arlo
E icki@ickieneoarlo.com
&
Square Peg Films
format/format
DCP, barvni/colour
dolžina/running time
110'

festivali, nagrade (izbor)/ festivals, awards (selection)
Benetke/Venice 2026



Šokanten pogled v zakulisje kontroverzne ameriške oddaje, ki je ustoličila kriminalne resničnostne šove in sprožila upravičene etične pomisleke.

Televizijski novinar Chris Hansen je leta 2006 na vrhuncu slave, saj vodi popularno resničnostno oddajo, ki razkriva ljudi s problematičnimi spolnimi nagnjenji. Producenti šova v internetnih klepetalnicah poiščejo morebitnega spolnega prestopnika, ga s pomočjo najetega igralca zvabijo v past in ga razkrinkajo pred kamerami. Zaradi velike gledanosti začnejo oddajo prikazovati v glavnem večernem terminu, to pa za vse sodelujoče predstavlja dodaten pritisk, saj morajo za zadovoljitev pričakovanj gledalcev in tv-hiše vseskozi zagotavljati nove zaplete in mračne podrobnosti.

"Chris Hansen je utemeljil spektakel kazni – trenutek, ko moralno ogorčenje preraste v nepogrešljivo televizijsko atrakcijo. Njegova oddaja me vedno navduši, deloma tudi zaradi pristopa k brisanju meje med fikcijo in resničnostjo: spolni plenilci sledijo resničnim, grozljivim nagonskim vzgibom, vendar so zvabljeni v skrbno zasnovano okolje, v katerem komunicirajo z igralci in televizijskim voditeljem." (Lance Oppenheim)

A shocking behind-the-scenes look at a controversial US programme that pioneered the reality-crime genre while prompting strong ethical reservations.

Set in 2006, the film follows television journalist Chris Hansen at the height of NBC's reality-crime phenomenon, a programme built around hidden-camera sting operations that lure suspected online child predators to staged meetings with decoys before confronting them on camera and turning them over to law enforcement. The show becomes a ratings sensation, transforming crime reporting into prime-time spectacle. As public fascination with the programme grows, those behind it become increasingly entangled in a system driven by audience demand, ambition and moral certainty.

"Chris Hansen pioneered a spectacle of punishment – the moment moral outrage became must-see TV. His show always fascinates me, in part because of the way it collapses fiction and reality: the predators are acting on real, horrific impulses, but they are led into a highly constructed environment where they interact with actors and a TV host." (Lance Oppenheim)

prodaja/world sales
A24 International
E concierge@a24films.com

distribucija/distribution
Karantanija Cinemas
E info@kcs.si

Lance Oppenheim

Rojen leta 1996 v Hollywoodu na Floridi, ZDA. Diplomiral je iz vizualne in okoljske študije na Univerzi Harvard. Velja za enega vidnejših predstavnikov sodobnega ameriškega filma, znan pa je po prepletanju dokumentarnega in stiliziranega filmskega pristopa.

Born in 1996 in Hollywood, Florida, USA, Oppenheim graduated from Harvard University with a degree in Visual and Environmental Studies. He is regarded as one of the most distinctive voices in contemporary American nonfiction cinema, known for blending documentary observation with highly stylised cinematic storytelling.

filmografija (izbor)/filmography (selection)

2018 The Happiest Guy in the World
2020 Some Kind of Heaven
2024 Ren Faire
2024 Spermworld
2026 Primetime (Udarni termin)

Virus patološke dobrote
Virus patološke dobrote
The Virus of Pathological Kindness

Predrag Ličina

Srbija, Hrvaška, Slovenija, BiH
Serbia, Croatia, Slovenia, Bosnia and Herzegovina **2026**



režija/directed by
Predrag Ličina
scenarij/screenplay
Predrag Ličina
fotografija/cinematography
Saša Petković, Dragan Radetić
glasba/music
Jura Ferina, Pavao Miholjević
montaža/editing
Vanja Kovačević
igrajo/cast
Hristina Popović (Zorka Vasiljević), Nikola Đuričko (Luka Radivojević), Gordan Kičić (Zigi Vasiljević), Tihana Lazović Trifunović (policistka/policewoman), Goran Bogdan (policist/policeman), Rade Šerbedžija (Slobodan Novak), Zdenko Kolar (voznik/driver)
producent/producer
Đorđe Vranješ
produkcija/production
Stiglitz Productions
E office@stiglitz.rs
&
Terminal 3
&
Portobisso
&
Digital Goblen Media Banja Luka
format/format
DCP, barvni/colour
dolžina/running time
99'

festivali, nagrade (izbor)/festivals, awards (selection)
Sarajevo 2026

Prva regionalna znanstvenofantastična komedija o potovanju skozi čas, ki parodira dogodke v naši sedanjosti in si zamišlja svet prihodnosti, v katerem bi lahko bila dobrota najnevarnejši virus.

Zagreb pozimi leta 1983. V snežni noči v stanovanje učiteljice srbohrvaščine Zorke vstopi gol moški, ki trdi, da je prispel iz prihodnosti. Natančneje, iz Beograda leta 2031. Kot ji razloži, bo svet, kakršnega pozna ona, v naslednjih desetletjih razpadel, on pa ve, kako ga rešiti pred katastrofo. V času se je vrnil, da bi preprečil pandemijo virusa patološke dobrote, ki bo kmalu začel groziti človeštvu. Zorka je sprva prepričana, da gre za prevaranta. Ampak ko se začnejo njegove napovedi skozi večer uresničevati, tudi ona uvidi, da je v njegovih besedah več resnice, kot se ji je sprva zdelo.

"Že vse življenje sem si želel posneti znanstvenofantastični film. Je moj najljubši žanr. /.../ Ampak kako posneti znanstvenofantastični film tukaj, v naših razmerah? Nimaš denarja, ničesar. Potem sem si ogledal film *12 opic*, v katerem se Brad Pitt z Bruceom Willisom pogovarja v psihiatrični bolnišnici. /.../ Tedaj sem pomislil: 'Počakaj, lahko si zamislim nekaj podobnega. Kaj če bi celotno zgodbo zasnoval na tem, kako zelo se je naša družba v zadnjih petdesetih letih spremenila?'"
(Predrag Ličina)

The first regional science-fiction comedy about time travel, parodying the events of our age and envisaging a future in which kindness is a lethal virus.

A snowy winter's night in Zagreb, 1983. A young teacher of Serbo-Croatian, Zorka, receives a surprise visit from a nude man claiming to be from the distant future – more specifically, from Belgrade in 2031. He explains that the world as they know it will crumble and that he believes he knows how to stop it. He has travelled back in time to prevent a pandemic of pathological kindness that will soon threaten humanity. At first, Zorka takes him for a fraud. But as the evening progresses and his predictions turn out to be correct, she begins to realise that there may be more truth to his words than she had previously imagined.

"I've wanted to make a science fiction film my whole life. It's my favorite genre. /.../ But how do you make science fiction here, in our circumstances? You have no money, nothing. Then, the first time I watched 12 Monkeys, *Brad Pitt is talking to Bruce Willis in a psychiatric hospital. /.../ Then I thought, 'Wait, I can come up with something similar. What if the whole thing were actually based on how much our society has changed over 50 years?'"*
(Predrag Ličina)

Predrag Ličina

Rojen leta 1972 v Zagrebu. Filmsko in televizijsko režijo je študiral na Akademiji dramske umetnosti v Zagrebu. V zgodnjih devetdesetih je pisal filmske kritike, nato pa je snemal glasbene videe, oglase in televizijske dokumentarce. Do danes je posnel okoli osemdeset oglasov. Je velik oboževalec znanstvene fantastike in grozljivke. Prepoznavnost mu je prinesel celovečerni prvenec *Poslednji Srb na Hrvaškem*.

Born in 1972 in Zagreb, Ličina studied film and television directing at the Academy of Dramatic Art in Zagreb. In the early 1990s, he wrote film reviews before working as an assistant on the production of music videos, commercials and television documentaries. Having directed around eighty commercials, Ličina is a fan of science fiction and horror. He gained wider recognition with his debut feature film, The Last Serb in Croatia.

filmografija (izbor)/filmography (selection)

2019 Posljednji Srbin u Hrvatskoj (The Last Serb in Croatia/Poslednji Srb na Hrvaškem)
2026 Virus patološke dobrote (The Virus of Pathological Kindness/Virus patološke dobrote)

distribucija/distribution
Karantanija Cinemas
E info@kcs.si

Zgodilo se bo nocoj
Succederà questa notte
It Will Happen Tonight

Nanni Moretti

Italija, Španija, Francija Italy, Spain, France **2026**

režija/directed by
Nanni Moretti
scenarij/screenplay
Nanni Moretti, Federica Pontremoli, Valia Santella, Eshkol Nevo (kratke zgodbe/short stories)
fotografija/cinematography
Francesco Di Giacomo
glasba/music
Alberto Iglesias
montaža/editing
Clelio Benevento
igrajo/cast
Louis Garrel (Matteo), Jasmine Trinca (Greta), Angela Finocchiaro, Elena Lietti, Antonio De Matteo, Pietro Ragusa, Hippolyte Girardot, Tanya de la Cruz, Kepa Errasti, Rakel Ezpeleta
producenti/producers
Xabier Berzosa, Philippe Godeau, Nanni Moretti, Ander Sagardoy
produkcija/production
Sacher Film,
E sacherfilm@sacherfilm.eu
&
Fandango
&
Rai Cinema
&
Bteam Prods
&
Irusoin
&
Pan Cinema
format/format
DCP, barvni/colour
dolžina/running time
103'

festivali, nagrade (izbor)/ festivals, awards (selection)
Benetke/Venice 2026, Toronto 2026, London 2026, Chicago 2026



Italijanski režiser Nanni Moretti je iz kratkih zgodb izraelskega pisatelja Eshkola Neva izluščil pripoved o zgrešenih srečanjih in neizpolnjeni ljubezni.

Matteo prvič sreča Greto v Rimu. Ona je na poti na svojo lastno poroko, a opravi postanek, da bi z njim odigrala partijo tenisa. Greta pomete z njim in odhiti na poroko. Matteo je zaljubljen, a kaj mu je storiti? Leta pozneje se spet srečata na koncertu Brucea Springsteena v San Sebastianu, ko ona išče svojo izgubljeno hčerko. Še pozneje nanjo znova naleti v Rimu. Ona je s svojim možem, povsem osredotočena na materinstvo, on pa pravkar poročen. Njune poti se križajo v različnih mestih in v časovnih obdobjih. Bo katero izmed teh srečanj vendarle zapečatilo njuno ljubezen?

"Ob branju zgodb Eshkola Neva me je takoj pritegnila natančnost, s katero izriše odnose in globino čustev, ki jih prikličejo. To so zgodbe o ljubezni, srečanjih in ločitvah, pa tudi o starših in njihovih odraslih otrocih ter o vseh vezeh, ki nas – bolj ali manj tiho – spremljajo skozi življenje. /.../ Iz tega je vzklila želja povedati ljubezensko zgodbo – vendar takšno, v kateri se ženska in moški vedno srečata v napačnem trenutku. Lika žene upanje na novo priložnost, pripravljenost verjeti, da nam življenje vedno ponudi še eno možnost, da bo prišel trenutek, ko se stvari lahko še zgodijo." (Nanni Moretti)

Drawing on Israeli author Eshkol Nevo's short stories, Italian director Nanni Moretti forges a tale of passing encounters and unrequited love.

Matteo first meets Greta in Rome. He's playing tennis when, en route to her own wedding, she stops for a game with this stranger. Greta wipes the floor with Matteo and, with a beguiling smile, dashes off to get married. Matteo is lovestruck, but what can he do? Years later, Matteo, in San Sebastián to attend a Bruce Springsteen concert, sees Greta searching for her missing daughter. Later still, Matteo spots her once again in a Rome café. She's still with her husband, deeply focused on motherhood, while Matteo has a new wife. Their paths converge in different cities and at different points in time. Will one of these fleeting encounters finally bring them together?

"What struck me immediately when reading Eshkol Nevo's stories was the precision with which he portrays relationships and the depth of feeling they convey. They are stories about love, encounters and partings, but also about parents and their grown-up children, and all those bonds that accompany us – more or less quietly – throughout our lives. /.../ From that came the desire to tell a love story – but one in which a woman and a man always meet at the wrong moment. What drives the characters is the hope of another chance, the willingness to believe that life always has one more possibility in store for us, that there will always be a time when things can still happen." (Nanni Moretti)

prodaja/world sales
Playtime
E info@playtime.group

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

Nanni Moretti

Rojen leta 1953 v Brunecku, Italija. Leta 1976 je na super osmičko posnel svoj celovečerni prvenec, v osemdesetih pa niz filmov, s katerimi se je uveljavil kot vodilni italijanski cineast svoje generacije. Mednarodni uspeh so mu prinesli filmi, kot sta *Dragi dnevnik* in *April*, s *Sinovo sobo* pa je osvojil tudi cansko zlato palmo. Čeprav je večina njegovih del izrazito intimnih, Moretti z njimi vedno kritično presoja italijansko družbo.

Born in 1953 in Bruneck, Italy, Moretti made his first feature film in Super 8 format in 1976, followed in the 1980s by a series of films that established him as the pre-eminent Italian filmmaker of his generation. His international breakthrough came with Dear Diary, April *and* The Son's Room, *the last of which won the Palme d'Or at Cannes. Although most of Moretti's films are explicitly intimate in subject, they also engage with Italy's political situation.*

filmografija (izbor)/filmography (selection)

1981 Sogni d'oro (Sweet Dreams/Sladke sanje)
1993 Caro diario (Dear Diary/Dragi dnevnik)
1998 Aprile (April)
2001 La stanza del figlio (Son's Room/Sinova soba)
2011 Habemus papam (We Have a Pope/Habemus papam: imamo papeža)
2015 Mia madre (My Mother/Moja mama)
2026 Succederà questa notte (It Will Happen Tonight/Zgodilo se bo nocoj)

Nežna, ljubeča skrb
Tender Loving Care
Tender Loving Care

Mike Leigh

Velika Britanija Great Britain **2026**



režija/directed by
Mike Leigh
scenarij/screenplay
Mike Leigh
fotografija/cinematography
Lucy Bristow
glasba/music
Gary Yershon
montaža/editing
Tania Reddin
igrajo/cast
Kate O'Flynn (Amy), Alice Bailey Johnson (Rosie), Marion Bailey (Birdie), Paul Jesson (Geoff), Tilly Vosburgh (Josie), Alan Williams (George), Diveen Henry (medicinska sestra/nurse), Kaedon Skerritt (Kadim), Eva Holovko (Katie)
producentka/producer
Georgina Lowe
produkcija/production
Thin Man Films
E info@thinman.co.uk
format/format
DCP, barvni/colour
dolžina/running time
107'

festivali, nagrade (izbor)/ festivals, awards (selection)
Telluride 2026, Toronto 2026, San Sebastian 2026 (najboljši film/Best Film, najboljša glavna vloga/Best Leading Performance, najboljši scenarij/Best Screenplay), New York 2026, London 2026

Najnovejši film na bogati filmski poti britanskega mojstra socialnega realizma Mika Leigha je zgodba o sočutju in medsebojni pomoči. Zmagovalec festivala v San Sebastianu.

Amy je radostna, a preobremenjena in izčrpana socialna delavka, ki se za nameček spopada še s koncem romantičnega razmerja. Preseli se k svoji najboljši prijateljici iz otroštva in sostanovalki Rosie, prav tako socialni delavki. Skupaj si dajeta oporo pri soočanju s težavnimi strankami ter opazovanju razpadajoče socialne mreže in splošnega krčenja proračuna. Amy je tesno povezana s svojimi starši, katerih dolgotrajni in ljubeči zakon se obrne na glavo, ko se pri očetu začne razvijati zgodnja demenca.

"Nismo prenehali biti ljudje. Kakovost življenja se ni razblinila samo zato, ker živimo v težkih časih. Ravno nasprotno, to je še večji razlog, da čim bolj izžarevamo pozitivnost. Seveda upam, da film *Nežna, ljubeča skrb* ne bo napačno razumljen kot romantični pobeg iz stvarnosti, saj to ni. Je strm pogled na stvarnost, vendar govori o sočutju, ki je v teh časih prav tako pomembno kot v številnih drugih." (Mike Leigh)

The latest offering from the master of social realism, prolific British auteur Mike Leigh, is a story of empathy and mutual support. Best Film Award at San Sebastian 2026.

Amy is an overextended, cheerful yet strained social worker dealing with a recent breakup. She moves in with her lifelong best friend and flatmate, Rosie, who is also a social worker. The two women decompress from the emotional toll of their jobs – managing troubled clients, budget cuts and a decaying social safety net – by cracking jokes and leaning on each other. Amy remains closely tied to her elderly parents, whose long-term, loving marriage is upended when her father begins to develop early-onset dementia.

"We haven't stopped being human. The quality of life hasn't gone away just because we're in tough times – on the contrary, all the more reason to reflect positivity the way we can. Obviously, I hope that Tender Loving Care *wouldn't be misunderstood as a piece of romantic escapism because it isn't. It's a hard look at realities, but it is about compassion, and compassion is as important in these times as many other times." (Mike Leigh)*

Mike Leigh

Rojen leta 1943 v Salfordu pri Manchestru. Študiral je na Kraljevi akademiji dramskih umetnosti, na Umetnostnem kolidžu v Camberwellu, na Osrednji umetnostni šoli v Londonu in na Londonski filmski šoli, ki jo od leta 2000 naprej tudi vodi. Je filmski in gledališki režiser, scenarist in dramatik ter ena najpomembnejših osebnosti britanske kinematografije.

Born in Salford, near Manchester, in 1943, Leigh trained as an actor at the Royal Academy of Dramatic Art, Camberwell School of Arts and the Central School of Art and Design. This was followed by studies at the London Film School, which he has headed since 2000. A director and screenwriter, as well as a playwright and theatre director, Leigh is a major figure in British cinema.

filmografija (izbor)/filmography (selection)

1993 Naked (Goli)
1996 Secrets & Lies (Skrivnosti in laži)
1999 Topsy-Turvy (Narobe svet)
2002 All or Nothing (Vse ali nič)
2004 Vera Drake (Vera Drake)
2010 Another Year (Še eno leto)
2026 Tender Loving Care (Nežna, ljubeča skrb)

prodaja/world sales
Cornerstone Films
E office@cornerstonefilm.com

distribucija/distribution
Fivia
E cenex@siol.net

Zvesta vojakinja
Un bon petit soldat
A Good Little Soldier

Stéphane Brizé

Francija France **2026**

režija/directed by
Stéphane Brizé
scenarij/screenplay
Stéphane Brizé, Coralie Amédéo, Olivier Gorce
fotografija/cinematography
Antoine Héberlé
glasba/music
Bertrand Blessing
montaža/editing
Géraldine Mangenot
igrajo/cast
Alba Rohrwacher (Carla Moretti), Vincent Lindon (Arnaud Boronat), David Talbot (Olivier), Adrien Bobinet (Louis), Sharif Andoura (Etienne)
producentka/producer
Sidonie Dumas
produkcija/production
Gaumont
E eva.duriez@gaumont.com
format/format
DCP, barvni/colour
dolžina/running time
102'

festivali, nagrade (izbor)/ festivals, awards (selection)
Benetke/Venice 2026 (nagrada Sorriso Diverso/Sorriso Diverso Venezia Award)



Marljiva vodstvena delavka se v toksičnem delovnem okolju, zaznamovanem z moško prevlado in nenehnim dokazovanjem moči, znajde pred težko dilemo.

Carla je 43-letna vodstvena delavka, ki dosega vrhunske uspehe in je svojemu delu izjemno predana. Čeprav se pod njeno uglajeno zunanjostjo skriva negotovost, ji je uspelo zgraditi uspešno kariero – pogosto na račun zanemarjanja družinskega življenja. Kot nova vodja kadrovske službe v veliki korporaciji je zadolžena za dobro počutje zaposlenih, hkrati pa mora dosegati poslovne cilje, ki jih določa njen nadrejeni. Ko naleti na primer problematičnega vedenja na delovnem mestu, se znajde na prelomni točki: naj ostane načelna ali zamiži in sklene kompromis?

"Pod podobo uspešne poslovne ženske, popolnoma predane ciljem svojega podjetja, je Carla žrtev. Žrtev lastne šibkosti, ki se ji je vedno poskušala izogniti s prevzemanjem odločnega, avtoritarnega jezika moči. Jezika, ki nam daje utvaro lastne veljave, hkrati pa ohranja na razdalji dragoceno in globoko človeško ranljivost. Dokler ji resničnost ne vsili resnice." (Stéphane Brizé)

A diligent executive confronts a thorny dilemma in a toxic work environment marked by male domination and unrelenting power struggles.

At 43, Carla is a high-performing and deeply devoted business executive. Insecure beneath her polished exterior, she has nevertheless built a successful career, often at the expense of her family life. Recently hired as the Human Resources Manager of a major corporation, she is tasked with promoting employees' well-being while maintaining the performance targets imposed by her boss. But when Carla uncovers a case of abusive management, compromises become unavoidable, confronting her with stark moral choices.

"Beneath the suit of an executive wholly devoted to her company's cause, Carla is a victim. A victim of her own fragilities, which she has always tried to avoid by adopting the virile, domineering language of strength. A language that gives us the illusion of our own power, while keeping our precious and deeply human vulnerability at a distance. Until the moment reality forces the truth upon her." (Stéphane Brizé)

prodaja/world sales
Gaumont
E international@gaumont.com

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

Stéphane Brizé

Rojen leta 1966 v Rennesu, Francija. Po diplomi iz elektronike in pripravništvu na televizijski postaji France 3 se je preselil v Pariz, kjer je delal kot televizijski tehnik, študiral igro in režiral gledališke predstave. Danes velja za eno vodilnih osebnosti sodobnega francoskega družbenorealističnega filma.

Born in 1966 in Rennes, France, Brizé earned a diploma in electronics and completed an internship at France 3 Rennes before moving to Paris, where he worked as a television technician, studied acting and directed theatre productions. Today, he is regarded as one of the leading figures in contemporary French social-realist cinema.

filmografija (izbor)/filmography (selection)

2009 Mademoiselle Chambon
2015 La Loi du marché (The Measure of a Man/Zakon trga)
2016 Une vie (A Woman's Life)
2018 En guerre (At War/Stavka!)
2021 Un autre monde (Another World)
2023 Hors-saison (Out of Season)
2026 Un bon petit soldat (A Good Little Soldier/Zvesta vojakinja)

46 **Dnevnik sobarice** **The Diary of a Chambermaid** Luis Buñuel
47 **Dnevnik sobarice** **Diary of a Chambermaid** Radu Jude
48 **Male stvari** **Small Things** Zvonimir Jurić
49 **Mož, ki ga ljubim** **The Man I Love** Ira Sachs
50 **Nezvesta žena** **The Unfaithful Wife** Claude Chabrol
51 **Papirnati tiger** **Paper Tiger** James Gray
52 **Vsi imajo radi Billa Evansa** **Everybody Digs Bill Evans** Grant Gee
53 **Rdeče skale** **Red Rocks** Bruno Dumont
54 **Pustolovščina iz sanj** **The Dreamed Adventure** Valeska Grisebach
55 **Vidim stavbe padati kot strele** **I See Buildings Fall Like Lightning** Clio Barnard
56 **Poglej nazaj** **Look Back** Hirokazu Kore-eda



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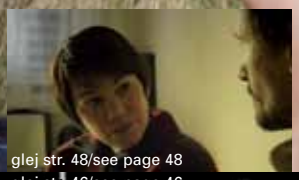
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Dnevnik sobarice
Le Journal d'une femme de chambre
The Diary of a Chambermaid

Luis Buñuel

Francija, Italija France, Italy **1964**

režija/directed by
Luis Buñuel
scenarij/screenplay
Luis Buñuel, Jean-Claude Carrière, Octave Mirbeau (roman/novel)
fotografija/cinematography
Roger Fellous
montaža/editing
Louisette Hautecoeur, Luis Buñuel
igrajo/cast
Jeanne Moreau (Célestine), Georges Géret (Joseph), Daniel Ivernel (Captain Mauger), Françoise Lugagne (Madame Monteil), Muni (Marianne), Jean Ozenne (Monsieur Rabour), Michel Piccoli (Monsieur Monteil), Joëlle Bernard (Josephova žena/Joseph's wife)
producenti/producers
Michel Safra, Serge Silberman
produkcija/production
Ciné-Alliance (France)
&
Filmsonor
&
Spéva Films
&
Dear Film
format/format
DCP, čb/b&w
dolžina/running time
97'

festivali, nagrade (izbor)/ festivals, awards (selection)
Karlovi Vari/Karlovy Vary 1964 (najboljši film/Best Film, najboljša igralka/Best Actress), Benetke/ Venice 1964



Klasična filmska adaptacija Mirbeaujevega romana izpod rok mojstra režije Luisa Buñuela in z Jeanne Moreau v glavni vlogi.

Céléstine je Parižanka, ki začne delati kot sobarica na podeželskem posestvu premožne družine Monteil. Družino sestavljajo gospod Rabour, ki ima fetiš na ženske čevlje, njegova frigidna hčerka in njen mož, ki svoje spolne frustracije sprošča z lovom in spogledovanjem s sobaricami. Céléstine se mora prilagoditi življenju v novem okolju. Na posestvu je veliko govora o tem, kako mora biti vse čisto, a prav to daje slutiti, da člani družine prikrivajo umazane skrivnosti. Nove sobarice to prav nič ne preseneti, saj se zaveda, da so jo najeli zaradi zadovoljitve lastnih skušnjav.

"Film se ne sklene z zmagoslavjem pravice, temveč s pikro ironijo naroda, ki po ulicah koraka proti desničarski brutalnosti in lagodnemu fašizmu. Buñuel v rezki satiri spaja humor in grotesko; ta se današnjim gledalcem morda dozdeva počasna in melodramatična, vendar je elegantno zasnovana, napisana in odigrana – ter nazorno še vedno aktualna." (Mark Bourne, *DVD Journal*)

A classic screen adaptation of Octave Mirbeau's novel, directed by master filmmaker Luis Buñuel and starring Jeanne Moreau in the lead role.

Céléstine is a Parisian working as a maid at the Monteil family's country estate. The family consists of Mr Rabour, who has a fetish for women's shoes, his frigid daughter and her sexually frustrated, maid-chasing husband. Céléstine has to learn to cope with her new surroundings. There is much talk on the estate about how everything must be kept spotless, but this very insistence suggests that the family members are hiding some sordid secrets. The new maid is not at all surprised, knowing full well that she has been hired to satisfy their desires.

"The film ends not with justice triumphant but with the stinging irony of a nation marching through the streets toward right-wing brutality and leisurely fascism. Buñuel blends the humorous and the grotesque in a cutting satire that may strike viewers today as slow and melodramatic, but it is elegantly crafted, written, and acted – and demonstrably still au courant." (Mark Bourne, DVD Journal*)*

prodaja/world sales
Tamasa
E contact@tamasadistribution.com

Luis Buñuel

Rojen leta 1900 v vasi Calanda v Španiji, umrl 1983. Na Univerzi v Madridu je študiral filozofijo, potem pa se je preselil v Pariz, kjer se je začel ukvarjati s filmom. Leta 1929 je s soscenaristom Salvadorjem Dalíjem posnel kratki film *Andaluzijski pes* in se uveljavil kot oče nadrealističnega filma. Emigriral je tudi v ZDA, kjer je opravljal priložnostna dela pri filmu, in v Mehiko, kjer je posnel velik del svojih filmov.

Born in 1900 in the village of Calanda, Spain, Buñuel died in 1983. He studied philosophy at the University of Madrid before moving to Paris, where he became involved in cinema. In 1929, together with co-writer Salvador Dalí, Buñuel made the short film An Andalusian Dog, *which established him as a pioneer of surrealist cinema. He later moved to the United States, where he worked various odd jobs in the film industry, and then to Mexico, where he made the bulk of his films.*

filmografija (izbor)/filmography (selection)

1929 Un chien andalou (An Andalusian Dog/Andaluzijski pes) (kratki/short)
1961 Viridiana
1962 El ángel exterminador (The Exterminating Angel/Angel uničenja)
1964 Le journal d'une femme de chambre (The Diary of a Chambermaid/ Dnevnik sobarice)
1967 Belle de Jour (Lepotica dneva)
1972 Le charme discret de la bourgeoisie (The Discreet Charm of the Bourgeoisie/Diskretni šarm buržoazije)
1977 Cet obscur objet du désir (That Obscure Object of Desire/Ta mračni predmet poželenja)

Dnevnik sobarice
Le journal d'une femme de chambre
Diary of a Chambermaid

Radu Jude

Romunija, Francija Romania, France **2026**



režija/directed by
Radu Jude
scenarij/screenplay
Radu Jude, Octave Mirbeau (roman/novel)
fotografija/cinematography
Marius Panduru
montaža/editing
Catalin Cristutiu
igrajo/cast
Ana Dumitrascu (Gianina), Mélanie Thierry (Marguerite Donnadieu), Vincent Macaigne (Pierre Donnadieu), Marie Rivière (Madame Anne), Louen Bouteiller (Louen Donnadieu), Arnaud Baudoin (Kalil)
producenta/producers
Saïd Ben Saïd, Vlad Radulescu
produkcija/production
SBS Productions
E contact@sbs-productions.com
&
Avanpost
format/format
DCP, barvni/colour
dolžina/running time
94'

festivali, nagrade (izbor)/festivals, awards (selection)
Cannes 2026

Klasični roman Octava Mirbeauja dobi v interpretaciji romunskega režiserja Raduja Judeja aktualen pridih in odkrito načenja tematiko migrantskih delavcev v današnji Evropi.

Gianina je mlada Romunka, ki dela kot sobarica za premožno družino v Bordeauxu. Vlogo gospodinjske pomočnice vsak večer vadi še v sklopu amaterske gledališke skupine, ki pripravlja predelavo romana *Dnevnik sobarice pisatelja* Octava Mirbeauja. Medtem ko Gianina skrbi za delodajalčevega sina Louena, njena lastna hčerka odrašča daleč stran od nje v Romuniji. Delo ji omogoča, da hčerki pošilja denar, a fizična razdalja vse bolj poglablja njene notranje rane.

"Pogosto razmišljam o preseljevanju iz Romunije na Zahod, v katero je vpetih okoli štiri do pet milijonov ljudi. Drugače povedano, četrtina prebivalstva je zapustila državo v iskanju dela in življenja drugje. Odšli so tudi nekateri člani moje lastne družine. Seveda njihove zgodbe niso takšne, kot jih v svojem romanu opisuje Mirbeau, vendar delo ostaja nekakšna referenčna točka za razmere, ki jih poznam osebno ali o katerih sem slišal in nekako odmevajo v tistih, opisanih v romanu *Dnevnik sobarice*." (Radu Jude)

Romanian director Radu Jude's adaptation of Octave Mirbeau's classic novel acquires a powerful contemporary resonance, candidly addressing the plight of migrant workers in present-day Europe.

Gianina, a young Romanian woman, works as a housekeeper for a bourgeois family in Bordeaux. In the evenings, she rehearses the role of the maid with an amateur theatre troupe in an adaptation of The Diary of a Chambermaid *by Octave Mirbeau. She cares for Louen, her employers' son, while her own daughter is growing up far away in Romania. Her absence as a mother leaves a deep wound but, as Christmas approaches, the promise of reunion begins to take shape.*

"I often reflect on migration from Romania to the West, which involves somewhere around 4-5 million people. In other words, a quarter of the population has left the country to live and work someplace else. Part of my own family has left. Of course, their stories are not those that Mirbeau tells in his novel, but it remained a kind of reference point for situations of which I am personally aware or have heard about, and which resonate in some way with the situations described in The Diary of a Chambermaid." *(Radu Jude)*

Radu Jude

Rojen v Bukarešti leta 1977. Diplomiral je na filmski smeri tamkajšnje Univerze za medije. Leta 2009 je posnel celovečerni prvenec *Najsrečnejše dekle na svetu*, prikazan na festivalu Sundance in nagrajen na berlinskem festivalu. Leta 2015 je v Berlinu za zgodovinsko dramo *Bravo!* prejel srebrnega medveda, 2021 pa za satiro *Nesrečni fuk ali Nori pornič* še zlatega.

Born in Bucharest in 1977, Jude graduated in film from Bucharest's Media University. In 2009, he came to worldwide attention with his debut feature, The Happiest Girl in the World, *which screened at Sundance and was awarded at the Berlinale Forum. In 2015 his historical drama* Bravo! *won the Silver Bear Award, and the satire* Bad Luck Banging or Loony Porn *won the Golden Bear at the 2021 Berlinale.*

filmografija (izbor)/filmography (selection)

2009 Cea mai fericita fata din lume (The Happiest Girl in the World/Najsrečnejše dekle na svetu)
2015 Aferim! (Bravo!)
2016 Inmi cicatrizate (Scarred Hearts/Ranjena srca)
2021 Babardeala cu bucluc sau porno balamuc (Bad Luck Banging or Loony Porn/Nesrečni fuk ali Nori pornič)
2023 Nu astepta prea mult de la sfârsitul lumii (Do Not Expect Too Much From the End of the World/Ne pričakujte preveč od konca sveta)
2025 Dracula (Drakula)
2026 Le journal d'une femme de chambre (Diary of a Chambermaid/Dnevnik sobarice)

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

distribucija/distribution
Karantanija Cinemas
E info@kcs.si

Male stvari
Male stvari
Small Things

Zvonimir Jurić

Hrvaška, Slovenija, Srbija Croatia, Slovenia, Serbia **2026**

režija/directed by
Zvonimir Jurić
scenarij/screenplay
Zvonimir Jurić, Jurica Pavičić
fotografija/cinematography
Marko Brdar
glasba/music
Jura Ferina, Pavao Miholjević
montaža/editing
Ana Štulina
igrajo/cast
Marija Škaričić (Anica), Izudin Bajrović (oče/father), Ivana Roščić (Irena), Juraj Lerotić (Ivan), Bepina Baričević (Katarina), Borna Mihovilović (Ivor), Goran Marković (odvetnik/lawyer)
producenta/producers
Ankica Jurić Tilić, Dragan Jurić
produkcija/production
Kinorama
E info@kinorama.hr
format/format
DCP, barvni/colour
dolžina/running time
80'

festivali, nagrade (izbor)/ festivals, awards (selection)
Sarajevo 2026, Pulj/Pula 2026



Člani družine se sredi zime zberejo na otoku, da bi razpravljali o družinskem premoženju in nerešenih odnosih. Potrpežljivo opazovanje zapletene družinske dinamike temelji na kratki zgodbi hrvaškega novinarja in pisca Jurice Pavičića.

Sestri Anica in Irena z Ireninima otrokoma sredi zime za vikend obiščeta očeta in samotarskega brata Ivana, ki živita na otoku. Razlog je očetova odločitev, da proda del družinske zemlje. Zaprti v dotrajani hiši so se člani družine prisiljeni soočiti z nerešenimi odnosi in težkimi odločitvami. Eden od njih bo moral sprejeti največjo žrtev.

"Všeč mi je, ko se film 'kopa' v atmosferi. Pesnik Paul Valéry pravi, da vsaka pesem niha med pomenom in zvokom. Če je v njegovi enačbi pomen tisto, kar izluščimo iz pripovedi, torej iz zaporedja dogodkov, potem bi to, kar on imenuje zvok, sam poimenoval vzdušje – nekaj manj oprijemljivega. Povedati želim, da ob ustvarjanju novega filma ne začnem s pomenom, temveč z občutjem." (Zvonimir Jurić)

In midwinter, family members gather on an island to discuss the family estate and unresolved tensions. This quietly observed portrait of complex family dynamics is based on a short story by Croatian journalist and writer Jurica Pavičić.

During a winter weekend, sisters Anica and Irena, accompanied by Irena's two children, travel to an island to visit their father and brother Ivan, a quiet loner. The reason for the gathering is their father's decision to sell the family land. Confined to the worn-down family house, the family members are forced to confront long-suppressed tensions and difficult choices, while one of them will have to make the ultimate sacrifice.

"I know that I like a film to 'bathe' in atmosphere. The poet Paul Valéry says that every poem oscillates between meaning and sound. If, in his equation, meaning is what we derive from the narrative, that is, from the sequence of events, then what he calls sound I would call atmosphere – something less tangible. What I mean is that when I begin working on a new film, I don't start with meaning, but with a feeling." (Zvonimir Jurić)

prodaja/world sales
Kinorama
E info@kinorama.hr

distribucija/distribution
Forum Ljubljana
E eva.rohrman@mail.ljudmila.org

Zvonimir Jurić

Rojen leta 1971 v Osijeku, Hrvaška. Diplomiral je iz filmske in tv-režije na Akademiji dramskih umetnosti v Zagrebu, kjer živi in ustvarja še danes ter kljub le trem samostojnim celovečercem velja za enega vidnejših hrvaških ustvarjalcev. Že s svojimi dokumentarnimi in kratkimi filmi je požel številna priznanja, njegov celovečerec *Črnci* pa je bil z vodomcem nagrajen tudi na enem od Liffov.

Born in 1971 in Osijek, Croatia, Jurić is based in Zagreb. He graduated from the Zagreb Academy of Dramatic Art in 1999 with a degree in Film and TV Directing. Despite having made only three feature-length films, Jurić is regarded as one of Croatia's most prominent filmmakers. His documentaries and short films have earned him several prizes, while his feature film The Blacks *won the Kingfisher Award at the Ljubljana International Film Festival.*

filmografija (izbor)/filmography (selection)

2009 Crnci (The Blacks/Črnci)
2014 Kosac (The Reaper/Kosec)
2016 Transmania (A Twisted Game)
2026 Male stvari (Small Things/Male stvari)

Mož, ki ga ljubim
The Man I Love
The Man I Love

Ira Sachs

ZDA, Francija USA, France **2026**



režija/directed by
Ira Sachs
scenarij/screenplay
Maurício Zacharias
fotografija/cinematography
Josée Deshaies
montaža/editing
Affonso Goncalves
igrajo/cast
Rami Malek (Jimmy), Tom Sturridge (Dennis), Luther Ford (Vincent), Rebecca Hall (Brenda), Ebon Moss-Bachrach (Gene), Maisy Stella (Leslie)
producenti/producers
Scott McGehee, Myriam Schroeter, David Siegel, Mike Spreter
produkcija/production
Big Creek Projects
E mike@bigcreekprojects.com
format/format
DCP, barvni/colour
dolžina/running time
95'

festivali, nagrade (izbor)/ festivals, awards (selection)
Cannes 2026, San Sebastian 2026

Z glasbo, gledališkimi nastopi in energijo newyorške scene poznih osemdesetih let prežeta zgodba za aidsom bolehajočega Jimmyja Georgea, ki sprejme svojo zadnjo veliko vlogo.

New York v poznih osemdesetih, sredi epidemije aidsa. Performativni umetnik Jimmy George je gledališka ikona, ki ne skriva svoje homoseksualnosti. Živi s svojim partnerjem in se zaveda bližajoče se smrti, saj je okužen. Kljub temu ostaja odločen, da bo še naprej ustvarjal in živel polno, zato sprejme vlogo, ki bi lahko bila največja na njegovi uspešni poti. In morda tudi njegova zadnja.

"Film nagovarja temi preživetja in spomina. Izhaja iz okolja v moji lastni izkušnji, saj sem poznal ljudi, bil z njimi povezan in vanje zaljubljen, ki so trpeli za strašno boleznijo. Imel sem fanta, ki je imel aids in živel v času, ko ta ni bil zgolj navzoč, temveč je v New Yorku ustvarjal napeto ozračje strahu in hkrati tudi možnosti. Moj film je pričevanje o ustvarjalnosti kot obliki preživetja." (Ira Sachs)

Set in the vibrant New York of the late 1980s, the film follows Jimmy George, an AIDS-afflicted Downtown performance artist taking on what may be his final big role.

During the AIDS crisis of the late 1980s, Jimmy George, a Downtown performance artist and actor, is taken incurably ill. Living with his devoted lover, Jimmy confronts the reality of his approaching death while taking on what may be the final great role of his career. As he navigates love, friendship, desire, art and mortality, he remains determined to keep creating and living intensely.

"The film is about survival and about memory. It comes from a place that is very much out of my experience, having known people and been connected to people and have been in love with people who had a terrible illness. I had a boyfriend who had AIDS, and I lived in a time in which AIDS was not just present, but it created an intense atmosphere of both dread and possibility in New York. I made a film that's a testament to creativity as a form of survival." (Ira Sachs)

Ira Sachs

Rojen leta 1965 v Memphisu, ZDA. Diplomiral je iz literature in filma na Univerzi Yale ter uči film na Univerzi Kolumbija v New Yorku. Njegovi filmi večinoma obravnavajo gejevsko problematiko, zato velja za enega ključnih ustvarjalcev newyorške gejevske skupnosti.

Born in 1965 in Memphis, US, Sachs graduated from Yale University with a degree in literature and film. He teaches film at Columbia University in New York City. Having created a body of work that primarily addresses gay issues, he is regarded as one of the leading filmmakers in New York's gay community.

filmografija (izbor)/filmography (selection)

2012 Keep the Lights On
2014 Love Is Strange (Ljubezen je čudna reč)
2016 Little Men (Najstnika)
2019 Frankie
2023 Passages (Prehodi)
2026 The Man I Love (Mož, ki ga ljubim)

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

Nezvesta žena
La femme infidèle
The Unfaithful Wife

Claude Chabrol

Francija, Italija France, Italy **1969**

režija/directed by
Claude Chabrol
scenarij/screenplay
Claude Chabrol
fotografija/cinematography
Jean Rabier
glasba/music
Pierre Jansen
montaža/editing
Jacques Gaillard
igrajo/cast
Stéphane Audran (Hélène Desvallées), Michel Bouquet (Charles Desvallées), Maurice Ronet (Victor Pegala), Michel Duchaussoy (inšpektor/inspector Duval), Guy Marly (inšpektor/inspector Gobet), Stéphane Di Napoli (Michel Desvallées), Louise Chevalier (Marie)
producent/producer
André Génovès
produkcija/production
Les Films de La Boétie
E contact@laboetiefilms.fr
&
Cinegai
format/format
DCP
dolžina/running time
98'



Psihološki triler o razpletu dogodkov po tem, ko mož odkrije ženino afero, je Andreja Zvjaginceva navdihnil za film *Minotaver*.

Zavarovalniški agent Charles Desvallées ima z ženo Hélène in sinom Michelom mirno meščansko življenje na posestvu blizu Pariza. Hélène pogosto obišče Pariz, kjer nakupuje in obišče kino, nato pa Charles nekega dne izve, da žena ni bila pri frizerju, kot je načrtovala. Ob sumu na ženino nezvestobo najame zasebnega detektiva. Ko odkrije njenega ljubimca, pisatelja Victorja Pégala, se odpelje do njegovega stanovanja in se z njim mirno pogovori.

"Srhljiva mojstrovina scenarista in režiserja Clauda Chabrola iz leta 1969, polna potlačenih čustev in neizrečenih resnic ... Je film hladne privlačnosti." (Peter Bradshaw, *The Guardian*)

This psychological thriller about the chain of events that unfolds after a husband discovers his wife's affair was the inspiration for Andrei Zvyagintsev's Minotaur.

Insurance broker Charles Desvallées lives in a beautiful house in the countryside near Paris with his wife, Hélène, and their young son, Michel. Hélène often goes to Paris, allegedly to shop and see a film. One day, Charles discovers that Hélène was not at the hairdresser's as she had claimed. He gradually grows more suspicious of how his wife spends her time and hires a private investigator to follow her, eventually having a quiet word with her lover, the writer Victor Pégal.

"Writer-director Claude Chabrol's eerie 1969 masterpiece of frozen emotions and unspoken truths... It is a film of icy fascination." (Peter Bradshaw, The Guardian*)*

Claude Chabrol

Francoski režiser, scenarist in producent ter eden ključnih predstavnikov francoskega novega vala. Kariero je začel kot filmski kritik za *Cahiers du cinéma*. Leta 1958 je posnel prvenec *Lepi Serge* in nato režiral več kot petdeset celovečernih filmov, v katerih je pogosto preigraval žanr trilerja ter prikaz francoske meščanske družbe in njenih protislovij.

French director, screenwriter and producer, and one of the key figures of the French New Wave. He began his career as a film critic for Cahiers du cinéma*, made his debut film* Le Beau Serge *in 1958, and went on to direct more than fifty feature films, often exploring the thriller genre and portraying French bourgeois society and its contradictions.*

filmografija (izbor)/filmography (selection)

1959 Les cousins (The Cousins/Bratranca)
1960 Les bonnes femmes (The Good Girls/Naivna dekleta)
1968 Les Biches (Košute)
1969 La femme infidèle (The Unfaithful Wife/Nezvesta žena)
1970 Le Boucher (The Butcher/Mesar)
1988 Une affaire de femmes (Story of Women/Zadeva za ženske)
1995 La Cérémonie (Ceremonija)

Papirnati tiger
Paper Tiger
Paper Tiger

James Gray

ZDA, Italija, Brazilija USA, Italy, Brazil **2026**



režija/directed by
James Gray
scenarij/screenplay
James Gray
fotografija/cinematography
Joaquín Baca-Asay
glasba/music
Christopher Spelman
montaža/editing
Scott Morris
igrajo/cast
Adam Driver (Gary Pearl), Scarlett Johansson (Hester Pearl), Miles Teller (Irwin Pearl), Gavin Goudey (Scott Pearl), Roman Engel (Benjamin Pearl), Cindy Katz (Iris Belfer), Yavor Vesselinov (Alexei Yunov), Victor Ptak (Semion Bogoyavich)
producenti/producers
Andrea Bucko, Leonardo Maria Del Vecchio, Gary Farkas, James Gray, Anthony Katagas, Andrea Leone, Raffaella Leone, Marco Perego, Carlo Salem, Rodrigo Teixeira
produkcija/production
RT Features
E rtfeatures@rtfeatures.com.br
&
Keep Your Head Productions
&
Leone Film Group
format/format
DCP, barvni/colour
dolžina/running time
115'

festivali, nagrade (izbor)/
festivals, awards (selection)
Cannes 2026, Sydney 2026, Karlovi Vari/Karlovy Vary 2026, Locarno 2026, Melbourne 2026, New York 2026, London 2026, São Paulo 2026

prodaja/world sales
The Veterans
E markets@the-veterans.com

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

Brata iz predmestja New Yorka se morata med lovom na ameriške sanje soočiti z ruskim kriminalnim podzemljem.

V osemdesetih letih minulega stoletja ima družina Pearl običajno, mirno življenje v Queensu. Gary, starejši izmed dveh bratov, je nekdanji policist, ki svojemu mlajšemu bratu, inženirju Irwinu, nekega dne predlaga sodelovanje pri potencialno donosnem poslu. V pristanišču posel zaradi prihoda tujih podjetij cveti, brata pa bi lahko s poznavanjem lokalnega okolja tujcem pomagala pri usklajevanju z ameriškimi predpisi. Irwin navdušeno zagrabi priložnost in želi tuje podjetje takoj pripraviti na inšpekcijske preglede. Ko gre neke noči na ogled prostorov, pa ugotovi, da je podjetje zgolj krinka za kriminalne dejavnosti; v hipu si nakopljeta jezo ruske mafije.

"Ameriške sanje so privid in želja po uveljavitvi obenem. Skozi prizmo bratov Garyja in Irwina ter lika Hester sem želel raziskati tri vrste ovir, ki to hotenje spremljajo. Prvič, včasih verjamemo, da smo za uspeh pripravljeni storiti vse, vendar nismo vedno dovolj bistri ali iznajdljivi, da bi to tudi uresničili. Drugič, tudi če smo bistri, nismo nujno pripravljeni sprejeti potrebnih kompromisov za dosego cilja, ker ne želimo pozneje nositi bremena krivde. In navsezadnje, ne glede na pristnost naše motivacije za uresničitev sanj, se včasih bogovi odločijo drugače." (James Gray)

Two brothers find themselves up against the Russian criminal underworld while pursuing the American dream in New York City.

The Pearl family lives an ordinary, peaceful life in Queens in the 1980s. Gary, the older of the two brothers, is a former police officer who one day suggests that his younger brother, Irwin, an engineer, join him in a potentially lucrative business venture. With an influx of foreign companies bringing new opportunities to the port, the brothers could put their knowledge of the local area to use helping these businesses navigate American regulations. Irwin eagerly seizes the opportunity. But when he goes to inspect the premises one night, he discovers that the company is merely a front for illicit criminal activities. The brothers immediately incur the wrath of the Russian mob.

"The American dream is both a mirage and an ambition. Through the prism of the brothers, Gary and Irwin, and the character of Hester, I wanted to explore three types of obstacles to this phenomenon. First of all, we sometimes believe we are willing to do whatever it takes to succeed, but we aren't always smart or resourceful enough to pull it off. Second, even if we are smart, we aren't necessarily willing to make the necessary compromises to reach our goal because we don't want to carry the weight of guilt on our conscience afterward. Finally, no matter how genuinely motivated we may be to achieve our dream, sometimes the gods decide otherwise." (James Gray)

James Gray

Rojen leta 1969 v New Yorku, ZDA. Prvi film *Mala Odessa* je posnel pri petindvajsetih letih in z njim osvojil srebrnega leva na beneškem filmskem festivalu. S filmom *Ljubimki* se je iz sveta kriminala preselil v romantično dramo, začenši s filmoma *Izgubljeno mesto Z* in *Ad Astra: Pot do zvezd* pa se je usmeril v še bolj izrazito žanrske vode.

Born in 1969 in New York City, Gray made his directorial debut at the age of twenty-five with Little Odessa, *a widely acclaimed film that received the Silver Lion at the Venice Film Festival. With* Two Lovers *(2008), he moved from crime drama into romantic drama. Starting with* The Lost City of Z *(2016) and* Ad Astra *(2019), he ventured into more distinctly genre-focused territory.*

filmografija (izbor)/filmography (selection)

1994 Little Odessa (Mala Odessa)
2007 We Own The Night (Mafijske noči)
2008 Two Lovers (Ljubimki)
2013 The Immigrant (Priseljenka)
2016 The Lost City of Z (Izgubljeno mesto Z)
2019 Ad Astra (Ad Astra: Pot do zvezd)
2026 Paper Tiger (Papirnati tiger)

Vsi imajo radi Billa Evansa
Everybody Digs Bill Evans
Everybody Digs Bill Evans

Grant Gee

Velika Britanija, Irska Great Britain, Ireland **2026**

režija/directed by
Grant Gee
scenarij/screenplay
Mark O'Halloran
fotografija/cinematography
Piers McGrail
glasba/music
Roger Goula
montaža/editing
Adam Biskupski
igrajo/cast
Anders Danielsen Lie (Bill Evans), Bill Pullman (Harry Evans), Laurie Metcalf (Mary Evans), Barry Ward (Harry Evans, ml./Jr.), Valene Kane (Ellaine Schultz), Juliette Crosbie (Penny), James Killeen (Scott LaFaro)
producenta/producers
Janine Marmot, Alan Maher
produkcija/production
Cowtown Pictures
E office@cowtownpictures.ie
&
Hot Property
format/format
DCP, čb in barvni/bw & colour
dolžina/running time
102'

festivali, nagrade (izbor)/ festivals, awards (selection)
Berlinale 2026 (najboljša režija/Best Directing)



Legendarni jazzovski pianist Bill Evans po tragični smrti kolega izgubi navdih in se začne izgubljati v breznu žalovanja. Stilizirani, črno-beli poklon jazz glasbi, nagrajen s srebrnim berlinskim medvedom.

New York, junija 1961. Nadarjeni jazzovski pianist Bill Evans ustanovi popoln trio, z njim v enem samem dnevu v živo posname dve izjemni jazzovski plošči in se uveljavi kot eden najobetavnejših ameriških glasbenikov. Toda nepričakovana smrt basista Scotta LaFara, ki nekaj dni zatem zdrvi s ceste, vse spremeni. Pretresen ob izgubi prijatelja, ki je bil njegova sorodna duša, Bill preneha igrati. Še več, zaradi žalosti se preda alkoholu in drogam.

"Sprva mi je zanimanje za Billa Evansa vzbudila fotografija. Nisem vedel, kdo je. Nekaj na njegovem izrazu na obrazu, v njegovi drži, me je povsem pritegnilo. Zatem sem poslušal njegovo glasbo. Vsega me je posrkala, navdušenje je naraščalo, nato pa sem se lotil branja splošne biografije. Spet ta temeljna protislovnost. Njegova glasba je nadvse disciplinirana, prepolna miline in lepote. Življenje pa kaotično in ... tragično. Obkroženo s številnimi katastrofami. Kako je mogoče, da ta glasba vznikne iz takšnega življenja?" (Grant Gee)

After a fellow musician dies a tragic death, legendary jazz pianist Bill Evans loses his inspiration, sinking ever deeper into grief. A stylised black-and-white tribute to jazz, winner of the Silver Bear for Best Directing at the Berlin Film Festival.

New York, June 1961. Gifted jazz pianist Bill Evans forms a perfect trio. A residency at the Village Vanguard culminates in a single day of live recording, resulting in two of the greatest jazz albums of all time and cementing Evans' reputation as one of the most promising musicians in the US. Only a few days later, bassist Scott LaFaro dies tragically in a car crash. Numb with grief over the loss of his friend and musical soulmate, Evans stops playing for the first time since childhood, descending ever further into a drug- and alcohol-induced stupor.

"First of all, I got interested in Bill Evans because of a photograph. I didn't know who he was. Something about the look on his face, his demeanour, was totally interesting to me. Then I listened to the music. I really fell for it, got more and more interested, then started reading his general biography. Again, the basic polarity. This music is extremely disciplined and full of grace and beauty. The life is chaotic and… tragic. A lot of catastrophes around him. How can that sound work with that life?" (Grant Gee)

prodaja/world sales
Mister Smith Entertainment
E info@mistersmithent.com

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

Grant Gee

Rojen leta 1964 v Plymouthu, Velika Britanija. Študiral je geografijo na oxfordski univerzi in dodatno diplomiral na Univerzi v Illinoisu. Uveljavljen je kot avtor glasbenih dokumentarnih filmov in gledališko-operni režiser. *Vsi imajo radi Billa Evansa* je njegov igrani prvenec.

Born in 1964 in Plymouth, Great Britain, Gee studied geography at St Catherine's College, University of Oxford, and completed his postgraduate studies at the University of Illinois at Urbana-Champaign in the USA. He has established himself as a music documentary filmmaker as well as a theatre and opera director. Everybody Digs Bill Evans *marks his fiction feature debut.*

filmografija (izbor)/filmography (selection)

1998 Meeting People Is Easy (dok./doc.)
2007 Joy Division (dok./doc.)
2015 Innocence of Memories (dok./doc.)
2022 The Gold Machine (dok./doc.)
2026 Everybody Digs Bill Evans (Vsi imajo radi Billa Evansa)

Rdeče skale
Les roches rouges
Red Rocks

Bruno Dumont

Francija, Portugalska, Italija, Španija France, Portugal, Italy, Spain **2026**



režija/directed by
Bruno Dumont
scenarij/screenplay
Bruno Dumont
fotografija/cinematography
Carlos Alfonso Corral
glasba/music
Laia Torrents Carulla
montaža/editing
Bruno Dumont
igrajo/cast
Kaylon Lancel (Géo), Kelsie Verdeilles (Eve), Louise Podolski (Manon), Mohamed Coly (Rouben), Alessandro Piquera (B), Meryl Pires (Do)
producenti/producers
Jean Bréhat, Joaquim Sapinho, Alejandro Sugich, Ines Vasiljevic, Marta Vieira Alves
produkcija/production
Rosa Filmes
E geral@rosafilmes.pt
&
Tessalit Productions
&
Nightswim
&
Andergraun Films
format/format
DCP, barvni/colour
dolžina/running time
90'

festivali, nagrade (izbor)/ festivals, awards (selection)
Cannes 2026, New York 2026, San Sebastian 2026

Igriva predelava zgodbe o Romeu in Juliji, postavljena v današnji čas in uprizorjena na Azurni obali ter z otroki v osrednjih vlogah.

V obalnem mestu na francoski rivieri, obdani z lesketajočo se modrino Sredozemskega morja, skupina otrok, starih med pet in sedem let, tekmuje med sabo v plezanju po skalah in skokih v morje. Gèo je pri sedmih letih šef svoje vrstniške bande. Kmalu iz prestolnice prispe nova skupina otrok. V njej je tudi Eve, ki razvije simpatijo do Gèa, pa čeprav jima na poti do sanjske romance stoji njen fant. Obojestransko zanimanje za Eve pripelje do neizprosnega dvoboja med skupinama, v katerem se nedolžnost in krutost zlijeta v eno, otroci pa bodo doživeli poletje, ki si ga bodo za vedno zapomnili.

"Posnel sem zelo različne filme, tokrat pa sem si zastavil ustvariti nekaj preprostejšega, morda bolj pristnega. Želel sem se vrniti k nečemu temeljnemu, prapočelu. Živimo v svetu, v katerem je kultura doživela velike spremembe, kjer so stvari postale nadvse zapletene. Zato me je resnično pritegnila zamisel, da zgodbo osredotočim na otroke, saj so oni naš začetek. Odprla je pot za izhodišče iz nepopisanega lista in vnovično odkritje tiste prvotne energije. Delo z majhnimi otroki mi je omogočilo stik z nečim resničnim, vrnitev k samim izvorom." (Bruno Dumont)

A playful adaptation of the story of Romeo and Juliet, set on the present-day French Riviera and featuring child actors.

Set in the South of France, against the shimmering blue of the Mediterranean Sea, the film follows a group of children aged between five and seven. Seven-year-old Gèo is the leader of a gang of friends who spend their summer daring one another to take reckless risks on the cliffs above the sea. The arrival of a rival group from the capital and Gèo's encounter with the mysterious Eve set the stage for a ruthless duel in which innocence and cruelty become intertwined, in a summer that will leave an indelible mark on them all.

"I've made very varied films and this time I aimed to do something simpler, perhaps more authentic. I wanted to return to something primary, where everything begins. We live in a world where culture is so transformed, where things have become very complicated. So, the idea of centering the story on children really appealed to me, because they are our beginning. It was a way of starting with a clean slate and rediscovering that original energy. Filming young children allowed me to work with something real, to return to the very origins." (Bruno Dumont)

Bruno Dumont

Rojen leta 1958 v mestu Bailleul na skrajnem severu Francije. Filme, ki jih pogosto umešča v naravno scenografijo 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, in the far north of France. Preferring to set his films amid the natural landscapes of Normandy, Dumont embarked on his filmmaking career in 1986. He has directed numerous TV commercials, short films and features. Humanity *and* Flanders *won the Grand Jury Prize at Cannes, while the* L'il Quinquin *series received several film critics' awards.*

filmografija (izbor)/filmography (selection)

1997 La vie de Jésus (The Life of Jesus/Jezusovo življenje)
1999 L'humanité (Humanity/Človečnost)
2006 Flandres (Flanders)
2014 P'tit Quenqin (L'il Quinquin/Mali Quinquin) (TV-serija/TV series)
2016 Ma Loute (Slack Bay/Mirni zaliv)
2024 L'Empire (The Empire/Imperij)
2026 Les roches rouges (Red Rocks/Rdeče skale)

prodaja/world sales
Luxbox
E info@luxboxfilms.com

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

Pustolovščina iz sanj
Das geträumte Abenteuer
The Dreamed Adventure

Valeska Grisebach

Nemčija, Francija, Bolgarija, Avstrija
Germany, France, Bulgaria, Austria **2026**



režija/directed by
Valeska Grisebach
scenarij/screenplay
Lisa Bierwirth, Valeska Grisebach
fotografija/cinematography
Bernhard Keller
montaža/editing
Bettina Böhler
igrajo/cast
Yana Radeva (Veska), Syuleyman Alilov Letifov (Said), Stoicho Kostadinov (Iliya), Nikolay Shekerdjiev, Denislava Yordanova (Maria), Tiana Georgieva
producenti/producers
Maren Ade, Jonas Dornbach, Janine Jackowski
produkcija/production
Komplizen Film GmbH
E info@komplizenfilm.de
&
Valeska Grisebach
&
Kazak Productions
&
Miramar Film
&
Arte France Cinéma
&
Panama Film
&
ZDF/Arte
&
New Matter Films
format/format
DCP, barvni/colour
dolžina/running time
167'

festivali, nagrade (izbor)/ festivals, awards (selection)
Cannes 2026 (nagrada žirije/Jury Prize), München/Munich 2026, New York 2026, Sydney 2026, Melbourne 2026, Toronto 2026

Valeska Grisebach nadaljuje raziskovanje koncepta meje, tokrat z zgodbo, umeščeno na tromejo med Bolgarijo, Grčijo in Turčijo.

V Svilengradu, manjšem mestu ob bolgarski meji, arheologinja Veska po naključju sreča Saida, starega prijatelja iz mladosti. Ker so mu ukradli avto, ga odpelje do najdišča, kjer dela pri izkopavanjih lokalne srednjeveške utrdbe. Izkaže se, da so njegovi posli veliko bolj sumljivi, saj je bil večkrat v sporu z lokalnimi kriminalci. Ko se vez med njima začne poglabljati, se tudi Veska znajde vse globlje v svetu, iz katerega izhaja Said. Nekega dne Said preprosto izgine, zato začne Veska kar sama raziskovati, kaj se skriva pod površino tega navidez nedolžnega mesteca.

"Meja kot žanr ima določeno privlačnost. Je nekakšen pustolovski prostor, znan iz književnosti in filmov, navdaja nas z namišljenimi podobami o tihotapljenju, skrivanju beguncev, hkrati pa gre za nadvse resničen, konkreten prostor, v katerem se dogaja veliko stvari – dobrih in slabih." (Valeska Grisebach)

Continuing her exploration of the concept of borders, Valeska Grisebach sets her story at the tripoint where Bulgaria, Greece and Turkey meet.

In Svilengrad, a small town on the Bulgarian border, Veska crosses paths with Said, an old acquaintance whose car has been stolen. Offering her help, she brings him along to the excavation site where she is working as an archaeologist. As they reconnect, Veska is drawn deeper into the shady world Said has emerged from. Involved in illicit dealings, he is repeatedly in conflict with local criminals. As figures from her own past begin to close in, Veska embarks on her own exploration of the criminal ties lurking beneath the surface of this seemingly innocent town on the outskirts of Europe.

"The border has some kind of an attraction as a genre. It's some adventurous space we know from literature and films, and we have these fantasies about smuggling, hiding refugees, but at the same time it's a very real and concrete one, where lot of things happen – good things and bad things." (Valeska Grisebach)

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

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

Valeska Grisebach

Rojena leta 1968 v Bremnu, Nemčija. Preden se je vpisala na režijo na dunajski filmski akademiji, je študirala germanistiko in filozofijo v Berlinu, Münchnu in na Dunaju. Njen diplomski film *Mein Stern* je leta 2002 prejel glavno nagrado na filmskem festivalu v Torinu in nagrado kritikov združenja FIPRESCI v Torontu. Kot svetovalka je leta 2016 sodelovala pri scenariju za film *Toni Erdmann*.

Born in 1968 in Bremen, Germany. Before undertaking directing studies at the Film Academy Vienna, she studied German and philosophy in Berlin, Munich and Vienna. In 2002, her graduation film, Be My Star, *won the main prize at the Turin FF and the FIPRESCI Prize in Toronto. In 2016, she worked as a script consultant on* Toni Erdmann.

filmografija (izbor)/filmography (selection)

1997 In der Wüste Gobi (In the Gobi Desert) (dok./doc.)
2001 Mein Stern (Be My Star)
2006 Sehnsucht (Longing/Hrepenenje)
2017 Western (Western)
2026 Das geträumte Abenteuer (The Dreamed Adventure/Pustolovščina iz sanj)

Vidim stavbe padati kot strele
I See Buildings Fall Like Lightning
I See Buildings Fall Like Lightning

Clio Barnard

Velika Britanija, Francija, ZDA Great Britain, France, USA **2026**



režija/directed by
Clio Barnard
scenarij/screenplay
Enda Walsh, Keiran Goddard
(knjiga/book)
fotografija/cinematography
Simon Tindall
glasba/music
Harry Escott
montaža/editing
Maya Maffioli
igrajo/cast
Anthony Boyle (Patrick), Joe Cole (Rian), Jay Lycurgo (Oli), Daryl McCormack (Conor), Lola Petticrew (Shiv), Millie Brady (Emma), Lucie Shorthouse (Sophie)
producentka/producer
Tracy O'Riordan
produkcija/production
Moonspun Films
E enquiries@moonspunfilms.com
&
BBC Film
&
BFI
format/format
DCP, barvni/colour
dolžina/running time
109'

festivali, nagrade (izbor)/ festivals, awards (selection)
Cannes 2026 – Štirinajst dni režiserjev/Directors' Fortnight (nagrada občinstva/Audience Award), Sydney 2026, Melbourne 2026

Pet prijateljev iz otroštva se sredi stanovanjske krize v Združenem kraljestvu sooča s svojimi neuresničenimi sanjami. Nagrada občinstva v sklopu Štirinajst dni režiserjev festivala v Cannesu.

Patrick, Shiv, Rian, Oli in Conor so odraščali v isti soseski. Na pragu tridesetih let ugotovijo, da se jim življenje, o kakršnem so sanjali kot otroci, vse bolj izmika. Njihovi upi in sanje se niso uresničili. Vsi hodijo po tankem ledu, a komu od njih se bo udrlo pod nogami?

"V dvajsetih se nam zdi, da je vse mogoče, v tridesetih pa resničnost pokaže zobe. Ljudje, zlasti mladi, so pod vtisom lažne obljube o zaposlitvi in stanovanju. Skoraj nemogoče je najti varno streho nad glavo ali zagotovljeno službo. Razmere so skrajno neuravnotežene, glede tega je treba nekaj ukreniti." (Clio Barnard)

Five childhood friends confront their unfulfilled dreams amid the UK housing crisis. Winner of the Cannes 2026 Directors' Fortnight Audience Award.

On the cusp of turning thirty, Patrick, Shiv, Rian, Oli and Conor – five childhood friends from the same estate – are suddenly forced to confront a life in which their hopes and dreams have failed to materialise. They are all walking a tightrope. But which one will fall?

"In your twenties it feels like anything is possible and in your thirties reality bites. There's a false promise that is made to people, especially young people, about getting a job, getting a place to live. It's almost impossible to find a secure roof over your head or a secure job. Things are very out of balance and we need to do something about it." (Clio Barnard)

Clio Barnard

Leta 1965 rojena britanska režiserka je diplomirala na Newcastle Polytechnic (danes Univerza Northumbria), kjer je z odliko pridobila diplomo prve stopnje iz likovne umetnosti. Nato je na Duncan of Jordanstone College of Art and Design (Univerza v Dundeeju) opravila podiplomski študij elektronske podobe. V svojih filmih prepleta igrani in dokumentarni pristop ter se osredotoča na družbeno stvarnost.

Born in 1965, Clio Barnard is a British filmmaker. She graduated from Newcastle Polytechnic (now Northumbria University) with a First Class BA (Hons) in fine art and a Postgraduate Diploma in Electronic Imaging from Duncan of Jordanstone College of Art and Design, University of Dundee. She is known for a style that blends fiction and documentary, with a focus on social realities.

filmografija (izbor)/filmography (selection)

2010 The Arbor
2013 The Selfish Giant
2017 Dark River
2021 Ali & Ava
2026 I See Buildings Fall Like Lightning (Vidim stavbe padati kot strele)

prodaja/world sales
Charades
E sales@charades.eu

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

Poglej nazaj
Rukku bakku
Look Back

Hirokazu Kore-eda

Japonska Japan **2026**

režija/directed by
Hirokazu Kore-eda
scenarij/screenplay
Hirokazu Kore-eda, Ryoko Taguchi, Tatsuki Fujimoto (manga)
fotografija/cinematography
Senzo Ueno
glasba/music
Yûta Bandoh
montaža/editing
Hirokazu Kore-eda
igrajo/cast
Natsuki Deguchi (Fujino), Aju Makita (Kyomoto), Furi Nanase (mlada/young Fujino), Rokka Okada (mlada/young Kyomoto), Kayo Noro (Fujinina mati/Fujino's mother), Ryo Ikeda (Fujinin oče/Fujino's father), Miyu Sasaki (Fujinina sestra/Fujino's sister), Maho Yamada (učitelj/teacher), Kankuro Kudo (učitelj/teacher), Masaki Suda (urednik/editor)
producent/producer
Koide Daiju
produkcija/production
K2Pictures Inc.
E info@k2pic.com
format/format
DCP, barvni/colour
dolžina/running time
100'

festivali, nagrade (izbor)/festivals, awards (selection)
Benetke/Venice 2026, Toronto 2026, Busan 2026, London 2026, Chicago 2026



Filmska priredba istoimenske mange japonskega avtorja Tatsukija Fujimotoja, ki jo številni poznajo tudi po zelo uspešnem animeju iz leta 2024.

Fujino je učenka četrtega razreda. Učitelji prepoznavajo njen velik dar za risanje stripov, ki jih objavlja v šolskem časopisu. Njen ponos je na preizkušnji, ko začne neka druga skrivnostna avtorica prav tako objavljati stripe v istem časopisu. Gre za Kyomoto, sramežljivo in samotarsko učenko, ki redko zapušča svoj dom. Kyomotina risarska spretnost podžge rivalstvo med dekletoma, vse dokler ne odkrijeta, da sta pravzaprav oboževalki druga druge. Fujino in Kyomoto združita moči ter začneta skupaj ustvarjati mange. Zdi se, kot da njun skupni talent nima meja in da je le vprašanje časa, kdaj se bosta prebili med priznane avtorice.

"Ob vrnitvi iz Kjota z visokohitrostnim vlakom me je pritegnil 'hrbet' na naslovnici knjige, razstavljene v knjigarni na postaji Shinagawa. Nagonsko sem jo vzel v roke – tako sem se prvič srečal z izvirno mango *Look Back*. Tisto noč sem jo prebral na mah. Izjemno nazorno ponazori avtorjevo odločnost. Čeprav sta manga in film različna žanra, me je kot umetniškega kolega kristalno jasno prešinilo, da avtor Tatsuki Fujimoto brez tega dela preprosto ne bi mogel ustvarjalno napredovati."
(Hirokazu Kore-eda)

A live-action film adaptation of the eponymous manga by Japanese artist Tatsuki Fujimoto, following the highly successful 2024 anime film.

Fujino is a confident, boisterous fourth-grader celebrated for drawing comic strips for the school newspaper. Her pride is challenged when Kyomoto – a reclusive, severely anxious schoolmate who refuses to leave her house – begins submitting comics to the paper as well. Kyomoto's vastly superior linework sparks a fierce, secret rivalry in Fujino. When she discovers that Kyomoto is an adoring superfan of her work, their rivalry transforms into a deep, collaborative friendship. The two join forces to create manga together. Their collective talent and synergy know no bounds, and it seems only a matter of time before they gain greater recognition.

"On a return trip from Kyoto by bullet train, I was attracted by 'the back' on the cover of a book, stacked up on display at a bookstore in Shinagawa station, and instinctively picked it up – that was how I first encountered the original manga Look Back. *That night, I read it in a breath. The manga strikingly delivers the author's determination. Although manga and film are different genres, as a fellow creator, I felt with a searing clarity that author Tatsuki Fujimoto simply couldn't move forward without creating this work." (Hirokazu Kore-eda)*

prodaja/world sales
Goodfellas
E sales@goodfellas.film

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

Hirokazu Kore-eda

Rojen leta 1962 v Tokiu, Japonska. Po diplomi je pri neodvisni hiši TV Man Union posnel vrsto nagrajenih dokumentarcev. Leta 1995 je posnel svoj celovečerni igrani prvenec *Maboroshi no hikari* in z njim nastopil v tekmovalnem programu beneškega festivala. Mednarodno prepoznavnost mu je prinesel drugi film *Po življenju*. Njegovi filmi rahločutno obravnavajo ključna življenjska vprašanja, pogosto z otroki v osrednjih vlogah.

Born in 1962 in Tokyo, Japan, Kore-eda joined TV Man Union after graduating, where he directed several prize-winning documentaries. In 1995, his directorial debut, Maborosi, *entered the competition programme of the Venice International Film Festival. His second film,* After Life, *brought him international acclaim. His films sensitively engage with crucial human issues, often featuring children in leading roles.*

filmografija (izbor)/filmography (selection)

1998 Wandafuru raifu (After Life/Po življenju)
2011 Kiseki (I Wish/Želim si)
2013 Soshite chichi ni naru (Like Father, Like Son/Kakršen oče, takšen sin)
2015 Umimachi Diary (Our Little Sister/Sestrica)
2018 Manbiki kazoku (Shoplifters/Tatiči)
2023 Kaibutsu (Monster/Pošast)
2026 Rukku bakku (Look Back/Poglej nazaj)

60 **Dua Dua** Blerta Basholli
61 **Fackham Hall Fackham Hall** Jim O'Hanlon
62 **Furijaste Furies** Rami Kodeih
63 **Gurija Guria** Levan Koguashvili
64 **Isabel Isabel** Gabe Klinger
65 **Junija me ne bo več I'll Be Gone in June** Katharina Rivilis
66 **Kanček svetlobe A Bit of Light** Ali Asgari
67 **Moji zapiski o Marsu My Notes on Mars** Lili Horvat
68 **Nedelje Sundays** Alauda Ruiz de Azúa
69 **Pritožba št. 713317 Complaint No. 713317** Yasser Shafiey
70 **Psička La perra** Dominga Sotomayor
71 **Soumsoum, noč zvezd Soumsoum, the Night of the Stars** Mahamat-Saleh Haroun
72 **Sramota in denar Shame and Money** Visar Morina
73 **Strelec Gunman Cris** Tapia Marchiori
74 **Ti ne sodiš sem You Don't Belong Here** Florin Serban
75 **Tri tedne pozneje 3 Weeks After** Miroslav Terzič
76 **Ulja Ulya** Viesturs Kairišs
77 **Včasih čutim žalost, drugič upor Sometimes Sadness, Sometimes Rebellion** María Aparicio

glej str. 74/see page 74



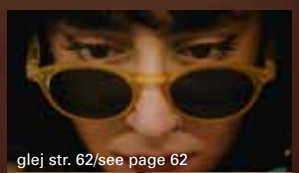
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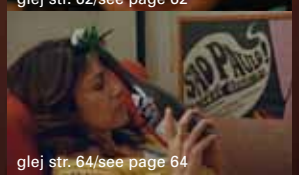
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glej str. 65/see page 65



glej str. 62/see page 62



glej str. 64/see page 64

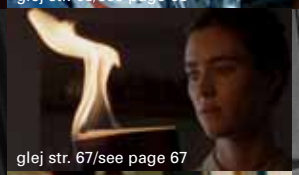
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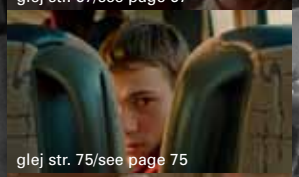
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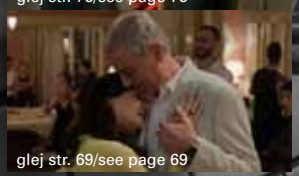
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glej str. 76/see page 76

Dua
Dua
Dua

Blerta Basholli

Kosovo, Francija, Belgija Kosovo, France, Belgium **2026**



režija/directed by
Blerta Basholli
scenarij/screenplay
Blerta Basholli, Nicole Borgeat
fotografija/cinematography
Lucie Baudinaud
glasba/music
Audrey Ismael
montaža/editing
Enis Saraçi
igrajo/cast
Pinea Matoshi (Dua), Vlera Bilalli (Maki), Kaona Matoshi (Tina), Yllka Gashi (mama/mother), Kushtrim Hoxha (oče/father), Andi Bajgora (Vegim), Fiona Abdullahu (Mimi)
producenti/producers
Valon Bajgora, Britta Rindelaub, Thomas Reichlin, Amaury Ovise, Yll Uka, Agon Uka, Jean-Christophe Reymond
produkcija/production
Ikonë Studio
E info@ikone-studio.tv
&
Alva Film
&
Kazak Productions
format/format
DCP, barvni/colour
dolžina/running time
101'

festivali, nagrade (izbor)/ festivals, awards (selection)
Cannes 2026 (nagrada Tedna kritikov/Critics' Week SACD Award), Sarajevo 2026

Pretresljivo iskrena zgodba najstnice, ki je v Prištini priča policijskemu nasilju, a najde oporo v prijateljici, ki ji pokaže, kako se soočiti z nakopičenim besom in bolečino.

13-letna Dua s sestrama in bratom odrašča v Prištini v poznih devetdesetih, ob naraščajočih trenjih zaradi etničnih razlik in razpada Jugoslavije. Kljub grozečim napovedim in tragičnemu dogodku, ki pretrese skupnost, se oče odloči, da družina ne bo zapustila doma. V burnem času, ko njeno telo doživlja spremembe in je smrt zaradi nasilja srbske policije del vsakdana, se Dua počuti ogroženo in poskuša osmisliti svoje življenje. Na srečo je ob njej Maki, ki je pribežala iz sosednjega mesta in obvlada džudo. Neustrašno dekle ji pokaže pot do osebnega prebujenja in tihega upora.

"Med raziskovanjem za film sem prijatelja vprašala, zakaj smo bili v tistem obdobju tako navdušeni nad zabavami, poslušanjem glasbe ali pogo plesom – kaj je vse to pomenilo? Med vojno, zgolj pol ure stran od Prištine, včasih pa še bližje, so ubijali ljudi. Prijatelj mi je dejal, da je bila to naša oblika preživetja. /.../ Mislim, da je bilo sredstvo za sproščanje jeze in pritiska, vedno navzočih v vsakdanjem življenju – da nekako pozabiš na vse skupaj. Drugače bi se morda kar razpočili zaradi vsega, kar se je dogajalo."
(Blerta Basholli)

A painfully sincere story of a teenage girl who witnesses police violence in Pristina and finds support in a friend who shows her how to cope with her pent-up anger and pain.

Late-1990s Pristina, Kosovo. As war looms and ethnic tensions escalate, 13-year-old Dua struggles to find her place among her peers and in her changing body. Despite the grim predictions, the family patriarch decides not to leave their home. After an incident shakes her community, Dua becomes a target herself and bonds with Maki, a fearless judoist who draws her towards an unexpected form of resistance. Amid daily violence and the growing threat of exile, there is still room for quiet awakenings.

"As I was researching for the movie, I asked a friend of mine why we were so into partying in that period, listening to music or pogo dancing – what was that about? During the war, and only half an hour away from Pristina, or sometimes even closer, people were being killed. My friend said it was a form of survival. /.../ I think it was a way of relieving the anger and pressure that was always present in our everyday lives – to somehow let it go. Otherwise, we might have exploded from everything that was happening."
(Blerta Basholli)

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

distribucija/distribution
Fivia
E cenex@siol.net

Blerta Basholli

Rojena leta 1983 v Prištini, Kosovo. Na Akademiji za umetnost Univerze v Prištini je diplomirala iz filmske režije. Njen prvenec *Panj* je na festivalu Sundance prejel veliko nagrado žirije, nagrado občinstva in nagrado za režijo ter postal prvi kosovski film, uvrščen v ožji izbor za oskarja za najboljši tujejezični film.

Born in 1983 in Pristina, Kosovo, she graduated in film directing from the Academy of Arts at the University of Pristina. Her debut feature, Hive, *won the Grand Jury Prize, Audience Award and Directing Award at the Sundance Film Festival, becoming the first Kosovar film to be shortlisted for the Academy Award for Best International Feature Film.*

filmografija (izbor)/filmography (selection)

2011 Lena dhe Unë (kratki/short)
2013 Ne të tre (kratki/short)
2021 Zgjoi (Hive/Panj)
2026 Dua

Fackham Hall
Fackham Hall
Fackham Hall

Jim O'Hanlon

Velika Britanija Great Britain **2025**



režija/directed by
Jim O'Hanlon
scenarij/screenplay
Steve Dawson, Andrew Dawson, Tim Inman, Jimmy Carr, Patrick Carr
fotografija/cinematography
Philipp Blaubach
glasba/music
David Arnold, Oli Julian
montaža/editing
Colin Fair
igrajo/cast
Thomasin McKenzie (Rose), Ben Radcliffe (Eric Noone), Damian Lewis (lord Davenport), Katherine Waterston (lady Davenport), Tom Felton (Archie), Emma Laird (Poppy), Adam Woodward (Bert Chester), Ben Kingsley (inšpektor/inspector Watt)
producenti/producers
Kris Thykier, Danny Perkins, Mila Cottray
produkcija/production
Two & Two Pictures
E info@twoandtwo.com
&
Head Gear Films
&
Elysian Films
format/format
DCP, barvni/colour
dolžina/running time
97'

festivali, nagrade (izbor)/ festivals, awards (selection)
Rotterdam 2026

Zabavna parodija na legendarno serijo *Downton Abbey* se brez zadržkov ter s kančkom romantike in kriminalnega pridiha loteva družinskih težav britanskega plemstva v začetku tridesetih let.

Anglija in britanski imperij sta leta 1931 v primežu gospodarske krize, a plemenita družina Davenport ohranja mirno kri in nadaljuje običajno življenje v varnem zavetju razkošnega dvorca, ki je že stoletja v lasti družine. Po prezgodnji – in sumljivi! – smrti vseh štirih moških naslednikov lord in lady Davenport upata, da bo prihajajoča poroka med hčerko Poppy in neotesanim bratrancem Archibaldom ohranila posestvo v družinski lasti. Vendar poroka odpade in naslednja v vrsti za zagotovitev nasledstva je uporniška Rose ...

"Imeli smo izvršnega producenta, ki si je zadal narediti seznam vseh šal, jih kratko nasloviti in oceniti od ena do deset. V končni različici so ostale zgolj šale z oceno najmanj sedem. To je bila delovna različica. Mislim, da smo jih od tedaj dodali še nekaj in jih najbrž tudi nekaj izločili, vendar je 278 dokaj natančna ocena. Poleg posameznih šal je zame največja komedija prav vrzel med tem, kako trapaste so vse skupaj, ter kako resno jih jemljejo igralci in liki." (Jim O'Hanlon)

This clever parody of the legendary* Downton Abbey *series tackles the troubles of a British aristocratic family in the early 1930s with no holds barred, spicing things up with a dash of romance and crime.

It's 1931: England and the Empire are in depression, but the noble Davenports are keeping calm and carrying on, safely ensconced in the luxurious stately home their family has owned for centuries. After the untimely – and suspicious! – deaths of all four male heirs, Lord and Lady Davenport hope that the forthcoming marriage between their daughter Poppy and her boorish cousin Archibald will keep the house in the family. When the wedding is derailed, rebellious sister Rose is lined up to take Poppy's place and secure the line of succession.

"We had an executive producer who took it upon himself to list all the jokes, give them a little title and give them a mark out of 10. There's nothing that survived that didn't get at least a seven. That was an early cut. I think we added some more jokes since, and we probably cut a few, but 278 is a pretty accurate estimate. And, of course, as well as the individual jokes, for me the biggest joke of all is the gap between how silly all of that stuff is and how seriously the actors and the characters take it." (Jim O'Hanlon)

Jim O'Hanlon

Rojen leta 1970 v Dublinu, Irska. Svojo pot v televizijski industriji je začel konec devetdesetih let prejšnjega stoletja kot scenarist pri kultni britanski seriji *Coronation Street*. Pozneje se je uveljavil kot vsestranski režiser odmevnih televizijskih serij in kinematografskih celovečercev, svoje ustvarjalno izražanje pa uspešno dopolnjuje tudi kot dramatik in pesnik.

Born in 1970 in Dublin, Ireland, O'Hanlon began his career in television in the late 1990s as a scriptwriter for the iconic British series Coronation Street. *He went on to establish himself as a versatile director of acclaimed television series and feature films, while also pursuing his work as a playwright and poet.*

filmografija (izbor)/filmography (selection)

2001 All in the Game
2012 Of Two Minds
2016 100 Streets
2022 Your Christmas or Mine
2023 Your Christmas or Mine 2
2025 Fackham Hall

prodaja/world sales
Goodfellas
E sales@goodfellas.film

distribucija/distribution
Karantanija Cinemas
E info@kcs.si

Furijaste
Furies
Furies

Rami Kodeih

Libanon, Brazilija Lebanon, Brazil **2026**

režija/directed by
Rami Kodeih
scenarij/screenplay
Rami Kodeih, Nora Mariana
fotografija/cinematography
Tony Kopec
glasba/music
Arthur Joly
montaža/editing
Rami Kodeih
igrajo/cast
Maria Nakouzi (Dalia), Rym Mroue (Maro), Hasan Akil (Hamza), Issam Bou Khaled (Sunshine), Haytham Chamass (Abu Rabih)
producenti/producers
Rodrigo Teixeira, Berta Marchiori, Nora Mariana, Rami Kodeih
produkcija/production
RT Features
E rtfeatures@rtfeatures.com.br
&
Nausika Films
format/format
DCP, barvni/colour
dolžina/running time
133'

festivali, nagrade (izbor)/
festivals, awards (selection)
Benetke/Venice 2026



Akcijska komedija o sestrah, ki med libanonsko gospodarsko krizo organizirata drzen nočni rop, da bi prišli do lastnih prihrankov in plačali življenjsko nujno operacijo.

Libanonske banke zaradi finančnega zloma zamrznejo račune svojih strank, zaradi česar nešteto ljudi ostane brez življenjskih prihrankov. Med njimi je tudi Maro, odločna mati samohranilka, ki je varčevala za nujno operacijo mlajše sestre Dalie. Skupaj skujeta drzen načrt: oropali bosta banko in vzeli denar, ki jima zakonito pripada. Po pomoč se obrneta na nekdanjega pripadnika milice in tovornjakarja, a njun obupani poskus rešitve življenja v mestu, ki se zaradi gospodarskega zloma, politične korupcije in družbenega razkroja že nahaja na robu kaosa, sproži nepredvidene posledice.

"Je raziskovanje, kako lahko korupcija in gospodarska stabilnost vplivata na življenje slehernikov. Film, posnet sredi aktualnih spopadov v Libanonu, je obenem tudi izraz vere v moč filma za spodbudo vztrajnosti in slavljenje družinskih vezi. Čeprav je zame kot filmskega ustvarjalca zelo oseben, lahko ta film vsakomur, kjer koli, ponudi vznemirljivo izpolnitev želje, da običajni ljudje končno vzamejo usodo v svoje roke." (Rami Kodeih)

An action comedy about two sisters who, amid Lebanon's financial crisis, orchestrate a daring night-time heist to raid their own savings and pay for a life-saving operation.

During Lebanon's real-life, corruption-fuelled economic collapse, banks freeze accounts overnight, trapping millions of people's life savings. Maro, a determined single mother, tries to access her own money to pay for life-saving surgery for her wild-hearted younger sister, Dalia. When the bank refuses, the sisters devise an elaborate all-night heist to reclaim what is rightfully theirs. As they recruit an ex-militia member and truck driver to join their plan, it triggers a chain of events that quickly spirals out of control in a city already on the brink.

"It's an exploration of how corruption and economic stability can trickle down and invade the lives of ordinary people. Filmed amid the ongoing conflicts in Lebanon, it's also an act of faith in cinema's power to inspire resilience and celebrate the bonds of family. While deeply personal to me as a filmmaker, this film can give anyone, anywhere, the thrilling wish fulfilment of ordinary people finally taking their destiny into their own hands."
(Rami Kodeih)

prodaja/world sales
Le Pacte
E festivals@le-pacte.com

Rami Kodeih

Rojen leta 1983 v Libanonu. Filmsko izobrazbo je pridobil na umetnostni akademiji v Bejrutu (ALBA) in svojo poklicno pot začel v vojnih razmerah. Je režiser, scenarist, montažer in producent, ki se je mednarodno uveljavil s kratkimi igranimi in dokumentarnimi filmi. *Furijaste* je njegov celovečerni igrani prvenec.

Born in 1983 in Lebanon, Kodeih earned both his bachelor's and master's degrees in filmmaking from the Académie Libanaise des Beaux-Arts in Beirut (ALBA). A writer, director, editor and film producer, he began his filmmaking career during wartime and gained international renown for his short fiction and documentary films. Furies *marks his feature-length fiction debut.*

filmografija (izbor)/filmography (selection)

2015 Wheels of War (dok./doc.)
2026 Furies (Furijaste)

Gurija
Guria
Guria

Levan Koguashvili

Gruzija, Švica, Luksemburg, Bolgarija, Turčija, Norveška, S. Arabija
Georgia, Switzerland, Luxembourg, Bulgaria, Turkey, Norway, S. Arabia **2026**



režija/directed by
Levan Koguashvili
scenarij/screenplay
Boris Frumin, Levan Koguashvili, Georgi Kekelidze
fotografija/cinematography
Gigi Samsonadze, Giorgi Shvelidze
glasba/music
Giorgi Gordeladze
montaža/editing
Pia Dumont
igrajo/cast
Kakhaber Tcholadze (Zuriko), Natia Nikolaishvili (Maia), Vamekh Jangidze (Gela), Davit Natsvaladze (Beso), Anamaria Kamladze (Eka), Sergi Kviloria (Achi)
producenti/producers
Olena Yershova, Levan Koguashvili, Boris Frumin
produkcija/production
Kino Iberica
E olena@tatofilm.com
format/format
DCP, barvni/colour
dolžina/running time
118'

festivali, nagrade (izbor)/ festivals, awards (selection)
Venice/Benetke 2026

Pogled na razpad Sovjetske zveze skozi oči 45-letnega gruzijskega vdovca neprestano niha med absurdom, nasiljem, žalostjo, pesmijo in ljubeznijo.

Pokrajina Gurija v zahodni Gruziji. Razpad Sovjetske zveze ni prinesel obljubljenega bogastva. Ravno nasprotno. Oskrba z elektriko je nezanesljiva, policisti kradejo trolejbusne kable in jih prodajajo kot odpadno kovino. Pridelovalec lešnikov Zuriko zavrača pičle zneske, ki jih za njegov pridelek ponujajo italijanski kupci. Njegov najboljši prijatelj Gela mu pomaga pri preživetju in ga seznanja z morebitnimi bodočimi ženami, vendar nobena od njih ne ustreza Zurikovi zahtevni tašči. Potem ko Zuriko preživi rop na cesti in začne dvoriti vaški učiteljici glasbe, njegov sin doživi ljubezensko razočaranje, saj dekle, ki ga ljubi, "ugrabijo", da bi se poročila z njegovim tekmecem.

"Gurija spregovori o navadnih ljudeh, ki živijo v težkih razmerah, vendar jim kljub vsemu uspe ohraniti človeškost. So vse prej kot popolni – pravzaprav se pogosto vedejo precej grdo. Vendar so sposobni prijateljstva in sočutja. Jočejo se in smejejo, kričijo, se prepirajo, ljubijo – in v naših vse bolj brezčutnih časih to že veliko pomeni." (Levan Koguashvili)

A look at the disintegration of the USSR through the eyes of a 45-year-old Georgian widower, constantly shifting between absurdity, violence, sadness, love and song.

The collapse of the USSR has not brought the promised riches to Guria in western Georgia. The electricity supply is erratic, while policemen steal trolleybus cables to sell as scrap. Hazelnut farmer Zuriko refuses the meagre sums offered by Italian buyers for his harvest. His best friend, Gela, helps him secure his livelihood and introduces him to potential wives, but they inevitably fail to meet the approval of Zuriko's mother-in-law. After being mugged, Zuriko begins courting the village music teacher, while his son is heartbroken when the girl he loves is 'kidnapped' to be married to his rival.

"Guria is about ordinary people who live under harsh conditions yet manage to preserve their humanity. They are far from perfect – in fact, they often behave quite badly. But they are capable of friendship and empathy. They cry, they laugh, they shout, they fight, they love – and in our increasingly sterile times, that already means a lot." (Levan Koguashvili)

Levan Koguashvili

Rojen leta 1973 v Tbilisiju, Gruzija. Najprej je študiral na Državnem inštitutu za film in gledališče v Tbilisiju, nato pa šolanje nadaljeval na Ruski državni univerzi za kinematografijo. Kot režiser, scenarist in producent danes velja za enega vodilnih glasov sodobnega gruzijskega filma.

Born in Tbilisi, Georgia, in 1973, Koguashvili studied at the State Institute of Film and Theatre in Tbilisi before continuing his education at the Russian State University of Cinematography (VGIK) in Moscow. A film director, screenwriter and producer, Koguashvili is widely regarded as one of the leading voices in contemporary Georgian cinema.

filmografija (izbor)/filmography (selection)

2009 Kalebi Sakartvelodan (Women from Georgia) (dok./doc.)
2010 Kuchis Dgeebi (Street Days)
2013 Shemtkhveviti Paemnebi (Blind Dates)
2016 Gogitas Akhali Tskhovreba (Gogita's New Life) (dok./doc.)
2021 Meotkhe Braitoni (Brighton 4th/Brighton, četrta ulica)
2026 Guria (Gurija)

prodaja/world sales
Kino Iberica
E olena@tatofilm.com

Isabel
Isabel
Isabel

Gabe Klinger

Brazilija, Francija Brazil, France **2026**

režija/directed by
Gabe Klinger
scenarij/screenplay
Gabe Klinger, Marina Person
fotografija/cinematography
Flora Dias
glasba/music
Umberto Smerilli
montaža/editing
Gabe Klinger
igrajo/cast
Marina Person (Isabel), Caio Horowicz (Nico), John Ortiz (Pat)
producenti/producers
Rodrigo Teixeira, Michael Richter, Laila Pas, João Pereira-Webber, Berta Marchiori, Giovanni Labadessa
produkcija/production
Urban Factory
E frederic@urbanfactory.biz
&
RT Features
format/format
DCP, barvni/colour
dolžina/running time
85'

festivali, nagrade (izbor)/ festivals, awards (selection)
Berlinale 2026, Sydney 2026, Peking/Beijing 2026



Zgodba izkušene someljejke z željo po odprtju svojega vinskega bara je topla, duhovita drama, ki razkriva kulinarični svet brazilskega velemesta.

Isabel je petdesetletna someljejka, ki želi pustiti službo v ugledni restavraciji z dvema Michelinovima zvezdicama, saj se, podobno kot njen najboljši sodelavec in prijatelj Nico, počuti ujeto. Še več – že od nekdaj sanja, da bi odprla svoj vinski bar. Ko premožen ameriški gost Pat prepozna njeno strast in strokovno znanje, začne Isabel verjeti, da bi ji lahko pomagal uresničiti dolgoletne sanje. A si mora kljub temu odgovoriti na vprašanje, ali je njegovo zanimanje res iskreno in ali je pripravljena svojo prihodnost zaupati nekomu, ki ga komaj pozna.

"São Paulo je največje mesto Latinske Amerike. Je preobljudeno, polno kriminala, korporacije prevzemajo nadzor in vladajo našemu življenju. Enostavno je za svojo nesrečo okriviti te stvari. Včasih se je treba zazreti vase. Tam smo odkrili Isabelino notranjost. Nepopolno vino razume kot prispodobo za svoje nepopolno življenje. V filmu je ključen prizor, v katerem skupina vinskih strokovnjakov razpravlja o tem, ali mora biti vino popolno ali ne. To breme nalagamo predmetom in stvarem, ki jih ustvarjamo. Vprašanje je, ali si ga prisodimo tudi sebi?" (Gabe Klinger)

Focusing on a seasoned sommelière dreaming of having a wine bar of her own, this heartwarming and witty drama offers a taste of the culinary delights of the Brazilian metropolis.

Isabel, a 50-year-old sommelière in São Paulo's fine-dining scene, shares a sense of entrapment with her colleague and friend Nico. She dreams of escaping her controlling boss at a Michelin-starred restaurant and opening her own wine bar, where she can decide what goes in the glass. When Pat, a wealthy American patron, recognises her passion and expertise, Isabel begins to believe he might be able to help make her vision a reality. However, her plans fail to ferment as expected, and Isabel must decide between playing it safe and taking a bold chance to uncork her destiny on her own terms.

"São Paulo is the biggest city in Latin America. It's congested, there's crime, corporations are taking over and ruling our lives. It's easy to blame your unhappiness on those things. But sometimes you have to look inward. That's where we found Isabel's interiority. She looks at imperfect wines as an analogy for her own imperfect life. There's a key scene where a group of wine professionals debate whether wines need to be perfect or not. We put that burden on objects and the things we create, but do we put that burden on ourselves?" (Gabe Klinger)

prodaja/world sales
Urban Sales
E contact@urbandistrib.com

Gabe Klinger

Rojen leta 1982 v São Paulu, Brazilija. Preden je začel snemati filme, je deloval kot profesor filmskih študij, kritik, programski vodja in kurator filmskih dogodkov. Poučeval je na ameriških visokošolskih ustanovah ter sodeloval z uglednimi filmskimi in muzejskimi institucijami, kot režiser pa za svoje filme prejema tudi ugledne mednarodne nagrade.

Born in 1982 in São Paulo, Brazil, Klinger worked as a film studies professor, critic and film programmer before embarking on a filmmaking career. He has taught at universities in the US and collaborated with leading film and museum institutions. His films have received several major international awards.

filmografija (izbor)/filmography (selection)

2013 Double Play: James Benning and Richard Linklater (dok./doc.)
2016 Porto
2026 Isabel

Junija me ne bo več
I'll Be Gone in June
I'll Be Gone in June

Katharina Rivilis

Nemčija, Švica, ZDA Germany, Switzerland, USA **2026**



režija/directed by
Katharina Rivilis
scenarij/screenplay
Katharina Rivilis
fotografija/cinematography
Giulia Schelhas
glasba/music
Steve Binetti, Eliane Bründler
montaža/editing
Aurora Franco Vögeli
igrajo/cast
Naomi Cosma (Franny), David Flores (Elliott), Bianca Dumais (Sam), Rebecca Schulz (Ida), Jazmine Olague (Robin), Kendall Myers (Patty)
producenti/producers
Lea Germain, Wim Wenders, Katharina Rivilis, Clemens Köstlin, Olga Lamontanara, Simon Jaquemet
produkcija/production
Road Movies Filmproduktion
E info@roadmovies.com
&
Wolfskind Films
&
8horses
format/format
DCP, barvni/colour
dolžina/running time
125'

festivali, nagrade (izbor)/
festivals, awards (selection)
Cannes 2026

Avtobiografski režijski prvenec pripoveduje o nemški študentki, ki se na izmenjavi v Ameriki sooča z odraščanjem v odsevu tragičnih dogodkov 11. septembra 2001.

Najstnica Franny prileti v mestece Las Cruces v ameriški zvezni državi Nova Mehika na študentsko izmenjavo. Umirjeno, na videz plašno, a zvedavo dekle iz Brandenburga se skuša čim prej prilagoditi na novo okolje. Hitro sklene nova prijateljstva tako v šoli kot zunaj nje ter si ustvari krog prijateljic, s katerimi si delijo grenko-sladke radosti in zadrege odraščanja. Seveda se tudi zaljubi v skrivnostno očarljivega Elliotta. Nato pa se zgodi 11. september, teroristični napad razbije iluzijo brezskrbne mladosti in skupnosti, njegove posledice pa vplivajo na prihodnost tako, da ga Franny še ne more razumeti.

"Leta 2001 sem bila na študentski izmenjavi v mestecu Las Cruces v Novi Mehiki. Film temelji na mojih spominih iz tistega časa. Enoletna izmenjava je lahko nadvse pomembna, formativna izkušnja. Toda ko se vrneš domov in te ljudje o tem sprašujejo, na koncu poveš le nekaj v smislu: 'Ja, bilo je lepo,' ker misliš, da tega nihče ne more razumeti. Čeprav fikcionalizirana različica moje lastne izkušnje, je film najbrž zelo zapoznel tovrsten odziv." (Katharina Rivilis)

This autobiographical directorial debut follows a German exchange student in the US as she comes of age against the backdrop of the tragic events of 9/11.

Teenager Franny arrives at a small airport in Las Cruces, a desert town in New Mexico. As an exchange student from Brandenburg, her calm demeanour and wide-eyed curiosity help her adapt to the new environment. Initially shy, Franny quickly makes friends both at school and beyond, finding a circle of teenage girls with whom she can share the strange and bittersweet realities of growing up. Naturally, she also falls in love with the mysteriously charming Elliott. Then comes 9/11, shattering the illusion of carefree youth and togetherness, while its aftermath and the War on Terror shape the future in ways Franny cannot yet comprehend.

"I was an exchange student in Las Cruces, New Mexico in 2001. The base for the film was my memories from that time. An exchange year can be such an important and transformative experience. But when you come back home and people ask you about it, you end up just saying something like 'Yeah, it was nice', because you think there is no way anybody could understand. This film is probably a very delayed way of doing that now, even if it is a fictionalized version of my own experience." (Katharina Rivilis)

Katharina Rivilis

Rojena leta 1985 v Sankt Peterburgu, Rusija, vendar je odraščala v Nemčiji. Najprej je študirala igro na univerzi Konrada Wolfa v Potsdamu – Babelsbergu ter se udejstvovala v gledališču, na televiziji in pri filmu. Pozneje je študirala filmsko režijo na berlinski Akademiji za film in televizijo (DFFB) ter prejela več mednarodnih nagrad za svoje kratke filme.

Born in 1985 in Saint Petersburg, Russia, Rivilis grew up in Germany. She studied acting at the "Konrad Wolf" University of Film and Television in Potsdam-Babelsberg and has since worked extensively in theatre, film and television. She subsequently studied film directing at the German Film and Television Academy Berlin (DFFB), and her short films have won several international awards.

filmografija (izbor)/filmography (selection)

2015 Ariana Forever! (kratki/short)
2019 Day X (kratki/short)
2022 Rondo (kratki/short)
2026 I'll Be Gone in June (Junija me ne bo več)

prodaja/world sales
Luxbox
E info@luxboxfilms.com

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

Kanček svetlobe
Kami nour
A Bit of Light

Ali Asgari

Iran, Švica, Italija, Kanada, Turčija
Iran, Switzerland, Italy, Canada, Turkey **2026**



režija/directed by
Ali Asgari
scenarij/screenplay
Ali Asgari, Shadmehr Rastin
fotografija/cinematography
Iman Tahsin
glasba/music
Navid Divan
montaža/editing
Iman Tahsin
igrajo/cast
Misagh Zareh (Arash), Sadaf Asgari (Mahsa), Forouzan Jamshidnejad (Massi), Ramtin Daghigh, Mina Rahimzadeh
producent/producer
Milad Khosravi
produkcija/production
Seven Springs Pictures
E milad.khosravi.baledi@gmail.com
format/format
DCP, barvni/colour
dolžina/running time
87'

festivali, nagrade (izbor)/ festivals, awards (selection)
Benetke/Venice 2026

V filmu, ki osvetljuje težak položaj posameznika v današnji iranski družbi, se obupani družinski zdravnik odloča o radikalni potezi.

Sodobni Iran. Zaradi zagotavljanja zdravniške pomoči ranjenim protestnikom oblasti aretirajo predanega zdravnika Araša in mu prepovedo nadaljnje opravljanje poklica, kar ga pahne v brezno obupa. Oropan identitete in smisla se odloči končati svoje življenje, pred tem pa namerava pod pretvezo običajnega družinskega obiska obiskati mater ter brate in sestre, jih neopazno pripraviti na svoj odhod in se od njih posloviti.

"Filma ne vidim kot zgodbe o žalosti, temveč o nevidnih vezeh, zaradi katerih se je vredno okleniti življenja. Trpljenje morda nikoli ne bo povsem izginilo, življenje pa bo najbrž za vedno prepolno negotovosti in krivic. Morda pa vrednost življenja nikoli ni bila odvisna od odsotnosti bolečine. Morebiti je skrita v naši sposobnosti ljubiti in biti ljubljen ter v sledeh, ki jih puščamo v življenju drugih." (Ali Asgari)

Through the story of a desperate family doctor determined to take a drastic step, the film sheds light on the difficult position of the individual in today's Iranian society.

Contemporary Iran. The life of dedicated doctor Arash is upended when he is arrested by the Iranian regime for secretly treating injured street protesters. As punishment, the authorities permanently shut down his medical practice. Stripped of his identity, vocation and faith in the future, he falls into deep despair and resolves to take his own life. He plans one final day, visiting his mother and siblings under the guise of an ordinary family gathering, intending to quietly prepare them for his departure and say his goodbyes.

"For me, this film is not a story about sorrow, but about the invisible bonds that make life worth holding onto. Suffering may never disappear completely, and life may remain filled with uncertainty and injustice. But perhaps the value of life has never depended on the absence of pain. Perhaps it lies in our ability to love, to be loved, and in the traces we leave behind in the lives of others." (Ali Asgari)

prodaja/world sales
Salaud Morisset
E festival@salaudmorisset.com

distribucija/distribution
Fivia
E cenex@siol.net

Ali Asgari

Rojen leta 1982 v Teheranu, Iran. Diplomiral je na islamski univerzi Azad (Islamic Azad University), nato pa je v Italiji študiral še filmsko režijo. Je priznan iranski režiser, scenarist in producent, dobitnik številnih mednarodnih odličij in član Ameriške filmske akademije. V svojih filmih osvetljuje položaj posameznika na obrobju iranske družbe.

Born in Tehran, Iran, in 1982, he graduated from Islamic Azad University before going on to study film directing in Italy. A renowned Iranian director, screenwriter and producer, he has received numerous international awards and is a member of the Academy of Motion Picture Arts and Sciences. Concerned with the human condition, his films explore the plight of individuals on the margins of Iranian society.

filmografija (izbor)/filmography (selection)

2017 Disappearance
2022 Ta farda (Until Tomorrow)
2023 Ayeh haye zamini (Terrestrial Verses/Posvetni verzi)
2025 Komedie Elahi (Divine Comedy/Božanska komedija)
2026 Kami nour (A Bit of Light/Kanček svetlobe)

Moji zapiski o Marsu
My Notes on Mars
My Notes on Mars

Lili Horvat

Madžarska, Avstrija, BiH, Črna gora
Hungary, Austria, Bosnia and Herzegovina, Montenegro **2026**



režija/directed by
Lili Horvat
scenarij/screenplay
Lili Horvat
fotografija/cinematography
Robert Maly
glasba/music
Gabor Keresztes
montaža/editing
Karoly Szalai
igrajo/cast
Mackenzie Davis (Margot), Rupert Friend (Sam), Atanaz Babinchak (Alex), Ed Cantu (Samov oče/Sam's father), Elizabeth Lande (Samova mati/Sam's mother), Szabolcs Thuroczy (Istvan), Mari Kiss (terapevtka/therapist), Adriana Altaras (prof. Greenbaum), Ernest Hausmann (Olmstead), Lara Dragovic (Boroka)
producenti/producers
Dóra Csernatony, Lili Horvat, Alexander Dumreicher-Ivanceanu, Bady Minck, Jovan Marjanović, Mirsad Purivatra, Naima Abed, Emilie Georges, Anne Carey, Evan Moore
produkcija/production
Poste Restante
E info@posterestante.hu
&
Amour Fou
&
Obala Art Centar
&
Parangal Film
format/format
DCP, barvni/colour
dolžina/running time
106'

festivali, nagrade (izbor)/festivals, awards (selection)
Benetke/Venice 2026, Varšava/Warsaw 2026, London 2026

Špekulativna fikcija z uganko, ki motiv izginotja uporabi kot metaforo osebne travme in razdalje med zakoncema.

Po psihičnem zlomu se ameriška astrofizičarka Margot skupaj z možem Samom iz ZDA preseli na madžarsko podeželje, da bi si tam opomogla. Med zahtevnim pohodom v gorah Margot izgine. Ko jo že razglasijo za mrtvo, se nekaj tednov pozneje povsem nepoškodovana vrne na lastno žalno slovesnost. Videti je enaka kot prej, a kljub temu globoko spremenjena. Zaradi izgube spomina ne prepozna Sama, niti se ne spomni njunega skupnega življenja. Bolj kot karkoli drugega jo žene silovita želja po tem, da bi našla in uničila svoje raziskave o možnostih človeške poselitve Marsa.

"Zgodba govori v prid veliki ljubezni, ob prikazovanju večnih ovir do pravega poznavanja ljubljene osebe. Nekako spominja na opazovanje Marsa z Zemlje. Z našega zemeljskega vidika je bil Mars nekoč vznemirljiv in večno oddaljen rdeči planet, po katerem smo hrepeneli. Sedaj se je naš pogled spremenil. Za nas je postal kraj, kjer bi dejansko lahko živeli, ozemlje, ki ga je treba osvojiti. Posledično tudi ozemlje, ki ga je treba spoštovati in varovati. Tako je tudi z ljubeznijo: kako nekoga ljubimo, pove prav toliko o nas samih kot o ljubljeni osebi." (Lili Horvat)

A speculative fiction film built around a puzzle, it uses the missing-person narrative to construct a metaphor for personal trauma and marital alienation.

Brilliant American astrophysicist Margot relocates to the Hungarian countryside with her husband, Sam, to recover from a personal breakdown. She goes missing during a challenging hike in the mountains that Sam pressured her to undertake, leading her to be presumed dead. Weeks later, Margot mysteriously reappears, unharmed, on the exact day of her own memorial service. While she looks the same, she is profoundly changed and has no memory of Sam or their life together. Instead, she is driven by an intense, single-minded determination to find and destroy her research notebook on Mars's potential for human habitation.

"Our story argues for great love, yet it shows the eternal limits of knowing the person we are in love with. It's a bit like looking at Mars from Earth. From our earthly point of view, Mars was once exciting and ever distant, the red planet we lusted after. But now our view has changed. It is a place for us we could actually live, a terrain to be conquered. Subsequently, a terrain to be respected and protected. This is the case with love too: the way we love another tells as much about us as about them." (Lili Horvat)

Lili Horvat

Rojena leta 1982 v Budimpešti (Madžarska). Avdiovizualno umetnost je študirala na univerzi Nova Sorbona v Parizu, filmsko režijo pa na Univerzi za gledališko in filmsko umetnost v Budimpešti. Njen prvi celovečerni film *The Wednesday Child* je prejel številne nagrade po vsem svetu, njen drugi celovečerni film *Preparations to Be Together for an Unknown Period of Time* pa je bil leta 2021 madžarski kandidat za oskarja.

Born in 1982 in Budapest, Hungary, Horvát studied audiovisual arts at the Sorbonne Nouvelle in Paris and film directing at the University of Theatre and Film Arts in Budapest. The Wednesday Child, *her first feature, received numerous awards worldwide, while her second feature,* Preparations to Be Together for an Unknown Period of Time, *was Hungary's entry for the 2021 Academy Awards.*

filmografija (izbor)/filmography (selection)

2015 Szerdai gyerek (The Wednesday Child)
2020 Felkészülés meghatározatlan ideig tartó együttlétre (Preparations to Be Together for an Unknown Period of Time)
2026 My Notes on Mars (Moji zapiski o Marsu)

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

distribucija/distribution
Demiurg
E info@demiurg.si

Nedelje
Los domingos
Sundays

Alauda Ruiz de Azúa

Španija, Francija Spain, France **2025**

režija/directed by
Alauda Ruiz de Azúa
scenarij/screenplay
Alauda Ruiz de Azúa
fotografija/cinematography
Bet Rourich
glasba/music
David Cerrejón
montaža/editing
Andrés Gil
igrajo/cast
Blanca Soroa (Ainara), Patricia López Arnaiz (Maite), Miguel Garcés (Iñaki), Juan Minujín (Pablo), Mabel Rivera (María Dolores), Nagore Aranburu (Madre Priora), Irina Robledo Espinosa (Nerea), Nora Careaga Iglesias (Eider)
producenti/producers
Marisa Fernández Armenteros, Manuel Calvo, Sandra Hermida, Nahikari Ipiña
produkcija/production
Buenapinta Media
E marisa@buenapintamedia.com
&
Colosé Producciones
&
Encanta Films
&
Sayaka Producciones
&
Think Studio
&
Los Desencuentros Película A.I.E.
&
Movistar Plus+
format/format
DCP, barvni/colour
dolžina/running time
115'

festivali, nagrade (izbor)/ festivals, awards (selection)
San Sebastian 2025 (najboljši film/ Best Film), Rotterdam 2026, Palm Springs 2026, Sydney 2026, nagrade goya/Goya Awards (5 nagrad/5 awards)



Kaj se zgodi, ko nadarjena najstnica zamenja poklicne ambicije za življenje v samostanu? Zmagovalni film španskih filmskih nagrad goya.

Ainara je sijajno mlado dekle, ki se znajde na križišču življenjske poti. Odločiti se mora, na katero univerzo se bo vpisala. Dekle opazuje, kako prijateljice raziskujejo radosti in tegobe najstniškega življenja, sama pa je vse bolj razpeta med konvencionalno kariero in nečim povsem drugačnim. Nekje v sebi začuti, da je njena prihodnost morda drugje. V njej se pojavi nova iskra, nepričakovan klic, ki jo povleče k duhovnemu, razmišljujočemu življenju v samostanu. Ta odločitev povzroči velik pretres v njeni družini.

"Tema me je zanimala že od začetka univerzitetnega študija. Bilo mi je okoli dvajset let in slišala sem zgodbo o mladem dekletu moje starosti, ki se je odločilo za življenje redovnice v samostanu. Njena nenadna odreka študiju, potovanjem in novim prijateljstvom mi je dala misliti. /.../ Film mi je omogočil, da sem premagala lastne predsodke, saj sem kot ateistka na institucionalno plat Cerkve vedno zrla kritično. Ob ustvarjanju tega filma sem doumela, da nekateri verniki v intimnosti vere najdejo tolažbo in uteho." (Alauda Ruiz de Azúa)

What happens when a gifted teenager trades her career ambitions for life in a convent? Winner of the Goya Award – Spain's top national film prize – for Best Film.

Ainara, a brilliant and idealistic young woman, stands at a crossroads in her life: she must decide which university course to pursue, or at least, that's what her family hopes. However, Ainara feels that her future might lie elsewhere. As her friends begin to explore the joys and turmoil of adolescence, she finds herself increasingly torn between following a conventional path and embracing something entirely different. Deep within her, she hears a call – an unexpected pull towards the contemplative life of the convent. But this choice will not come without disrupting the family's delicate balance.

"This subject has interested me since the beginning of my studies at university. I was around twenty years old then and I was told the story of a young girl my age who had made the decision to become a cloistered nun. Her sudden renunciation of university, of travel, of new friendships has always intrigued me. /.../ The film allowed me to overcome my own prejudices, because I am an atheist and I have always taken a critical look at the institutional side of the Church. By making this film, I came to understand that, in the intimacy of faith, certain believers experience consolation and comfort." (Alauda Ruiz de Azúa)

prodaja/world sales
Le Pacte
E r.rancurel@le-pacte.com

Alauda Ruiz de Azúa

Rojena leta 1978 v Barakaldu na severu Španije. Magistrirala je iz anglistike na Univerzi v Deustu, diplomirala pa iz filmske režije na šoli ECAM v Madridu, kjer tudi živi. Kariero je začela s snemanjem kratkih filmov in oglasov. S prvencem *Lullaby* je osvojila nagrado goya za najboljši prvenec, s tretjim filmom *Nedelje* pa pet omenjenih nagrad, vključno s tisto za najboljši film.

Born in Barakaldo, northern Spain, in 1978, she earned a degree in English Philology from the University of Deusto and a degree in Film Direction from ECAM. Based in Madrid, she began her career making short films and commercials. She won the 2023 Goya Award for Best New Director for her feature-length debut, Lullaby*, while her third feature,* Sundays*, won five Goya Awards, including Best Film.*

filmografija (izbor)/filmography (selection)

2022 Cinco lobitos (Lullaby)
2023 Eres tú (Love at First Kiss)
2024 Querer (TV-serija/TV series)
2025 Los domingos (Sundays/Nedelje)

Pritožba št. 713317
Shakwa raqam 713317
Complaint No. 713317

Yasser Shafiey

Egipt Egypt **2025**



režija/directed by
Yasser Shafiey
scenarij/screenplay
Yasser Shafiey
fotografija/cinematography
Karim Fouad Hakim
glasba/music
Khaled AL Kammar
montaža/editing
Emad Maher
igrajo/cast
Mahmoud Hemida (Magdy), Sherine (Sama), Hana Shiha (Zizy), Mohamed Radwan (Ehab)
producenti/producers
Nadine Khoury, Baho Bakhsh, Safei Eldin Mahmoud
produkcija/production
Red Star Films
E info@redstarfilms.net
&
Misr International Films
format/format
DCP, barvni/colour
dolžina/running time
80'

festivali, nagrade (izbor)/
festivals, awards (selection)
Kairo/Cairo 2026, Rotterdam 2026

V absurdni egiptovski komediji se popravilo hladilnika sprevrže v boj priletnega Egipčana z birokracijo, tradicionalnim pojmovanjem moškosti, zakonskim življenjem in tihim strahom pred staranjem.

Magdy in Sama, upokojena zakonca v šestdesetih letih, živita mirno v svojem stanovanju v Kairu. Njun ustaljeni vsakdan se poruši, ko se pokvari hladilnik. Na videz preprosto popravilo se sprevrže v absurden boj s skorumpiranim servisnim podjetjem. Medtem ko hladilnik ostaja nepopravljen, obstane tudi vse drugo, zakonca pa se morata soočiti ne le z razpokami v sistemu, temveč tudi z vprašanji o smislu lastnega življenja.

"Ta zgodba s hladilnikom se mi je res zgodila, vendar je bila le sprožilo. Resnična tema, ki sem jo želel nagovoriti, je nekaj, s čimer vsakodnevno živimo. Stanje opisujemo z besedo, ki nima pravega angleškega ali katerega koli drugega prevoda. 'Al-qahr' ni zgolj frustracija. Ni le jeza ali naveličanost. Je občutek, da ti odrekajo pravice, da te želijo počasi streti. Je védenje, da imaš prav, a si vseeno nemočen. To so frustracija, obup in krivica v enem." (Yasser Shafiey)

In this absurd comedy, an ageing Egyptian's attempt to repair his fridge spirals into a confrontation with bureaucracy, traditional notions of masculinity, marriage and the quiet terror of growing old.

Magdy and Sama, a retired couple in their sixties, live a quiet life in their Cairo apartment. Their routine is disrupted when their fridge breaks down. What should be a simple repair escalates into a bizarre, months-long battle with a shady maintenance company. As the fridge remains unfixed, so too does everything else, forcing them to confront not only the cracks in the system but also those in their own sense of purpose.

"That story with the fridge actually happened to me, but it was only a trigger. What I really wanted to talk about was something we live with every day, named with a word that has no real translation in English or any other language. 'Al-qahr' is not just frustration. It's not only about being angry or tired. It's the feeling of not getting your rights, of being slowly broken down, of knowing you're right but still powerless. It's frustration, despair, and injustice all together." (Yasser Shafiey)

Yasser Shafiey

Egiptovski režiser, ki je leta 2006 diplomiral na Fakulteti za uporabne umetnosti, se je sprva ukvarjal z oblikovanjem nakita, nato pa se je posvetil filmu. Študiral je na Akademiji umetnosti in Jezuitski filmski šoli v Kairu, kjer je napisal in režiral več nagrajenih kratkih filmov. *Pritožba št. 713317* je njegov celovečerni prvenec.

An Egyptian director, Shafiey graduated from the Faculty of Applied Arts in 2006 and began his career as a jewellery designer before shifting his focus to cinema. He studied at the Academy of Arts and the Jesuit Cinema School in Cairo, writing and directing several award-winning short films. Complaint No. 713317 *marks his first feature-length film.*

filmografija (izbor)/filmography (selection)

2014 Helm El Mash-had (kratki/short)
2020 The Man Who Swallowed the Radio (kratki/short)
2025 Shakwa raqam 713317 (Complaint No. 713317/Pritožba št. 713317)

prodaja/world sales
Orient Films
E contact-us@orientfilms.com

Psička
La perra
La perra

Dominga Sotomayor

Čile, Brazilija Chile, Brazil **2026**

režija/directed by
Dominga Sotomayor
scenarij/screenplay
Inés Bortagaray, Pilar Quintana (roman/novel)
fotografija/cinematography
Simone D'Arcangelo
glasba/music
Clint Mansell
montaža/editing
Federico Rotstein
igrajo/cast
Manuela Oyarzún (Silvia), David Gaete (Mario), Selton Mello (Duda), Paula Luchsinger (Alba), Paula Dinamarca (Ximena), Rafaella Grimberg (mlada Silvia/young Silvia)
producenti/producers
Rodrigo Teixeira, Fernando Bascuñán, Berta Marchiori
produkcija/production
RT Features
E rtfeatures@rtfeatures.com.br
&
Planta
format/format
DCP, barvni/colour
dolžina/running time
112'

festivali, nagrade (izbor)/ festivals, awards (selection)
Cannes 2026 (nagrada občinstva v sklopu Štirinajst dni režiserjev/ Directors' Fortnight Audience Award), Karlovi Vari/Karlovy Vary 2026, Melbourne 2026



Filmska priredba romana kolumbijske pisateljice Pilar Quintane raziskuje teme materinstva, strahu pred zapuščenostjo in nerazrešenega žalovanja.

Na oddaljenem, vetrovnem otoku v Čilu Silvia mirno živi s svojim partnerjem in se tam preživlja z nabiranjem morskih alg. Nekega dne posvoji izgubljeno psičko, ki ji da ime Yuri. To ime je že leta hranila v srcu in ga nameravala dati svoji prvorojenki, če bi jo kdaj imela. Njeni dnevi so zdaj zapolnjeni z veseljem, ljubeznijo in nežnostjo, ki v njej vzbudijo dolgo zatrti materinski čut. Na novoletni večer pa se psička ustraši ognjemeta in zbeži. Njeno nenadno izginotje v Silvii obudi travmo iz otroštva in jo prisili, da se sooči s preteklostjo, ki je ni nikoli pustila za sabo.

"Mislim, da obstajajo filmi, ki te povsem pritegnejo, in takšni, ki te pustijo ravnodušnega. Gledalca najraje prosto prepustim njegovi lastni poti. So tudi filmi, ob katerih pozabiš nase, in tisti, ki te primorajo k prisotnosti. Zdi se mi bolj zanimivo, ko se gledalec počuti nelagodno, ko sam zapolnjuje vrzeli in ustvarja povezave. V teh časih vsesplošnega pomanjkanja časa me navdušuje ustvarjanje filmov, ki ti dajejo čas. Ne vem natančno, kaj naj bi to pomenilo, vendar mi je všeč zamisel o gledanju filma kot dodatnem času za življenje." (Dominga Sotomayor)

Adapted from Colombian writer Pilar Quintana's novel, the film explores motherhood, fear of abandonment and unresolved grief.

On a remote, wind-lashed island off the Chilean coast, Silvia earns her living harvesting seaweed and shares a quiet life with her partner. When she adopts a stray puppy, her days fill with joy, love and a tenderness that stirs a long-suppressed longing for motherhood. She names the dog Yuri – the name she has harboured in her heart for years for her firstborn. But Yuri's sudden disappearance in the wake of New Year's fireworks reawakens a haunting childhood trauma, forcing Silvia to confront a past she has never truly left behind.

"I think there are films that grab you and others that let you go. I like to set the viewer free on their own journey. There are also films that make you forget yourself and others that force you to be very present. I find it more interesting when the viewer feels uncomfortable, filling in the gaps, making connections. And in these times when we no longer have time, I'm excited to make films that give you time. I don't know exactly what that means, but I like the idea that watching a film is like having a little extra time to live." (Dominga Sotomayor)

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

Dominga Sotomayor

Rojena leta 1985 v Santiagu, Čile. Deluje kot filmska ustvarjalka in vizualna umetnica. Njen prvenec *Thursday Till Sunday* je leta 2012 osvojil nagrado tiger za najboljši film na festivalu v Rotterdamu. S filmom *Too Late To Die Young* je leta 2018 v Locarnu osvojila nagrado za najboljšo režijo. Njena dela so razstavljali v galeriji Tate Modern in na Beneškem bienalu.

Born in 1985 in Santiago, Chile, Sotomayor is a Chilean filmmaker and visual artist. Her debut feature, Thursday Till Sunday, *won the Tiger Award for Best Film at the Rotterdam International Film Festival. She was awarded Best Direction in Locarno for the film* Too Late to Die Young. *Her photography and video works have been exhibited at Tate Modern and the Venice Biennale.*

filmografija (izbor)/filmography (selection)

2012 De Jueves a Domingo (Thursday Till Sunday)
2014 Mar
2018 Tarde Para Morir Joven (Too Late to Die Young)
2025 Limpia (Swim to Me)
2026 La perra (Psička)

Soumsoum, noč zvezd
Soumsoum, la nuit des astres
Soumsoum, the Night of the Stars

Mahamat-Saleh Haroun

Čad, Francija Chad, France **2026**



režija/directed by
Mahamat-Saleh Haroun
scenarij/screenplay
Laurent Gaudé, Mahamat-Saleh Haroun
fotografija/cinematography
Mathieu Giombini
glasba/music
Bibi Tanga
montaža/editing
Svetlana Vaynblat
igrajo/cast
Maïmouna Miawama (Kellou), Eriq Ebouaney (Garba), Achouackh Abakar Souleymane (Aya), Brigitte Tchanegue (Aïcha), Chris Assidjim Mbaihornom (Baba), Sambo Saleh Adam
producenta/producers
Florence Stern, Mahamat-Saleh Haroun
produkcija/production
Pili Films
E contact@pilifilms.fr
&
Goï-Goï Productions
format/format
DCP, barvni/colour
dolžina/running time
101'

festivali, nagrade (izbor)/ festivals, awards (selection)
Berlinale 2026 (nagrada FIPRESCI/ FIPRESCI Prize), Sydney 2026

Zgodba o tradicionalnem dojemanju sveta prebivalcev planote Ennedi v osrčju puščave Sahara na severovzhodu Čada.

Sedemnajstletna Kellou je obdarjena z nadnaravno močjo, ki si je ne zna razložiti. Zaskrbljena in negotova je nad tem, kaj storiti s tako mogočnim darom. Nato sreča Ayo, ki bo zaznamovala njeno prihodnost. Aya ve, da se Kellou ponaša z veliko močjo, kakor tudi to, da je njena mati umrla med porodom. Prav ona je namreč pomagala pri porodu in je slišala materine zadnje besede. Aya se boji, da bo mistični, panteistični svet, ki si ga delita s Kellou, izginil. Ko se njen čas bliža koncu, svoji mlajši kolegici preda nalogo: poskrbeti mora, da bo ta svet še naprej obstajal.

"Kot otrok sem pričal govoricam o ljudeh, ki naj bi se ponoči spremenili v živali. Postali so lisice, hijene, levi. Vse to se mi je zdelo nadvse vznemirljivo. O puščavi Ennedi krožijo številne zgodbe in legende. Ko sem uzrl to pokrajino, sem začel pisati zgodbo. V tem delu Čada so odkrili okamenele ostanke prvega človeka. Mislim, da vsa človeška vrsta pripada temu kraju. Vsi smo priseljenci – priselili smo se od tam. Želel sem ustvariti nekakšno mitologijo o tem kraju in tej zgodbi, pripovedi o začetkih našega sveta. To je biblijska zgodba. Pripada izvorom človeštva." (Mahamat-Saleh Haroun)

A story about the ancient animist cosmology of interconnected souls, spirits and celestial memory among the people of the Ennedi Massif, situated in the heart of the Sahara Desert in north-eastern Chad.

Seventeen-year-old Kellou has been granted supernatural powers she cannot understand. Troubled and hesitant about how to manage such an unsettling gift, she is filled with uncertainty until her path crosses that of Aya. Aya already knows that Kellou possesses a special power. She also knows that Kellou's mother died in childbirth: Aya was there to assist with the birth and thus heard the dying woman's final words. As her own time draws to a close, Aya – who fears the disappearance of the mystical, pantheistic world she and Kellou share – entrusts the younger woman with keeping this world alive.

"When I was a child, there were people who were said to become animals during the night. They became foxes, hyenas, lions. All that was so exciting to me. There are a lot of stories and legends about the Ennedi Desert. I saw that landscape and then I started writing the story. In this part of Chad, they discovered the fossilized remains of the first human being on Earth. I think the whole human race belongs to this place. All of us are migrants – we moved from there. I wanted to create a kind of mythology about this place and this story, which is a tale of the beginning of our world. It is a Biblical story. It belongs to the beginnings of humanity." (Mahamat-Saleh Haroun)

Mahamat-Saleh Haroun

Rojen leta 1961 v kraju Abeche, Čad. Od 1982 živi v Franciji. V Parizu je študiral režijo in nato v Bordeauxu še novinarstvo. Leta 1999 je posnel svoj prvi celovečerec *Bye Bye Africa* in na beneškem festivalu osvojil nagrado za najboljši prvenec, za svoj tretji film *Suša* pa je na istem festivalu prejel veliko nagrado žirije.

Born in Abéché, Chad, in 1961, Haroun has lived in France since 1982. He studied film in Paris and then journalism in Bordeaux. In 1999, he made his first feature, Bye Bye Africa*, which won the Best First Film award at the Venice Film Festival. His third film,* Dry Season*, received the Grand Special Jury Prize at the Venice Film Festival.*

filmografija (izbor)/filmography (selection)

1999 Bye Bye Africa
2002 Abouna (Our Father)
2006 Daratt (Dry Season/Suša)
2010 Un homme qui crie (A Screaming Man/Kričeči mož)
2017 Une saison en France (A Season in France)
2026 Soumsoum, la nuit des astres (Soumsoum, the Night of the Stars/ Soumsoum, noč zvezd)

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

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

Sramota in denar
Shame and Money
Shame and Money

Visar Morina

Nemčija, Kosovo, Slovenija, Albanija, Severna Makedonija, Belgija
Germany, Kosovo, Slovenia, Albania, North Macedonia, Belgium **2026**



režija/directed by
Visar Morina
scenarij/screenplay
Doruntina Basha, Visar Morina
fotografija/cinematography
Janis Mazuch
glasba/music
Mario Batkovic
montaža/editing
Joelle Alexis
igrajo/cast
Astrit Kabashi (Šaban), Flonja Kodheli (Hatidža), Melika Gashi (Egzona), Fiona Gllavica (Adelina), Tristan Halilaj (Liridon), Kumrije Hoxha (Nana), Labinot Lajçi (Kasem), Rebeka Qena (Mihrije), Alban Ukaj (Alban)
producenti/producers
Sophie Ahrens, Fabian Altenried, Kristof Gerega, Pia Hellenthal, Visar Morina
produkcija/production
Schuldenberg Films
E contact@schuldenbergfilms.com
&
Eagle Eye
&
Vertigo
&
On Film Production
&
List Production
&
Quetzalcoatl
format/format
DCP, barvni/colour
dolžina/running time
129'

festivali, nagrade (izbor)/ festivals, awards (selection)
Sundance 2026 (velika nagrada žirije/Grand Jury Prize), München/ Munich 2026 (nagrada CineMasters/ CineMaster Award), Sydney 2026, Karlovi Vari/Karlovy Vary 2026

Zgodba o družini s Kosova, ki se med iskanjem boljšega življenja v prestolnici sooči z velikimi pritiski in negotovostjo. Zmagovalec festivala v Sundanceu.

Šaban si na kosovskem podeželju prizadeva preskrbeti svoje najbližje. Ko po družinskem sporu ostane brez vira dohodka, se je z družino prisiljen preseliti v prestolnico. V urbanem okolju Prištine so pritiski bistveno večji. Zdi se, da to mesto prišlekov s podeželja niti približno ni pripravljeno sprejeti z odprtimi rokami. Šaban zna poprijeti za delo, a to ni dovolj. Družina je primorana poseči po lastnih prihrankih in zaprositi za pomoč svaka in Šabanovo dostojanstvo je močno načeto.

"Želel sem raziskati temo nasilja, saj toliko stvari v naši družbi deluje le zaradi posledic, ki nam grozijo ob spodrsljajih ali napakah. Verjamem v zakone fizike: ko so ljudje izpostavljeni pritisku ali nasilju, vedno pride do odziva. Ljudje prenesejo zgolj določeno mero krivice." (Visar Morina)

After losing their livelihood in the village, a Kosovar family is forced to move to the capital in search of a better life while navigating relentless pressures and chronic instability. Winner of the Grand Jury Prize at Sundance 2026.

Shaban, a traditional patriarch, is determined to provide for his family. After losing his source of income following a family dispute, he is forced to relocate them to the Kosovar capital. In Pristina, the pressures are far greater. The city seems anything but ready to welcome newcomers from the countryside with open arms. Shaban is no stranger to hard work, but that alone is not enough. His mother's savings keep the family afloat, while accepting help from a wealthy brother-in-law comes at a price. With his pride steadily eroding and his dignity slipping out of reach, Shaban is pushed ever closer to the edge.

"I wanted to explore the theme of violence because so many things in our society function only because we are threatened with consequences if we fail to do something or do it the wrong way. I believe in the laws of physics: when you apply pressure or violence to people, there is always a reaction. People can endure only a certain amount of injustice." (Visar Morina)

prodaja/world sales
The Yellow Affair
E yung@yellowaffair.com

Visar Morina

Rojen v Prištini na Kosovu. Živi in dela v Kölnu, kjer je na Akademiji za medijske umetnosti študiral film. Za svoj celovečerni prvenec *Babai* je prejel vrsto mednarodnih nagrad, med drugimi za najboljšega režiserja na festivalu v Karlovih Varih ter za najboljšo režijo in najboljši scenarij na FilmFestu München.

Born in Pristina, Kosovo, and based in Cologne, Morina studied film at the Academy of Media Arts Cologne. His debut feature, Father, *received several international awards, including the Best Director award at the Karlovy Vary International Film Festival, as well as Best Director and Best Screenplay at Filmfest Munich.*

filmografija (izbor)/filmography (selection)

2015 Babai (Father)
2020 Exil (Exile/Izgnanstvo)
2026 Shame and Money (Sramota in denar)

Strelec
Gatillero
Gunman

Cris Tapia Marchiori

Argentina Argentina **2025**



režija/directed by
Cris Tapia Marchiori
scenarij/screenplay
Cris Tapia Marchiori,
Clara Ambrosoni
fotografija/cinematography
Martín Sapia
glasba/music
Santiago Pedroncini
montaža/editing
Cris Tapia Marchiori
igrajo/cast
Sergio Podeley (Pablo Correa – Galgo), Julieta Díaz (Botra/the Godmother), Mariano Torre (Noni), Matías Desiderio (Lalo), Ramiro Blas (Nelson), Maite Lanata (Isa), Susana Varela (Nilda)
producenta/producers
Pablo Udenio, Enrico Udenio
produkcija/production
Dukkah Producciones
E info@dukkah.com.ar
format/format
DCP, barvni/colour
dolžina/running time
80'

festivali, nagrade (izbor)/ festivals, awards (selection)
Buenos Aires 2025, Rotterdam 2026

V enem samem neprekinjenem kadru posnet kriminalni triler o moči, nasilju in odrešitvi združuje virtuozno koreografirane akcijske prizore v osupljivi tekmi s časom.

Nekdanji plačani morilec Pablo "Galgo" Correo po dolgi zaporni kazni odide na prostost. Njegova največja želja je, da bi se znova srečal s svojo hčerko, a ker nujno potrebuje denar, nerad sprejme preprosto nalogo: v svarilo njegovemu lastniku mora obstreliti pročelje lokala v soseski. Med izvedbo naloge Pablo odkrije, da je žrtev prevare, grešni kozel akcije, s katero želijo njegovi naročniki zanetiti obsežen konflikt. Pablo se znajde na begu po pristaniškem predelu mesta.

"Brez pripovedi v enem samem kadru to ne bi bil isti film. Ena ključnih motivacij za to odločitev je bil koncept akcijskih prizorov v realnem času – občutje, da se nekaj dogaja pred tvojimi očmi, sekundo za sekundo. Ta zamisel me je že leta navduševala, veliko časa sem posvetil njenemu preučevanju in se pripravljal, da jo v filmu *Strelec* v celoti izkoristim." (Cris Tapia Marchiori)

A gritty, nerve-racking crime thriller unfolding in real time over the course of one fateful night. Presented as a single, unbroken shot, it combines labyrinthine action choreography with a high-stakes race against the clock.

The protagonist, Pablo "El Galgo" Correa, is a disgraced former enforcer trying to survive in a territory ruled by gangsters and corrupt cops. Desperate for cash and determined to reunite with his daughter, Pablo reluctantly accepts what appears to be a straightforward job: firing shots at the façade of a local business as a gangland warning. During the hit, he discovers that his real target is "La Madrina", the local cartel boss. He quickly realises he has been set up as a scapegoat to ignite a full-scale gang war. With La Madrina's henchmen on his trail, Pablo must stay one step ahead of heavily armed pursuers while uncovering who orchestrated his betrayal.

"Without the one-shot narrative, this wouldn't have been the same movie. One key motivation behind this choice was the concept of real-time action – the feeling of something unfolding right in front of your eyes, second by second. That idea had fascinated me for years, and I spent a lot of time studying it and preparing to explore it to the fullest in Gunman.*"*
(Cris Tapia Marchiori)

Cris Tapia Marchiori

Rojen leta 1985 v Alta Gracii, Argentina. Je scenarist in režiser, ki ga odlikuje strast do surovega in poglobljenega pripovedovanja zgodb. Sprva je po vsej Latinski Ameriki deloval kot pomočnik režije, režiser druge snemalne ekipe in koreograf akcijskih prizorov. Prav bogate praktične izkušnje – od kaskaderskega dela do načrtovanja zahtevnih akcijskih sekvenc – so odločilno oblikovale njegov prepoznaven filmski izraz.

Born in 1985 in Alta Gracia, Argentina. A screenwriter and director passionate about raw, immersive storytelling. Beyond directing, he has worked extensively across Latin America as an assistant director, second unit director and action sequence choreographer. His hands-on experience in the industry, from stunt work to intricate action choreography, has shaped his distinct approach to filmmaking.

filmografija (izbor)/filmography (selection)

2017 La noche más fría
2025 Gatillero (Gunman/Strelec)

prodaja/world sales
Lucky 27
E info@lucky27.com

Ti ne sodiš sem
Nu e locul tau aici
You Don't Belong Here

Florin Serban

Romunija Romania **2026**

režija/directed by
Florin Serban
scenarij/screenplay
Florin Serban
fotografija/cinematography
Liviu Mărghidan
glasba/music
Marius Lefarache, Nikita Dembinski
montaža/editing
Florin Serban
igrajo/cast
Adrian Vancica (Marius Calimanescu), Teodor Butanescu (Ioan Calimanescu), Alex Conovaru (Silviu Obadau), Cristina Richter (Dana), Izdraila Janir (Giani Feraru), Claudiu Maier (Baciu), Cosmin Dominte (biker/kolesar), Alina Tutunaru (Alina Obadau)
producent/producer
Florin Serban
produkcija/production
Fantascope Films
E office@fantascopefilms.ro
format/format
DCP, barvni/colour
dolžina/running time
154'

festivali, nagrade (izbor)/ festivals, awards (selection)
Locarno 2026 (najboljši film/Best Film), Sarajevo 2026



Generacijski prepad med očetom in sinom kot izhodišče za pronicljivo analizo sodobne Romunije. Prejemnik zlatega leoparda na filmskem festivalu v Locarnu.

V majhnem romunskem mestu spoštovan kirurg in direktor bolnišnice Marius po ženini smrti sam vzgaja svojega 18-letnega sina Ioana. Ta je zadržan in introvertiran in oče nikoli ne izve, kaj počne ponoči, ko gre ven s prijatelji. Marius v bolnišnici naleti na sorodnike moškega, ki je umrl, ko je skupina mladih rasistov napadla avtomobile romskih družin. Kirurgov svet se obrne na glavo, ko izve, da je med osumljenci za umor prav njegov sin. Tako sinova kot očetova dejanja postanejo začetna točka analize celotne družbe, v kateri živita.

"Prvotna zamisel za film *Ti ne sodiš sem* izhaja iz prizora, ki sem ga pred nekaj leti napisal za tečaj igre. /.../ Tedaj smo se ukvarjali s temo medgeneracijskega konflikta. V prizoru je moral oče skrivati globok prezir, ki ga je čutil do sina. Na čustveni ravni se mi je to zdelo povsem napačno in občutje me je spremljalo skozi vsa ta leta. Ko sem se nekega dne sem se spomnil citata Hannah Arendt: 'Najbolj radikalen revolucionar bo dan po revoluciji postal konservativec,' se je vse nekako sestavilo." (Florin Serban)

An incisive analysis of contemporary Romania through the generational divide between father and son. Winner of the Golden Leopard Award at the Locarno Film Festival.

Respected surgeon Marius is the chief medical officer at a hospital in his small hometown, raising his 18-year-old son, Ioan, alone following the death of his wife. A confident professional, he has no idea what his reticent, introverted son gets up to at night, cycling through town with a gang of masked vigilantes and vandalising Romany cars. Marius's world is shaken when he learns that the police suspect his son of murder. The actions of both father and son provide a lens through which to examine the society in which they live.

"The initial idea for You Don't Belong Here *came from a scene I wrote for an acting class some years ago. /.../ At the time, we were working on the theme of conflict between generations. In the scene, a father had to hide the overwhelming disdain he felt for his son. It felt deeply wrong at a visceral level, and it stayed with me over the years. At one point, I remembered a quote by Hannah Arendt: 'The most radical revolutionary will become a conservative the day after the revolution,' and then things kind of fell into place." (Florin Serban)*

prodaja/world sales
Reason8
E info@reason8films.com

Florin Serban

Rojen leta 1975 v Resiti (Romunija). Študiral je filozofijo ter opravil magisterij iz filozofije kulture in hermenevtike na Univerzi Babes-Bolyai v Cluju. Študiral je še filmsko režijo, nato pa se preselil v ZDA, kjer je na Univerzi Columbia diplomiral iz režije. S celovečernim prvencem *Če hočem žvižgati, bom žvižgal*, je osvojil veliko nagrado žirije na Berlinalu, s filmom *Ti ne sodiš sem* pa zlatega leoparda v Locarnu.

Born in 1975 in Resita, Romania, he studied philosophy and obtained an MA in Philosophy of Culture and Hermeneutics from Babes-Bolyai University in Cluj-Napoca. He studied film directing in Bucharest before moving to the US, where he graduated from Columbia University with an MFA in Film Directing. His debut feature film, If I Want to Whistle, I Whistle, *won the Grand Jury Prize at the 2010 Berlinale, while* You Don't Belong Here *won the Golden Leopard for Best Film at Locarno.*

filmografija (izbor)/filmography (selection)

2009 Emigrant
2010 Eu când vreau sa fluier, fluier (If I Want to Whistle, I Whistle/ Če hočem žvigati, bom žvižgal)
2015 Box
2018 Dragoste 1. Câine (Love 1. Dog)
2018 Dragoste 2. America (Love 2. America)
2026 Nu e locul tau aici (You Don't Belong Here/Ti ne sodiš sem)

Tri tedne pozneje
3 nedelje posle
3 Weeks After

Miroslav Terzić

Srbija, Bolgarija, Italija, Hrvaška, Luksemburg
Serbia, Bulgaria, Italy, Croatia, Luxembourg **2026**



režija/directed by
Miroslav Terzić
scenarij/screenplay
Vladimir Arsenijević, Bojan Vuletić, Miroslav Terzić
fotografija/cinematography
Damjan Radovanović
glasba/music
Sonja Lončar, Andrija Pavlović
montaža/editing
Marko Ferković
igrajo/cast
Jovan Ginić (Zoza), Klara Karaulić (Milica), Andrija Marković (Miloš), Andjela Alavirević (Darija), Tihana Lazović (Viktorija), Branislav Trifunović (Markuš)
producenta/producers
Snežana van Houwelingen, Branislav Trifunović
produkcija/production
This and That Productions
E office@thisandthat.rs
format/format
DCP, barvni/colour
dolžina/running time
96'

festivali, nagrade (izbor)/ festivals, awards (selection)
Karlovi Vari/Karlovy Vari 2026, Pulj/ Pula 2026, Sarajevo 2026

Kmalu po samomoru vrstnika se razred odpravi na šolski izlet. Pretresljivo tragična zgodba o pogubnem breznu medvrstniškega nasilja ter neučinkovitosti šolskega sistema in celotne družbe.

Skupina srbskih srednješolcev in njihovih učiteljev se odpravi na šolski izlet v Bolgarijo. Ko zaradi okvare avtobusa obtičijo v starem hotelu sredi gora, se tihi Zoza odloči spregovoriti o nedavnem samomoru svojega najboljšega prijatelja. To pa pri njegovih vrstnikih namesto konstruktivne refleksije ali vsaj sočutja sproži povsem nasproten odziv. V ranljivem svetu najstnikov, v katerem se nedolžnost meša s krutostjo, je Zoza deležen podobnega ustrahovanja in trpinčenja kot njegov preminuli prijatelj – brez pričakovane pomoči učiteljev, ki spremljata razred.

"Obdani smo z nasiljem. Vklopiš poročila, prižgeš telefon – in že je tam. To je jezik današnjika, otroci pa se ga zelo hitro naučijo. Začnejo ga tekoče govoriti, še preden povsem razumejo njegove posledice. /.../ Pomembno je, da skupnost nasilje prepozna, ko vznikne, in mu postavi meje. Ko skupnost odvrne pogled, nasilje ne zastane, temveč pridobi razmah, legitimnost in moč."
(Miroslav Terzić)

A group of students on a school trip, shortly after a classmate's suicide. A deeply moving and tragic story about the devastating consequences of peer violence and the ineffectiveness of the school system and society as a whole.

A group of Serbian secondary school students and their teachers set off on a school trip to Bulgaria. When their bus breaks down, leaving them stranded in an old hotel in the middle of the mountains, the quiet Zoza decides to speak out about the recent suicide of his best friend. But instead of prompting constructive reflection or even compassion, his words trigger the opposite reaction among his peers. In the fragile world of teenagers, where innocence mingles with cruelty, Zoza is subjected to the same bullying and harassment as his late friend – without receiving any help from the accompanying teachers.

"We are surrounded by violence. You turn on the news, open your phone – and it is there. This is the language of today, and children learn it very quickly. They begin to speak it fluently before they fully understand its consequences. /.../ What matters is whether a community recognizes violence when it begins and sets a boundary around it. When it looks away, violence does not remain neutral; it gains space, legitimacy and power."
(Miroslav Terzić)

Miroslav Terzić

Rojen leta 1969 v Beogradu, Srbija. Na beograjski univerzi je diplomiral iz mednarodnega prava in nadaljeval podiplomski študij na Fakulteti dramskih umetnosti. Uveljavil se je kot uspešen režiser reklam, njegovi celovečerni filmi pa so bili prikazani in nagrajeni na mednarodnih festivalih, še posebej v širši regiji.

Born in Belgrade, Serbia, in 1969, he graduated in International Law from the University of Belgrade and attended postgraduate studies at the Faculty of Dramatic Arts. In advertising, Terzić has established himself as a prominent commercial director, while his award-winning fiction features have screened at international film festivals, particularly across the wider region.

filmografija (izbor)/filmography (selection)

2012 Ustanička ulica (Redemption Street)
2019 Šavovi (Stitches/Šivi)
2026 3 nedelje posle (3 Weeks After/Tri tedne pozneje)

prodaja/world sales
Bendita Film Sales
E sales@benditafilms.com

Ulja
Ula
Ulya

Viesturs Kairišs

Latvija, Poljska, Estonija, Litva Latvia, Poland, Estonia, Lithuania **2026**



režija/directed by
Viesturs Kairišs
scenarij/screenplay
Karlis Arnolds Avots, Livia Ulman, Andris Feldmanis
fotografija/cinematography
Wojciech Staron
glasba/music
Ramo Teder, Marko Veisson
montaža/editing
Armands Zacs
igrajo/cast
Karlis Arnolds Avots (Ulja/Ulya), Khamatova Čulpan (mati/mother), Aleksas Kazanavičius (oče/father), Kaspars Dumburs (Pauls Karpovičs), Arturs Kruzkops (Karbergs), Šamil Khamatov (Pavel), Madara Vilcuka (Ilze), Darta Cirule (Maiga), Alise Dzene (Maija)
producent/producer
Guntis Trekteris
produkcija/production
Ego Media
E egomedia@egomedia.lv
&
Allfilm
&
Tremora
&
Staron-Film
format/format
DCP, barvni/colour
dolžina/running time
102'

**festivali, nagrade /
festivals, awards**
Cannes 2026, Varšava/Warsaw 2026, Jeruzalem/Jerusalem 2026 (najboljša vloga/Best Performance Award)

Zgodba o nenavadno visoki najstnici, ki odrašča v skupini starovercev, dokler je življenje ne zapelje v svet profesionalne košarke.

Sovjetska zveza, Latvija, 1964. Ulja odrašča na odmaknjeni podeželski kmetiji, ko njeno nenavadno višino opazijo košarkarski trenerji in jo odpeljejo v Rigo. Tam se pridruži košarkarski ekipi in začne trdo trenirati, vendar kmalu spozna, da tako domača kot košarkarska skupnost v njej vidita korist predvsem zaradi propagande.

"Snemanje se mi je zdelo kot sanje z nenehnimi prekinitvami. Iskali smo poetične rešitve, s katerimi bi odrazili Uljin notranji svet in poskušali vstopiti v njen um, misli, občutja – da bi bili čim bolj subjektivni. Paradoksalno se je zgodba razvila v nasprotno smer: iz nečesa globoko osebnega v nekaj univerzalnega. Uljina zgodba je postala zgodba o vseh nas." (Viesturs Kairišs)

The story of an unusually tall teenager from a traditional, deeply religious Old Believer family whose life changes overnight when she enters the world of professional basketball.

Soviet Union, Latvia, 1964. Ulya grows up feeling isolated on a remote rural farm until her unusual height is noticed by basketball scouts. She is quickly brought to the capital to join a renowned women's basketball team. As she begins training hard, Ulya soon realises that both her native community and the basketball world view her merely as an object and a political tool.

"The filming process felt like a constantly interrupted dream. We searched for poetic solutions to reflect Ulya's inner world, trying to enter her mind, her thoughts, her sensations – to be as subjective as possible. Paradoxically, the story evolved in the opposite direction: from something deeply personal into something universal. Ulya's story became a story about all of us." (Viesturs Kairišs)

distribucija/distribution
Demiurg
E info@demiurg.si

Viesturs Kairišs

Latvijski filmski in gledališki režiser, ki pogosto režira tudi operne predstave v Rigi, Kölnu in Berlinu. Podpisuje se pod štiri dokumentarne in šest celovečernih igranih filmov, ki so bili premierno prikazani na pomembnih mednarodnih festivalih, kot so Karlovi Vari, Talin in Cannes, kjer se je v sklopu Posebni pogled predstavljal tudi njegov zadnji film, *Ulja*.

Latvian film and theatre director who also frequently directs opera productions in Riga, Cologne and Berlin. He has directed four documentaries and six feature films, which have premiered at major international festivals, including Karlovy Vary, Tallinn and Cannes, where his latest film, Ulya, *was presented in the Un Certain Regard section.*

filmografija (izbor)/filmography (selection)

2002 Pa celam aizejot (Leaving by the Way)
2014 Pelikans tuksnesi (Pelican in the Desert)
2015 Melanijas hronika (Chronicles of Melanie)
2020 Pilseta pie upes (The Sign Painter)
2022 Janvaris (January/Januar)
2026 Ula (Ulya/Ulja)

Včasih čutim žalost, drugič upor
A veces me entra tristeza, otras veces rebelión
Sometimes Sadness, Sometimes Rebellion

María Aparicio

Argentina, Španija Argentina, Spain **2026**



režija/directed by
María Aparicio
scenarij/screenplay
María Aparicio
fotografija/cinematography
Ezequiel Salinas
montaža/editing
Ramiro Sonzini
igrajo/cast
Eva Bianco (Eva), Roger Koza (Dante)
producenti/producers
Ana Apontes, Rodrigo Guerrero, Ramiro Sonzini, María Aparicio
produkcija/production
La buena hora
E rodrigo.guerrero@gmail.com
&
Las Flores
format/format
DCP, barvni/colour
dolžina/running time
100'

festivali, nagrade (izbor)/ festivals, awards (selection)
Benetke/Venice 2026 (glavna nagrada sklopa Dnevi avtorjev/ Giornate degli Autori Award), San Sebastian 2026

Obiskovalka iz Argentine v muzeju sredi Madrida sreča uglednega argentinskega zgodovinarja. Umirjen portret oseb, ki skušata navezati stike, medtem ko krmarita skozi negotove družbene in gospodarske razmere.

Eva je v Madridu le začasno. Dneve preživlja sama: nikogar ne pozna, pa tudi ne kaže posebnega zanimanja za sklepanje novih poznanstev. Mesto ji je tuje, zato po njem tava brez cilja in prave radovednosti. Nekega popoldneva pa v muzeju Reina Sofía do nje pristopi moški. Ime mu je Dante. Je argentinski zgodovinar, ki raziskuje delavske boje v svoji domovini in življenjsko pot Juana Bialeta Masséja. Naključno srečanje dveh sonarodnjakov v tujini postopoma preraste v prijateljstvo.

"Lani sem v Madridu bivala s štipendijo Muzeja Reina Sofía. Tam sem pisala scenarij za film o zgodovini delavskih pravic v moji domovini. Nekega dne pa so mi v muzeju omenili možnost snemanja prav tam. Od tedaj me nenehno zaposluje misel, da bi upodobila ta kraj – njegovo arhitekturo, svetlobo, prostore in življenje, ki ga ohranja." (María Aparicio)

A visitor from Argentina meets a renowned Argentine historian at a museum in the heart of Madrid. A quiet portrait of two people seeking to forge a connection while navigating uncertain social and economic realities.

Eva is just passing through Madrid. She spends her days there alone: she doesn't know anyone and isn't particularly interested in meeting new people. The city is therefore unfamiliar territory, where she wanders aimlessly, her curiosity somewhat dampened. But one afternoon, at the Reina Sofía Museum, a man approaches her. His name is Dante, and he is an Argentine historian researching labour struggles in his country and the career of Juan Bialet Massé. The chance encounter between two expatriates gradually develops into a friendship.

"Last year I lived in Madrid thanks to a grant from the Reina Sofía Museum. There, I worked on writing a movie about the history of labour rights in my country. But one day at the museum, they mentioned the possibility of filming right there. Since then, the idea of portraying that place – its architecture, the light, its spaces, and the life it fosters – has been on my mind."
(María Aparicio)

María Aparicio

Rojena leta 1992 v Córdobi, Argentina, kjer trenutno tudi živi. Študirala je film na Nacionalni univerzi v Córdobi in njena povezanost z rojstnim mestom je postala rdeča nit njenih filmov. Danes je ugledna argentinska filmska ustvarjalka in pedagoginja.

Born in 1992 in Córdoba, Argentina, where she still lives, she studied filmmaking at the National University of Córdoba. An internationally acclaimed filmmaker and educator, Aparicio's connection to her hometown has become a defining feature of her cinema.

filmografija (izbor)/filmography (selection)

2016 Las Calles
2022 Sobre las nubes (About the Clouds)
2023 Las cosas indefinidas (Undefined Things)
2026 A veces me entra tristeza, otras veces rebelión (Sometimes Sadness, Sometimes Rebellion/Včasih čutim žalost, drugič upor)

prodaja/world sales
Paper Moon
E sales@papermoon.es

81 Ostrina Sence The Shadow's Edge Larry Yang
82 Usodni sekret Flush Grégory Morin
83 Založeni spomin Arrested Memory Sabu
84 Tipični Phil Full Phil Quentin Dupieux
85 Seks in smrt v najstniškem taboru Teenage Sex and Death at Camp Miasma Jane Schoenbrun
86 Dobrodošli v Hope Hope Na Hong-jin

glej str. 82/see page 82



glej str. 86/see page 86

glej str. 85/see page 85



glej str. 81/see page 81



glej str. 83/see page 83

Ostrina Sence
Bu feng zhui ying
The Shadow's Edge

Larry Yang

Kitajska, Hongkong China, Hong Kong **2025**



režija/directed by
Larry Yang
scenarij/screenplay
Larry Yang
fotografija/cinematography
Tiantian Qian
glasba/music
Nicolas Errèra
montaža/editing
Yibo Zhang
igrajo/cast
Jackie Chan (Wong Tak-chung), Zifeng Zhang (He Qiuguo), Tony Ka Fai Leung (Fu Longsheng), CiSha (Simon/Xiwang), Junhui Wen (Hu Feng), Zhengjie Zhou (Liu Jinxiao)
producenta/producers
Victoria Hon, Zhang Chao
produkcija/production
Hairun Pictures
&
iQIYI Pictures
E contactus@qiyi.com
format/format
DCP, barvni/colour
dolžina/running time
141'

festivali, nagrade (izbor)/ festivals, awards (selection)
Rotterdam 2026, Hongkong/Hong Kong 2026

Upokojeni strokovnjak za varnost mora usposobiti mlado ekipo in aretirati skrivnostnega kriminalca z nadimkom Senca. Dinamična akcijska pustolovščina z Jackijem Chanom, ki slavi borilne veščine.

Tolpa, ki jo vodi mojster Fu Longsheng, znan tudi kot Senca, prelisiči najsodobnejši varnostni sistem, ukrade milijardni znesek v kriptovalutah in elegantno izgine na ulicah Macaa. Policija v želji po preprečevanju podobnih tatvin ponovno aktivira svojega upokojenega strokovnjaka za nadzorne sisteme. Njegova naloga je usposobiti in voditi elitno enoto, da se bo "staromodno" zoperstavila sodobnim tatovom, ki sicer odlično obvladajo tehnologijo, manj pa uporabo pesti in orožja.

"Sprva nisem hotel spet igrati policista, ker sem ustvaril že toliko policijskih zgodb. Toda Larry Yang mi je lik predstavil nadvse prepričljivo. Zaradi tega sem si zaželel še enkrat poskusiti in raziskati nove prvine, ki bi jih lahko ponudil gledalcem. /.../ Hitrost razvoja novih tehnologij me še vedno osuplja, številne tehnike se mi dozdevajo povsem nove. Ne glede na tehnološki razvoj pa v akcijskih filmih človeške prvina nikoli ne bo nadomestljiva." (Jackie Chan)

A retired security expert is brought back into active service to train a young elite unit and track down a mysterious criminal known as "The Shadow". A dynamic action adventure starring Jackie Chan and showcasing his martial arts skills.

A gang led by mastermind Fu Longsheng, a.k.a. The Shadow, steals billions in cryptocurrency before effortlessly evading the police, casually hacking their formidable surveillance system, outsmarting them on the ground and disappearing into the streets of Macau. To counter thieves who can turn any high-tech security system into their plaything, the police call on retired surveillance expert Wong Tak-Chung to train and lead the elite "Adorable Unit" in low-tech methods. This old-school game of cat and mouse between thieves and police will put everyone's wits, nerves and loyalties to the test.

"At first, I didn't want to play another police officer because I've done so many cop stories. But the way Larry Yang presented it was very compelling. It made me want to try once more, to see what new elements I could bring to audiences. /.../ The pace of new technology still amazes me, and many techniques feel so fresh to me. But in action films, no matter how technology develops, the human element can never be replaced." (Jackie Chan)

Larry Yang

Rojen leta 1981 v Baoquanlingu, Kitajska. Po študiju ekonomije se je posvetil filmu ter pridobil magisterij na pekinški filmski akademiji in edinburški univerzi. Znan je po pripovedovanju zgodb, ki zajemajo različna kulturna okolja, in pogostem sodelovanju z legendarnim akcijskim junakom Jackiejem Chanom.

Born in 1981 in Baoquanling, China, Yang initially studied economics before pursuing filmmaking and earning master's degrees from both the Beijing Film Academy and the University of Edinburgh. He is known for his bicultural storytelling and high-profile collaborations with action-film legend Jackie Chan.

filmografija (izbor)/filmography (selection)

2015 Han shan (Mountain Cry)
2019 Chong ai (Adoring)
2023 Long ma jing shen (Ride On)
2025 Bu feng zhui ying (The Shadow's Edge/Ostrina Sence)

prodaja/world sales
Golden Network Asia Ltd.
E sales@goldnetasia.com

Usodni sekret
Flush
Flush

Grégory Morin

Francija France **2025**



režija/directed by
Grégory Morin
scenarij/screenplay
David Neiss
fotografija/cinematography
Mathieu De Montgrand
glasba/music
Luc Rougy, Mike Theis
montaža/editing
Pauline Pallier
igrajo/cast
Jonathan Lambert (Luc), Élodie Navarre (Valentine), Elliot Jenicot (Sam), Rémy Adriaens (Dindon), Christophe Bier
producenti/producers
Kieran Clemow, Thomas Leterrier, Jean-Michel Tari
produkcija/production
AJM Studio
E contact@AJMstudio.com
&
F-Partners
&
AKTV
format/format
DCP, barvni/colour
dolžina/running time
70'

festivali, nagrade (izbor)/ festivals, awards (selection
Sitges 2025 (nagrada občinstva/ Audience Award), Fantasia IFF 2025 (najboljši mednarodni celovečerec/ Best International Feature), Lausanne Underground Film & Music Festival 2025, Moskva/ Moscow 2026

Adrenalinski potep po najbolj zakotnih in temačnih kotičkih mesta. Velika uspešnica žanrskih filmskih festivalov minulega leta.

Luc je zabredel globoko v težave. Nekdanji džanki, slab mož in obupen oče pač ne bi smel izzivati dilerjev po straniščih zanikrnih nočnih klubov. Ampak točno to se je zgodilo po tem, ko je Luc poskušal ponovno osvojiti srce svojega dekleta. Tvegan posel z drogami ne more prinesti česa drugega kot nasilen obračun in Luc se znajde na stranišču nočnega kluba z glavo v školjki. V tej dolgi noči bo poskušal izplavati iz godlje, ki bo postregla s serijo bizarnih in groteskih pripetljajev.

"Film, ki se skoraj v celoti dogaja v eni sami straniščni kabini, je vrhunski primer nizkoproračunskega filmskega ustvarjanja. Spoj straniščnega humorja in brezupa Grégoryja Morina porodi film, ustvarjen za ogled v družbi – čim bolj bučni, tem bolje."
(Jennie Kermode, *Eye for Film*)

An adrenaline-fuelled journey through a city's most remote and darkest corners. A breath of fresh air in the world of genre cinema and last year's festival favourite.

Luc is in deep trouble. Yes, this former junkie, worthless husband and terrible father should not have provoked those dealers in the toilet of a seedy underground nightclub. But Luc is literally in deep shit after the aforementioned dealers leave him for dead, his head expertly stuffed into a squat toilet. In this endless night of absurd twists and impossible situations, finding a means of escape will be no easy feat.

"Set almost entirely within a single toilet stall, this is low budget filmmaking par excellence. Grégory Morin's mélange of toilet humour and despair is a film designed to be watched in company, the more raucous the better." (Jennie Kermode, Eye for Film*)*

prodaja/world sales
WTFilms
E sales@wtfilms.fr

Grégory Morin

Študiral je na filmski šoli CLCF v Parizu, nato pa se je skozi zaporedje petih kratkih filmov uveljavil kot edinstven avtorski glas žanrskega filma. Njegovi filmi so se uvrstili na vrsto uglednih filmskih festivalov, predvajali pa so jih tudi na Canal+ in France Télévisions. Režira tudi glasbene videospote in oglase.

After his studies at CLCF Paris, Morin has established a unique cinematic voice through five acclaimed shorts. Selected and awarded at major international festivals, his shorts have been broadcast on Canal+ and France Télévisions. He also directs music videos and commercials.

filmografija (izbor)/filmography (selection)

2020 Ultimate Zombie Feast
2025 Un pas de côté
2025 Flush (Usodni sekret)

Založeni spomin
Arrested Memory
Arrested Memory

Sabu

Tajvan, Japonska Taiwan, Japan **2026**



režija/directed by
Sabu
scenarij/screenplay
Sabu
fotografija/cinematography
Jai Ip
glasba/music
Junichi Matsumoto
montaža/editing
Matthieu Laclau
igrajo/cast
Ethan Juan (detekiv/detective Lee), Hsieh Ying Xuan (Tami), Moon Lee (Hua), Shinchi Tsutsumi (Hatta), Reika Kirishima (Hattova žena/ Hatta's wife)
producenti/producers
Roger Huang, Shozo Ichiyama, Justine O
produkcija/production
LHB Films
E sjbfilm@gmail.com
&
Fourier Films
format/format
DCP, barvni/colour
dolžina/running time
87'

festivali, nagrade (izbor)/ festivals, awards (selection)
Benetke/Venice 2026, Toronto 2026

Absurdno komična kriminalka kultnega japonskega avtorja Sabuja o izkušenem detektivu z začasno izgubo spomina, ki si prizadeva razrešiti primer ugrabitve sina vplivnega japonskega poslovneža.

Lee je vrhunski policijski detektiv iz Tajpeja, znan po obvladovanju borilnih veščin in nezmotljivi intuiciji. Potem ko med racijo tragično izgubi svojo ekipo, ga degradirajo in premestijo na policijsko postajo na podeželju. Tam se na vse pretege trudi premagati občutek krivde in težave s spominom. Ampak kmalu dobi nov primer: razrešiti mora ugrabitev sina vplivnega japonskega poslovneža. Ker njegov spomin in presoja zaradi travme bledita, se Lee ne more več zanašati na logične zaključke, temveč le na instinkt.

"Življenje je pogosto absurdno in kruto. Stvari se izgubljajo ali kvarijo, preštevilne sčasoma izginejo. Vendar kljub vsemu še naprej ustvarjam filme v upanju, da navsezadnje ostaneta ljubezen in humor. Verjamem, da svet potrebuje smeh." (Sabu)

A seasoned detective suffering from memory loss takes on the kidnapping of an influential Japanese businessman's son in a new absurdist crime caper from cult auteur Sabu.

Lee is a superstar police detective in Taipei, known for his martial arts skills and infallible intuition. After losing his team during a crime investigation, he is haunted by guilt and transferred to a rural police station. Traumatised by the incident, Lee develops amnesia – but is determined to keep it a secret. Soon, he is assigned a new case: the kidnapping of the son of an influential Japanese businessman. As his memory continues to fade, Lee can only rely on his instincts.

"Life is often absurd and cruel. We lose things, they break, and so many eventually disappear. Yet I keep making films in the hope that, in the end, what remains is love and humour. I believe the world needs laughter." (Sabu)

Sabu

Rojen leta 1964 v Vakajami, Japonska. Danes kulten japonski filmski režiser s pravim imenom Hiroyuki Tanaka ni nikoli obiskoval filmske šole, temveč je študiral modo v Osaki in se preživljal kot glasbenik v Tokiu. Prepoznaven je po edinstvenem slogu energičnih črnih komedij in akcijskih kriminalk, polnih absurdnega humorja, golih naključij, kaosa in pripadnikov mafijske združbe jakuza.

Born in 1964 in Wakayama, Japan, Sabu is an iconic Japanese filmmaker whose real name is Hiroyuki Tanaka. He never received a formal film education, instead studying fashion in Osaka and earning a living as a musician in Tokyo. He is known for his distinctive style of dynamic black comedies and action-packed crime thrillers, full of absurd humour, sheer coincidence, chaos and yakuza characters.

filmografija (izbor)/filmography (selection)

1996 Dangan Runner
1997 Postman Blues (Poštarski blues)
2000 Monday
2002 Blessing Bell
2011 Bunny Drop
2013 Miss Zombie
2017 Mr. Long
2026 Arrested Memory (Založeni spomin)

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

Tipični Phil
Full Phil
Full Phil

Quentin Dupieux

Francija, Belgija, Luksemburg France, Belgium, Luxembourg **2026**

režija/directed by
Quentin Dupieux
scenarij/screenplay
Quentin Dupieux
fotografija/cinematography
Quentin Dupieux
glasba/music
Moritz Friedrich
montaža/editing
Quentin Dupieux
igrajo/cast
Woody Harrelson (Philip Doom), Kristen Stewart (Madeleine), Emma Mackey (dekle iz Maraisa/the girl from the Marais), Charlotte Le Bon (Lucie), Tim Heidecker (Chad), Eric Wareheim (Andy)
producent/producer
Hugo Sélignac
produkcija/production
Chi-Fou-Mi Productions
E contact@chifoumiprod.com
&
Artémis Productions
&
Samsa Film
format/format
DCP, barvni/colour
dolžina/running time
78'

festivali, nagrade (izbor)/ festivals, awards (selection)
Cannes 2026



Intimna zgodba o očetu in hčeri se v značilnem Dupieuxjevem slogu sprevrže v črnohumorno, nadrealistično komedijo, v kateri začnejo popuščati tako družinske vezi kot meje med filmom in resničnostjo.

Premožen ameriški industrialec Philip Doom se z odtujeno hčerko Madeleine odpravi na razkošno potovanje v Pariz, kjer upa, da bosta zakrpala načeti odnos. Toda njuno zbliževanje se vse bolj zapleta: francoska kulinarika, nenavaden hotel in vsiljiva uslužbenka Lucie ter kičasta grozljivka iz petdesetih let njuno bivanje postopoma spreminjajo v vse bolj kaotično in absurdno izkušnjo.

"Gola čustva kot smisel filma niso v mojem slogu. Blizu mi je fantazija, predvsem rad ljudi nasmejim in zabavam – vendar ne s tradicionalno komedijo. Film je smešen v drugih pogledih. Začel sem z zgodbo o očetu in hčerki, znotraj filma pa zaživi še drugi film. Te konceptualne filme dojemam kot zabaviščne parke. Popeljejo nas na čustveno, komično in fantazijsko vožnjo." (Quentin Dupieux)

An intimate story about a father and daughter, told in Dupieux's signature style, turns into a darkly humorous, surreal comedy in which family ties are tested and the boundaries between cinema and reality begin to blur.

Philip Doom, a wealthy American business magnate, tries to reconnect with his daughter Madeleine during a lavish trip to Paris. But French cuisine, a 1950s horror film and an intrusive hotel employee named Lucie soon threaten to disrupt their carefully planned stay, turning it into an increasingly chaotic and utterly absurd experience.

"Pure emotion as an objective isn't my thing. What I like is fantasy, and above all, making people laugh and be entertained – but not through traditional comedy. The film is funny in other ways. I started with this father-daughter story, and then there's a second film inside the film. I see these conceptual films like amusement parks. They take us on emotional, comical and fantastical rides." (Quentin Dupieux)

prodaja/world sales
Studiocanal
E margaux.audouin@canal-plus.com

distribucija/distribution
Fivia
E cenex@siol.net

Quentin Dupieux

Rojen leta 1974 v Parizu. Je filmski samouk, ki je že pri devetnajstih letih enega svojih kratkih filmov prodal postaji Canal+. Vzporedno je pod psevdonimom Mr. Oizo začel ustvarjati tudi elektronsko glasbo. Leta 1999 je posnel vrsto oglasov z rumeno lutko, ki jo je poimenoval Flat Eric, singel *Flat Beat* iz te kampanje pa je postal mednarodna uspešnica. Od leta 2007 je posnel vrsto celovečernih filmov v žanru absurdne komedije.

Born in 1974 in Paris, Dupieux is a self-taught filmmaker who sold one of his short films to Canal+ at the age of 19. At the same time, he began making electronic music under the pseudonym Mr Oizo. In 1999, he directed a series of commercials featuring Flat Eric, a yellow puppet. He sold more than three million copies of Flat Beat, *the music he created for the campaign. Since 2007, Dupieux has made several absurdist comedy features.*

filmografija (izbor)/filmography (selection)

2010 Rubber (Guma)
2019 Le Daim (Deerskin/Semiš jakna)
2020 Mandibules (Mandibles/Mandibule)
2022 Incroyable mais vrai (Incredible But True/Neverjetno, a resnično)
2022 Fumer fait tousser (Smoking Causes Coughing/Kajenje povzroča kašelj)
2023 Daaaaaali!
2026 Full Phil (Tipični Phil)

Seks in smrt v najstniškem taboru
Teenage Sex and Death at Camp Miasma
Teenage Sex and Death at Camp Miasma

Jane Schoenbrun

ZDA, Kanada USA, Canada **2026**



režija/directed by
Jane Schoenbrun
scenarij/screenplay
Jane Schoenbrun
fotografija/cinematography
Eric Yue
glasba/music
Alex G
montaža/editing
Graham Mason
igrajo/cast
Gillian Anderson (Billy), Patrick Fischler (Rudolph), Hannah Einbinder (Kris), Amanda Fix (mlada Billy/young Billy), Ryan McEwen (najstnik/teen), Eva Victor (DJ Ella Giastic), Jack Haven (Little Death), Dylan Baker (Jeffrey), Zach Cherry (Will)
producenta/producers
Dede Gardner, Jeremy Kleiner
produkcija/production
Plan B
E planbcannes@gmail.com
&
Scythia Films
format/format
DCP, barvni/colour
dolžina/running time
106'

festivali, nagrade (izbor)/ festivals, awards (selection)
Cannes 2026 (kvirovska palma/ Queer Palm), München/Munich 2026, Sydney 2026

Ljubeč poklon klasičnim grozljivkam in VHS-kulturi z izstopajočo vlogo televizijske dive Gillian Anderson.

Kamp Miazma je filmska franšiza v žanru grozljivke, ki je od sedemdesetih doživela številne vzpone in padce. Cinefili so bili deležni toliko nadaljevanj in predelav, da se je serija povsem izpela. Zdaj je čas za nov začetek. Studio najame kvirovsko režiserko Kris z nalogo, naj franšizi povrne svežino in ostrino. Režiserka se domisli, da bi za glavno vlogo angažirala igralko Billy Presley, ki je nastopila v prvem, najbolj kultnem filmu franšize. Igralka se je po uspehu umaknila iz javnosti in od tedaj ni več nastopala, zdaj pa jo Kris najde živečo na podeželju. Prvotna skepsa se postopoma razvije v odnos, ki prestopi mejo profesionalnega sodelovanja.

"Spomnim se, da sem na kolidžu bral_a knjigo *Men, Women, and Chainsaws* [avtorice Carol J. Clover, 1992], ki je temeljno delo teorije spola v krvavih *slasher* filmih o precej očitnih, čudnih freudovskih neumnostih, ki jih tem filmom pripisujemo – kjer morilec preganja pomanjkljivo oblečeno žrtev, zatem pa je tu še 'Final Girl' oz. koncept zadnjega dekleta, ki je nekako lahko oboje hkrati. V film sem vključil_a stavek, ki po mojem mnenju vse to povzema v treh besedah: 'Nenavaden paritveni obred.' V vsej tej ikonografiji – morilec, žrtev in, če se tako izrazim, zavesa za prho med njima – je nedvomno nekaj kulturno opojnega."
(Jane Schoenbrun)

A loving tribute to classic horror films and VHS culture, featuring a standout performance by Gillian Anderson as a television diva.

Camp Miazma *is a horror film franchise that has seen numerous highs and lows since the 1970s. Film buffs have been treated to so many sequels and remakes that the series has completely run its course. The time has come for a fresh start. A queer filmmaker is hired to direct a new instalment, giving the long-running franchise a new lease of life. The director becomes fixated on casting Billy Presley, the actress who played the final girl in the original film. The reclusive actress has withdrawn from the public eye and has not performed since. The filmmaker tracks her down in the countryside. As they begin working together, the two women descend into a frenzy of psychosexual mania.*

"In college, I remember reading Men, Women, and Chainsaws *[by Carol J. Clover, 1992], which is a seminal bit of slasher gender theory about the pretty obvious weird Freudian shit we're reading into those movies, where there's the masculine killer chasing the scantily clad victim, and then you have the Final Girl, who can kind of be both at the same time. There's a phrase in the movie, that I put in there, that I think sums it up in three words: 'Strange mating ritual.' There's clearly something intoxicating, culturally, in all of that iconography: the killer, the victim, and the shower curtain in between them, so to speak." (Jane Schoenbrun)*

Jane Schoenbrun

Rojen_a leta 1987 v New Yorku. Leta 2009 je diplomiral_a iz filma na Univerzi v Bostonu. Med študijem je delal_a kot asistent_ka produkcije pri kratkih filmih bratov Safdie. Med letoma 2011 in 2019 je pisal_a za revijo *Filmmaker*. Režijski prvenec je posnel_a leta 2018 z dokumentarcem *A Self-Induced Hallucination*. Prebojni film *I Saw The TV Glow* je prejel pet nominacij za nagrade Independent Spirit in tri za nagrade Gotham.

Born in New York in 1987, they graduated from Boston University in 2009 with a degree in film. While at university, Schoenbrun worked as a production assistant on short films by the Safdie brothers. From 2011 to 2019, they contributed to Filmmaker *magazine. They made their directorial debut in 2018 with the documentary* A Self-Induced Hallucination. *Their breakthrough film,* I Saw the TV Glow, *was nominated for five Independent Spirit Awards and three Gotham Awards.*

filmografija (izbor)/filmography (selection)

2018 A Self-Induced Hallucination (dok./doc.)
2021 We're All Going to the World's Fair
2024 I Saw the TV Glow
2026 Teenage Sex and Death at Camp Miasma (Seks in smrt v najstniškem taboru)

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

distribucija/distribution
Fivia
E cenex@siol.net

Dobrodošli v Hope
Hopeu
Hope

Na Hong-jin

Južna Koreja South Korea **2026**

režija/directed by
Na Hong-jin
scenarij/screenplay
Na Hong-jin
fotografija/cinematography
Hong Kyung-pyo
glasba/music
Michael Abels
montaža/editing
Kim Sun-min
igrajo/cast
Hwang Jung-min (Bum-seok), Zo In-sung (Sung-ki), Hoyeon (Sung-ae), Michael Fassbender (Ma'veyyo), Alicia Vikander (J'aur), Taylor Russell (Ai'dovor), Cameron Britton (Va'migere), Eum Moon-suk (Yang Bae), Einar Haraldsson (Jim), Im Hyun Shik (Hae-sul)
producenti/producers
Na Hong-jin, Saemi Kim, Saerom Kim
produkcija/production
Forged Films Co.
E info@forgedfilms.com
&
Plus M Entertainment
&
Westworld
format/format
DCP, barvni/colour
dolžina/running time
160'

festivali, nagrade (izbor)/ festivals, awards (selection)
Cannes 2026, Edinburg/Edinburgh 2026, Toronto 2026, Zürich/Zurich 2026, Busan 2026



Južnokorejska znanstvenofantastična ekstravaganca o lovu na pošast je po premieri v Cannesu postala žanrska senzacija leta.

Bum-seok je načelnik policije v majhni vasi Hope blizu korejskega demilitariziranega območja, kjer večinoma živijo starejši prebivalci. Njegov bratranec Sung-ki ga prosi, naj razišče primer poginule krave z nenavadnimi ranami. Sung-ki s kolegi meni, da je za pogin kriv potepuški tiger, vendar kmalu odkrijejo še več poginulega goveda, pa tudi mrtvega lastnika kmetije. Ko Bum-seok pride v vas, ugotovi, da je na delu ogromno bitje, ki je pobilo že več vaščanov. Ker so druge policijske enote zaposlene, mora združiti moči z upokojenim polkovnikom in izslediti pošast.

"Kot otrok nisem zares poslušal in tudi bral ne. Vendar obstaja knjiga, *A Dog of Flanders* (Flamski pes), ki me je trajno zaznamovala. Bil sem osnovnošolec in ob branju tega dela sem se močno zjokal, ker vsi liki v knjigi na koncu umrejo. Ta tragedija me je spodbudila k razmišljanju. Mislim, da je prav to naloga tragedije: omogoči nam razmišljanje. Moji filmi so polni nasilja, preveva jih občutje negativnosti in teme. Vendar je temeljni cilj njihovega filmskega prikazovanja osvetliti nekaj globljega dobrega." (Na Hong-jin)

This South Korean sci-fi monster thriller extravaganza became a major sensation and one of the most talked-about films following its premiere at Cannes.

Ko Bum-seok is the police chief of Hope Harbor, a small village near the Korean Demilitarised Zone, populated mostly by elderly residents. His second cousin, Ko Sung-ki, asks him to investigate a dead cow with gaping wounds. Sung-ki and his fellow hunters believe a stray tiger is responsible, but soon discover more dead cattle, as well as the body of the farm's owner. Returning to Hope Harbor, Bum-seok discovers that a large creature has massacred several villagers. With reinforcements tied up fighting wildfires elsewhere, he teams up with retired Colonel Ahn Nak-yeon to track it down.

"When I was a kid, I didn't really listen, and I also didn't read. However, there is a book, A Dog of Flanders, *that really left a lasting impression on me. I was an elementary school student at the time, and I cried so much reading that book because all the characters in the book die by the end, and it was a tragedy that really made me think. And I think that is what tragedy does: it allows us to think. My films are filled with violence and a sense of negativity and darkness. However, the ultimate goal for showing that in the films themselves is to shine a light on some deeper good." (Na Hong-jin)*

prodaja/world sales
Plus M Entertainment
E kim.ahyeon@megabox.co.kr

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

Na Hong-jin

Rojen leta 1974 v Južni Koreji. Študiral je oblikovanje kovine na Hanjanški univerzi. Diplomiral je tudi na Korejski akademiji umetnosti. Že zgodnja kratka dela so mu prinesla mednarodno prepoznavnost. Celovečerni prvenec *Zasledovalec* je bil leta 2008 premierno prikazan v Cannesu, vrsto mednarodnih nagrad pa mu je leta 2016 prinesel film *Ječanje.*

Born in 1974 in South Korea, Na Hong-jin studied metal design at Hanyang University. He also graduated from the Korean National University of Arts. He garnered international acclaim with his first short films. His feature film debut, The Chaser, *premiered at Cannes in 2008, and* The Wailing *(2016) won a series of international awards.*

filmografija (izbor)/filmography (selection)

2008 Chugyeogja (The Chaser/Zasledovalec)
2010 Hwanghae (The Yellow Sea/Rumeno morje)
2016 Gokseong (The Wailing/Ječanje)
2026 Hopeu (Hope/Dobrodošli v Hope)

Avstrija
Austria

89 **Andri 1924–1944** **Andri 1924–1944** Andrina Mračnikar
Korošec govori nemško **With Death as the only Certain Faith** Andrina Mračnikar
90 **Krvava grofica** **The Blood Countess** Ulrike Ottinger
91 **Najbolj osamljen človek v mestu** **The Loneliest Man in Town** Tizza Covi, Rainer Frimmel
92 **Rose** **Rose** Markus Schleinzer
93 **Vsakič** **Everytime** Sandra Wollner

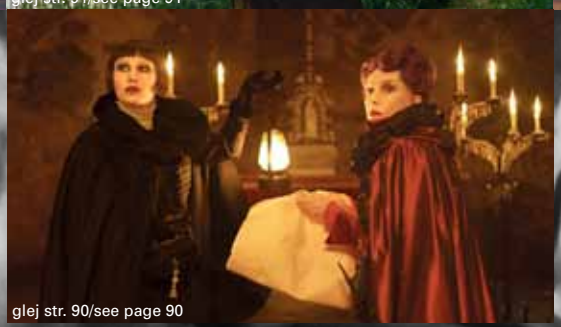


glej str. 89/see page 89



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glej str. 89/see page 89

Andri 1924–1944
Andri 1924–1944
Andri 1924–1944

Andrina Mračnikar

Avstrija Austria **2003**



Zgodbo o svojem prastricu Andriju, vojaškem dezerterju, ki ga je preganjal gestapo in je bil leta 1944 kot partizan usmrčen, je Andrina kot otrok spoznavala po koščkih. V filmu je koščke sestavljanke povezala v premišljen preplet posameznih motivov in praznih mest.

As a child, Andrina pieced together the story of her great-uncle Andri, a military deserter who was hunted down by the Gestapo and executed as a partisan in 1944, bit by bit. In the film, she weaves these fragments into a meticulously crafted jigsaw of distinct motifs and gaps.

režija/directed by
Andrina Mračnikar
scenarij/screenplay
Andrina Mračnikar
montaža/editing
Max Leimstättner, Andrina Mračnikar
kontakt/contact
office@sixpackfilm.com
format/format
Video (Betacam SP), barvni/colour
dolžina/running time
19'

Korošec govori nemško
Der Kärntner spricht Deutsch
With Death as the only Certain Faith

Andrina Mračnikar

Avstrija Austria **2006**



režija/directed by
Andrina Mračnikar
scenarij/screenplay
Andrina Mračnikar
fotografija/cinematography
Thomas Marschall
montaža/editing
Paul Schön, Karin Hammer
produkcija/production
Filmakademie Wien
E filmakademie@mdw.ac.at
format/format
DCP, barvni/colour
dolžina/running time
60'

festivali, nagrade (izbor)/
festivals, awards (selection)
Viennale 2006, Diagonale 2007 (najboljši mladi talent/Best Young Talent)

Dokumentarni film skozi serijo intimnih, osebnih pričevanj koroških Slovencev osvetljuje travmatično obdobje 20. stoletja na Koroškem.

A traumatic period of twentieth-century Carinthia seen through a series of intimate, personal testimonies from Carinthian Slovenes.

Koroški Slovenci in Slovenke pripovedujejo o svojem življenju v letih 1939–1945. Nekateri so se pridružili nemškim oboroženim silam, drugi odporniškemu gibanju ali so se borili v ilegali, številni so bili deportirani v delovna in koncentracijska taborišča ... Posamezne pripovedi ter usode žensk in moških se počasi zlivajo v skupno zgodbo.

The documentary focuses on Carinthian Slovenes who share their traumatic first-hand experiences of the period between 1939 and 1945. Some joined the German armed forces, others the resistance movement; some fought underground, while many were deported to labour and concentration camps… The individual stories and fates of these men and women gradually merge into a shared narrative.

Andrina Mračnikar

Glej stran 31/See page 31.

filmografija (izbor)/filmography (selection)

Glej stran 31/See page 31.

Krvava grofica
Die Blutgräfin
The Blood Countess

Ulrike Ottinger

Avstrija, Luksemburg, Nemčija Austria, Luxembourg, Germany **2026**

režija/directed by
Ulrike Ottinger
scenarij/screenplay
Ulrike Ottinger, Elfriede Jelinek
fotografija/cinematography
Martin Gschlacht
glasba/music
Wolfgang Mitterer
montaža/editing
Pia Dumont
igrajo/cast
Isabelle Huppert (Erzsébet Báthory), Birgit Minichmayr (Zofe Hermine), Thomas Schubert (Rudi Bubi von Strudl), André Jung (Theobastus Bombastus), Marco Lorenzini (Nepomuk Nachbiss), Lars Eidinger (Theobald Tandem)
producenta/producers
Alexander Dumreicher-Ivanceanu, Bady Minck
produkcija/production
Amour Fou Vienna
E vienna@amourfoufilm.com
&
Amour Fou
&
Heimatfilm
&
Ulrike Ottinger Filmproduktion
format/format
DCP, barvni/colour
dolžina/running time
118'

festivali, nagrade (izbor)/ festivals, awards (selection)
Berlinale 2026, Sydney 2026



Komičen ekskurz v žanr vampirskega filma z Isabelle Huppert kot kraljico dunajskega podzemlja.

Minila so desetletja, odkar je krvava grofica Erzsébet Báthory na Dunaju izginila brez sledu, zdaj pa se zdi, da se je vnovič pojavila v avstrijski prestolnici. S služabnico Hermine bo poskušala poiskati nevarno knjigo, ki je zmožna uničiti vse zlo – vključno z vampirji, kakršna je sama. S Hermine se zato odpravita na lov po zgodovinskih znamenitostih mesta, pridružita pa se jima še vegetarijanski vampir Rudi Bubi in njegov psihoterapevt. Ko se glas o grofičini vrnitvi razširi po mestu, se ji za pete obesita dva vampirologa, pridruži se jima še policijski inšpektor, lov pa se z Dunaja razširi vse do Bohemije.

"Kaj je moč? Lahko moč stori vse? To je tema, ki nas od nekdaj zadeva in nas vedno bo. Krvava grofica je lik, ki vleče niti in določa potek zgodovine. Kanček duhovitosti in ironije, dodan malim grotesknim prizorom, nikakor ne škodi." (Ulrike Ottinger)

A comical reinterpretation of the vampire myth, this adventure tale stars Isabelle Huppert as the queen of Vienna's underworld.

Decades after her mysterious disappearance, the Blood Countess, Erzsébet Báthory re-emerges in modern-day Vienna, where she reunites with her devoted underling, Hermine, to track down a dangerous book with the power to destroy all evil – including vampires such as themselves. The duo embark on a scavenger hunt through the city's magnificent historic sites and enlist a vegetarian vampire named Rudi Bubi and his psychotherapist as they expand their search into Bohemia. Meanwhile, a pair of vampirologists and a police inspector remain hot on their trail.

"What is power? Can power do anything? This is a subject that always has and always will concern us. The Blood Countess is a figure who pulls the strings and determines the course of history. And adding wit and irony in small grotesque scenes doesn't hurt at all." (Ulrike Ottinger)

prodaja/world sales
Magnify
E international@magpictures.com

Ulrike Ottinger

Rojena leta 1942 v Konstanzu, Nemčija. Je ena najbolj priznanih evropskih umetnic, ki je za svoje delo prejela številne nagrade. Njene filme so prikazali na festivalih v Cannesu, Benetkah in Berlinu, kjer so ji leta 2020 podelili nagrado Berlinale Camera. Njeno delo so razstavljali v newyorški Momi, Francoski kinoteki, pariškem centru Pompidou, na Dokumenti, v muzeju Reina Sofia in v Muzeju umetnosti v Berkeleyju.

Born in Konstanz, Germany, in 1942, the filmmaker is one of Europe's most renowned artists and has received numerous international awards. Her films have been selected for Cannes, Venice and the Berlinale, where she was honoured with the Berlinale Camera in 2020. Her artistic work has also been exhibited at MoMA in New York, the Cinémathèque française, the Centre Pompidou in Paris, Documenta, the Museo Reina Sofía and the Berkeley Art Museum.

filmografija (izbor)/filmography (selection)

1979 Bildnis einer Trinkerin (Ticket of No Return)
1981 Freak Orlando
1989 Johanna D'Arc of Mongolia
1997 Exile Shanghai (dok./doc.)
2004 Zwölf Stühle (Twelve Chairs)
2011 Under Snow (dok./doc.)
2026 Die Blutgräfin (The Blood Countess/Krvava grofica)

Najbolj osamljen človek v mestu
The Loneliest Man in Town
The Loneliest Man in Town

Tizza Covi, Rainer Frimmel

Avstrija Austria **2026**



režija/directed by
Tizza Covi, Rainer Frimmel
scenarij/screenplay
Tizza Covi
fotografija/cinematography
Rainer Frimmel
glasba/music
Al Cook
montaža/editing
Tizza Covi, Emily Artmann
igrajo/cast
Alois Koch (Al Cook), Brigitte Meduna (Brigitte), Alfred Blechinger (Fredi), Flurina Schneider (študentka/the student)
producenta/producers
Tizza Covi, Rainer Frimmel
produkcija/production
Vento Film
E contact@ventofilm.com
format/format
DCP, barvni/colour
dolžina/running time
86'

festivali, nagrade (izbor)/festivals, awards (selection)
Berlinale 2026

V tihi zgodbi, ki opozarja na posledice sodobne urbanizacije, se je starejši gospod, ki je svoje življenje posvetil bluesu in Elvisu Presleyju, prisiljen ločiti od dunajskega domovanja in nenavadne glasbene kariere.

Alois Koch je še zadnji najemnik v stari meščanski hiši sredi Dunaja, ki jo je kupila velika korporacija z namenom, da jo poruši in zgradi moderna stanovanja. Jasno je, da se bo moral prej ali slej izseliti, a na hišo ga veže kup spominov, vključno z glasbenim studiem v kleti. Zdaj mu nepremičninski špekulanti vse bolj onemogočajo normalno življenje v stavbi in ga silijo k predaji. Morda je prišel čas, da Alois prvič obišče ZDA in delto Misisipija.

"Film ni dokument 'neizpolnjenih ambicij', temveč raziskovanje žalosti, izgube in staranja, bremen moškega, ki v resničnem življenju rad govori in je celo avtor 700-stranske avtobiografije. /.../ Poskušala sva oblikovati podobe, ki bi delovale kot fizični spomini v zgodbi, obsedeni s predmeti, kot so Elvisovi doprsni kipi, kasete, vinilne plošče in klet, prepolna stvari, pričevalk nekega življenja. Opazovati Ala ob postopnem podarjanju kosov iz te zbirke je bilo boleče prav zato, ker čustva niso bila zaigrana." (Tizza Covi, Rainer Frimmel)

A quiet story highlighting the consequences of modern urbanisation. When a ruthless property company targets his home for demolition, an elderly man who has devoted his life to the blues and Elvis Presley is forced to confront the ruins of his past.

Alois Koch is the last remaining tenant in an old townhouse in the heart of Vienna, recently acquired by a large corporation intent on demolishing it and replacing it with modern apartments. It is clear that sooner or later he will have to leave, but he remains deeply attached to the house and the many memories it holds – including his basement music studio. Meanwhile, real estate speculators are making it increasingly difficult for him to continue living there, gradually forcing him to give in. Perhaps the time has come for Alois to finally embark on the journey he has long dreamed of – to the United States and the Mississippi Delta.

"What's beautiful is that the film is not a dossier on 'missed success' but an exploration of grief, loss and aging carried by a man who, in real life, loves to talk and has even written a 700-page autobiography. / ... / We were trying to build images that felt like physical memories in a story obsessed with objects like Elvis busts, tapes, vinyl, a cellar thick with things that testify to a life. Watching Al slowly give pieces of that collection away was painful precisely because the emotions are not acted." (Tizza Covi, Rainer Frimmel)

Tizza Covi, Rainer Frimmel

Oba rojena leta 1971, ona v Bolzanu, Italija, on na Dunaju, Avstrija. Pri filmu, fotografiranju in v gledališču sodelujeta že od leta 1996. Filme režirata skupaj, ob tem pa se Covi običajno ukvarja še s scenaristiko in montažo, Frimmel pa s snemanjem. Leta 2002 sta ustanovila produkcijsko hišo Vento Film.

Tizza Covi was born in Bolzano, Italy, in 1971, and Rainer Frimmel in Vienna, Austria, in the same year. They have been collaborating on film, theatre and photography since 1996. Working as a filmmaking duo, Covi occasionally ventures into screenwriting and editing, while Frimmel also works in cinematography. In 2002, they established the Vento Film production company.

filmografija (izbor)/filmography (selection)

2005 Babooska (dok./doc.)
2009 La Pivellina (Little Girl)
2012 Der Glanz des Tages (The Shine of Day)
2016 Mister Universo
2020 Aufzeichnungen aus der Unterwelt (Notes from the Underworld) (dok./doc.)
2022 Vera
2026 The Loneliest Man in Town (Najbolj osamljen človek v mestu)

prodaja/world sales
Be For Films
E info@beforfilms.com

distribucija/distribution
Demiurg
E info@demiurg.si

Rose
Rose
Rose

Markus Schleinzer

Avstrija, Nemčija Austria, Germany **2026**



režija/directed by
Markus Schleinzer
scenarij/screenplay
Markus Schleinzer,
Alexander Brom
fotografija/cinematography
Gerald Kerkletz
glasba/music
Tara Nome Doyle
montaža/editing
Hansjörg Weißbrich
igrajo/cast
Sandra Hüller (Rose), Caro Braun (Suzanna), Marisa Growaldt (pripovedovalka/the narrator), Godehard Giese (kmet/farmer), Augustino Renken (stari služabnik/old servant)
producenti/producers
Johannes Schubert, Philipp Worm, Tobias Walker, Karsten Stöter
produkcija/production
Schubert
E hello@schubert.film
&
ROW Pictures
&
Walker & Worm Film
format/format
DCP, čb/b&w
dolžina/running time
93'

festivali, nagrade (izbor)/festivals, awards (selection)
Berlinale 2026 (najboljša glavna vloga/Best Leading Performance), Hongkong/Hong Kong 2026 (ognjena ptica/Firebird Award), Carigrad/Istanbul 2026 (najboljši scenarij/Best Screenplay), Diagonale 2026 (najboljši scenarij/Best Screenplay, najboljša glasba v celovečernem filmu/Best Music of a Feature Film)

Z resničnimi zgodbami žensk, ki so oblekle hlače, da bi si izborile več svobode, navdihnjena zgodovinska drama o ženski, ki prevzame moško identiteto in se kot vojak naseli v odmaknjeni protestantski skupnosti.

V začetku 17. stoletja se nekje v Nemčiji, v odmaknjeni protestantski vasi, pojavi skrivnosten vojak. Neznanec z brazgotino na obrazu, drobne postave in skromnega vedenja se razglasi za dediča že dolgo zapuščene kmetije ter nezaupljivim vaščanom v dokaz predloži ustrezen dokument. Sčasoma razblini njihove dvome ter se kot delaven in bogaboječ mož vključi v vaško skupnost. Toda njegovo prizadevanje, da bi ga sprejeli medse, temelji na drzni laži.

"Rose ni revolucionarka. Ne navdihuje je noben družbeni ideal, ne želi biti zgled, da bi se razmere za prihodnje generacije izboljšale. Ta korak stori iz sebičnih razlogov, ker pod temi pogoji ne želi živeti kot ženska. Ni revolucionarka, njena dejanja pa so." (Markus Schleinzer)

Inspired by the true stories of women who adopted male identities to gain greater freedom, this historical drama follows a protagonist who rejects the role prescribed to her at birth and passes as a man.

In the early 17th century, somewhere in Germany, a mysterious soldier arrives in an isolated Protestant village. Slight and modest by nature, with a face disfigured by a scar, the stranger declares himself to be the heir to a long-abandoned farmstead and produces a document to support his claim before the suspicious villagers. As time passes, he overcomes their doubts and, proving himself to be a hard-working, God-fearing man, becomes part of the community. However, his quest for acceptance is built on a brazen lie.

"Rose isn't a revolutionary. She isn't inspired by a social concept; she doesn't want to set an example so things will be better for future generations. She takes this step for selfish reasons – because she doesn't want to live as a woman under these conditions. She isn't a revolutionary, but her actions are revolutionary." (Markus Schleinzer)

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

distribucija/distribution
Fivia
E cenex@siol.net

Markus Schleinzer

Rojen leta 1971 na Dunaju. Filmsko pot je začel kot igralec, nato pa je kot direktor kastinga sodeloval pri več kot šestdesetih filmskih in televizijskih produkcijah. Kot režiser in scenarist je debitiral s filmom *Michael*, ki je bil premierno prikazan v tekmovalnem programu festivala v Cannesu. Sledil je zgodovinski film *Angelo*, njegov tretji celovečerec *Rose* pa je bil premierno prikazan v glavnem tekmovalnem programu Berlinala.

Born in 1971 in Vienna, he began his film career as an actor before going on to work as a casting director on more than 60 film and television productions. He made his directorial and screenwriting debut with Michael, *which premiered in competition at the Cannes Film Festival. This was followed by the historical film* Angelo, *while his third feature,* Rose, *premiered in the main competition at the Berlinale.*

filmografija (izbor)/filmography (selection)

2011 Michael
2018 Angelo
2026 Rose

Vsakič
Everytime
Everytime

Sandra Wollner

Avstrija, Nemčija Austria, Germany **2026**



režija/directed by
Sandra Wollner
scenarij/screenplay
Sandra Wollner
fotografija/cinematography
Gregory Oke
glasba/music
David Schweighart
montaža/editing
Hannes Bruun
igrajo/cast
Birgit Minichmayr (Ella), Tristan López (Lux), Lotte Keiling (Melli), Carla Hüttermann (Jessie)
producenti/producers
Lixi Frank, Viktoria Stolpe, David Bohun
produkcija/production
Panama film
office@panama-film.com
&
The Barricades
format/format
DCP, barvni/colour
dolžina/running time
121'

festivali, nagrade (izbor)/ festivals, awards (selection)
Cannes 2026 (nagrada v sklopu Posebni pogled/Un Certain Regard Award), Chicago 2026

Hipnotična psihološka drama o družinski tragediji, razpeta med sanjami in resničnostjo, utripom Berlina in eksotiko Kanarskih otokov.

Tik pred odhodom na družinske počitnice se najstnica Jessie izmuzne od doma, da bi preživela večer s svojim fantom Luxom. Ko pod vplivom drog na vrhu stolpnice opazujeta sončni vzhod, Lux zaspi, Jessie pa tragično omahne v globino. Leto dni pozneje se njena mati Ella in mlajša sestra Melli oklepata vsakdanje rutine, saj ju izguba še vedno globoko zaznamuje. Ko se Lux ponovno pojavi v njunem življenju, postane jasno, da ga Ella v sebi krivi za hčerino smrt, on pa obupano išče njeno odpuščanje. Potem Ella Luxa nepričakovano povabi, naj se jima z Melli pridruži na potovanju na Tenerife – tja, kamor bi morala nekoč odpotovati z Jessie.

"Ne verjamem v posmrtno življenje, vendar zavidam tistim, ki vanj verjamejo. Verjamem pa, da podobe ljubljenih oseb ostanejo z nami. Opazujemo jih v nadaljevanju njihovega vsakdanjika, ob oklepanju krhke rutine, ki komaj prikrije nemogočo željo: da bi se nekako vrnili na kraj, kjer se nič od tega ni zgodilo. Ampak naša stvarnost tega ne dopušča. V tem filmu, čeprav se zdi nemogoče, se to vendarle zgodi: zaviješ za vogal in vstopiš v podobo, svet pa se v svoji nedoumljivosti spodvije sam vase. Sonce naposled dostojno obstane, in za trenutek – ali za vedno – se vse spet zazdi v redu." (Sandra Wollner)

A hypnotic psychological drama about a family tragedy, shifting between reality and dreams, the atmosphere of Berlin and the exotic beauty of the Canary Islands.

Jessie is about to leave on holiday with her mum and little sister – but sneaks out to party with her boyfriend, Lux. When the pills finally kick in and they climb a high-rise to watch the sunrise, Lux falls asleep – and doesn't notice Jessie walking to the edge and falling to her death. A year later, still recovering from their loss, her mother Ella and sister Melli cling to a fragile routine of everyday life. But when Lux re-enters their lives, Ella can't admit that deep down she blames him for her daughter's death – and he can't admit how badly he needs her to forgive him. Driven by a strange impulse, Ella takes Lux and Melli to Tenerife – the holiday that never happened.

"I don't believe in an afterlife, but I envy those who do. I do believe that the images of the people we love stay with us. We watch them as they continue with everyday life, clinging to a fragile routine that barely masks an impossible wish: to somehow return to a place where none of this has happened. But our reality isn't built to allow that. But then, impossibly, in this film it does happen: you turn the corner and step into an image, and the world folds in on itself, in all its strangeness. The sun finally has the decency to stand still, and for a moment – or forever – everything seems to be fine again." (Sandra Wollner)

Sandra Wollner

Rojena leta 1983 v Leobnu, Avstrija. Študirala je na dunajski univerzi, nato pa znanje nadgradila s študijem režije dokumentarnega filma na filmski akademiji Baden-Württemberg. Izkušnje je pridobivala z delom urednice ter režijo kratkih in dokumentarnih filmov. Danes velja za režiserko, ki z nekonvencionalnim filmskim jezikom raziskuje težke psihološke teme ter meje med spominom in resničnostjo.

Born in 1983 in Leoben, Austria, Wollner studied theatre, film and media studies at the University of Vienna before pursuing further studies in documentary filmmaking at the Filmakademie Baden-Württemberg. During her studies, she gained experience as an editor and directed short films and documentaries. She is widely recognised for her unconventional, atmospheric cinematic style, which explores challenging psychological themes and the boundaries between reality and fiction.

filmografija (izbor)/filmography (selection)

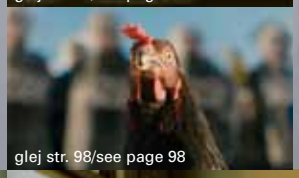
2016 Das unmögliche Bild (The Impossible Picture)
2020 The Trouble with Being Born
2026 Everytime (Vsakič)

prodaja/world sales
Charades
E sales@charades.eu

distribucija/distribution
Fivia
E cenex@siol.net

97 **Goli goli Truly Naked** Muriel d'Ansembourg
98 **Kokoš Hen** György Pálfi
99 **Made in EU Made in EU** Stephan Komandarev
100 **Pomlad Only Beautiful Things to Look At** Ivan Ostrochovsky
101 **Taljenje Melt** Nikolaus Geyrhalter
102 **Umazan denar za bele noči Black Money for White Nights** Petar Valčanov, Kristina Grozeva


glej str. 97/see page 97


glej str. 98/see page 98


glej str. 102/see page 102


glej str. 100/see page 100

glej str. 101/see page 101
glej str. 99/see page 99

Goli goli
Truly Naked
Truly Naked

Muriel d'Ansembourg

Nizozemska, Belgija, Francija
The Netherlands, Belgium, France **2026**



režija/directed by
Muriel d'Ansembourg
scenarij/screenplay
Muriel d'Ansembourg
fotografija/cinematography
Myrthe Mosterman
glasba/music
Evgueni Galperine, Sacha Galperine
montaža/editing
Emiel Nuninga
igrajo/cast
Caolán O'Gorman (Alec), Safiya Benaddi (Nina), Andrew Howard (Dylan), Cameron James-King (Jamie), Alessa Savage (Lizzie), Lyndsey Marshal (Julia)
producenta/producers
Isabella Depeweg, Els Vandevorst
produkcija/production
Isabella Films
E isabella@isabellafilms.com
&
Ici et Là Productions
format/format
DCP, barvni/colour
dolžina/running time
102'

festivali, nagrade (izbor)/ festivals, awards (selection)
Berlinale 2026

Eksplicitna, a tudi izjemno nežna drama o odraščanju, postavljena v neobičajno okolje pornografske industrije, raziskuje, kako nastajajo naše predstave o spolnosti, ljubezni in bližini.

Introvertirani najstnik Alec je vse življenje gledal na svet skozi prizmo očetovega nizkoproračunskega pornografskega posla, saj je njihov dom hkrati tudi snemalni studio. Po materini smrti je vse bolj vpet v družinsko dejavnost – snema in montira pornofilme, ki jih producira in v njih nastopa njegov robati oče Dylan. Med njegovimi sodelavkami je tudi svobodomiselna pornoigralka Lizzie, ki je Alecu postala nekakšna starejša sestra. Ko se Dylan in Alec zaradi finančnih težav preselita v zaspano obmorsko mestece, si Alec poskuša ustvariti nov krog prijateljev, ne da bi razkril svoje nenavadno družinsko ozadje. Vse se spremeni, ko spozna sošolko Nino – odločno, neodvisno in feministično usmerjeno mlado žensko, katere pogled na svet je popolno nasprotje vrednot, s katerimi je odraščal.

"Če ustvarjaš film o najstniku med odraščanjem v družini, ki se ukvarja s snemanjem pornografije, se temu ne želiš izogniti. Ustvarjati želim čim bolj iskrene filme. Če bi stvari olepševala ali jih zamolčala, gledalcem ne bi mogla omogočiti vpogleda v doživljanja tega fanta. Film zato vsebuje eksplicitne prvine, vendar je namen tudi prikazati nekaj zelo resničnega, zelo surovega, z nežnostjo." (Muriel d'Ansembourg)

An explicit yet exceptionally tender coming-of-age drama set in the unusual world of the porn industry explores how our perceptions of sexuality, love and intimacy are shaped.

Alec, an introverted teenager, has always viewed life through the lens of his father's small-time pornography business, where their home doubles as a set. Since his mother's death, he has been drawn deeper into the family business and now films and edits the content that his rough father, Dylan, produces and stars in. One of Dylan's girls, the free-spirited adult entertainer Lizzie, has become something of an older sister to Alec. As financial pressures mount, father and son relocate to a sleepy seaside town. Alec hopes for a fresh start and tries to make new friends without revealing his unconventional life. Events take a turn when he meets his classmate Nina, a fiercely independent young feminist whose worldview could not be further removed from the one Alec grew up with.

"If you make a film about a teenager growing up in a family that produces porn, I didn't want to shy away from it. I want to make films that are as truthful as possible. If I was to sugarcoat it, or shy away from it, I wouldn't be able to show the audience what this boy experiences. So there are explicit elements in the film, but it is about showing something very real, very raw, with tenderness." (Muriel d'Ansembourg)

Muriel d'Ansembourg

Belgijska scenaristka in režiserka, ki je odraščala v Amsterdamu in New Yorku, je na Nizozemskem študirala scenaristiko, na London Film School pa je magistrirala iz filmske režije. V svojih filmih raziskuje intimnost, spolnost in medčloveške odnose v nepričakovanih, pogosto tabuiziranih okoljih. Njeni kratki filmi so bili prikazani na več kot dvesto mednarodnih filmskih festivalih in prejeli številne nagrade. *Goli goli* je njen celovečerni prvenec.

A Belgian screenwriter and director, d'Ansembourg grew up in Amsterdam and New York, studied screenwriting in the Netherlands and earned a master's degree in film directing from the London Film School. Her films explore intimacy, sexuality and human relationships in unexpected, often taboo settings. Her award-winning short films have screened at more than 200 international film festivals. Truly Naked *marks her feature debut.*

filmografija (izbor)/filmography (selection)

2007 Just Another Day (kratki/short)
2024 Fuck-a-Fan (kratki/short)
2026 Truly Naked (Goli goli)

prodaja/world sales
m-appeal
E sales@m-appeal.com

Kokoš
Kota
Hen

György Pálfi

Grčija, Madžarska, Nemčija Greece, Hungary, Germany **2025**

režija/directed by
György Pálfi
scenarij/screenplay
György Pálfi, Zsófia Ruttkay
fotografija/cinematography
Giorgos Karvelas
glasba/music
Szabolcs Szoke
montaža/editing
Lehmhényi Réka
igrajo/cast
Ioannis Kokiasmenos (starec/old man), Maria Diakopanagioti (hčerka/daughter), Argyris Pantazaras (hčerkin partner/daughter's partner)
producenti/producers
Thanassis Karathanos, Martin Hampel, Costas Lambropoulos, Giorgos Kiriakos
produkcija/production
Twenty Twenty Vision
E tkarathanos@twentytwentyvision.eu
&
View Master Films
&
Pallas Film
format/format
DCP, barvni/colour
dolžina/running time
96'

festivali, nagrade (izbor)/festivals, awards (selection)
Toronto 2026, Carigrad/Istanbul 2026, San Sebastian 2026



Kokoš, ki se odloči zapustiti industrijsko kmetijo, da bi piščance vzgojila v lepšem svetu, se na svojem burnem popotovanju sooči s človeško krutostjo. Novi osupljivi izdelek priznanega madžarskega cineasta.

Pogumna kokoš pobegne s farme, da ne bi končala na krožniku in da bi svojemu naraščaju zagotovila boljše življenje. Na poti, polni nepredvidljivih in nevarnih peripetij, pristane v grški obmorski vasici. Tam jo gotove smrti reši ostareli lastnik zanemarjene restavracije, ki živi s hčerko in njenim fantom, ki se ukvarja s sumljivimi posli. Kokoš postane nema opazovalka človeških življenj, ki so vse prej kot srečna.

"Filma ni mogoče omejiti na en sam žanr – kot avtorski cineast imaš svobodo preigravanja različnih slogov. /.../ Osnovna zasnova je bila dvojna pripoved: zgodba kokoši vodi v smeri srečnega hollywoodskega konca, medtem ko se človeška zgodba v ozadju razvija kot tragedija v izročilu klasične grške drame. Obe pripovedni niti se za hip spojita, nato pa spet razideta. Ker je naša protagonistka žival, smo morali vsak prizor zelo natančno načrtovati." (György Pálfi)

A chicken escapes her grisly fate on an industrial farm to offer her chicks a better life, only to confront the depths of human cruelty. The latest daring feat from renowned Hungarian auteur György Pálfi.

A determined chicken leaves behind her wretched life on an industrial farm in search of a safe place to raise her chicks. On her tumultuous journey, she lands in a Greek seaside village and is captured by the elderly proprietor of a lacklustre restaurant, who lives under the yoke of his daughter's criminal boyfriend. The adventurous hen bears witness to the darker realities of human life.

"This film can't be confined to a single genre – being an auteur gives you the freedom to play with different styles. /.../ Our core concept was to create a dual narrative: the hen's story moves towards a Hollywood-style happy ending, while the underlying human story unfolds as a tragedy, following the traditions of classical Greek drama. The two threads meet for a brief moment, and then diverge again. Because our main character is an animal, we had to plan every scene with great precision." (György Pálfi)

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

György Pálfi

Rojen leta 1974 v Budimpešti, Madžarska. Študiral je režijo na Univerzi za gledališko in filmsko umetnost v Budimpešti in nase opozoril s prvencem *Hukkle*. Danes je eden od vidnejših madžarskih filmskih ustvarjalcev, znan po svojem kreativnem eksperimentalnem pristopu.

Born in Budapest in 1974, Pálfi studied directing at the University of Theatre and Film Arts in Budapest, attracting public attention with his debut feature, Hukkle. *One of Hungary's most prominent filmmakers, he is known for his creative, experimental style.*

filmografija (izbor)/filmography (selection)

2002 Hukkle
2006 Taxidermia (Taksidermija)
2012 Final Cut: Hölgyeim és uraim (Final Cut: Ladies and Gentlemen/Zadnji rez: Dame in gospodje)
2014 Szabadesés (Free Fall)
2018 His Master's Voice
2021 Mindörökké (Perpetuity)
2025 Kokot (Hen/Kokoš)

Made in EU
Made in EU
Made in EU

Stephan Komandarev

Bolgarija, Nemčija, Češka Bulgaria, Germany, Czech Republic **2025**



režija/directed by
Stephan Komandarev
scenarij/screenplay
Simeon Ventsislavov, Stephan Komandarev
fotografija/cinematography
Vesselin Hristov
montaža/editing
Nina Altaparmakova
igrajo/cast
Gergana Pletnyova, Todor Kotsev, Gerasim Georgiev, Anastasia Ingilizova, Ivaylo Hristov, Ivan Barnev, Martina Peneva, Ovanes Torosian
producenti/producers
Stephan Komandarev, Katya Trichkova, Eike Goreczka, Christoph Kukula, Pavel Strnad, Bekir Yusuf Aciksoz, Anna Maria Aslanoglu, Onder Furkan Besli, Zeynep Ekmekçi
produkcija/production
Argo Film
E katya.trichkova@yahoo.com
&
42film
&
Negativ
format/format
DCP, barvni/colour
dolžina/running time
102'

festivali, nagrade (izbor)/ festivals, awards (selection)
Benetke/Venezia 2025, Hamburg 2025, Solun/Thessaloniki 2025

Družbeno angažirana drama o pohlepu poznega kapitalizma prinaša pretresljiv, aktualen in neizprosen portret izkoriščanih v Evropski uniji.

Iva dela v tekstilni tovarni na bolgarskem podeželju. Piše se začetek leta 2020, mediji pa poročajo o skrivnostnem virusu, ki se širi po svetu. Ko Iva zboli in dobi vročino, ji delodajalec zavrne bolniški dopust ter ji naroči, naj kljub temu nadaljuje delo v utesnjenih in prenatrpanih tovarniških prostorih, da bi zadostili proizvodnim zahtevam. Kmalu zatem je njen test na covid 19 pozitiven. Ko se razširi novica, da naj bi bila Iva prvi okuženi primer v kraju, se proti njej obrnejo vsi – lastniki tovarne, sodelavci in celo njen lastni sin.

"Zgodbo so navdihnili resnični dogodki. Film *Made in EU* govori o izkoriščanju v tekstilni industriji – o problemu, ki sega daleč onkraj meja 'tretjega' in 'civiliziranega' sveta. Je globalna zgodba, umeščena v lokalno, intimno in specifično okolje: eno najrevnejših regij Evrope, bolgarsko podeželje." (Stephan Komandarev)

Komandarev returns with a socially engaged reflection on the brutality of late capitalism – another gripping, timely and uncompromising portrait of the exploited, made in the heart of the European Union.

Iva works in a clothing factory in rural Bulgaria. It is early 2020, and news reports describe a mysterious virus spreading across the world. When Iva develops a fever, she is denied sick leave and ordered to continue working in the factory's cramped, overcrowded conditions to keep up with demand. She eventually tests positive for COVID-19, and the virus soon spreads throughout the community. When news emerges that Iva may have been the town's 'patient zero', everyone turns against her – the factory owners, her co-workers and even her own son.

"This story was inspired by true events. Made in EU *is a film about exploitation within the textile industry – an issue that reaches far beyond the borders of the 'third' and 'civilised' worlds. This is a global story set in a local, intimate and specific setting: one of the poorest regions in Europe, the Bulgarian provinces." (Stephan Komandarev)*

Stephan Komandarev

Rojen leta 1966 v Sofiji, Bolgarija. Študiral je filmsko režijo na sofijski Novi bolgarski univerzi ter se udeležil številnih delavnic in izobraževanj doma in v tujini. Za dokumentarne in celovečerne filme je prejel številne nagrade, sicer pa je znan po tem, da v svojih filmih sistematično kritizira neugodne družbene razmere v postkomunistični Bolgariji.

Born in Sofia, Bulgaria, in 1966, Komandarev studied directing at the New Bulgarian University and attended various workshops and training programmes in Bulgaria and abroad. His documentary and feature films have received awards at numerous prestigious international film festivals. The filmmaker is known for his unflinching critique of the harsh social realities of post-communist Bulgaria.

filmografija (izbor)/filmography (selection)

2000 Pansion za kučeta (Dog's Home/Pasje zavetišče)
2008 Svetat e goljam i spasenie debne otvsjakade (The World Is Big and Salvation Lurks Around the Corner/Svet je velik in rešitev se skriva za vogalom)
2014 Sadilišteto (Judgement)
2017 Posoki (Directions/Smeri)
2019 V krag (Rounds/Obhodi)
2023 Urotcite na Blaga (Blaga's Lessons/Blagine lekcije)
2025 Made in EU

prodaja/world sales
Heretic
E festivals@heretic.gr

Pomlad
Pramen
Only Beautiful Things to Look At

Ivan Ostrochovsky

Slovaška, Češka, Madžarska
Slovakia, Czech Republic, Hungary **2026**

režija/directed by
Ivan Ostrochovsky
scenarij/screenplay
Marek Lescák, Ivan Ostrochovský
fotografija/cinematography
Juraj Chlpik
glasba/music
Michal Novinski
montaža/editing
Josef Krajbich, Martin Malo
igrajo/cast
Anna Geislerová (Ingrid), Simona Boledovicova (Agáta), Eva Mores (Jula), Vlad Ivanov (Maroš), Éva Bandor (Iveta), Attila Mokos (Dr. Bach), Martin Šulík (minister), Milan Mikulcík (direktor bolnišnice/hospital director)
producenti/producers
Albert Malinovsky, Ivan Ostrochovský, Petr Oukropec, Pavel Strnad, Katarina Tomkova
produkcija/production
Punkchart Films,
E katarina@punkchart.sk
&
Negativ Film Productions
format/format
DCP, barvni/colour
dolžina/running time
88'

festivali, nagrade (izbor)/ festivals, awards (selection)
Karlovi vari/Karlovy Vary 2026



Rahločutna zgodovinska drama o osebni odgovornosti, moralni slepoti in moči nepričakovanega prijateljstva vzame pod drobnogled sistematično steriliziranje romskih deklet na Češkoslovaškem.

Ingrid je priznana zdravnica v okrožni češki bolnišnici, katere poslanstvo je pomagati pri porodih, prekinjati neželene nosečnosti in sodelovati pri sterilizaciji romskih žena. Ker je melanholična ženska srednjih let obremenjena s svojim zasebnim življenjem, ne razmišlja o širših posledicah svojega početja, ki ga je komunistična vlada v poznih osemdesetih predstavljala kot učinkovito reševanje demografskega problema. Bolnišnice so namreč propagirale sporno sterilizacijo zgolj zaradi zmanjšanja stroškov splavov. Ko pa se spoprijatelji z 19-letno bolničarko Agáto, ki jo popelje v svet romske skupnosti, se Ingrid zave odgovornosti – in problematičnosti – svojega početja.

"Pogovarjali smo se z zdravniki, odgovornimi za sterilizacijo; razumejo, zakaj smo se tega lotili. Vendar pa so številni [tedaj] resnično želeli pomagati, zlasti vsem v res strašnih življenjskih razmerah, s sedmimi ali osmimi otroki. To je glavna težava: ko imaš na voljo vse te logične, razumske argumente, lahko pozabiš na moralo." (Ivan Ostrochovsky)

A subtle historical drama about personal responsibility, moral oversight and the power of unexpected human bonds examines the systematic sterilisation of Romani women in rural Czechoslovakia.

In a remote district hospital in 1980s Czechoslovakia, Ingrid is an ambitious doctor whose mission is to bring children into the world, terminate unwanted pregnancies and participate in the sterilisation of Romani women. The melancholy woman has greater misgivings about her private situation than her professional life, paying little heed to the wider consequences of her actions as she interferes in the lives of a minority reduced by the communist regime to a demographic problem. A new bond with Agáta, a 19-year-old orderly, introduces her to the human realities of Roma life and disrupts the certainties of her stagnant existence.

"We spoke with the doctors responsible for the sterilizations and they understand why we're doing this. But many of them really wanted to help [back then], particularly those living in really terrible conditions with seven or eight kids. That's the main issue here: when you have all these logical, rational arguments, you can forget about what's moral." (Ivan Ostrochovsky)

prodaja/world sales
Aerofilms
E info@aerofilms.cz

Ivan Ostrochovsky

Rojen leta 1972 v Žilini, Slovaška. Študiral je filmsko dokumentaristiko v Bratislavi, kjer je začel sodelovati z različnimi režiserji in producenti. Po uspehu, ki ga je dosegel z dokumentarci, predvsem nagrajenim *Zamatoví teroristi*, je začel snemati igrane celovečerce.

Born in 1972 in Žilina, Slovakia, Ostrochovský studied documentary filmmaking in Bratislava, where he began working with various directors and producers. After making several documentaries, including the award-winning Velvet Terrorists, *he turned to fiction feature filmmaking.*

filmografija (izbor)/filmography (selection)

2013 Zamatoví teroristi (Velvet Terrorists) (dok./doc.)
2015 Koza (Goat)
2020 Služobníci (Servants/Služabniki)
2023 Photophobia (Fotofobija)
2026 Pramen (Only Beautiful Things To Look At/Pomlad)

Taljenje
Melt
Melt

Nikolaus Geyrhalter

Avstrija Austria **2025**



režija/directed by
Nikolaus Geyrhalter
scenarij/screenplay
Nikolaus Geyrhalter
fotografija/cinematography
Nikolaus Geyrhalter
montaža/editing
Gernot Grassl
producenta/producers
Nikolaus Geyrhalter, Markus Glaser
produkcija/production
Nikolaus Geyrhalter Filmproduktion GmbH
E office@geyrhalterfilm.com
format/format
DCP, barvni/colour
dolžina/running time
127'

festivali, nagrade (izbor)/ festivals, awards (selection)
Viennale 2025, IDFA Amsterdam 2025, Göteborg/Gothenburg 2026, Dokfest München/Munich 2026

Dokumentarni film niza podobe, ki pričajo o izginjanju snega in ledu, njegovi protagonisti pa pripovedujejo, kako podnebne spremembe vplivajo na njihov vsakdan in delo.

Ob Alpski poti Tatejama Kurobe na Japonskem privabljajo turiste tako, da s pomočjo buldožerjev zgradijo spektakularen snežni tunel s 16-metrskimi stenami. Na slovitem smučišču Val-d'Isère v Franciji medtem s pomočjo umetnega snega vsako leto ustvarijo zimsko pravljično deželo. V Švici snežni plugi razbrazdajo ledenike, da bi se čim več snega ohranilo za naslednjo sezono. Vse to se zdi normalno, a za popolno kuliso se sneg in led topita z vse večjo hitrostjo. Avstrijski režiser Nikolaus Geyrhalter pusti, da podobe o izgubi naravnega ravnovesja govorijo same zase.

"Rad imam sneg. Še zlasti mi je všeč v filmih. Všeč mi je, ko sneži. In navsezadnje, kot je za moje filme že ustaljeno, *Taljenje* spregovori o ljudeh in o njihovem spopadanju z neko težavo. Podnebne spremembe so pomembna tema, vendar se mi ustvarjanje filma, izrecno posvečenega podnebnim spremembam, ni zdelo posebej privlačno. Veliko bolj zanimivo je prikazati trenutne razmere. Film razumem kot sredstvo za upodobitev življenja s snegom, kjer ta še vedno igra vlogo v vsakdanjem bivanju, in kot ustvarjanje nekakšnega spomenika zamrznjeni vodi. Kot vedno je to tudi film za prihodnje arhive."
(Nikolaus Geyrhalter)

Featuring a series of images that bear witness to the disappearance of snow and ice, the documentary's protagonists reveal how climate change is affecting their everyday lives and work.

Along the Tateyama Kurobe Alpine Route in Japan, bulldozers carve spectacular 16-metre-high walls of snow to create corridors specifically designed to attract tourists, while the celebrated ski resort of Val-d'Isère in southern France uses artificial snow to create a winter wonderland. In Switzerland, snowploughs carve furrows into glaciers to preserve snow for the coming winter sports season. All this seems normal – but behind the apparently perfect white façade, the world's ice and snow are melting at an alarming rate. Austrian director Nikolaus Geyrhalter allows the images testifying to this loss of natural balance to speak for themselves.

"I like snow. And I especially like snow in movies. I like it when it snows. And ultimately, as so often in my films, Melt *is about people and how they deal with something. Climate change is a major subject, but making a film explicitly about climate change didn't strike me as very appealing. It's much more interesting to show the situation right now. I see the film as a way of capturing life with snow, where it still plays a role in everyday existence, and of creating a kind of monument to frozen water. As always, it's also a film for future archives." (Nikolaus Geyrhalter)*

Nikolaus Geyrhalter

Rojen leta 1972 na Dunaju. Od leta 1992 dela kot režiser, direktor fotografije in scenarist. Njegovi dokumentarci so osvojili številne nagrade na festivalih, kot so IDFA Amsterdam, Hot Docs Toronto, Visions du Réel, Duisburg, Diagonale itd. Vodi tudi produkcijsko podjetje Geyrhalterfilm, v okviru katerega je pomagal ustvariti že več kot sto filmov, vključno s svojimi.

Born in 1972 in Vienna, he has worked as a director, cinematographer and screenwriter since 1992. His documentaries have won numerous awards at festivals including IDFA Amsterdam, Hot Docs Toronto, Visions du Réel, Duisburg and Diagonale. He runs Geyrhalterfilm, a Vienna-based production company that has produced more than a hundred films to date, including his own.

filmografija (izbor)/filmography (selection)

2005 Unser täglich Brot (Our Daily Bread/Kruh naš vsakdanji) (dok./doc.)
2011 Abendland (Dežela večera) (dok./doc.)
2016 Homo Sapiens (dok./doc.)
2018 Die Bauliche Massnahme (The Border Fence) (dok./doc.)
2019 Erde (Earth/Zemlja) (dok./doc.)
2022 Matter Out of Place (Smeti naše vsakdanje) (dok./doc.)
2025 Melt (Taljenje) (dok./doc.)

prodaja/world sales
Autlook Filmsales
E welcome@autlookfilms.com

Umazan denar za bele noči
Černi pari za beli nočti
Black Money for White Nights

Petar Valčanov, Kristina Grozeva

Bolgarija, Grčija Bulgaria, Greece **2026**

režija/directed by
Petar Valčanov, Kristina Grozeva
scenarij/screenplay
Petar Valčanov, Kristina Grozeva, Dečo Taraležkov
fotografija/cinematography
Alexander Stanšev
glasba/music
Theodore Oikonomou
montaža/editing
Yorgos Mavropsaridis
igrajo/cast
Tanja Šahova (Marina), Ivan Savov (Goša), Margita Goševa (Ljudmila), Ivan Barnev (Kosjo), Sibila Petrova
producenti/producers
Kristina Grozeva, Petar Valčanov, Konstantina Stavrianou, Irini Vougioukalou
produkcija/production
Abraxas Film
E abraxasfilm@abv.bg
format/format
DCP, barvni/colour
dolžina/running time
94'

festivali, nagrade (izbor)/ festivals, awards (selection)
Karlovi Vari/Karlovy Vary 2026



Ko bolgarski par v poznih srednjih letih zaradi prevare izgubi vse svoje prihranke, se njuno življenje začne podirati. Kako daleč sta pripravljena iti, da bi ohranila zakon in dosegla pravico?

Medicinska sestra Marina in železniški dispečer Goša sta si z majhnimi podkupninami in prevarami na delovnem mestu ustvarila udobno življenje. Predana nostalgiji po Rusiji sanjata, da bi si ogledala znamenite bele noči. S prihranki v potovalni agenciji vplačata potovanje v Sankt Petersburg, ob izbruhu ukrajinske vojne pa se jima vse postavi na glavo. Razočaranje in jeza privedeta zakonca do medsebojnega obtoževanja in razkrivanja preteklosti ...

"Dobila sva zamisel o paru neznatnih skorumpirancev, občudovalcev Rusije, in si zamislila naslov *Umazan denar za bele noči*, kar je obrnjena različica bolgarskega pregovora 'hrani bele vinarje za črne dni'. /.../ Ob ruski invaziji na Ukrajino je nekaj preskočilo in naredila sva nekaj manjših prilagoditev za uskladitev zgodbe z novo stvarnostjo. Lika sta ostala enaka, samo da ju je vojna razgalila, jima dala ostrejše obrise. Pred vojno sta delovala nekoliko komično. Po njej pa ne več tako."
(Petar Valčanov, Kristina Grozeva)

A middle-aged Bulgarian couple lose their life savings in a travel scam, forcing them to confront long-buried betrayals and the lies on which their life together was built. How far are they prepared to go to save their marriage and seek justice?

After years of saving money from the small bribes they collect, sixty-year-old Marina and her husband Gosha are preparing for their dream trip to St Petersburg to witness the White Nights. But when Russia invades Ukraine and the travel agency vanishes with all their savings, the couple's dream collapses, along with their illusion of control over their moral principles and their relationship with each other.

"We started talking about a couple of petty corrupt people who admire Russia and came up with the title Black Money For White Nights*, which is a reversal of the Bulgarian saying, 'Save money for a rainy day.' /.../ When Russia invaded Ukraine, something clicked, and we made a few small adjustments to bring the story into sync with the new reality. The characters remained the same, but the war stripped them bare and gave them sharper contours. Before the war, these characters seemed slightly comic. After the war, they didn't seem so comic anymore."*
(Petar Valchanov, Kristina Grozeva)

prodaja/world sales
Cercamon
E hello@cercamon.biz

Petar Valčanov, Kristina Grozeva

Oba rojena v Bolgariji, on leta 1982 v Plovdiv, ona 1976 v Sofiji. Diplomirala sta iz režije na sofijski Nacionalni akademiji za gledališče in filmsko umetnost, s tem da je Kristina pred tem končala študij novinarstva na Univerzi v Sofiji. Sodelujeta vse od leta 2009 in sta tudi poročena.

Both born in Bulgaria – Valchanov in Plovdiv in 1982 and Grozeva in Sofia in 1976 – the filmmaking duo graduated in directing from the National Academy for Theatre and Film Arts in Sofia. Grozeva first obtained a degree in journalism from the University of Sofia. The married couple began working together as directors in 2009.

skupna filmografija (izbor)/joint filmography (selection)

2014 Urok (The Lesson/Učna ura)
2016 Slava (Glory/Slava)
2019 Baštata (The Father/Foter)
2024 Triumf (Triumph)
2026 Černi pari za beli nočti (Black Money for White Nights/Umazan denar za bele noči)

Program za otroke in mlade
Programme for Young Audiences

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Počitnice v džungli
Laimigie
Born in the Jungle

za otroke od 5. leta
for children aged 5+

sinhronizirano v slovenščino
dubbed into Slovenian

Edmunds Jansons

Latvija, Poljska, Češka Latvia, Poland, Czech Republic **2026**



režija/directed by
Edmunds Jansons
scenarij/screenplay
Lote Eglite, Liga Gaisa
montaža/editing
Michal Poddebniak, Edmunds Jansons
glasba/music
Krzysztof Aleksandr Janczak
glasovi/voices
Maja Kunšič, Dan Pirnat, Vesna Pernarčič, Matej Puc, Borut Veselko, Gašper Jarni, Gašper Malnar
producentka/producer
Sabine Andersone-Jansone
produkcija/production
Atom Art
E sabine@atomart.lv
&
Hausboot
&
Letko
format/format
DCP, barvni/colour
dolžina/running time
70'

festivali, nagrade/
festivals, awards
Annecy 2026, Morelia 2026, Anima 2026, Stockholm 2026, Giffoni 2026

Barvita družinska pustolovščina v osrčju džungle. Ko se mali Leo med raziskovanjem izgubi, se njegova sestrica Elizabeta pogumno poda za njim v tropski gozd.

Za malega Lea je džungla eno samo barvito zeleno igrišče, devetletna Elizabeta pa bi počitnice raje preživela v mestu. Namesto tega mora dneve preživljati sredi venezuelskega deževnega gozda in paziti na mlajšega bratca, medtem ko starša opravljata raziskovalno delo. Ko Leo nekega dne izgine, se Elizabeta brez oklevanja odpravi za njim. Pri iskanju odkrije skrivnostno puhasto in igrivo mitološko bitje, spozna dečka iz staroselskega ljudstva in se sooči s krivolovci. Na poti spozna, da džungla ni le divji in nepredvidljiv svet, pred katerim je sprva bežala, temveč tudi prostor prijateljstva, čudes in novih spoznanj.

"*Počitnice v džungli* je pustolovski film za mlado občinstvo. Njegova glavna junaka sta otroka, sestra in brat, ki ju čaka čudovit dan, poln dogodivščin. Kot pravi njuna mama Vilma: 'V vsaki zgodbi je vedno vsaj zrno resnice.' In ta družina je v petdesetih letih prejšnjega stoletja zares obstajala: oče je bil raziskovalec, mama pogumna ženska, imela pa sta dva majhna otroka. Najmlajši se je, tako kot Leo, rodil v venezuelski džungli ob reki Churún, ob vznožju gore Tepui, ki v jeziku ljudstva Pemón pomeni 'hiša bogov'." (Edmund Jansons)

A vibrant family jungle adventure. When little Leo wanders off and gets lost, his sister Elizabeth must venture deep into the tropical rainforest to find him.

Nine-year-old Elizabeth would much rather spend her summer in the city, but instead she is stuck in the Venezuelan rainforest, looking after her little brother Leo. When Leo suddenly disappears, Elizabeth sets off without hesitation to search for him. Along the way, she encounters a mysterious mythical creature, befriends a boy from an Indigenous community and comes face to face with poachers threatening rare animals. As she searches for her brother, Elizabeth discovers that the jungle is not only wild and unpredictable, but also a world full of wonder, friendship and new discoveries.

"The film Born in the Jungle *is an adventure film for young audiences. The two main characters are children (a sister and a brother) who are about to experience a fantastic day full of adventures. As their mother Vilma says, 'There's always a grain of truth in every story'. In fact, this family really did exist in the 1950s: a father who was an explorer, a courageous mother and two young children, the youngest who, like Leo, was born in the Venezuelan jungle, near the River Churún, at the foot of Mount Tepui, which, in the Pemón language, means 'house of the gods'." (Edmund Jansons)*

Edmund Jansons

Leta 1972 rojeni latvijski animator, ilustrator otroških knjig, režiser in ustanovitelj animacijskega studia Atom Art. Njegovi filmi so bili prikazani in nagrajeni na številnih mednarodnih festivalih. Od leta 2013 poučuje režijo animiranega filma na Latvijski akademiji za umetnost. Leta 2019 je bil gost 16. Animateke.

Born in 1972, Jansons is a Latvian animator, acclaimed children's book illustrator and director, and the founder of the animation studio Atom Art. His films have been screened and won awards at numerous international festivals. Since 2013, he has taught animation directing at the Art Academy of Latvia. In 2019, he was a guest at the 16th Animateka International Animated Film Festival.

filmografija (izbor)/filmography (selection)

2012 Choir Tour (Zborovska turneja) (kratki/short)
2014 Isle of Seals (Otok tjulnjev) (kratki/short)
2019 Jekabs, Mimmi un runajosie suni (Jacob, Mimmi and the Talking Dogs/ Jakob, Mimi in govoreči psi)
2026 Laimigie (Born in the Jungle/Počitnice v džungli)

prodaja/world sales
Dandeloo
E sales@dandelooo.com

za otroke od 7. leta
for children aged 7+

sinhronizirano v slovenščino
dubbed into Slovenian

Bučko
Glavonja
Extraordinary

Marina Andree Škop, Vanda Raýmanová

Hrvaška, Slovaška, Slovenija, Latvija, Srbija
Croatia, Slovakia, Slovenia, Latvia, Serbia **2026**



režija/directed by
Marina Andree Škop,
Vanda Raýmanová
scenarij/screenplay
Jarmila Kratochvílová
fotografija/cinematography
Tomislav Sutlar
glasba/music
Liva Bluma
montaža/editing
Marina Andree Škop
igrajo/cast
Marta Mihanović (Alisa), Maks Kleončić (Milan), Mark Spiridonović, Martin Pišlar, Andrija Lamot
producenti/producers
Marina Andree Škop, Vanda Raýmanová, Tibor Keser, Ida Weiss
produkcija/production
PomPom Film
&
objectif
&
Senca Studio
format/format
DCP, barvni/colour
dolžina/running time
83'

festivali, nagrade (izbor)/ festivals, awards (selection)
BUFF Malmö 2026, Pulj/Pula 2026 (najboljša kostumografija/Best Costume Design), Zlín 2026

Včasih so najboljši detektivi tisti, ki svet vidijo malo drugače.

Desetletna Alisa se skupaj z mlajšim bratom Milanom znajde v središču skrivnostnega primera, ko njuna starša nepričakovano izgineta. Deklica se po pomoč obrne na skupino mladih detektivov. Njihova napeta preiskava dobi nepričakovan preobrat, ko se jim pridruži Alisin brat Milan, ki svet doživlja edinstveno. Sprva se zdi, da bo prav on največji izziv njihove odprave, kmalu pa otroci odkrijejo, da je Milanova drugačna perspektiva ključ do rešitve skrivnostnega primera. Pred njimi je razburljiva pustolovščina, polna ugank in nepričakovanih odkritij.

"Pomembno se nam je zdelo poudariti, da Milan ni tipičen primer avtizma, saj tipičen primer ne obstaja. Pogosto pravijo, da je vsaka avtistična oseba kot snežinka: vse so sneg, a nobena ni enaka. Zato smo želele povedati zgodbo o konkretnem otroku in eni družini, ne pa skozi en lik razložiti celotnega spektra. /.../ Alisa je v središču zgodbe kot otrok, ki pogosto postane 'neviden', saj vsakodnevna skrb za brata porabi vse zmogljivosti družine. Skozi njo vidimo tudi jezo, krivdo in ljubezen – vse tisto, kar otroci v resnici lahko čutijo, a o čemer se le redko govori."
(Marina Andree Škop)

Sometimes the greatest detectives see the world differently.

Ten-year-old Alisa and her younger brother Milan find themselves at the centre of a mysterious case when their parents suddenly disappear. The two children team up with a group of young detectives, drawing on their individual strengths to find them. At first, Milan's unique experience of the world seems to pose a challenge, but as the investigation unfolds, his special way of thinking proves crucial to solving the mystery. An exciting adventure lies ahead, filled with puzzles and unexpected discoveries.

"It was important to us to emphasise that Milan is not a typical example of autism, because there is no such thing as a typical case. People often say that every autistic person is like a snowflake: they are all snow, but no two are alike. That is why we wanted to tell the story of one particular child and one family, rather than try to explain the entire spectrum through a single character. /.../ Alisa is at the centre of the story as a child who often becomes 'invisible', because caring for her brother on a daily basis takes up all of the family's capacities. Through her, we also see anger, guilt and love – all the things children can genuinely feel, but which are rarely talked about."
(Marina Andree Škop)

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

distribucija/distribution
Fivia
E robert.cretnik@cenex.si

Marina Andree Škop, Vanda Raýmanová

M. A. Š.: Leta 1973 rojena hrvaška režiserka in producentka, ki ustvarja predvsem filme za otroke in mlade. Njeni filmi pogosto obravnavajo teme odraščanja, družinskih odnosov in sprejemanja drugačnosti.
Born in 1973. A Croatian director and producer best known for creating films for children and young audiences. Her work often explores themes of growing up, family relationships and inclusion.

V. R.: Leta 1973 rojena slovaška režiserka, scenaristka in producentka se v svojem ustvarjanju osredotoča predvsem na zgodbe za otroke, v katerih združuje humor, domišljijo in občutljiv pogled na odraščanje.
Born in 1973. A Slovak director, screenwriter and producer of animated films and television series. Her work focuses primarily on stories for children, combining humour, imagination and thoughtful explorations of growing up.

filmografija (izbor)/filmography (selection)

M. A. Š.:
2009 Sevdah (dok./doc.)
2017 Živjo, Koyaa! (Hi Koyaa!) (kratki/short)
2019 Moj dida je pao s Marsa (My Grandpa Is an Alien/Moj dedek je padel z Marsa)
2026 Glavonja (Extraordinary/Bučko)

V. R.:
2026 Glavonja (Extraordinary/Bučko)

Skrivnostni paket
Mysteriepakken
The Mystery Package

za otroke od 8. leta
for children aged 8+

v norveščini s podnapisi
in Norwegian with subtitles

Silje Evensmo Jacobsen

Norveška Norway **2026**



režija/directed by
Silje Evensmo Jacobsen
scenarij/screenplay
Silje Evensmo Jacobsen
montaža/editing
Trude Lirhus
nastopajo/with
Edle Evensmo Sandnes, Brage Evensmo Sandnes, Magnus Gilje Sandnes, Inger Gilje Sandnes, Arne Øyvind Sandnes, Kristin Sandnes, Mons Håkon S. Myklebust, Lars Olav Sandnes, Håkon Myklebust
producentka/producer
Silje Evensmo Jacobsen
produkcija/production
A5 Film
E mari@a5film.no
format/format
DCP, barvni/colour
dolžina/running time
80'

festivali, nagrade (izbor)/
festivals, awards (selection)
Solun/Thessaloniki IDFF 2026, Beldocs IDFF 2026, Kristiansand ICFF 2026

Igriv dokumentarni film napeto detektivsko zgodbo združi z intimnim družinskim portretom ter razkrije pomen družinskih vezi, skupnosti in medsebojne pomoči v težkih trenutkih.

V norveški vasici se tik pred božičem vsako leto pojavi skrivnosten paket, poln daril, ki ga ista družina prejema že več kot dvaindvajset let. Ker nihče ne ve, kdo je skrivnostni pošiljatelj, se devetletna Edle in njen mlajši brat Brage odločita, da bosta sama razrešila družinsko uganko. Ob pomoči mame Silje, ki njuno pustolovščino spremlja s kamero, sledita namigom, zaslišujeta sorodnike in odkrivata zgodbo, ki presega zgolj skrivnost daril.

"Pri dokumentarcu mi je še posebej všeč to, da morate uporabiti, kar vam je na voljo. Uporabiti morate zgodbo, ljudi, nato pa ga oblikovati vizualno v določenih omejitvah, ker se zgodba razvija pod lastnimi pogoji. In te omejitve me spodbujajo k ustvarjalnosti. Vendar je to zgolj pristop k uporabi vizualnih prvin, zvoka, glasbe in vsega drugega, za ustvarjanje umetniške forme ali zgodbe. Zato se ne štejem za umetnico, temveč bolj za pripovedovalko zgodb, saj za pripoved zgodbe uporabljam vse te elemente."
(Silje Evensmo Jacobsen)

A playful documentary that blends an intimate family portrait with a tense mystery story and highlights the importance of family ties, community and lending a hand in times of need.

In a small Norwegian village, a mysterious package filled with gifts arrives on the same family's doorstep every Christmas, as it has for more than twenty-two years. Since no one knows who the sender is, nine-year-old Edle and her younger brother Brage decide to solve the family mystery themselves. Filmed by their mother, Silje, and guided by clues, family memories and conversations with relatives, they embark on an investigation that takes them further than they ever expected.

"What I especially love about the documentary is that you need to use what you have. You need to use the story, the people, and then you need to create it visually within certain limits, because the story is unfolding on its own terms. And those limits spur me on creatively. But it's just the way you can use the visuals, the sound, the music and everything else to create an art form or a story. So, I see myself not as an artist, but more as a storyteller, because I use all these elements to tell a story."
(Silje Evensmo Jacobsen)

Silje Evensmo Jacobsen

Rojena leta 1986. Je nagrajena norveška dokumentaristka. Mednarodno prepoznavnost ji je prinesel dokumentarec *A New Kind of Wilderness*, ki je osvojil veliko nagrado žirije za najboljši dokumentarni film na festivalu Sundance in nagrado amanda za najboljši norveški dokumentarec.

Born in 1986. An award-winning Norwegian documentary filmmaker. She gained international recognition with A New Kind of Wilderness*, which won the Grand Jury Prize for Best Documentary at the Sundance Film Festival and the Amanda Award for Best Norwegian Documentary.*

filmografija (izbor)/filmography (selection)

2009 Daughter of God (dok./doc.)
2021 Faith Can Move Mountains
2022 Kraft (TV-serija/TV series)
2024 A New Kind of Wilderness
2026 Mysteriepakken (Mystery Package/Skrivnostni paket)

prodaja/world sales
DR Sales
E ELGL@dr.dk

distribucija/distribution
Beldocs
E info@beldocs.rs

za otroke od 8. leta
for children aged 8+

v romunščini in madžarščini s podnapisi
in Romanian and Hungarian with subtitles

Atlas vesolja
Atlasul Universului
Atlas of the Universe

Paul Negoescu

Romunija, Bolgarija Romania, Bulgaria **2026**

režija/directed by
Paul Negoescu
scenarij/screenplay
Paul Negoescu, Mihai Mincan
glasba/music
Marius Leftarache
montaža/editing
Mihai Codleanu
fotografija/cinematography
Ana Draghici
igrajo/cast
Matei Donciu (Filip), Johanna Mild Kereszturi (Edith), Sofia Marinescu (Alexandra), Andreea Gramoateanu (Doina), Marin Grigore (Viorel), Calin Petru (Anton), Andrei Mateiu (Dumitru)
producenta/producers
Radu Stancu, Ioana Lascar
produkcija/production
deFilm
E office@defilm.ro
format/format
DCP, barvni/colour
dolžina/running time
85'

festivali, nagrade (izbor)/
festivals, awards (selection)
Berlinale – Generation Kplus 2026 (posebno priznanje žirije/Special Mention), Sofija/Sofia 2026 (najboljši film za najstnike/Best Teen Award), Kristiansand ICFF 2026 (najboljši mednarodni celovečerec/Best International Feature Film)



Prisrčna zgodba o dečku, ki se zaradi ponesrečenega nakupa čevljev odpravi na svoje prvo veliko samostojno potovanje.

Desetletni Filip se z očetom odpravi v mesto po nove čevlje za šolo. Ker se oče zaplete v pogovor s starim prijateljem, mora Filip nakup dokončati sam. Po nesreči kupi dva desna čevlja, zato se odloči, da bo napako popravil brez pomoči odraslih. Na poti skozi neznane kraje spozna zapuščenega kužka, ki ga poimenuje Mbappé po svojem najljubšem nogometašu. Njegovo iskanje manjkajočega čevlja se spremeni v nepozabno potovanje, na katerem skozi drobne izzive, nova poznanstva in pogumna dejanja naredi prve korake k samostojnosti.

"Vem, da je na Mihaija, ko je pisal scenarij, močno vplival Abbas Kiarostami. Še posebej film *Kje je hiša mojega prijatelja?* (1987), prav tako o otroku, ki se odpravi na pot, da bi rešil preprost problem. Ta film je bil za nas zelo pomemben. Hkrati pa v resnici ni otroški film, temveč film za odrasle. Želeli smo vzeti podobno preprosto pripovedno strukturo – otrok, ki poskuša nekaj rešiti sam – vendar se je lotiti drugače. Ne s konvencionalnim filmskim postopkom." (Paul Negoescu)

A charming story about a boy who sets off on his first big journey towards independence after an ill-fated shoe purchase.

Ten-year-old Filip travels to the city with his father to buy new shoes for school. When his father gets distracted by an old friend, Filip has to finish the purchase on his own. By accident, he buys two shoes for his right foot and decides to put the mistake right without adult help. Along the way, he befriends a stray dog, whom he names Mbappé after his favourite football player. His search for the missing shoe turns into an unforgettable journey, during which small challenges, new encounters and acts of courage become his first steps towards independence.

"I know that when Mihai was writing the script, he was strongly influenced by Abbas Kiarostami. In particular, by Where Is the Friend's House? *(1987) which is also about a child who goes on a journey to solve a simple problem. That film was very important to us. At the same time, it is not really a children's film, but a film made for adults. We wanted to take a similar simple narrative structure – a child trying to solve something on his own – but approach it differently. Not in a conventional cinematic way." (Paul Negoescu)*

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

Paul Negoescu

Romunski režiser in scenarist, rojen leta 1984. Na Nacionalni univerzi za gledališče in film v Bukarešti je diplomiral iz filmske režije, njegovi kratki filmi pa so bili prikazani na festivalih, kot so Cannes, Berlinale, Karlovi Vari in Rotterdam. Njegov celovečerni prvenec *O luna in Thailanda* je bil premierno prikazan v Benetkah, sledili pa so še drugi uspešni filmi.

A Romanian director and screenwriter, born in 1984. He studied film directing at the National University of Theatre and Film in Bucharest, and his short films have been screened at major festivals including Cannes, Berlinale, Karlovy Vary and Rotterdam. His feature debut, A Month in Thailand, *premiered in Venice, followed by several other successful features.*

filmografija (izbor)/filmography (selection)

2012 O luna in Thailanda (A Month in Thailand)
2016 Doua lozuri (Two Lottery Tickets)
2018 Povestea unui pierde-vara (The Story of a Summer Lover)
2026 Atlasul Universului (Atlas vesolja/Atlas of the Universe)

Moj prijatelj Barry
Mein Freund Barry
Barry & Me

za otroke od 8. leta
for children aged 8+

v nemščini s podnapisi
in German with subtitles

Markus Welter

Nemčija, Švica Germany, Switzerland **2026**



režija/directed by
Markus Welter
scenarij/screenplay
Jan Poldervaart
fotografija/cinematography
Marco Barberi
glasba/music
Fabian Römer
montaža/editing
Cécile Welter
kostumografija/costume design
Monika Schmid
igrajo/cast
Paco von Wyss (Georg), Alma Büchenbacher (Resi), Mael Gallati (Celestin), Max Hubacher (brat/Brother Benedikt), Ulrich Tukur (prior), Carlos Leal (Wydler)
producent/producer
Marcel Wolfisberg
produkcija/production
Atlantis Pictures Ltd
E contact@atlantis-pictures.com
&
MMC Zodiac GmbH
&
SRF Schweizer Radio und Fernsehen
&
Centauri Media AG
&
blue Entertainment AG
format/format
DCP, barvni/colour
dolžina/running time
93'

festivali, nagrade (izbor)/festivals, awards (selection)
Nemški festival otroških medijev Gera–Erfurt/German Children's Media Festival Gera–Erfurt 2026 (najboljši igrani celovečerec/Best Feature Fiction Film), IFFCY Zlín 2026, Solothurn 2026, ICFF Kristiansand/Kristiansand

Srčna pustolovščina dečka in njegovega bernardinca sredi veličastnih švicarskih Alp – zgodba o prijateljstvu, pogumu ter globoki vezi med človekom in živaljo.

Na začetku 19. stoletja dvanajstletni Georg zaradi vojnih razmer ostane sam v samostanu na prelazu Veliki Sveti Bernard. Življenje mu greni Célestin, vodja samostanskih gojencev, ki v preprostem dečku vidi tekmeca. Toda Georg v mrazu in osamljenosti kmalu najde žarek upanja. Spoprijatelji se z Resi, živahno hčerko gorskega vodnika, katere oče vzgaja bernardince. Ko se Georg odloči, da bo na skrivaj rešil šibkega pasjega mladička, ki ga poimenuje Barry, med njima vznikne prav posebna vez. Ob reševanju ljudi izpod snežnih plazov Georg in veliki kosmatinec Barry odkrivata, da se največji pogum skriva v povezanosti in medsebojni pomoči. Film navdihuje resnična zgodba o bernardincu Barryju, ki naj bi v začetku 19. stoletja na prelazu Veliki Sveti Bernard izpod snežnih plazov rešil več kot štirideset življenj.

"Po snemanju filma *Žrelo* je Steven Spielberg dejal, da nikoli ne smete snemati z živalmi in nikoli na vodi ali snegu. In na splošno nikoli ne smete snemati z otroki. S tem filmom sem prekršil vsa tri pravila." (Markus Welter)

A heart-warming historical adventure about a boy and a St Bernard dog who discover that true courage lies in kindness and helping others.

At the beginning of the 19th century, twelve-year-old Georg is left behind at a monastery on the Great St Bernard Pass after war separates him from his brother. There, he rescues a weak St Bernard puppy named Barry, and the two form an extraordinary bond that helps Georg overcome loneliness and hardship. As they take part in mountain rescues, Georg learns about courage, friendship and belonging, discovering that home is not only where we come from, but also where we are welcomed. The film is inspired by the true story of Barry, a St Bernard who reportedly saved more than forty lives from avalanches at the Great St Bernard Pass in the early 19th century.

"After filming Jaws, *Steven Spielberg said you should never film with animals, and never on water or snow. And generally speaking, you should never film with children. I broke all three rules with this film." (Markus Welter)*

Markus Welter

Nemško-švicarski režiser, producent in filmski montažer, rojen leta 1968 v Bonnu. V Frankfurtu se je izobraževal za filmskega, radijskega in televizijskega producenta, od leta 1994 pa v Švici, Nemčiji in ZDA deluje kot samostojni ustvarjalec na področju režije reklamnih filmov, postprodukcije in filmske montaže.

A German-Swiss director, producer and film editor, born in 1968 in Bonn, Germany. He trained as a film, radio and television producer in Frankfurt and has worked as an independent director of advertising films, post-production supervisor and editor in Switzerland, Germany and the United States since 1994.

filmografija (izbor)/filmography (selection)

2009 Im Sog der Nacht
2011 One Way Trip
2012 Der Teufel von Mailand
2012 Das alte Haus
2013–2015 Der Bestatter (The Undertaker) (TV-serija/TV series)
2018 Weglaufen geht nicht
2026 Mein Freund Barry (Barry & Me/Moj prijatelj Barry)

prodaja/world sales
The Playmaker
E worldsales@playmaker.de

distribucija/distribution
Karantanija Cinemas
E info@kcs.si

za otroke od 11. leta
for children aged 11+

v arabščini s podnapisi
in Arabic with subtitles

Rojstni dan
Happy Birthday
Happy Birthday

Sarah Goher

Egipt Egypt **2025**



režija/directed by
Sarah Goher
scenarij/screenplay
Sarah Goher, Mohamed Diab
fotografija/cinematography
Seif El Din Khaled
glasba/music
Mina Samy
montaža/editing
Ahmed Hafez
igrajo/cast
Doha Ramadan (Toha), Nelly Karim (Laila), Hanan Motawie (Nadia), Sherif Salama (Asser), Khadija Ahmed (Nelly), Fares Mohamed (Fathy), Hanan Youssef (babica/grandma), Jomana Ibrahim (Fatma)
producenti/producers
Ahmed Abbas, Ahmed Badawy, Ahmed El Desouky, Jamie Foxx, Datari Turner
produkcija/production
Foxxhole Productions
format/format
DCP, barvni/colour
dolžina/running time
92'

festivali, nagrade (izbor)/festivals, awards (selectio
Tribeca 2025 (najboljši mednarodni celovečerec/Best International Narrative Feature, najboljši scenarij v mednarodnem celovečernem filmu/Best Screenplay in an International Narrative Feature, nagrada Nore Ephron/Nora Ephron Award), Palm Springs 2026 (nagrada FIPRESCI za najboljši mednarodni prvenec/FIPRESCI Prize for Best International First Feature)

Osemletna gospodinjska pomočnica Toha odrašča v svetu, ki ji ne pripada. Svoji premožni prijateljici želi pričarati popoln rojstni dan.

Osemletna Toha dela kot gospodinjska pomočnica pri premožni družini v sodobnem Kairu. Tesno se poveže z njihovo hčerko Nelly – vrstnici pomaga in skupaj se igrata. Ko se bliža Nellyjin rojstni dan, Toha z vso svojo domišljijo in predanostjo pripravlja praznovanje, ne da bi povsem razumela nevidne meje, ki deklici ločujejo. Občutljiva zgodba skozi otroške oči raziskuje teme prijateljstva, družbene neenakosti in odraščanja ter razkriva, kako krhki so lahko odnosi v svetu, kjer nimajo vsi otroci enakih možnosti.

"V Egiptu obstaja takšno sobivanje družbenih razredov, ki je zastrašujoče; veliko stvari se dogaja, ki jih preprosto pometemo pod preprogo. To je ljubezensko pismo otrokom, resnici in skrbnemu filmskemu ustvarjanju." (Sarah Goher)

A touching story of eight-year-old Toha, who grows up as a housekeeper in a world that doesn't belong to her, and wants to create her own fairy tale, at least for one day.

Eight-year-old Toha works as a maid for a wealthy family in contemporary Cairo, where she forms a close bond with Nelly, the family's daughter. As Nelly's birthday approaches, Toha pours all her imagination and determination into preparing the perfect celebration, unaware of the invisible boundaries that separate them. Told through a child's perspective, the film explores friendship, social inequality and growing up, revealing how fragile relationships can be in an unequal world.

"There is a coexistence of social classes in Egypt that is terrifying; a lot of things happen that we just sweep under the rug. It's a love letter to children, truth and cinematic care." (Sarah Goher)

Sarah Goher

Egiptovsko-ameriška scenaristka, režiserka in producentka, rojena v New Yorku. Sodelovala je pri odmevnih filmih *Cairo 6,7,8* (2010), *Spopad* (2016), *Amira* (2021) in Marvelovi seriji *Moon Knight* (2022). Njen režijski prvenec *Rojstni dan* je na festivalu Tribeca prejel tri glavne nagrade, film pa je bil pozneje izbran za egiptovskega kandidata za oskarja za najboljši mednarodni celovečerni film.

An Egyptian-American writer, director and producer born in New York City. She has worked on acclaimed productions including Cairo 678 *(2010),* Clash *(2016),* Amira *(2021) and Marvel Studios'* Moon Knight *(2022). Her directorial debut,* Happy Birthday, *won three major awards at the Tribeca Festival and was later selected as Egypt's official submission for the Academy Awards for Best International Feature Film.*

filmografija (izbor)/filmography (selection)

2025 Happy Birthday (Rojstni dan)

Propad hiše Usher
The Fall of the House of Usher

113 **Propad hiše Usher** **The Fall of the House of Usher** Jean Epstein



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Propad hiše Usher
La chute de la maison Usher
The Fall of the House of Usher

Jean Epstein

Francija France **1928**



režija/directed by
Jean Epstein
scenarij/screenplay
Luis Buñuel, Jean Epstein, Edgar Allan Poe (zgodbe/stories)
fotografija/cinematography
Georges Lucas, Jean Lucas
montaža/editing
Jean Epstein
igrajo/cast
Jean Debucourt (Roderick Usher), Marguerite Gance (Madeline Usher), Abel Gance, Charles Lamy (gost/the guest), Fournez-Goffard, Luc Dartagnan
producent/producer
Jean Epstein
produkcija/production
Les Films Jean Epstein
format/format
DCP, čb/b&w
dolžina/running time
72'

festivali, nagrade (izbor)/festivals, awards (selection)
San Francisco Silent Film Festival 2009, Melbourne 2012, Il Cinema Ritrovato Bologna 2016

Ekspresionistično obarvana gotska srhljivka o smrti, obsedenosti in pogubni moči umetnosti, v kateri Jean Epstein z radikalnimi vizualnimi eksperimenti zabriše meje med resničnostjo in prividom, življenjem in smrtjo.

V odmaknjenem dvorcu živi sir Roderick Usher z bolehno ženo Madeline, katere portret obsesivno slika. Z vsakim zamahom čopiča se zdi, da portret postaja bolj živ, medtem ko Madeline počasi izgublja življenjsko moč. Ko se nekega dne zgrudi in jo razglasijo za mrtvo, Roderick kljub prepričanju, da je še živa, dovoli, da jo položijo v družinsko grobnico. Med nevihtno nočjo se njegove slutnje uresničijo: Madeleine se vrne iz groba, hišo Usherjevih pa zajame poguba.

"Slutnja Madeleine in Rodericka o bližajoči se smrti v zgodbi *Propad hiše Usher* je podobna občutju, ki nas prevzame, ko se nas polasti smrt. Zato Roderick zvokom iz krste prisluhne, tako kot mi prisluškujemo pri vratih sobe, da bi zaslišali, ali se bo morda prebudil utrujeni nočni duh." (Jean Epstein)

Infused with expressionism, this Gothic thriller about death, obsession and the destructive power of art employs bold visual experiments to blur the boundaries between reality and illusion, life and death.

Sir Roderick Usher lives in a secluded manor with his ailing wife, Madeline, obsessively painting her portrait. With every stroke of the brush, the portrait seems to come more vividly to life, while Madeline's vitality is slowly ebbing away. When she collapses one day and is declared dead, Roderick, although convinced that she is still alive, allows her to be laid to rest in the family crypt. During a stormy night, his forebodings come true: Madeline returns from the grave, and the House of Usher meets its downfall.

"When Madeleine and Roderick feel death approaching in the The Fall of the House of Usher, *it's similar to the feeling that we have when death takes possession of us. So Roderick listens for sounds from the coffin like we listen at the door of the room to hear if a tired nocturnal ghost will perhaps awaken."*
(Jean Epstein)

Dogodek organizira Slovenska kinoteka v koprodukciji z Inštitutom ON Rizom in v sodelovanju z Avstrijskim kulturnim forumom Ljubljana. Glasbena spremljava v živo: **Radian** (**Martin Brandlmayr**, bobni in elektronika; **Martin Siewert**, kitare in elektronika; **Manu Mayr**, bas kitara).

The event is organized by the Slovenian Cinematheque in co-production with the Institute ON Rizom and in cooperation with the Austrian Cultural Forum Ljubljana. Live musical accompaniment: ***Radian*** *(****Martin Brandlmayr****, drums and electronics;* ***Martin Siewert****, guitars and electronics;* ***Manu Mayr****, bass guitar).*

Jean Epstein

Jean Epstein (1897–1953) je bil francoski režiser, filmski teoretik in eden ključnih predstavnikov francoske filmske avantgarde dvajsetih let. Rojen je bil v Varšavi, študiral medicino, nato pa se posvetil literaturi in filmu. V svojih delih je raziskoval izrazne možnosti filmskega medija, zlasti upravljanje s časom in gibanjem, uporabo bližnjih planov ter zmožnost kamere, da razkrije očesu nedostopne razsežnosti stvarnosti.

Jean Epstein (1897–1953) was a French director, film theorist and one of the key figures of the French film avant-garde of the 1920s. Born in Warsaw, he studied medicine before devoting himself to literature and cinema. His work explored the expressive possibilities of the cinematic medium, particularly the manipulation of time and movement, the use of close-ups, and the camera's ability to reveal dimensions of reality inaccessible to the naked eye.

filmografija (izbor)/filmography (selection)

1923 L'Auberge rouge (The Red Inn/Rdeča krčma)
1923 Coeur fidèle (The Faithful Heart/Zvesto srce)
1926 Mauprat
1927 La Glace à trois faces (The Three-Sided Mirror) (kratki/short)
1928 La Chute de la maison Usher (The Fall of the House of Usher/Propad hiše Usher)
1929 Finis terrae
1932 L'Or des mers (Gold from the Sea/Zlato morja)
1947 Le Tempestaire (The Storm-Tamer/Krotilec viharjev) (kratki/short)

prodaja/world sales
Potemkine Films
E info@potemkine.fr

Commedia all'italiana ali Italijani se smejijo
Commedia all'italiana, or The Italians Laugh

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Commedia all'italiana ali Italijani se smejijo
Commedia all'italiana or Comedy, Italian Style

Simon Popek

V kontekst "manj znanega" italijanskega filma (vsaj za zunanji pogled) od nekdaj spada tudi italijanska komedija, t. i. *commedia all'italiana*, popolna ilustracija brezmejnosti in žanrske različnosti povojne kinematografije naših zahodnih sosedov.
Italijanske komedije, posnete (v grobem) od sredine petdesetih do sredine sedemdesetih let, so se, prvič, postavile po robu nedotakljivosti kanoniziranih velikanov (Fellini, Rossellini, Visconti ...), in drugič, so odločno presekale s prevladujočo tendenco kritiškega razmišljanja, ki je povojni italijanski film delilo na neorealizem (in njegove naslednike) ter na komercialni film, znotraj katerega so prevladovale nekritične in izključno lahkotne komedije.
Commedia all'italiana je v italijansko filmsko produkcijo vnesla pred tem nepredstavljive elemente, ali kot je povedal Mario Monicelli, ki je leta 1958 režiral prelomni film *Običajni osumljenci*: "V petdesetih letih se je bilo prepovedano norčevati iz socialnih problemov, ampak mi smo to vseeno počeli." Dino Risi, poleg Monicellija največji mojster obravnavanega žanra, je kolega dopolnil z besedami: "Neorealizem je postal manieristične, naenkrat ni bilo dovolj snemati resničnost, treba jo je bilo razložiti."
Komična oblika socialnokritičnega razmišljanja o domači družbi ob gospodarskem čudežu šestdesetih let je do Italijana nenadoma postala nespoštljiva. Subverzivni elementi so obračunavali s patriarhatom, cerkvijo, avtoriteto in zanikanjem fašistične preteklosti; prevladujoči optimizem in hvalnico nacionalnemu uspehu sta zamenjali ostra satira in tragikomedija vsakdanjega življenja, z liki, ki presegajo svoje zmožnosti ter ki so za finančne privilegije pripravljeni prodati dušo ali – dobesedno – oko, kot prikaže De Sicova mojstrovina *Bum* (1963).
Ne, v Italiji se v tistem času nista cedila le med in mleko, kot so trdili ti filmi; revščina ni bila izkoreninjena, regionalna gmotna neuravnoteženost – posledica množičnih selitev s podeželja v urbana središča – je bila v oči bijoča, patriarhat in fanatični moralni kodeksi z juga škornja vseprisotni.
Monicelli, Risi in podobno misleči so prikazovali hitro razvijajočo se družbo, obenem pa razkrivali pohlep, hipokrizijo, socialno povzpetništvo, apatijo do sočloveka, obsedenost z zunanjim videzom in nebrzdanim potrošništvom. Italijanska komedija je v tistem času, če citiramo zgodovinarja Rémija Fournierja Lanzonija, "izpeljala analitično obliko družbene avtopsije".
Ko je gospodarski razmah sklenil krog, so se v sedemdesetih letih spremenile tudi komedije, postale so bolj melanholične, prepojene z nostalgijo in spolnimi namigovanji; Lina Wertmüller je med drugim vpeljala feministično perspektivo.
Italijanski filmarji so skoraj dvajset let prakticirali virtuozno obliko popularne, komercialno uspešne in obilno nagrajevane komedije. Za to pa niso bili zaslužni samo režiserji – poleg že omenjenih še Luciano Salce, Elio Petri, Pietro Germi, Marco Ferreri, Antonio Pietrangeli, Luigi Zampa ali Ettore Scola, temveč tudi scenaristi (v prvi vrsti izjemno produktivna Agenore Incrocci in Furio Scarpelli, znana pod vzdevkom "Age & Scarpelli") ter seveda igralci, ki so tem ranljivim in (ne)samozavestnim (anti)junakom dali obraze in glas: Vittorio Gassman, Ugo Tognazzi, Giancarlo Giannini, Nino Manfredi, Stefania Sandrelli, Claudia Cardinale, Marcello Mastroianni, nad vsemi pa Alberto Sordi, tako rekoč poosebljena italijanska komedija ter neusahljivi vir navdiha za scenariste in režiserje.

Commedia all'italiana, *or "comedy, Italian style", has invariably been regarded as the lesser-known strand of Italian cinema, particularly from an external perspective, while offering a compelling illustration of the breadth and diversity of genres within Italy's post-war film culture.*
Produced roughly between the mid-1950s and the mid-1970s, these comedies not only challenged the untouchable status of the canonised masters – Fellini, Rossellini and Visconti among them – but also decisively broke with a dominant tendency in critical discourse that divided post-war Italian cinema into neorealism (and its successors) on the one hand and commercial cinema on the other, the latter being associated primarily with uncritical and exclusively light-hearted comedies.
Commedia all'italiana *introduced new and previously unimaginable elements into Italian cinema. In the words of Mario Monicelli, director of the groundbreaking* Persons Unknown *(I soliti ignoti, 1958): "In the 1950s, it was forbidden to ridicule social problems, but we did it anyway." Dino Risi, alongside Monicelli one of the genre's foremost practitioners, similarly remarked: "Neorealism had become manneristic; suddenly, it was no longer enough to film reality – it had to be explained."*
The comic mode of social critique turned a critical eye on Italians themselves during the years of the Italian economic miracle. Its subversive edge targeted patriarchy, the Church, authority and the denial of the fascist past. Prevailing optimism and celebratory narratives of national success gave way to biting satire and the tragicomedy of everyday life, populated by characters who overestimated their abilities and were willing to sell their souls – or, quite literally, an eye – in pursuit of material gain, as depicted in De Sica's masterpiece The Boom *(Il Boom, 1963).*
No, the Italy of the period was far from the land of milk and honey as many contemporary films suggested. Poverty had not been eradicated, and deep regional economic disparities remained starkly visible, laid bare by mass migration from rural areas to urban centres. At the same time, the patriarchal structures and rigid moral codes of southern Italy remained deeply entrenched. Monicelli, Risi and their contemporaries depicted a rapidly evolving society, exposing greed, hypocrisy, social climbing, indifference towards others, an obsession with outward appearances and unrestrained consumerism. As historian Rémy Fournier Lanzoni notes, post-war Italian comedy "performed an analytical form of social autopsy."
As the economic boom subsided, comedies evolved in the 1970s, taking on a more melancholic tone and becoming increasingly imbued with nostalgia and sexual innuendo; notably, Lina Wertmüller introduced a feminist perspective into the genre. For almost two decades, Italian filmmakers perfected a virtuosic, popular and award-winning form of comedy. Credit, however, cannot be attributed solely to the directors – alongside the above-mentioned figures, Luciano Salce, Elio Petri, Pietro Germi, Marco Ferreri, Antonio Pietrangeli, Luigi Zampa and Ettore Scola – but also the screenwriters (above all the exceptionally prolific Agenore Incrocci and Furio Scarpelli, known as "Age & Scarpelli") and, of course, the actors who gave faces and voices to these vulnerable and (un)confident (anti)heroes: Vittorio Gassman, Ugo Tognazzi, Giancarlo Giannini, Nino Manfredi, Stefania Sandrelli, Claudia Cardinale, Marcello Mastroianni and, above all, Alberto Sordi, the embodiment of Italian comedy itself and an inexhaustible source of inspiration for screenwriters and directors.

ISTITUTO italiano DI CULTURA LUBIANA
LA CINE TECA FVG
kino teka
slovenska kinoteka
filmski muzej

Običajni osumljenci
I soliti ignoti
Big Deal on Madonna Street

Mario Monicelli

Italija Italy **1958**



režija/directed by
Mario Monicelli
scenarij/screenplay
Agenore Incrocci, Furio Scarpelli, Suso Cecchi d'Amico, Mario Monicelli
fotografija/cinematography
Gianni di Venanzo
glasba/music
Piero Umiliani
montaža/editing
Adriana Novelli
igrajo/cast
Vittorio Gassman (Peppe), Renato Salvatori (Mario), Memmo Carotenuto (Cosimo), Rossana Rory (Norma), Carla Gravina (Nicoletta), Claudia Cardinale (Carmelina), Marcello Mastroianni (Tiberio), Totò (Dante Cruciani), Tiberio Murgia (Michele), Carlo Pisacane (Capannelle)
producent/producer
Franco Cristaldi
produkcija/production
Vides Cinematografica
&
Lux Film
format/format
35 mm
dolžina/running time
106'

festivali, nagrade /festivals, awards
San Sebastián 1958 (najboljši režiser/Best Director), Locarno 1958 (najboljša komedija/Best Comedy), nominacija za oskarja za najboljši tujejezični film/Academy Award nomination for Best Foreign Language Film 1959

Prelomni film *commedie all'italiana* o skupini nespretnih tatov, katerih načrt popolnega ropa se sprevrže v niz komičnih polomij.

Ko se mali tat Cosimo v zaporu dokoplje do načrta za navidez preprost rop zastavljalnice, njegovi pajdaši sestavijo improvizirano tolpo in se po nasvet obrnejo na izkušenega vlomilca Danteja Crucianija. Po skrbnih pripravah se lotijo podviga, a se kmalu izkaže, da so za tako zahteven rop preslabo opremljeni. Monicelli parodijo klasičnega filma o ropu postavi v Rim na pragu modernizacije ter iz spodletelega ropa ustvari duhovito komedijo o ljudeh, ki jih je gospodarski razcvet pustil za seboj.

"Film *Običajni osumljenci* Maria Monicellija je prava redkost v popularni kulturi: satira, ki ni zgolj pripomogla k izginotju enega filmskega žanra, temveč je ob tem sprožila vznik povsem novega podžanra. Film, v Italiji leta 1958 distribuiran pod naslovom *I Soliti ignoti*, je bil prava zakladnica filmskih vplivov, od italijanskega neorealizma do povojnega hollywoodskega filma noir in njegovega francoskega sorodnika iz petdesetih let, vseh povezanih v nedeljivo celoto." (Bruce Eder, *The Criterion Collection*)

A landmark* commedia all'italiana *comedy about a group of clumsy thieves whose plan for the perfect heist turns into a series of comical mishaps.

When petty thief Cosimo gets hold of a plan for what appears to be a simple pawnshop robbery, his accomplices put together an improvised gang and seek advice from experienced safecracker Dante Cruciani. After careful preparations, they set out to pull off the job but soon discover that they are ill-equipped for a heist of such complexity. Monicelli sets his parody of the classic heist film in Rome on the threshold of modernisation, turning the petty thieves' failed undertaking into a witty comedy about people left behind by the economic boom.

"Mario Monicelli's Big Deal on Madonna Street *is that genuine rarity in popular culture: a satire that not only helped kill off one movie genre but started a whole new subgenre in the process. The film, released in Italy in 1958 as* I Soliti ignoti, *was a veritable treasure trove of cinematic influences, from Italian neorealism to Hollywood postwar film noir and its 1950s French cousin, all tied together." (Bruce Eder,* The Criterion Collection*)*

Mario Monicelli

Eden ključnih režiserjev *commedie all'italiana*, ki je skozi satiro in humor neusmiljeno slikal protislovja in družbene probleme povojne Italije. Režiral je več kot šestdeset celovečernih filmov, v katerih se je posvečal predvsem malemu človeku, razrednim razlikam, revščini, političnim in družbenim napetostim ter spreminjanju italijanske družbe. Za film *Velika vojna* je leta 1959 prejel beneškega zlatega leva, 1991 pa še zlatega leva za življenjsko delo.

One of the key directors of commedia all'italiana, *Monicelli used satire and humour to offer a sharp-eyed examination of the contradictions and social problems of post-war Italy. He directed more than sixty feature films, focusing above all on ordinary people, class divisions, poverty, political and social tensions, and the changing face of Italian society. He received the Golden Lion at the Venice Film Festival for* The Great War *in 1959 and a second Golden Lion for Lifetime Achievement in 1991.*

filmografija (izbor)/filmography (selection)

1951 Guardie e ladri (Ravbarji in žandarji)
1958 I soliti ignoti (Big Deal on Madonna Street/Običajni osumljenci)
1959 La grande guerra (The Great War/Velika vojna)
1963 I compagni (The Organizer)
1966 L'armata Brancaleone
1974 Romanzo popolare (Come Home and Meet My Wife/Ljudska romanca)
1977 Un borghese piccolo piccolo (An Average Little Man)

Vdovec
Il vedovo
The Widower

Dino Risi

Italija Italy **1959**

režija/directed by
Dino Risi
scenarij/screenplay
Rodolfo Sonego, Fabio Carpi, Dino Risi, Sandro Continenza, Dino Verde
fotografija/cinematography
Luciano Trasatti
glasba/music
Armando Trovajoli
montaža/editing
Alberto Gallitti
igrajo/cast
Alberto Sordi (Alberto Nardi), Franca Valeri (Elvira Almiraghi), Livio Lorenzon (računovodja/accountant Stucchi), Nando Bruno (Armando), Ruggero Marchi (Carlo Fenoglio), Leonora Ruffo (Gioia), Nanda Primavera (Italia)
producenta/producers
Edgardo Cortese, Elio Scardamaglia
produkcija/production
Cinematografica
&
Cino Del Duca Produzioni Cinematografiche Europee
format/format
DCP
dolžina/running time
100'



Ostra komedija o pohlepu in brezobzirnem oportunizmu v obdobju italijanskega gospodarskega razcveta.

Milanski industrialec Alberto Nardi je vajen živeti na veliki nogi, pri tem pa se zanaša na bogastvo svoje premožne žene Elvire. Potem pa Elvira napove, da ga ne bo več finančno podpirala, in Alberto se znajde pred bankrotom. Ko začne razmišljati o možni rešitvi, ga doseže vest, da naj bi žena umrla v železniški nesreči. Alberto se nadeja, da bo podedoval njeno premoženje, a med pripravami na pogrebno slovesnost se zgodi nepredvideno.

"Nova in stara Italija, razredno zavedna in neprijetna, povsem obsedena z denarjem, oblikovana iz mračnih in uničujočih medčloveških odnosov: družbena pošast, ki jo je italijanska komedija v naslednjem desetletju tako dobro upodobila. Film *Vdovec* gledalce nasmeji, vendar svojo moč črpa iz poudarjene zlobe, kar je bilo konec petdesetih let skoraj brez primere. Prav Dino Risi je v šestdesetih letih italijansko občinstvo privadil na to pikro in nasilno vrsto komedije." (Massimiliano Schiavoni, *Quinlan*)

A biting comedy about greed and ruthless opportunism during Italy's economic boom.

Milanese industrialist Alberto Nardi is accustomed to living beyond his means, relying on the wealth of his affluent wife, Elvira. But when Elvira announces that she will no longer support him financially, Alberto quickly finds himself on the brink of bankruptcy and begins to contemplate a solution. When he learns that his wife is believed to have died in a train accident, he immediately sees an opportunity to inherit her fortune. But as preparations for the funeral get underway, things take an unexpected turn.

"A new and old Italy, class-conscious and unpleasant, entirely caught up in money, made up of dark and destructive human relationships: the social monstrosity that Italian comedy would portray so well in the following decade. The Widower *makes people laugh, but it draws its strength from a heightened nastiness, something almost unprecedented at the end of the 1950s. It was precisely Dino Risi who, throughout the 1960s, would accustom Italian audiences to this acidic and aggressive kind of comedy." (Massimiliano Schiavoni,* Quinlan*)*

Dino Risi

Italijanski režiser in scenarist ter eden ključnih predstavnikov *commedie all'italiana*. V svojih komedijah je z ostrim humorjem, cinizmom in grotesko opazoval italijansko družbo ob gospodarskem vzponu ter razkrival njene moralne kompromise, družbene ambicije in spreminjajoče se vrednote. V šestdesetih letih je ustvaril vrsto svojih najpomembnejših filmov, s katerimi je italijansko komedijo spremenil v ostro družbeno diagnozo.

Italian director and screenwriter and one of the key figures of the commedia all'italiana. *His comedies use sharp humour, cynicism and grotesque situations to examine Italian society during the economic boom, exposing its moral compromises, social ambitions and changing values. In the 1960s, he made a series of his most important films, turning comedy into a sharp diagnosis of Italian society.*

filmografija (izbor)/filmography (selection)

1957 Poveri ma belli (Poor but Beautiful)
1959 Il vedovo (The Widower/Vdovec)
1961 Una vita difficile (A Difficult Life)
1962 Il sorpasso
1963 I mostri (The Monsters/Pošasti)
1968 Straziami ma di baci saziami
1974 Profumo di donna (Scent of a Woman/Vonj po ženski)

Federalist
Il federale
The Fascist

Luciano Salce

Italija, Francija Italy, France **1961**



režija/directed by
Luciano Salce
scenarij/screenplay
Franco Castellano, Giuseppe Moccia, Luciano Salce
fotografija/cinematography
Erico Menczer
glasba/music
Ennio Morricone
montaža/editing
Roberto Cinquini
igrajo/cast
Ugo Tognazzi (Primo Arcovazzi), Georges Wilson (Erminio Bonafé), Gianrico Tedeschi (Arcangelo Baldacci), Elsa Vazzoler (Matilde Baldacci), Mireille Granelli (Rita), Stefania Sandrelli (Lisa)
producenta/producers
Isidoro Broggi, Renato Libassi
produkcija/production
Dino De Laurentiis Cinematografica (D.D.L.)
format/format
DCP
dolžina/running time
102'

Komedija o italijanskem fašizmu, političnem fanatizmu in trku ideološko nasprotnih pogledov.

Leta 1944 Primo Arcovazzi prejme nalogo, da iz Abrucov v Rim pripelje profesorja Erminia Bonaféja, uglednega antifašističnega filozofa. Arcovazzi v aretaciji vidi priložnost za napredovanje v čin federala, a med vračanjem skozi vojno razdejano Italijo se odnos med moškima postopoma spremeni. Njuno potovanje v Rim se razvije v satiričen in presenetljivo človeški pogled na fašizem in absurdnost ideološke zaslepljenosti.

"Fašist v filmu *Federalist* je produkt šole neumnosti in omejenosti, ki ga manipulirajo njegovi premeteni nadrejeni. Je nekdo, ki ne razume, ker je bil izurjen v nerazumevanje. Po drugi strani pa ima profesor s svojim trdnim in jasnim antifašizmom človeške omejitve, ki jih njegov nasprotnik nima. Celoten film je utemeljen v tem spopadu likov." (Luciano Salce)

A comedy about Italian Fascism, political extremism and the clash between opposing ideologies.

In 1944, Primo Arcovazzi is tasked with bringing Professor Erminio Bonafé, a prominent anti-Fascist philosopher, from Abruzzo to Rome. Arcovazzi sees the arrest as an opportunity to earn a promotion to the rank of federale, but as they travel through war-torn Italy, their relationship gradually changes. Their journey to Rome becomes a satirical and surprisingly human exploration of Fascism and the absurdity of ideological blindness.

"The Fascist in The Fascist *is the product of a school of stupidity and obtuseness, manipulated by his own shrewd superiors. He is someone who does not understand because he has been taught not to understand. On the other hand, the professor, with his firm and clear anti-Fascism, has human limitations that his antagonist does not. The whole film is built around this clash of characters." (Luciano Salce)*

Luciano Salce

Italijanski režiser, igralec in scenarist, ki je pomembno zaznamoval povojno italijansko komedijo. V svojih filmih je družbeno in politično kritiko pogosto prepletal s farso, grotesko in absurdom, ob tem pa posebno pozornost namenjal italijanskim družbenim navadam, institucijam in politični kulturi. Njegov režiserski opus sega od komedij do bolj izrazito angažiranih del.

Italian director, actor and screenwriter who played an important role in post-war Italian comedy. His films often combine social and political criticism with farce, grotesque humour and absurdity, with a particular focus on Italian social customs, institutions and political culture. His directorial work ranged from comedies and satires to more explicitly engaged films.

filmografija (izbor)/filmography (selection)

1961 Il federale (The Fascist/Federalist)
1962 La cuccagna
1963 Le ore dell'amore (The Hours of Love)
1965 Slalom
1969 Colpo di stato
1974 Fantozzi
1976 Il secondo tragico Fantozzi

Ločitev po italijansko
Divorzio all'italiana
Divorce Italian Style

Pietro Germi

Italija Italy **1961**

režija/directed by
Pietro Germi
scenarij/screenplay
Alfredo Giannetti, Ennio De Concini, Pietro Germi
fotografija/cinematography
Leonida Barboni, Carlo Di Palma
glasba/music
Carlo Rustichelli
montaža/editing
Roberto Cinquini
igrajo/cast
Marcello Mastroianni (baron Ferdinando Cefalù), Daniela Rocca (Rosalia Cefalù), Stefania Sandrelli (Angela), Leopoldo Trieste (Carmelo Patanè), Odoardo Spadaro (Gaetano Cefalù), Bianca Castagnetta (Matilde Cefalù), Angela Cardile (Agnese Cefalù)
producent/producer
Franco Cristaldi
produkcija/production
Vides Cinematografica
&
Lux Film, Galatea
format/format
DCP
dolžina/running time
104'

festivali, nagrade/
festivals, awards
Cannes 1962 (najboljša komedija/Best Comedy), oskarji/Academy Awards 1963 (najboljši izvirni scenarij/Best Original Screenplay), zlati globusi/Golden Globes 1963 (najboljši tujejezični film in najboljši igralec v muzikalu ali komediji/Best Foreign Film and Best Actor – Musical or Comedy), BAFTA 1964 (najboljši tuji igralec/Best Foreign Actor)



Italijanska klasika, ki s humorjem razgalja predstave o časti, zakonu in moškosti tradicionalne sicilijanske družbe.

Sicilijanski baron Ferdinando Cefalù se zaljubi v svojo mlado sestrično Angelo, a ga na poti do novega zakona ovira žena Rosalia. Ker ločitev v katoliški Italiji ni dovoljena, začne Ferdinando iskati način, kako ženo pripraviti do nezvestobe, saj bi jo lahko v primeru prešuštva ubil iz časti in za zločin po italijanskem zakonu prejel milejšo kazen. Njegov absurdni načrt se tako postopoma razvije v ostro satiro o sicilijanskih družbenih normah, patriarhalni morali in hinavščini institucij.

"Moje stališče je bilo povsem naklonjeno razvezi. Moj cilj je bil gledalcu namigniti, da je v Italiji prišel čas za njeno uvedbo. Namenil sem se ustvariti satirično-groteskni film z vsemi pretiravanji, ki spadajo k tej zvrsti. Vendar je bil moj poglavitni cilj kljub vsemu izpolnjen: kadar koli je danes ta film predmet diskusije, ljudje dejansko načnejo temo razveze." (Pietro Germi)

This Italian classic uses humour to expose traditional Sicilian society's perceptions of honour, marriage and masculinity.

Sicilian baron Ferdinando Cefalù falls in love with his young cousin Angela, but his wife Rosalia stands in the way of their marriage. Since divorce is illegal in Catholic Italy, Ferdinando begins looking for a way to make his wife unfaithful so that he can kill her and receive a lighter sentence under Italy's laws governing crimes of honour. This absurd plan becomes a sharply satirical comedy about Sicilian social conventions, patriarchal morality and institutional hypocrisy.

"My position was absolutely in favour of divorce. My aim was to suggest to the viewer that in Italy it was time to establish divorce. I set out to make a satirical-grotesque film, with all the exaggerations appropriate to its character. But my ultimate aim came through nevertheless: in fact, today, whenever the film is discussed, people talk about divorce." (Pietro Germi)

Pietro Germi

Italijanski filmski režiser in scenarist, ki je v začetku uspešne poti ustvarjal predvsem družbeno angažirane drame, pozneje pa je svoje zanimanje za družbene in politične teme prenesel v komedijo. Z mešanjem groteske, satire in črnega humorja je ustvaril nekatere ključne filme *commedie all'italiana.* Za film *Ločitev po italijansko* je leta 1963 prejel oskarja za najboljši izvirni scenarij, za film *Signore & signori* pa 1966 zlato palmo v Cannesu.

Italian film director and screenwriter who, early in his career, focused primarily on socially engaged dramas, later channelling his interest in social and political issues into comedy. Blending grotesque humour, satire and dark comedy, Germi created some of the landmark works of the commedia all'italiana. Divorce Italian Style *won the 1963 Academy Award for Best Original Screenplay, while* The Birds, the Bees *and the Italians won the 1966 Palme d'Or at Cannes.*

filmografija (izbor)/filmography (selection)

1949 In nome della legge (In the Name of the Law)
1951 Il cammino della speranza (Four Ways Out/Pot upanja)
1956 Il ferroviere (The Railroad Man/Železničar)
1959 Un maledetto imbroglio (The Facts of Murder)
1961 Divorzio all'italiana (Divorce Italian Style/Ločitev po italijansko)
1964 Sedotta e abbandonata (Seduced and Abandoned)
1966 Signore & signori (The Birds, the Bees and the Italians)

Nevarni ovinki
Il sorpasso
The Easy Life

Dino Risi

Italija Italy **1962**



režija/directed by
Dino Risi
scenarij/screenplay
Dino Risi, Ettore Scola, Ruggero Maccari
fotografija/cinematography
Alfio Contini
glasba/music
Riz Ortolani
montaža/editing
Maurizio Lucidi
igrajo/cast
Vittorio Gassman (Bruno Cortona), Catherine Spaak (Lili Cortona), Jean-Luc Trintignant (Roberto Mariani), Claudio Gora (Bibi), Luciana Angiolillo (Gianna), Linda Sini (Lidia), Nando Angelini (Amedeo)
producent/producer
Mario Cecchi Gori
produkcija/production
Fair Film
&
Incei Film
&
Sancro Film
format/format
DCP
dolžina/running time
108'

festivali, nagrade / festivals, awards
Mar del Plata (najboljša režija/Best Director), srebrni trak/Nastro d'Argento (najboljši igralec/Best Actor)

Ultimativna italijanska cestna komedija o nenavadnem prijateljstvu in spontanem potovanju od Rima do Toskane.

Roberto je sramežljiv študent prava, ki nekega dne spozna očarljivega in bahaškega 40-letnika Bruna. Ta s svojim športnim avtomobilom išče družbo po praznih rimskih ulicah in mladega Roberta po kratkem druženju ob aperitivu povabi na potovanje od Rima do Toskane. Na poti se srečata tako z Robertovo kot z Brunovo družino, in čeprav sopotnika na prvi pogled nimata nič skupnega, se med njima počasi splete nepričakovano prijateljstvo.

"Risijevo mojstrovino nosi lik, ki je karizmatičen in grozljiv, zabaven in strašen, privlačen in nevaren. Ta spoj skrajne temačnosti in komičnosti je bil v italijanskem filmu nekaj povsem novega, vendar je občinstvo dozdevno pritegnila prav ta dvoumnost, ki je *'commedio all'italiana'* privedla do skrajnih meja."
(Antonio Monda, The Criterion Collection)

A quintessential Italian road comedy about an unlikely friendship and a spur-of-the-moment trip from Rome to Tuscany.

Roberto, a shy law student, meets Bruno, a charming and boastful forty-year-old. Cruising the empty streets of Rome in his sports car, Bruno is looking for company when, after a brief encounter over an aperitivo, he takes the young Roberto on a journey from Rome to Tuscany. En route, they meet both Roberto's and Bruno's families, and although the two travel companions seem to have nothing in common at first, an unexpected friendship gradually develops between them.

"Risi's masterpiece is built on the back of a character who is charismatic and horrifying, funny and scary, handsome and dangerous. This mix of extreme darkness with comedy was something quite new in Italian cinema, however it was this very ambiguity – taking commedia all'italiana *to its limit – that seemed to appeal to the public." (Antonio Monda,* The Criterion Collection*)*

Dino Risi

Glej stran 120/See page 120.

filmografija (izbor)/filmography (selection)

Glej stran 120/See page 120.

Pošasti
I mostri
The Monsters

Dino Risi

Italija Italy **1963**

režija/directed by
Dino Risi
scenarij/screenplay
Dino Risi, Agenore Incrocci, Ruggero Maccari, Elio Petri, Furio Scarpelli, Ettore Scola
fotografija/cinematography
Alfio Contini
glasba/music
Armando Trovajoli
montaža/editing
Maurizio Lucidi
igrajo/cast
Ugo Tognazzi, Vittorio Gassman, Ricky Tognazzi (Paoletto), Maria Mannelli (Olimpia Ceccarelli), Michèle Mercier (žena/the wife), Marisa Merlini (Paola Fiovaranti), Mario Brega (Rocchetti), Franco Castellani (Giulio Francusi), Lando Buzzanca (Luchino), Daniele Vargas (profesor Pinzuto/Professor Pinzuto)
producent/producer
Mario Cecchi Gori
produkcija/production
Fair Film
&
Incei Film
&
MontFlour Film
&
Dicifrance
format/format
DCP
dolžina/running time
118'



Satirična komedija v dvajsetih kratkih zgodbah neusmiljeno razgalja človeške slabosti in temne plati italijanske družbe ob gospodarskem razcvetu.

Ugo Tognazzi in Vittorio Gassman v nizu kratkih, pogosto absurdnih in satiričnih epizod upodabljata najrazličnejše človeške tipe – od aristokratov in poslovnežev do športnikov, intelektualcev in običajnih državljanov. Dino Risi s svojim značilnim cinizmom ne prizanaša nikomur: ne bogatim ne revnim, ne meščanom ne proletarcem, ne izobraženim in ne neukim. Vsi so pripravljeni za denar, uspeh, moč ali družbeni položaj prodati svoje vrednote, zaradi česar postajajo "pošasti" nove Italije, ki jo je oblikoval gospodarski razcvet poznih petdesetih let.

"Film je pravi čudež jedrnatosti in pripovedne gibkosti, vzor pronicljivosti in upodabljanja sodobnega življenja v znamenju najostrejše kritike, najbolj jedke satire. Risi pokaže ostre kremplje svojega 'cinizma', ki je zgolj cinizem tistih, ki imajo oči, da z njimi gledajo in vidijo ter pogleda ne zastirajo s cenzuro ali ideološko dobronamernostjo. Cinizem resnice, ki ne prizanaša nikomur." (Paolo D'Agostini, *Cineteca di Bologna*)

Spanning twenty vignettes, this satirical comedy is an unrelenting attack on human weakness and the darker side of Italian society during the economic boom.

Ugo Tognazzi and Vittorio Gassman portray a wide range of human types in a series of short, often absurd and satirical episodes – from aristocrats and businessmen to athletes, intellectuals and ordinary citizens. With his characteristic cynicism, Dino Risi spares no one: the rich and the poor, the bourgeoisie and the proletariat, the educated and the uneducated. All are willing to sell their values for money, success, power or social status, transforming them into the "monsters" of a new Italy shaped by the rapid economic growth of the late 1950s.

"The film is a prodigy of compactness and narrative happiness, a paragon of incisiveness and representation of contemporary life under the banner of the most scathing criticism, the most biting satire. Risi unleashes the sharp claws of his 'cynicism', which is only the cynicism of those who use their eyes to look and see, and do not cover them with the veil of censorship or ideological good intentions. The cynicism of truth, which has no regard for anyone." (Paolo D'Agostini, Cineteca di Bologna*)*

Dino Risi

Glej stran 120/See page 120.

filmografija (izbor)/filmography (selection)

Glej stran 120/See page 120.

Človek s petimi baloni
L'uomo dei cinque palloni
The Man with the Balloons

Marco Ferreri

Italija, Francija Italy, France **1965**



režija/directed by
Marco Ferreri
scenarij/screenplay
Marco Ferreri, Rafael Azcona
fotografija/cinematography
Aldo Tonti
glasba/music
Teo Usuelli
montaža/editing
Renzo Lucidi
igrajo/cast
Marcello Mastroianni (Mario Fuggetta), Catherine Spaak (Giovanna), Ugo Tognazzi, William Berger, Ennio Balbo, Marco Ferreri, Antonio Altoviti
producent/producer
Carlo Ponti
produkcija/production
Compagnia Cinematografica Champion
&
Les Films Concordia
format/format
DCP
dolžina/running time
85'

festivali, nagrade (izbor)/ festivals, awards (selection)
Benetke/Venezia Classici 2016 (najboljši restavrirani film/Best Restored Film)

Absurdistična satirična komedija secira potrošniško družbo, človekovo potrebo po nadzoru in absurdnost iskanja racionalnih odgovorov na neobvladljivost življenja.

Uspešen milanski industrialec Mario po naključju odnese domov reklamni balon iz svoje tovarne čokolade. Med brezskrbnim poigravanjem z njim se mu porodi na videz banalno vprašanje: Koliko zraka lahko spravimo v balon, preden ta počí? Nedolžna radovednost se hitro sprevrže v pravo obsedenost. Mario začne iskati matematično natančno točko tik pred razpokom ter pri tem vse bolj zanemarja svoje delo, okolico in zaročenko Giovanno. Začeto kot absurdna igra postopoma razkrije človeka, ujetega v potrebo po merjenju, nadzoru in obvladovanju neobvladljivega.

"Zgodba je paradoksalna, kot je pogosto tudi resničnost. Menim, da je balon zelo preprosta metafora: bolj ko ga napihneš, bolj krhek postane. In takšen je tudi položaj sodobnega človeka, ki nenehno raste, troši in proizvaja, ne da bi prepoznal lastne meje." (Marco Ferreri)

An absurdist comedy dissecting consumerism, humanity's need for control and the futility of seeking rational answers to life's unpredictability.

Milanese industrialist Mario Fuggetta becomes preoccupied with an apparently simple question prompted by his company's advertising campaign: how far can a balloon be inflated before it bursts? What begins as innocent curiosity gradually develops into an obsession that takes over his life and his relationship with his fiancée, Giovanna. What starts as an absurd game becomes a parable about alienation and the obsessive human desire to measure, control and exploit everything to its absolute limit.

"It is a paradoxical story, but reality is often paradoxical too. I think the balloon is a very simple metaphor: the more you inflate it, the more fragile it becomes. And this is also the condition of modern man, who keeps growing, consuming and producing without knowing where his limit lies." (Marco Ferreri)

Marco Ferreri

Italijanski režiser in scenarist velja za enega najbolj nekonvencionalnih in provokativnih avtorjev povojnega evropskega filma. Njegove filme zaznamujejo črni humor, absurden preobrat vsakdanjih zapletov in radikalna kritika odtujenosti sodobnega človeka. Leta 1980 je za film *Chiedo asilo* na berlinskem filmskem festivalu prejel srebrnega medveda, 1991 pa za film *Hiša nasmehov* še zlatega.

Italian director and screenwriter, regarded as one of the most unconventional and provocative auteurs of post-war European cinema. His films are characterised by dark humour, absurd reversals of everyday situations and a radical critique of modern alienation. In 1980, he received the Silver Bear at the Berlin International Film Festival for Chiedo asilo, *and in 1991, the Golden Bear for* La casa del sorriso.

filmografija (izbor)/filmography (selection)

1964 La donna scimmia (Ženska opica)
1965 L'uomo dei cinque palloni (The Man with the Balloons/človek s petimi baloni)
1969 Dillinger è morto (Dillinger je mrtev)
1973 La grande abbuffata (Velika požrtija)
1979 Chiedo asilo
1991 La casa del sorriso (Hiša nasmehov)

Ljubosumnost po italijansko
Dramma della gelosia (tutti i particolari in cronaca)
Jealousy, Italian Style

Ettore Scola

Italija Italy **1970**

režija/directed by
Ettore Scola
scenarij/screenplay
Agenore Incrocci, Furio Scarpelli, Ettore Scola
fotografija/cinematography
Carlo Di Palma
glasba/music
Armando Trovajoli
montaža/editing
Alberto Gallitti
igrajo/cast
Marcello Mastroianni (Oreste Nardi), Monica Vitti (Adelaide Ciafrocchi), Giancarlo Giannini (Nello Serafini), Manolo Zarzo (Ugo), Marisa Merlini (Silvana), Hercules Cortes (Amleto Di Meo), Gioia Desideri (cvetličarka/the florist), Juan Diego (Orestov sin/Oreste' son), Serafina Serratosa (Antonia)
producenta/producers
Pio Angeletti, Adriano De Micheli
produkcija/production
Dean Film
&
Juppiter Generale
&
Cinematografica Midega Film
format/format
DCP
dolžina/running time
106'

festivali, nagrade (izbor)/festivals, awards (selection)
Cannes (najboljši igralec/Best Actor)



Komedija o ljubezenskem trikotniku, v katerem se osebne strasti prepletajo s političnim jezikom in vsakdanom delavskega Rima.

Rimski zidar Oreste se na političnem shodu zaljubi v mlado cvetličarko Adelaide, ki pa se kmalu zaplete še z Nellom, mladim toskanskim picopekom. Ko Adelaide spozna, da se ne more odpovedati nobenemu od njiju, trojica poskuša zaživeti skupaj, a njihov nenavadni *ménage à trois* kmalu razpade. Scola skozi ljubezenski trikotnik ustvari igrivo podobo rimskega delavskega okolja, v kateri se osebne strasti prepletajo s političnim jezikom, popularno kulturo in družbenimi spremembami časa.

"V mojih filmih je poudarek na resničnosti, zanimanju za druge, za družbene spremembe in njihovem vplivu na posameznika. Obiskovalci kina se želijo prepoznati v predstavljenih zgodbah in likih, četudi so liki nemara karikirani." (Ettore Scola)

A comedy about a love triangle where personal passions collide with political rhetoric and everyday life in working-class Rome.

Roman bricklayer Oreste falls in love with the young flower seller Adelaide at a political rally, but she soon becomes involved with Nello, a young Tuscan pizza maker. When Adelaide realises she cannot give up either of them, the three attempt to live together, but their unconventional ménage à trois soon falls apart. Through this love triangle, Scola creates a playful portrait of working-class Rome, where personal passions intersect with political jargon, popular culture and the social changes of the time.

"In my cinema, there is an attention to reality, an interest in others, in collective transformations and their effects on individuals. People who go to the cinema want to recognize themselves in the stories and characters presented to them, even when those characters may be caricatured." (Ettore Scola)

Ettore Scola

Poklicno pot je začel kot scenarist, nato pa je kot režiser v tradiciji *commedie all'italiana* združeval družbeno satiro, grotesko in pozorno opazovanje vsakdanjega življenja. Njegov opus zaznamujejo zanimanje za italijansko družbo, politične in zgodovinske prelome ter razmerja med posameznikom in skupnostjo. Za svoje delo je prejel številna mednarodna priznanja, med njimi nagrado za najboljšo režijo v Cannesu za *Grdi, umazani, zli* (1976).

Scola began his career as a screenwriter before turning to directing, where he combined social satire, grotesque humour and close observation of everyday life within the tradition of commedia all'italiana. *His body of work is marked by an interest in Italian society, political and historical turning points, and the relationship between the individual and the community. He received numerous international awards for his work, including the Best Director Award at Cannes for* Ugly, Dirty and Bad *(1976).*

filmografija (izbor)/filmography (selection)

1964 Se permettete parliamo di donne (Let's Talk About Women)
1966 L'arcidiavolo (The Devil in Love)
1970 Dramma della gelosia (tutti i particolari in cronaca) (Jealousy, Italian Style/Ljubosumnost po italijansko)
1974 C'eravamo tanto amati (We All Loved Each Other So Much/Tako zelo smo se ljubili)
1976 Brutti, sporchi e cattivi (Ugly, Dirty and Bad/Grdi, umazani, zli)
1977 Una giornata particolare (A Special Day/Poseben dan)

Mimi kovinar
Mimì metallurgico ferito nell'onore
The Seduction of Mimi

Lina Wertmüller

Italija Italy **1972**



režija/directed by
Lina Wertmüller
scenarij/screenplay
Lina Wertmüller
fotografija/cinematography
Dario Di Palma
glasba/music
Piero Piccioni
montaža/editing
Franco Fraticelli
igrajo/cast
Giancarlo Giannini (Carmelo Mardocheo), Mariangela Melato (Fiorella Meneghini), Agostina Belli (Rosalia Capuzzo Mardocheo), Turi Ferro (Don Calogero/Vito Tricarico/ Salvatore), Luigi Diberti (Pippino), Elena Fiore (Amalia Finocchiaro), Tuccio Musumeci (Pasquale)
producenta/producers
Daniele Senatore, Romano Cardarelli
produkcija/production
Euro International Film
format/format
35 mm
dolžina/running time
121'

festivali, nagrade (izbor)/ festivals, awards (selection)
Cannes 1972, nagrade David di Donatello/David di Donatello Awards (najboljši igralec/Best Actor)

Satira italijanske družbe, ki skozi zgodbo sicilijanskega delavca prepleta teme politične korupcije, moškega ponosa in ljubezenskih zapletov.

Sicilijanski delavec Mimì izgubi službo, ker na lokalnih volitvah noče glasovati za kandidata, ki ga podpira mafija. Brez dela odide v Torino, kjer se znajde v svetu severnoitalijanske politike in se zaplete v razmerje s komunistično aktivistko Fiore. Medtem doma njegova žena Rosalia zanosi z drugim moškim, Mimì pa se ob vrnitvi domov odloči maščevati svojo prizadeto čast. Wertmüllerjeva iz njegove zgodbe ustvari politično nabito komedijo o moškosti, delu in družbenih napetostih Italije.

"Gre za ostro in nadvse inteligentno komedijo. Obravnava izrazite razlike med severom in jugom v sedemdesetih letih ter lažni mit o italijanskem napredku, zaradi česar je še dandanes izjemno aktualna. Ton filma je lahkoten, vendar pod površino zaslutimo nekakšen trezni pesimizem." (Carlo Ceruti, *FilmTV*)

A satire on Italian society told through the story of a Sicilian labourer, blending themes of political corruption, male pride and romantic entanglements.

Sicilian labourer Mimì loses his job after refusing to vote for the candidate backed by the Mafia in a local election. Unemployed, he leaves for Turin, where he becomes immersed in the world of northern Italian politics while also getting romantically involved with Fiore, a communist activist. Meanwhile, back in Sicily, his wife Rosalia becomes pregnant by another man, prompting Mimì to seek revenge for his wounded honour. Lina Wertmüller turns his story into a politically charged comedy about masculinity, work and Italy's social tensions.

"It is a fierce and remarkably intelligent comedy. It deals with the significant North–South divide in the 1970s and the false myth of Italian progress, making it still remarkably relevant today. The tone of the film is light, but a certain clear-eyed pessimism runs beneath the surface." (Carlo Ceruti, FilmTV*)*

Lina Wertmüller

Ena najbolj prepoznavnih italijanskih filmskih režiserk in scenaristk, znana po provokativnih komedijah, v katerih je osebne zgodbe prepletala s politično in družbeno satiro. Italijansko družbo, razmerja med spoloma, razredi in političnimi ideologijami, je secirala s pikrim črnim humorjem. Leta 1977 je s filmom *Pasqualino settebellezze* postala prva ženska, nominirana za oskarja za režijo.

One of Italy's most prominent female film directors and screenwriters, known for her provocative comedies, in which she interwove personal stories with political and social satire. She dissected Italian society and explored relations between the sexes, social classes and political ideologies with her distinctive blend of grotesque and dark humour. In 1977, with Seven Beauties, *she became the first woman to be nominated for the Academy Award for Best Director.*

filmografija (izbor)/filmography (selection)

1963 I basilischi (The Basilisks)
1972 Mimì metallurgico ferito nell'onore (The Seduction of Mimi/ Mimi kovinar)
1973 Film d'amore e d'anarchia (Love & Anarchy)
1974 Travolti da un insolito destino nell'azzurro mare d'agosto (Swept Away)
1975 Pasqualino Settebellezze (Seven Beauties)
1978 Fatto di sangue fra due uomini per causa di una vedova (Blood Feud)
1992 Io speriamo che me la cavo (Ciao, Professore!)

Ljudska romanca
Romanzo popolare
Come Home and Meet My Wife

Mario Monicelli

Italija Italy **1974**

režija/directed by
Mario Monicelli
scenarij/screenplay
Agenore Incrocci, Furio Scarpelli, Mario Monicelli
fotografija/cinematography
Luigi Kuveiller
glasba/music
Enzo Jannacci
montaža/editing
Ruggero Mastroianni
igrajo/cast
Ugo Tognazzi (Giulio Basletti), Ornella Muti (Vincenzina Rotunno), Michele Placido (Giovanni Pizzullo), Pippo Starnazza (Salvatore Armetta), Vincenzo Crocitti (Tizio Maronati), Nicolina Papetti (Salvatorejeva žena/Salvatore's wife), Gaetano Cuomo (Santo Melito), Gennaro Cuomo (Rocco Melito)
producent/producer
Edmondo Amati
produkcija/production
Capitolina Cinematografica
&
Les Films Galaxie
format/format
DCP
dolžina/running time
106'

festivali, nagrade /
festivals, awards
nagrade David di Donatello/David di Donatello Awards (najboljši scenarij/Best Screenplay)



Satirična komedija o zakonskih preizkušnjah, ljubosumju in razmerjih med spoloma.

Milanski delavec in sindikalist Giulio Basletti se poroči z mlado Vincenzino, ki jo spozna na jugu Italije. Toda Vincenzina se zbliža z mladim policistom Giovannijem in njen zakon z Giuliom se znajde v krizi. Giulio se mora zdaj spopasti z lastnim ljubosumjem in predstavo o sebi kot sodobnem moškem. Monicelli iz zakonskega zapleta ustvari duhovito in včasih grenko zgodbo o delavskem vsakdanu, odnosih med spoloma ter Italiji ob velikih družbenih spremembah.

"Film *Ljudska romanca* mi je prinesel veliko zadovoljstva, saj so v vseh razpravah o filmu, v Milanu in Torinu, vedno povedali: 'Končno italijanski film prikazuje delavca takšnega, kakršen resnično je, z njegovimi smešnimi platmi in s toplino: delavca, ki se zaljubi, se prereka in v okviru sindikata rešuje tudi lastne težave.'" (Mario Monicelli)

A satirical comedy about marriage, jealousy and the complexities of gender relations.

Giulio Basletti, a Milanese worker and trade unionist, marries the young Vincenzina, whom he met in southern Italy. But when Vincenzina grows close to a young policeman, Giovanni, their marriage falls into crisis, forcing Giulio to confront his own jealousy and his self-image as a modern man. Monicelli turns the marital conflict into a witty and at times bitter story about working-class life, relations between the sexes and an Italy undergoing profound social change.

"With Come Home and Meet My Wife *I had many satisfactions, because in all the discussions held about the film, in Milan and Turin, people always said: 'Finally Italian cinema shows a worker as he really is, with his funny sides, with warmth: workers who fall in love, who argue, who also have their own problems to solve at the trade-union level.'" (Mario Monicelli)*

Mario Monicelli

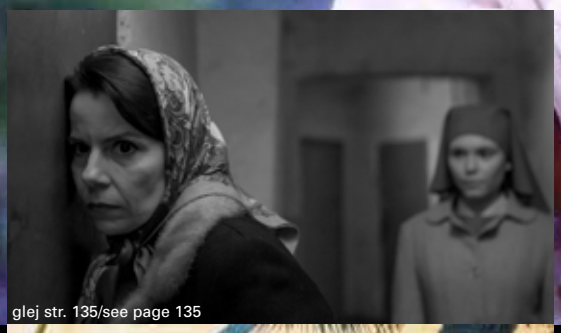
Glej stran 119/See page 119.

filmografija (izbor)/filmography (selection)

Glej stran 119/See page 119.

Paweł Pawlikowski
Paweł Pawlikowski

132 **Zadnje zatočišče** Last Resort **2000**
133 **Moje poletje ljubezni** My Summer of Love **2004**
134 **Ženska iz petega okrožja** The Woman in the Fifth **2011**
135 **Ida** Ida **2013**
136 **Hladna vojna** Cold War **2018**



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Podobe nepripadnosti: filmski svet Pawła Pawlikowskega
Images of Non-belonging: The Cinematic World of Paweł Pawlikowski

Veronika Zakonjšek

Ko je Paweł Pawlikowski pri štirinajstih letih pristal v Veliki Britaniji, je sprva mislil, da sta z materjo prišla na počitnice. Dokler ni v novem okolju prestopil praga šole in postal tisti "drugi"; Poljak, vzhodnjak, priseljenec, ki ne govori jezika vrstnikov. Od te točke naprej je bilo njegovo življenje razpršeno in brez pravega sidrišča: srednjo šolo je zaključil v Zahodni Nemčiji, na Oxfordu dokončal študij literature in filozofije, nato pa kot dokumentarist prepotoval svet ter s kamero zajemal utrinke zgodb resničnih ljudi, političnih režimov in življenjskih dogodkov. V formo igranega filma je prešel na prelomu tisočletja s filmom *Zadnje zatočišče* (2000), v katerem se je vrnil k svoji mladostniški izkušnji: vrženosti v novi svet, v katerem trčijo vzhod in zahod, osebna stiska in brezosebno kolesje britanske birokracije ter upanje na novo življenjsko poglavje in bedna realnost limba, v katerem se čaka na azil. Film, ki v današnji postbrexitovski realnosti deluje še toliko bolj relevantno, z dokumentaristično neposrednostjo opazuje življenje na družbenem robu. In čeprav se njegov vizualni pristop, zaznamovan predvsem z bližnjimi posnetki in nemirno kamero iz roke, danes zdi v popolnem nasprotju s stiliziranimi kompozicijami poznejših del, je *Zadnje zatočišče* že nakazovalo teme, ki so pozneje postale stalnica opusa Pawła Pawlikowskega: izkušnjo tujstva, iskanje lastne identitete ter ujetost v družbene in politične okoliščine, ki determinirajo naše življenje.

Podoben razkorak med željo po pobegu in nezmožnostjo osvoboditve iz svojega okolja je raziskoval tudi njegov naslednji celovečerec, *Moje poletje ljubezni* (2004). Ta je v ospredje postavil prijateljstvo dveh deklet iz diametralno nasprotnih razrednih ozadij, ku ju na angleškem podeželju povežeta poletni dolgčas ter iskanje eskapizma skozi ustvarjanje fantazijskih realnosti in preigravanje različnih verzij samih sebe. Vendar izmišljena realnost se kmalu sprevrže v polje manipulacije in destrukcije, zaznamovane z neenakim razmerjem moči; razredna razlika dekleti vendarle določa tudi znotraj sveta, ki si ga poskušata izmisliti na novo.

Ponoven formalni prehod v avtorjevem opusu sta nato prinesla njegova vrnitev v državo in jezik njegovega otroštva. Pawlikowski je z *Ido* (2013), svojim prvim celovečercem, posnetim na Poljskem, poiskal povsem drugačen filmski izraz: barve in širok panoramski format sta zamenjala črno-bela fotografija in kvadratni format 4:3, gibljivo kamero pa statični kadri, v katerih okoli likov pogosto zeva praznina prostora, ki tudi na vizualni ravni poudarja izbrisano, nepoznano družinsko zgodovino protagonistke. Tudi tu se kot osrednja tematska nit izriše identiteta, ki pa ni več zgolj osebna, temveč je neločljivo povezana z družinsko preteklostjo in širšo evropsko zgodovino. Odkrivanje Idinega izvora je tako postopoma razprlo vprašanja zgodovinskega spomina in krivde, ki je protagonistko soočilo s preizpraševanjem lastne vere, svobode in odločitev o lastni prihodnosti.

Toda režiserjev najbolj osebni film predstavlja *Hladna vojna* (2018), navdihnjena s turbulentno ljubezensko zgodbo njegovih staršev, ki sta se leta 1949 srečala med ruševinami povojne Poljske. Njuni burni romanci sledimo od Poljske skozi vzhodni Berlin, Jugoslavijo in Pariz, ob čemer črno-belo fotografijo in format 4:3, ki sta v *Idi* poudarjala statičnost in zadržanost, zdaj spremljata dinamičen ritem pripovedi, prežet z glasbo in plesom. Pa vendar se kljub nenehnim migracijam in begu pred družbenimi in političnimi omejitvami svoboda tudi tukaj izkaže za nedosegljivo, le da se je motiv tujstva in nezmožnosti pripadanja tokrat razširil na vso povojno Evropo.

When Paweł Pawlikowski arrived in the UK at the age of fourteen, he initially thought he and his mother had come on holiday. That changed on his first day at school, when he became the 'Other' – a Pole, an Eastern European, an immigrant who did not speak the language of his peers. From then on, his life was marked by dislocation and a lack of any real anchor. He completed his secondary education in West Germany, studied literature and philosophy at Oxford, and then travelled the world as a documentary filmmaker, capturing glimpses of real people's lives, political regimes and the stories that unfolded around them. At the turn of the millennium, he turned to feature filmmaking with Last Resort *(2000), revisiting his own youthful experience of being thrust into an unfamiliar world – one shaped by the collision between East and West, personal distress and the impersonal machinery of British bureaucracy. The film also explores the hope of a new life set against the bleak reality of being trapped in limbo while awaiting asylum. All the more relevant in today's post-Brexit context, it portrays life on the margins of society with a documentarian's immediacy.*

Although its visual style, characterised by close-ups and an unsteady handheld camera, now stands in stark contrast to the carefully composed, stylised images of his later works, Last Resort *already anticipates themes that would become constants in Pawlikowski's oeuvre: the experience of foreignness, the search for identity and entrapment in the social and political circumstances that shape our lives.*

His next feature film, My Summer of Love *(2004), similarly explores the tension between the desire to escape and the inability to break free from one's social milieu. Set in the English countryside, the film centres on the friendship between two girls from diametrically opposed class backgrounds, brought together by the boredom of summer and a shared desire for escapism. They seek refuge in fantastical realities, acting out different versions of themselves. But this imagined world soon becomes a realm of manipulation and destruction, shaped by an imbalance of power. Ultimately, the class divide continues to define the girls, even within the world they seek to reinvent.*

A further formal shift in the director's oeuvre comes with his return to the country and language of his childhood. In Ida *(2013), the first feature film he shot in Poland, Pawlikowski explores an entirely different cinematic language: colour and a wide panoramic aspect ratio give way to black-and-white photography and a square 4:3 frame, while a moving camera is replaced by static shots in which empty space often yawns around the characters, visually underscoring the protagonist's erased and unknown family history.*

Here, too, identity remains the central thematic thread, though it is no longer merely personal but inextricably linked to the family's past and to broader European history. As Ida's origins are gradually uncovered, questions of historical memory and guilt come to the fore, forcing her to reconsider her faith, her freedom and the choices that will shape her future.

However, the director's most personal film is Cold War *(2018), inspired by the turbulent love story of his parents, who met in 1949 amid the ruins of post-war Poland. We follow their tumultuous romance from Poland to East Berlin, Yugoslavia and Paris, while the black-and-white cinematography and 4:3 aspect ratio – which in* Ida *conveyed torpor and restraint – now complement the narrative's dynamic rhythm, infused with music and dance. And yet, despite constant movement between countries and attempts to escape social and political constraints, freedom remains elusive here too. This time, however, the themes of alterity and the inability to belong extend to post-war Europe as a whole.*

Zadnje zatočišče
Last Resort
Last Resort

Paweł Pawlikowski

Velika Britanija Great Britain **2000**

režija/directed by
Paweł Pawlikowski
scenarij/screenplay
Rowan Joffé, Paweł Pawlikowski
fotografija/cinematography
Ryszard Lenczewski
glasba/music
Max de Wardener
montaža/editing
David Charap
igrajo/cast
Dina Korzun (Tanja), Paddy Considine (Alfie), Artyom Strelnikov (Artjom), Lindsay Honey (Les), Perry Benson (uradnik za priseljevanje/immigration officer), Katie Drinkwater (Katie), Dave Bean (Frank), Bruce Byron (policist/police officer), Adrian Scarborough (občinski uradnik/council official)
producentka/producer
Ruth Caleb
produkcija/production
BBC Films
E bbcfilm@bbc.co.uk
format/format
35 mm
dolžina/running time
75'

festivali, nagrade/festivals, awards
Solun/Thessaloniki 2000 (najboljši igralec/Best Actor, najboljša igralka/Best Actress, nagrada FIPRESCI/FIPRESCI Prize), Edinburg/Edinburgh 2000 (najboljši britanski celovečerec/Best New British Feature), Gijón 2000 (najboljši celovečerec/Best Feature), nagrade BAFTA/BAFTA Awards 2001 (najboljši prvenec/Outstanding Debut)



Zgodba o mladi Rusinji in njenem sinu, ki po prihodu v Anglijo obtičita v opuščenem letovišču, kjer čakata na razrešitev prošnje za azil.

Tanja z desetletnim sinom pripotuje iz Moskve v Anglijo, kjer naj bi jo pričakal njen angleški zaročenec. Ko se ta ne prikaže na letališču, Tanja v strahu pred deportacijo zaprosi za politični azil in s sinom pristane v opuščenem obmorskem letovišču. Ko med iskanjem načinov, kako preživeti v novem okolju, spozna Alfieja, upravnika lokalne igralnice, se med njima splete vez, ki Tanjo postavi pred dilemo – ostati ali umakniti svojo prošnjo za azil in se vrniti domov?

"Vedno so mi bili všeč filmi, v katerih ljudje pridejo v navzkrižje s sistemom – navadni ljudje z neuravnovešenimi ali poetičnimi potezami. Zanimajo me liki, ujeti v določenem okolju – liki z zanimivo dinamiko, razdvojeno med njihovim razumom in čustvi." (Paweł Pawlikowski)

After immigrating to England, a young Russian woman and her son get stranded in a deserted resort while waiting for their asylum approval.

Tanya arrives in England from Moscow with her ten-year-old son, where her English fiancé is supposed to meet her. When he fails to show up at the airport, Tanya applies for political asylum for fear of deportation and ends up with her son in a deserted seaside resort. While looking for ways to survive in her new surroundings, she meets Alfie, the manager of a local amusement arcade, and the two gradually form a closer bond, leaving Tanya faced with a dilemma – whether to stay or withdraw her asylum claim and return home.

"I've always liked films where humans are at odds with the system, ordinary people who have some anarchy or poetry about them. I'm interested in characters trapped in a particular environment – characters with an intriguing dynamic that splits between their intellect and their emotions." (Paweł Pawlikowski)

Paweł Pawlikowski

Poljski režiser, scenarist in producent, ki je med hladno vojno z družino prebegnil v Veliko Britanijo in tam začel kariero s snemanjem dokumentarnih filmov za BBC. Leta 2000 je posnel svoj prvi celovečerec *Zadnje zatočišče*, sledili pa so filmi *Moje poletje ljubezni*, *Ida* in *Hladna vojna*. Za *Ido* je prejel oskarja za najboljši tujejezični film, za *Hladno vojno* in *Domovino* pa nagradi za režijo v Cannesu.

Polish director, screenwriter and producer, Pawlikowski fled to Great Britain with his family as a teenager during the Cold War and began his career making documentaries for the BBC. In 2000, he made his first feature film, Last Resort, *followed by* My Summer of Love, Ida *and* Cold War. *He received an Academy Award for Best Foreign Language Film for* Ida, *as well as Best Director awards at Cannes for* Cold War *and* Fatherland.

filmografija (izbor)/filmography (selection)

2000 Last Resort (Zadnje zatočišče)
2004 My Summer of Love (Moje poletje ljubezni)
2011 The Woman in the Filth (La femme du Vème/Ženska iz petega okrožja)
2013 Ida
2018 Cold War (Hladna vojna)
2026 Fatherland (Očetnjava)

Moje poletje ljubezni
My Summer of Love
My Summer of Love

Paweł Pawlikowski

Velika Britanija Great Britain **2004**



režija/directed by
Paweł Pawlikowski
scenarij/screenplay
Paweł Pawlikowski, Michael Wynne
fotografija/cinematography
Ryszard Lenczewski
glasba/music
Alison Goldfrapp, Will Gregory
montaža/editing
David Charap
igrajo/cast
Natalie Press (Mona), Emily Blunt (Tamsin), Paddy Considine (Phil), Dean Andrews (Ricky), Michelle Byrne (Rickyjeva žena/Ricky's wife), Paul Anthony Barber (Tamsin oče/Tamsin's father), Lynette Edwards (Tamsina mati/Tamsin's mother), Kathryn Summer (Sadie)
producenta/producers
Chris Collins, Tanya Seghatchian
produkcija/production
BBC Films
E bbcfilm@bbc.co.uk
&
The Film Consortium
&
Baker Street Media
&
Finance
&
UK Film Council
&
Take Partnership
&
Apocalypso Pictures
format/format
35 mm
dolžina/running time
86'

festivali, nagrade / festivals, awards
Edinburg/Edinburgh 2004 (najboljši britanski celovečerec/Best British Feature), nagrade BAFTA/BAFTA Awards 2005 (najboljši britanski film/Best British Film), Berlinale 2005

Film o prijateljstvu dveh najstnic, ki se med poletjem na angleškem podeželju preplete z igro, sanjarjenjem in prvimi ljubeznimi.

Ko Mona iz majhnega yorkshirskega kraja na okoliških planjavah spozna premožno in samozavestno Tamsin, se med njima kljub različnim razrednim ozadjem razvije intenzivno prijateljstvo, osnovano predvsem na želji po pobegu iz vsakdana. Dekleti preživljata poletje na Tamsinini družinski posesti, kjer njuno druženje kmalu postane prepleteno s preizkušanjem meja njunega odnosa, v katerega začne vse bolj posegati tudi Monin brat Phil, nekdanji zapornik, ki se je po prestani kazni spreobrnil v krščanstvo.

"Vsekakor nagovarja temo družbenega razreda. Razlike med sloji tako globoko prepredajo družbo, da jih sploh ni treba posebej poudarjati. Razredna pripadnost je vtkana v psihologijo likov in posledično nevpadljiva. Je še ena dramatična raven, ena od plasti njunega odnosa." (Paweł Pawlikowski)

Set in the English countryside during the summer, the film explores a friendship between two teenage girls, laced with game-playing, fantasy and first love.

When Mona, from a small Yorkshire town, meets the wealthy and self-assured Tamsin on the surrounding moors, an intense friendship develops between them despite their different class backgrounds, driven above all by a desire to escape their everyday lives. They spend the summer at Tamsin's family estate, where their time together soon becomes entangled in a game of testing the boundaries of their relationship. Meanwhile, Mona's brother Phil, a former prisoner who converted to Christianity after serving his sentence, becomes an increasingly intrusive presence.

"Definitely it's about class. Class is so embedded you don't even have to draw attention to it. It's embedded in the psychology of the characters, therefore it's not obtrusive. It's another dramatic layer, one of the layers of the relationship." (Paweł Pawlikowski)

Paweł Pawlikowski

Glej stran 132/See page 132.

filmografija (izbor)/filmography (selection)

Glej stran 132/See page 132.

Ženska iz petega okrožja
La femme du Vème
The Woman in the Fifth

Paweł Pawlikowski

Francija, Poljska, Velika Britanija
France, Poland, Great Britain **2011**

režija/directed by
Paweł Pawlikowski
scenarij/screenplay
Paweł Pawlikowski
fotografija/cinematography
Ryszard Lenczewski
glasba/music
Max de Wardener
montaža/editing
David Charap
igrajo/cast
Ethan Hawke (Tom Ricks), Kristin Scott Thomas (Margit Kadar), Joanna Kulig (Ania), Samir Guesmi (Sezer), Marcela Iacub (Isabella), Anne Benoît (učiteljica/teacher)
producentki/producers
Caroline Benjo, Carole Scotta
produkcija/production
Haut et Court
E info@hautetcourt.com
&
Film4 Productions
&
SPI International Poland
&
The Bureau
format/format
35 mm
dolžina/running time
84'

festivali, nagrade /
festivals, awards
Toronto 2011, Chicago 2011, Carigrad/Istanbul 2012, Göteborg/Gothenburg 2012



Ameriški pisatelj po osebnem zlomu prispe v Pariz, kjer spozna vdovo, ki je morda povezana z vrsto umorov. Predelava romana Douglasa Kennedyja v temačnem in tesnobnem Parizu raziskuje krivdo, željo in možnost novega začetka.

Tom Ricks, nekoč uspešen ameriški pisatelj, po škandalu, zaradi katerega izgubi službo, pobegne v Pariz, da bi bil bližje svoji hčerki. Nastani se v poceni hotelu in sprejme delo nočnega čuvaja, nato pa se zaplete v razmerje s skrivnostno vdovo Margit. Kmalu začne izgubljati občutek za čas in resničnost. Meja med realnostjo in njegovo domišljijo postaja vse bolj zabrisana ...

"O delu nikoli nisem zares razmišljal kot priredbi, temveč bolj kot dobrem izhodišču za film z lastno notranjo logiko. Če nanj gledaš z določenega vidika, bi zgodba lahko bila zapis psihološkega razkroja: pripoved o moškem, ki se sesuje, postane shizofrenik." (Paweł Pawlikowski)

An American writer, reeling from a personal breakdown, meets a widow potentially linked to a series of murders. Set in a dark and unsettling Paris, this screen adaptation of Douglas Kennedy's novel explores guilt, desire and the possibility of a new beginning.

Tom Ricks, once a successful American writer, flees to Paris after a scandal costs him his job, hoping to be closer to his daughter. He settles in a cheap hotel and takes a job as a night watchman, then becomes involved with a mysterious widow, Margit. Soon, he begins to lose his sense of time and reality, and the boundary between reality and his imagination becomes increasingly blurred.

"I never really thought of it as an adaptation, more like a good starting point for a film that would have its own internal logic. If you look at it in a certain way the story could be a record of psychological disintegration: the story of a man who falls apart, becomes schizophrenic." (Paweł Pawlikowski)

Paweł Pawlikowski

Glej stran 132/See page 132.

filmografija (izbor)/filmography (selection)

Glej stran 132/See page 132.

Ida
Ida
Ida

Paweł Pawlikowski

Poljska, Danska, Francija, Velika Britanija
Poland, Denmark, France, Great Britain **2013**



režija/directed by
Paweł Pawlikowski
scenarij/screenplay
Paweł Pawlikowski,
Rebecca Lenkiewicz
fotografija/cinematography
Łukasz Zal, Ryszard Lenczewski
glasba/music
Kristian Eidnes Andersen
montaža/editing
Jarosław Kaminski
igrajo/cast
Agata Kulesza (Wanda Gruz), Agata Trzebuchowska (Anna/Ida), Dawid Ogrodnik (Lis), Adam Szyszkowski (Feliks Skiba), Jerzy Trela (Szymon Skiba), Joanna Kulig (pevka/singer), Artur Janusiak (vojak/soldier)
producenti/producers
Eric Abraham, Piotr Dzieciol, Ewa Puszczynska
produkcija/production
Polish Film Institute
E pisf@pisf.pl
&
Canal+ Polska
&
Danish Film Institute
&
Eurimages
&
Opus Film
format/format
DCP
dolžina/running time
82'

**festivali, nagrade /
festivals, awards**
Toronto 2013 (nagrada FIPRESCI/ FIPRESCI Prize), London 2013 (najboljši celovečerec/Best Feature), nagrada LUX/LUX Award 2014, Evropske filmske nagrade/European Film Awards 2014 (najboljši film, režija, scenarij in fotografija/Best Film, Director, Screenplay and Cinematography), BAFTA 2015 (najboljši tujejezični film/Best Foreign Film), oskarji/Oscars 2015 (najboljši tujejezični film/Best Foreign Language Film)

Mlada redovniška pripravnica Ida tik pred zaobljubo odkrije temačne skrivnosti iz družinske preteklosti. Oskar za najboljši tujejezični film 2015.

Poljska, 1962. Anna je mlada redovniška pripravnica, ki tik pred zaobljubo odkrije družinsko skrivnost iz časa nacistične okupacije. S svojo edino še živečo sorodnico Wando se odpravi na potovanje po poljskem podeželju, da bi izvedela več o usodi svoje družine in našla grob staršev. Gre za vizualno minimalistično in presunljivo intimno študijo zapletene in kontroverzne vojne tematike.

"*Ida* je film o identiteti, družini, veri, krivdi, socializmu in glasbi. Želel sem posneti film o zgodovini, ki ne bi deloval kot zgodovinski; moralni film, ki vendarle ne ponuja naukov; hotel sem povedati zgodbo, v kateri 'ima vsak svoje razloge'; zgodbo, bližjo poeziji kot fabuli. Predvsem sem se želel izogniti običajni retoriki poljskega filma." (Paweł Pawlikowski)

On the eve of taking her vows, a young novice, Ida, uncovers dark family secrets. 2015 Academy Award for Best Foreign Language Film.

Poland, 1962. Anna is a young novice who, shortly before taking her vows, uncovers a family secret dating back to the Nazi occupation. Together with her only living relative, Wanda, she sets out on a journey through the Polish countryside to learn more about her past and find her parents' grave. A visually minimalist and deeply moving intimate study of a complex and controversial subject from the wartime past.

*"*Ida *is a film about identity, family, faith, guilt, socialism and music. I wanted to make a film about history, which wouldn't feel like a historical film; a film which is moral, but has no lessons to offer; I wanted to tell a story in which 'everyone has their reasons'; a story closer to poetry than plot. Most of all, I wanted to steer clear of the usual rhetoric of the Polish cinema." (Paweł Pawlikowski)*

Paweł Pawlikowski

Glej stran 132/See page 132.

filmografija (izbor)/filmography (selection)

Glej stran 132/See page 132.

Hladna vojna
Zimna wojna
Cold War

Paweł Pawlikowski

Poljska, Velika Britanija, Francija
Poland, Great Britain, France **2018**



režija/directed by
Paweł Pawlikowski
scenarij/screenplay
Paweł Pawlikowski, Janusz Głowacki, Piotr Borkowski
fotografija/cinematography
Łukasz Zal
glasba/music
Marcin Maseck
montaža/editing
Jarosław Kaminski
igrajo/cast
Joanna Kulig (Zuzanna "Zula" Lichon), Tomasz Kot (Wiktor Warski), Borys Szyc (Lech Kaczmarek), Agata Kulesza (Irena Bielecka), Cédric Kahn (Michel), Jeanne Balibar (Juliette)
producentki/producers
Tanya Seghatchian, Ewa Puszczynska
produkcija/production
Opus Film
E opus@opusfilm.com
&
Polish Film Institute
&
Mk2 Films
&
Film4
&
BFI
&
Protagonist Pictures
&
Apocalypso Pictures
&
MK Productions
format/format
DCP
dolžina/running time
88'

festivali, nagrade /
festivals, awards
Cannes 2018 (najboljša režija/Best Director), Evropske filmske nagrade/European Film Awards 2019 (najboljši film, režija, scenarij, montaža, igralka/Best Film, Director, Screenplay, Editing, Actress), Karlovi Vari/Karlovy Vary 2018, San Sebastián 2018

Globoko osebna, z glasbo prežeta zgodba o nemogoči ljubezni v nemogočih časih. Dobitnik petih evropskih filmskih nagrad in nagrade za najboljšo režijo na festivalu v Cannesu.

Wiktor in Zula se srečata leta 1949 med ruševinami povojne Poljske. On je izobražen glasbenik, ki na podeželju išče kandidate za državno podprto folklorno skupino, ona je mlada pevka, ki ga očara s svojim temperamentom in samosvojo držo. Čeprav se zdi, da si nista usojena, ne moreta živeti drug brez drugega. Njuni burni romanci sledimo iz Poljske v vzhodni Berlin, v Jugoslavijo in v pariške jazz klube petdesetih let. Film je posvečen režiserjevim staršem in navdihnjen z njuno življenjsko zgodbo.

"Sovražim biografske filme, z njimi ne moreš povedati zgodbe o življenju. Poskus uvedbe nekakšne logike vzroka in posledice navadno vodi v nadvse sentimentalne prizore in dialoge ter nadvse poenostavljene interpretacije. Zato sem dolgo razmišljal, kako bi se tega lotil, in prišel do tega eliptičnega pristopa, vendar sem nato potreboval vezno prvino, kot je glasba. Tako je glasba postala nekakšen tretji lik, tretja sestavina, ki je vse skupaj povezovala ter pomagala opredeliti spreminjajoče se odnose, obdobja in kraje." (Paweł Pawlikowski)

A deeply personal story of impossible love in impossible times, underscored by music. Winner of five European Film Awards and Cannes 2018 Best Director Award.

Wiktor and Zula meet in 1949 amid the ruins of post-war Poland. He is a classically trained musician travelling the countryside in search of candidates for a state-sponsored folk ensemble; she is a young singer who captivates him with her temperament and fiercely independent spirit. Though they seem destined to remain apart, they cannot live without each other. We follow their turbulent romance from Poland to East Berlin, Yugoslavia and the Parisian jazz clubs of the 1950s. The film is dedicated to the director's parents and inspired by their life story.

"I hate biopics, you can't tell a story of a life. And trying to impose a kind of cause and effect logic on it usually leads to very cheesy scenes and cheesy dialogue, and very reductive interpretations. So for a long time I was looking at how to do it, and I arrived at this elliptic way of doing it, but then I needed something like music to hold it all together. So the music became like the third character, the third element that kept it all together and helped to identify the changing relationship, times and places."
(Paweł Pawlikowski)

Paweł Pawlikowski

Glej stran 132/See page 132.

filmografija (izbor)/filmography (selection)

Glej stran 132/See page 132.

Ivica Matić
Ivica Matić

140 **Intervju z ljubico** Interview with a Mistress **1969**
Proces Process **1970**
Mali oglasi – In memoriam Classified Ads – In Memoriam **1971**
Theme 1 Theme 1 **1971**
Vice Purgatory **1974**
141 **Ženska s pokrajino** Landscape with a Woman **1976**

glej str. 140/see page 140
glej str. 140/see page 140



glej str. 141/see page 141

Ivica Matić: prizemljen, ljudski, duhovit
Ivica Matić: Down-to-earth, Human and Witty

Amir Muratović

Provokativen. Gole gospodične, pištola ob ljubimcu, črn dim, ki se vali iz dimnika v kratkem filmu *Intervju z ljubico*. In drzen, ko v filmu *Mali oglasi* posnetke osebnih tragedij prepleta z osmrtnicami in fotografijami iz porno revij. Posnetki so izjemno kratki, a v eksperimentalnem filmu *Proces* so še krajši, podobe imajo najmanjšo mogočo dolžino, eno samo sličico. *Vice* so politično nekorektne, saj je družba uokvirjena v prostor mestne deponije. Obenem pa je izjemno poetičen, ko v filmu *Theme 1* v zgolj treh izrezih na klopi mestnega parka ujame življenje v vseh mogočih odtenkih.

Takšen je tudi Gozdar, igra ga Stole Aranđelović, protagonist filma *Ženska s pokrajino*. V uniformi, s puško, močan, okoren, nedostopen, znotraj pa občutljiv umetnik, ki se s svetom sporazumeva skozi naivno slikarstvo. Navaditi se bo moral na nepisana pravila skupnosti. Ivica Matić je scenarij začel pisati, ko je spoznal Špelo Rozin, in sprva je bila to zgodba o igralki, ki je prišla umret v odročno vas na vzhodu Bosne in Hercegovine. S časom se je scenarij preoblikoval v univerzalno zgodbo o umetnosti in svobodi. Film je drzen, ker je tako čist, natančen, poln metafor in hkrati prizemljen, ljudski, duhovit. Režiser Matić je začutil esenco Bosne. Lepoto mehke pokrajine, ki jo razmejujejo lesene ograje, kopice sena, osamela drevesa. V te popolne kompozicije narave vstopajo kmetje z bisagami, ki preganjajo ovce, čez ogolele travnike tekajo konji. Od daleč slišimo vaščane, ki prepevajo hudomušne ljudske pesmi o ljubezni. Pa tudi vezenine na posteljnini, interjerji, razgibana arhitektura hiš, pastirska zavetišča na saneh, vse je avtentično, tako kot videz in nravi likov v filmu.

Matić je želel posneti celovečerni igrani film na 35-milimetrski trak, v samih širokih planih. Lahko si predstavljamo, kako mogočne bi bile te pokrajine, posnete s teleobjektivi. Ploskovite, skoraj brez perspektive, kakršne so slike naivca Ismeta Ajanovića. V njih so osebe včasih komaj prepoznavne med ograjami, pašniki in na redko posejanimi hišami. Ko je ideja o kinematografskem filmu padla v vodo, je na pomoč priskočila Televizija Sarajevo, kjer je bil Matić zaposlen kot snemalec. Omogočila je realizacijo televizijskega filma v skromnih produkcijskih pogojih na 16-milimetrski trak. Za direktorja fotografije si je izbral Karpa Godino.

V zadnjem prizoru filma se daleč v pokrajini premika kolona s pogrebci. Nato pa v ospredje vstopi ženska, vdova. "Odšel je, kakor je prišel," pravi, "kot da si las pretrgal." To je edini posnetek, pri katerem je Ivica želel biti za kamero. Slutil je svojo usodo. Umrl je osemindvajsetleten, nekaj mesecev po premieri filma.

Delo Ivice Matića se uvršča med stebre bosansko-hercegovske kinematografije. Pet desetletij po nastanku lahko po zaslugi Slovenske kinoteke in projekta Združenja evropskih kinotek občudujemo restavrirano kopijo filma *Ženska s pokrajino*.

Provocative. Naked young women, a gun lying next to a lover, black smoke billowing from a chimney in the short film Intervju s ljubavnicom *(Interview with a Mistress). And daring, when interweaving footage of personal tragedies with obituaries and photographs from porn magazines in* Mali oglasi *(Classified Ads). The shots are exceptionally short, but even shorter in the experimental film* Proces *(The Process) – images of the shortest possible duration, a single frame.* Čistilište *(Purgatory) is politically incorrect, reducing society to the setting of a municipal rubbish dump. As well as exceptionally poetic: in* Theme 1*, life's full spectrum of nuances is captured on a bench in a city park, in just three framings.*

Played by Stole Aranđelović, Gozdar, the protagonist of Žena s krajolikom *(The Woman with the Landscape), displays these same characteristics: in uniform, with a rifle, strong, rough-hewn and aloof, yet inherently sensitive, he is an artist who communicates with the world through naïve painting. He will* have to get used to the unwritten rules of the community. Ivica *Matić began writing the screenplay when he met Špela Rozin, initially devising a story about an actress who had come to die in a remote village in eastern Bosnia and Herzegovina. Over time, the screenplay evolved into a universal story about art and freedom. The film is bold in its purity, precision and wealth of metaphors, yet remains down-to-earth, human and witty.*

Director Matić encapsulated the essence of Bosnia: the beauty of the gentle landscape, bordered by wooden fences, haystacks and solitary trees. These perfect compositions of nature are interspersed with farmers carrying satchels, herding sheep, as horses gallop across the bare meadows. From afar, we hear the villagers singing mirthful folk songs about love. However, the embroidery on bedlinen, the interiors, the intricate architecture of the houses, the shepherds' huts – everything is authentic, just like the facial features and dispositions of the characters.

Matić wanted to shoot a feature-length fiction film on 35 mm film, using only wide shots. One can imagine how majestic these landscapes would have been, captured with telephoto lenses – flat, almost devoid of perspective, much like the paintings of the naïve artist Ismet Ajanović. In his works, figures sometimes become all but indistinguishable amidst fences, pastures and sparsely scattered houses. When the idea of a film intended for theatrical release fell through, Sarajevo Television, where Matić worked as a cameraman, came to the rescue.

The channel made it possible to produce a television film on a modest budget, shooting on 16 mm film. He chose Karpo Godina as his director of photography.

In the film's final shot, a procession of mourners is visible in the distance. Then a woman, a widow, enters the foreground. "He left just as he came," she says, "in the blink of an eye." This is the only shot in which Ivica wanted to be behind the camera. He sensed his own fate. He died, aged twenty-eight, a few months after the film's premiere.

Ivica Matić's body of work is regarded as one of the pillars of Bosnian-Herzegovinian cinema. Five decades after its creation, thanks to the Slovenian Cinematheque and a project by the Association of European Cinematheques, a restored copy of Woman with a Landscape *is now available to audiences.*


Intervju z ljubico



Mali oglasi – In memoriam


Theme 1


Vice

Intervju z ljubico

Intervju sa ljubavnicom
Interview with a Mistress

Jugoslavija (BiH) Yugoslavia (Bosnia and Herzegovina) **1969**

režija, scenarij in fotografija/directed by, screenplay and cinematography Ivica Matić **produkcija/production** Kino klub Sarajevo **dolžina/running time** 8'

Film o intimnem vzdušju nekega popoldneva.

A film about the intimate atmosphere of an afternoon.

Proces

Proces
Process

Jugoslavija (BiH) Yugoslavia (Bosnia and Herzegovina) **1970**

režija, scenarij in fotografija/directed by, screenplay and cinematography Ivica Matić **produkcija/production** KFC/Communist Film Center **dolžina/running time** 6'

Reprodukcije fotografij iz različnih revij in knjig. Vsak okvir – nova kompozicija.

Reproductions of photographs from various magazines and books. Each frame – a new composition.

Mali oglasi – In memoriam

Mali oglasi – In memoriam
Classified Ads – In Memoriam

Jugoslavija (BiH) Yugoslavia (Bosnia and Herzegovina) **1971**

režija, scenarij in fotografija/directed by, screenplay and cinematography Ivica Matić **produkcija/production** KFC/Communist Film Center **dolžina/running time** 7'

Reševalci, ki po nesreči odstranjujejo trupla iz predora Vranduk; obrazi žalujočih žensk; duhovnik; verjetno pogrebna slovesnost za žrtve; starec s palico in cigareto, ki hodi po dvorišču na Gundulićevi ulici; reprodukcije slik iz pornografske revije; osmrtnice.

Rescuers removing bodies from the Vranduk tunnel after an accident; the faces of grieving women; a priest; what appears to be a funeral service for the victims; an old man with a stick and a cigarette walking through a courtyard on Gundulićeva Street; reproductions of images from a pornographic magazine; obituaries.

Theme 1

Theme 1
Theme 1

Jugoslavija (BiH) Yugoslavia (Bosnia and Herzegovina) **1971**

režija, scenarij in fotografija/directed by, screenplay and cinematography Ivica Matić **produkcija/production** Kino klub Sarajevo **dolžina/running time** 8'

Dve klopi v osrednjem parku v Sarajevu, ljudje in dogodki, povezani z njima v teku enega samega dneva, posneti s skrito kamero (iz *Filmografije jugoslovanskega filma 1971–1975*).

Two benches in Sarajevo's central park; the people and situations connected to them over the course of a single day, recorded with a hidden camera (from Filmography of Yugoslav Film 1971–1975*).*

Vice

Čistilište
Purgatory

Jugoslavija (BiH) Yugoslavia (Bosnia and Herzegovina) **1974**

režija, scenarij in fotografija/directed by, screenplay and cinematography Ivica Matić **produkcija/production** Telefilm **dolžina/running time** 8'

Gorenje snovi in vrednotenje zavrženih predmetov na smetišču na obronkih Sarajeva (iz *Filmografije jugoslovanskega filma 1971–1975*).

The burning of matter and the valuation of discarded things at a rubbish dump in the outskirts of Sarajevo (from Filmography of Yugoslav Film 1971–1975*).*

Ženska s pokrajino
Žena s krajolikom
Landscape with a Woman

Ivica Matić

Jugoslavija (Bosna in Hercegovina)
Yugoslavia (Bosnia and Herzegovina) **1976**



režija/directed by
Ivica Matić
scenarij/screenplay
Ivica Matić
fotografija/cinematography
Karpo Godina
montaža/editing
Ruža Cvingl
igrajo/cast
Stole Aranđelović, Božidarka Frajt, Uroš Kravljača, Zaim Muzaferija, Jadranka Matković, Špela Rozin, Miodrag Brezo, Ratko Petković, Adnan Palangić, Halima Mušić
produkcija/production
Televizija Sarajevo
format/format
DCP, barvni/colour
dolžina/running time
69'

festivali, nagrade (izbor)/ festivals, awards (selection)
JRT Festival, Portorož, 1976 (nagrada za režijo/Award for Direction), Televizijski festival Monte Carlo/Television Festival Monte Carlo 1977 (nagrada mednarodne kritiške žirije/International Critics' Jury Award), Pulj/Pula 1989 (posebna zlata arena za režijo, posebna omemba za režijo/Special Golden Arena for Best Director, Special Mention to the Director)

Edini celovečerec bosanskega režiserja Ivice Matića združuje vse odlike njegovih kratkih filmov: formalno inovativnost, smisel za humor, humanizem in pojmovanje filma kot poezije. Zlata arena za režijo na filmskem festivalu v Pulju.

Film prikazuje Gozdarja, samoukega naivnega slikarja s posebno strastjo do slikanja golih žensk. Gozdar pride v odročno bosansko vas, kjer številne vaščanke kmalu pregovori, da mu pozirajo. To razbesni njihove može, ki so prepričani, da se med slikarjem in ženami dogaja veliko več od umetnosti. Hvaljena filmska fotografija Karpa Godine, ki jo je navdahnilo naivno slikarstvo, vključuje like v pejsaž in okolico, pri čemer pripoveduje povsem vsakdanjo zgodbo. Z izjemnim občutkom za fotografijo in atmosfero je Matić ustvaril filmski esej o konfliktu med umetnikom in družbo.

"*Ženska s pokrajino* je pastoralna in poetična študija značaja o vzvišeni in nadarjeni strani človeške narave, ki si prizadeva za višje cilje in povzdiguje duha, ter plitki in banalni strani, ki jo prizemlja, potiska v blato in mulj vsakdanjega življenja." (Goran Jovanović, *Filmovi preporuke*)

The only feature film by Bosnian director Ivica Matić brings together the defining qualities of his short films: formal innovation, humour, humanism and a vision of cinema as poetry. Winner of the Golden Arena for Best Director at the Pula Film Festival.

The film follows Gozdar, a self-taught and naïve painter with a particular passion for painting nudes. He arrives in a remote Bosnian village, where he soon persuades a number of local women to pose for him. Their husbands are outraged, convinced that something more than art is going on between the painter and his models. Karpo Godina's acclaimed cinematography, inspired by naïve art, integrates the characters into the landscape and their surroundings, lending a poetic quality to an otherwise mundane story. With an exceptional eye for composition and atmosphere, Matić creates a cinematic essay on the conflict between the artist and society.

"Landscape with a Woman *is a pastoral and poetic character study of the sublime and gifted side of human nature, which aspires to greater heights and elevates the spirit, and the shallow and banal side that pulls it back down to earth, into the mire and mud of everyday life." (Goran Jovanović,* Filmovi preporuke*)*

Ivica Matić

Leta 1948 rojeni bosansko-hercegovski režiser je posnel skoraj petdeset kratkih filmov, v katerih je drzno formalno eksperimentiranje združeval s humorjem, humanizmom in izrazito liričnostjo. Od leta 1969 je delal za sarajevsko televizijo, pozneje pa študiral filmsko fotografijo na filmski akademiji v Zagrebu, kjer je diplomiral leta 1976. Istega leta je umrl, star komaj 28 let. *Ženska s pokrajino* je njegov edini celovečerni film.

Born in 1948 in Bosnia and Herzegovina, Matić made nearly fifty short films that combine bold formal experimentation with humour, humanism and pronounced lyricism. He began working for Sarajevo Television in 1969 and later studied cinematography at the Film Academy in Zagreb, graduating in 1976. He died that same year, aged only 28. Landscape with a Woman *is his only feature-length film.*

filmografija (izbor)/filmography (selection)

1969 Intervju sa ljubavnicom (Interview with a Mistress/Intervju z ljubico) (kratki/short)
1970 Proces (Process/Proces) (kratki/short)
1971 Mali oglasi – In memoriam (Classified Ads – In Memoriam/ Mali oglasi – In memoriam) (kratki/short)
1971 Theme 1 (kratki/short)
1974 Čistilište (Purgatory/Vice) (kratki/short)
1976 Žena s krajolikom (Landscape with a Woman/Ženska s pokrajino)

prodaja/world sales
Slovenska kinoteka
E distribution@kinoteka.si

distribucija/distribution
Slovenska kinoteka
E distribution@kinoteka.si

Tekmovalni program
Competitive Programme

1. sklop Section 1

144 **Kozmonavti Cosmonauts** Leo Černic
Dancing Pigeons Dancing Pigeons Christofer Nilsson
Običajno življenje Ordinary Life Yoriko Mizushiri
Veter v hrbet Wind Beneath the Wings Sonja Tarokić
Sedeminšestdeset milisekund Sixty-Seven Milliseconds Fleuryfontaine
145 **Sosed Neighbour** Dan Grabnar

2. sklop Section 2

Marčevska zima Winter In March Natalia Mirzoyan
Nihče ni nič rekel Nobody Said Anything Tamara Todorović
Their Eyes Their Eyes Nicolas Gourault
146 **Modro srce Blue Heart** Samuel Suffren
Naši zidovi Our Walls Živa Divjak
Hudič in kolo The Devil and the Bicycle Sharon Hakim

3. sklop Section 3

Shadows Shadows Rand Beiruty
Sabura Sabura Falcão Nhaga
147 **Bog je sramežljiv God Is Shy** Jocelyn Charles
Noi Noi Neritan Zinxhiria
Hurikán Hurikán Jan Saska
Hiška Little House Nika Jurman
Ker je danes sobota Because Today Is Saturday Alice Eça Guimarães

Tekmovalni program
Competition Programme













1. sklop Section 1

Kozmonavti
Kozmonavti
Cosmonauts

Slovenija, Italija Slovenia, Italy **2026**

režija/directed by Leo Černic **scenarij/screenplay** Leo Černic **animacija/animation** Leo Černic, Nika Karner **kontakt/contact** festival@miyu.fr **format/format** DCP, barvni/colour **dolžina/running time** 14'

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

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

Dancing Pigeons
Dancing Pigeons
Dancing Pigeons

Švedska, Francija Sweden, France, **2025**

režija/directed by Christofer Nilsson **scenarij/screenplay** Christofer Nilsson **fotografija/cinematography** Manuel Meinhardt **kontakt/contact** festivals@originefilms.fr **format/format** DCP, barvni/colour **dolžina/running time** 23'

Jasnovidčevo veliko seanso prekine gledalka, ki mu ne dovoli končati predstave, dokler ne spregovori s svojim pokojnim nekdanjim možem.

A psychic medium has his Grand Psychic Seance interrupted as an audience member refuse to let him end the show without getting to speak to her deceased ex-husband.

Običajno življenje
Futsu no seikatsu
Ordinary Life

Francija, Japonska France, Japan **2025**

režija/directed by Yoriko Mizushiri **scenarij/screenplay** Yoriko Mizushiri **animacija/animation** Yoriko Mizushiri **kontakt/contact** festival@miyu.fr **format/format** DCP, barvni/colour **dolžina/running time** 10'

Drobni življenjski trenutki se ponavljajo dan za dnem, a nikoli niso povsem enaki. Vse, kar obstaja, je v sedanjem trenutku.

Small moments in life repeat day after day, but they are never exactly the same. All that exists is in the present moment.

Veter v hrbet
Vjetar u leđa
Wind Beneath the Wings

Hrvaška, Slovenija, Črna Gora Croatia, Slovenia, Montenegro **2026**

režija/directed by Sonja Tarokić **scenarij/screenplay** Sonja Tarokić **fotografija/cinematography** Danko Vučinović **kontakt/contact** info@eclectica.com **format/format** DCP, barvni/colour **dolžina/running time** 25'

Anica (60) z odporom prestaja kemoterapijo, skrb svoje hčere pa doživlja kot napad na svoje dostojanstvo. Vlatko (60) je alkoholik in osamljenec, ki so ga kolegi v službi povsem odpisali. Anica in Vlatko, ki sta polna medsebojnega prezira, sta se že zdavnaj ločila in dozdevno ne komunicirata več. Na začrtanih poteh k mrtvilu iščeta zaveznika, ki bo slišal njun obupani krik po življenju.

Anica (60) is resisting her ongoing chemotherapy, while perceiving her daughter's care as an assault on her dignity. Vlatko (60) is an alcoholic and a loner, completely written off by his work colleagues. Filled with mutual contempt, Anica and Vlatko separated long ago and seemingly no longer communicate. On their long, desperate paths towards oblivion, they search for an ally who will hear their cry for life.

Sedeminšestdeset milisekund
Soixante-sept millisecondes
Sixty-Seven Milliseconds

Francija France **2025**

režija/directed by Fleuryfontaine **scenarij/screenplay** Fleuryfontaine **fotografija/cinematography** Fleuryfontaine **kontakt/contact** info@squareeyesfilm.com **format/format** DCP, barvni/colour **dolžina/running time** 15'









Na podlagi posnetka z nadzorne kamere film sledi tiru izstrelka in usodi ključnih protagonistov. Z rekonstrukcijo, ki računalniško ustvarjene podobe prepleta z nadzornimi posnetki in pričevanjem žrtve, film neizprosno preizprašuje legitimnost in ekscese organov pregona v Franciji.

Starting from the trail of a bullet captured on CCTV, the film follows the trajectory of the shot and those of its key protagonists. Through a reconstruction combining computer-generated images with surveillance footage and the story of a victim, the film forcefully questions the legitimacy and excesses of law enforcement in France.

Sosed

Komšija
Neighbour

Srbija Serbia **2026**

režija/directed by Dan Grabnar **scenarij/screenplay** Filip Rutić **fotografija/cinematography** Miroslav Ilić **kontakt/contact** ilic00jelena@gmail.com **format/format** DCP, barvni/colour **dolžina/running time** 17'

Ko študentski protesti zajamejo globoko razdeljeni Beograd, policist med nasilnim spopadom prepozna mladeniča, ki ga pretepa. Srečanje ga začne preganjati in preraste v obsedenost, ki ga prisili v soočenje s tanko mejo med poklicno dolžnostjo in osebno vestjo.

As student protests sweep through a deeply divided Belgrade, a police officer recognises the young man he is beating during a violent clash. The encounter haunts him, growing into an obsession that forces him to confront the fragile line between professional duty and personal conviction.

2. sklop Section 2

Marčevska zima

Lumi Saadab Meid
Winter In March

Estonija, Armenija, Francija, Belgija Estonia, Armenia, France, Belgium **2025**

režija/directed by Natalia Mirzoyan **scenarij/screenplay** Natalia Mirzoyan **animacija/animation** Natalia Mirzoyan, Rebeka Kruus, Kadi Rebane, Annaliisa Lepik **kontakt/contact** nina@autourdeminuit.com **format/format** DCP, barvni/colour **dolžina/running time** 16'

Mlad ruski par, ki se zaradi vojne spopada z občutki nemoči in žalosti, sklene za vedno zapustiti dom. Njuna pot v Gruzijo se sprevrže v nadrealistično moro. Največji strah – da bi ju na meji ločili – ju dohiti iz nepričakovane smeri.

A young Russian couple, feeling helpless and sad over the war, decides to leave their home for good. Their journey to Georgia becomes a surrealist nightmare. Their greatest fear – being separated at the border – catches up with them from an unexpected angle.

Nihče ni nič rekel

Niko ništa nije rekao
Nobody Said Anything

Srbija, Francija, Slovenija, Hrvaška Serbia, France, Slovenia, Croatia **2026**

režija/directed by Tamara Todorović **scenarij/screenplay** Tamara Todorović **fotografija/cinematography** Mladen Teofilović **kontakt/contact** team@lightsonfilm.org **format/format** DCP, barvni/colour **dolžina/running time** 15'

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

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

Their Eyes

Their Eyes
Their Eyes

Francija France **2025**

režija/directed by Nicolas Gourault **scenarij/screenplay** Nicolas Gourault **animacija/animation** Nicolas Gourault **kontakt/contact** sofia@squareeyesfilm.com **format/format** DCP, barvni/colour **dolžina/running time** 23'

Kako se stroj nauči brati svet? Pričevanja in posnetki zaslonov predstavijo izkušnjo spletnih mikro delavcev z globalnega juga: njihova naloga je, da UI samovozečih avtomobilov učijo navigirati po ulicah globalnega severa.

Tekmovalni program
Competition Programme


Modro srce


Naši zidovi


Hudič in kolo


Shadows


Sabura

How does a machine learn to read the world? Testimonies and screen recordings introduce the experience of online micro-workers from the Global South: their job is to teach the AI of self-driving cars to navigate the streets of the Global North.

Modro srce
Coeur bleu
Blue Heart

Haiti, Francija Haïti, France **2025**

režija/directed by Samuel Suffren **scenarij/screenplay** Samuel Suffren **fotografija/cinematography** Samuel Suffren **kontakt/contact** sofia@squareeyesfilm.com **format/format** DCP, barvni/colour **dolžina/running time** 15'

Marianne in Petion živita na Haitiju in ob telefonu čakata na klic svojega dragega sina, ki je v ZDA odšel iskat ameriške sanje.

Their loving son is away. Never leaving their telephone, Marianne and Petion wait in Haiti for a call from the USA, where their son has gone in pursuit of the American Dream.

Naši zidovi
Naše Zdi
Our Walls

Slovenija, Češka Slovenia, Czechia **2025**

režija/directed by Živa Divjak **scenarij/screenplay** Živa Divjak **animacija/animation** Živa Divjak **kontakt/contact** festivals@famu.cz **format/format** DCP, barvni/colour **dolžina/running time** 8'

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

An animated documentary that, through an intimate conversation between a daughter and her mother, seeks to understand and explore their family bonds.

Hudič in kolo
Le Diable et la bicyclette
The Devil and the Bicycle

Francija, Libanon France, Lebanon **2025**

režija/directed by Sharon Hakim **scenarij/screenplay** Sharon Hakim, Tamara Saade **fotografija/cinematography** Laetitia de Montalembert **kontakt/contact** distribution@mad-solutions.com **format/format** DCP, barvni/colour **dolžina/running time** 23'

Trinajstletna libanonska deklica Yasma, rojena v medverskem zakonu, se pripravlja na obred prvega svetega obhajila. A ko se v njej prebudi čutnost, se začne povsem drugačen ritual.

Yasma, a 13-year-old Lebanese girl from an interfaith marriage, is preparing for the ritual of her First Communion. But as her sensuality awakens, a completely different kind of ritual unfolds.

3. sklop Section 3

Shadows
Shadows
Shadows

Francija, Jordanija France, Jordan **2024**

režija/directed by Rand Beiruty **scenarij/screenplay** Rand Beiruty **animacija/animation** Ambre Decruyenaere, Marta Magnuska **kontakt/contact** distribution@pianosanofilms.fr **format/format** DCP, barvni/colour **dolžina/running time** 12'

Na natrpanem letališču 14-letna mati Ahlam beži iz Bagdada, edinega kraja, ki ga je kdaj poznala. Medtem ko se bojuje s sencami, ki prežijo nanjo, premišljuje o svoji poti, da si znova pribori lastno življenje.

At a crowded airport, Ahlam, a 14-year-old mother, is running away from Baghdad, the only place she's ever known. As she fights the shadows lurking around her, she reflects on her journey to reclaim her life.

Sabura
Sabura
Sabura

Portugalska Portugal **2025**

režija/directed by Falcão Nhaga **scenarij/screenplay** Falcão Nhaga **fotografija/cinematography** Alberto Balázs **kontakt/contact** sales@portugalfilm.org **format/format** DCP, barvni/colour **dolžina/running time** 26'

V tej ljubezenski zgodbi se mladi par sooča z negotovo prihodnostjo med Evropo in Afriko. Ko se znova snideta v Lizboni, kjer si delita hišo z drugimi priseljenci, oddaljenost in bližina njuno razmerje postavita na preizkušnjo.


Bog je sramežljiv


Noi


Hurikán


Hiška


Ker je dnes sobota

In this love story, a young couple faces an uncertain future between Europe and Africa. When they reunite in Lisbon, sharing a house with other immigrants, farness and closeness will test their relationship.

Bog je sramežljiv

Dieu est timide
God Is Shy

Francija France **2025**

režija/directed by Jocelyn Charles **scenarij/screenplay** Jocelyn Charles **animacija/animation** Jocelyn Charles **kontakt/contact** manifest@manifest.pictures **format/format** DCP, barvni/colour **dolžina/running time** 15'

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

On a train journey, Ariel and Paul are having fun drawing their greatest fears when Gilda, a strange passenger, invites herself into their confidences. But her experience of fear doesn't seem as innocent as their drawings.

Noi

Noi
Noi

Grčija Greece **2025**

režija/directed by Neritan Zinxhiria **scenarij/screenplay** Neritan Zinxhiria **fotografija/cinematography** Christina Moumouri **kontakt/contact** sales@interfilm.de **format/format** DCP, barvni/colour **dolžina/running time** 15'

Ko starejšega brata ubije njegov najljubši konj, se mora mlajši sredi nočnih mor in prividov odločiti, ali naj se maščuje za prelito kri ali pa naj odpusti.

When the older brother is killed by his favourite horse, the younger one must decide – through nightmares and visions – whether to avenge the blood or forgive.

Hurikán

Hurikán
Hurikán

Češka, Francija, Slovaška, BiH Czechia, France, Slovakia, Bosnia and Herzegovina **2024**

režija/directed by Jan Saska **scenarij/screenplay** Jan Saska, Václav Hašek **animacija/animation** Marek Pokorný **kontakt/contact** alex@cinefila.cz **format/format** DCP, čb/b&w **dolžina/running time** 13'

Hurikan odhiti po nov sodček piva, da bi rešil svojo najljubšo točilnico pred prezgodnjim zaprtjem in očaral točajko, v katero je zaljubljen. Na poti skozi divjo praško sosesko se sooči s tatovi, policisti in svojo žejo.

Hurikán rushes to save his favourite beer stand from closure by fetching a new keg to impress the bartender he crushes on. In a wild Prague district, he faces robbers, cops and his own thirst.

Hiška

Hiška
Little House

Slovenija Slovenia **2026**

režija/directed by Nika Jurman **scenarij/screenplay** Nika Jurman **fotografija/cinematography** Teja Miholič **kontakt/contact** katja@vertigo.si **format/format** DCP, barvni/colour **dolžina/running time** 16'

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

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

Ker je danes sobota

Porque Hoje É Sábado
Because Today Is Saturday

Portugalska, Francija, Španija Portugal, France, Spain **2025**

režija/directed by Alice Eça Guimarães **scenarij/screenplay** Alice Eça Guimarães **animacija/animation** Ambre Gualtier, Aurore Weickert, Bea Moreno Poveda, Carmen Gómez, Daniela Duarte, Raquel Cruz Hevia, Ronni Shalev, Uriel Valle Sánchez **kontakt/contact** agencia@curtas.pt **format/format** DCP, barvni/colour **dolžina/running time** 11'

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

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

Urša Menart – študentski filmi in dokumentarci

150 **Primer: Vain 2005**
Pokemon je za froce 2006
Kaj pa Mojca? 2014

Urša Menart – študentski filmi in dokumentarci


Kaj pa Mojca?

Primer: Vain

Slovenija, 2005, 14'

režija Urša Menart **scenarij** Urša Menart **fotografija** Marko Kočevar **montaža** Uja Irgolič **produkcija** AGRFT

Matej Smolnik je bil slikar, pisec in predvsem glasbenik. Tragična in nenavadna smrt, ki ga je doletela pri rosnih triindvajsetih, je sprožila val ugibanj in polemik. Zakaj je zažgal skoraj vsa svoja likovna dela? Je bil res genij ali zgolj samotarski čudak? So glasbeni posnetki, najdeni v njegovi kleti, res njegovi? Zakaj o njegovem ustvarjanju nihče ne ve pravzaprav nič? Kaj je bil v resnici vzrok njegove na videz skoraj paranormalne smrti? In končno, kaj v celotni zgodbi je resnica in kaj zgolj mit?

Pokemon je za froce

Slovenija, 2006, 13'

režija Urša Menart **scenarij** Urša Menart **fotografija** Jure Černec **montaža** Zvezdana Sabotič **igrajo** Zvone Hribar, Barbara Lapajne Predin, Miha Rodman, Sara Naumovski **produkcija** AGRFT

Nina je na počitnicah s starši in končno dočaka svoj prvi zmenek. Toda če hoče zvečer ven, mora s seboj vzeti tudi mlajšo sestro.

Kaj pa Mojca?

Slovenija, 2014, 78'

režija Urša Menart **scenarij** Urša Menart, Jani Sever **fotografija** Darko Herič **montaža** Domen Ožbot **nastopajo** Štefka Drolc, Mojca Fatur, Nina Ivanišin, Polona Juh, Dotoreja Nadrah, Špela Rozin, Majda Širca, Maja Weiss, Milena Zupančič **produkcija** Sever & Sever

Film raziskuje vlogo žensk v slovenskem filmu in v filmskih klasikah išče odraze spreminjanja položaja žensk v družbi. Dotakne se popularnih in tudi manj znanih ženskih vlog iz zgodovine slovenskega filma, tako junakinj v dobesednem pomenu, značilnih za številne partizanske filme, kot tudi ustaljenih klišejev: trpeča mati, prešuštnica, opravljivka. Skozi pogovore s filmskimi igralkami, teoretičarkami in ustvarjalkami ter z analizo najpogostejših stavkov skuša ugotoviti, kdo je značilna slovenska filmska junakinja.

Spremljevalni program
Indrustry Programme

Torek, 10. november, ob 17. uri, Kulturni dom Cerknica, vstop prost

Sobota, 14. november, ob 16.30, Kinodvor, 5,20 EUR, brezplačne vstopnice za slepe in slabovidne ter gluhe in naglušne

Liffe – dostopen vsem! Projekcije filma *Bučko* (7+)

Filmska umetnost je za vse. Tudi letos na Liffu v sodelovanju s projektom *Kino brez ovir* in Kinodvorom pripravljamo dostopne filmske projekcije za slepe in slabovidne ter gluhe in naglušne gledalce. Projekcija bo tehnično prilagojena z **zvočnim opisom**, **slovenskimi opisnimi podnapisi** in **tolmačenjem v slovenski znakovni jezik**.

Na ogled bo družinska detektivska pustolovščina ***Bučko*** (Glavonja) režiserk Marine Andree Škop in Vande Raymanove, v produkciji Hrvaške, Srbije, Slovaške, Slovenije, Latvije, 2026; 83'

O filmu
Ko nekega dne skrivnostno izginejo starši desetletne Alise, se deklica po pomoč obrne k skupini mladih detektivov. Preiskavi se pridruži tudi njen brat Milan, ki svet vidi in doživlja drugače. Kar se sprva zdi kot ovira, se kmalu izkaže za njihovo največjo prednost. Topla, napeta in duhovita pustolovščina o prijateljstvu, zaupanju, sprejemanju različnosti in moči drugačnega pogleda.

V sodelovanju s projektom Kino brez ovir Slovenija, Ljubljanskim mednarodnim filmskim festivalom Liffe in Mestnim kinom Kinodvor

četrtek, 12. november, od 11. do 17. ure, dvorana Alme Karlin

Vodenje pod pritiskom: Duševno zdravje v ustvarjalnih sektorjih – predavanje in delavnica

Negotovo financiranje, pomanjkanje časa in kadra ter nenehne spremembe zaznamujejo vsakdan številnih ekip v kulturnem in ustvarjalnih sektorjih. Kako v takšnih razmerah voditi ekipo ter poskrbeti za svoje duševno zdravje in dobrobit sodelavk_cev? **Motovila (Center Ustvarjalna Evropa v Sloveniji)** v sodelovanju z nevropsihologinjo **Katherine Dennis González** pripravlja predavanje in delavnico, ki ponujata znanstveno utemeljen okvir za razumevanje odzivov na dolgotrajne obremenitve in pristope za lažje delovanje v zahtevnem okolju.

O predavateljici
Katherine Dennis González je psihologinja, nevropsihologinja in soustanoviteljica berlinske organizacije Expanding Circles za psihološko izobraževanje. Več kot dvanajst let klinične prakse povezuje z nevroznanostjo ter razvija programe za posameznike in organizacije, ki delujejo v zahtevnih, pogosto preobremenjenih okoljih. Uči, kako kljub pritiskom ohraniti zmogljivosti in kako jih obnoviti, ko začnejo popuščati. Sodeluje s številnimi evropskimi filmskimi festivali (Berlinale, Locarno itd.) in institucijami – med drugimi z Berlinalom, Locarnom, When East Meets West, International Screen Institutom in Talent Labs Vienna –, kjer ustvarjalcem ponuja podporo pri delu pod pritiskom, v negotovosti in s sistemskimi omejitvami.

od 11. ure do 11.45
Predavanje (prijave do 10. novembra – www.motovila.si)

Predavanje ponuja vpogled v delovanje uma in telesa pod dolgotrajnim pritiskom – predstavi stres, izgorelost, odziv zamrznitve ter procese v živčnem sistemu, ko negotovost postane stalnica. Udeleženci_ke bodo spoznali, kako dolgotrajne obremenitve vplivajo na njihove odzive in zakaj ti niso znak osebne šibkosti. Predavanje je namenjeno vodjem v kulturnem in ustvarjalnih sektorjih ter vsem ustvarjalcem_kam, ki želijo pridobiti praktičen, znanstveno utemeljen okvir za bolj zavestno uporabo lastnih duševnih zmogljivosti v zahtevnih pogojih.

Dogodek je del projekta **Ambasadorji zdravja in dobrega počutja (so)delavcev v KUS**. Projekt sofinancira Ministrstvo za notranje zadeve in javno upravo v okviru Javnega razpisa za razvoj in profesionalizacijo NVO in prostovoljstva 2025 iz Sklada za razvoj nevladnih organizacij.

od 13. do 17. ure
Razumevanje živčnega sistema in krepitev kapacitet – delavnica

Brezplačna delavnica z obvezno predhodno prijavo (število mest je omejeno; prijave do 10. novembra – www.motovila.si)
V angleščini

Delavnica je namenjena vodjem ustvarjalnih ekip in drugim predstavnicam_kom sektorja, ki delujejo pod pritiskom in v nenehni negotovosti ter želijo razviti strategije za delo v zahtevnem okolju. Udeleženci_ke bodo ob primerih iz prakse preizkusili orodja in uporabne pristope ter oblikovali izvedljiv načrt za njihovo implementacijo v svojem delovnem vsakdanu.
Dvorana Alme Karlin
Več informacij: https://motovila.si/

Petek, 13. november, od 11. do 13. ure, dvorana Alme Karlin

Uspešno … ustvarjalno 2026! Srečanje predstavnikov projektov s podporo Ustvarjalne Evrope

Letno srečanje **Uspešno … ustvarjalno** v organizaciji Motovile (Centra Ustvarjalna Evropa v Sloveniji) povezuje najuspešnejše slovenske predstavnike kulturnega in ustvarjalnih sektorjev, ki s podporo programa Ustvarjalna Evropa soustvarjajo slovenski in mednarodni kulturni prostor. Je priložnost, da skupaj nazdravimo uspehom na razpisih prejšnjega leta, izmenjamo izkušnje in stkemo vezi za prihodnje sodelovanje. Letos srečanje gosti LIFFe, največji slovenski filmski festival in dolgoletni prejemnik podpore Ustvarjalne Evrope. S tem ga obenem umeščamo v praznovanje 35. obletnice podprograma MEDIA, namenjenega podpori evropskemu avdiovizualnemu sektorju.

Srečanje poteka med oblikovanjem novega programa Evropske unije AgoraEU, ki bo v obdobju 2028–2034 nasledil Ustvarjalno Evropo. Predlog v skupni okvir povezuje podporo kulturnemu in ustvarjalnim sektorjem, avdiovizualnemu področju, neodvisnemu novinarstvu ter pluralnim medijem in demokraciji, pravicam in civilni družbi. Ker je program še v nastajanju, bomo na srečanju lahko izmenjali poglede na predlagane spremembe in potrebe sektorja.

Srečanje bo tudi priložnost za krepitev veščin sodelovanja pri mednarodnih projektih. Pod mentorstvom nevropsihologinje Katherine Dennis González se bomo posvetili praktičnim pristopom za učinkovitejšo komuniciranje med projektnimi partnerji in s skrbniki projektov na strani Evropske izvajalske agencije EACEA.
Več informacij: https://motovila.si/

Kino brez ovir
KULTURNI DOM CERKNICA
AD
kulturni DOM CERKNICA
Kinodvor.
Mestni kino.
MOTOVILA
CENTER ZA SPODBUJANJE SODELOVANJA V KULTURNIH IN USTVARJALNIH SEKTORJIH

10 November, 17.00, Kulturni dom Cerknica, admission free

14 November, 16.30, Kinodvor, EUR 5.20, free tickets for blind and visually impaired, deaf and hard-of-hearing audiences

Liffe – Accessible to All! Screenings of Extraordinary *(7+)*

Film and cinema for everyone is our motto. Again this year, LIFFe, in collaboration with the Kino brez ovir *project and Kinodvor Cinema, is organising accessible film screenings for blind and visually impaired, deaf and hard-of-hearing audiences. The screening will be adapted to include audio description, Slovenian descriptive subtitles and interpretation into Slovenian Sign Language.*

The film being screened is the family detective adventure Extraordinary *(Bučko / Glavonja) by directors Marina Andree Škop and Vanda Raýmanová.*
Production: Croatia, Serbia, Slovakia, Slovenia, Latvia, 2026; 83'

About the film
Ten-year-old Alisa and her younger brother Milan team up with a group of young detectives to find their parents, who have suddenly gone missing. At first, Milan's unique experience of the world seems to pose a challenge, but as the investigation unfolds, his special way of thinking proves crucial to solving the mystery. A heart-warming, exciting and funny adventure about friendship, trust, embracing diversity and the power of a different perspective.

A collaboration among the Kino brez ovir Slovenija project, the Ljubljana International Film Festival – LIFFe and Kinodvor Cinema

Thursday, 12 November, 11.00–17.00, Alma Karlin Hall

Lecture and Workshop

Uncertain funding, limited time and staffing, as well as constant change shape the everyday reality of many teams in the cultural and creative sectors. How can leaders navigate such conditions while safeguarding their own mental health and the wellbeing of colleagues? Motovila (Creative Europe Desk Slovenia), in collaboration with neuropsychologist Katherine Dennis González, is organising a lecture and workshop providing a science-based framework for understanding responses to long term pressure and practical approaches for functioning more sustainably in demanding environments.

About the Lecturer
***Katherine Dennis González** is a psychologist, neuropsychologist and co-founder of Expanding Circles, a Berlin based organisation for psychological education and movement. With more than twelve years of clinical practice, she works at the intersection of neuroscience and human behaviour, developing programmes for individuals and organisations operating in demanding, often overburdened environments. She teaches how to maintain capacity under pressure and how to rebuild it once it begins to erode. Katherine collaborates with numerous European film festivals and institutions – including Berlinale, Locarno, When East Meets West, the International Screen Institute and Talent Labs Vienna – where she supports creative professionals navigating pressure, uncertainty and systemic constraints.*

11.00–11.45
Public Talk: Leading Under Pressure: Mental Health in the Cultural and Creative Sectors
Public event (registration until 10 November – www.motovila.si)
In English

The lecture provides an overview of how the mind and body function under long term pressure. It introduces stress, burnout, the freeze response and the processes in the nervous system when uncertainty becomes a constant part of working life. Participants will gain insight into why these reactions occur and how they shape everyday decision-making in demanding environments. The lecture is intended for leaders across the creative and cultural sectors and other interested professionals who wish to better understand their own mental capacities and use them more consciously under pressure.

13.00–17.00
Workshop: Understanding Your Nervous System, Building Your Capacity
Workshop requiring prior registration (free admission, limited availability; registration until 10 November – www.motovila.si)
In English

The workshop is designed for leaders of creative teams and other sector representatives working under pressure and ongoing uncertainty. Participants will explore real case studies as well as specific tools and approaches for navigating demanding conditions. Alongside others navigating the same landscape, they will develop a realistic plan for applying these methods in their daily work. The session combines scientific insight with hands-on exercises to support more sustainable leadership and collaboration.
Further information: https://motovila.si/en/

Friday, 13 November, 11.00–13.00, Alma Karlin Hall

The Annual Successful Creatives! Gathering, organised by Motovila

Creative Europe Desk Slovenia brings together leading Slovenian representatives of the cultural and creative sectors who, with the support of the Creative Europe Programme, co-create the Slovenian and international cultural landscapes. It is an opportunity to celebrate last year's successful Creative Europe results, exchange experiences and strengthen connections for future collaboration.

This year, the meeting is hosted at LIFFe, a long standing beneficiary of Creative Europe support. Holding the event within the biggest Slovenian film festival also marks the 35th anniversary of the Creative Europe MEDIA sub-programme, dedicated to supporting the European audiovisual sector.

The event takes place as the new EU programme AgoraEU is being developed, set to replace Creative Europe in the 2028–2034 period. The programme proposal brings together support for the cultural and creative sectors, including the audiovisual field, independent journalism and pluralistic media, democracy, rights and civil society within a unified framework of European values and democratic resilience. As the new programme is still in preparation, the event will provide space to exchange views on the proposed changes and the needs of the domestic CCS sector.

The session will also offer an opportunity to strengthen skills for collaboration in international projects. Under the guidance of neuropsychologist Katherine Dennis González, participants will explore practical approaches for more effective communication among project partners and with project officers at the European Education and Culture Executive Agency (EACEA).
Further information: https://motovila.si/

Petek, 13. november, od 10. do 13. ure, dvorana E1

Nevidna dimenzija filma

Glasba je tista plast filma, ki jo gledalec pogosto zaznava le posredno, a odločilno oblikuje njegovo doživetje. V okviru strokovnega programa festivala LIFFe ji posvečamo panel *Nevidna dimenzija filma* in strokovno delavnico z dvema predavanjema: *Generacije v dialogu* in *Za kulisami filmske glasbe: od začasne glasbe do končne partiture*.

Sodelujejo: **Jani Golob** (skladatelj koncertne in filmske glasbe, zaslužni profesor na Akademiji za glasbo), **Slavko Avsenik ml.** (skladatelj koncertne in filmske glasbe), **Mitja Okorn** (režiser, scenarist) in **Saša Tabaković** (igralec, glasbenik).

Program se nato nadaljuje v soboto, 14. novembra 2026, ob 19.30 v pogovoru z **Anžetom Rozmanom**, skladateljem koncertne in filmske glasbe. Rozman trenutno sodeluje pri velikem mednarodnem projektu v studiu Hansa Zimmerja, kjer zaključujejo novega *Harryja Potterja*, zato bo pogovor lahko potekal izključno na spletu (Zoom). Udeleženci bodo imeli priložnost iz prve roke spoznati ustvarjalni proces, delo v hollywoodskih produkcijah. Sobotni pogovor je namenjen udeležencem petkovega programa, ki se nanj lahko prijavijo le na dogodku.

Organizatorji:
Zveza društev slovenskih filmskih ustvarjalcev (ZDSFU), Zavod Opus – Filmska glasba Slovenije (FGS) in Društvo slovenskih skladateljev (DSS)

Scenarnica PLUS v okviru mednarodnega filmskega festivala LIFFE omogoča profesionalcem, pa tudi bolj zvedavim filmskim gledalcem globlji ali včasih tudi nepričakovan vpogled v ozadje pisanja scenarijev oz. ustvarjanja filmov.

Scenarnica PLUS je serija brezplačnih predavanj o različnih praktičnih vidikih scenaristike. Namenjena je scenaristom, režiserjem in vsem, ki jih zanima pisanje scenarija – tako začetnikom kot profesionalcem in študentom.

Gre za razširjeni program scenaristične delavnice *Scenarnica*, projekta, ki ga v partnerstvu s Slovenskim filmskim centrom že enajst let uspešno izvaja Društvo slovenskih režiserjev in režiserk.

V okviru letošnjega festivala sta na voljo dva brezplačna pogovora:
Petek, 13. november, ob 16. uri, dvorana E1, vstop prost
Film ***3 tedne pozneje***
Z režiserjem in soscenaristom filma **Miroslavom Terzićem** se bo pogovarjal scenarist in režiser **Rok Biček**.

Ponedeljek, 16. november, ob 16.30, dvorana E1, vstop prost
Film ***Male stvari***
Z režiserjem in soscenaristom filma **Zvonimirjem Jurićem** se bo pogovarjal scenarist in režiser **Janez Burger**.

V sodelovanju z Društvom slovenskih režiserjev in režiserk (DSR)

Ponedeljek, 16. november, po projekciji filma *Tabloid* (začetek ob 17.40), Linhartova dvorana

MMC premiera

Ob *Tabloidu*, zgodbi o vzponu časopisa *The Sun* na britanski medijski sceni, bomo na *MMC-jevi premieri* v družbi gostov iz sveta medijev preučevali tektonske premike v medijski krajini zadnjih desetletij. Zapuščino Ruperta Murdocha bomo povezali z neregulirano, senzacionalistično kakofonijo sodobnih medijev. Kje so se skrivali zametki degradacije, ki je pripeljala do razmaha trumpizma, teorij zarote in lažnih novic?
Kako je novodobni populizem postal odraz sistemov moči, ki nam vladajo?

Neposredni prenos na rtvslo.si
Udeležba z vstopnico za film

Torek, 17., sreda, 18., in petek, 20. november, od 11. do 14. ure (z odmorom), dvorana E1, vstop prost

INTUITIVNA SCENARISTIKA: Od *loglina* do strukture celovečernega filma – Story Lab z Ano Lasić

Kako iz začetne ideje nastane struktura celovečernega filma? Tridnevna delavnica je namenjena scenaristom, režiserjem in drugim filmskim avtorjem, ki imajo idejo ali *logline* (enostavčni povzetek, jedro zgodbe) za celovečerni film in ga želijo razviti v jasno, funkcionalno strukturo. Delavnica temelji na avtorski metodologiji *Intuitivne scenaristike*, predstavljeni v istoimenski knjigi Ane Lasić.

Zasnovana je kot Story Lab, v katerem bodo udeleženci skozi delo v lastnih projektih odkrivali strukturno jedro scenarija, ki je že zapisano v *loglinu*. S pomočjo arhetipskih ključev in žanrskih vektorjev bodo prepoznali notranjo logiko zgodbe in jo razvili v štiridejansko strukturo filma. Ob zaključku bodo imeli jasno izhodišče in konkretne usmeritve za nadaljnji razvoj scenarija. Ana Lasić je scenaristka, nagrajena dramatičarka ter dolgoletna mentorica in predavateljica scenaristike.

Več o Ani Lasić in Intuitivni scenaristiki: www.analasic.com
Prijave: liff@cd-cc.si (največ 12 prijavljenih)

Sreda, 18. november, ob 16. uri, Slovenska kinoteka, prost vstop na delavnico (cena vstopnice za film 5,20 EUR)

Mojstrska delavnica z Andrino Mračnikar

Program:
Andri 1924–1944 (2003, 19')
Korošec govori nemško (2006, 60')
Projekciji sledi mojstrska delavnica.

Ob novem celovečernem filmu *Mila/Marija*, zgodbi o koroški Slovenki Mili, ki se je med vojno pridružila partizanskemu gibanju, da bi njena družina po njej, kot ničkolikokrat poprej, okusila grenko usodo od domovine odtrganega posameznika, se bomo z režiserko pogovarjali in analizirali njeno dolgoletno ukvarjanje s težavami koroških Slovencev.

V tem kontekstu film *Mila/Marija* lepo napovedujeta in dopolnjujeta njena zgodnja dokumentarca, *Korošec govori nemško* (2006) in *Andri 1924–1944* (2003).
Če prvi skozi serijo intimnih, osebnih pričevanj koroških Slovencev osvetljuje travmatično obdobje 20. stoletja na Koroškem, čas druge svetovne vojne, prisilno rekrutiranje v nemško vojsko, pridruževanje odporniškemu gibanju pa deportacije v delovna in koncentracijska taborišča, je zgodba o režiserkinem prastricu Andriju, vojaškem dezerterju, ki ga je preganjal gestapo, intimnejši in izmuzljiv, saj je Andrina njegovo usodo spoznavala po koščkih.

Mojstrsko delavnico bosta vodila **Tesa Drev** in **Žiga Bratoš**, sodelavca oddaje *Gremo v kino* Programa Ars Radia Slovenija. Oddaja *Gremo v kino* letos praznuje 80 let obstoja in je ena najstarejših evropskih filmskih oddaj.

Friday, 13 November, 10.00–13.00, E1 Hall

The Invisible Dimension of Cinema

Often perceived only indirectly by the viewer, music is a layer of film that plays a decisive role in shaping their experience. A panel discussion titled The Invisible Dimension of Cinema *and a professional workshop featuring two lectures –* Generations in Dialogue *and* Behind the Scenes of Film Music: From Temporary Music to the Final Score *– explore this often-overlooked aspect of cinema as part of the LIFFe festival's industry programme.*

Participants: ***Jani Golob*** *(composer of concert and film music, professor emeritus at the Academy of Music),* ***Slavko Avsenik ml.*** *(composer of concert and film music),* ***Mitja Okorn*** *(director, screenwriter) and* ***Saša Tabaković*** *(actor, musician).*

The ensuing programme on Saturday, 14 November 2026, at 19.30, features a discussion with Anže Rozman, composer of concert and film music. Rozman is currently working on a major international project at Hans Zimmer's studio, finalising the new Harry Potter *production. Consequently, the discussion will take place online via Zoom. Participants will have the opportunity to gain first-hand insight into the creative process and practical work involved in Hollywood productions. Aimed at participants of Friday's programme, Saturday's discussion can only be registered for at the Friday event.*

Organised by:
Zveza društev slovenskih filmskih ustvarjalcev (Slovenian Federation of Filmmakers' Guilds – ZDSFU), Zavod Opus – Filmska glasba Slovenije (Opus Institute, Film Music of Slovenia – FGS) and Društvo slovenskih skladateljev (Society of Slovenian Composers – DSS)
In Slovenian

As part of the LIFFE International Film Festival, ***Scenarnica PLUS*** *offers professionals and inquisitive cinemagoers alike a deeper – and sometimes unexpected – insight into the world of screenwriting and filmmaking.*
Scenarnica PLUS *is a series of free lectures on various practical aspects of screenwriting, aimed at screenwriters, directors and anyone interested in screenwriting – from beginners to professionals and students.*
It is an extension of the Scenarnica screenwriting workshop, a project successfully run for eleven years by the Directors Guild of Slovenia in partnership with the Slovenian Film Centre.

As part of this year's festival, two free talks will be held:
Friday, 13 November, 16:00, E1 Hall, admission free
The film 3 Weeks After *(3 nedelje posle)*
Screenwriter and director ***Rok Biček*** *will be in conversation with the film's director and co-screenwriter,* ***Miroslav Terzić****.*

Monday, 16 November, 16:30, E1 Hall, admission free
The film Small Things *(Male stvari)*
Screenwriter and director ***Janez Burger*** *will be in conversation with the film's director and co-screenwriter,* ***Zvonimir Jurić****.*

In cooperation with the Directors Guild of Slovenia (DSR).

Monday, 16 November, after the screening of* Ink *(starting at 17.40), Linhart Hall

MMC Premiere

Taking Ink, *a film about* The Sun's *meteoric rise in the British media landscape, as its starting point, the* MMC Premiere *will examine the seismic shifts in the media landscape over recent decades, with guests from the industry. We will explore the links between Rupert Murdoch's legacy and today's unregulated, sensationalist media cacophony. Where were the early signs of the decline that paved the way for Trumpism, conspiracy theories and fake news? How has modern-day populism come to reflect the systems of power that govern us?*

Live stream on rtvslo.si
Admission with a ticket for the screening.
In Slovenian

Tuesday, 17 November; Wednesday, 18 November; and Friday, 20 November, 11.00–14.00 (including a break), E1 Hall, admission free

INTUITIVE SCREENWRITING: From the Logline to the Structure of a Feature Film – Story Lab with Ana Lasić

How does an initial idea evolve into the structure of a feature film?
This three-day workshop is aimed at screenwriters, directors and other filmmakers who have an idea or logline for a feature film and wish to develop it into a clear, functional structure.
The workshop is based on the original Intuitive Screenwriting *methodology, presented in Ana Lasić's book of the same name.*

Designed as a Story Lab, it encourages participants to uncover the structural core of their screenplay – already encapsulated in the logline – by working on their own projects. Using archetypal keys and genre vectors, participants will identify the story's internal logic and develop it into a four-act film structure. By the end of the workshop, each participant will have clearly formulated a logline and obtained specific guidelines for further script development.

Ana Lasić is a screenwriter, award-winning playwright, author and longtime mentor and lecturer in screenwriting.

For more information about the workshop and the mentor, visit www.analasic.com.
Please send your application to liff@cd-cc.si (maximum of 12 applicants)
In Slovenian

Wednesday, 18 November, 16.00, Slovenska kinoteka, free admission to the workshop (screening: EUR 5.20).

Masterclass with Andrina Mračnikar

Programme:
Andri 1924–1944 *(2003, 19')*
Der Kärntner spricht Deutsch *(With Death as the Only Certain Faith, 2006, 60')*
The screening will be followed by a masterclass.

To mark the release of the new feature film Mila/Marija *– the story of Mila, a Slovenian woman from Carinthia who joined the armed Partisan resistance during the Second World War, only to see her family, as had happened so many times before, confront the bitter reality of being torn from their homeland after the war – we will talk to the filmmaker about her long-standing engagement with the struggles of the Carinthian Slovenes.*
In this context, her earlier documentaries, Der Kärntner spricht Deutsch *(With Death as the Only Certain Faith, 2006) and* Andri 1924–1944 *(2003), provide insightful precursors to and complements of* Mila/Marija.

The first film, through a series of intimate personal testimonies from Carinthian Slovenes, sheds light on the traumatic history of twentieth-century Carinthia – from the Second World War

Sreda, 18. november, ob 17. uri, Štihova dvorana, vstop prost

Foto Beseničar – Predstavitev filma *The Hardest Thing*

Režija: Aljaž Žnidaršič
Distributer: Expedition story production

Film govori o izjemnem svetovnem podvigu slovenskih športnikov **Ree Kolbl** in **Andraža Isteniča**, ki sta se s kolesom spustila z enega najvišjih vrhov argentinskih Andov.

Rea Kolbl je postala prva ženska, ki se je spustila s kolesom s te gore, in sploh prva ženska na svetu, ki se je spustila s takšne višine, Andraž Istenič pa tretji moški na svetu.

Četrtek, 19. november, ob 10. uri, dvorana E2, vstop prost

Kje pa vas kino žuli? – Vsakoletno strokovno srečanje AKMS

Art kino mreža Slovenije vabi na srečanje, namenjeno vsem, ki jih zanima prihodnost kina in kinematografov. Predstavili bomo primere dobrih praks iz slovenskih kinematografov, nato pa bomo za omizji odprli prostor za iskreno izmenjavo izkušenj, vprašanj in pogledov na izzive, s katerimi se danes srečujejo kinematografi. Kaj deluje? Kje se zatika? In predvsem – kje pa vas kino žuli? Na dogodku bomo predstavili tudi prejemnika nagrade Art kino mreže Slovenije, ki jo vsako leto enemu izmed neodvisnih filmov iz festivalskega programa, podeljuje žirija, sestavljena iz predstavnikov treh slovenskih kinematografov.

Dogodek je odprt za člane AKMS in širšo javnost. Pridružite se nam pri pogovoru, izmenjavi idej in iskanju novih rešitev za živahno kinematografsko prihodnost.

Četrtek, 19. november, ob 17. uri, dvorana E2, vstop prost

THE REEL DEAL: Video s pametnim telefonom – praktična delavnica

Mentor: **Dražen Štader**

Dober videofilmček se začne z dobro idejo. Vse drugo lahko narediš s telefonom v svojem žepu.
Na praktični delavnici *The Reel Deal* z režiserjem in direktorjem fotografije Draženom Štaderjem bomo šli skozi celoten kreativni proces ustvarjanja kratkih videoposnetkov s pametnimi telefoni – od ideje, izbire kadra in svetlobe do snemanja, montaže in končne objave.

Brez dolgih uvodov in odvečne teorije – od prve ideje do končne objave bomo prešprintali v pičlih dveh urah.
In ne bomo samo govorili o ustvarjanju. Ustvarjali bomo. Vsak udeleženec bo pod mentorstvom s svojim pametnim telefonom zasnoval, posnel in zmontiral svoj videofilmček ter ga ob zaključku delavnice tudi objavil.
Delavnica je namenjena vsem, ki želijo bolje izkoristiti kreativni potencial svojega pametnega telefona in ustvarjati kakovostne, sodobne vsebine, ki izstopajo v neskončnem brskanju. Dobrodošli so popolni začetniki, tisti, ki želijo osvežiti ali nadgraditi svoje znanje, kot tudi že izkušeni ustvarjalci vsebin.

Za udeležbo na brezplačni delavnici potrebuješ samo troje: pametni telefon, polno baterijo in dobro voljo. Za vse drugo poskrbimo mi.
THE REEL DEAL. Posnemi. Zmontiraj. Objavi.
Prijave: liff@cd-cc.si (največ 20 prijavljenih)

Nedelja, 22. november, ob 13.15, Kinodvor

Brez gledalcev ni kina

Pogovor in predstavitev fotografske knjige Upor. Odpor. avtorice Chantal Nicod
Ob Evropskem art kino dnevu

"V Kinodvoru sta drugačnost in strpnost del skupnosti ter krepita občutek pripadnosti. Tukaj se srečujejo razposajeni, majhni otroci, elegantne ženske, brezdomci, skupine najstnikov, različni pari, ki se poljubljajo ali pogovarjajo ali pa tudi ne, posamezniki, potopljeni v knjige ali izgubljeni v črkah na tipkovnici. A pri vseh sem čutila, da so na pravem mestu, kot doma. Iz te pisanosti veje občutek enotnosti: gre za skupnost z močno identiteto. Gre za obliko odpora proti trenutnemu izzivalnemu svetu, način gradnje naše individualne ali kolektivne odpornosti."
Chantal Nicod

Ko se je Chantal Nicod leta 2023 naselila v Ljubljani, je v svojem raziskovanju slovenske kulture kmalu obiskala tudi Kinodvor. Toplo ozračje in pestra filmska skupnost sta jo pritegnila, da je dve leti s fotoaparatom nizala utrinke v mestnem kinu. Spremljala je dogodke, pokukala v projekcijsko kabino in zakulisje, zaznavala utrip obiskovalcev ter lovila barve in svetlobo. Iz obširnega nabora je letos pripravila izbor in v samozaložbi izdala fotografsko knjigo. Ob izidu knjige bo v Kinodvoru potekal pogovor z avtorico, v katerem bo Chantal Nicod predstavila svoje delo.

Evropski art kino dan je dan praznovanja kina in raznovrstnosti evropskega filma, ki ga organizira kinematografska mreža CICAE v sodelovanju z mrežo Europa Cinemas in drugimi partnerji.
Po svoji rekordni izdaji leta 2025, ki je združila 150.000 gledalcev v več kot 660 kinematografih iz 43 držav po vsem svetu, se 11. Evropski art kino dan vrača v kinematografe, tudi v Kinodvor.

art kino mreža slovenije

Kinodvor.
Mestni kino.

and forced conscription into the German army to joining the resistance movement and deportations to labour and concentration camps. The story of the director's great-uncle Andri – a military deserter hunted by the Gestapo – is more intimate and elusive, as Andrina pieced together his story from scattered fragments.

The masterclass will be led by ***Tesa Drev*** *and* ***Žiga Bratoš****, contributors to* Gremo v kino*, the film programme on Ars Radio Slovenia. Celebrating its 80th anniversary this year,* Gremo v kino *is one of Europe's longest-running film programmes.*
In Slovenian

Wednesday, 18 November, 17.00, Štih Hall, admission free

Foto Beseničar – Presentation of The Hardest Thing

Directed by: Aljaž Žnidaršič
Distribution: Expedition story production

The film tells the story of the extraordinary feat achieved by two Slovenian athletes, ***Rea Kolbl*** *and* ***Andraž Istenič****, who cycled down from one of the highest peaks in the Argentine Andes.*

Rea Kolbl became the first woman to cycle down the mountain and the first woman in the world to descend from such a height, while Andraž Istenič became the third man in the world to accomplish the feat.
In Slovenian

Thursday, 19 November, 10.00, E2 Hall, admission free

Issues Surrounding Cinema

The Slovenian Art Cinema Association – AKMS is organising a meeting for anyone interested in the future of cinema and cinemas. We'll present examples of best practice from Slovenian cinemas, followed by a round-table discussion to facilitate a frank exchange of experiences, questions and views on the challenges facing cinemas today. What's working? Where are the bottlenecks? And above all – what issues does cinema confront?

At the event, we will announce the winner of the Slovenian Art Cinema Association Award, presented annually to an independent film from the festival programm by a jury comprising representatives from three Slovenian cinemas.

The event is open to AKMS members and the wider public. Join us for a discussion, an exchange of ideas and a search for new solutions to ensure a vibrant future for cinema.
In Slovenian

Thursday, 19 November, 17.00, E2 Hall, admission free

THE REEL DEAL: Smartphone Video – Hands-On Workshop

Mentor: ***Dražen Štader***

A good reel starts with a good idea. You can do everything else with the phone in your pocket.

In the hands-on workshop The Reel Deal*, director and director of photography Dražen Štader will take us through the entire creative process of making video reels with smartphones – from the initial idea, framing and lighting to shooting, editing and, ultimately, posting.*
No long introductions or unnecessary theory – we'll race through the entire process, from the initial idea to the final post, in just two hours.

And we won't just talk about creating – we'll actually create. Under the guidance of a mentor, each participant will use their own smartphone to conceptualise, shoot and edit their own video reel, and publish it at the end of the workshop.

The workshop is aimed at anyone seeking to better harness the creative potential of their smartphone and create high-quality, modern content that stands out in the endless scroll. We welcome complete beginners, video-makers looking to refresh or upgrade their skills and experienced content creators alike.

To participate in this free workshop, you only need three things: a smartphone, a fully charged battery and a positive attitude. We'll take care of the rest.
THE REEL DEAL. Shoot. Edit. Post.

Please send your application to liff@cd-cc.si (maximum of 20 applicants)
In Slovenian

Sunday, 22 November, 13.15, Kinodvor

There Is No Cinema Without an Audience

A discussion and presentation of the photography book Résistance. Résilience. ***by Chantal Nicod***
Marking European Arthouse Cinema Day

"*At Kinodvor Cinema, diversity and tolerance are embedded in the community, strengthening the sense of belonging. Here, you'll find boisterous young children, elegant women, homeless people, groups of teenagers, diverse couples – some kissing, some chatting and some not – as well as individuals immersed in books or absorbed in their keyboards. With all of them, I felt that they were in the right place, right at home. A sense of unity emanates from this diversity: this is a community with a strong identity. It is a form of resistance against today's challenging world, a way of building our individual and collective resilience.*"
Chantal Nicod

When Chantal Nicod moved to Ljubljana in 2023, her exploration of Slovenian culture soon led her to Kinodvor Cinema. Drawn to its warm atmosphere and diverse film community, she spent two years capturing glimpses of life at the city's cinema through her camera. She attended events, peeked into the projection booth and behind the scenes, captured the energy of the audience, and sought out colours and light. This year, she curated a selection from her extensive collection and self-published a photography book.
To mark its release, Kinodvor Cinema will host a conversation with Chantal Nicod about her work.

European Arthouse Cinema Day*, a global event celebrating cinema and the diversity of European film, is organised by the international confederation of arthouse cinemas CICAE in collaboration with the Europa Cinemas network and other partners. Following its record-breaking edition in 2025, which attracted 150,000 viewers to more than 660 theatres in 43 countries around the world, the 11th European Arthouse Cinema Day is returning to cinemas, including Kinodvor.*
In English

Mreža festivalov jadranske regije
The Network of Festivals in the Adriatic Region

Sarajevski filmski festival (SFF), vodilni tovrstni jugovzhodne Evrope, je leta 2020 vzpostavil mrežo festivalov, ki delujejo na ozemlju skupnega jezika nekdanje Jugoslavije (s podporo sklopa MEDIA programa Ustvarjalna Evropa). Poleg SFF je mreža sprva združevala vidnejše festivale Hrvaške (Zagrebški filmski festival – ZFF), Črne gore (Črnogorski / Hercegovski filmski festival – MFF) in Srbije (Festival avtorskega filma – AFF). Ob strateškem načrtu mreže, ki predvideva geografsko razširitev na druga ozemlja nekdanje Jugoslavije, se je v letu 2022 Jadranski mreži pridružil peti partner iz Slovenije (Ljubljanski mednarodni filmski festival – Liffe), leta 2023 pa še šesti, Festival bratov Manaki iz Bitole. Čeprav se festivali razlikujejo po obsegu in programiranju, so enotni v prizadevanju za promocijo in pretok evropskih avdiovizualnih vsebin in nadarjenih filmskih ustvarjalcev.

Vodilna načela, oblikovana v zadnjih dveh letih: visoka raven solidarnosti do filmskih ustvarjalcev; uvajanje partnerskega sodelovanja med festivali, ki omogoča kroženje vsebin in promocijo evropskih talentov; spodbujanje finančnega izkoristka filmskih del za zagotovitev ustrezne monetizacije/donosa; zagotovitev več delovnih mest za strokovnjake v festivalskem sektorju in bolj trajnostne prakse v naši redni dejavnosti.

Ne le v naši regiji, temveč po vsej Evropi so manjši filmski festivali postali vodilna alternativna metoda številnih evropskih filmov za finančni izkoristek. Delovanje v tem okolju zahteva, da festivali prevzamejo vlogo neodvisnih distributerjev, edini način za dosego ekonomičnosti obsega pa sta sodelovanje in partnerstvo po vsej regiji.

Projekt Jadranske mreže predstavlja strateško partnerstvo, namenjeno krepitvi kroženja in promocije neodvisnih evropskih filmov in nadarjenih ustvarjalcev v skupni jezikovni regiji z omejenim dostopom do visokokakovostnih filmskih vsebin. Namen tega partnerstva je spodbuditi ohranjanje starega in razvijanje novega občinstva ter nadgraditi splošne organizacijske in operativne zmogljivosti partnerjev z uvedbo najnovejših tehnoloških izboljšav.

Med številnimi skupnimi projekti, ki jih bo mreža izvedla v letu 2026, je tudi izbor šestih evropskih filmov, ki bodo predvajani na vseh šestih festivalih, kjer bodo lokalni obiskovalci glasovali za nagrado občinstva. Konec leta bo po zaključenem ciklu in preštetih glasovih z vseh festivalov razglašen zmagovalec, ki bo prejel finančno podporo za distribucijo filma v regiji.

Projekt je sofinanciran s sredstvi Podprograma MEDIA programa Ustvarjalne Evrope.

The Sarajevo Film Festival (SFF), a leading film festival in Southeast Europe, launched a network of festivals operating on the territory of common language of the former Yugoslavia in 2020 (supported by CE MEDIA programme). Alongside SFF, the network initially involved prominent festivals from Croatia (Zagreb Film Festival – ZFF), Montenegro (Montenegro / Herceg Novi Film Festival – MFF) and Serbia (Auteur Film Festival – AFF). As the Network's strategic plan foresaw geographical extension to other territories of former Yugoslavia, a fifth partner from Slovenia was introduced in 2022 (Ljubljana International Film Festival – Liffe), and a sixth, the Manaki Brothers Festival in Bitola, in 2023. Although differing in scope and programming, the festivals all share a mission to promote and circulate European audio-visual content and talent.

The governing principles that have emerged over the last two years: a high level of solidarity towards filmmakers; the launching of partnering activities among festivals that enable circulation of content and promotion of European talent; boosting the financial exploitation of selected titles to secure fair monetisation; ensuring more job opportunities for the professionals involved in the festival sector and introducing sustainable practices into our daily operations.

Not only in our region, but also across Europe, smaller-scale film festivals have become the leading alternative method of financial exploitation for many European films. Operating in such a milieu requires festivals to step in and take the role of independent distributors, while the only means of achieving economy of scale is to collaborate and establish partnerships across the region.

The Network of Festivals in the Adriatic Region is a strategic partnership aimed at strengthening the circulation and promotion of independent European films and talented filmmakers in a common language region with limited access to high-quality film content. The project seeks to encourage audience retention, to cultivate new audiences and to raise the overall organisational and operational capacities of its partners by introducing the latest technological advances.

Several joint projects to be carried out by the Network in 2026 include a selection of six European films that will screen at all six festivals, where local cinema-goers will vote for the Audience Award. The winning film will be announced at the end of the year, after the festival circuit has completed and the votes from all festivals have been counted, receiving financial support for the distribution of the film in the region.

The project is co-financed by the MEDIA sub-programme of Creative Europe.

MREŽA FESTIVALOV JADRANSKE REGIJE

Creative Europe MEDIA

vodomec
Kingfisher Award

1996
Živeti v pozabi
Living in Oblivion, Tom DiCillo
1997
Vzhodna palača, zahodna palača
Dong gong, xi gong, Zhang Yuan
1998
Življenje, kot ga sanjajo angeli
La vie reveé des anges, Erick Zonca
1999
Deseti brat
Beshkempir, Aktan Abdikalikov
2000
Vzhod je vzhodno
East is East, Damien O'Donnell
2001
Kruh in mleko
Kruh in mleko, Jan Cvitkovič
2002
Sobota
Sábado, Juan Villegas
2003
Vrnitev
Vozvraščenje, Andrej Zvjagincev
posebna omemba/special mention:
Pod njenim oknom
Pod njenim oknom, Metod Pevec
2004
Popolni preobrat
Somersault, Cate Shortland
posebna omemba/special mention:
Pogrešana
Bu jian, Li Kang-sheng
2005
Skriti adut
Voksne mennesker, Dagur Kári
posebna omemba/special mention:
Odgrobadogroba
Odgrobadogroba, Jan Cvitkovič
2006
1:1 Ena na ena
1:1 En til en, Annette K. Olesen
posebna omemba/special mention:
Namizni tenis
Pingpong, Matthias Luthard
2007
Okna v ponedeljek
Montag kommen die Fenster, Ulrich Köhler
2008
Lakota
Hunger, Steve McQueen
2009
Črnci
Crnci, Zvonimir Jurić, Goran Dević
posebna omemba/special mention:
Policijski, pridevnik
Politist, adj., Corneliu Porumboiu
2010
Podočnik
Kynodontas, Yorgos Lanthimos



vodomec
Kingfisher Award

posebni omembi/special mentions:

Na morje
Alamar, Pedro González-Rubio

Potovanja vetra
Los viajes del viento, Ciro Guerra

2011

Zaklonišče
Take Shelter, Jeff Nichols

2012

Klip
Clip, Maja Miloš

2013

Miele
Miele, Valeria Golino

posebna omemba/special mention:

Obramba in zaščita
(Obrana in zaštita) Bobo Jelčić

2014

Lahko noč, mamica
Goodnight Mommy, Veronika Franz, Severin Fiala

2015

Ovna
Rams, Grimur Hakonarson

posebna omemba/special mention:

Projekt stoletja
The Project of the Century, Carlos M. Quintela

2016

Dobra žena
A Good Wife, Mirjana Karanović

posebna omemba/special mention:

Teden in en dan
One Week and a Day, Asaph Polonsky

2017

Columbus
Columbus, Kogonada

posebna omemba/special mention:

Arabija
Araby, Affonso Uchoa, Joao Dumans

2018

Bojevnica
Kona fer i strid, Benedikt Erlingsson

posebna omemba/special mention:

Ne bom več luzerka
My Last Year As a Loser, Urša Menart

Tovor
Teret, Ognjen Glavonić

2019

Prekla
Dilda, Kantemir Balagov

posebna omemba/special mention:

Angelo
Angelo, Markus Schleinzer

Lara
Lara, Jan Ole Gerster

2020

Sadeži pozabe
Mila, Christos Nikou

posebna omemba/special mention:

Moj jutranji smeh
My Morning Laughter, Marko Djordjević

2021

Pohodi plin!
Hit the Road, Panah Panahi

posebna omemba/special mention:

Oblak v njeni sobi
The Cloud in Her Room, Zheng Lu Xinyuan

2022

Varen kraj
Sigurno mjesto, Juraj Lerotić

posebna omemba/special mention:

Prezaposlena
À plein temps, Eric Gravel

2023

Tri tisoč oštevilčenih opek
Háromezer számozott darab, Ádám Császi

2024

Črna Pika
Fekete pont, Bálint Szimler

posebna omemba/special mention:

Dobra
Good One, India Donaldson

2025

Modra čaplja
Blue Haron, Sophy Romvari

posebna omemba/special mention:

Lep in žalosten svet
Nujum al'amal w al'alam, Cyril Aris

zlati kolut (nagrada občinstva)
Golden Reel (Audience Award)

2000
Pot domov
Wo de fu qin mu qin, **Zhang Yimou**
2001
Pet minut slave
Iedereen beroemd!, **Dominique Deruddere**
2002
Sestre magdalenke
The Magdalene Sisters, **Peter Mullan**
2003
Pesem za malega razcapanca
Song for a Raggy Boy, **Aisling Walsh**
2004
Zboristi
Les Choristes, **Christoph Barratier**
2005
Zveza Kebab
Kebab Connection, **Anno Saul**
2006
Zajtrk na Plutonu
Breakfast on Pluto, **Neil Jordan**
2007
Povratne steklenice
Vratné lahve, **Jan Sverák**

nagrada 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**

nagrada zmaj (nagrada občinstva)
Dragon Award (Audience Award)

2008
Katin
Katyn, Andrzej Wajda
2009
Ubil sem svojo mamo
I Killed My Mother, Xavier Dolan
2010
Technotise: Edit in jaz
Technotise: Edit i ja, Aleksa Gajić
2011
Onstran
Beyond, Pernilla August
2012
Lore
Lore, Cate Shortland
2013
Dekle na poziv
Call Girl, Mikael Marcimain
2014
Čarlijeva dežela
Charlie's Country, Rolf De Heer
2015
Druga mama
The Second Mother, Anna Muylaert
2016
Med morjem in zemljo
Between Sea and Land, Carlos del Castillo, Manolo Cruz
2017
Ognjišče
Heartstone, Gudmundur Arnar Gudmundsson
2018
Aga
Aga, Milko Lazarov
2019
Vsak dan je dober dan
Every Day a Good Day, Tatsushi Ohmori
2021
In potem sva zaplesala
And Then We Danced, Levan Akin
2022
Praznik dela
Praznik rada, Pjer Žalica
2023
Poljubi prihodnost – U2 v Sarajevu
Kiss the Future, Nenad Čičin-Šain
2024
Manas
Manas, Marianna Brennand
2025
Lep in žalosten svet
Nujum al'amal w al'alam, Cyril Aris

nagrada mladinske žirije Kinotrip
Young Jury Award

2016
Rdeča želva
La tortue rouge, Michael Dudok de Wit
2017
Pokliči me po svojem imenu
Call Me by Your Name, Luca Guadagnino
2018
Jezdec
The Rider, Chloé Zhao
2019
Medtem ko vas ni bilo
Sorry We Missed You, Ken Loach
2021
Dogodek
Happening, Audrey Diwan
2022
Blizu
Close, Lukas Dhont
2023
Sladki vzhod
The Sweet East, Sean Price Williams
2024
Strupeno
Akipleča, Saule Bliuvaite
2025
Zajčji nasip
Zečji nasip, Čejen Černić

nagrada FIPRESCI
FIPRESCI Prize

2004
Češke sanje
Česky sen, Filip Remunda, Vít Klusák
2005
Kaj je Iva posnela 21. oktobra 2003
Što je Iva snimila 21. listopada 2003, Tomislav Radić
2006
Bele dlani
Fehér tenyér, Szabolcs Hajdu
2007
In s kom ti seksaš?
Et toi t'es sur qui?, Lola Doillon
2008
Balast
Ballast, Lance Hamer
2009
Prinesi mi rožmarin
Go Get Some Rosemary, Ben Safdie, Joshua Safdie
2010
Neljubljena
The Unloved, Samantha Morton
2011
Zgodbe, ki se jih spominjamo
Historias que so existem quando lembradas, Julie Murat
2012
Otrok iz zgornjega nadstropja
L'enfant d'en haut, Ursula Meier
2013
Salvo
Salvo, Antonio Piazza
2014
Mrhovinar
Buzzard, Joel Potrykus
2015
Družinski film
Family Film, Olmo Omerzu
2016
Rdeča želva
La tortue rouge, Michael Dudok de Wit
2017
Moški ne jočejo
Men Don't Cry, Alen Drljević
2018
Stiks
Styx, Wolfgang Fischer
2019
Monos
Exile, Alejandro Landes
2020
Izgnanstvo
Monos, Visar Morina
2021
Telesce
Small Body, Laura Samani
2022
Neustavljivi
Entre les vagues, Anaïs Volpé
2023
Lola
Lola, Andrew Legge
2023
April
April, Déa Kulumbegashvili
2025
Ida, ki je pela tako grdo, da so še mrtvi vstali od mrtvih in zapeli z njo
Ester Ivakič

nagrada žirije Art kino mreže Slovenije
Slovenian Art Cinema Association Award

2019
Ema
Ema, Pablo Larraín
2020
Martin Eden
Martin Eden, Pietro Marcello
posebna omemba/special mention:
Švic
Sweat, Magnus von Horn
2021
Pravi moški
I'm Your Man, Maria Schrader
2022
Blizu
Close, Lukas Dhont
2023
Štirje mali odrasli
Neljä pientä aikuista, Selma Vilhunen
2024
Ravno obratno
Volveréis, Jonás Trueba
2025
Dva tožilca
Zwei Staatsanwälte, Sergej Loznica

nagrada za najboljši kratki film
Best Short Film Award

2008
Zemlja in kruh
Tierra y pan, Carlos Armella
posebna omemba/special mention:
Vučko
Wolfy, Matevž Luzar
2009
Odsotna
Missen, Jochem de Vries
posebna omemba/special mention:
Tla pod nogami
The Ground Beneath, Rene Hernandez
2010
Vožnja s kolesom
A Bike Ride, Bernard Attal
2011
Svet zunaj
The External World, David O'Reilly
posebna omemba/special mention:
Potem zagledam Tanjo
Onda vidim Tanju, Juraj Lerotić
2012
Tuba Atlantic
Tuba Atlantic, Hallvar Witzo
posebna omemba/special mention:
Francija, ki se zgodaj prebuja
La France qui se lève tôt, Hugo Chesnard
2013
Terarij
Terrarium, Hana Jušić
posebna omemba/special mention:
Prenagljen
Premature, Gunhild Enger
2014
Roke proti nebesom
Hands Up to Heaven, Ulrike Putzer, Matthias van Baaren
posebna omemba/special mention:
Kokoška
The Chicken, Una Gunjak
2015
Piknik
Picnic, Jure Pavlović
posebni omembi/special mentions:
Disciplina
Discipline, Christophe M. Saber
Vsaj puške nam še ostanejo
As Long as Shotguns Remain, Caroline Poggi, Jonathan Vinel
2016
Figura
Figure, Katarzyna Gondek
2017
Nisem od tukaj
I'm not from here, Maite Alberdi, G. Ž. Alberdi in Giedre Zickyte
posebni omembi/special mentions:
Zverina
The Beast, Samantha Nell, Michael Wahrmann
"[...] Hlepenje po pripovedi"
"[...] Craving for Narrative", Max Grau
2018
Matria
Matria, Álvaro Gago Díaz
posebna omemba/special mention:
Celica
The Box, Dušan Kastelic
2019
Lani, ko je vlak šel mimo
Last Year When the Train Passed By, Pang-Chuan Huang
posebna omemba/special mention:
Božično darilo
The Christmas Gift, Bogdan Muresanu
2020
Nevidni heroj
Invisivel Heroi, Cristèle Alves Meira
posebna omemba/special mention:
Zima v deževnem gozdu
Talv vihmametsas, Anu-Laura Tuttelberg
2021
Steakhouse
Špela Čadež
posebna omemba/special mention:
Tekma
The Game, Roman Hodel
2022
Sierra
Sander Joon
posebna omemba/special mention:
Heat Waves
Kent Chan
2023
Dežela gora
Land der Berge, Olga Kosanović
posebna omemba/special mention:
Ostuden
Hideous, Yann Gonzales
2024
Oyu
Oyu, Atsushi Hirai
posebna omemba/special mention:
Aqueronte
Aqueronte, Manuel Muñoz Rivas
2025
Pomaranča iz Jaffe
An Orange from Jaffa, Mohammed Almughanni
posebna omemba/special mention:
Prekinitev ognja
Jakob Krese

Ljubljanski mednarodni filmski festival
Ljubljana International Film Festival





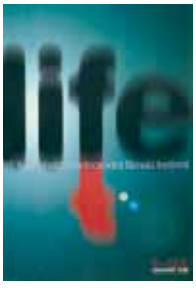




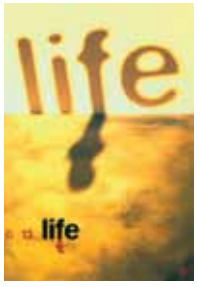
















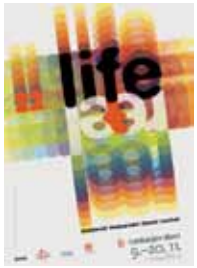










































Urbano čebelarstvo na strehi CD že 15 let

Foto: Kristina Bursać

Na strehi Cankarjevega doma čebele medíjo že petnajsto leto, zato veljamo za enega od začetnikov in za ključnega pobudnika sodobnega urbanega čebelarjenja v Sloveniji. Pobudo je dal Franc Petrovčič, sodelavec Cankarjevega doma, ki je za svoje dosedanje delo na področju čebelarstva prejel odlikovanje Antona Janše III. in II. reda ter za svoj med osvojil več odličij na sejmu AGRA in drugih ocenjevanjih. Idejo je dobil, ko je leta 2003 v Cankarjevem domu potekal prvi in osrednji mednarodni čebelarski kongres Apimondia, ki je pomembno utrdil ugled slovenskega čebelarstva v svetu.

1. aprila 2011 smo na eno od strešnih teras – po vzoru pariške Opere Garnier – prvi namestili t. i. nakladne panje s čebeljimi družinami avtohtone kranjske sivke in začeli z urbanim čebelarstvom. V povprečni čebelarski sezoni je na terasi šest naseljenih panjev. Med, ki ga čebele pridelujejo na strehi CD, uspešno prestaja vsakoletne analize referenčnega laboratorija v Bremnu in je vključen v shemo višje kakovosti s certifikatom *Slovenskega medu z zaščiteno geografsko označbo (SMGO)*.

Vsakoletna medena bera v CD je odvisna od števila čebeljih družin in vremenskih razmer ob najbujnejšem cvetenju, običajno pa letno iztočimo dvajset kilogramov na čebeljo družino. Nepredvidljivo spomladansko vreme, od hude vročine do dolgotrajnega dežja in nižjih temperatur, vplivajo na razvoj in donos čebeljih družin, tako da podnebne spremembe že nekaj let pomembno zaznamujejo razvoj čebel.

Od decembra 2017 v Cankarjevem domu obhajamo *svetovni dan čebel*, ki ga je razglasila Generalna skupščina OZN na pobudo Slovenije, ter ob tem vsako leto organiziramo dogodke in vodene oglede čebeljih panjev na strehi stavbe. Program nastaja v sodelovanju s številnimi partnerji, med drugimi z Mestno občino Ljubljana, Čebelarsko zvezo Slovenije, Društvom urbani Čebelar in Botaničnim vrtom Univerze v Ljubljani, ter vključuje razstave, filme, knjige in interaktivne predstavitve o čebelah in njihovem pomenu. Med odmevnejšimi vsebinami so bili interaktivni paviljon *Čebelji svet*, dokumentarni film *Več kot med* ter drugi dokumentarni filmi in razstave o čebelah, podnebnih spremembah, o ključni vlogi opraševalcev za preživetje ekosistemov, uničujočih posledicah globalnega segrevanja in izgube biotske raznovrstnosti pa tudi predstavitev povečanega modela *3-D kranjske čebele* ter druge izobraževalno-kulturne aktivnosti.

Čebelar CD Franc Petrovčič je od ustanovitve leta 2014 podpredsednik in soustvarjalec programa društva Urbani čebelar, ki skrbi za uveljavljanje, izobraževanje in odgovorno ravnanje s čebelami v mestu. Cankarjev dom je član Čebelje poti v Ljubljani, ki jo je leta 2015 zasnovala ter jo danes vodi in nadgrajuje Mestna občina Ljubljana.

Vzgoja mladih sodi med ključne naloge Cankarjevega doma, ki s svojim programom skrbi za kakovostno kulturno in umetniško ponudbo ter izobraževanje, z razstavami in drugimi prireditvami pa ozaveša tudi o pomenu sobivanja z naravo, ohranjanju okolja, trajnostnega razvoja ter blaženja škodljivih vplivov na naš planet.

*»Čebelnjak na strehi Cankarjevega doma se je leta 2025 pridružil izbrancem, ki so osvojili priznanje **otrokom prijazen čebelnjak**. Ponosni smo, da je naš prostor prepoznan kot varen in primeren za otroke ter da lahko s tem prispevamo k izobraževanju in ozaveščanju najmlajših o čebelarstvu in pomenu čebel za okolje.«*

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Kozmos Kosovel

GALERIJA CD
16. 9. 2026–9. 5. 2027

Moje življenje je moje,
slovensko,
sodobno,
evropsko
in večno.



cankarjev dom

V sodelovanju z

NUK NARODNA IN UNIVERZITETNA KNJIŽNICA

Prostorska zasnova in oblikovanje

ALUO UNIVERZA V LJUBLJANI Akademija za likovno umetnost in oblikovanje

Ustanovitelj in glavni sofinancer kulturno-umetniškega programa Cankarjevega doma

REPUBLIKA SLOVENIJA MINISTRSTVO ZA KULTURO

Medijski pokrovitelj

europlakat

Zahvaljujemo se

MARMOR SEZANA

10.–17. marca 2027 *From 10 Until 17 March 2027*

cankarjev dom

29. Festival dokumentarnega filma – FDF

29th Documentary Film Festival – DFF

Aktualen vpogled v raznovrstno svetovno produkcijo dokumentarnega filma, predavanja, pogovori z ustvarjalci, filmske delavnice, seminarji ter program za otroke in mladino.
Festivalski sklopi: tekmovalni sklop na temo človekovih pravic; aktualni, družbenokritični; miti, ikone, mediji; intimni in globalni portreti; posvečeno
V sodelovanju z Amnesty International Slovenije
Kosovelova dvorana, Kinodvor, Slovenska kinoteka

A relevant and diversified insight into the world's current documentary film production, lectures, interviews with filmmakers, film workshops, seminars and a programme for children and youth.
***Festival sections**: Human Rights Films competitive section; Current, Socio-critical; Intimate and Global Portraits; Tribute*
In cooperation with Amnesty International Slovenia
Kosovel Hall, Kinodvor Cinema, Slovenian Cinematheque



Kar je treba storiti
(Srđan Kovačević, 2025),
nagrada AIS za najboljši film
na temo človekovih pravic na 28. FDF

Pokrovitelj festivala FDF
AUTOMATIC SERVIS

Medijski partner
RTV SLO | Radio Slovenija

V sodelovanju
AMNESTY INTERNATIONAL
Kinodvor. Mestni kino. www.kinodvor.org
kinoteka slovenska kinoteka filmski muzej

Ustanovitelj in glavni sofinancer kulturno-umetniškega programa CD
REPUBLIKA SLOVENIJA
MINISTRSTVO ZA KULTURO

Od januarja do junija 2027



liffe po liffu

Izbor šestih mednarodno najbolj aktualnih filmov
37. Ljubljanskega mednarodnega
filmskega festivala Liffe.
Program bo objavljen novembra.

Kosovelova dvorana

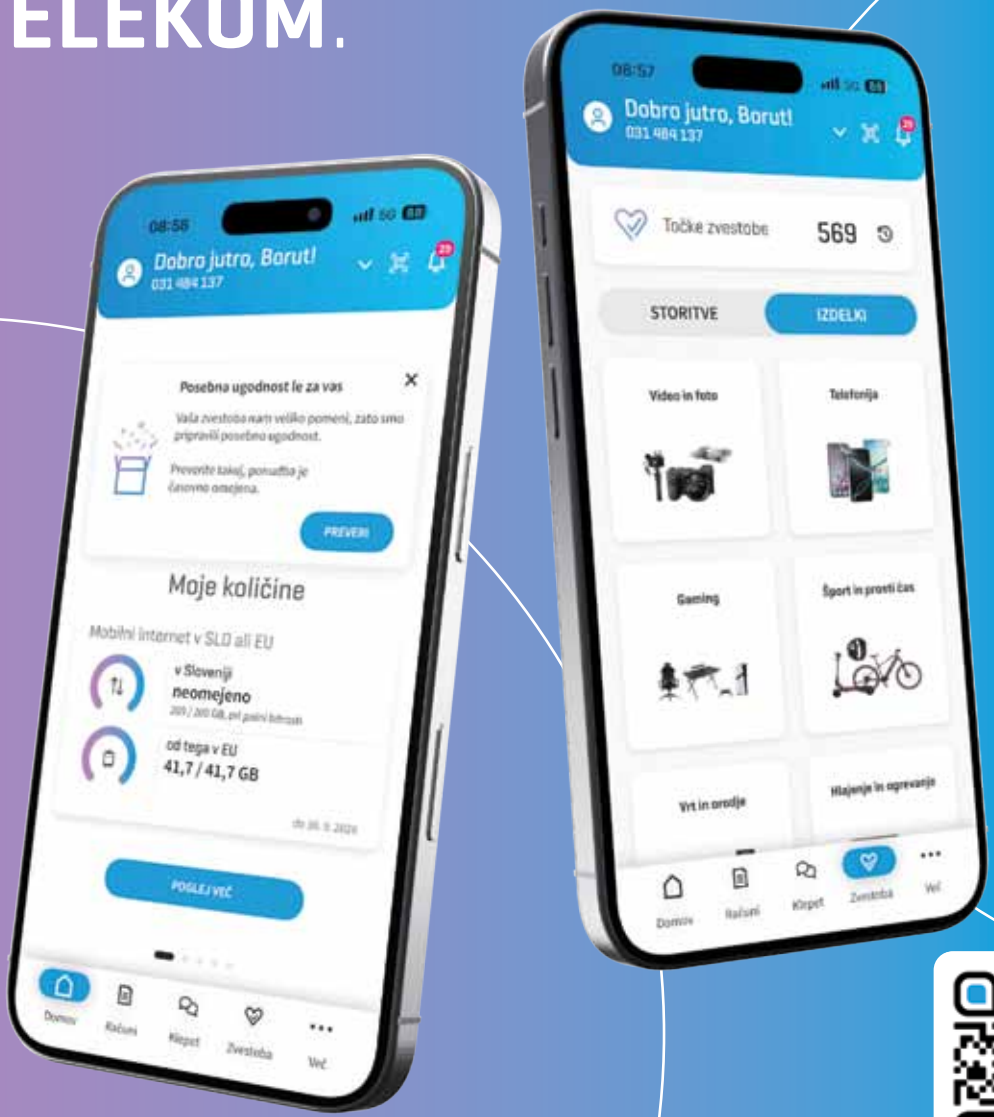
Pokroviteljica programa
za otroke in mladino

VITA
ŽIVLJENJSKA

Glavni pokrovitelj festivala Liffe

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