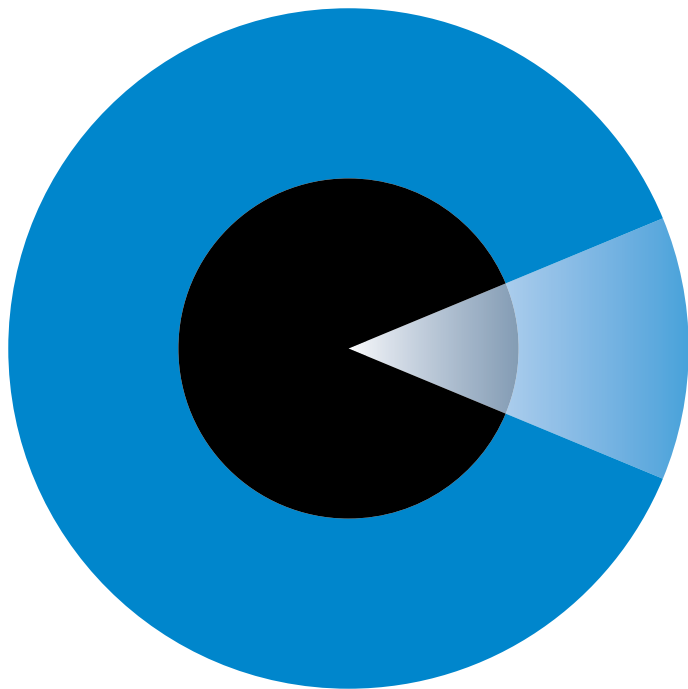


READY TO ROLL



SLOVENIAN FILMS

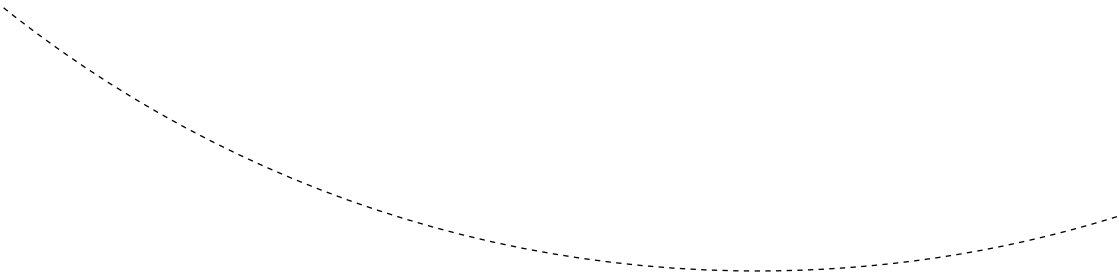


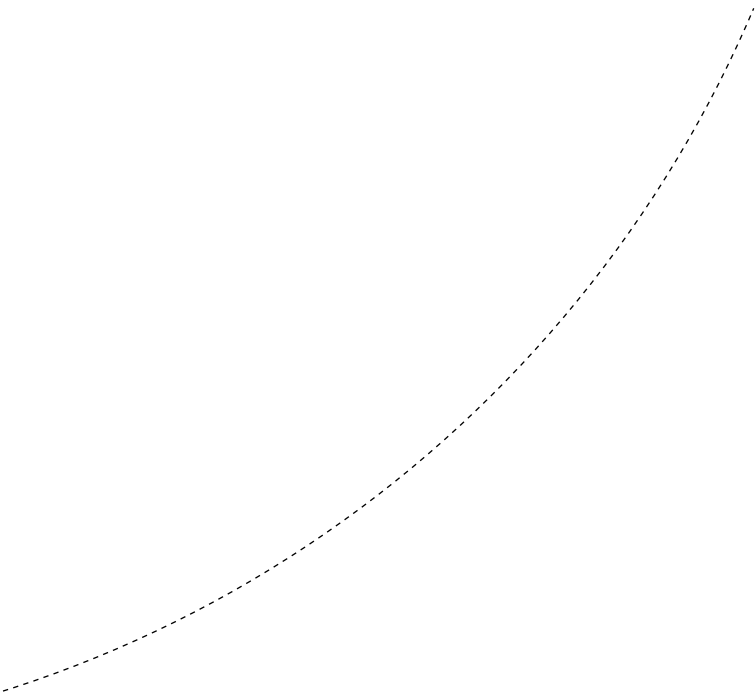
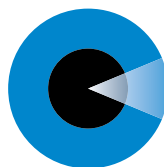
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**READY TO
DISTRIBUTE**







Little Trouble Girls / *Kaj ti je deklica* by Urška Djukić

Fiction, 89', 2025, SI, IT, HR, RS, FR

Premiered in Berlinale Perspectives 2025 / Winner of the FIPRESCI Award

Introverted 16-year-old Lucia joins the all-girls choir at her Catholic school, where she befriends Ana-Maria, a popular and flirty third-year student. During a weekend retreat at a remote countryside convent for intensive rehearsals, Lucia's growing fascination with a dark-eyed restoration worker begins to strain her bond with Ana-Maria and the rest of the choir. Amid unfamiliar surroundings and the stirrings of her budding sexuality, Lucia finds herself questioning her beliefs and values. As these new desires emerge, they threaten to disrupt not only her relationships but also the harmony of the choir.

screenwriters Urška Djukić, Maria Bohr
director Urška Djukić
producers Jožko Rutar, Miha Černec
co-producers David Cej, Matteo Oleotto, Katarina Prpić, Dragana Jovović, Stefan Ivančić, Ognjen Glavonić, Marina Gumzi, Urška Djukić

cinematographer Lev Predan Kowarski
editor Vladimir Gojun
sound designer Julij Zornik

featuring Jara Sofia Ostan, Mina Švajger, Saša Tabaković, Nataša Burger, Staša Popović, Mateja Strle, Saša Pavček

production SPOK
co-production Stara Gara, Izazov 365, Non-Aligned Films, NOSOROGI, Oink
co-funding Slovenian Film Centre, Eurimages, Council of Europe, RTV Slovenia, Viba Film, Italian Ministry of Cultural Heritage, Cultural Activities and Tourism, Friuli Venezia Giulia AV Fund, Friuli-Venezia Giulia Film Commission, Croatian Audiovisual Centre, Film Center Serbia, Re-Act, Region Nouvelle-Aquitaine

distribution Heretic Outreach

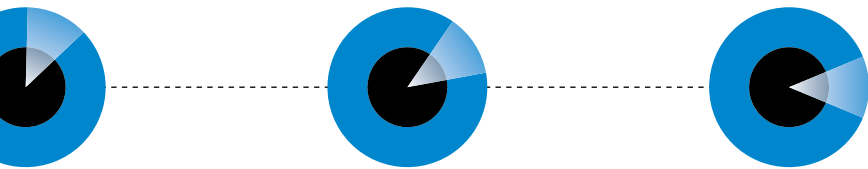
Jožko Rutar jozko.rutar@gmail.com



Urška Djukić (1986) was born in Ljubljana, Slovenia, she studied media arts with a focus on film at the University of Nova Gorica's School of Arts. After completing her master's degree, in 2016 she directed the short animation Bon Appetit, La Vie! which won the Slovenian Film Award. Her most recent short animated documentary, Granny's Sexual Life, won more than 40 international prizes including the European Film Award for Best European Short Film. Little Trouble Girls is her debut feature film.

**READY TO
PREMIERE**







Fantasy

by Kukla

Fiction, 95', Debut, Before premiere, SI, MK

Sina, Mihrije and Jasna are best friends in their early twenties. Their boyish lifestyles often lead them into conflicts with neighbourhood boys who perceive them as a threat. A young transgender woman called Fantasy catches their attention. Fantasy slowly mesmerises the girls and their paths take different directions. Despite her strong opinions against romantic relationships, Sina becomes romantically entangled. Jasna, who lives with her frustrated mother, decides to take a job on a cruise ship in France. Mihrije runs away with Fantasy to Macedonia to avoid an arranged marriage. Her feelings for Fantasy become more and more intense. After their return to Slovenia, all girls realise they've grown apart and feel estranged from each other. On her way home, Mihrije stops at Fantasy's apartment and discovers she has disappeared. Each in her own way, Sina, Mihrije and Jasna build the first steps of their adult lives, far from the destiny they were supposed to have.

screenwriter Kukla

director Kukla

producers Lija Pogačnik, Barbara Daljavec, Vlado Bulajić

co-producer Dejan Krajčevski

music composer Relja Čupić

cinematographer Lazar Bogdanović

lead animator Martin Fir

editor Lukas Miheljak

sound designer Julij Zornik

featuring Sarah Al Saleh, Mia Skrbina, Mina Milovanović, Alina Juhart

production December

co-production RTV Slovenia, Krug Film

co-funding Slovenian Film Centre, North Macedonia Film Agency, Creative Europe - MEDIA

distribution Gustav film

sales Totem Atelier

Lija Pogačnik lija@decemberfilm.si

Vlado Bulajić vlado@decemberfilm.si



Kukla is a film director and musician. In 2014, she graduated from the film academy in Ljubljana. In the past years, she has been mostly directing music videos, which have reached over 100 million views. Her last short film *Sestre* (Sisters) has won Grand Prix International at Clermont Ferrand Film Festival 2021. *Fantasy* is her first feature film.



Lost Son / *Izgubljeni sin* by Darko Štante

Fiction, 100', Expected delivery: May 2025, SI, HR, IT, GR

A detective runs into his violent brother, whom he hasn't seen in twelve years. While trying to help him, his actions trigger repercussions that will shake their lives to the core.



screenwriter Darko Štante

director Darko Štante

producers Nina Robnik, Miha Černec, Jožko Rutar

co-producers Konstantina Stavrianou, Irini Vougioukalou, David Cej, Boris T. Matić, Lana Matić, Robert Jazadziski

music composer Toni Kitanovski

cinematographer Peter Zeitlinger

editors Yorgos Mavropsaridis, Sara Gjergek

sound designers Igor Popovski, Kostas Varympiotis

featuring Jure Henigman, Nejc Cijan Garlatti, Lara Maria Vouk, Tamara Avguštin, Nika Rozman, Svit Šturbej, Liam Benjamin Štante, Timon Šturbej, Blaž Setnikar with Igor Samobor and Goran Bogdan

production Stara gara

co-production Propeler Film, Kaval Film, Graal S.A., Stara gara IT

co-funding Slovenian Film Centre, RTV Slovenia, Film Studio Viba Film, Croatian Audiovisual Centre, North Macedonia Film Agency, ERT, Creative Europe - MEDIA, Re-Act

Nina Robnik nina@staragara.com

Miha Černec miha@staragara.com

Darko Štante (1975) is an acclaimed director and scriptwriter from Slovenia, holds a master's degree in Film Direction from the Academy of Theatre, Radio, Film and Television in Ljubljana. He made his debut with "Consequences" (2018), which premiered at the Toronto International Film Festival and went on to win multiple awards and secure distribution deals worldwide.



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

Fiction, 109', Before premiere, SI, HR

In a small village in the remote Prekmurje region, an imaginative but tone-deaf 10-year-old Ida becomes convinced she can prevent her Grandma's death by joining the school choir.



screenwriters Nika Jurman, Ester Ivakič

director Ester Ivakič

producers Andraž Jerič, Jerca Jerič

co-producers Petra Vidmar, Mojca Pernat

music composers Alenja Pivko Knežević, Simon Penšek

cinematographer Rok Kajzer Nagode

editor Andrej Nagode

sound designer Samo Jurca

featuring Lana Marić, Liza Muršič, Milena Stropnik, Judita Franković Brdar, Matej Puc, Miranda Trnjanin, Mila Peršin, Petja Labović, Lara Maria Vouk, Eva Stražar, Dario Nožič Serini

production Temporama

co-production RTV Slovenia, Gustav film, Film Factory, Dinaridi Film (associate)

co-funding Slovenian Film Centre, Creative Europe - MEDIA, Municipality of Maribor

distribution Gustav film

Andraž Jerič andraz@temporama.si

Ester Ivakič (1992) is a director and screenwriter who graduated in Digital Arts and Practices from the Academy of Arts in Nova Gorica (formerly the School of Arts) in 2016, and then studied film directing at the Academy of Theatre, Radio, Film and Television (AGRFT) in Ljubljana. In 2016, she received a Special Jury Mention at the Festival of Slovenian Film for her student film Srdohrd, and in 2021 she won the Best Slovenian Film award at the FeKK Festival for her short film Magical Castle is Here Now. In the meantime, she has written, directed and edited several short films and music videos, as well as written the screenplay and attended various workshops for her debut feature film Ida Who Sang So Badly Even the Dead Rose Up and Joined Her in Song, which will soon see the light of day.



Girl in the Night / *Dekle noči* by Luka Marčetić

Fiction, 94', Finished, SI

To cut through the mundanity of his night shifts, Rok keeps himself busy by stealing chocolate bars at the gas station where he works. One night, he meets a mysterious girl with severe bruises on her face. She only appears at night, is all about saving crime, and claims to possess super powers. If he wants to meet her again, Rok will have to come up with a cunning plan – so he decides to steal her bike.



screenwriter Luka Marčetić

director Luka Marčetić

producers Jerca Jerič, Andraž Jerič

co-producers Julij Zornik, Katarina Riznar

music composers Primož Hladnik, Boris Benko

cinematographer Lev Predan Kowarski

editor Špela Murenc Škulj

sound designer Julij Zornik

featuring Urban Kuntarič, Lara Wolf Završnik, Rok Roudi, Nejc Jezernik, Maja Sever, Marko Mandić, Nina Valič, Doroteja Nadrah

production Temporama

co-production RTV Slovenia, Studio Cepelin, 001

co-funding Slovenian Film Centre

Andraž Jerič andraz@temporama.si

Luka Marčetić (1985) was born in Zagreb, Croatia, where he lived until moving to Slovenia by the age of 15. In high school he was very interested in game development and created several successful Flash games, which led to him moving to California where he worked with several startups at the age of 22. After moving back to Slovenia he graduated at the Institute and Academy of Multimedia in Ljubljana and started experimenting with different audiovisual formats for various platforms. After an increasing recognition for his short-form work he created the first Slovenian web series Day of Love, which he released on YouTube, which he followed with three seasons of Paired Up, a television show which gained both critical and commercial success. Since then he made a couple of short films and directed a feature length film in 2016, a local low-budget comedy At Hostar which broke Slovenian box office records and became the most viewed film in Slovenian history. He followed the success with a sequel in 2022 while already developing his next feature to be shot in 2024.



Everything That's Wrong With You / *Vse kar je narobe s tabo* by Urša Menart

Fiction, 95', Expected delivery : Summer 2025, SI, DE, RS

Maruša, a woman in her mid-twenties grappling with the aftermath of her mother's illness, seeks refuge at her estranged father's farm. Feeling lost and disconnected, she finds an unlikely friend in Alja, a nurse and social media influencer living in a small coastal town in Germany. Bonding over their shared struggles and a sense of humor, Maruša and Alja quickly develop a close friendship. When they meet in person and navigate the complexities of their lives, including Alja's health issues and personal dilemmas, their friendship is put to test.



screenwriter Urša Menart

director Urša Menart

producers Katja Lenarčič, Danijel Hočever

co-producers Alexander Wadouh, Roxana Richters, Dimče Stojanovski, Stefan Orlandić Stojanovski

music composers Simon Penšek, Alenja Pivko Knežević

cinematographer Roy van Egmond

editor Lukas Miheljak

sound designers Julij Zornik, Ognjen Popić

featuring Anuša Kodelja, Klara Kuk

production Vertigo

co-production Chromosom Film, RTV Slovenia, Living Pictures

co-funding Slovenian Film Centre, MV Filmförderung, Film Center Serbia, Creative Europe - MEDIA, Re-Act

Katja Lenarčič katja@vertigo.si

Danijel Hočever info@vertigo.si

Urša Menart (1985) graduated in Film and TV directing from University of Ljubljana Academy for Theatre, Radio, Film and Television in 2010. She directed few documentaries (What About Mojca?, There Once Was a Land of Hardworking People) and co-wrote two feature films; Nightlife (directed by Damjan Kozole and co-written by Kozole and Ognjen Sviličić which won Best Director Award in Karlovy Vary IFF 2016) and Half-Sister (Karlovy Vary IFF, 2019). Her debut feature as writer-director MY LAST YEAR AS A LOSER (2018) won multiple awards at the Festival of Slovenian Film, including Best Film, Best Screenplay, Best Supporting Actress, and a Special Mention from the film critics' jury. She's voting member of European Film Academy, member of Directors Guild of Slovenia and Screen Actors Guild of Slovenia.



Whispered Mercy / *Tiha milost* by Martin Turk

Fiction, 93', Post-production, SI, IT, HR

A sudden return to her remote hometown and confrontation with ancient local traditions will set Nadia (40), a successful Italian lawyer, on a journey to re-examine her identity and position within her estranged Slovenian family and the village community.

screenwriters Martin Turk, Fabrizio Bozzetti

director Martin Turk

producer Ida Weiss

co-producers Marta Zaccaron, Inja Korač

music composer Teho Teardo

cinematographer Radislav Jovanov

editor Tomislav Pavlic

sound designer Julij Zornik

featuring Lara Komar, Lučka Počkaj, Fulvio Falzarano, Nejc Cijan Garlatti, Vesna Jevnikar, Alenka Nika Pirjevec, Mirjam Korbar, Francesco Borchì, Ivo Barišič, Paolo Fagiolo

production Bela film

co-production Incipit film, Cobra Chicks, RTV Slovenia, Senca Studio

co-funding Slovenian Film Centre, Creative Europe - MEDIA, Ministry of Public Administration, Friuli Venezia Giulia AV Fund, Friuli-Venezia Giulia Film Commission, Croatian Audiovisual Centre, Eurimages

Ida Weiss info@belafilm.si

Martin Turk (1978) was born in Trieste, Italy, and graduated from the Ljubljana Film Academy. He is an alumnus of Cannes Cinefondation Residence (2009). His short films include A Slice of Life (Premiers Plans d'Angers, Best Slovenian Short Film 2006), Every Day is Not the Same (Cannes Directors' Fortnight 2008), Stealing the Corn (Palm Springs International ShortFest, 2010), A Well-spent Afternoon (Oberhausen SFF, Promotional Award Children's Film Competition, 2016), and Around the Corner (Uppsala SFF, 2023). His feature films include Feed Me With Your Words (Tallinn Black Nights, 2012), Good Day's Work (Busan IFF, 2018) and Don't Forget to Breathe (Rome IFF – Alice nella Città, 2019). His latest project, the playful docu-fiction hybrid The Volta Cinema, premiered at the Trieste Film Festival in 2024. The film won Best Feature Film at the Bloomsday Film Festival and received the Art Cinema Network of Slovenia Award at the Festival of Slovenian Films in 2024.



Hidden People / *Skriti ljudje* by Miha Hočevar

Fiction, 96', Expected delivery: Summer 2025, SI, RS

Guti (35) and Sig (50) wake up beaten, hungover, and handcuffed together on a riverbank near Ljubljana. Sig, obviously a tourist, suffers from memory loss and can't remember where he is from and why he is - as he thinks - stuck in Slovakia. Together with Guti, they embark on a journey to recover Sig's passport and identity and, in the meantime, work on Guti's dream project: a river raft that will hopefully rebuild Guti's life that has fallen victim to bad divorce, failed bank loans, vicious bureaucracy, and many, many bad neighbors. Hidden People is a fairy-tale dramedy about new beginnings and unexpected friendships that can help us find our place under the sun, even if we must travel 4.000 kilometers to find it.



screenwriters Srdjan Koljević, Miha Hočevar

director Miha Hočevar

producer Danijel Hočevar

co-producers Igor Kecman, Jelena Mitrović, Hlín Jóhannesdóttir

music composer Uroš Buh

cinematographer Simon Tanšek

editor Jelena Maksimović

sound designers Ognjen Popić, Julij Zornik

featuring Blaž Šef, Ólafur Darri Ólafsson, Ana Urbanc, Barbara Ribnikar, Luka Marčetić, Igor Samobor, Gregor Gruden, Janez Hočevar, Maja Boh

production Vertigo

co-production RTV Slovenia, Backroom Production, Ursus Parvus

co-funding Slovenian Film Centre, Film Center Serbia, Re-Act, Creative Europe - MEDIA

Danijel Hočevar danijel@vertigo.si

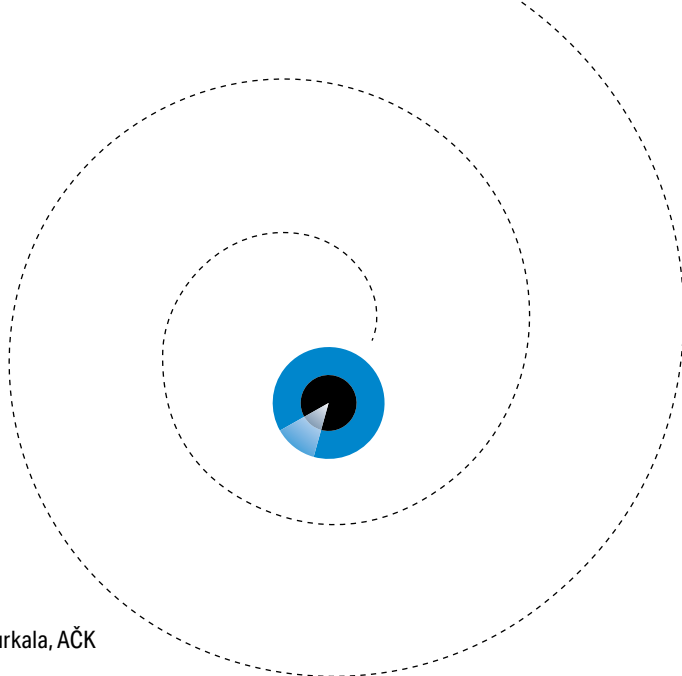
Miha Hočevar (1963) is a film director and screenwriter. He has directed five feature films, many of which have gained a cult status among Slovene movie-goers, especially his debut film Fuck It from 2000. His comedy films Going Our Way(2010) and Going Our Way 2 (2013) are 2nd and 5th all-time highest-grossing films in Slovenia, while TV crime series he co-wrote, The Lake (2019), Lenin's Park (2022) and Valley of Flowers (2022), were amongst the most watched tv shows in their respective years.



Elvis Starling / *Elvis Škorc* by Boris Jurjašević

Fiction, 92', Expected delivery: Summer 2025, SI

A genius, Elvis (13), misunderstood by the world, swears by chemistry, comic books and Hanna, the most beautiful girl at his school. His life completely changes when his parents get a divorce and he finds himself, all of a sudden, sharing his home with women only: his mom, his younger sister and his grandmother. The unexpected family tsunami climaxes with his mother's news that she is pregnant. In a funny, amusing and dynamic teenage odyssey, Elvis manages to solve all the complications and pickles, to glue back together the pieces of his broken life and to escape towards himself. The film is based on the eponymous best-selling book about a modern-day Slovenian Adrian Mole, for which Janja Vidmar received numerous awards.



screenwriter Janja Vidmar
director Boris Jurjaševič
producer Radovan Mišič
music composer Janez Dovč
cinematographer Alexander Šurkala, AČK
editor Jurij Moškon
sound designer Julij Zornik

featuring Maks Peštaj Zevnik, Iva Krajnc Bagola,
Matej Puc, Kiara Kenig, Frida Bratuš, Tilen Kolbe,
Arne Duhovnik, Zvezdana Mlakar, Marko Mandić

production Fabula
co-production RTV Slovenia
co-funding Slovenian Film Centre

Radovan Mišič fabula@fabula.si

Boris Jurjaševič (1955) is a well-established author of feature and documentary films for cinema as well as TV. As a co-director, he's given himself lately to the TV series Cases of Inspector Vrenko, a top-rated Slovenian national TV drama with its second season starting in January 2023.



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

by Marko Naberšnik

Fiction, 135', Expected delivery: August 2025, SI, HR, IT, RS, MK, ME

"Whites Wash at Ninety" is a touching and inspiring story about the life of Bronja Žakelj, as we follow her through three distinct periods of her life. In her childhood, she enjoys exploring the world with her younger brother Rok and finds comfort in her grandmother Dada. However, her carefree life is shattered when she learns of her mother's death from cancer, which marks the first time she comes face to face with the cruelty of death. As she grows up, Bronja struggles with learning difficulties and becomes more interested in boys. At the end of her teenage years, she is diagnosed with Hodgkin's lymphoma, but she manages to overcome the disease with unwavering determination. It is based on real-life events and is a testament to the resilience of the human spirit. The film chronicles Bronja's journey of growth, healing, and personal transformation, offering hope and inspiration to viewers everywhere.



screenwriters Marko Naberšnik, Bronja Žakelj

director Marko Naberšnik

producers Aleš Pavlin, Andrej Štritof

co-producers Michele Codarin, Giorgio Milocco,
Barnaba Lupo, Nikolina Vučetić-Zečević, Tomi
Salkovski, Kristijan Burovski, Miljan Vučelić,
Ankica Jurić Tilić

music composer Luca Ciut

cinematographer Maks Sušnik

editor Milica Jelača

sound designer Francesco Morosini

featuring Anica Dobra, Jurij Zrnec, Lea Cok, Tjaša
Železnik, Iva Krajnc Bagola, Saša Tabaković

production Perfo

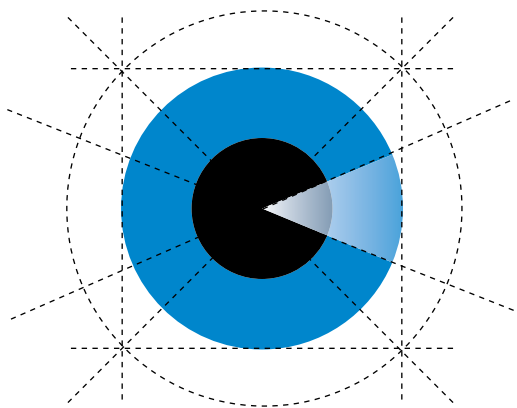
co-production Quasar Film, Biberche, Black Cat
Production, Protos Film, Kinorama

co-funding Slovenian Film Centre, Friuli-Venezia
Giulia Film Commission, Film Center Serbia,
North Macedonia Film Agency, Film Centre
of Montenegro, Croatian Audiovisual Centre,
Eurimages

Aleš Pavlin ales.pavlin@perfo.si

Marko Naberšnik (1973) is accomplished Slovenian director with a master's degree from the Academy of theatre, radio, film, and television. His debut film, *Rooster's Breakfast*, is the third most-watched Slovenian film of all time. His previous films, *Rooster's Breakfast* and *Sanghai Gypsy*, were both adapted from well-known Slovenian books, making him the perfect candidate for adapting "*Whites Wash at Ninety*" to the big screen.

**READY
TO SHOOT**

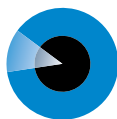


Uncomfortable Beings / Zverine

by Maja Križnik

Fiction, Debut, Principal photography: March 2025, SI, IT

Ema (36) is selling their family home after the death of their father. While her sisters are full of advice, they offer little help. Meanwhile, Ema's longtime partner tells her he is reconsidering not having kids, making Ema question her whole life. The sisters struggle to agree on their childhood memories and face a devastating blow when the middle sister, mom of three, gets diagnosed with breast cancer. Ema takes on the responsibility of taking care of her nephew while realizing she's getting closer to her sister's family than her own partner. Feeling guilty over this, she resorts to reckless behavior but ultimately finds peace within herself and her sister's embrace.



screenwriter Maja Križnik

director Maja Križnik

producers Lija Pogačnik, Vlado Bulajić

co-producer Marta Zaccaron

production December

co-production RTV Slovenia, Incipit film

co-funding Slovenian Film Centre, Creative Europe - MEDIA, Friuli Venezia Giulia AV Fund

Lija Pogačnik lija@decemberfilm.si

Vlado Bulajić vlado@decemberfilm.si

Maja Križnik (1986) is a screenwriter and director. After graduating in Comparative Literature and Philosophy in 2012, Maja pursued studies at the Academy of Theatre, Radio, Film and Television in Ljubljana, specializing in Film and Television Directing. Her graduation film, *Little Fish* (2016), earned her the Vesna Award for Best Study Film at the 19th Festival of Slovenian Film and together with her diploma short film *Zoo* (2016) the Prešeren Student Award. *Uncomfortable Beings* is her first feature film.

Lost Years / *Izgubljena leta* by Áron Horváth Botka

Fiction, Debut, Principal photography: July 2025, SI, RS, HU

Borš, a clerk in a grocery store set in a small Serbian town during the late 90's, meets a young woman Tana and together they embark on a quest to find her lost backpack. On their journey through the Serbian countryside, an unexpected friendship blossoms and they both change their life directions.



screenwriter Áron Horváth Botka
director Áron Horváth Botka
producers Jerca Jerič, Andraž Jerič
co-producers Miloš Ivanović, Andrijana Sofranić
Šućur, Sára László

production Temporama
co-production RTV Slovenia, Set Sail Films, Campfilm
co-funding Slovenian Film Centre, Creative Europe - MEDIA, Re-Act, Film Center Serbia

Andraž Jerič andraz@temporama.si

Áron Horváth Botka (1991) was born in Slovenia to a bilingual family and grew up as part of the Hungarian minority. He graduated in film directing in 2016 at the Academy of Theatre, Radio, Film and Television in Ljubljana, followed by a master's degree in film studies in 2021. Since 2015 he has directed a number of short films, including his latest film Bits which premiered in 2020 at the 23rd Festival of Slovenian Film where it won the Best Short Film award and later screened at numerous festivals across the world. His upcoming film Lost Years will be his feature-length directorial debut.

Seaview / *S pogledom na morje* by Katarina Morano

Fiction, Debut, Principal photography: January 2026, SI, GR, HR, RS

A chaotic 24 hours in the life of pregnant mother Lila and her young family, sinking deeper into the spiral of precariousness as they struggle to break out of it.



screenwriters Katarina Morano, Žiga Divjak

director Katarina Morano

producers Katja Lenarčič, Danijel Hočevar

co-producers Ioanna Bolomyti, Rea Rajčić, Tina Tišljar

production Vertigo

co-production Atalante Productions, Eclectica

co-funding Slovenian Film Centre, Creative Europe - MEDIA

Katja Lenarčič katja@vertigo.si

Katarina Morano (1988) is a screenwriter, awarded theatre and film director with an MA in Film Directing from the Academy of Theatre, Radio, Film and Television (AGRFT). She received two Prešeren Prizes for Student films. Her graduation film *Where To* was nominated for a student Oscar, while her MA film project *Ljubljana-München 15:27* received the Special Jury Mention at the Sarajevo Film Festival and was shown in the section Future Frames: Ten New Filmmakers To Follow at the festival in Karlovy Vary. She is currently developing her debut feature film *Seaview*.

Mila/Marija

by Andrina Mračnikar

Fiction, Principal photography: September 2025,
SI, AT, GR

Carinthia, southern Austria, 1943. 20-year-old Mila joins a partisan resistance group fighting the Nazis from the cover of the forests. Before long she is in command of her own unit, making decisions about life and death. When she tries to start a new life after the country has been liberated, Mila once again has to confront the question: adaptation or resistance?

screenwriter Andrina Mračnikar

director Andrina Mračnikar

producers Danijel Hočevar, Katja Lenarčič,
Alexander Dumreicher-Ivanceanu, Bady Minck,
Ioanna Davi

production Vertigo, Amour Fou, Indigo View

co-production RTV Slovenia, ORF -
Österreichischer Rundfunk

co-funding Slovenian Film Centre, Austrian Film
Institute, ÖFI+, Vienna Film Fund, The Hellenic
Film and Audiovisual Centre - Creative Greece,
Carinthia Film Commission

distribution Cinemania group, Polyfilm

Danijel Hočevar danijel@vertigo.si

Andrina Mračnikar (1981) was born in Hallein, grew up in Ljubljana/Slovenia and in Carinthia/Koroška, Austria. She studied History of Art in Vienna and film directing at the AGRFT in Ljubljana. From 2002 she studied Directing and Scriptwriting & Dramaturgy at the Vienna Film Academy with Michael Haneke and Walter Wippersberg. In 2010 she completed both studies with distinction. After winning several awards for her documentaries, her first feature film *Ma Folie* was released in 2015. The film screened at numerous international festivals, won the prestigious First Steps Award and received many other accolades, including an Austrian Film Award and two nominations for the Golden Romy. In her award-winning documentaries *Verschwinden / Izginjanje* (Audience Award, 2022 Diagonale), *Andri 1924-1944* and *The Carinthian Speaks German*, Mračnikar has dealt with the history and future of the Slovenian ethnic group in Carinthia and with the resistance of the Carinthian partisans.



Confirmation / *Birma* by Darko Sinko

Fiction, Principal photography: June 2025, SI

Confirmation is a bittersweet coming-of-age comedy. Set in the modern Slovenian countryside, it follows the adventures and friendship of three teenage boys right before confirmation. When the village community is surprised by a drug find, their friendship is put to the test. It is a visually rich film with a fast-paced plot, with many distinct and colourful characters, exciting subplots and some surprising twists. It playfully explores irony, the grotesque, satire and, at times, ventures into the realm of surrealism.

screenwriters Darko Sinko, Andreea Vălean

director Darko Sinko

producers Vlado Bulajić, Lija Pogačnik

production December

co-production RTV Slovenia

co-funding Slovenian Film Centre, Creative
Europe - MEDIA

Lija Pogačnik lija@decemberfilm.si

Vlado Bulajić vlado@decemberfilm.si



Darko Sinko (1979) is film director from Ljubljana, Slovenia. He graduated from the Communication studies at Faculty of Social sciences (2006) and from Film and television directing at Film academy (AGRFT) in Ljubljana (2008). He has directed and produced several documentaries. With his first feature film Inventory, he attended San Sebastian and many other film festivals and was awarded several times, including vesna award for best directing at Festival of Slovenian film (2021). Confirmation is his second feature film.

Tartufferies / *Tartuferije* by Igor Šterk

Fiction, Principal photography: September 2025, SI, IT, HR

Truffles, the riches of the underworld, have clouded the minds of the villagers of an Istrian village. When a master truffle hunter catches the biggest specimen in the world, the frenzy of greed bursts.

A story of obsession, and two young people who love each other and of everyone else who doesn't.



screenwriters Irena Šterk, Igor Šterk

director Igor Šterk

producers Boštjan Virc, Nataša Vugrinec

co-producer Siniša Juričić

production Studio Virc

co-production Levante Produzioni, Nukleus Film

co-funding Slovenian Film Centre, Friuli Venezia Giulia AV Fund, Croatian Audiovisual Centre, Film Studio Viba Film, Creative Europe - MEDIA, RTV Slovenia

distribution Jučer

Boštjan Virc info@studio-virc.si

Igor Šterk (1968) directed his first feature film *Express*, *Express* in 1997. It received 15 international awards, including 2 grand-prix for the best feature film (Montpellier, Trieste). *Tuning* (2005) had a world premiere in the main competition at Karlovy Vary Film Festival and it received a grand-prix for the best feature film at Mannheim-Heidelberg film festival. His short film *Every Breath You Take* (2008) was selected for the competition section at Venice Film Festival. And *9:06* (2009) has been shown in more than 30 international film festivals. His latest feature film is *Lunatic* (2023), an autobiographical story about his family and his father who became the first Slovene to sail alone around the world in a sailing boat only 6.5 metres long.

A Way Away / Pot stranpot

by Sara Kern

Fiction, Principal photography: September 2025,
SI, AU

Two young sisters, Rana and Adelainde, hide a secret too heavy to name. When those mean to protect them look away, they take matters into their own hands - doing their best to protect each other at the risk of losing everything.



screenwriter Sara Kern

director Sara Kern

producers Jožko Rutar, Miha Černec,
Kate Separovich

production SPOK, Lake Martin

co-production Tramal Films, Sweetshop & Green

co-funding Slovenian Film Centre, Screen
Australia, VicScreen, Creative Europe - MEDIA

Jožko Rutar jozko.rutar@gmail.com

Sara Kern (1989) is a Slovenian-Australian screenwriter and film director based in Melbourne. Her debut feature *Moja Vesna* (2022) was developed in Cinefondation Residence and premiered at the Berlin International Film Festival, Generation K+. It received Best Film and Best Director nominations from the Australian Film Critics Association and won the Slovenian Director's Guild Award, Best First Film Award at Sale International Film Festival Morocco, and the Preseren Fund Prize; a Slovenian national award for outstanding artistic achievement. Kern's previous award-winning short films *Good Luck Orlo* (2016) and *Vesna Goodbye* (2020) screened at festivals such as Venice International Film Festival, Toronto International Film Festival, Chicago International Film Festival, Seattle International Film Festival, Sarajevo International Film Festival. Kern completed studies in Film Directing at The Academy of Theatre, Radio, Film and Television Ljubljana and worked for several years as a screenwriter for Television Slovenia before moving to Australia.

Yugoslavia, My Fatherland / *Jugoslavija, moja dežela* by Goran Vojnović



Fiction, Principal photography: September 2025, SI, MK, RS, HR

Vladan lives an ordinary life with his girlfriend Nadja, until he sees a photo of a soldier who looks like his deceased father. Afterwards he types his father's name into the search engine and suddenly everything changes. For almost twenty years, Vladan was convinced that his father, a JNA officer, died in the war, but it turns out that General Nedeljko is accused of war crimes and has been hiding from the court. Vladan decides to look for his father and thus enters a world in which, even decades after the end of the war, some people are willing to kill just to hide the truth about it.

screenwriters Goran Vojnović, Aleksandar Popovski

script consultant Stefan Arsenijević

director Goran Vojnović

producer Boštjan Ikovic

co-producers Robert Naskov, Miloš Ivanović,
Ivana Vojvodić

production Arsmedia

co-production Kino Oko, Set Sail Films, Tuna Film,
Eutopiafilm, MB Grip, NuFrame, Zvokarna

co-funding Slovenian Film Centre, Creative
Europe - MEDIA

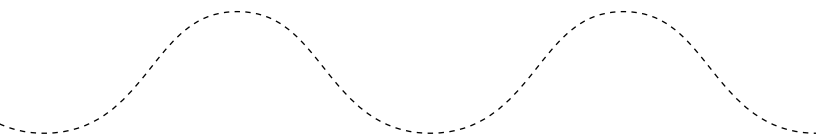
Boštjan Ikovic info@arsmedia.si

Goran Vojnović (1980) has been directing films and writing screenplays for almost twenty years now. So far he has directed three feature films, a feature documentary and several short films. Besides his successful film career, he is mostly recognized for his writing, especially after his first novel *Čefurji raus!* became a regional bestseller and won him many awards. He has written four novels which are translated into more than twenty languages, while some of them have also been successfully adapted for theatre. Vojnović himself made a successful film based on his novel *Čefurji raus!*

One Month / *En mesec* by Janez Burger

Fiction, Principal photography: October 2025, SI, HR, IT, CZ

A former punk rocker restarting her career before retirement, a pregnant girl who fled her Catholic family, and an optimistic gay man who grew up as an orphan are forced to live as a family in a small town due to a housing crisis.



screenwriters Janez Burger, Ognjen Sviličić

director Janez Burger

producers Miha Černec, Nina Robnik, Jožko Rutar

production Staragara

co-production Propeler Film, I/O Post

co-funding Slovenian Film Centre

Miha Černec miha@staragara.com

Nina Robnik nina@staragara.com

Janez Burger (1965) was born in Slovenia. He studied at the Faculty of Economics in Ljubljana and at FAMU in Prague, where he graduated from film and TV direction in 1996. For his films he has won several awards at Slovene and international film festivals. He also works in theatre and opera. He lives and works in Ljubljana.

Tales of Fruits and Monsters / *Sadni film*

by Gregor Božič

Documentary/Fiction, Principal photography: November 2025,
SI, FR

Filmed across Europe and Japan, Tales of Fruits and Monsters, a mystery docu-fiction explores the origin and the rule of the age-old seduction game played between humans and fruits.



Gregor Božič (1984) is a director and cinematographer whose work has been presented at prominent international film festivals such as Cannes, Toronto, Locarno, Rotterdam, Sarajevo, Tallinn, Marseille, Shanghai, Goa, Sao Paulo, etc. His directorial debut *Stories From the Chestnut Woods* premiered at TIFF in 2019 and has been screened at more than 50 festivals across the world. Apart from making films, since 2008, he's been passionately researching old and endemic fruit varieties. In collaboration with farmers from the Italo-Slovene borderland, he planted a gene-bank orchard and edited a book listing each found variety and the stories connected with them. Photos from his botanical travels were exhibited at exhibitions in France and Slovenia.

screenwriters Gregor Božič, Marina Gumzi

director Gregor Božič

producer Marina Gumzi

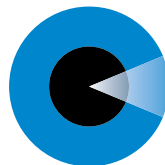
production NOSOROGI

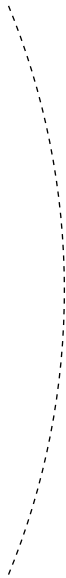
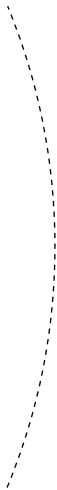
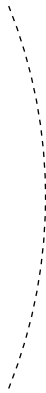
co-production Bocalupo Films

co-funding Slovenian Film Centre, CNC – The French National Centre of Cinema, Creative Europe - MEDIA

Marina Gumzi marina@nosorogi.com

**READY
TO TELL**





In Conversation with Urška Djukić

Director of *Little Trouble Girls / Kaj ti je deklica* (2025)

Over the past few years Urška Djukić has quietly emerged as a distinct voice in contemporary European cinema. Her ability to blend form and feeling, poetry and politics, has already been recognized at the highest levels. Her animated short documentary *Granny's Sexual Life / Babičino seksualno življenje* (2021) won both a César Award and the European Film Award for Best Short Film, signaling the arrival of a filmmaker unafraid to tackle the untouchable with tenderness, irony and elegance.

Djukić's feature debut *Little Trouble Girls* premiered in the Perspectives section at this year's Berlinale and has since been acquired for distribution in a remarkable number of territories from the United States and the UK to France, Germany, Taiwan and beyond. The film is a strikingly

intimate and atmospheric exploration of girlhood, not as a coming-of-age cliché but as a complex terrain of resistance, vulnerability, performative obedience and emerging agency.

Developed over several years *Little Trouble Girls* expands on themes already present in Djukić's earlier work, female subjectivity, generational silence and societal constraint, but does so through a richer cinematic language. The film is characterized by a sharp sensitivity to gesture and imagery, an insistence on the unspoken and a refusal to simplify adolescent experience into a linear transformation.

At a time when international arthouse cinema is searching for fresh forms and unexpected perspectives, Djukić offers both – a storyteller grounded in a specific cultural and linguistic context, yet with a rare gift for emotional precision and visual storytelling that transcends borders. In this conversation Djukić reflects on the creation of *Little Trouble Girls*, her journey from award-winning short films to her first feature, and the intuitive layered creative process that continues to shape her voice as a filmmaker.



The film *Little Trouble Girls* attracted a lot of attention immediately after its premiere at the Berlinale. How did you experience the first wave of reactions?

After six long years of working on the film I was truly excited for the premiere in Berlin. The wonderful responses, the positive international reviews and the strong interest in the film were a true reward for our years of hard work and persistence.

The film has already been sold to several major territories from the US and the UK to France, Germany, Taiwan and Hong Kong. In your view what attracts international distributors to such a locally rooted story that also feels universally resonant?

I believe it is the mysterious power of art to transcend boundaries. Occasionally during the creative process a deep and honest magic happens and if you are lucky you can capture it on film. It is such a universal energy that people from different cultural backgrounds can feel it.

The film subtly questions learned societal norms around girlhood, especially those that expect girls to be obedient, restrained and "proper". What interested you most about this theme and how did you want to explore it through the story?

For me the creative process is very intuitive and exploratory. I work with themes that are personally important to me but also socially relevant. I follow my inner guidance, my intuition, and often discover the essence of the film as I move through the process. I started by researching the female voice, one that has been historically silenced and oppressed, because it struck me how difficult it still is for many women to express themselves today. From the voice I moved to the body, focusing on the sensations of a young girl caught in an internal conflict between physical awakening and societal rules that restrict it. I wondered how one can understand the world through the body and learn to trust one's own senses. The body has its own instinctive intelligence that can guide us if we learn to listen. People deeply connected to their bodies tend to trust their inner compass more than external expectations and are less easily misled.

The performances in the film leave a very strong impression, tender yet filled with tension. How did you work with the actresses to build that tension between internal experience and external expectations?

We started working with the actors very early on and held many rehearsals. Nataša Burger, with her deep knowledge of improvisation, helped

me as an acting coach. Together we developed a series of exploratory exercises, beginning with more abstract work and gradually moving toward specific scenes from the script. We delved into every small gesture and motivation to achieve a strong sense of realism on screen.

The sense of societal pressure, inner rebellion and yearning is also strongly expressed through the film's visual style. Composition, lighting, color and camera movement create a space where emotional tension is felt rather than explicitly stated.

I wanted the camera to stay very close to the characters so the audience could feel everything Lucija feels. Very early on Lev Predan Kowarski, the director of photography, and I realized that when you get this close, things start escaping the frame and you cannot control them fully anymore. Suddenly everything becomes much more mysterious. We also experimented with different techniques and lenses and made some unconventional technical decisions that many might consider wrong. But these experiments worked and helped create a unique visual signature. Lev is an exceptional cinematographer and his understanding of light was key to building the film's atmosphere.

You mention Lev Predan Kowarski, with whom you have now collaborated on three projects. Do you think long-term creative partnerships allow more freedom to experiment. Can you share an example of a particularly unusual technical decision that worked for you?

I believe the key to a successful collaboration is finding people who truly support you, with whom you genuinely enjoy working, and who bring something stronger or different than you could offer yourself. As for technical decisions, we chose to shoot with the Arri Alexa 35 and Cooke anamorphic lenses, but we kept the 1.5 to 1 (3 to 2) aspect ratio. This gave the film a more authentic look. With this choice we built the mise en scène and shot compositions to find the right harmony within the frame.

Do you feel that through these visual choices you managed to express something that words could not?

Absolutely. The visuals, sound and rhythmic elements influence the film's overall language and consequently the viewer's experience. Film is magical in that sense because sometimes you can say even more by not using words. Together with Lev we aimed for something tender yet universal, authentic and timeless.

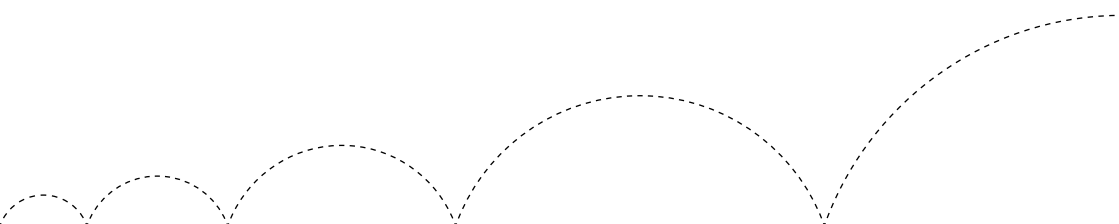


We found it through the synergy of camera work, colors in set design and costumes, and the excellent contributions of production designer Vasko Kokalj and costume designer Gilda Venturini. Their work helped create a nostalgic authenticity. I must also mention the exceptional sound design by Julij Zornik and the precise editing by Vlado Gojun. Working with them was wonderful because they both have a strong and sensitive feel for rhythm and tempo, allowing everything to come together harmoniously.

You have created several author-driven short films across different genres, live action, documentary and animation, marked by a subtle feminist note and a distinctive style. Your last short *Granny's Sexual Life* won both

the European Film Award and the César. How would you describe your creative evolution in terms of both film language and thematic focus from your earlier projects to *Little Trouble Girls*. Where do you see continuity and where is the shift?

I would say my creative evolution is very intuitive and grows alongside me. The themes I explore across all my films are interconnected and socially engaged, centered around women's experiences and the society we live in. I feel a strong inner drive to explore human behavior through film and offer something meaningful to society. If my work touches even one viewer and opens a doorway to deeper feelings or reflections on the world, I feel I have fulfilled my purpose.



Do you believe that it is precisely through personal stories, through very intimate fragments of life, that we can most powerfully address broader social questions. That the personal is where the political truly begins?

I believe so yes. The personal is often deeply universal but due to societal rules and constraints it is often hidden. In both art and life honesty is essential, not pretending, not trying to please. I believe that only when you honestly look deep within yourself, into your shadows and fears, can you better understand the world around you. From that understanding you can create something that intuitively touches others.

Which stories or projects are calling to you next. Is there something you are particularly eager to explore next?

At the moment I am developing a story based on the first witch trial in Slovenia, which took place in the 15th century in the region of Celje. It is about the forbidden love between Count Friderik II of Celje and Veronika Deseniška,

a noblewoman of lower rank, a scandal that reverberated across European courts at the time. Today, six hundred years after Veronika's death, her story remains a powerful part of Slovenian cultural and historical identity, a story about the relentless battle of an individual against the system.

Since you are already in the process of developing a new project, when as an author do you truly feel you have let go of a story and the characters you have spent so many years building and exploring. Do they continue to stay with you even after the film is finished? Are the "troubled girls" still with you?

Looking back at all my works I notice a pattern. The birth of each new film seems to grow out of the one that came before. Everything is connected. One story leads into another and influences it. The creative process is the most magical thing I have ever witnessed in my life and it shapes me profoundly as a person. I am deeply grateful to be able to make films and follow this inner calling.



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