

## A complex, abstract collage featuring a central face, various geometric shapes, and patterns like polka dots and crosses, set against a light blue background. The face is composed of several overlapping, torn-edge pieces of skin and hair. Surrounding the face are numerous irregular shapes in various colors (green, yellow, blue, black, white) and patterns (polka dots, crosses, triangles, concentric circles, wavy lines). The overall composition is dense and layered, with a light blue background.

## Fill Your Mind with Good Movies

IN MOTION



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BRAND NEW



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## EXPECTATION



## FICTION P29

**MATJAŽ IVANIŠIN**

STARAGARA

**MARTIN TURK**

BELA FILM

**ANDREJ KOŠAK**

BLADE PRODUCTION

**DAMJAN KOZOLE**

VERTIGO

**MATEJ NAHTIGAL**

LIGNIT FILM

**DOMINIK MENCEJ**

STARAGARA

**GORAN VOJNOVIĆ**

ARSMEDIA

**VINKO MÖDERNDORFER**

FORUM LJUBLJANA

**DARKO SINKO**

DECEMBER

**DRAŽEN ŽARKOVIĆ  
& MARINA ANDREE ŠKOP** *MINORITY KOP.*

SENCA STUDIO

**DAVIDE DEL DEGAN** *MINORITY KOP.*

A ATALANTA

**KATJA COLJA** *MINORITY KOP.*

CASABLANCA

**SRDAN GOLUBOVIĆ** *MINORITY KOP.*

VERTIGO

**FRANCESCO FEI** *MINORITY KOP.*

PETRA PAN PRODUCTION



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SEVER & SEVER



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# IVAN

by **Janez Burger**

*Ivan*, 2017, DCP, 2.35 : 1, c, 95 min

**C**aught amid a violent corruption affair, a young woman is forced to make an impossible choice between the man she obsessively loves and her newborn son.

*Festivals & Awards:* Berlin IFF – Shooting Star Maruša Majer; Tallinn Black Nights FF; Zagreb FF; Belgrade Auteur FF; FSF – 6 highest national film awards, the Slovenian Film Critics' Jury Award, the Slovenian Art Cinema Association Award

**JANEZ BURGER** (1965), director and screenwriter, graduated in film and TV directing from the FAMU. His films are always welcome at prominent film festivals all over the world, where they often receive awards. He lives and works in Ljubljana.

## selected filmography (feature from 2010)

*Ivan* (2017), *Driving School* (2014), *The Elderly Parasite or Who is Marko Breclj?* (2013, documentary), *Silent Sonata* (2010)

directed by **Janez Burger** written by **Janez Burger**, **Srdjan Koljević**, **Melina Pota Koljević**, **Aleš Čar** dop **Marko Brdar** editor **Miloš Kalusek** sound designer **Julij Zornik** production designer **Vasja Kokelj** costume designer **Ana Savič Gecan** makeup **Alenka Nahtigal**

cast **Maruša Majer**, **Matjaž Tribušon**, **Nataša Barbara Gračner**, **Branko Šturbej**, **Leon Lučev**, **Polona Juh**, **Mojca Funkl**, **Mateja Pucko**, **Vlado Vlaškalič**, **Silva Čušin**, **Damjana Černe**

production **Staragara** producer **Miha Černec** co-production **RTV Slovenija**, **Propeler Film**, **Tramal Films** co-producer **Boris T. Matic** co-funding **Slovenian Film Centre**, **Eurimages**, **HAVC**, **FS Viba** film

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by Jan Cvitkovič

Družinica, 2017, DCP, 2.39 : 1, c, 99 min

The film recounts a universal story that happens every day and is presented in four parts: the Idyll, the Crisis, the Collapse and the Catharsis. For people familiar with this phenomenon, it will be a painful experience. For the rest, let it be a reminder.

*Festivals & Awards:* Montreal WFF – Best Actress Award, Best Film Nomination; Cottbus FF – Best Film Nomination; Zagreb FF – Best Feature Jury Prize, Special Mention Feature Film, Best Film Nomination; FSF – 3 highest national film awards and Best Film Nomination; FFO; Chicago IFF; Otranto FF

An archaeologist by education, **JAN CVITKOVIČ** (1966) is first and foremost a director, actor, writer and a poet. He has written and directed several award-winning features and shorts. The numerous awards under his belt include the Lion of the Future (Venice IFF, 2001) and several others for *Bread And Milk*; more than twenty prizes for *Gravehopping* from different internationally-acclaimed festivals, including the Altadis-New Directors Award at the San Sebastian IFF 2005; four awards for *Archeo*; the Audience Award at the Cottbus IFF 2015 for *Šiška Deluxe*.

**selected filmography (feature, from 2010)**

*The Basics of Killing* (2017), *Šiška Deluxe* (2015), *Archeo* (2011)



# THE BASICS OF KILLING

directed & written by Jan Cvitkovič dop Marko Brdar editor Andrija Zafranović, Jurij Moškon music Damir Avdić sound designer Boštjan Kačičnik production designer Vasja Kokelj costume designers Emil Cerar, Polonca Valentinčič makeup Jasmina Mina Lilič  
cast Primož Vrhovec, Irena Kovačević, Miha Košec, Ula Gulič

production Perfo producers Andrej Štritof, Aleš Pavlin co-production Pilon Media, RTV Slovenija co-producer Miroslav Mogorovič co-funding Slovenian Film Centre, Film Center Serbia, FS Viba film

Aleš Pavlin — PERFO  
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by Hanna A. W. Slak

Rudar, 2017, DCP, 1.85 : 1, c, 100 min

In a sealed mine in Slovenia, deep underground, a miner finds a mass grave of thousands of war refugees killed at the end of World War II. Striving to impose social justice, he affronts the society by insisting to identify and arrange a funeral for those victims. The film is based on a true story.

*Slovenian Academy Awards candidate*

*Festivals & Awards:* Warsaw FF – Special Mention of the Official Jury, Special Mention of the Ecumenical Jury; Thessaloniki FF; Arras FF

The producer, director, editor, scriptwriter **HANNA A. W. SLAK** (1975) gained international acclaim with her short student films and was later affirmed as one of the emerging talents of her generation with her intense and dark award-winning debut *Blind Spot* (2002), shown at more than 70 IFFs. Her second feature *Teah* (2007) has also received many international awards and is the first film in the Slovenian language to ever receive Eurimages funding. Slak's interests in filmmaking range from the classic writer/director auteur cinema to short experimental and formal research films. She lives and works between Ljubljana and Berlin.

directed & written by Hanna A. W. Slak dop Matthias Pilz production designer Marco Juratovec costume designer Tina Bonča makeup Tina Lasič

cast Leon Lučev, Marina Redžepović, Zala Đurić Ribič, Tin Marn, Boris Cavazza, Nikolaj Burger, Jure Henigman, Boris Petkovič

production Nukleus film producers Miha Knific, Siniša Juričić co-production Volte co-producer Michel Balagué co-funding Slovenian Film Centre, FS Viba film

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# THE MINER

IN MOTION — FICTION



# THE FAMILY

by **Rok Biček**

Družina, 2017, DCP, 1.85 : 1, c, 106 min

**M**atej, born into a family of people with special needs, tries to create a family of his own, but soon it all starts to collapse. The *Family* is a piece of cinéma vérité that covers a whole decade of Matej's attempts at living.

*Festivals & Awards:* Locarno FF – Best Film of the 28<sup>th</sup> Semaine de la critique; Sarajevo FF; DOC Leipzig; IDFA – Best of Fests; FSF – Best Film Award

**ROK BIČEK** (1985). *Class Enemy* (2013), his feature debut, was premiered and awarded at the Venice International Film Critics' Week, and was distributed in France and four more countries. His feature documentary *The Family* (2017) was premiered and awarded at Locarno Critics' Week. His works reveal a clear aesthetic favouring one-shot sequences, specific

colour schemes and dramatic subjects narrated in a low-key, off-hand, but always controlled style.

director & cinematographer **Rok Biček** editors **Rok Biček, Yulia Roschina** sound designer **Julij Zornik** colourist **Willi Willinger**

featuring **Matej Rajk, Nia Kastelec, Barbara Kastelec, Alenka Rajk, Boris Rajk, Mitja Rajk, Ivka Gruden, Emanoela Škulj, Robert Krese, Aleksej Kastelec, Estera Dvornik, Gabrijela Simetinger**

production **Cvinger film** producers **Erna Gorše Biček, Rok Biček** co-production **RTV Slovenija, Zwinger Film** co-funding **Slovenian Film Centre, Austrian Film Institute, FS Viba film**

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# PLAYING MEN



by **Matjaž Ivanišin**

Playing Men, 2017, DCP, c, 60 min

**"G**od has intended men to enjoy themselves with many games. Games bring them comfort and dispel their boredom." – Alfonso X of Castile

*Festivals & Awards:* FIDMarseille – Georges de Beauregard International Prize; Sarajevo FF; Entrevues Belfort – Ciné+ Distribution Support Award; FSF – Best Documentary; IFF Rotterdam; True/False Film Fest; Crossing Europe

**MATJAŽ IVANIŠIN** (1981), writer and director, graduated in film and TV directing from the AGRFT. He has directed several fiction and documentary films for which he has received both national and international awards. See also *Awake* (p 29).

**selected filmography (documentary from 2010)**

*Playing Men* (2017), *Every Good Story is a Love Story* (2017, with Rajko Grlić), *Little Houses* (2014, with Darko Sinko), *Karpotrotter* (2013)

written and directed by **Matjaž Ivanišin** dop **Gregor Božič** editor **Matic Drakulić** sound **Ivan Antić, Borna Buljević**

production **NOSOROGI** producer **Marina Gumzi** co-production **Restart** co-producers **Vanja Jambrović, Tibor Keser** co-funding **Slovenian Film Centre, FS Viba film, HAVC**

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by **Miha Mazzini & Dušan Joksimović**

**Izbrisana**, 2018, DCP, 16 : 9, c, DCP/stereo, 85 min

**A**na gives birth in the local hospital and everything goes well. There is only a small bureaucratic problem: Ana is not on file. It must be a software glitch, nothing serious. After a few days, Ana finds herself entangled in a web of Kafkaesque proportions: not in the computer means no social security, no permanent address. Ana is suddenly a foreigner, even though she has spent all of her life in Slovenia. Legally, she does not exist. Her child is therefore an orphan. And orphans can go up for adoption.

On 26 February 1992, the Ministry of the Interior of the Republic of Slovenia erased 25,671 of its own nationals. The majority of those are still unable to regain their legal status.

written & directed by **Miha Mazzini** co-directed by & dop **Dušan Joksimović** editor **Tomislav Pavlic** music **Jura Ferina & Pavle Miholjevič** sound designer **Borut Berden** production designer **Matjaž Pavlovec** costume designer **Sanja Džeba** makeup **Talija Ivančič**

production **Gustav Film** producer **Frenk Celarc** executive producer **Petra Vidmar** co-production **Kinorama, Delirium, Pakt Media** co-producers **Ankica Jurić Tilič, Ira Cecič, Biljana Prvanović, Diego Zanco, Christoph Thoke** co-funding **Slovenian Film Centre, Eurimages, HAVC, Film Center Serbia, Creative Europe – MEDIA**

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**MIHA MAZZINI** (1961), writer, computer expert, director and screenwriter. He has an MA in Creative Writing for Film and Television from the University of Sheffield, and a PhD in Anthropology of Everyday Life from the Institutum Studiorum Humanitatis. Mazzini is a voting member of the European Film Academy. [www.mihamazzini.com](http://www.mihamazzini.com)



**DUŠAN JOKSIMOVIĆ** (1963, rs) is a director of photography, who has received several national and international awards for his work. The feature *Erased* is his first foray into direction.

# ERASED

In the autumn of 2017, the San Sebastian FF accepted *Erased* as one of the three works-in-progress that were especially underlined among the upcoming films. The response from the professional community has confirmed that it has been well worth to work on this project for so long."

# I ACT, I AM

by **Miroslav Mandić**

Igram, sem, 2018, DCP, 2.35 : 1, b & w, 105 min

**W**hile preparing for the part of a thief, a young actress begins stealing in real life. Having exceeded her character's traits, she is frustrated on the set and leaves the shoot. During his research for the part of a bum, an actor wanders around shelters trying to make friends with the homeless. Freedom of a lifestyle without duties overwhelms him. An actor and an actress are playing a passionate couple in a TV soap. After the production is over he pursues her, claiming to be in love. She insists what they did in front of the camera has nothing to do with their private lives, but he obsessively persists.



**MIROSLAV MANDIĆ** was born in Sarajevo where he studied comparative literature, and then received a MFA in screenwriting and directing at the Columbia University, New York. Following a brief film career in his native Bosnia and Herzegovina, he immigrated to the Czech Republic during the 1990s war, where he directed numerous documentaries. He currently lives and works in Slovenia. His films have been screened at various IFFs: Locarno, Karlovy Vary, Berlin, Krakow, Chicago, Santa Barbara, Munich, Sarajevo, Melbourne, etc.

**selected filmography (feature, from 2010)**  
*I Act, I am* (2018), *Adria Blues* (2013)

written & directed by **Miroslav Mandić** dop **Mitja Ličen, Erol Zubčević**  
editor **Andrej Nagode** production designers **Emina Kujundžić, Barbara Kapelj, Ivana Škrabalo** costume designers **Ivana Zozoli, Emina Kujundžić, Emil Cerar**

cast **Luna Zimić Mijović, Gregor Zorc, Goran Bogdan, Lana Barić, Mojca Funkl, Amar Čustović, Sabrina Noack, Dario Varga, Primož Bežjak, Olga Pakalović**

production **Filmmostovje** executive producer **Nina Robnik** co-production **SCCA/pro.ba** co-producer **Amra Bakšić Čamo** co-funding **Slovenian Film Centre, Film Fund Sarajevo**

**Ana Lampret — FILMOSTOVJE**

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“This triptych is conceived in such a way that the stories feed off of each other, the impact of one protagonist complementing the other two. Character studies explore the social issues of a particular environment, while preserving the main idea: each protagonist pursues what their emotions demand. A complete identification of an actor with their character can be quite ambivalent – could the transformation of a performance into real life become the ultimate form of acting?”

# GAJA'S WORLD

by **Peter Bratuša**

Gajin svet, expected delivery: February 2018, DCP, 2.35 : 1, c, cca 100 min

**A**s mother joins Doctors without Borders in Liberia, Gaja now lives, together with her father and sister Tea, in a recently dissolved family that strives to get on its feet again. Gaja likes her saxophone teacher and loves to hang out with her best friend, who is a computer whiz as well as an eternal victim of his stronger schoolmates. Nothing can keep Gaja from standing by him at every step. They stick together even when they face a perilous situation and have to help Tea and her friend, who get entangled in the dangerous world of online threats because of their teenage naivety.

directed by **Peter Bratuša** written by **Peter Bratuša, Špela Levičnik Oblak** dop **Mirko Pivčević** editor **Tomislav Pavlič** music **Sebastijan Duh** production designer **Miha Ferkov** costume designer **Vesna Črnelič** make-up **Nataša Sevcnikar**  
cast **Tara Milharčič, Sebastian Cavazza, Anže Gorenc, Neža Smolinsky, Gitica Jakopin, Jana Zupančič, Ajda Smrekar**

production **Felina Films** producers **Peter Bratuša, Tilen Ravnikar** co-production **RTV Slovenija** co-funding **Slovenian Film Centre**

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**PETER BRATUŠA** (1962) has studied film photography at the Academy of Dramatic art in Zagreb and has over thirty years of experience in film and photography. During his career he has shot more than 350 TV commercials and created many new TV formats. He is most widely known for his *Lives of Tomaž Kajzer* – a six-episode series that followed the new trend of modern TV series and set the trend in Slovenia.

**selected filmography (feature from 2010)**  
*Gaja's World* (2017), *Awakenings* (2017)



**“Gaja’s world is a contemporary romantic family comedy with elements of a crime film. The story deals with the common problems of children today: the separation of their parents, alienation in the family, and the dangers of the internet. The main message of the film is that problems can always be solved with courage, and this is also a belief that every parent wants to instil in their children.”**

“*History of Love* explores the discomfort of the coming of age, especially during emotionally intense events of facing death and experiencing loss, and is also subtly dealing with a theme of the currently prevalent nihilism, violence, and emotional detachment. It follows the emotional and psychological states of the main character and can be seen as meanderings of memories and thoughts, with shots or sequences echoing variations and details.”

# HISTORY OF LOVE

by **Sonja Prosenc**

Zgodovina ljubezni, expected delivery: spring 2018, DCP, 2.35 : 1, c, 100 min

While Iva is mourning the loss of her mother who has died in an accident, she discovers her mother's secret relationship with a co-worker, an opera conductor Erik. Iva's idea of family starts to fall apart. This gives her an opportunity to escape pain, and she chooses anger instead. She plunges into a world completely different from the one she is used to, but after the initial disappointment and feelings of betrayal she realises Erik is someone she can share her loss with. At this point Iva's brother takes the anger and the revenge onto himself.

written & directed by **Sonja Prosenc** dop **Mitja Ličen** editor **Frida Eggun Michaelsen** sound designer **Riccardo Spagnol** production designer **Vasja Kokelj** costume designer **Leo Kulaš** makeup **Alenka Nahtigal** cast **Doroteja Nadrah, Kristoffer Joner**

production **Monoo** producers **Rok Sečen, Sonja Prosenc** co-production **Nefertiti Film, Incitus Films** co-producers **Nadia Trevisan, Jarle Bjørknes** co-funding **Slovenian Film Centre, Eurimages**

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After her graduation from the university, the writer and director **SONJA PROSENC** has attended the Berlinale and Sarajevo Talents, co-founded Monoo production house, and has been selected for the TorinoFilmLab. Since 2016 she has been a board member of the Directors Guild of Slovenia. Her first feature *The Tree* has received several awards and is critically acclaimed; during its festival run it has received the Fipresci Prize, the Youth Jury Best Film, and other awards. Her second feature *History of Love* is a co-production between Slovenia, Italy and Norway, supported by Eurimages. It has received several development awards, and is to be completed in the spring of 2018. In 2016 Sonja Prosenc was chosen by Cineuropa for the selection of eight up-and-coming European female directors.

#### selected filmography (from 2010)

feature *History of Love* (2018), *The Tree* (2014) medium length *Man with a Raven* (2012, documentary) short *Impromptu* (2015), *Morning* (2013)

“Everyone will confirm that the monuments dedicated to the great authors, churches, church façades, belfries, and ruins, whose cultural significance has already been acknowledged, must be preserved. But it is in fact this other, anonymous past – the past with no name, folk history – that needs to be protected.”  
– Pier Paolo Pasolini



# STORIES FROM THE CHESTNUT WOODS

by **Gregor Božič**

**Zgodbe iz kostanjevih gozdov, expected delivery: spring 2018, DCP / 35 mm, c, 80 min**

Somewhere in a far-off region, in a forested valley between two countries, lived two old people, husband and wife. The old woman fell sick and died, and the old man, a stingy coffin maker, found himself all alone in the world. Pondering the life he had lived, he meets Marta, a local chestnut seller, who desperately wants to leave the valley. A chance encounter gives rise to a dreamy parable on loneliness and the power of imagination.

directed by **Gregor Božič** written by **Gregor Božič, Marina Gumzi** photography **Ferran Paredes Rubio** edited by **Gregor Božič** with **Benjamin Mirguet, Beppe Leonetti** production designer **Giovanna Ciriani** costume designer **Katharina Jockwer**  
cast **Massimo De Francovich, Ivana Rošičič, Giusi Merli, Tomi Janežič**

production **NOSOROGI** producer **Marina Gumzi** co-production **Transmedia, RTV Slovenija** co-producer **Igor Prinčič** co-funding **Slovenian Film Centre, Creative Europe – MEDIA, Eurimages, MiBACT, FVG AV Fund, FVG Film Comission, FS Viba film**

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**GREGOR BOŽIČ** (1984) studied film directing at the AGRFT in Ljubljana and the DFFB in Berlin. He has directed short films, created videos for theatre, and works as a director of photography. In 2012, Gregor conducted a vast research of autochthonous fruit varieties in collaboration with old farmers from the Italian-Slovenian borderland. It was during this time that he collected numerous memories and stories from the mid 20<sup>th</sup> century, which inspired him to embark upon making his feature debut.



# CONSEQUENCES

by **Darko Štante**

Posledice, expected delivery: spring 2018, DCP, 1.66 : 1, c, 95 min

**B**ecause of his difficult behaviour, the eighteen-year-old Andrej is sent to a youth education centre. There he meets Željko, the informal leader of the local boarders. When Željko uncovers Andrej's secret, he soon starts taking advantage of him. Andrej thus faces a trial of responsibility and preservation of his moral integrity. He has to decide whether to remain loyal to himself or join Željko and his thrilling way of life.

written & directed by **Darko Štante** dop **Rok Kajzer Nagode** editor **Sara Gjergjek** sound designer **Julij Zornik** production designer **Špela Kropušek** costum designer **Ina Ferlan** makeup **Anita Ferčak**  
cast **Matej Zemljič, Timon Šturbej, Gašper Markun, Lovro Zafred, Lea Cok**

production **Temporama** producers **Jerca Jerič, Andraž Jerič** co-production **Zwinger Film, NuFrame, 100** co-producers **Rok Biček, Teo Rižnar, Julij Zornik** co-funding **Slovenian Film Centre**

**Jerca Jerič, Andraž Jerič — TEMPORAMA**

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“A small, intimate film about a boy who gets pushed further to the brink of the society the more that he realises who he is. The film examines trust and betrayal at the personal level as well as at the level of the society. Where is the point of no return? What to do when the system is falling apart in all aspects, yet nobody realises it? When the dissolution of the systemic values invades the intimacy of the individuals? I wanted to make an engaged and honest film, and I hope we have succeeded.”



**DARKO ŠTANTE** has graduated from the Faculty of Social Work. Currently he is completing his postgraduate studies at the AGRFT. In a way, Štante's first film *Consequences* finds itself on the crossroads of Štante's vocations, while it is at the same time the first feature project of the Temporama film society, established at the end of 2012 as a collective of young film enthusiasts.

# MY LAST YEAR AS A LOSER



by **Urša Menart**

**Ne bom več luzerka**, expected delivery: spring 2018, DCP 2K, c, 85 min

**Š**pela is almost thirty. She has graduated in art history, which means that she has never had a regular job: she only makes money with casual work. Unlike her two best friends who moved abroad years ago and do not intend to return, Špela stubbornly insists on staying in Ljubljana, even though the majority of her social life takes place over Skype. When she ends up on her disappointed parents' couch without any money, work, or company, she realises that it will be harder than expected to grow up.

written & directed by **Urša Menart** dop **Darko Herič/ZFS** editor **Jurij Moškon** sound **Julij Zornik**, **Gregor Švabič** production designer **Marco Juratovec** costume designer **Tina Bonča** makeup **Lija Ivanič** colourist **Teo Rižnar**

cast **Eva Jesenovec**, **Živa Selan**, **Jurij Drevenšek**, **Saša Pavček**, **Branko Završan**, **Špela Rozin**, **Timon Šturbej**, **Aljaž Jovanović**, **Matic Lukšič**, **Tina Potočnik Vrhovnik**, **Lara Vovk**

production **Vertigo** producer **Danijel Hočevar** co-production **RTV Slovenija**, **NuFrame**, **100** co-funding **Slovenian Film Centre**, **FS Viba film** developed with the support of **Film School Village/Les Arcs IFF** (2013) and **MFI – Mediterranean Film Institute** (2016)

**Danijel Hočevar** — VERTIGO  
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**URŠA MENART** (1985) is a writer and director from Ljubljana. Her feature documentaries *There Once Was a Land of Hard-working People* and *What About Mojca?* deal with national identity and the relationship between history and pop culture. She has participated in the making of two feature films by the Slovenian director Damjan Kozole: *Nightlife* (as script collaborator) and *Half-Sister* (as co-writer). *My Last Year as a Loser* is her first fiction feature.



**“A film about the generation that Slovenia has no room for. It also focuses on the disillusionment and the generation gap between the ‘overeducated’ millennials, whom nobody needs, and their parents, who have had hopes and expectations for their children, only to end up helplessly observing how their lives are by no means what they should be.”**





# MAN WITH THE SHADOW

by **Ema Kugler**

Človek s senco, expected delivery: autumn 2018, DCP, 2.35 : 1, c, 105 min

**G**enetic code forces people to reproduce. Infants have no choice: they become a part of this world without any will of their own, and as completely helpless beings they are subjected to training in the civilisational norms... Is anything else possible at all?

directed & written by **Ema Kugler** dop **Lev Predan Kowarski** music **Robert Jiša** sound designer **Boštjan Kačičnik** production & costume designer **Ema Kugler** makeup **Ema Kugler, Anita Ferčak** hairdresser **Meta Podkrajšek** digital postproduction **NuFrame**  
cast **Loup Abramovici, Marko Mandić, Matija Vastl, Jure Henigman, Nataša Matjašec-Rošker, Nataša Živkovič, Maj Gruden**

production **Zank** producer **Ema Kugler** co-production **VPK, NuFrame, Zvokarna, Mb Grip, Big Heart Studio** co-funding **Slovenian Film Centre**

**Ema Kugler — ZANK**

ema.kugler@guest.arnes.si ✕ www.zavod-zank.si

“My statement about this film is absolutely unnecessary and does not benefit anyone or anything. When the film is finished, it will be a statement in itself.. And it will also include my own statement about the world that I live in.”

**EMA KUGLER** (1955) is a multidisciplinary artist with a unique and distinctive authorial expression. Her characteristic visual language, marked by extreme precision and the highest aesthetic standards, tells stories of the depths pertaining to the human spirit and roots them in universal themes, intertwined with a strong symbolic dimension. She has received numerous awards in Slovenia as well as abroad.  
[www.ema-kugler.si](http://www.ema-kugler.si)





# I AM FRANK

by **Metod Pevec**

Jaz sem Frenk, expected delivery: autumn 2018, DCP 2K, c, 100 min

The unexpected inheritance from their dead father causes a dispute between Frank, the rebel who still swears by the solidarity and “old values”, and his brother Rajko, a typical post-transition tycoon. While Frank investigates the origins of the money that their late father had appropriated with various suspicious dealings as one of the visible protagonists of the Slovenian independence, Rajko wants to lay claim on it with the



The film director, screenwriter, novelist and actor **METOD PEVEC** (1958) graduated in philosophy and comparative literature from the Faculty of Arts in Ljubljana. Before and during his studies, in the 1970s and 80s, he starred in several Slovenian and Yugoslav feature films and TV series. This included several important collaborations with the Serbian director Živojin Pavlović, i.e. the Slovenian feature *Farewell in the Next War* (1981). Pevec has also written several novels and a collection of short stories.

#### selected filmography (feature from 2010)

*I Am Frank* (2018), *Home* (2015, documentary), *Tango Abrazos/Practicing Embrace* (2012), *Alexandrians* (2011, documentary), *Good Night, Missy* (2011)



“The film tells the story of two brothers who are as dissimilar as if each of

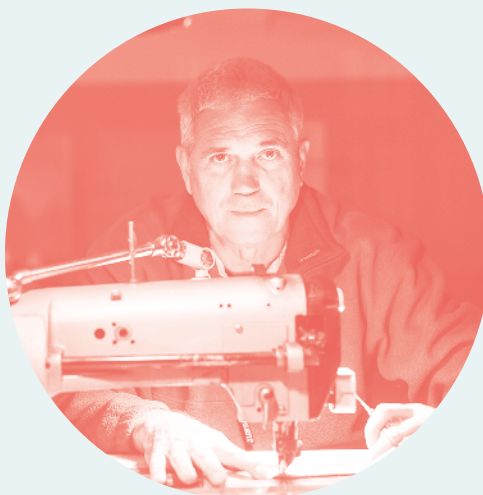
them came from his own corner of the divided Slovenian society. Once upon a time they played in the same band and loved the same woman. Had it not been for their father and an unusual heritage, they might have remained brothers; but this way they get entangled in a very typically Slovenian story.”

help of lawyers and the network of his father’s “cronies”, who do not shy away even from mafia methods. Rajko’s wife, who has in fact been in love with Frank all along, once again finds herself in the middle of the fraternal dispute.

directed by **Metod Pevec** written by **Metod Pevec**, **Ivo Trajkov** dop **Marko Brdar** sound **Julij Zornik**, **Branko Đorđević**, **Atanas Georgiev** production designer **Marco Juratovec** costume designer **Katja Hrobat** makeup **Mojca Gorogranc Petrushevska** production manager **Matija Kozamernik** — cast **Janez Škof**, **Valter Dragan**, **Katarina Čas**, **Mojca Partljič**, **Anja Novak**, **Silva Čušin**, **Mojca Ribič**, **Uroš Smolej**, **Primož Pirnat**, **Peter Muševski**, **Maja Sever**, **Emil Cerar**, **Davor Janjič**, **Radko Polič**

production **Vertigo** producer **Danijel Hočevar** co-production **RTV Slovenija**, **Backroom Production**, **Small Moves Films** co-producers **Igor Kecman**, **Jelena Mitrovič**, **Svetozar Ristevski**, **Kornelija Ristovska** co-funding **Slovenian Film Centre**, **FS Viba film**, **Eurimages**, **Film Center Serbia**, **Macedonian Film Agency** world sales **Soul Food/Tijana Višnjić**, <http://soulfoodfilms.com>

**Danijel Hočevar** — VERTIGO  
[info@vertigo.si](mailto:info@vertigo.si) ✕ [www.vertigo.si](http://www.vertigo.si)





# YEAR OF THE MONKEY

by **Vladimir Blaževski**

Leto opice, 2018, DCP, 16 : 9, DCP 5.1, c, 113 min 43

**T**he two main protagonists of this black comedy are Tsobe, a poor warden at the Skopje zoo, and the chimpanzee Coco, who is kept there. The plot thickens when Coco escapes from captivity. Tsobe gets fired, but he also receives a promise that he would be reinstated if he manages to track down and bring back the fugitive.

directed by **Vladimir Blaževski (mk)** written by **Vladimir Blaževski, Dušan Spasojević, Catherine Maximoff** dop **Dimo Popov** editor **Blagoja Nedelkovski** music **Aleksandar Pejovski** sound designer **Sašo Kalan** sound recordist **Igor Popovski** production designers **Mile Jeremić, Boban Petrushevski** costume designer **Zaklina Krstevska** makeup **Mojca Gorogranc Petrushevski**



**VLADIMIR BLAŽEVSKI** (1955, mk) has graduated in directing from the Faculty of Dramatic Arts, University of Belgrade. His films have won numerous awards at IFFs. Since 1994 he has been the Professor of Film Theory and Film History at the Faculty of Drama Arts in Skopje, Macedonia.

**selected filmography (feature from 2010)**

*Year of the Monkey* (2017), *Punk's Not Dead* (2011)

cast **Igor Angelov, Marija Kohn, Rešad Behreda, Elena Trajkovska, Faik Mefailoski, Čun Lajči**

production **Pank Film (mk)** producer **Darko Popov** co-production **Strup produkcija, Kiselo dete, Infinity** co-producer **Viva Videnović, Mina Đukić, Valon Bajgora** co-funding **Slovenian Film Centre, Macedonian Film Agency, Film Center Serbia, Kosova Cinematography Center, FS Viba film, SEE Cinema Network, Eurimages**

**Viva Videnović — STRUP PRODUKCIJA**

viva@strup.si ✕ <http://strup.si>



“The film is conceived as a mixture of rough naturalism and comedy of absurd. The method of contrasting, a somewhat swinging and teetering approach to script and film structure, has been my favourite creative strategy for quite some time.”



# WINTER FLIES

by **Olmo Omerzu**

**Zimske muhe, expected delivery: summer 2018, DCP, 2.35 : 1, c, 85 min**

**T**he story begins at a police station with an interrogation of Mára, a teenager accused of stealing a car and driving it across the country. The boy will not reveal who he is, where he is from, or whether the car, registered on the other end of the country, has been stolen or just borrowed. The cops cannot believe that the boy could have possibly made such a long trip on his own. Gradually, Mára begins to tell a story full of fantastic details. The line between the truth, lies and manipulation is very thin.

directed by **Olmo Omerzu** written by **Petr Pýcha** dop **Lukáš Milota** editor **Janka Vlčková** music **Šimon Holý, Monika Midriaková, Paweł Szamburski** production designer **Antonín Šílar** costume designer **Marjetka Kürner Kalous**

cast **Tomáš Mrvík, Jan Uher, Lenka Vlasáková, Eliška Křenková, Martin Pechlát**

production **endorfilm (cz)** producer **Jiří Konečný** co-production **Cvinger Film, Czech Television, Koskino, Rouge International, Punkchart films** co-funding **Czech Film Centre, Slovenian Film Centre, Polish Film Institut, Slovak Film Institut**

**Rok Biček — CVINGER FILM**  
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**“I believe that *Winter Flies* can captivate viewers with a stream of childhood imagination that blends facts and fiction.”**

In 2011 **OLMO OMERZU** (1984) graduated from the FAMU with his first fiction feature *A Night too Young*. After the film's successful premiere in the Forum section of the 2012 Berlinale, Omerzu won the Czech Film Critics' Award for the Discovery of the Year. His second feature *Family Film* premiered at the San Sebastian FF (2015) and received invitations to numerous IFFs, including the Tokyo FF, where it received the award for Best Artistic Contribution. The film also won the Best Film and Best Screenplay Award at the Czech Film Critics' Awards.

**selected filmography (feature from 2010)**

*Winter Flies* (2018), *Family Film* (2015), *A Night Too Young* (2012)



**BRAND NEW — FICTION**



# STITCHES

by **Miroslav Terzić**

Šivi, expected delivery: summer 2018, DCP, 2.35 : 1, c, 105 min

Combining the elements of a thriller and melodrama, the film focuses on the story of newborn babies abducted from hospitals, which has been a hot social issue in Serbia recently. The story follows a brave woman who firmly believes that her newborn baby was stolen from her more than 20 years ago, while she was told that her baby had died.



directed by **Miroslav Terzić (rs)** written by **Elma Tataragić** dop **Damjan Radovanović** editor **Milena Z. Petrović** sound designer **Srdjan Bajski** production designer **Ana Buljan** makeup **Duška Vuksanović**  
cast **Marko Bačović, Vesna Trivalić, Dragana Varagić, Jelena Stupljanin, Ksenija Marinković, Jovana Stojiljković, Pavle Čemerikić, Rale Milenković, Rade Marković, Igor Benčina, Bojan Žirović**

production **West End Production (rs)** co-production **Nora PG** co-funding **Slovenian Film Centre**

**Darko Vinkl — NORA PG**  
nora@nora-pg.si ✕ www.nora-pg.si

After his graduation in International law from the University of Belgrade, **MIROSLAV TERZIĆ** (1969, rs) has attended bachelor degree studies at the Belgrade Academy for Film & Drama. As of 2000 he has worked as a freelance artist – director and screenwriter. His first feature political thriller premiered and received an award at the Sarajevo FF.

**selected filmography (feature from 2010)**  
*Stitches* (2018), *Redemption Street* (2012)

“I became a father in 2001. For the first time. That same year, a few months before the most important events in my life, I had learned about the theft of a newborn baby from a maternity ward. About the trade in babies, fake deaths, cheated mothers, and destroyed families. I decided to tell the story of the Soviets. Torn up. This story can have a happy ending. If we can beat the system.”





# GROWING UP

by **Siniša Gačić & Dominik Mencej**

Odraščanje, 2017, DCP, 16 : 9, c, 80 min

An intimate portrait of a newborn baby boy Tibor and his two mothers, Daja and Jedrt, who fight against the social discrimination of their family. They are the only homosexual parents to have taken an active part in the campaign for the same-sex marriage referendum that took place in Slovenia. The challenge of motherhood was exacerbated by Daja and Jedrt's political opponents, who have publicly accused them of paedophilia and labelled their relationship as unnatural.

filmed & directed by **Siniša Gačić, Dominik Mencej** editor **Andrej Nagode** dramaturgy **Katarina Morano** music **Blaž Gracar** sound designer **Boštjan Kačičnik** colourist **Teo Rižnar**

production **Zuhr Film** producer **Siniša Gačić** co-funding **Slovenian Film Centre**

**Siniša Gačić — ZUUR FILM**  
sinisa.gacic@gmail.com



**SINIŠA GAČIĆ** (1980) has graduated in film and TV editing and finished his postgraduate studies of direction, both at the AGRFT. See *Nikita* (p 27).



**DOMINIK MENCEJ** (1987) has graduated in film and TV directing from the AGRFT. His student shorts have won noticeable awards at the Festival of Slovenian Film as well as abroad. He is currently developing his first fiction feature *Riders* (p 30).



“In 2015, on the last Sunday before Christmas, a referendum took place in Slovenia on equal rights for all married couples. During the December festivities, the Slovene public debate revolved around the acceptability of same-sex families. Daja and Jedrt took an active part in the referendum campaign and exposed their family in the media, as they felt they should participate in the fight for their son's brighter future.”

# HOW MUCH DO YOU LOVE YOURSELF?

by **Nina Blažin**

Koliko se ljubiš?, expected delivery: February 2018, DCP 2K, 1.77 : 1, c, cca 84 min

**V**iktorija is homeless, and she likes to explore abandoned buildings. She keeps visiting her husband in prison, while striving to quit using drugs and find a place she could call home: somewhere with running water, a toilet, and a warm bed. After prison, Viktorija and her husband's plans are big: to find an apartment, jobs, and to get their lives in order. Will they make it?

The film focuses on an aspiration we all share: to be loved and to belong somewhere, with someone. But first we have to love ourselves.

written & directed by **Nina Blažin** dop **Darko Herič/ZFS**, editor **Zlatjan Čučkov** sound designer **Simon Penšek** colour grading **Iridium Film**

production **Sever & Sever** producer **Jani Sever** executive producer **Nina Jeglič** co-founding **Slovenian Film Centre**

**Nina Jeglič — SEVER & SEVER**

nina.jeglic@gmail.com [www.seversever.com](http://www.seversever.com)



“I am interested in what we are like when we are alone, when no one is watching. When our guards, shields are down. When silence, loneliness, sometimes fear, anger, and sometimes love shines through. With every visit, Viktorija and Damjan bring us closer and closer to the Truth.”

**NINA BLAŽIN** (1980) graduated in film and TV directing from the AGRFT. She has attended many film workshops: Berlin Talent Campus 2006, IDFAcademy 2011, Documentary in Europe 2011, NISI MASA: ESP 2012, ESODOC 2013, Aristoteles Workshop Association 2014, SOURCES 2 2017, Script Circle 2017, Script & Pitch 2017 InterfilmBerlin. As a director, she is interested in atmospheres, raw emotions. Life itself is full of details, we just have to look closely. The documentary film *How Much Do You Love Yourself?* is her feature debut.





# MY WAY 50

by Maja Weiss

**My Way 50 – med iskanim in najdenim svetom, expected delivery: spring 2018, DCP, 16 : 9, Dolby Digital, c, 83 min**

A biographical feature about the times that Maja Weiss has, during the five decades of her life, experienced and recorded with her films, which she signs as a directress, screenwriter, or camerawoman. Maja Weiss shot her first short at the AGRFT in 1984 and bought her first video camera as soon as she received her first fee in filmmaking: as a script supervisor in 1987.

“She and I”, who am I, who we are.

The film is an insight in the life and work of the directress: it reveals her personal “rosebud” and describes her socially critical outlook on the society since Tito’s death in 1980 to the present days of rampant terrorism, refugee crises, and unemployment.

written & directed by **Maja Weiss** dop **Maja Weiss, Alexander Pečnik, Peter Braatz, Bojan Kastelic** music **Chris Eckman & The Frictions**

production **Zavod Maja Weiss** producer **Maja Weiss** co-production **Bela film, RTV Slovenija, Taris Film** co-funding **Slovenian Film Centre**

**Maja Weiss — ZAVOD MAJA WEISS**  
maja.film@gmail.com ✕ <http://belafilm.si>



“and people cried  
down with those who overpower using weapons  
eliminate those who force us into slavery  
people with altered genetic material (of life)  
?  
they cried  
they cried  
TEARS OF TIN”

excerpt from the poem *Nič ni novega*  
(Nothing New) by Maja Weiss, 1983,  
collection *Tako se kolne začetek*  
(That’s the Way to Curse  
the Beginning)



**MAJA WEISS** (1965) belongs to the middle generation of the Slovenian filmmakers who have shot films in the independent Slovenia and paved the way for the Slovenian films. She is the first female Slovenian director of a fiction feature, *Guardian of the Frontier* (2002), which was exceptionally well received, also internationally: among other prizes, it also received the Manfred Salzgeber Award for the most innovative European film at the Berlinale and the Fassbinder Award nomination of the European Film Academy. Meanwhile, Maja Weiss’s internationally most successful documentary films included *The Road of Brotherhood and Unity* (1998), which qualified among three of the best digitally-filmed feature documentaries in the world at the IDFI in Amsterdam; and *Boy, Intimate of Death* (1991), which received the Silver Dove Award in Leipzig. The films about Sudan that Maja has co-authored with Tomo Križnar include *Nuba, the Pure People* (1999); *Dar Fur – War for Water* (2007); and *Eyes and Ears of God* (2012). These documentaries have been screened and have won awards all over the world, including the Amnesty International prize.

Twenty years ago Maja Weiss co-founded the Bela film production house and has been the director of the Zavod Maja Weiss institute for the last seven years. Since 2016 she has lectured at the EŠNM higher vocational college in Novo mesto.

## iISLAND

by Miha Čelar

iOtok, expected delivery: spring 2018

**B**iševo is a tiny Adriatic island where the community is faced with extinction. However, the last thirteen islanders are still determined to stay. The youngest people on the island are Lada (45) and Lucio (36). They are a couple and want to secure the development of the island. Without any formal community organisation, the island has no autonomy and is run by the neighbouring island Vis, meaning that most of the income earned from tourism goes there. The islanders have very little



*“iIsland is a title that speaks to any individual who is emotionally and intuitively connected to an island, or to anyone who feels compelled to return to his own shore or beach and thus possesses an iisland in their own right. The prefix “i” signifies that the connection between islands and people can be so deep that the islands are no longer considered a destination for vacation or escape, but are rather deemed as mythical beings that are alive and responsive, active agents of life. The prefix also signifies that the island is not something you own or something that owns you: in a way, the individual becomes the island, and the island becomes the individual.”*

or no say in the matters of public property on their island. Lada and Lucio decide to take matters into their own hands and try to convince their fellow islanders to establish a town council of their own.

Creative documentary & transmedia project – trailer on Vimeo: 121024323, interactive web platform: [www.iotok.eu](http://www.iotok.eu) (live from January 16 to March 13), mobile ar app on Google Play: Reality. Augmented.Island.

written & directed by **Miha Čelar** dop **Tomislav Krnić** music **Luca Ciut** sound design **Francesco Morosini**

production **Astral Film** producer **Miha Čelar** co-production **Factum, Quasar Multimedia, RTV Slovenija, Mangart Productions** co-producers **Nenad Puhovski, Tamara Babun, Marta Zaccaron, Mateja Erika Smisl, Andraž Poeschl, Sašo Kolarič** co-funding **Slovenian Film Centre, HAVC, FVG AV Fund, Creative Europe – MEDIA**

**Miha Čelar — ASTRAL FILM**  
[miha.celar@gmail.com](mailto:miha.celar@gmail.com)



The director, writer and producer **MIHA ČELAR** (1970) focuses on creative, cross-media documentary films with social topics. He is the founder of Astral Film, a small Slovenian production house, working on the development, (co-)production and distribution of cinematographic and television projects. [Vimeo.com/user6948974](https://vimeo.com/user6948974)

**selected filmography (documentary from 2010)**  
*iIsland* (2018), *Codelli* (2017), *Irene*, *Goodnight* (2017), *Tatjana in Motherland* (2015), *Re-Inventing The Wheel* (2015), *A Beautiful Mind* (2014)

# THIS WORK IS IN THE PUBLIC DOMAIN

by **Amir Muratović**

To delo je v javni lasti, expected delivery: September 2018, DCP,  
16 : 9, c, 90 min

van Cankar (1876-1918) is considered as one of the most important Slovenian writers. His words still possess the same strength and freshness as when they were written. He is an icon of the Slovenian nation: saluted, abused for political programmes, but only rarely read, let alone understood.

The documentary side of the movie contradicts the myths created around the writer's alcoholism, relationships with many women, and the causes of his death. The acted scenes, however, are inspired by motifs from Cankar's literature, preserved letters, and texts written by his partners.

written, directed & edited by **Amir Muratović** dop **Rado Likon** production designer **Andrej Stražisar** costume designer **Marta Frelih** music **Borut Kržišnik**

production **Cebam** producers **Rado Likon, Šarka Likon** co-production **RTV Slovenija** co-funding **Slovenian Film Centre, FS Viba film**

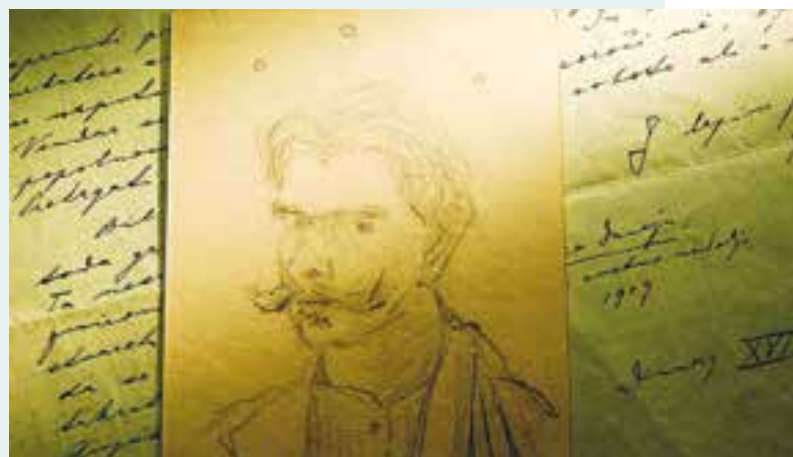
**Rado Likon — CEBRAM**  
info@cebram.si ✕ www.cebram.si

“Whenever I read Cankar’s work, I rediscover his gift for observing the world, and enjoy the writer’s unrelenting criticism, social sensitivity, and contemporary language that seduces you with its melody. In every paragraph I try to identify the events of his life and engage in the unusual visions that result in film scenes.”

**AMIR MURATOVIĆ** (1966) studied film and TV direction and architecture. As a director, screenwriter and editor, he has signed almost 80 documentary films produced by RTV Slovenija, for which he has received several prizes. With his experimental animated films he explores the sensory boundaries of film imagery. He also wrote the book *Sweet Sensuality of Margin / The Encyclopedia of Ivica Matić*.

#### selected filmography (documentary from 2010)

*They Were Tito's Towns* (2017), *To Fly!* (2016), *Kolo – A Song For Matija Jama* (2014), *The Golden Workers of Planica* (2012), *Musican, Take Your Fiddle and Play, so We Can Put Our New Outfit on Display!* (2011), *Maypole* (2010)





# AVENGE

by Marija Zidar

Krvno maščevanje, expected delivery: November 2018, DCP 2K, c

In the remote mountains of Albania, a young girl intercepts a bullet intended for her father and is shot dead. Although the killer is in prison, the father is now expected to either forgive the killer's family or avenge her death by taking a life himself – according to the centuries-old Albanian custom of blood feud, whose echoes have been revived in the corrupt state after the fall of the Communist dictatorship.

When the first mediator between the feuding families, a Christian bishop, passes away, another mediator steps in: a former agent of the Albanian Secret Service, who now chairs the largest Albanian non-governmental organisation dealing with families involved in blood feuds. However, the father keeps re-



fusing to forgive anything without a show of remorse. In the tragic story that cannot be undone, the complex history and clashing motivations of all sides involved in the conflict are gradually revealed.

written & directed by Marija Zidar dop Latif Hasolli

production Vertigo producer Danijel Hočevár co-production RTV Slovenija, Dera Film, Restart co-producer Latif Hasolli co-funding Slovenian Film Centre, FS Viba film, Kosovo Cinematography Centre, Creative Europe - MEDIA

Danijel Hočevár — VERTIGO  
info@vertigo.si X www.vertigo.si

“The film, shot in the Observational Cinema style, is a psychological drama, developed and filmed in Albania over the course of the past four years.”



**MARIJA ZIDAR** (1976), a former journalist for the main Slovenian daily *Delo*, has previously written four medium-length documentaries for RTV Slovenija, and directed one: *Identity Contrabandits* (2015).

# VLADO

by **Miran Zupanič**

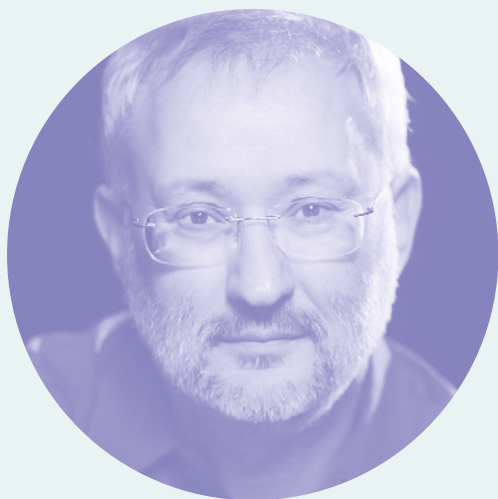
Vlado, expected delivery: November 2018

The documentary takes a look at the key stages of how Vlado developed his authentic artistic expression. At the same time it frames the wider cultural context that Vlado has been creating in for more than forty years. However, this is first and foremost a film about music and music lovers.

written & directed by **Miran Zupanič** dop **Max Sušnik**

production **Arsmidia** producers **Boštjan Ilovic, Franci Zajc** co-production **Depo** co-funding **Slovenian Film Centre, FS Viba** film

**Boštjan Ilovic — ARSMEDIA**  
info@arsmedia.si ✕ www.arsmedia.si



In his documentaries, **MIRAN ZUPANIČ** (1961) focuses on the fates of individuals in the crucial moments of the 20th century. For example, *Run for Your Life* (1990) was the first Slovenian documentary about the political prisoners on the Goli otok island, the harshest prison of the communist Yugoslavia. *The Eyes of Bosnia* (1992) was shot in Bosnia and Herzegovina during the bloody war between the former Yugoslav nations. *A Poet in the Abyss of History* (2004) looks at the tragic life of the poet and spiritual revolutionary Edvard Kocbek. *Aufbiks!* (2006) is a reconstruction of the national struggle between Slovenians and Germans in Celje. *Children from Petriček Hill* (2007) is based on the interviews with the descendants of the suspected or actual Nazi collaborators whom the Yugoslav authorities have secretly executed after World War II and imprisoned their children in the Petriček camp. *My Friend Mujo* (2012) is a portrait of the Herzegovinian peasant Mujo Turajlić, who has lost both of his arms to a landmine, but whose unwavering strength and will to live allows him to keep cultivating his land and take care of his family.

Miran Zupanič also shoots fiction films, while he has also lectured in film direction at the AGRFT since 1997.

“*Instead Of Whom a Flower Now Blooms, That Black Guitar, Dizzy Heights* and other songs by the singer, poet and author Vlado Kreslin have already become folk tunes. Vlado is an eminent performer of popular music with a cult status, which is not a result of self-promotion strategies, but rather a consequence of his exceptional personal charisma and suggestive music expression. The latter is a fusion of traditional Panonian melodiousness, rock rebelliousness, and authentic lyrical and musical expression.”



# THE MOST BEAUTIFUL COUNTRY IN THE WORLD

by **Želimir Žilnik**

Najlepša dežela na svetu, 2018, DCP, 2.35 : 1, c, Dolby SR, 95 min

In the last five decades Austria has received several generations of economic migrants. These people have increased their living standard and shaped their new lives with work, dedication, diligence, as well as by adapting – within their families, to the society, at their workplaces... On the basis of the

small as well as momentous life decisions of the former immigrants, the docu-fiction hybrid brings the attention to the current economic-political developments that have led to the increased flow of refugees from the Middle East and Africa. What is “the most beautiful country in the world” for them?

directed & written by **Želimir Žilnik** dop **Peter Roehsler** sound designer **Boštjan Kačičnik**

production **Nanookfilm (at)** producer **Peter Roehsler** co-production **Tramal Films, Faktum** co-producers **Miha Černec, Nenad Puhovski** co-funding **Slovenian Film Centre, BKA, HAVC, FS Viba film**

**Miha Černec — TRAMAL FILMS**  
tramalfilms@gmail.com

“I do not think that immigrants are a marginal part of the population. Conversely, I think they are its most vital part. This is something that everyone in US knows. The wave of migrants currently pouring into the West seems to be causing confusion and surprise. To that I say: let’s not play dumb. It is a consequence of the events that we all watched unfold.”

The internationally-renowned author and director **ŽELIMIR ŽILNIK** (1942, Yugoslavia) also became known for his debut *Early Work* (1969), which has, among other awards, received the Berlin Bear. Due to censorship and ideological attacks (his films belong in the so-called Black Wave), Žilnik retreated from Yugoslavia to Germany, where he was involved in independent production. After his repatriation he started developing a specific language of his so-called docu-dramas, which have been presented with international success. In the 1990s he encouraged the video and film production of anti-war projects, among others also with his film *Marble Ass* (1995), which once again won the Berlin Bear and received significant attention from the global public. The breakdown of the system of values and the problems facing refugees and immigrants became the focus of Žilnik’s most recent films: *Fortress Europe* (2000), semi-documentary trilogy on *Kenedi* (2003, 2005, 2007), and *Logbook Serbistan* (2015).  
[www.zilnikzelimir.net](http://www.zilnikzelimir.net)





# WHAT COMES AROUND

by **Reem Saleh**

Zadruga, 2018, DCP 2K, 5.1, c, 79 min

In Rod El Farag, one of the poorest residential areas in Cairo, daily food is a constant struggle, but the sense of community shared by the inhabitants helps them to overcome, at least to some extent, their hardships through a social practice known as “al Gami’ya”, or “the Assembly”, which functions as an alternative banking system.

“The film offers a glimpse at the lives of five characters over a period of six years in one of the poorest neighbourhoods of Cairo. A rare, intimate and genuine portrait of life, witnessed through the eyes and voices of its characters in a place that does not know peace and quiet, situated under a train station. Between the omnipresence of the train and the search for daily bread, life happens...”

**REEM SALEH** (1979, lb) graduated from the Lebanese American University in Beirut with a BA in Radio, TV and Film. She moved to Qatar in 2006 to work for Al Jazeera Children’s Channel as a producer and voice-over artist and later joined the Doha Film Institute, where she has contributed film reviews and video content. She was the Deputy Director of the Ajyal Film Festival for 4 years.

written & directed by **Reem Saleh** dop **Tarek Hefny**, **Reem Saleh** editor **Redžinald Šimek** colour grading **Janez Ferlan** sound **Mirza Tahirović**

production **Mazameer (lb)** producer **Reem Saleh** co-production **Graal Films**, **Iridium Film** co-producers **Bojan Mastilović**, **Konstantina Stavrianou**, **Irini Vougioukalou** co-funding **Screen Institute Beirut**, **Doha Film Institute**, **Arab Fund for Film and Culture**, **Mazameer**

**Bojan Mastilovic** — **IRIDIUM FILM**  
b@iridiumfilm.com ✕ www.iridiumfilm.com



# DAYS OF MADNESS



by **Damian Nenadić**

**Dnevi norosti, expected delivery: March 2018, HD, DCP, BlueRay, mp4, 5.1, 3.1, 2.0, c, 74 min**

**M**aja and Mladen, considering themselves mentally diverse, not ill, decided to break free from what seemed like a never-ending string of failed medical treatments. We follow their stories as they communicate the inner turmoil. An intimate look into a world that is probably vastly more terrifying and complicated than their own. The film is trying to grasp what is quintessential – the feeling of being accepted and secure. pitching trailer: <https://vimeo.com/90870296>, pass: daniludila

written & directed by **Damian Nenadić** cinematographers **Maja Šćukanec, Mladen Bađun, Damian Nenadić, Srđan Kovačević** editor **Sandra Bastašić** sound designers **Martin Semencić, Julij Zornik**

production **Restart (hr)** producer **Oliver Sertić** co-production **Petra Pan Film Production** co-producers **Petra Seliškar** production manager **Tibor Keser** co-funding **HAVC, Slovenian Film Centre, MEDIA - development, City of Zagreb** developed and pitched at: **EURODOC, Ex-Oriente Film, East Doc Platform, Dragon Forum**

**Petra Seliškar — PETRA PAN FILM PRODUCTION**  
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“Mladen and Maja tell their final NO to their doctors and start taking care of themselves, finally ready to share their thorny odyssey with others. Through the carefully captured moments of the two almost lost and forgotten lives, the question arises – who is actually crazy here?”

Before finding his place in film and contemporary art, **DAMIAN NENADIĆ** (1979, hr) first graduated in ecology from the Faculty of Science and received a degree as a director of photography and a photographer from the Academy of Dramatic Art, both in Zagreb. Nenadić has held numerous exhibitions in different media, exploring the relationship between man and nature. Currently he works as a freelance photographer and cinematographer. *Days of Madness* is his debut feature documentary.



# NIKITA

by **Siniša Gacić**

**Nikita**, expected delivery: October 2018, DCP, 16 : 9, c, 85 min

**T**he former Camorra assassin Cristina Pinto is struggling with the challenges of a “normal” life after her release from the Italian prisons, where she has spent 24 years of her life. At the age of 46 she is re-establishing herself as a wife, mother and grandmother. When it seems Cristina might succumb to the overwhelming challenges of her new life, she finds salvation in fishing. She becomes the only woman among the fishermen

of Naples – just like she used to be the only woman among the killers in the Naples Camorra clans.

written & directed by & dop **Siniša Gačić** editor **Andrej Nagode**  
featuring **Cristina Pinto, Raffaele Mirabella, Ellena Pinto**

production **Ballandi Arts (it)** co-production **Studio Maj** co-funding **Slovenian Film Centre**

**Dunja Klemenc — STUDIO MAJ**

dunja.klemenc@siol.net ✉ sinisa.gacic@gmail.com ✉ www.studiomaj.si



“The film does not judge Cristina in terms of good and evil in her past: instead it will try to find the reasons for her dysfunctional life by looking back at her childhood. A long time ago, Cristina tried to survive in the patriarchal surrounding of a mafia pyramid, while today she is trying to find her purpose in the patriarchal surrounding of the southern. This way the documentary does not only present the life story of the protagonist, but also draws a collective portrait of the women of Naples, who are forced to fight their own battles.”



**SINIŠA GAČIĆ** (1980) has graduated in film and TV editing and finished his postgraduate studies of direction, both at the AGRT. As a journalist and director, he has collaborated with RTV Slovenija since 1999. He has shot several TV documentaries, while his first full-length documentary *A Fight for* (2014) received the Best Film Award at the FSF. See *Growing Up* (p 17).

# AKTION DB



by **Dana Budisavljević**

**Akcija D. B., expected delivery: end of 2018, DCP, c, 80 min**

**D**iana, born in the respectable Obexer family from Innsbruck, moved to Zagreb after marrying the medical doctor Julije Budisavljević. As a housewife she dedicated herself to her husband and their children – until she found out, in the autumn of 1941, about the existence of concentration camps where Orthodox women and their children were imprisoned in the capital of the newly-established Independent State of Croatia. Convinced that her own life was not any more valuable than the lives of the unjustly persecuted, she undertook a risky attempt at rescuing the children from the camps. More than 10,000 children were then saved during her Aktion DB, as she

called her efforts herself. Due to the historical circumstances, her story remained undiscovered until recently.

directed by **Dana Budisavljević** written by **Dana Budisavljević, Jelena Paljan** dop **Jasenko Rasol** production designers **Duško Milavec, Ivo Hušnjak** costume designer **Martina Franić** makeup **Duška Vuksanović** featuring **Alma Prica, Igor Samobor, Mirjana Karanović, Krešimir Mikić, Ermin Bravo**

production **Hulahop (hr)** producers **Miljenka Čogelja, Olinka Vištica** co-production **December, This & That** co-funding **Slovenian Film Centre, HAVC, Film Center Serbia, Eurimages, Media**

Vlado Bulajić & Lija Pogačnik — DECEMBER



“The film about Diana Budisavljević tells a remarkable tale of courage and strength exhibited in the hardest moments. It contains staged reconstructions, documentary testimonies, and precious archive footage. The story is based on Diana’s diary and historical research.”

**DANA BUDISAVLJEVIĆ** (1975, hr) is a film directress, editor, producer, and co-founder of the Hulahop production house. During her career she has gained the reputation as a versatile filmmaker, capable of facing the intimidating social questions on a deeply personal level, with remarkable openheartedness and dignity.

**selected filmography (documentary from 2010)**  
*Aktion DB* (2018), *Family Meals* (2012)



# WAKE ZADUŠNICA

shooting date: February 2018

written & directed by **Matjaž Ivanišič**  
production **Staragara** • co-production **i/o post** (cz) • co-funding **Slovenian Film Centre**

When he finds out that his brother has died, Dušan returns to his home village. At the wake he sings together with the villagers and tells stories about death. But when we talk about death, we also talk about life. The stories gradually get livelier and more boisterous, blurring the line between reality and fantasy, the present and the past, the living and the dead.

**MATJAŽ IVANIŠIČ** (1981), writer and director, graduated in film and TV directing from the AGRFT. He has directed several fiction and documentary films for which he has received both national and international awards.

**selected filmography (documentary from 2010)**  
*Playing Men* (2017, see p 4), *Every Good Story is a Love Story* (2017, with Rajko Grlić), *Little Houses* (2014, with Darko Sinko), *Karpotrotter* (2013)

The **STARAGARA** production house strives to establish a network of long-term co-productions, not based exclusively on the short-term interests, but rather on the common artistic affinity. During the last three years it produced two co-productions with Italy (*Zoran – My Nephew the Idiot* and *Dancing with Maria*; both premiered at the Venice IFF). Our most recent fiction feature *Ivan* (see p 2) is an international co-production, made with the support of Eurimages.

**Miha Černič — STARAGARA**  
miha@staragara.com ✗ www.staragara.com

# DON'T FORGET TO BREATHE NE POZABI DIHATI

shooting date: June 2018

directed by **Martin Turk**  
production **Bela Film** • co-production **Quasar Multimedia** (it), **Dim Studio** (hr), **RTV Slovenija** • co-funding **Slovenian Film Centre**, **FVG AV Fund**, **HAVC Media**, **RE-ACT Initiative**, **FS Viba film** • sales agent: **Intra-movies**

Everything changes for the fifteen-year-old Klemen when his older brother, whom Klemen is very attached to, finds a girlfriend. An atmospheric and intimate coming-of-age drama about the fragility of the teenage period, jealousy, eroticism, and the inevitable process of accepting the fact that the world is changing.

**MARTIN TURK** (1978, it) graduated in film and TV directing from the AGRFT. His films have been screened at film festivals worldwide, including Cannes – Quinzaine. In 2009 Turk was selected for the 18th session of the Cannes Cinefondation Residence. Currently he is focusing on the postproduction of his second feature *A Good Days' Work*, the winner of Sarajevo FF pilot project Sarajevo City Of Global Screen. Film is produced by Turkish public television TRT and coproduced by Obala Art Center, Sarajevo and Bela Film, Ljubljana

**filmography (from 2010)** **short** *Sunday Morning* (2017), *A Well Spent Afternoon* (2016) **medium-length** *Pappenstory* (2017, documentary) **feature** *Doberdob* (2015, docu-fiction), *Feed Me With Your Words* (2012)

**BELA FILM** is Slovenian film production company, predominantly home of art house feature films, creative documentaries and artistic shorts. The company's track record includes more than thirty released titles, screened worldwide. The company also operates as the domestic distributor of its own titles. The co-owner and CEO of the company is the established producer Ida Weiss (EAVE, ACE, EFA, FPS).

**Ida Weiss — BELA FILM**  
ida@belafilm.si ✗ http://belafilm.si

# ALL AGAINST ALL VSI PROTI VSEM

shooting date: September 2018

directed by **Andrej Košak**  
production **Blade Production** • co-production **Revolution** (mk) • co-funding **Slovenian Film Centre**

A corrupt mayor is about to lose the elections. He gets involved with criminals who kidnap his competitor and take photos of him and some underage children. A scandal erupts. The competitor commits suicide, the case is investigated by the police, and a variety of grudges between friends, partners, and family members come to the surface... Everyone is entangled in mutual relations that lead to an imminent catastrophe.

**ANDREJ KOŠAK** (1965) was extremely successful already with his first film *Outsider* (1996), one of the biggest national hits, screened at more than 30 IFFs where it has received many awards, as well as the Slovenian candidate for the foreign-language Academy Award. His other two features were internationally successful as well: *Headnoise* (2002) and *The State of Shock* (2011). After his stay abroad, in 2017 Košak returned to the Slovenian national film programme with the fiction short *Niko*.

Since its establishment, **BLADE PRODUCTION**, a production house focusing on all aspects of filmmaking, has produced six fiction shorts and the first Slovenian horror feature *Killbillies*, all of which have had successful screenings at IFFs. It often takes part in co-productions, and its most recent success has been the last year's fiction short *Into the Blue*.

**Zoran Dževerdanović — BLADE PRODUCTION**  
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# HALF-SISTER POLSESTRA

shooting date: November 2018

directed by **Damjan Kozole**  
production **Vertigo** • co-production **Film House Baš Čelik** (rs), **8 Heads Productions** (cz), **Nefertiti Film** (it), • co-funding **Slovenian Film Centre**, **Film Center Serbia**, **RE-ACT Funding**, **Eurimages** (Co-Production Development Award)

The life of two half-sisters, forced to live together in a tiny apartment in Ljubljana due to financial difficulties, is full of tensions and unspoken frustrations, related to their father in particular.

Gradually they come to realise that they are more alike than they would like to admit...

**DAMJAN KOZOLE** (1964) is one of the most renowned Slovenian fiction and documentary filmmakers. His films have received numerous international awards and nominations: *Spare Parts* was nominated for the Golden Bear in Berlin in 2003, and in 2008 the *Sight and Sound* magazine included it on the list of ten most important new European films; *Slovenian Girl* was screened at more than 100 film festivals (Grand Prix Girona, Toronto, Rotterdam, etc.) and sold to over 40 countries; while for his last feature *Nightlife*, Kozole received the Crystal Globe for Best Direction at the 2016 festival in Karlovy Vary. His short single-shot documentary *Borders* (2016) has been screened and received awards at film festivals all over the world.

**VERTIGO**, an independent production company based in Ljubljana, was established in 1994 by the film producer Danijel Hočevár and film directors Damjan Kozole and Medod Pevec. They produced or co-produced more than 40 feature films including the following:

*My last Year as a Loser* (p 11), *I Am Frank* (p 13), *Avange* (p 22), *An Episode in a Life of an Iron Picker* by Danis Tanović (2013, Berlin IFF – Jury Grand Prix and the Silver Bear for Best Actor, shortlisted for the 2013 Foreign Language Academy Award), *The World is Big and Salvation Lurks around the Corner* by Stephan Komandarev (2008, Moscow IFF Gala, shortlisted for the 2009 Foreign Language Academy Award, more than 30 international awards, sold to more than 40 territories), and *Bread and Milk* by Jan Cvitković (2001, Venice FF – the Lion of the Future Award).

**Danijel Hočevár — VERTIGO**  
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# CORPORATION KORPORACIJA

shooting date: November 2018

directed by **Matej Nahtigal**  
production **Lignit Film** • co-production **Eurofilm** (hr), **Revolution Dole** (mk) • co-funding **Slovenian Film Centre**

The dark heart of the 1970s film noir is still beating – it has simply moved to a new City. The City controlled by the Corporation. The City where all forms of resistance are nothing more than a curiosity. The roles have been assigned a long time ago, and one's only choice is how one wants to die. Business as usual.

One day Leon Gall – a lonely policeman, one of the countless people “sentenced to freedom” – breaks the vicious circle. His investigation triggers a chain reaction. The everyday hustle and bustle is suddenly drowned out by bursts of eerie silence. A mad dance full of cheating mirrors begins, while porcelain alibis are concealed with smiles and seductive ladies offer kisses reminiscent of death. Every step can be a step too many...

**MATEJ NAHTIGAL** graduated in graphic and media technology from the University of Ljubljana, and finished the first year of his MA postgraduate course in photography at the University of Sarajevo. After directing the first Slovenian film noir, *Case: Osterberg* (2015), Matej is ready to shoot his second feature.

**LIGNIT FILM** is a young co-production house that aims to explore and underline social issues and the

state of the society with a variety of genres. The first feature it has co-produced – *Case: Osterberg* – received the Fipresci Award at the 18<sup>th</sup> FSF. It has also qualified for several IFFs, for example the Canada IFF, the Manaki Brothers FF, Let's CEE, etc.

**Tomi Matič** — LIGNIT FILM  
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## RIDERS JEZDECA

shooting date: February 2019

directed by **Dominik Mencej**  
production **Staragara** potencial co-production  
**Antitalent** (hr), **Transmedia** (it), **Sense Production** (rs) • co-funding **Slovenian Film Centre**

**T**omaž and Anton, best friends from a small village, are in their mid-twenties. After watching *Easy Rider* they decide to transform their mopeds into chopper-like bikes and go on a journey, so that Anton can impress his girlfriend who studies in the capital and who has not written to him in months. Tomaž, on the other hand, seeks religious answers to his visions and hopes that faith will guide him. Anton's plan does not work, but in the end he finds his true calling as a traveller of the world, while Tomaž finally experiences a vision: he realises – for the first time in his life – that God is love.

**DOMINIK MENCEJ** (1987) has always been passionate about film. In 2008 he shot a few shorts and was accepted to the AGRFT in Ljubljana, where he graduated in film and TV directing.

selected filmography (from 2010) **feature** *Growing up* (2017, with Siniša Gačić, see p 17) **short** *The Springtime Sleep* (2014), *Garbage Day* (2011)

**STARAGARA** see *Awake*

**Miha Černič** — STARAGARA  
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## ONCE WERE HUMANS NEKOČ SO BILI LJUDJE

shooting date: March 2019

directed by **Goran Vojnović**  
production **Arsmidia** • co-production **Livada produkcija** (hr), **Buringpeacock** (ba), **Evolution Films** (cz), **Apapaja** (it) • co-funding **Slovenian Film Centre**, **FS Viba film**

**L**eo, an Italian who lives in Slovenia, and Vučko, a Bosnian who has arrived to Slovenia as a child refugee, are trying to cope with the bleak economic situation. When the bank refuses to give them a mortgage for restaurant refurbishment, they are forced to accept an offer to steal a truck. They mistakenly steal the wrong vehicle, full of refugees; and in order to solve their own financial troubles, they decide to sell them.

Vojnović wrote the screenplay together with Tomasso Santi.

The director and (screen)writer **GORAN VOJNOVIĆ** (1980) graduated in film and TV directing from the AGRFT. As a writer he has won the highest Slovenian literature award Kresnik three times and

received the prestigious Prešeren's Fund Award. As a director, Vojnović has made a number of shorts and two features. *Chefurs Raus!* (2013) has won the Best Director Award at the Alexandria FF and the Best Screenplay Award at the South-East European FF, while *Piran Pirano* (2010) has won the Best Production Award at the Southeastern Europe and Dialogue Prize for intercultural communication at the Cottbus FF.

The **ARSMEDIA** production house is one of the first independent production companies in Slovenia. With extensive experience and high reputation it is an active partner of the international filmmaking network. More info on the company website.

**Boštjan Ilovic** — ARSMEDIA  
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## NOCTURNAL QUARTET NOČNI KVARTET

shooting date: March 2019

written & directed by **Vinko Möderndorfer**  
production **Forum Ljubljana** • co-production **Kinorama** (hr), **Delirium** (rs), **Sektor film** (mk) • co-funding **Slovenian Film Centre**

**A**n encounter between two married couples that apparently have nothing in common. The events of a single rainy night bring them together fatally.

**VINKO MÖDERNDORFER** (1958) has graduated in theatre directing and works as a writer and director. He has published seventy books, directed over a hundred theatre and opera performances, and has received more than forty awards for his work. Möderndorfer's filmography includes three features – *Inferno* (2014, premiered in Busan); *Landscape No.2* (2008, Venice); *Suburbs* (2004, Venice) – and sixteen TV works. His features have received 23 international and national awards, numerous nominations, and have been presented in Cannes, Karlovy Vary, Montreal, Tallin, Warsaw, Edinburgh, etc.

The **FORUM LJUBLJANA** production company was founded in 1994 by the producer Eva Rohrman, who is also its managing director. Filmography (selection) **feature**: *The Reaper* by Zvonimir Jurić (2014, Toronto); *Inferno* by Vinko Möderndorfer (2014, Busan); *The Parade* by Srdjan Dragovjević (2011, Berlinale); *Landscape No.2* by Vinko Möderndorfer (2008, Venice); *Suburbs* by Vinko Möderndorfer (2004, Venice).

**Eva Rohrman** — FORUM LJUBLJANA  
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www.pokrajina-st2.org ✕ www.predmestje.org

## INVENTORY INVENTURA

shooting date: spring 2019

directed by **Darko Sinko**  
production **December** • co-funding **Slovenian Film Centre**

**A**fter he survives a shooting, a man is surprised to discover that more people hate him than he could have imagined, and that the perception of

his life is only an illusion.

The film *Inventory* is a thriller with elements of a black comedy, set in the contemporary middle-class Slovenia.

**DARKO SINKO** (1979) graduated from the Faculty of Social Sciences (FDV) and from the AGRFT, both in Ljubljana. He has co-directed and produced several documentaries. His short film *Schoolmates* received the Best Screenplay Award at the 2015 FSF. *Inventory* is his feature debut.

selected filmography (from 2010) **short** *Schoolmates* (2014) **documentary** *Little Houses* (2014, with Matjaž Ivanišin), *Revolt* (2013), *This is Where I Live* (2011)

The **DECEMBER** production house was established in December 2013 by Vlado Bulajić and Lija Pogacnik, both with many years of experience in the film industry and both born in December 1977. The company's main goal is to produce fiction films or documentaries by the promising young directors such as Diana Budisavljević, Darko Sinko, Tadej Čater, Dejan Batočanin, Marko Šantić, Slobodan Maksimović, Klemen Dvornik. During this short time, December has managed to raise funds for quite a few projects, which are now in different stages of production.

**Vlado Bulajić** — DECEMBER  
vlado@decemberfilm.si

## MY GRANDPA IS AN ALIEN

shooting date: November 2017

directed by **Dražen Žarković & Marina Andree Škop**  
production **Dim Studio** (hr) • co-production **Senca Studio**, **Wady Films** (lu), **Filmbin** (no), **Masterfilm** (cz), **Artileria** (sk), **Fabrika** (ba), **HRT** (hr) • co-funding **Slovenian Film Centre**, **HAVC**, **Luxembourg Film Fund**, **Norwegian Film Institute**, **Norwegian Regional Fund**, **Czech Film Centre**, **Slovak AV**, **Cinematography Fund Sarajevo**, **Media**, **FS Viba film**

**T**he protagonist of this children's film, nine-year-old Una, finds it hard to make friends. In fact, her goofy Grandpa is her only friend. One evening, Una witnesses Grandpa's abduction by aliens. Trying to solve his disappearance, Una discovers a secret compartment in the basement, full of alien artifacts. However, her attention is captured by a grumpy little alien robot. This extraordinary find leads to a new friendship. The rational robotic logic gets replaced by emotions, and Una's selfless love ultimately saves her partly alien family.

Among other projects, **DRAŽEN ŽARKOVIĆ** has directed one of Croatia's most successful children's films *The Mysterious Boy*; while **MARINA ANDREE ŠKOP**'s vast film experience includes the creative producer's credit for the renowned children's TV show *The Lab at the End of the Universe*.

The long-term focus of the **SENCA STUDIO** has been to produce films for young audiences as well as to organise film and media educational activities. The company's track record includes several produced titles and an ongoing workshop for children that brings together media and architecture. The

general manager of the company is the established producer Ida Weiss (EAVE, ACE, EFA, FPS).

**Ida Weiss — SENCA STUDIO**  
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## PARADISE

shooting date: February 2018

directed by **Davide del Degan**  
production **Pilgrim Film** (it) • co-production **Atalanta** • co-funding **Slovenian Film Centre**, **MIBACT**, **FVG Film Commission**, **RAI Cinema**, **FS Viba film**

**K**aloghero from Sicily leads a completely normal life until he witnesses a mafia retaliation. In exchange for testifying against the Assassin he receives a new identity and moves to an Alpine village at the triple border between Italy, Austria, and Slovenia. One day the Assassin shows up in the village. Convinced that the Assassin is there to kill him, Kaloghero runs to Slovenia. To his dismay, the Assassin finds him yet again. A game of cat and mouse begins and unfolds in three countries. However, the struggle for survival transforms into a love affair...

**DAVIDE DEL DEGAN** (1968, it) started his career in the film industry in 1997. In 2001 he started writing and directing his award-winning short films: *Intern 9* (2004), *The Prisoner* (2007), *Gypsy Fairytale* (2009) and *Habibi* (2011). His latest documentary *The Last Resort* (2017) premiered at the Cannes IFF (in the Seances Special section).

Over the years, the **ATALANTA** production house has taken part in more than twenty national and international co-productions, including the internationally successful films such as *How I Was Stolen by the Germans* (2011), *Distant Trumpet* (2005), *Falling to Paradise* (2004), *CiviLife* (2003), *Dust* (2000), and *Welcome to Sarajevo* (1996). Special attention is given to first time directors. The **PILGRIM FILM** production house develops and produces films by the emerging European authors. *Easy* (2017), Pilgrim's first feature, was the first official co-production between Italy and Ukraine. It premiered at the Cineasti del Presente at Locarno.

**Branislav Srdić — A ATALANTA**  
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## HOW THINGS FALL

shooting date: March 2018

directed by **Katja Colja**  
production **Faxmedia** (it) • co-production **Casablanca** • co-funding **Slovenian Film Centre**, **The Culture Ministry of the Italian Republic**, **FVG Film Commission**, **RAI**

**A**n intimate drama about Rosa and Boris, an elderly couple. They have been married for a long time, their children have grown up, and they have gotten used to living together without bothering each other. Certain events had resulted in the dissolution of their relationship, but other things have brought them together again. Starring the internationally-acclaimed actress LUNETTA SAVINO.

The directress and screenwriter **KATJA COLJA** (1969, it) was initially employed at the RAI, until she started to work with well-known Italian directors.

To date she has shot a few shorts and documentaries, while the international co-production *How the Things Fall* is her first feature.

The **CASABLANCA** production house focuses on the production of animated, documentary, and fiction films. It is especially interested in stories with an international promotion, distribution, and sales potential. It has co-produced many works in cooperation with producers from France, Italy, United Kingdom, Belgium, Hungary, Canada, Greece, Latvia, Croatia, and the Czech Republic. The Casablanca production house has received support for several of its projects from the MEDIA programme (for development and television distribution), the EBU (for development), and Eurimages.

**Igor Pediček — CASABLANCA**  
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## FATHER

shooting date: March 2018

directed by **Srdan Golubović**  
production **Film House Baš Čelik** (rs) • co-production **Vertigo**, **Neue Mediopolis Film** (de), **ASAP Films** (fr), **Propeler Film** (hr), **SCCA/pro.ba**, **ZDF arte**, **Arte France Cinema** • co-funding **Slovenian Film Centre**, **Film Center Serbia**, **Eurimages**, **MDM**, **CNC** - Aide aux cinémas du monde, **HAVC**, **Film Fund Sarajevo**

**A** story about a man whose children get taken away from him because of his poverty. A story about a loser, an outcast and a humiliated man who, through his journey – walking from his village in the south of Serbia to the capital, from one end of the country to the other, out of protest, dignity, and the wish to make a point to himself and others out of desperation – becomes a hero.

**SRDAN GOLUBOVIĆ** (1972, rs), director, Assistant Professor of Film Directing. His first feature *Absolute Hundred* has participated in the main programmes at over 30 IFFs and won a number of awards. His second feature *The Trap* premiered at the 2007 Berlinale Forum, won 21 international awards, and was shortlisted for the Academy Award for Best Foreign Film. His newest feature *Circles* won over 40 international awards including Sundance FF – World Dramatic Competition: the Special Jury Prize and Berlin IFF Forum – the Ecumenical Jury Prize.

**VERTIGO** see *Half-Sister*

**Danijel Hočevar — VERTIGO**  
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## WONDER WHEN YOU'LL MISS ME

shooting date: September 2018

directed by **Francesco Fei**  
production **Invisible Films** (it) • co-production **Petra Pan Production** potential co-production **Mere Mosso** (it), **Apnea Film** (it), **RAI Cinema**, **Corte 11** • co-funding **Slovenian Film Centre**, **Mibac**, **Film Commission Trento**

**L**ife is hard for the 17-year-old Amanda. In order to be able to face the world, she invents a vivacious, politically incorrect imaginary friend, who shows

her the way and helps her overcome the greatest challenge: to grow up and be able to cope with life. Amanda's story is a tale of courage and daring. It is adventurous and romantic, wild yet humorous. The film has been inspired by the novel with the same title, written by the late Amanda Davis.

After graduating in History of Cinema, **FRANCESCO FEI** (it) started working in the field of music videos and collaborated with MTV, directing the series of social documentaries entitled *True Life*. In 2005 he shot his first feature *Onde*, described by the critics as one of the most interesting recent Italian premieres. Since then Fei has focused on art, music, and cinematography. He is a lecturer at the Academy of Fine Arts in Bergamo and at the IED in Milan.

The **PETRA PAN PRODUCTION** house focuses on creative documentaries and art house fiction films for the international market. All of its films are international co-productions with the EU and Balkan countries, and they have been screened on many television stations and VOD platforms, in European cinemas, as well as at numerous IFFs, where they have also received several awards. The **INVISIBLE FILMS** production house is managed by Gabriella Manfrè, whose activities in the field of film and TV production have been successful and notable for more than twenty years.

**Petra Seliškar — PETRA PAN PRODUCTION**  
petra@petrapan.com ✕ http://petrapan.com

## ANTIGONE ANTIGONA

shooting date: end of 2018

by **Jani Sever**

production **Sever & Sever**  
co-funding **Slovenian Film Centre**

**A**n ancient heroine, European political decision-makers, and a philosopher in the sphere of ethical decisions.

By combining excerpts from the text of Slavoj Žižek's play *The Triple Life of Antigone* and conversations with European politicians and thinkers, the documentary will seek answers to the *realpolitik* questions of the today's world – regarding democracy, tyranny, and the rule of the people.

- the first narrative line presents the three different endings of *The Triple Life of Antigone*;
- the second narrative line is a combination of accounts provided by political and intellectual protagonists – Greece: **Alexis Tsipras**, **Yanis Varoufakis**; Albania: **Edi Rama**; Kosovo: **Albin Kurti**; Germany: **Angela Merkel**; Croatia: **Srećko Horvat**; Slovenia: **Mladen Dolar**.

The author of the play, **Slavoj Žižek**, can be seen in each of the three episodes, as if making a cameo appearance, and as a commentator.

**JANI SEVER** (1963), a former journalist and editor-in-chief (1996 – 2006) of the leading Slovenian political weekly *Mladina*, founded first multimedia news and entertainment portal *Vest* (2006) and his own production company **SEVER&SEVER** in 2011. He works as producer, director, and screenwriter. He has produced two features, more than ten documentaries, five shorts, and a web series. He has directed *Status Zero*, a documentary about unemployed youth; *Pero Lovšin – You Can*, a documentary about the first East European punk star; and two short films.

**Nina Jeglič — SEVER & SEVER**  
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# OUR INTERNATIONAL ACHIVEMENTS IN 2017

## — The Family by Rok Biček

**Festivals:** Locarno FF – 28<sup>th</sup> Semaine de la critique; Sarajevo FF – Doc Competition, 60<sup>th</sup> DOC Leipzig – Competition, International Documentary FF Amsterdam (IDFA) – Best of Fests

**Awards:** Best Film of the 28<sup>th</sup> Semaine de la critique – Locarno FF; Best Film – 20<sup>th</sup> FSF

## — The Miner by Hanna Slak

Slovenian Academy Awards candidate

**Festivals:** 33<sup>rd</sup> Warsaw FF – Competition; Thessaloniki FF – Balkan Survey; Arras FF – Competition

**Awards:** Special Mention of the Official Jury, Special Mention of the Ecumenical Jury – Warsaw FF

## — Playing Men by Matjaž Ivanišin

**Festivals:** FID Marseille – Competition; Sarajevo FF – Doc Competition; Entrevues Belfort – Competition

**Awards:** Georges de Beauregard International Prize – FID Marseille; Best Documentary – 20<sup>th</sup> FSF; Ciné+ Distribution Support Award – IFF Entrevues Belfort

## — Nighthawk by Špela Čadež

**Festivals:** Clermont Ferrand FF – Competition; Sundance FF – Short Film Programme; Holland Animation FF; AnimaFest Zagreb; Bucheon FF; Animateka Ljubljana

**Awards:** Grand Prix – Holland Animation FF; Grand Prix – AnimaFest Zagreb; Grand Prix – Bucheon FF; the HOPIN Slovenia Audience Award – Animateka Ljubljana

## — Maruša Majer

Shooting Star 2017 for the role of Mara in Janez Burger's *Ivan* – Berlin IFF

## KEY INFORMATION

Population

**2,065,895**

GDP per capita

**19,576**

Regulatory body

**Ministry of Culture  
of the Republic of Slovenia**

Average state support for  
development & production per  
capita (2016)

**1.9**

Admission per capita (2016)

**1.13**

Investment in production &  
development (Slovenian Film  
Centre, 2016)

**EUR 3,949,768**

Investment in production of  
independent films (Public  
Broadcaster RTV Slovenija, 2016)

**EUR 1,790,155**

Average national fiction feature  
budget

**EUR 762,612**



Eurimages

|                                   | Co-production     | SI production company | Director                | Subsidy in EUR   |
|-----------------------------------|-------------------|-----------------------|-------------------------|------------------|
| Father                            | Minority          | Vertigo               | Srdan Golubović (rs)    | 240,000          |
| History of Love                   | Majority          | Monoo                 | Sonja Prosenc (si)      | 230,000          |
| God Exists, Her Name is Petrunija | Minority          | Vertigo               | Teona Mitevska (mk)     | 224,000          |
| How Things Fall                   | Minority          | Casablanca            | Katja Colja (it)        | 215,000          |
| I Am Frank                        | Majority          | Vertigo               | Metod Pevec (si)        | 200,000          |
| Year of the Monkey                | Minority          | Strup produkcija      | Vladimir Blaževski (mk) | 200,000          |
| Aktion DB                         | Minority          | December              | Dana Budisavljević (hr) | 160,000          |
| Stitches                          | Minority          | Nora PG               | Miroslav Terzić (rs)    | 100,000          |
| Half-Sister                       | Development Award | Vertigo               | Damjan Kozole (si)      | 20,000           |
|                                   |                   |                       |                         | <b>1,589,000</b> |

Creative Europe – Media

|                                                                                                                                                                                                                                                                           | Subsidy type                     | Production company                                  | Subsidy in EUR |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------|-----------------------------------------------------|----------------|
| Riders                                                                                                                                                                                                                                                                    | Single project development       | Staragara                                           | 30,000         |
| Don't Forget to Breathe                                                                                                                                                                                                                                                   | Single project development       | Bela film                                           | 30,000         |
| Twisted Stories                                                                                                                                                                                                                                                           | Single project development       | Institute for Transmedia Design                     | 60,000         |
| 28 <sup>th</sup> LIFFE                                                                                                                                                                                                                                                    | Film festivals                   | Cankarjev dom                                       | 46,000         |
| 14 <sup>th</sup> Animateka                                                                                                                                                                                                                                                | Film festivals                   | Association for Reanimation of Storytelling 2 Reels | 33,000         |
| Frantz, The Dancer, La fille de Brest, Nocturama, Perfect Strangers, Slava, The Other Side of Hope, Stefan Zweig: Farewell to Europe, Happy End, Double Lover, 120 BPM, In the Fade, Insyriated, On Body and Soul, Snekker Andersen of Julenissen, Jupiter's Moon, Thelma | Distribution – selective support | Fivia                                               | 64,800         |
| The Happiest Day in the Life of Olli Mäki, The Midwife, The Square                                                                                                                                                                                                        | Distribution – selective support | Demiurg                                             | 11,300         |
| Teaching European History through Cinema                                                                                                                                                                                                                                  | Film education                   | Vizo Institute (partner)                            | 160,500        |
| Visegrad Animation Forum                                                                                                                                                                                                                                                  | Access to markets                | DSAF (partner)                                      | 52,000         |
|                                                                                                                                                                                                                                                                           |                                  |                                                     | 487,600        |

| Production                          | Production company                 | SI production company | Shooting date                  |
|-------------------------------------|------------------------------------|-----------------------|--------------------------------|
| Intrigo                             | Intrigo Pictures Ltd (uk)          | Pakt Media            | 22 May – 11 September 2017     |
| Belly of the Whale                  | Fastnet Films,Tilted Pitcures (ie) | Nukleus film          | 8 September – 17 November 2017 |
| Black Knight: The Man who Guards Me | n.CH Ent (kr)                      | Nora PG               | 29 October – 8 November 2017   |
| I Just Wanted to Be a Rock Star     | Pepito produzioni (it)             | Staragara             | 20 July – 10 October 2018      |

| Title                                                                              | Distributed by   | Admissions | Date of release |
|------------------------------------------------------------------------------------|------------------|------------|-----------------|
| Let Him Be a Basketball Player Košarkar naj bo                                     | Fivia            | 77,792     | 14 September    |
| • Pr' Hostar Pr' Hostar                                                            | Karantanija      | 31,937     | 27 October 2016 |
| Milice 2 Milice 2                                                                  | Fivia            | 11,259     | 12 October      |
| • Come Along Pojdi z mano                                                          | Fivia            | 9,554      | 1 December 2016 |
| Awakenings Prebujanja                                                              | Karantanija      | 8,239      | 26 October      |
| Slovenia, Australia and Tomorrow the World Slovenija, Avstralija in jutri ves svet | Fivia            | 5,012      | 10 November     |
| Ivan Ivan                                                                          | Fivia            | 3,846      | 16 November     |
| Liberation Day Dan osvoboditve                                                     | Demiurg          | 3,404      | 23 March        |
| • Nika Nika                                                                        | Cinemanija group | 3,117      | 6 October 2016  |
| Ana's Commission Anina provizija                                                   | Fivia            | 3,081      | 23 February     |
| The Miner Rudar                                                                    | 2iFilm           | 2,492      | 28 September    |
| The Basics of Killing Družinica                                                    | Fivia            | 1,877      | 27 September    |
| • only admissions for 2017                                                         |                  |            |                 |

| Title                                                                                      | Distributed by      | Admissions | Date of release |
|--------------------------------------------------------------------------------------------|---------------------|------------|-----------------|
| Despicable Me 3 Jaz, baraba                                                                | Karantanija Cinemas | 107.171    | 3 August        |
| Fifty Shades Darker Petdeset odtenkov teme                                                 | Karantanija Cinemas | 92.881     | 12 February     |
| The Fate of the Furious Hitri in drzni 8                                                   | Karantanija Cinemas | 89.386     | 13 April        |
| The Boss Baby Mali šef                                                                     | Blitz               | 78.528     | 20 April        |
| Let Him Be a Basketball Player Košarkar naj bo                                             | Fivia               | 77.792     | 14 September    |
| Pirates of the Caribbean: Dead Men Tell No Tales* Pirati s Karibov: Salazarjevo maščevanje | 2i FILM             | 67.868     | 25 May          |
| Smurfs: The Lost Village Smrkci: Skrita vas                                                | Continental Film    | 58.772     | 30 March        |
| Star Wars: The Last Jedi Vojna zvezd: Poslednji Jedi                                       | 2i FILM             | 54.347     | 14 December     |
| Baywatch Obalna straža                                                                     | Karantanija Cinemas | 47.665     | 1 June          |
| La La Land Dežela La La                                                                    | Blitz               | 44.585     | 5 January       |

\*released outside the US as *Pirates of the Caribbean: Salazar's Revenge*

CONTRIBUTION OF  
INTERNATIONAL FUNDS

CASH REBATE  
SHOOTING DATE

TOP 12 SLOVENIAN FEATURE IN THE  
DOMESTIC THEATRICAL DISTRIBUTION 2017

TOP 10 FEATURE  
IN SLOVENIA IN 2017

FILM IN SLOVENIA

## INSTITUTIONS

**Slovenian Film Centre**  
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**Slovenian Film Archive**  
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www.arhiv.gov.si

**Slovenian Cinematheque**  
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www.kinoteka.si

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**and Television, University of**  
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**UM FERI**  
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**Kinodvor**  
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**CED Slovenia – Media**  
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## PROFESSIONAL ASSOCIATIONS

**AIPA**  
**Collecting Society of Authors,**  
**Performers and Film Producers**  
**of Audiovisual Works of**  
**Slovenia**  
info@aipa.si  
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**AKMS**  
**Slovene Art Cinema Association**  
artkinomrezaslovenije@gmail.com  
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**DFPS – Association of Slovenian**  
**Film Producers**  
drustvo.fps@gmail.com  
www.facebook.com/pg/drustvofps

**ZDSFU – Alliance of Slovenian**  
**Associations of Filmmakers**  
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**DSP – Producers Guild of**  
**Slovenia**  
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**DSR – Directors Guild**  
**of Slovenia**  
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www.dsr.si

**ZFS – Slovenian Association of**  
**Cinematographers**  
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**SKOM – Slovenian Association**  
**of Production & Costume**  
**Designers & Makeup Artists**  
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**ZDUS – Slovenian Association of**  
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**DPPU – Association of**  
**Post-production Artists**  
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http://dppu.org

**Kraken – Society for Short Film**  
**Promotion**  
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**DSAF – Slovene Animated Film**  
**Association**  
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**SNAVP – Slovenian Independent**  
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## FILM FESTIVALS

**FSF – Festival of Slovenian Film**  
jelka.stergel@sfc.si  
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**LIFFE – Ljubljana International**  
**Film Festival**  
liffe@cd-cc.si  
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**Isola Cinema**  
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**Animateka – International**  
**Animated FF**  
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**FDF – Documentary FF**  
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**DOKUDOC – International**  
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**FeKK – Ljubljana Short FF**  
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**FGLF – Ljubljana Gay and**  
**Lesbian FF**  
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**Grossmann – Fantastic Film and**  
**Wine Festival**  
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**Kurja polt – Genre FF**  
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**Eye on Film – IFF for Children**  
**and Youth**  
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#### Studio Legen

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#### Studio Maj

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www.studiomaj.si

#### Studio Virč

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#### Studio Vrtinec

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#### Zavod Maja Weiss

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#### Zank

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#### ZTMD – Tolmin Union of Youth Associations

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#### Zuhr Film

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#### ZVVIKS – Institute for Film and AV Production

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#### DISTRIBUTIONS COMPANIES

#### Blitzfilm & Video Distribution

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www.facebook.com/BlitzFilm

#### Cankarjev dom

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#### Cinemanía group

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#### Continental film

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#### Demiurg

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#### Fivia / Cenex

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#### Karantanija Cinemas

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#### Kolosej kinematografi

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#### Slovenian Cinematheque

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#### Video art

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#### 2i Film

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#### PRODUCTION FACILITIES

#### FS Viba film

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#### POSTPRODUCTION FACILITIES

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#### Ax Recording

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#### Cebam

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#### Invida

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#### NuFrame

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#### Iridium Film

Bojan Mastilović  
b@iridiumfilm.com  
www.iridiumfilm.com

#### Studio Ritem

Borut Berden  
borut.ritem@siol.net  
www.studioritem.com

#### Studio 100

Julij Zornik  
julij@100.doo.si  
www.100doo.si

#### Teleking

Aleša Mihelič  
alesa@artrebel9.com  
www.teleking.si

#### TELEVISION STATIONS & NETWORKS

#### RTV Slovenija

national public service broadcaster  
Igor Kadunc  
Kolodvorska 2  
SI-1000 Ljubljana  
www.rtvlo.si

#### Antenna TV SL

Tina Česen  
Stegne 19  
SI-1000 Ljubljana  
https://siol.net/planet-tv

#### Pro Plus

Pavle Vrabec  
Kranjčeva 26  
SI-1000 Ljubljana  
www.pro-plus.si

#### Pro TV

Bojan Požar  
Kranjčeva 22  
SI-1000 Ljubljana  
www.tv3-slo.si

#### FILM EDUCATION PROGRAMMES

#### AKMS

#### Slovene Art Cinema Association

info@artkinomreza.si  
http://artkinomreza.si

**Animateka: The Elephant – Association for Film Education**  
andreja.goetz@animateka.si www.  
slon.animateka.si

#### Enimation

education in animation  
info@enimation.si  
http://enimation.si

#### Film Factory – Youth Film

workshops  
info@filmfactory.si  
www.blog.filmfactory.si

#### itd

Institute for Transmedia Design  
info@transmedia-design.me  
http://transmedia-design.me

#### JSKD

#### national public fund for cultural activities

Annual Film and Video Seminar – Laboratory  
peter.jarh@jskd.si

#### Kinodvor: Kinobalon

petra.slatinsek@kinodvor.org  
www.kinodvor.org/en/kinobalon

#### Slovenian Cinematheque

film education programme for secondary school and teachers  
maja.krajnc@kinoteka.si  
andrej.sprah@kinoteka.si

#### Society of Allies for Soft Landing

luksuz.proukcija@gmail.com  
www.luksuz.si

#### Vizio Institute

rok.govednik@vizio.si  
www.vizio.si

#### ZIK Črnomelj

Film Camp  
info@zik-crnomelj.si

#### ZVVIKS edu

animated film workshops & seminars  
info@zvviks.net  
www.zvviks.net

# Everything is created!

*God did not make the world, but created it. If he were to create it again, he would certainly not do it on his own. He would hire a team.*

Creative people are increasingly becoming connected, and creativity is increasingly connecting people. We have every right to protect creative individuals, as well as to support and encourage creative communities and their culture-specific features. We are pleased that the European Union is aware of this and has clearly formulated its commitment to ensure it, and entrusted this mission partly to collective management organizations.



**AIPA**

Collecting Society of Authors, Performers and Film Producers of Audiovisual Works of Slovenia

**W** [www.aipa.si](http://www.aipa.si)



**SLOVENSKI  
FILMSKI  
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JAVNA  
AGENCIJA  
**SLOVENIAN  
FILM  
CENTRE**

— **www.sfc.si**  
**www.film-center.si**

— **info@sfc.si**

— **t: +386 1 234 32 00**  
**f: +386 1 234 32 19**

# 25%

# CASH REBATE

**ON ALL ELIGIBLE EXPENSES**

**incurred within the territory of the Republic of Slovenia**

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**Apply 45 days before shooting!**  
**No minimum spend.**

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**Further assistance & information:**

**Mojca Planšak**

**pr@sfc.si**

**+386 1 23 43 2000**

**[www.film-center.si/en/slovenia-film-commission](http://www.film-center.si/en/slovenia-film-commission)**