

PROGRAMSKA KNJIŽICA / PROGRAMME BOOKLET



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Cankarjev dom

Kulturni in kongresni center / Culture and Congress Centre

Prešernova 10

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Perspektive Perspectives

Beg v Brighton London to Brighton *Paul Andrew Williams*
Dan noč dan noč Day Night Day Night *Julia Loktev*
Dva dni v Parizu 2 Days in Paris *Julie Delpy*
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Takva: Strah pred bogom Takva: A Man's Fear of God *Özer Kiziltan*
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London to Brighton Beg v Brighton

VB/UK 2007

režija/directed by

Paul Andrew Williams

scenarij/screenplay

Paul Andrew Williams

fotografija/cinematography

Christopher Ross

glasba/music

Laura Rossi

montaža/editing

Tom Hemmings

igrajo/cast

Lorraine Stanley (Kelly), Johnny Harris (Derek), Sam Spruell (Stuart Allen), Georgia Groome (Joanne), Alexander Morton (Duncan Allen), Nathan Constance (Chum), David Keeling (Charile)

festivali, nagrade/festivals, awards)

Edinburg/Edinburgh 2007 (nagrada za najboljši prvenec/New Directors Award), Toronto 2006, Pusan 2006, Rian Dance 2006 (najboljši celovečerni film/Best UK Feature)

Srhljivka iz londonskega podzemlja, posneta na resničnih krajih in v tradiciji angažiranega britanskega realizma. Eden najodmevnejših britanskih prvencev zadnjih let.

Zgodba se začne ob treh zjutraj v razsutem stranišču londonskega puba, kamor se zatečeta pretepena prostitutka Kelly ter objokana in raztrgana ubežnica Joanne, ki ima komaj enajst let. Od tu naprej se dekleti namenita na britansko obalo, v Brighton, kjer naj bi se skrili pred svojima preganjalcema mafijcem Stuartom in zvodnikom Derekom, ki ju mora ujeti in predati Stuartu v 24 urah.

»Prizadeval sem si, da bi lahko vse občutili kot resnično: liki, dialogi in prizorišča so morali biti 100-odstotno verjetni. Četudi se dialog ni dosti spremenil od tistega, ki sem ga izvirno zapisal, sem pred snemanjem ogromno delal z igralci, da bi dodal globino njihovim likom. Nameraval sem ustvariti delo, iz katerega bruha resničnost in ki bi ustvarilo svet, na kakršnega v današnji družbi v glavnem pozabljamo; svet, poln likov, mimo katerih hodimo vsak dan. Zgodbe nismo želeli povedati tako, da bi njeno sporočilo stlačili gledalcem v grlo; želeli smo, da jim zgodba preprosto pokaže, kaj se lahko – in se – dogaja. Ko smo k temu dodali še žanr, je nastal pogumen pogled na problem pedofilije in na posledice za ljudi, ki dopustijo, da postanejo del tega grozljivega sveta.« (Paul Andrew Williams)

A thriller from the London underground, shot on actual locations and in the tradition of engaged British realism. One of the most resounding British debuts in recent years.

The story begins at three in the morning in a dilapidated lavatory of a London pub, where a beaten up prostitute, Kelly, and an eleven-year-old tearful and torn runaway, Joanne, seek shelter. From there, the girls set off to the British coast, to Brighton, where they intend to hide from their persecutors, mobster Stuart and pimp Derek, who has to catch and turn them over to Stuart within 24 hours.

"I strived to make everything feel real: the characters, dialogue and locations had to be 100% believable. Although the dialogue didn't change much from what I had originally written, I worked extensively with the actors before the shoot in order to flesh out their characters. The aim was to create a piece of work that bled reality, that created a world generally ignored in today's society, a world full of characters that we pass by every day. We wanted to tell a story in such a way that it didn't ram a message down an audience's throat, but simply showed them what can and does go on. Combined with the genre element to the film, it is a gritty look at the subject of paedophilia and the consequences for people who allow themselves to be part of such a terrible world." (Paul Andrew Williams)

Day Night Day Night
Dan noč dan noč

Francija-Nemčija-ZDA/France-Germany-USA 2006

režija/directed by

Julia Loktev

scenarij/screenplay

Julia Loktev

fotografija/cinematography

Benoit Debie

montaža/editing

Michael Taylor, Julia Loktev

igrajo/cast

Luisa Williams (ona/She), Josh P. Weinstein (poveljnik/commander), Gareth Saxe (organizator/organizer), Nyambi Nyambi (organizator/organizer), Frank Dattolo (izdelovalec bomb/bombmaker), Annemarie Lawless (pomočnica izdelovalca bomb/bombmaker's assistant), Tschì Hun Kim (voznik/driver)

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

Cannes 2006 (nagrada mladih/Prix Regards Jeune), Toronto 2006, Rotterdam 2007, Transilvanija/Transylvania 2007

Abstraktna srhljivka, ki se ne pretvarja, da pozna vse odgovore, ampak rajši zastavlja vprašanja in gledalca postavi v kožo samomorilske teroristke.

Brezimna, navidez krhka in negotova devetnajstletnica, ki ne kaže svojega arabskega porekla niti ne govori s kakim sumljivim naglasom, ampak je videti kot čisto povprečno, lepo vzgojeno ameriško dekle, se odloči žrtvovati svoje življenje v samomorilskem terorističnem napadu. Ko od zamaskiranih organizatorjev napada prejme še zadnja navodila, se v motelski sobi umije, si odstrani dlake in ostriže nohte na nogah, nato pa se z nahrbtnikom razstreliva in prstom na sprožilcu poda med množico na newyorškem Times Squaru, da bi poiskala primeren kraj za izpolnitev svoje naloge. A stvari redko potekajo čisto tako, kot so bile zamišljene ...

»Mislim, da gre za zelo samotni film. Film o mladenki. Tako rekoč v vsakem posnetku je na zaslonu in vedno je sama. Hočem reči, so še druge osebe, vendar v resnici vstopajo v njen svet. Dramski konflikt ni v njenem odnosu do drugih junakov: samo ona je – in njen svet, ki se ruši. Ne gre toliko za obraz pred kamero, za voajerističen odnos do junakinje, ki jo kamera opazuje, ampak bolj za mladenko, ki jo kamera nekako secira, za uporabo kamere, uporabo filma, da na obrazu junakinje naredimo to operacijo. Vse se zgodi tam, ker ne govori veliko. Vse se dogaja na njenem obrazu.« (Julia Loktev)

An abstract thriller that doesn't pretend to know all the answers, but prefers to ask questions and puts the spectators in the shoes of a suicide bomber.

A nameless, seemingly fragile and insecure twenty-year old who neither looks Arab nor speaks with any sort of suspicious accent, but appears to be a completely average, well brought-up American girl, decides to sacrifice her life in a suicide terrorist attack. When she receives final instructions from the masked organizers of the attack, she goes to a motel room where she washes, removes body hair, trims her toenails and then – with a knapsack full of explosive and her finger on the trigger – she blends into the crowd in Times Square to find a suitable place to carry out her task. But things rarely go the way they were conceived ...

»For me, the film is very solitary. It is about this girl. She's on screen for virtually every frame and she's alone. I mean, there are other characters, but they don't very much enter her universe. The dramatic conflicts are not between her and the other characters: it's her and her universe falling apart. Not in the sense of a face on a

camera, like a voyeuristic relationship of a girl being observed, but it's more of a girl being dissected by a camera in a sense, using the camera, using film, to perform this surgery on the character's face. Everything would take place there because she doesn't say very much. Everything unfolds on her face.« (Julia Loktev)

Deux jours à Paris

2 Days in Paris

Dva dni v Parizu

Francija-Nemčija/France-Germany 2007

režija/directed by

Julie Delpy

scenarij/screenplay

Julie Delpy

fotografija/cinematography

Lubomir Bakchev

glasba/music

Julie Delpy

montaža/editing

Julie Delpy

igrajo/cast

Julie Delpy (Marion), Adam Goldberg (Jack), Daniel Brühl (Lukas), Marie Pillet (Anna), Albert Delpy (Jeannot), Aleksia Landeau (Rose), Adan Jodorowsky (Mathieu), Alexandre Nahon (Manu), Charlotte Maury-Sentier (oropana ženska/robbed woman), Vanessa Seward (Vanessa), Thibault De Lussy (Gaël)

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

Berlin 2007, Seattle 2007, Los Angeles 2007, Cinemanila 2007

Romantična komedija o Marion in Jacku, ki poskušata svoje razpadajoče razmerje rešiti na oddihu v Jacku hudo eksotičnem Parizu.

Marion in Jack živita v New Yorku; ona je Francozinja, on Američan. Med vračanjem s počitnic, polnih nesporazumov in nasprotujočih si mnenj, se ustavita v Parizu pri njenih starših. Jack, ki ne zna niti besede francosko, doživi pravi kulturni šok: Marionina starša se prepirata v njegovi navzočnosti in mu pripravljata nemogočo hrano, njene prijateljice neprestano čebļajo o seksu, naokrog ga prevažajo pijani taksisti, Marion na vsakem vogalu naleti na katerega od svojih nekdanjih ljubimcev ... Jacka vse skupaj že hudo jezi, Marion pa njegovo jezo še podpihuje, dokler se na koncu ne razideta. Marion najde tolažbo v objemu enega svojih bivših, Jack pa se zateče v domače zavetje restavracije s hitro prehrano. Pa se mora ljubezen dveh razumnih ljudi res tako končati?

»Gre za film o odnosu, skritem za kulturološkimi zadevami. A ko Jack pravi: 'Sem Američan; moja prva religija je zasebna lastnina ...', gre v resnici bolj za moške kot za Američane. Všeč mi je, da se skriva za takšno kulturološko zadevo, a gre vendarle za spol. In več kot za spol, to je preprosto lastnost odnosa.« (Julie Delpy)

A romantic comedy about Marion and Jack who try to save their disintegrating relationship on a Paris holiday that is far too exotic for Jack.

Marion and Jack live in New York. Marion is French and Jack American. They have just spent a holiday full of misunderstandings and differences of opinion. On their way back to the USA, they stop off in Paris to visit Marion's parents. Jack doesn't speak a word of French and he experiences a real culture shock: Marion's parents quarrel in his presence and prepare him odd food, her friends have endless discussions about sex, he is driven around by drunken taxi drivers, and Marion seems to run into one of her ex-lovers on every street corner. All of this makes Jack really furious and Marion is inciting his anger even more, so in the end they decide to part. While Marion tries to slake her need for revenge with one of her ex-lovers, Jack cowers in a fast-food restaurant in a vain attempt to find a piece of home. But does the love these two intellectuals bear for each other really have to end so miserably in this way?

»It's a movie about a relationship hidden behind some cultural things. But when Jack says, 'I'm an American. Private property is my first religion,' it's really about men more than about Americans. I like that he hides behind a cultural thing, but it's really a gender thing. And more than a gender thing, it's just the nature of a relationship.«
(Julie Delpy)

Ejforija
Euphoria
Evforija

Rusija/Russia 2006

režija/directed by

Ivan Viripajev

scenarij/screenplay

Ivan Viripajev

fotografija/cinematography

Andrej Najdenov

glasba/music

Aidar Gainullin

montaža/editing

Igor Malakov

igrajo/cast

Maksim Ušakov (Pavel), Mihail Okunev (Valerij), Polina Agurejeva (Vera), Jaroslavna Serova (Maša), Vitalij Romanjuk (sosedov fant/neighbour's boy), Vjačeslav Kokorin (Mitrič), Zoja Zadorožnaja (babica/grandma Nadja)

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

Varšava/Warsaw 2006 (velika nagrada/Grand Prix), Benetke/Venice 2006 (mali zlati lev/Little Golden Lion)

Zgodba o pristni in neusmiljeni ljubezni med mladim moškim in poročeno žensko, dvema drobnima likoma v objemu divje, veličastne narave, v zraku pa slutnja maščevanja in vonj po krvi.

Vera in Pavel se po naključju spoznata na neki poroki. Ko se njuna pogleda srečata, vesta, da je to ljubezen na prvi pogled. Ne ozirata se na to, da je Pavel precej mlajši, niti na to, da je Vera poročena. Začneta se sestajati na skrivnem kraju sredi stepe, kjer so njuni strastni ljubezni priče le živali, rastline in veličastna reka. Toda Verin mož Valerij začne sumiti, da nekaj ni v redu, in ko v njunem odnosu zazijajo razpoke, je trdno odločen izvedeti, kje je pravi izvor njunih zakonskih težav.

»Zdi se, da ta imenitni prvenec svojo moč in življenje dobiva od dih jemajočih pokrajin, v katere je umeščen, po katerih in nad katerimi se kamera giblje tako ljubeče in nepremišljeno kakor njegovi junaki. Stepa, prašne bele pečine in poti, puste, trohneče kmetije ter široka, rahlo vzvalovana reka so prav tako junaki filma kakor posamezniki, katerih tragično, vendar poživljajoče življenje ta prikazuje.«
(Sheila Seacroft, Jigsaw Lounge)

A story about genuine and merciless love between a young man and a married woman, two tiny figures in the embrace of wild, magnificent nature, and the air trembling with the premonition of revenge and the scent of blood.

Vera and Paka meet by chance at a wedding. When their eyes meet, they know that theirs is a love at first sight. They disregard the fact that Paka is much younger and that Vera is married. They start meeting at a secret place in the middle of the steppe, where only animals, vegetation and the magnificent river witness their passionate love. But Vera's husband Valeri starts suspecting that something is not right, and when cracks begin to show in their relationship, he decides to find out the real source of their marital problems.

“This terrific first feature seems to take its power and life from the breathtaking landscapes in which it is set, through and over which its camera moves as lovingly and recklessly as its characters. High grasslands, dusty white cliffs and pathways, bleak rotting farmsteads and a broad rippling river are as much characters as the individuals whose tragic yet invigorating lives it portrays.” (Sheila Seacroft, Jigsaw Lounge)

**Et toi t'es sur qui?
Just About Love?
In s kom ti seksaš?**

Francija/France 2007

režija/directed by
Lola Doillon
scenarij/screenplay
Lola Doillon

fotografija/cinematography

Romain Lacourbas

glasba/music

Fixi Bossard

montaža/editing

Enrica Gattolini

igrajo/cast

Lucie Desclozeaux (Élodie), Christa Theret (Julie), Gaël Tavares (Vincent), Nicolas Schweri (Nicolas), Shomron Haddad (Alex), Héloïse Etrillard (Marion), Vincent Romeuf (Kevin)

festivali, nagrade/festivals, awards

Cannes 2007

Film o vzponih in padcih, radostih in bridkostih prve ljubezni in tegobah najstništva nasploh.

Konec šolskega leta, zadnji dnevi pred začetkom poletnih počitnic: Elodie, Julie, Vincent in Nicholas večino časa, ki jim ostane po treningih in zabavah, preživljajo skupaj. So dobri prijatelji, a še ne vedo, da so si prav vsi zadali isti cilj, cilj vsakega pravega najstnika – izgubiti nedolžnost. Do konca šolskega leta je le še teden dni in čas se izteka. Včasih je meja med prijateljstvom, ljubeznijo in poželenjem zelo tanka – še posebno če si star 15 let ...

»Zamisel je nastala po koncu snemanja *Majorettes*, kratkega filma, ki pripoveduje tri drobne zgodbe o najstnikih. Snemanje je potekalo tako dobro in pri delu z mulci sem tako uživala, da sem to pustolovščino želela nadgraditi in razširiti v svoj celovečerni prvenec. Premišljevala sem, kaj preživljajo ti najstniki. Skozi zelo veliko stvari gredo prvič – stvari v zvezi s spolnostjo, čustvi. Nenadoma se morajo naučiti, kako se s stvarmi spoprijeti na mnogih ravneh, še posebno kadar gre za ljubezen. To je zelo težko sprejeti, zelo težko obvladati. Ta poplava zmedenosti je tisto, kar me gane. Vsi smo šli skozi to; je univerzalen občutek. Pomislila sem: To je moja tema – vsi ti prvič.« (Lola Doillon)

A film about ups and downs, about the pains of first love and about teenage sorrows in general.

The academic year is coming to an end, only a couple of days remain before school's out for the summer: Elodie, Julie, Vincent and Nicholas spend together most of the time they have left after school and sports practice. They are good friends, but have no idea they have all set the same goal, a true vocation of every bona fide teenager – to lose their virginity. Only a week left before classes break for the holidays and time is running out. Sometimes the line between friendship, love and passion is very thin indeed – and particularly so when one is fifteen ...

"It came to me after I directed *Majorettes*, a short film recounting three small stories about teenagers. That shoot went so well and I so enjoyed working with those kids that I wanted to extend and follow through on that adventure in my first feature film. So I thought, 'What do these teenagers experience?' Well, they experience a lot of things for the first time - sexual stuff, emotional stuff. All of a sudden, they're learning to deal with things on many levels, especially in the love department. And that's all very hard to take in, to get a handle on. It's that flood of confusion that I find moving. We've all had that feeling; it's universal. I thought, 'That's my subject - those firsts.'" (Lola Doillon)

Control Nadzor

VB-Avstralija/UK-Australia 2007

režija/directed by

Anton Corbijn

scenarij/screenplay

Matt Greenhalgh (po knjigi/based on the novel by Deborah Curtis)

fotografija/cinematography

Martin Ruhe

montaža/editing

Andrew Hulme

igrajo/cast

Sam Riley (Ian Curtis), Samantha Morton (Deborah Curtis), Craig Parkinson (Tony Wilson), Joe Anderson (Peter Hook), Nicola Harrison (Corrine Lewis), Toby Kebbell (Rob Gretton), Alexandra Maria Lara (Annik Honoré), Matthew McNulty (Nick Jackson), Ben Naylor (Martin Hannett), James Anthony Pearson (Bernard Sumner), Tim Plester (Earnest Richards), Robert Shelly (Twinny), Andrew Sheridan (Terry Mason), Harry Treadaway (Stephen Morris)

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

Cannes 2007 (zlata kamera – posebna omemba/Golden Camera - Special Mention), Sydney 2007, Melbourne 2007

Portret pevca skupine Joy Division: njegova naraščajoča priljubljenost, družinsko življenje in tragična zaljubljenost ter boj z boleznijo, ki ga je nazadnje pahnila v smrt.

Film prikazuje življenje in smrt Iana Curtisa, pevca legendarne postpankvske rock skupine Joy Division. Razpet med družinsko življenje, naraščajočo težo lastne slave in ljubezen do druge ženske, je Curtis 18. maja 1980, na predvečer prve ameriške turneje skupine Joy Division, pri triindvajsetih letih naredil samomor. A ne da bi se tega zavedal, je spremenil podobo rock glasbe.

»Gre za zgodbo o tragičnem ljubezenskem odnosu. Govori o Ianu Curtisu, ki je postal pevec skupine Joy Division. Bil je izgubljen v razmerju zunaj svojega zakona. A v *Nadzoru* gre še posebej za epilepsijo in tisti del njegovega življenja, ki ga ni mogel nadzirati. Kot posledica nestalnega razpoloženja, ki so ga povzročala zdravila, s katerimi so zdravili epileptike v sedemdesetih letih, in alkoholizma je pri njem nihanje razpoloženja postalo tako resno, da je na koncu storil samomor.« (Anton Corbijn)

A portrait of the singer of Joy Division, his growing popularity, family life and tragic love, as well as his struggle with an illness that eventually pushed him into death.

The film narrates the story of Ian Curtis, the singer of a legendary post-punk rock group, Joy Division. Torn between family life, the growing weight of his own fame, and love for another woman, Curtis committed suicide at the age of 23, on 18 May

1980, the evening before Joy Division's first American tour. Without realising it, he has changed the face of rock music.

»The story is a tragic love relationship. It is about Ian Curtis, who eventually became the singer of a band called Joy Division. He was confounded in a relationship outside his marriage. But what Control is especially about is his epilepsy and the part of his life he could not control. As a result of his mood swings caused by medications given to epileptics in the 70's and his alcohol abuse, the mood swings became so serious that he eventually committed suicide.« (Anton Corbijn)

Shotgun Stories **Nasilne zgodbe**

ZDA/USA 2007

režija/directed by

Jeff Nichols

scenarij/screenplay

Jeff Nichols

fotografija/cinematography

Adam Stone

glasba/music

Ben Nichols, Lucero

montaža/editing

Steven Gonzales

igrajo/cast

Michael Shannon (Son Hayes), Douglas Ligon (Boy Hayes), Barlow Jacobs (Kid Hayes), Michael Abbott, Jr. (Cleaman Hayes), Travis Smith (Mark Hayes), Lynsee Provence (Stephen Hayes), David Rhodes (John Hayes), Glenda Pannell (Annie Hayes), G. Alan Wilkins (Shampoo Douglas), Natalie Canerday (Nicole Hayes), Coley Canpany (Cheryl), Cole Hendrixson (Carter Hayes)

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

Berlin 2007, Seattle 2007 (nagrada novega ameriškega filma/New American Cinema Award)

Film o neizraženem ameriškem besu, odigran s spokojno neizbežnostjo grške tragedije.

Trije odrasli bratje niso imeli stika s svojim očetom, odkar jih je ta še kot otroke zapustil. Spominjajo se ga kot nasilnega pijanca, ki je svoje potrebe postavljajal pred potrebe družine. Vzgojila jih je mati, sovražna ženska, ki je otroke krivila za zamujeno življenje. Oče se je po tem streznil in postal predan kristjan, se ponovno poročil in imel še štiri sinove. Ko umre, se na njegovem pogrebu v starejših sinovih prebudi stara jeza, ki so jo dolgo potiskali v ozadje. Začne se spor med polbrati, v katerem ugotovijo, kako daleč so pripravljani iti, da bi zaščitili svojo družino.

»V maščevanju ni zmage. To zamisel sem raziskoval v filmu *Nasilne zgodbe*, ko sem šel po sledi rodbinskega spora, ki izbruhne med dvema skupinama polbratov po

očetovi smrti. V književnosti, filmu, politiki in družbi maščevanje, in še bolj pomembno, njegova uresničitev, tako pogosto velja za uspeh. Naj gre za Edmunda Dantesa, ki izpolnjuje svojo obljubo o uničenju Danglarjev v *Grofu Monte Cristu*, ali za Hansa Gruberja v *Umri pokončno*, zanesenega občutka, ki prevzame občinstvo ob gledanju, kako zlikovec doživi povračilo, ne moremo zanikati. *Z Nasilnimi zgodbami* sem se hotel upreti temu pojmovanju. Hotel sem, da bi bilo maščevanje nerodna stvar, vzrok pa tak, da se občinstvo ne bi nujno zavzemalo zanj.» (Jeff Nichols)

A film about unexpressed American rage, acted with the placid inevitability of Greek tragedies.

Three adult brothers have had no contact with their father since he abandoned them in their childhood. Their last impressions were of a violent drunk who never hesitated to put his own needs ahead of his family's. The brothers were left to be raised by their mother, a hateful woman who blamed her children for the life she'd been left with. Their father managed to move on; he sobered up, became a devout Christian, married again, and fathered four new sons. When he dies, suppressed anger rises up in the elder brothers, which had always rested in the background of their lives. A conflict breaks out between the half brothers, in which they discover the lengths to which each will go to protect their families.

»There is no victory in revenge. This is an idea I chose to explore with *Shotgun Stories*, a film tracking a feud that erupts between two sets of half-brothers following the death of their father. So often in literature, film, politics and society, revenge, and more importantly, the execution of revenge, is considered success. Whether it's Edmund Dantes fulfilling his pledge to ruin Danglars in *The Count of Monte Cristo*, or Hans Gruber falling to his death in *Die Hard*, the euphoric feeling we get as an audience watching the villain meet his or her comeuppance is undeniable. With *Shotgun Stories*, I wanted to work against this notion. I wanted revenge to be an awkward thing to exact and a cause not necessarily championed by the audience.« (Jeff Nichols)

Montag kommen die Fenster
Windows on Monday
Okna v ponedeljek

Nemčija/Germany 2006

režija/directed by

Ulrich Köhler

scenarij/screenplay

Ulrich Köhler

fotografija/cinematography

Patrick Orth

montaža/editing

Kathrine van B. Granlund

igrajo/cast

Isabelle Menke (Nina), Hans-Jochen Wagner (Frieder), Amber Bongard (Charlotte), Trystan Wyn Puetter (Christoph), Elisa Seydel (Nathalie), Ilie Nastase (David), Ursula Renneke, Ingo Haeb

festivali, nagrade/festivals, awards

Hessen 2006 (najboljši celovečerni film/best feature)

Psihološka drama z eksistencialističnim pridihom: anatomija razpada sodobnega meščanskega para.

Nina je zdravnica, ki se z družino, možem Friederjem in hčerko Charlotte, preseli iz Berlina v Kassel. Vzame si nekaj dni dopusta, da bi možu pomagala pri urejanju novega stanovanja. Toda pod fasado na videz srečnega zakona tli Ninino neizraženo nezadovoljstvo. Zamuja ji menstruacija in domneva, da je ponovno noseča. Nekega večera, ko reče možu, da gre po hčerko, se preprosto odpelje na deželo in po telefonu Friederju sporoči, da se ne bo več vrnila.

»Izhodišče tega, kar me zanima, so sicer res vsakdanji dogodki, vendar menim, da pomenijo hudo dramo za prizadete, za moje filmske osebe in tudi za ljudi, ki doživljajo kaj podobnega. Saj večina ljudi ne postane žrtev ugrabitve, pa tudi banke ne oropajo.« (Ulrich Köhler)

A psychological drama with a touch of existentialism: the anatomy of disintegration of a modern middle-class couple.

Nina, a doctor, has recently moved with her husband Frieder and their daughter Charlotte from Berlin to Kassel. She takes a couple of days off to help her husband with their new apartment. Smouldering under a seemingly happy marriage is Nina's unexpressed dissatisfaction. Her period is late and she thinks she might be pregnant again. One evening she tells her husband she is going to pick up their daughter, but drives to the countryside and phones her husband saying she's not coming back.

»The starting point of my interest are everyday events, that's true, but I think these events are a tremendous drama for the people involved, for my characters, and also for people who experience something like that. Most people are not kidnapped and they don't rob banks.« (Ulrich Köhler)

Persepolis

Francija/France 2007

režija/directed by

Marjane Satrapi, Vincent Paronnaud

scenarij/screenplay

Marjane Satrapi, Vincent Paronnaud

animacija/animation

Marc Jousset, Christian Desmares

glasba/music

Olivier Bernet

montaža/editing

Stéphane Roche

glasovi/voices

Chiara Mastroianni (Marjane Satrapi), Catherine Deneuve (ga./Mrs Satrapi), Danielle Darrieux (dedek/grandfather), Simon Abkarian (g./Mr Satrapi), Gabrielle Lopes (Marjane kot otrok/Marjane as a child), François Jerosme (Anouche)

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

Cannes 2007 (nagrada žirije/Jury Award), Cinemanila 2007 (posebna nagrada žirije/Special Jury Prize)

V Cannesu nagrajeni risani film o odraščanju v represivni iranski družbi v obdobju med šahovim režimom in islamsko revolucijo. Grenko-sladke dogodivščine male Marjane.

Teheran 1978. Osemletna Marjane sanja o tem, da bo kot bodoča prerokinja rešila svet. Odrašča z naprednima staršema in ljubečo babico, v družbi katerih pozorno spremlja padec šahovega brutalnega režima. Ustanovitev nove Islamske republike napoveduje dobo »varuhov revolucije«, ki nadzorujejo vedenje prebivalcev. Marjane si mora zdaj zakrivati obraz, njene sanje o revoluciji pa postajajo še močnejše. V vojni proti Iraku na mesto padajo bombe, začne se pomanjkanje, ljudje izginjajo, represija je vsak dan hujša. Marjane je vse bolj uporniška, zato jo starši pošljejo v Avstrijo, kjer pri štirinajstih spozna povsem drugačno »revolucijo«: puberteto, svobodo in ljubezen, a tudi grenak okus življenja v tuji državi.

»V Iran ne hodim več, saj vladavina prava tam ne obstaja, tako se človeku lahko zgodi kar koli. Vendar pa do države še zmeraj čutim globoke vezi, od geografije, načina izražanja, humorja ... Velik del sebe sem bila primorana zatreti, saj ne moreš kar naprej drugim govoriti o svoji preteklosti. Čutim nostalgijo, a se pravzaprav nimam pravice pritoževati. Prvič, bilo bi neskromno, pa tudi groteskno in nezdravo. Živim v mestu, ki sem si ga izbrala, opravljam delo, ki me veseli, živim s človekom, ki ga ljubim ... Moja dolžnost je, da se nasmehnem in spravljam ljudi v smeh. Smeh je najbolj prevratniško orožje, kar jih obstaja.« (Marjane Satrapi)

A cartoon about growing up in a repressive Iranian society during the period between the Shah regime and the Islamic revolution. Bitter-sweet adventures of little Marjane.

Tehran, 1978. Eight-year-old Marjane dreams of being a future prophet, intent on saving the world. Cherished by her modern and cultivated parents and adored by her grandmother, she avidly follows the events that lead to the downfall of the Shah's brutal regime. The introduction of the new Islamic Republic heralds the era of the 'Guardians of the Revolution', who control the way people dress and behave. Marjane, who must now wear a veil, dreams of being a revolutionary. Soon afterwards, the city is bombarded in the war against Iraq. With the deprivations brought on by the conflict and the routine disappearances of people, daily repression becomes more severe with each passing day. Marjane's growing rebelliousness leads her parents to decide to send her to Austria. At 14, Marjane experiences another kind of revolution

there: adolescence, freedom and love. But with this excitement also comes the bitter taste of life in another country.

“I no longer go to Iran, because the rule of law does not exist there, so anything might happen to you. But I still have very deep ties with the country, in terms of geography, style of expression, humour... It's a large part of me which I've been forced to stifle, because you can't be continually telling other people about your past. So I do feel nostalgic, but, basically, I don't have the right to complain. For one thing, it would be immodest, but it would also be grotesque and unhealthy. I live in the city I choose, I do the work that I like, I live with the person I love... My duty is to smile and make people laugh. Laughter is the most subversive weapon there is.” (Marjane Satrapi)

Svobodnoje plavanje
Free Floating
Prosto plavanje

Rusija/Russia 2007

režija/directed by

Boris Hlebnikov

scenarij/screenplay

Aleksander Rodionov, Boris Hlebnikov

fotografija/cinematography

Šandor Berkeši/Shandor Berkeshi

glasba/music

Toto Cutugno

montaža/editing

Ivan Lebedev

igrajo/cast

Aleksandr Jacenko (Leonid), Daria Ekamasova (Piggy), Jevgenij Sitij, Pjotr Zajčenko, Boris Petrov, Tagir Rahimov, Nina Semjonova

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

Karlovi Vari/Karlovy Vary, Varšava/Warsaw 2007

Absurdna, doživeta in pikra komedija o razmerah v podeželski Rusiji, ob kateri pomislimo na portrete Akija Kaurismäkija.

Dvajsetletni Leonid živi v zdolgočasenem mestecu ob Volgi. Zaposli se v edini tovarni, a jo po prevzemu Američanov kmalu zaprejo. Obiskovanje zavoda za zaposlovanje postane del vsakdanjika, a dela ni. Prebija se od ene začasne zaposlitve do druge, iz dneva v dan, obetov za prihodnost ni videti. Popiva s prijatelji in zapeljuje nekdanjo sošolko. Mnogo znancev obleče vojaško suknjo, Leonid pa se odloči za drugačno obliko samoizpolnitve.

»To pravzaprav ni film o ruskem podeželju. Takšne razmere in takšne ljudi lahko vidimo povsod – to niso nacionalne posebnosti, temveč posebnosti malomeščanske zavesti. V nobenem primeru si za pogoj nismo postavili verodostojnosti. Neumno je vleči iz sebe Puškina, jaz se nisem tam rodil ne živel. Gre za stališče Moskovčana. [...]

Zelo me preseneča, ko k meni prihajajo ljudje in mi govorijo, da sem posnel radikalen film. Ne vem, v čem je radikalen – mogoče v tem, da je zgodba zelo dolgočasna in preprosta.« (Boris Hlebnikov)

An absurd, lively and sharp comedy about the circumstances in rural Russia, which is reminiscent of the portraits by Aki Kaurismäki.

Twenty-year-old Leonid lives in a boring, small town by the Volga River. He gets a job in the town's only factory, but it is soon closed down after being taken over by Americans. Thus follows a pattern of weekly visits to employment offices, but there aren't any jobs available. He struggles from one temporary job to another, day by day, without any hope for the future. He goes out drinking with his pals and courts his former schoolmate. Many of his acquaintances become soldiers, but Leonid chooses another manner of self-fulfilment.

“As a matter of fact, this is not a film about the Russian countryside. Such situations and such people can be found anywhere - these are not national specialities, they are specialities of the middle-class state of mind. Credibility was not our precondition. It is stupid to drag a Pushkin out of oneself, I was neither born nor have I lived there. This is the viewpoint of someone who lives in Moscow. (...) I am very surprised when people tell me that I have made a radical film. I do not know where its radicalism lies - perhaps in its boring and simple story.” (Boris Hlebnikov)

Takva

Takva: A Man's Fear of God

Takva: Strah pred bogom

Nemčija-Turčija/Germany-Turkey 2006

režija/directed by

Özer Kiziltan

scenarij/screenplay

Önder Çakar

fotografija/cinematography

Soykut Turan

glasba/music

Gökçe Akçelik

montaža/editing

Andrew Bird

igrajo/cast

Erkan Can (Muharem), Güven Kiraç, Meray Ülgen, Öznur Kula, Erman Saban, Murat Cemcir, Settar Tanriogen

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

Toronto 2006 (nagrada za inovativnost v kulturi/Cultural Innovation Award), Berlin 2007 (nagrada FIPRESCI/FIPRESCI Award)

Poglobljen prikaz notranjih bojov med duhovnim in posvetnim, v ozadju pa licemerstvo fundamentalističnih verskih sekt, ki se lotevajo donosnih kapitalističnih poslov.

Muharem ima že več kot trideset let mirno življenje navadnega uslužbenca v enem bolj tradicionalnih, konservativnih predelov Istanbula. Je skromen, introvertiran in osamljen moški, ki se strogo drži islamskih naukov, veliko moli in ohranja spolno vzdržnost. Njegova zanesljivost in predanost veri pritegneta pozornost vodij vplivne verske sekte, ki mu ponudijo službo pobiralca najemnin za svoje številne posesti. Muharem dobi novo obleko, računalnik in prenosni telefon ter se kar naenkrat znajde v svetu, ki se mu je prej vse življenje uspešno izogibal. Ne mine dolgo, ko se sreča s hinavščino in zlorabo alkohola; odkrije, da postaja vedno bolj ukazovalen, ponosen in neiskren ter nevede pomaga izpeljati prevaro. Njegov notranji mir je porušen, dan in noč ga preganja sanjska podoba zapeljive ženske.

»Veliko vzrokov je, zakaj Muharem znori. Hoče biti dober človek, blizu bogu, vendar so tu skušnjave denarja in politike – ter šejkova hči. Gre za zapleteno sestavljanke, za tragično zgodbo in mnogi muslimani sočustvujejo z Muharemom.« (Özer Kiziltan)

An introspective account of internal struggle between the spiritual and the secular, with the hypocrisy of fundamentalist religious sects which pursue lucrative capitalist business in the background.

Muharem has been living the peaceful existence of an ordinary employee in one of the more traditional, conservative quarters of Istanbul for more than thirty years. He is a modest, introverted and lonely man, who strictly adheres to the tenets of the Islamic faith, prays a lot and practices sexual abstinence. His reliability and piety attract the attention of the leaders of an influential religious sect, which offers Muharram a job as rent collector for its large estate. He is given new clothes, a computer and a mobile phone, and suddenly finds himself in a world he had previously managed to successfully avoid all his life. He soon encounters hypocrisy and alcohol abuse, discovers that he is becoming more and more imperious, haughty and insincere, and unbeknownst to him, helps to carry out a fraud. His inner peace is destroyed, he is haunted night and day by a dream vision of a seductive woman.

"There are many reasons why Muharem goes mad. He wants to be a good man, close to God, but there are the temptations of money and politics – and the daughter of the Sheikh. It's a complicated puzzle, a tragic story, and many Muslims feel sympathy for Muharem." (Özer Kiziltan)

XXY
XXY

Španija-Francija-Argentina/Spain-France-Argentina 2007

režija/directed by

Lucía Puenzo

scenarij/screenplay

Lucía Puenzo, Sergio Bizzio

fotografija/cinematography

Natasha Braier

glasba/music

Andrés Goldstein, Daniel Tarrab

montaža/editing

Alex Zito, Hugo Primero

igrajo/cast

Inés Efron (Alex), Ricardo Darín (Kraken), Valeria Bertuccelli (Suli), Germán Palacios (Ramiro), Carolina Peleritti (Erika), Martín Piroyansky (Alvaro)

producent/producer

José María Morales, Luis Puenzo

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

Cannes 2007 (nagrada Tedna dni kritike/Critics' Week Grand Prize)

Dramatična in rahločutna pripoved o dvospolnosti in bojzani pred drugačnostjo.

Alex je petnajstletnica s temno skrivnostjo. Kmalu po njenem rojstvu so se starši iz Buenos Airesa preselili v leseno hišo sredi sipin urugvajske obale. Nekoč jih obiščejo prijatelji iz Buenos Airesa s 16-letnim sinom Alvarom. Njegov oče, plastični kirurg, sprejme povabilo, ker je zaskrbljen glede Alexinega zdravja. Neizogibna privlačnost med najstnikoma vse prisili, da se spopadejo s svojimi strahovi. Po mestu se širijo govorice in Alex začnejo obravnavati kot nakazo.

»Tega večina ljudi ne ve, a nekateri dojenčki se rodijo z motnjo, znano kot spolna nedoločljivost. XXY je zgodba o brutalnem in preobrazbenem trenutku, ko se najstnica sprijazni s svojo identiteto. Nič ni hujšega, kot če se človek boji lastnega telesa, mi je nekoč rekel deček, ki je prestal *normalizacijo*. Odrasel je z brazgotinami, ki so bile posledica operacije. V kastraciji je strah pred spolno nedoločljivostjo postal metafora za vse amputacije, povzročene zaradi strahu pred Drugačnostjo.« (Lucía Puenzo)

A dramatic and delicate story about hermaphroditism and fear of difference.

Alex is a 15-year-old teenager with a heavy secret. Soon after her birth, her parents decide to leave Buenos Aires to make a home out of an isolated wooden house tucked away in the dunes of the Uruguayan shoreline. Then a couple of friends from Buenos Aires visit them with their 16-year-old son, Álvaro. Álvaro's father is a plastic surgeon who accepted the invitation because of his medical concern for Alex. The inevitable attraction between both teenagers forces them all to face their worst fears. Rumours begin to spread around the town and Alex gets stared at as if she were a freak.

»Unknown to most, some babies are born with a condition known as genital ambiguity. XXY is the story of the brutal and transforming moment when a teenager comes to terms with her identity. Nothing is worse than being afraid of one's own body, a boy who underwent *normalization* once told me. He grew up with the scars of surgery on his body. In castration, the fear of genital ambiguity has become a metaphor for all the amputations spawned by fear of Difference.« (Lucía Puenzo)

Predpremiere Avantpremieres

Darjeeling ekspres The Darjeeling Limited *Wes Anderson*
Lady Chatterley Lady Chatterley *Pascale Ferran*
Ljubljena Jane Becoming Jane *Julian Jarrold*
Michael Clayton Michael Clayton *Tony Gilroy*
Odvetnik terorja The Terror's Advocate *Barbet Schroeder*
Pomlad v Bosni The Hunting Party *Richard Shepard*
***Smo imeli revolucijo ali ne?** 12:08 East of Bucharest *Corneliu Porumboiu*
Surova Ljubezen Boarding Gate *Olivier Assayas*
Temnomodroskorajčno DarkBlueAlmostBlack *Daniel Sánchez Arévalo*
**** Ti, ki živiš** You, the Living *Roy Andersson*
V dolini smrti In the Valley of Elah *Paul Haggis*
Zbegani Delirious *Tom DiCillo*
Zbogom, Bafana Goodbye Bafana *Bille August*
Zidane: portret 21. stoletja Zidane: A 21st Century Portrait *Douglas Gordon, Philippe Parreno*

The Darjeeling Limited Darjeeling ekspres

ZDA/USA 2007

režija/directed by

Wes Anderson

scenarij/screenplay

Wes Anderson, Roman Coppola, Jason Schwartzman

fotografija/cinematography

Robert Yeoman

montaža/editing

Andrew Weisblum

igrajo/cast

Owen Wilson (Francis), Adrien Brody (Peter), Jason Schwartzman (Jack), Anjelica Huston (Patricia), Bill Murray (poslovnež/businessman), Amara Karan (Rita), Camilla Rutherford (Alice), Irfan Khan (oče/father)

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

New York 2007, Benetke/Venice 2007

Trije odtujeni bratje se na popotovanju po Indiji znebijo nekaj prtljage – dobesedno in metaforično. Indijsko barvita, dogodivščin polna grenko-sladka komedija v slogu Wesa Andersona.

Potem ko leto dni med sabo niso spregovorili besede, se trije Američani, bratje Whitman, spet srečajo na vlaku Darjeeling Limited, ki jih vozi po Indiji. Dvanajst mesecev po očetovi smrti se najstarejši med njimi, Francis, odloči za duhovno potovanje, na katerem naj bi se bratje ponovno našli in pobotali, obenem pa bi

obiskali mater, ki živi kot nuna v himalajskem samostanu. Ko se Francis, Peter in Jack znajdejo sami sredi puščave, se njihovo pravo potovanje šele začne ...

»Odločil sem se posneti film v Indiji, ki se dogaja na vlaku, in domislil sem se, da bi posnel film o treh bratih. Potem sem prosil prijatelja Jasona Swartzmana in Romana Coppola, naj se mi pridružita pri pisanju in skupaj smo odšli v Indijo. (...) Francisovo telesno podobo je navdihnil tip, ki sem ga videl v baziliki sv. Petra v Rimu: nosil je motoristični jopič, njegov obraz pa je bil prekrit z obvezami. Ob straneh glave je imel opornice iz pene, oči pa čisto podplute. In po cerkvi je hodil, kakor bi bil omamljen, s solznimi očmi. Resnično si dobil občutek, da se mu je zgodilo nekaj strašnega, in si nisi mogel kaj, da ne bi strmel vanj. On je bil pravi navdih za Owenov lik v filmu.« (Wes Anderson)

Three estranged brothers get rid of some luggage while travelling around India – literally and metaphorically. An Indian-flavoured bitter-sweet comedy full of adventure in the style of Wes Anderson.

After they had not spoken to each other for a year, three Americans – the Whitman brothers – meet on board of the Darjeeling Limited, a train that carries them through India. Twelve months after their father's death, Francis, the eldest, decides to organise a spiritual journey during which the brothers will supposedly reconnect and make up, and also visit their mother, who lives as a nun in a convent in the Himalayas. It is only when Francis, Peter and Jack find themselves in the middle of desert that their journey begins for real ...

“I decided I would like to make a movie in India, I decided I would like to make a movie on a train, and I thought I'd like to make a movie about three brothers. Then I asked my friends, Jason Schwartzman and Roman Coppola, to join me in writing the movie and we all went to India together. (...) Francis's physical appearance was inspired by a guy I saw at St. Peter's Basilica in Rome in a motorcycle jacket, whose face was covered in bandages. He had foam pads on the side of his head, his eyes were all black. And he was walking around the place in this sort of startled daze, with tears just sort of standing in his eyes. You really felt like this guy had been through something horrific and you couldn't stop watching him; and that was really the inspiration for Owen's character in the film.« (Wes Anderson)

Lady Chatterley

Francija-VB-Belgija/France-UK-Belgium 2006

režija/directed by

Pascale Ferran

scenarij/screenplay

Roger Bohbot, Pascale Ferran (po romanu D. H. Lawrencea/based on the novel by D. H. Lawrence)

fotografija/cinematography

Julien Hirsch

glasba/music

Béatrice Thiret

montaža/editing

Mathilde Muiard, Yann Dedet

igrajo/cast

Marina Hands (lady Chatterley), Jean-Louis Coulloc'h (Parkin), Hippolyte Girardot (Clifford), H el ene Alexandridis (gospa/Mrs Bolton), H el ene Filli eres (Hilda), Bernard Verley (o ce/Constance's father), Sava Lolov (Tommy Dukes), Jean-Baptiste Montagut (Harry Winterslo), Michel Vincent (Marshall), Christelle Hes (Kate)

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

C esar 2007 (5 nagrad/awards), Berlin 2007

Razmerje med  ensko visokega stanu in uslu bencem njenega mo a postane zgodba o spopadu med  loveško naravo in dru benim redom ter spoznavanje samega sebe.

Constance Reid se pri 23 letih poro i s poro nikom in lastnikom rudnikov Cliffordom Chatterleyjem. Piše se leto 1917 in Clifforda vpokli ejo v vojsko. S flandrijske fronte se vrne na vozi ku in duševno pobit. Mladi par se preseli v Wragby, kjer se Constance nostalgino in z ob alovanjem spominja let, ko se je dru ila z umetniki in študenti ter potovala po svetu. Zdaj je osamljena na dolgočasnem pode elju. In prav tihi gozdar v njej vzbudi strast, ki je dotlej še ni poznala ... Uprizoritev nekdanj škanaliznega romana D. H. Lawrencea o razbitinah  ivljenja in ponovnem rojstvu.

»D. H. Lawrencea sploh nisem poznala. Odkrila sem ga šele pred kratkim v knjigi *O superiornosti anglosaške knji evnosti*. V Franciji je Lawrence podcenjen. O *Ljubimcu lady Chatterley* imamo klišejske predstave, da gre za precej zatohel erotični roman iz preteklosti. Nih e mi ni povedal, da je to preprosto najlepša ljubezenska zgodba na svetu. V knji evnosti se tako pogosto zgodi, da po prvem seksu vse postane preprosto: ljubimca se poro ita in imata na kupe otrok, kakor v nekakšni pravljici. V Lawrenceovi knjigi pa so, prav kakor v  ivljenju, stvari bolj zapletene. Po prvem spolnem stiku se prave te ave šele za nejo.« (Pascale Ferran)

A relationship between a noblewoman and her husband's employee becomes a story of the combat between human nature and social order, and the uncovering of one's self.

At the age of 23, Constance Reid marries a lieutenant and mine owner, Clifford Chatterley. It is the year 1917 and Clifford is drafted. When he returns from Flanders, his body is in a wheelchair and his spirit is broken. The young couple moves to Wragby, and Constance nurses nostalgic and regretful memories of the years when she was friends with artists and students and had travelled around the world. Now she is lonely in the boring countryside. And it is the reticent gamekeeper who incites a passion in her that she had not known before ...

"I didn't know D. H. Lawrence at all. I discovered him very recently in a book, *On the Superiority of Anglo Saxon Literature*. Lawrence is underrated in France. We have a clich e image of *Lady Chatterley's Lover* as a rather musty erotic novel from the past. No one had told me it's simply the most beautiful love story in the world. So often in fiction, at the moment a couple first has sex, everything becomes simple: they get married and have lots of children like in some sort of fairy tale. But in Lawrence's book, as in life, things are more complex than that. With that first sexual encounter, the real complications begin." (Pascale Ferran)

Becoming Jane Ljubljena Jane

VB/UK 2007

režija/directed by

Julian Jarrold

scenarij/screenplay

Kevin Hood, Sarah Williams

fotografija/cinematography

Eigil Bryld

glasba/music

Adrian Johnston

montaža/editing

Emma E. Hickox

igrajo/cast

Anne Hathaway (Jane Austen), James McAvoy (Tom Lefroy), Julie Walters (ga. Austen/Mrs Austen), James Cromwell (Rev Austen), Maggie Smith (lady Gresham), Joe Anderson (Henry Austen), Lucy Cohu (Eliza De Feuillide), Laurence Fox (g./Mr Wisely), Ian Richardson (sodnik Langlois/judge Langlois), Anna Maxwell Martin (Cassandra Austen), Leo Bill (John Warren), Jessica Ashworth (Lucy Lefroy)

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

Wonthaggi 2007, Heartland 2007

Biografski portret mlade Jane Austen, preden je postala slavna pisateljica, in njena romanca z mladim Ircem, ki je postala navdih za njene nepozabne ljubezenske zgodbe.

Mlada Jane Austen si kljub materinemu nasprotovanju želi postati pisateljica. Vztrajno zavrača vse snubce, dokler se ne prikaže postavni Thomas Lefroy, ki ji obrne svet na glavo. Sprva se ji zdi ošaben, sčasoma pa si postaneta všeč in se zaljubita. Lefroyevi starši se z njunim razmerjem ne strinjajo in mu grozijo z razdedinjenjem, če se poroči z njo. Tudi Janina mati v snubcu ne vidi moža, ki bi zmožel preskrbeti njeno hčerko. Lefroy nagovarja Jane, naj pobegne z njim, ona pa se odloči končati njuno zvezo in ostati doma. Posveti se pisanju, Lefroy pa postane navdih za lik gospoda Darcyja iz priljubljenega romana *Prevzetnost in pristranost*.

»Upam, da bodo gledalci zaradi filma bolje razumeli Jane Austen. Upam tudi, da je film zabaven, gledljiv in romantičen, čeprav mislim, da je nekaj očarljivega v tem, kako se razlikujejo konci in sreča, ki jih je Austenova pripisala svojim knjižnim junakinjam, in nekoliko drugačna pot, po kateri je zavilo njeno lastno življenje. To se mi zdi nadvse ganljivo in zanimivo ter pove veliko o tem, kako umetnik uporablja svojo domišljijo in junake iz svojega življenja. Upam, da bodo ljudje spet vzeli njene romane s police in jih vedno znova prebirali.« (Julian Jarrold)

A biographical portrait of young Jane Austen before she became a famous writer, and her romance with a young Irishman, which inspired her unforgettable love stories.

Jane Austen is a young woman who – despite her mother's wishes – wants to become a writer. She stubbornly refuses suitors until the dashing Thomas Lefroy arrives and turns her world upside down. At first she finds Thomas proud, but gradually they take to each other and fall in love. Lefroy's parents oppose their relationship and threaten to disinherit him if he marries her. Likewise, Jane's mother doesn't consider the suitor fit to take care of her daughter. Lefroy tries to persuade Jane to elope with him, but Jane decides to end the relationship and stay at home. She dedicates her life to writing; Lefroy becomes an inspiration for the character of Mr Darcy in her popular novel *Pride and Prejudice*.

“I hope the film enriches the viewers' understanding of Jane Austen. I hope it's a fun, enjoyable, romantic film, but I also think there's something fascinating in the differences between the endings and the happiness she gave to the heroines in her books, and the subtly different way that the reality of her life played out. And I think that's very moving and very interesting and tells a lot about how an artist works with her imagination and uses the characters in her life, and I just hope people will go back to her books and read them again and again.” (Julian Jarrold)

Michael Clayton

ZDA/USA 2007

režija/directed by

Tony Gilroy

scenarij/screenplay

Tony Gilroy

fotografija/cinematography

Robert Elswit

glasba/music

James Newton Howard

montaža/editing

John Gilroy

igrajo/cast

George Clooney (Michael Clayton), Sean Cullen (Gene Clayton), Tom Wilkinson (Arthur Edens), Tilda Swinton (Karen Crowder), Sydney Pollack (Marty Bach), Michael O'Keefe (Barry Grissom), Ken Howard (Don Jefferies), Denis O'Hare (g./Mr Greer), Robert Prescott (g./Mr Verne)

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

Benetke/Venice 2007, Deauville 2007, Toronto 2007

Uspešni odvetnik se znajde pred najtežjo nalogo v svoji karieri: spopade se s svojo vestjo in spozna neusmiljenost kolesja neosebni, z dobičkom obsedenih korporacij.

Michael Clayton je »čistilec« pri podjetju Kenner, Bach & Ladeen, eni največjih odvetniških korporacij v New Yorku. Njegova profesionalna niša je hitro in tiho obračunavanje z najbolj umazanimi posli podjetja: s pobeglimi povzročitelji prometnih nesreč, škodljivimi medijskimi razkritji, kleptomanskimi sprogami in

pokvarjenimi politiki. Ko se Arthurju Edensu, najboljšemu odvetniku v podjetju in Michaelovemu staremu prijatelju, zmeša in skuša zaradi občutka krivde sabotirati doslej uspešno pravdo, Claytona zadolžijo, naj uredi nastalo polomijo; takrat se znajde pred največjim izzivom svoje kariere, soočiti se bo moral sam s sabo in s tem, kar je postal v letih dela za Kenner, Bach & Ladeen.

»Michael Clayton je petinštiridesetletni odvetnik, ki ima občutek, da v svojem življenju ni naredil vsega, kar bi lahko: začinja premišljevati, da bi moral narediti nekaj drugega, da bi lahko delal bolje. V življenju je nekajkrat slabo izbral in sklenil kup slabih kompromisov. Prišel je do točke, ko bo njegovih nekaj naslednjih odločitev določilo vse v zvezi z njim.« (Tony Gilroy)

A successful attorney is faced with the hardest case in his career: he confronts his consciousness and comes to know how ruthless the machinery of the impersonal, profit-obsessed corporations is.

Michael Clayton is a “fixer” at one of the largest corporate law firms in New York, Kenner, Bach & Ladeen’s. His professional niche is quickly and quietly sorting out the company’s dirtiest work: hit-and-run accidents, harmful media disclosures, shoplifting spouses, and dirty politicians. When Arthur Edens, the best attorney in the company and Michael’s old friend, has a breakdown and tries to sabotage a so far successful settlement of a class action, Clayton is entrusted with sorting out the mess; this is when he faces the biggest challenge of his career. He will have to face himself and what has become of him in the course of the years he has spent working for Kenner, Bach & Ladeen’s.

“Michael Clayton is a 45-year-old attorney who feels that he hasn’t done everything that he could have done with his life. He’s starting to think he should have done something else, or could have done better. He’s made some bad choices and a lot of compromises. He has come to the point in life where his next few decisions will determine everything about him.” (Tony Gilroy)

L'Avocat de la terreur
Terror's Advocate
Odvetnik terorja

Francija/France 2007

režija/directed by

Barbet Schroeder

fotografija/cinematography

Caroline Champetier, Jean-Luc Perreard

glasba/music

Jorge Arriagada

zvok/sound

Yves Comélieu, Dominique Hennequin, Béatrice Wick

montaža/editing

Nelly Quettier

nastopajo/featuring

Jacques Vergès, Magdalena Kopp, Anis Naccache, Pol Pot, Carlos The Jackal, Klaus Barbie

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

Cannes 2007, Telluride 2007, Toronto 2007

Provokativen portret razvpitega francoskega odvetnika Jacquesa Vergèsa, ki je zastopal nekaj največjih zločincev 20. stoletja.

Kdo je človek, ki je pred sodiščem branil Pol Pota, Mao Cetunga, Slobodana Miloševića, Sadama Huseina, Carlosa, Klaus Barbieja? Je nekdanji vojni veteran in revolucionar, zagovornik despotov, teroristov in množičnih morilcev, komunist, protikolonialist, zagrizen desničar, borec za človekove pravice, naša moralna vest ali hudičev odvetnik?

»Vergès je definitivno romaneskni junak. Kadar koli se ukvarjaš z življenjem take osebe, je vedno neverjetno. Nisem iskala neposredne povezave med izrečenim in prikazanim. Hotela sem odskoke, bližnjice, odseve, notranje odmeve. Ko torej govorim o ljubezenski zgodbi, pravzaprav govorim o terorizmu, in ko govorim o terorizmu, to počnem iz perspektive ljubezenske zgodbe. Ti preskoki in odmevi so tisto, kar me vznemirja, kajti na ta način deluje kinematografija, ki jo imam rada. Da bi dokazali trditev, se ne lotimo novinarskega diskurza; zavzamem 'izmišljen', poetičn pristop. (...) Jaz se stvari ne lotevam tako! Bistvo moje ideje je v tem, da dovolim likom, da spregovorijo. Hočem dopustiti stvarem, da se razvijejo, slediti niti, ki mi dopušča spremljati zgodovino sodobnega terorizma skozi usode mnogih med seboj povezanih likov, katerih poti se križajo znova in znova.« (Barbet Schroeder)

A provocative portrait of the controversial French lawyer Jacques Vergès, who has defended some of the most notorious criminals of the twentieth century.

Who is the man who defended Pol Pot, Mao Zedong, Slobodan Milošević, Saddam Hussein, Carlos the Jackal, and Klaus Barbie? Is he a former veteran and revolutionary, a defender of despots, tyrants, terrorists and mass murderers, a communist, an anti-colonialist, an avid right-winger, a human rights defender, our moral conscience, or the devil's advocate?

"Vergès is definitely a character from a novel. When you're dealing with the life of such a character, it's always incredible. I didn't want a direct connection between what is said and what is shown. I wanted ricochets, short cuts, reflections, interior echoes. Thus, when I talk about a love story, I'm in fact talking about terrorism, and when I speak of terrorism, it's from the perspective of a love story. It's these ricochets, these echoes that thrill me, because that's how the cinema I love works. You don't embark on some journalistic discourse in order to prove a proposition; you adopt a 'fictional', poetic approach. (...) I don't take a position! My whole idea is to allow the characters to speak. I want to allow things to unfold, to follow the thread which allows me to trace the history of contemporary terrorism through the destinies of many interlinked characters whose paths cross again and again." (Barbet Schroeder)

The Hunting Party Pomlad v Bosni

ZDA-Hrvaška-BiH/USA-Croatia-Bosnia and Herzegovina 2007

režija/directed by

Richard Shepard

scenarij/screenplay

Richard Shepard

fotografija/cinematography

David Tattersall

glasba/music

Rolfe Kent

montaža/editing

Carole Kravetz-Aykanian

igrajo/cast

Richard Gere (Simon Hunt), Terrence Howard (Duck), Jesse Eisenberg (Benjamin), Diane Kruger (Mirjana), James Brolin (Franklin Harris), Gordana Vukres (dekle na podelitvi/girl at awards ceremony)

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

Benetke/Venice 2007

Črna komedija o dveh vojnih poročevalcih, ki skušata pet let po koncu bosanskega konflikta izslediti najbolj iskanega vojnega zločinca.

Vojni poročevalec Simon Hunt je s svojim stalnim sodelavcem, snemalcem Duckom, obiskal številna vojna žarišča od Iraka do Somalije. Za svoja poročila z bojišč je prejel številna priznanja. Med zadnjim poročanjem iz Bosne pa se zgodi nepričakovano: Simon doživi psihični zlom. Po vrnitvi domov se za njim izgubi vsaka sled, Duck pa nadaljuje svoje delo. Ob peti obletnici konca spopadov v Bosni in Hercegovini se Duck vrne v Sarajevo z mladim novinarjem Benjaminom. Nenadoma se pred njima pojavi Simon in jima ponudi sodelovanje: skupaj naj bi se podali na lov za najbolj iskanim vojnim zločincem.

»Producenti so mi dali članek o dejanskih novinarjih v Bosni pet let po vojni: začeli so slediti najbolj iskanemu vojnemu zločincu. Nekaj v zgodbi se me je dotaknilo zaradi več stvari. Mislil sem, da bo nastala drama, zdelo se mi je, da bo sama absurdnost dejstva, kako so jih napačno imeli za Ciine najete morilce, zagotavljala neke vrste bizarno črno komedijo. In zdelo se mi je, da bo iz tega nastala pustolovska zgodba, kar sem si nekako želel.« (Richard Shepard)

A black comedy about two war correspondents who try to trace the most wanted war criminal five years after the end of the conflict in Bosnia.

A war correspondent, Simon Hunt, and his permanent partner, cameraman Duck, have visited a number of hotspots, from Iraq to Somalia. Hunt has received numerous awards for his reports from the frontline. But during their last joint coverage from Bosnia, the unexpected happens: Simon has a nervous breakdown. After returning home, he disappears without a trace, while Duck continues working. On the fifth

anniversary of the end of hostilities in Bosnia and Herzegovina, Duck returns to Sarajevo with a young journalist, Benjamin. Suddenly, Simon appears before them and suggests they cooperate: together, they will hunt down the most wanted war criminal.

"The producers gave me this article about these real journalists in Bosnia five years after the war, who started looking for the most wanted war criminal. Something about it seemed to hit a lot of buttons for me. I thought there would be drama, I though the inherent ridiculousness of the fact that they were mistaken for a CIA hit squad would provide some sort of weird black comedy. And I thought it would be an adventure story, which is sort of what I wanted to do." (Richard Shepard)

A fost sau n-a fost?

12:08 East of Bucharest

Smo imeli revolucijo ali ne?

Romunija/Romania 2006

režija/directed by

Corneliu Porumboiu

scenarij/screenplay

Corneliu Porumboiu

fotografija/cinematography

Marius Panduru

montaža/editing

Roxana Szel

igrajo/cast

Mircea Andreescu (Emanoil Piscoci), Teodor Corban (Virgil Jderescu), Ion Sapdaru (Tiberiu Mănescu), Mirela Cioaba, Cristina Ciofu (Vali), Constantin Dita, Luminita Gheorghiu (Doamna Mănescu), Lucian Iftime (Lică)

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

Cannes 2006 (zlata kamera za najboljši prvenec, nagrada Europa Cinémas/Golden Camera for Best Debut, Europa Cinémas Award), Transilvanija/Transylvania 2006 (najboljši film/Best Film, nagrada občinstva/Audience Award)

Inteligentna tranzicijska komedija s satiričnim podtonom o nezanesljivosti spomina in zaslugah posameznikov pri spreminjanju političnega sistema iz totalitarizma v demokracijo.

Vsa država je gledala v živo po televiziji, kako je razjarjena množica 22. decembra 1989 točno ob 12.08 pregnala romunskega diktatorja Ceausescuja iz predsedniške palače. Šestnajst let pozneje, na obletnico tega zgodovinskega dogodka, v mirnem mestecu vzhodno od Bukarešte lastnik lokalne TV postaje v oddajo povabi dva gosta: prvi je upokojenec, ki priložnostno dela kot dedek Mraz, drugi pa je učitelj zgodovine, ki je celo plačo porabil za kavarniške dolgove. Skupaj naj bi razpravljala o dneh, ko sta tekala po mestu in vpila »Dol s Ceausescujem!«. Toda v oddajo se začnejo javljati gledalci, ki se dogodkov in obeh junakov spominjajo drugače ...

»Pred petimi leti sem gledal televizijsko debato na to temo v mojem rojstnem mestu Vaslui v vzhodni Romuniji. Glavno vprašanje je bilo: ali smo v našem mestu imeli revolucijo ali je nismo imeli? Trije ljudje so se prepirali o tem, kako so se tisti čas odvijali dogodki. Tema se mi je pet let motala po glavi. (...) Tako sem začel pisati *Smo*

imeli revolucijo ali ne? in tri osebe, ki sem jih videl na televiziji, so bile moj navdih. (...) Na lastno presenečenje sem bil s pisanjem že mesec dni pozneje pri kraju. Z rezultatom sem bil tako zadovoljen, da sem se odločil čim prej začeti s snemanjem.« (Corneliu Porumboiu)

An intelligent transitional comedy with a satirical undertone, discussing the fallibility of memory and the merits of individuals in changing the political system from a totalitarian into a democratic one.

The entire country watched on live television how the enraged masses drove Romanian dictator Ceausescu from the presidential palace on 22 December 1989 at exactly 12:08. Sixteen years later, on the anniversary of this historic event, the owner of a local TV station in a peaceful little town east of Bucharest invites two guests to his programme: the first is a pensioner who occasionally works as Father Frost, and the other is a history teacher who spent his entire salary on coffee-house debts. Together they are to discuss the days when they were running around town shouting, "Down with Ceausescu!". However, people start calling in to the show, and they seem to remember the events and both protagonists somewhat differently ...

"I saw a televised debate about it five years ago, in my hometown of Vaslui in eastern Romania. The question of the day was: was there, or was there not, a revolution in our town? Three people were arguing over how the events unfolded at the time. This subject has been bouncing around in my head for five years.(...) So I began writing *12:08 East of Bucharest*, using these three characters that I had seen on television as an inspiration.(...) To my great surprise, I finished it one month later. I was so happy with it I decided to begin filming as soon as possible".« (Corneliu Porumboiu)

Boarding Gate **Surova ljubezen**

Francija/France 2006

režija/directed by

Olivier Assayas

scenarij/screenplay

Olivier Assayas

fotografija/cinematography

Yorick Le Saux

glasba/music

Brian Eno

montaža/editing

Luc Barnier

igrajo/cast

Asia Argento (Sandra), Michael Madsen (Miles Rennberg), Carl Ng (Lester Wang), Kelly Lin (Sue), Alex Descas (André), Kim Gordon (Kay), Joana Preiss (Lisa)

festivali, nagrade/festivals, awards

Cannes 2007

Erotična srhljivka, v kateri nekdanja prostitutka Sandra – uporniška, zaljubljena in zmanipulirana – po smrti ljubimca zbeži v Hongkong.

Nekdanja prostitutka Sandra je prisiljena zapustiti London, ko se sadomasohistično srečanje z njenim v dolgove pogreznjenim prejšnjim ljubimcem konča nasilno. Da bi našla nov začetek, pobegne v Hongkong ter se zaplete z mladim poročenim parom Lesterjem in Sue, ki ji pomagata pridobiti dokumente ter jo zaposlita v svojem podjetju. Toda za Sandro se nič ne izteče tako, kot je bilo predvideno. Kmalu se znajde ujeta v umazano igro manipulacij.

»Če govorimo o zvrsti: zelo sem si želel posneti izvrstni film *noir*, vendar moderen, ki ne temelji na filmski logiki, ampak bolj na stvareh, ki se dogajajo v sodobnem svetu. Film je nekje med resničnostjo in sanjami. V posnetkih z ulic Hongkonga je nekaj zelo dokumentarnega, hkrati pa smo v nekakšnem domišljijem svetu in se gibljemo iz enega v drugega. Zelo je podobno temu, kako živimo.« (Olivier Assayas)

An erotic thriller in which an ex-prostitute, Sandra – rebellious, in love and manipulated – escapes to Hong Kong after her lover's death.

Ex-prostitute Sandra is forced to leave London after a sadomasochistic encounter with her ex-lover (heavily in debt) ends violently. To give herself a fresh start she escapes to Hong Kong and gets involved with a young married couple, Lester and Sue, who help organize her papers and employ her in their company. But for Sandra, nothing finishes as it was supposed to. She is soon caught in a dirty and manipulative game.

"In terms of genre, I wanted so much to make a genre film, a film noir, but a modern one, not based on movie logic, but somehow on things going on in the modern world. The film is between dream and reality. There is something very documentary about the Hong Kong scenes shot in the street, but we are also in some fantasy world and we move back and forth. It's so much like we are in our own lives." (Olivier Assayas)

Azuloscurocasinegro
DarkBlueAlmostBlack
Temnomodroskorajčno

Španija/Spain 2006

režija/directed by

Daniel Sánchez Arévalo

scenarij/screenplay

Daniel Sánchez Arévalo

fotografija/cinematography

Juan Carlos Gómez

montaža/editing

Nacho Ruiz Capillas

igrajo/cast

Quim Gutiérrez (Jorge), Marta Etura (Paula), Antonio de la Torre (Antonio), Héctor Colomé (Andrés), Raúl Arévalo (Israel), Eva Pallarés (Natalia), Manuel Morón (Fernando), Ana Wagener (Ana), Roberto Enríquez (Roberto)

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

nagrada Goya/Goya Award 2007 (najboljši režiser debitant/Best New Director), Stockholm 2006 (najboljši prvenec/Best Directorial Debut), Benetke/Venice 2006 (Label Europa Cinemas, UAAR Award)

Drama načenja moralna vprašanja o ljubezni med dvajsetletnimi junaki, ki se spopadajo z osebno in seksualno zmedo v svojem življenju.

Potem ko je očeta zadela kap, je Jorge prisiljen prevzeti njegovo delo. Zadnja leta je le skrbel za očeta in končeval študij, zdaj pa hoče na svoje. Prek brata Antonia spozna Paulo, s katero se zaplete v nenavadno ljubezensko razmerje. Z njeno pomočjo končno začne spoznavati lastne želje ne glede na to, kaj drugi pričakujejo od njega.

»*Temnomodroskorajčrno* je zgodba o ljudeh, ki se borijo proti svoji usodi, proti tistemu, kar je menda 'zapisano v zvezdah'. (...) Junaki so ljudje, ki ne znajo ločiti med tem, kar potrebujejo, in tem, kar si želijo; ljudje, ki se stvarjem težko odrečejo, ki hočejo vse, vendar pa se morajo, korak za korakom, naučiti prenehati upirati, se prenehati boriti za vsako ceno – ne ker bi se nameravali ukloniti, ampak prav nasprotno. Naučiti se morajo, kako sprejeti meje svojih sposobnosti, da bi lahko napredovali – počasi. Tako bodo končali nekje, kjer bo čisto drugače, kakor so sanjali, vendar prav tako, ali morda še bolj, udobno in prijetno.« (Daniel Sánchez Arévalo)

A drama which opens moral questions about love between the heroes in their twenties, who are facing personal and sexual confusion in their lives.

After his father suffered a stroke, Jorge was forced to take over his work. In the last couple of years, all he has been doing is looking after his father and trying to finish his studies. Through his brother Antonio, he meets Paula and has an unusual love affair with her. With her help, he is finally able to confront his wishes, regardless of what everybody else expects of him.

“*DarkBlueAlmostBlack* is a story about people who fight against their destiny, against what is supposedly 'written in the stars'. (...) The characters are people who are unable to distinguish between what they want and what they need; people who have a hard time giving things up, who want everything, yet who, little by little, must learn to stop resisting, to stop playing against all odds, not as an indication of compliance, but just the opposite. They must learn to accept their own limitations in order to advance – slowly. So that they will end up in a place completely different than the one they dreamed of, but similar or maybe more cosy and pleasant.” (Daniel Sánchez Arévalo)

Du levande
You, the Living
Ti, ki živiš

Švedska-Nemčija-Francija-Danska-Norveška-Japonska/Sweden-Germany-France-Denmark-Norway-Japan 2007

režija/directed by

Roy Andersson

scenarij/screenplay

Roy Andersson

fotografija/cinematography

Gustav Danielsson

glasba/music

Robert Hefter

montaža/editing

Anna Marta Waern

igrajo/cast

Jessica Lundberg, Elisabet Helander, Björn Englund, Leif Larsson, Ollie Olson, Kemal Sener, Hakan Angser, Birgitta Persson, Gunnar Ivarsson

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

Cannes 2007, Karlovi Vari/Karlovy Vary 2007

Tragikomična zgodba o človeškem obstoju, o človeškem obnašanju, o sanjah in skrbeh, o človeški sreči in o nepotešljivi želji po priznanju in ljubezni.

Kot Anderssonov prejšnji film *Pesmi iz drugega nadstropja* tudi *Ti, ki živiš* sledi nizu na videz nepovezanih dogodkov in vpelje veliko likov iz zelo različnih okolij. Andersson je ustvaril pravo posvetilo raznolikosti človeštva in človeka kot družbenega bitja, ki živi v skupnosti, od katere je odvisen in ki je odvisna od njega. Film se poživlja na vsa pravila dramaturgije in pripovedi, vseeno pa predstavi trdno zgodbo – zgodbo o človeškem obstoju, obnašanju, sanjah in skrbeh, o človeški sreči ter o nepotešljivi želji po priznanju in ljubezni.

»Kadar ustvarjam film se ne zanašam na klasični scenarij, ampak raje na temo, filozofski koncept ali določeno vzdušje. Za *Ti, ki živiš* sem ustvaril slike, ki like postavljajo v običajne, vsakdanje življenjske situacije, in sem bil izjemno pozoren na podrobnosti. Skupaj ti prizori ustvarjajo celoto, ki spominja na kaotično strukturo živahne tržnice. Najprej, zares najprej, sem hotel prizore postaviti tako, da so ostali odprti za razvoj, ki dopušča presenečenja in nepričakovano. Prizori so povezani s ponavljajočimi se vrsticami dialoga in situacijami.« (Roy Andersson)

A tragicomical story about human existence, human behaviour, dreams and worries, human happiness and the insatiable desire for recognition and love.

Just like Andersson's previous film, *Songs from the Second Floor*, *You, the Living* also follows a series of seemingly unconnected events and introduces a number of characters from very different environments. Andersson created a veritable homage to the variegation of humanity and the human as a social being, who lives in society, on which he is dependent and which depends on him. The film ignores all the rules of dramaturgy and narration, but still presents a firmly built story – a story about human existence, behaviour, dreams and worries, human happiness, and the insatiable desire for recognition and love.

"When I make a film, I don't rely on a classic screenplay, but rather on a theme, a philosophical concept or a particular atmosphere. For *You, the Living*, I created tableaux that put characters in commonplace, everyday life situations with great attention to detail. Together these scenes form a whole resembling the chaotic structure of a bustling marketplace. First and foremost, I wanted to set up the scenes in a way that left them open to development that allows for surprise and the unexpected. The scenes are linked by recurring lines of dialogue and situations." (Roy Andersson)

In the Valley of Elah **V dolini smrti**

ZDA USA 2007

režija/directed by

Paul Haggis

scenarij/screenplay

Paul Haggis

fotografija/cinematography

Roger Deakins

glasba/music

Mark Isham

montaža/editing

Jo Francis

igrajo/cast

Tommy Lee Jones (Hank Deerfield), Charlize Theron (detektivka Emily Sanders/Det. Emily Sanders), Susan Sarandon (Joan Deerfield), James Franco (narednik Dan Carnelli/Sgt. Dan Carnelli), Jonathan Tucker (Mike Deerfield), Jason Patric (poročnik Kirklander/Lt. Kirklander)

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

Benetke/Venice 2007, Toronto 2007

Provokativna drama, ki z zgodbo očeta, odločenega odkriti resnico o izginotju sina vojaka po prihodu iz Iraka, poda zgovoren komentar na družbene in psihološke posledice vojne.

Le nekaj dni po vrnitvi iz Iraka, kjer je sodeloval v operacijah ameriške vojske, Mike Deerfield nenadoma in brez sledu izgine. Ko njegova starša, Joan in Hank Deerfield, prejmeta neljubo novico, se Hank, nekdanji pripadnik vojaške policije, odloči, da bo

sina sam poiskal. Pri tem mu pomaga Emily Sanders, detektivka v okrožju, kjer so Mika nazadnje videli. A z napredovanjem njune preiskave postajata Emily in Hank vse očitneje moteča za vojsko, nazadnje pa se morata celo boriti, da bi ohranila nadzor nad preiskavo. Ko začneta odkrivati resnico o tem, kar se je dogajalo v Iraku, se mora Hank odreči svojim starim prepričanjem, da bi lahko razrešil skrivnost sinovega izginotja.

»Res sem hotel posneti nepolitičen politični film. Hotel sem nekaj, kar bi lahko pogledali tako rdeči kot črni in se pri tem ne bi vprašali, ali je prav, da smo vpleteni v to vojno, ampak kaj ta vojna dela tkivu naše družbe. Kaj se zgodi, ko se ti mladi moški in ženske vrnejo domov, polni telesnih in duševnih ran? Delamo se, da teh dejstev ni. Kratko malo jih pometemo pod preprogo.«

A provocative drama offering an articulate commentary on the social and psychological consequences of war through the story of a father determined to discover the truth about his soldier son, who disappeared after returning from Iraq.

Only a few days after returning from Iraq, where he participated in American military operations, Mike Deerfield suddenly disappears without a trace. When his parents, Joan and Hank Deerfield, receive the unwelcome news, Hank – a former military police officer – decides to look for his son himself. He gets help from Emily Sanders, a detective in the district where Mike was last seen. However, as their investigation progresses, Emily and Hank are obviously becoming increasingly more intrusive to the army and, in the end, even have to fight to keep control over the investigation. When they finally start to discover what was really happening in Iraq, Hank has to get rid of his old convictions if he wants to solve the mystery of his son's disappearance.

“I really wanted to make a nonpolitical political film. I wanted something that folks in red states and blue states could look at and not ask if this is the right thing to do to be in this war, but what this war is doing to the fabric of our society. What happens when these young men and women come home so scarred and so wounded? We are ignoring that fact. We're just shoving them under the carpet.” (Paul Haggis)

Delirious Zbegani

ZDA/USA 2006

režija/directed by

Tom DiCillo

scenarij/screenplay

Tom DiCillo

fotografija/cinematography

Frank G. DeMarco

glasba/music

Anton Sanko

montaža/editing

Paul Zucker

igrajo/cast

Steve Buscemi (Les Galantine), Michael Pitt (Toby Grace), Alison Lohman (K'Harma Leeds), Callie Thorne (Gabi), Julia Garro, Gina Gershon, Minnie Driver, Anne Heche

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

Sundance 2006, San Sebastian 2006 (najboljši scenarij in režija/Best Screenplay and Best Director Awards), Vallenciennes 2006 (najboljša režija/Best Director Award), Istanbul 2006 (srebrni tulipan/Silver Tulip Award)

Satira na temo puhloglavosti zvezdnitva in industrije zabave, s Stevom Buscemijem v glavni vlogi. Festivalaska uspešnica.

New York, danes. Les je nepoznan fotograf, eden tistih, ki prežijo na slavne osebe in spektakularni posnetek, ki jih bo naposled izstrelil med velike ribe v poslu. Spoprijatelj se s Tobyjem, mladim brezdomcem, ki sanja o tem, da bo postal igralec. Tobyju se nasmehne sreča, ko spozna K'Harmo Leeds, eno najbolj vročih zvezdnic tistega hipa, in se med njima zaiskri. Kar pa ni najbolj po godu Lesu ...

»Tako kakor svet bolj in bolj fascinirata slava in industrija zabave, tako mene fascinira prav ta fasciniranost. Vendar pa *Delirious* ni film o znanih osebnostih ali zabaviškem poslu. To prizorišče sem izbral za kuliso zgodbe, ki želi biti bolj odsev naše današnje čustvene kulture. Povsod, kamor pogledam, vidim grozljiv razkol; spopad med tistimi, ki kaj veljajo in onimi brez vrednosti. Večinoma ta sodba o vrednosti prihaja od znotraj, zato je Slava tako mogočna in povzroča takšno odvisnost. Gre za najvišjo določitev vrednosti iz zunanjega sveta. Če ves svet misli, da si nekaj vreden, potem že moraš biti; ne glede na to, kaj čutiš sam o sebi. Zame je to prostor, kjer poteka resnični, herojski boj – kjer sam zase določiš, kaj v tebi ima zares veliko vrednost. Tisti, ki se ne cenijo, so resnično tragični in iz te čustvene puščave izvira najbolj obupano obnašanje.« (Tom Di Cillo)

A satire about the airheadedness of stardom and the entertainment industry, with Steve Buscemi in the leading role. A festival hit.

New York, today. Les is an unknown photographer, one of those who waylay celebrities and wait for that one spectacular shot that will finally turn them into a big fish in the business. He befriends Toby, a young homeless guy who dreams about becoming an actor. Toby's fate smiles at him when he meets K'Harma Leeds, one of the hottest stars of the moment, and they click. Which Les doesn't like much ...

"As the world becomes more and more fascinated by fame and entertainment culture, I find myself fascinated with that fascination. However, *Delirious* is not about celebrity or show business. I chose that arena as a backdrop for a story that was intended to reflect more on our emotional culture today. I see a ferocious schizophrenia everywhere I look; a battle between those with values and those who are valueless. Most of the time this judgment comes from within which is why Fame is so powerful and addictive. It is the ultimate decree of value from the outside world. If the entire world deems you valuable, then you must be; no matter what you feel about yourself. This to me is where the real, heroic struggle takes place - determining for oneself what within you has value. Those who have no self-value are truly tragic and it is out of this emotional wasteland that the most desperate behaviour originates." (Tom DiCillo)

Goodbye Bafana Zbogom, Bafana

Nemčija-Francija-Belgija-VB-Italija/Germany-France-Belgium-UK-Italy 2007

režija/directed by

Bille August

scenarij/screenplay

Greg Latter, Bille August

fotografija/cinematography

Robert Fraisse

glasba/music

Dario Marianelli

montaža/editing

Hervé Schneid

igrajo/cast

Joseph Fiennes (James Gregory), Dennis Haysbert (Nelson Mandela), Diane Kruger (Gloria Gregory), Shiloh Henderson/Tyron Keogh (Brent Gregory), Megan Smith/Jessica Manuel (Natasha Gregory), Faith Ndukwana (Winnie Mandela)

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

Berlin 2007 (Peace Film Award/Mirovna nagrada)

Zgodba o prijateljstvu med Nelsonom Mandelo in njegovim paznikom, ki se iz gorečega rasista spremeni v borca za svobodno Afriko.

Južna Afrika, 1968. Na oblasti je rasistična vlada, ki 25 milijonom črncev odreka osnovne človekove pravice. Opozicija je zatrta, njeni voditelji so izgnani ali zaprti. Kot večina tamkajšnjih belcev je tudi James Gregory zaprisežen zagovornik apartheida. Zaradi znanja lokalnega jezika ga zaposlijo v zaporu na Robben Islandu, kjer spozna Nelsona Mandelo. Pod njegovim vplivom postane pozoren na zločine in krivice, ki jih izvaja rasistična politika. Med njim in Mandelo se začne razvijati trdno prijateljstvo.

»Pri tej zgodbi je zares lepo to, da James zaradi svojega odnosa z Mandelo dejansko spremeni svoja temeljna prepričanja. Mogoče je celo reči, da postane živ dokaz vseh Mandelovih misli o tem, da se ljudje lahko spremenijo in popravijo. To je vodilo zgodbe. Pomembna zgodba je, ne samo za Južno Afriko – kajti, vsaj jaz tako razumem, tukaj je treba zaceliti še mnogo ran – ampak tudi ker gre za nekaj, kar je pomembno povedati preostalemu svetu, saj pokaže na pomembnost sprave, še posebno v današnjem svetu, v katerem je konfliktov več kot kdaj koli. Sprava je edino, kar nam omogoča preživetje.« (Bille August)

A story about the friendship between Nelson Mandela and his prison guard, who changes from an ardent racist into a fighter for a free Africa.

South Africa in 1968, ruled by a racist government that refuses basic human rights to the 25 million of its black citizens. The opposition is crushed and its leaders either exiled or jailed. Like the majority of white South Africans, James Gregory is an unconditional supporter of apartheid. Because he can speak the local language, he is employed at the Robben Island prison, where he meets Nelson Mandela. Under Mandela's influence, he becomes attentive to the crimes and injustices committed by

the racist administration. A firm friendship begins to develop between him and Mandela.

"What's so beautiful about the story is that because of his relationship with Mandela, James really does change his fundamental beliefs. You can say he becomes living proof of all Mandela's ideas about human beings' ability to reform themselves. That's the premise of the story. It's an important story, not only for South Africa, because, as I understand, there's still a lot of healing to be done here, but also because it's something that needs to be told to the rest of the world, as it demonstrates the importance of reconciliation, especially in today's world, where there is even more conflict than ever. Reconciliation is the only way we can survive." (Bille August)

Zidane, un portrait du 21e siècle
Zidane: A 21st Century Portrait
Zidane: portret 21. stoletja

Francija-Islandija/France-Iceland 2006

režija/directed by

Douglas Gordon, Philippe Parreno

fotografija/cinematography

Darius Khondji

glasba/music

Mogwai

montaža/editing

Hervé Schneid

nastopa/cast

Zinédine Zidane

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

Cannes 2006, Toronto 2006, Sundance 2007

Eksperimentalni film, napol športni dokumentarec in napol umetniška instalacija, prikaže nogometno tekmo z Zinédinom Zidanom v glavni vlogi.

Portret enega najboljših igralcev v zgodovini nogometa, križanec med umetniškim portretom in napetim akcijskim filmom, posnet v resničnem času, med tekmo Real Madrida iz Madrida in Villarreala na stadionu Santiago Bernabéu marca 2005. 17 sinhroniziranih kamer sledi izključno Zinédinu Zidanu, od prve brce do končnega žvižga piščalke. Ta 360-stopinjska slika skupaj z zvočno kuliso, ki poustvarja bučanje množice s tribun, gledalcu približa subjektivno izkušnjo tekme ter dušo in telo igralca v akciji.

»Nismo hoteli posneti retuširanega portreta nikogar in ničesar. To je portret delavca in zgodilo se je tako, da smo ga ujeli na čisto navaden dan v pisarni, ki se je slabo končal. Za nas bi bil kar velik problem, če bi Real Madrid zmagal s 7 : 0 in bi Zidane zadeval po tekočem traku; nastal bi film o njegovi izjemnosti na igrišču, globlje pa ne

bi posegel. Če hoče kdo videti 'Best of Zidane', so takšni DVD-ji že na voljo. Mi nismo hoteli posneti še enega.« (Douglas Gordon)

An experimental film, half a sports documentary, half an artistic installation, showing a football match starring Zinedine Zidane.

A portrait of one of the best players in the history of football, a hybrid of an artistic portrait and an exciting action drama, shot in real time, during the match between Real Madrid and Villarreal at the Santiago Bernabeu Stadium in 2005. 17 synchronized cameras focus exclusively on Zinedine Zidane, from the kick-off until the final whistle. This 360-degree perspective – along with the sound backdrop, which helps to re-create the roaring of the spectators on the stands, brings the subjective experience of a match and the psyche and body of a footballer in action closer to the cinema-goer.

"We were not interested in making an airbrushed portrait of anyone or anything. This was a portrait of a working man and this just happened to be a pretty ordinary day at the office with a bad end to it. I think that a problem for us would have been if Real Madrid won 7-0 and Zidane scored a hat-trick, then it would have been about his excellence on the field and it would not have penetrated more deeply than that. If you want to see the Best of Zidane, these DVDs already exist. We had no interest in doing that." (Douglas Gordon)

Kralji in kraljice Kings and Queens

Angela uničenja Exterminating Angels *Jean-Claude Brisseau*
Gozd žalovanja The Mourning Forest *Naomi Kawase*
Igralke Actresses *Valeria Bruni Tedeschi*
Izgon The Banishment *Andrej Zvjagincev*
Lepotica dneva Belle de Jour *Luis Buñuel*
Še vedno lepota Belle Toujours *Manoel de Oliveira*
Mirno življenje Still Life *Jia Zhang-ke*
Paranoid Park Paranoid Park *Gus Van Sant*
Povratne steklenice Empties *Jan Svěrák*
Smrt v provinci Engkanto Death in the Land of Encantos *Lav Diaz*
Stregel sem angleškemu kralju I Served the King of England *Jiří Menzel*
Uvoz-izvoz Import-Export *Ulrich Seidl*
Z druge strani The Edge of Heaven *Fatih Akin*
Ženska na obali Woman on the Beach *Hong Sang-soo*

**Les anges exterminateurs
Exterminating Angels
Angela uničenja**

Francija/France 2006

režija/directed by

Jean-Claude Brisseau

scenarij/screenplay

Jean-Claude Brisseau

fotografija/cinematography

Wilfried Sempé

glasba/music

Jean Musy

montaža/editing

Maria Luisa Garcia

igrajo/cast

Frédéric Van Den Driessche (François), Maroussia Dubreuil (Charlotte), Lise Bellynck (Julie), Marie Allan (Stéphanie), Raphaële Godin, Margaret Zenou, Sophie Bonnet, Jeanne Cellard, Virginie Legeay, Estelle Galarme, Marine Danaux, Apolline Louis

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

Cannes 2006, Rotterdam 2007

Režiser si mora pri raziskovanju spolnosti odgovoriti na nekatera temeljna vprašanja – in tako kot Ikarju se tudi njemu lahko začnejo topiti krila.

François se pripravlja na snemanje kriminalke. Med poskusnim snemanjem kratkega erotičnega prizora odkrije, kakšen užitek lahko pri ženski vzbudi kršitev spolnih prepovedi, in odloči se raziskati žensko seksualnost. Snemati začne poligrani, poldokumentarni film o nepričakovanih posledicah tabujev. Ko izbrani igralki začneta popotovati po intenzivnem telesnem iskanju užitka, se čustveno navežeta na režiserja in ena na drugo. François skuša ostati osredotočen na projekt, a se film začneja razpletati sam ...

»Med pripravami na svoja prejšnja filma sem se zavedel povezave, ki lahko obstaja v ženskah in igralkah med prepovedanim in užitkom. Spolni užitek ali njegova odsotnost je ženskam pomenil veliko več težav, vse pa je bilo povezano z nekakšnim neizraženim tabujem. Tako sem hotel o tem posneti film, hotel sem tvegati. Na začetku naj bi bil to napol dokumentarec in napol fikcija, a je bilo to težko narediti. Sčasoma je scenarij dobil večji pomen – s trdno, skoraj tragično strukturo, ki prepleta občutke in zvrsti.« (Jean-Claude Brisseau)

The director has to answer some of the basic questions in his exploration of sexuality – and his wings, like Icarus', can then start to melt.

François is preparing the filming of a criminal story. During the trial shooting of a short erotic scene, he discovers the pleasure that a violation of sexual prohibitions can cause in women and decides to explore women's sexuality. He begins to make a semi-acted, semi-documentary film about the unexpected consequences of taboos. When the selected actresses begin to travel through their intense search for pleasure, they get emotionally attached to the director and to one other. François tries to remain focused on the project, but the film begins to unfold on its own...

»During the preparations for my two previous films, I became aware of the relationship that can exist in women, in actresses, between the forbidden and pleasure. Sexual pleasure or its absence presented far more problems for women, and it was all related to a kind of unexpressed taboo. So I wanted to make a film about it, to take the risk. At the beginning, it was supposed to be done in the form of a semi-documentary, semi-fictional film about the subject. But that was difficult to do, so, with time, it was transformed, little by little, into a more scripted film – with a strong structure, almost tragic, that mixes emotions and genres.« (Jean-Claude Brisseau)

Mogari no mori
The Mourning Forest
Gozd žalovanja

Japonska-Francija/Japan-France 2007

režija/directed by
Naomi Kawase
scenarij/screenplay
Naomi Kawase
fotografija/cinematography
Hideyo Nakano

glasba/music

Masamichi Shigeno

montaža/editing

Yuji Oshige, Tina Baz

igrajo/cast

Shigeki Uda (Šigeki/Shigeki), Machiko Ono (Mačiko/Machiko), Makiko Watanabe (Vakako/Wakako), Kanako Masuda, Yohichiro Saito

festivali, nagrade/festivals, awards

Cannes 2007 (velika nagrada žirije/Grand Prix), Toronto 2007, Viennale 2007

Lirično, mistično potovanje v japonske gozdove, kjer se razgrneta in dotakneta dve ranjeni duši. Velika nagrada žirije v Cannesu.

Šigeki prebiva v manjšem domu za ostarele. V družbi sostanovalcev in prijaznega osebja se dobro počuti, še posebno pa se spoprijatelji z negovalko Mačiko, ki je nedavno izgubila otroka. Ob praznovanju Šhigekijevega rojstnega dne ga Mačiko povabi na izlet v gore. Medtem ko njun avto obtiči v jarku in se Mačiko odpravi po pomoč, Šigeki odtava v gozd poiskat grob svoje žene ...

»Mislim, da Šigeki in Mačiko povezuje sočutje. Delita si nekaj, česar ni mogoče nadzorovati: čas, ki ga preživita s tistimi, ki so odšli. Vendar tu zagotovo ne gre samo za to, da si delita žalost ... ko stopita v gozd, ta postane sila, ki ju podpira. Pazi nanju, včasih nežno, včasih malo strožje. Želela sem si posneti ta film, kajti moja babica je postajala rahlo senilna in v današnjem svetu na take ljudi gledamo zviška ter jih pomilujemo, v resnici pa je njihova duša ostala nedotaknjena. Pozabljamo, da čustva moramo upoštevati. Duša se mora vrniti v središče človeških odnosov.« (Naomi Kawase)

A lyrical, mystical journey into the Japanese woods, where two wounded souls meet and reveal their secrets.

Shigeki lives in a small home for elderly citizens. He feels content in the company of his house mates and kind staff, and is particularly friendly with nurse Machiko, who has recently lost a child. To celebrate his birthday, Machiko invites Shigeki on a trip; they set off to the mountains. While their car is stuck in the ditch and Machiko goes to find help, Shigeki wanders into the woods to find his wife's grave ...

"I think the bond between Shigeki and Machiko is empathy. They share something one cannot control: the time they spent with the departed. But it's certainly not just a sharing of sadness. ... After the two enter the forest, the forest becomes the force that supports them. It watches over the two of them, sometimes gently, sometimes more strictly. I wanted to make this film because my grandmother was becoming slightly senile, and in today's world, these people are looked down on and pitied, whereas in fact, their soul has remained intact. We forget that feelings are something to be reckoned with. The soul should be returned to the centre of human relationships." (Naomi Kawase)

Actrices
Actresses
Igralke

Francija/France 2007

režija/directed by

Valeria Bruni Tedeschi

scenarij/screenplay

Valeria Bruni Tedeschi, Noémie Lvovsky, Agnès de Sacy

fotografija/cinematography

Jeanne Lapoirie

montaža/editing

Anne Weil

igrajo/cast

Valeria Bruni Tedeschi (Marcelline), Noémie Lvovsky (Nathalie), Louis Garrel (Eric), Mathieu Amalric (Denis), Marisa Borini (mati/mother), Valeria Golino (Natalia Petrovna), Maurice Garrel (oče/father)

festivali, nagrade/festivals, awards

Cannes 2007 (posebna nagrada žirije/Special Jury Prize - Un Certain Regard)

Sanje prejšnje noči so, ko je življenje samo videti kot nočna mora. Štiridesetletno samsko igralko brez otrok preganjajo njene želje, odrekanje in spomini.

Marcelline začne vaditi v drami Turgenjeva; režiser je navdušen in ji obeta bleščeč nastop. A ne gre vse po pričakovanjih. Ko sreča asistentko režije Nathalie, s katero sta bili pred dvajsetimi leti skupaj v igralski šoli, ji ta pove, da se je morala zaradi družine odpovedati igri. Ženski ena v drugi vidita tisto, čemur sta se bili prisiljeni odreči, in Marcelline se življenje začne obračati na glavo: ginekolog ji pove, da je zdaj zadnji trenutek za zanositev; lik Natalije Petrovne se naseljuje v njeni glavi, razmerje z Denisom je vse bolj napeto ...

»Noémie Lvovsky sem pripovedovala o pomembnem dogodku v svojem življenju: o trenutku, ko je vlogo Natalije Petrovne v *Mesecu dni na kmetih* Turgenjeva namesto mene prevzela režiserjeva asistentka. Tako Noémie kot meni je bilo jasno, da bi bila to lahko zanimiva dramska osnova za scenarij: oseba prevzame položaj druge. (...) Odpustili so me, vendar se mi zdi, da sem si globoko v sebi želela oditi. Nisem hotela nadaljevati, prav tako kakor Marcelline. Del nje želi še naprej delati, kar je vedno počela, hkrati pa druga polovica zavrne ta vzgib. Gre za resnični razkol notranjosti, kar je Marcellinina zgodba.« (Valeria Bruni Tedeschi)

The dreams of last night exist, when life itself seems like a nightmare. A forty-year-old single actress without children is haunted by her desires, things she had relinquished, and her memories.

Marcelline starts rehearsals for Turgenev's play. The director is enthusiastic and promises her overwhelming success. But not everything turns out as expected. When she meets assistant director Nathalie, a fellow student from acting school twenty years ago, Nathalie tells her that she had to give up acting to have a family. The women see in each other what they had been forced to give up, and Marcelline's life

begins to turn upside down: her gynaecologist tells her that now is her last chance to get pregnant, Natalia Petrovna's character enslaves her thoughts, her relationship with Denis is getting more and more tense ...

"I told Noémie Lvovsky about a very important episode in my professional life: the moment when, playing the role of Nathalia Petrovna in Turgenev's "A Month In the Country", I was replaced by the director's assistant. For Noémie, as for me, it seemed obvious that this could be an interesting dramatic basis for a script: someone taking the place of another person. (...) I was fired, but I think deep down I wanted to leave. I didn't want to continue with it, exactly like Marcelline. One part of her wants to carry on with her work, doing what she's always done, while at the same time another part of her puts the brakes on this momentum. It's a true interior split, and this split is Marcelline's story." (Valeria Bruni Tedeschi)

Izgnanie
The Banishment
Izgon

Rusija/Russia 2007

režija/directed by

Andrej Zvjagincev

scenarij/screenplay

Oleg Negin, Artem Melkumjan, Andrej Zvjagincev

fotografija/cinematography

Mihail Krišman

glasba/music

Andrej Dergačev, Arvo Pärt

montaža/editing

Anna Mass

igrajo/cast

Konstantin Lavronenko (Aleks), Maria Bonnevie (Vera), Aleksander Balujev (Mark), Maksim Šibaev (Kir), Katja Kulkina (Eva)

festivali, nagrade/festivals, awards

Cannes 2007 (nagrada za glavno moško vlogo/best actor), Karlovi Vari/Karlovy Vary 2007

Po uspehu prvenca Vrnitev, za katerega je v Benetkah prejel zlatega leva, se Andrej Zvjagincev predstavlja s canskim nagrajencem Izgon, zgodbo o preizkušnji resnične ljubezni.

Film, ki temelji na zgodbi *The Laughing Matter* armensko-ameriškega pisatelja Williama Saroyana, je pripoved o zakoncih z dvema otrokoma, ki iz industrijskega mesta odpotujejo na podeželje, v hišo njegovega očeta. V nasprotju s prejšnjim, mestnim okoljem, ki je do neke mere ustvarjalo iluzijo sreče in ljubezni, ju zdaj obkroža narava in na dan privrejo vse razlike, stare skrivnosti, medosebne težave in

odtujenost, ki je bila v mestu skrita ... Stvari se še dodatno zapletejo, ko Vera pove svojemu možu, da je noseča in da on ni otrokov oče.

»Pravzaprav gre za film o iluzijah ljubezni in razmerja, potem ko je razmerje že izgubilo svojo polnost in je ljubezen dejansko izginila – ter o samoti, ki takrat nastane in žene junake v skrajne odločitve.« (Andrej Zvjagincev)

Following the success of his debut film, *The Return*, for which he won the Golden Lion in Venice, Andrej Zvjagincev presents *Banishment*, a laureate from Cannes.

The film, based on *The Laughing Matter*, a story by Armenian-American author William Saroyan, tells the story of a husband, a wife and their two children, who leave an industrial city and travel to the country, to his father's house. In contrast with the former urban environment, which to a certain extent managed to create the illusion of happiness and love, the nature that surrounds them brings out all the differences, interpersonal problems and alienation that had remained hidden in the city ... the matter is further complicated when Vera tells her husband that she is pregnant, but that he is not the child's father.

“The film is fundamentally about the illusions of love and a relationship after that relationship has lost its fullness and after the love has effectively departed - and about the loneliness that results, driving its characters to extreme decisions.” (Andrej Zvjagincev)

Andrej Zvjagincev

Rojen leta 1964 v ruskem Novosibirsku, kjer je študiral gledališko igro. Leta 1986 se je preselil v Moskvo in na tamkajšnji igralski šoli GITIS končal študij igre. V začetku devetdesetih je začel delati na televizijski postaji Ren-TV, kjer je spoznal Dmitrija Lesnevskega; ta je prevzel producentsko vlogo pri obeh avtorjevih celovečernih filmih, ki sta tako nastala neodvisno od državne podpore.

Belle de Jour
Lepotica dneva

Francija-Italija/France-Italy 1967

režija/directed by

Luis Buñuel

scenarij/screenplay

Luis Buñuel, Jean-Claude Carrière (po romanu Josepha Kessla/based on the novel by Joseph Kessel)

fotografija/cinematography

Sacha Vierny

zvok/sound

Pierre Davoust, René Longuet

montaža/editing

Louissette Hautecoeur

igrajo/cast

Catherine Deneuve (Séverine Sérizy), Jean Sorel (Pierre Serizy), Michel Piccoli (Henri Husson), Geneviève Page (Madame Anaïs), Pierre Clémenti (Marcel), Francisco Rabal (Hippolyte), Françoise Fabian (Charlotte), Macha Méril (Renée Fevret)

festivali, nagrade/festivals, awards

Benetke/Venice 1967 (zlati lev/Golden Lion)

Filmska klasika, ki postavlja zrcalo navidezni popolnosti buržoazije. Mlada Catherine Deneuve v vlogi zdolgočasene mlade žene z burno erotično domišljijo.

Mlada in lepa Séverine je bila v mladosti deležna stroge malomeščanske katoliške vzgoje. Zakon s pariškim zdravnikom Pierrom v njeno življenje ni vnesel sprememb, čeprav je upala drugače: moževa pogosta odsotnost in posledično umikanje v zasebnost njeno zadržanost le še stopnjujeta. Osvoboditi se poskuša z begom v svet živahnih erotičnih fantazij, a te jo zadovoljijo le za kratek čas. Dokončno naveličana vsakršnih spon se odloči korenito poseči v svoje življenje: v popoldanskem času se bo vsak dan prelevila v »lepotico dneva«, prostitutko, ki svojim strankam izpolni tudi najbolj nenavadne želje ...

»Pri tem filmu mi je žal za nekatere reze, ki očitno zadevajo cenzuro. Še posebno prizor med Georgesom Marchalom in Catherine Deneuve, v katerem ona leži v krsti, on pa kliče svojo hčer; ta prizor je izvirno potekal v zasebni kapeli po branju maše, pod sijajno kopijo Grünewaldovega Kristusa, katerega mučeniško telo me je vedno presunilo. Izrez te maše občutno spremeni ozračje prostora. Roman se mi je zdel precej melodramatičen, toda imel je dobro zgodbo. Poleg tega mi je omogočal prenesti v podobe nekaj sanjarjenje Séverine in podati izčrpen portret mlade mazohistične buržoazne ženske.« (Luis Buñuel)

A film classic holding a mirror to the seeming perfection of the bourgeoisie. Young Catherine Deneuve plays a bored young wife with a rich, erotic imagination.

As a child, young and beautiful Séverine was subjected to a repressive, petit-bourgeois – Catholic upbringing. Although she had hoped differently, her marriage to a Parisian doctor, Pierre, did not bring any changes to her life: her husband's frequent absences and the resulting withdrawal into privacy have only added to her reserve. She tries to liberate herself by escaping into a world of vivid, erotic fantasies, but they only satisfy her briefly. Completely fed up with mundane fetters, she takes a radical step: every afternoon, she will be transformed into a »belle de jour«, a prostitute who complies with even the most unusual desires of her clients ...

“What I regret about this film are certain cuts, which obviously have to do with censorship; in particular the scene with Georges Marchal and Catherine Deneuve, in which she is lying in a coffin and he is calling for his daughter. This scene originally happened in a private chapel after the service, under the magnificent copy of Grünewald's Christ, whose martyred body has always shaken me to the core. Cutting out the service palpably changes the atmosphere in the room. I found the novel rather melodramatic, but it had a good story. Besides, it enabled me to transform some of Séverine's daydreams into images and convey a thorough portrait of a young masochistic, bourgeois woman.” (Luis Buñuel)

Belle Toujours
Še vedno lepotica

Portugalska-Francija/Portugal-France 2006

režija/directed by

Manoel de Oliveira

scenarij/screenplay

Manoel de Oliveira

fotografija/cinematography

Sabine Lancelin

zvok/sound

Henri Maïkoff

montaža/editing

Valérie Loiseleux

igrajo/cast

Michel Piccoli (Henri Husson), Bulle Ogier (Séverine Serizy), Ricardo Trêpa (natakar/barman), Leonor Baldaque (mlada prostitutka/young prostitute), Júlia Buisel (stara prostitutka/old prostitute)

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

Benetke/Venice 2006, Toronto 2006, Rotterdam 2007, Hongkong/Hong Kong 2007, New York 2007

Srečanje dveh filmskih velikanov: de Oliveirov poklon Buñuelovi Lepotici dneva. S črnim humorjem začinjena poustvaritev in nadaljevanje klasike.

Sodobni Pariz. Henri, najboljši prijatelj moža »lepotice dneva«, ki v Buñuelovem filmu poskrbi za eno številnih dvoumnosti (ali je možu izdal Séverinino skrivnost ali ne?), na ulici sreča Séverine Serizy in ji začne slediti. Bolj ko si želi srečanja, bolj se mu lepotica izogiba, in bolj ko se mu izogiba, pogosteje Henri visi v nočnem baru luksuznega hotela, kjer mu družbo delajo prijateljice noči. Naposled pa se s Séverine le dobita na večerji in pogovorita o starih časih ...

»Zamiselnost za *Belle Toujours* je nastala nepričakovano, in ker sem se želel pokloniti Luisu Buñuelu in Jean-Claudu Carrièru, sem bil zelo zadovoljen, ko sem našel način, kako lahko to storim, morda celo najboljši način, in sem se lotil dela. Za kaj v filmu gre? Vzame dva nenavadna junaka iz filma *Lepotica dneva* in ju osemindeset let pozneje oživi v čudnih okoliščinah, v katerih le možki pozna skrivnost, ženska pa si jo na vsak način prizadeva odkriti. Končno se srečata na večerji in ženska upa, da se bo vse razkrilo: kaj je o njej povedal njenemu možu, ko je bil ta nem in hrom, ker ga je bil ustrelil eden od njenih ljubimcev.« (Manoel de Oliveira)

An encounter of two giants of cinema: de Oliveira's tribute to Buñuel's Belle de jour. A reinterpretation and continuation of the classic, peppered with black humour.

Contemporary Paris. Henri, the best friend of "Belle de jour's" husband, who brings one of the numerous ambiguities into the film (did he, or did he not, disclose Séverine's secret to her husband?), meets Séverine Serizy in the street and starts following her. The more he pines for a rendez-vous, the more the belle avoids him,

and the more she avoids him, the more often Henri hangs out in the bar of a luxury hotel, where ladies of the night keep him company. Finally, he and Séverine meet for dinner and discuss the old times ...

"The idea for *Belle Toujours* occurred to me unexpectedly and, as I had a wish to pay tribute to Luis Buñuel and Jean-Claude Carrière, I was pleased to have found a way to do so, perhaps the best way, and I set to work. What is it about? It takes two of the strange characters from the film *Belle de Jour* and brings them back to life thirty-eight years later in an odd situation where a secret is known only to the male character and the female character is anxious to uncover it. They finally arrange to meet for dinner, where she hopes everything will be revealed: what he had said about her to her husband, when her husband was mute and paralysed as a result of being shot by one of her lovers." (Manoel de Oliveira)

Sanxia haoren
Still Life
Mirno življenje

Kitajska-Hongkong/China-Hong Kong 2006

režija/directed by

Jia Zhang-ke

scenarij/screenplay

Jia Zhang-ke, Guan Na

fotografija/cinematography

Lik Wai Yu

glasba/music

Lim Giong

montaža/editing

Kong Jing Lei

igrajo/cast

Zhao Tao (Hong Šen/Shen), Han Sanming (Han Sanming), Li Zhubin, Wang Hong Wei, Xiang Haiyu, Zhou Lin

festivali, nagrade/festivals, awards

Benetke/Venice 2006 (zlati lev/Golden Lion), Rotterdam 2007

Dobitnik beneškega zlatega leva je zgodba o življenju in njegovih nepredvidljivih poteh v vrtincu kaotičnih družbenih sprememb sodobne Kitajske.

Film je bil posnet v starem mestu Fengjie, ki je bilo uničeno zaradi gradnje največjega jezusa na svetu – Jezusa treh sotesk: veliko območje je poplavljen, v okolici potekajo rušenja, nova naselja pa še niso končana. Poteka množično preseljevanje. Iz Šanksija prispe Han Sanming, rudar srednjih let, da bi po šestnajstih letih poiskal svojo nekdanjo ženo Missy. Zaposli se v podjetju za rušenje in upa na ponovno srečanje. Ko se to res zgodi, se nekdanja zakonca odločita znova zaživeti skupaj. Iz Šanksija pripotuje tudi medicinska sestra Šen Hong, ki išče svojega moža Guo Bina. Na gradbišču jezusa se po dveh letih objameta in zaplešeta, a se odločita za ločitev ...

»*Mirno življenje* ponuja temačen – in klasično humanističen – portret anonimnih, izkoreninjenih življenj, ki so v (ne)gotovosti, ker država na obrobjih (in v drobju) Kitajske podpira postopno uničevanje temeljito spreminjajoče se gospodarske in fizične pokrajine. Film sestavljata dve vzporedni zgodbi družinske odsotnosti. Gre za jasno, elegantno posneto panoramsko zgodbo o preseljevanju, izključitvi in marginalizaciji, ki jemlje dih, čeprav se zdi, da je estetsko razosebljena.«

Winner of the Golden Lion in Venice, a story about life and its unpredictable ways in a whirl of chaotic social changes in modern China.

The film was shot in an old town, Fengjie, which was destroyed in order to construct the world's biggest dam – the Three Gorges Dam. A big area has been flooded, there are demolitions going on, and new settlements have not been built yet. Mass migration is taking place. A middle-aged coal miner, Han Sanming, comes from Shanxi to look for his ex-wife Missy, whom he has not seen for 16 years. He gets a job in a demolition company and hopes to meet her again. When this actually happens, the ex-spouses decide to remarry. Nurse Shen Hong also comes from Shanxi to look for her husband, Guo Bin. The couple embrace each other and waltz under the imposing Three Gorges Dam after two years, but nevertheless decide to divorce.

“Still Life offers a somber - and classically humanist - portrait of anonymous, uprooted lives lived in the (un)certainly of state-sponsored, phased extinction along the margins (and bowels) of China's profoundly transforming economic and physical landscape. Composed of two parallel stories of familial absence, the film is a serene, breathtaking, and elegantly realized, if seemingly aesthetically depersonalized, panoramic tale of displacement, exclusion, and marginalization.” (Acquarello, Strictly Film School)

Paranoid Park

Francija-ZDA / France-USA 2007

režija/directed by

Gus Van Sant

scenarij/screenplay

Gus Van Sant

fotografija/cinematography

Christopher Doyle

zvok/sound

Leslie Shatz

montaža/editing

Gus Van Sant

igrajo/cast

Gabe Nevins (Alex), Taylor Momsen (Jennifer), Jake Miller (Jared), Dan Liu (detektiv Richard Lu/Detective Richard Lu), Lauren Mckinney (Macy), Scott Green (Scratch)

festivali, nagrade/festivals, awards

Cannes 2007 (nagrada ob 60-letnici festivala/60th Anniversary Prize),
Edinburg/Edinburgh 2007

Gus van Sant in Christopher Doyle naslikata portret odtujene, sebi prepuščene ameriške mladeži.

Portlandski skejterji zganjajo svoje vragolije v kulturnem, zloglasnem zbirališču Paranoid Park, kjer se nekega dne zgodi umor. Kriminalisti preiskujejo skrivnostno smrt paznika parka med mularijo v okolišu in šoli. Spremljamo šestnajstletnega Alexa in njegove prijatelje.

»Ko sem pri dvanajstih letih hodil v srednjo šolo, se mi zdi, da nisem bil pesimističen, ampak me je bilo strah, ker sem mislil, da je pred menoj nekakšna 'džungla iz tabel' ali nekaj podobnega. Mislil sem, da se moraš kot najstnik boriti za življenje ... Danes bi si človek morda mislil, da odraščati pomeni bojevanje v Iraku. Potem so tu vprašanja kot denimo: Kje bom čez 6 ali 7 let?« (Gus Van Sant)

Gus van Sant and Christopher Doyle portray the alienated, left-on-their-own American youth.

Portland's skateboarders hang out in the cult and infamous Paranoid Park, where a murder is committed one day. The kids in the neighbourhood and at school find themselves amidst a criminal investigation of the mysterious death of a security guard. The film follows sixteen-year-old Alex and his friends.

“When I was 12, going into high school, I don't think I was pessimistic, but I was afraid because I thought that what lay ahead was blackboard jungle or something like that. I thought that as a teenager, you have to fight for your life ... Maybe today you could think that growing older means fighting in Iraq. There are these things like where will I be in 6 or 7 years...” (Gus Van Sant)

Vratné lahve

Empties

Povratne steklenice

Češka-VB-Danska/Czech Republic-UK-Denmark 2007

režija/directed by

Jan Svěrák

scenarij/screenplay

Zdeněk Svěrák

fotografija/cinematography

Vladimír Smutný

glasba/music

Ondřej Soukup

montaža/editing

Alois Fišárek

igrajo/cast

Zdeněk Svěrák (Tkaloun), Daniela Kolářová (Eliška), Tatiana Vilhelmová (Helenka), Jiří Macháček (Landa), Pavel Landovský (Řezáč), Jan Budař (Úlisný), Nela Boudová (Ptáčková), Miroslav Táborský (Šubrt), Věra Tichánková (Lamková), Jana Plodková (Čárkovaná)

festivali, nagrade/festivals, awards

Karlovi Vari/Karlovy Vary 2007 (nagrada občinstva/Audience Award)

Komična ljubezenska zgodba ustvarjalcev Kolje o sprejemanju starosti. Izbravec občinstva v Karlovih Varih in velika kinematografska uspešnica na Češkem.

Učitelj književnosti, ki bi že moral v pokoj, nekega dne ugotovi, da ne razume več svojih učencev, in se dramatično umakne. Znajde se osamljen v svojem stanovanju, njegova edina družba je žena Eliška. Prepoln energije za spokojno družinsko življenje skuša poiskati izhod in po nekaj neuspešnih poskusih, da bi si našel zaposlitev, v supermarketu sprejme službo na oddelku za povratne steklenice. Medtem ko vsem okoli sebe pomaga iskati partnersko srečo, pa njegov dolgoletni zakon brede v vse globljo krizo. Bliža se štirideseta obletnica poroke – priložnost, da se stvari popravijo ali dramatično spremenijo ...

»*Povratne steklenice* je film o starosti, zato se nam je zdelo, da bi zelo uspeli, če bi dosegli blagajniške številke okrog pol milijona. Zdaj pa smo presegli milijon! Skrivnostnost občinstva, to, da se nanj ne moreš zanesti, je tisto, kar naredi filmski posel lep. Mogoče zaradi tega, ker Oče nekaj časa ni napisal nobenega scenarija. Morda so bili gledalci le radovedni. Ali pa smo morda zapolnili tržno nišo – očitno je postalo, da bi mnogi ljudje radi šli v kino, pa ni nobenih filmov, ki bi jih šli gledat. Gre za skupino ljudi, ki se zdijo nevidni, saj gredo v nasprotju z mladimi, ki hodijo v kino dvakrat na mesec, tja le enkrat letno.« (Jan Svěrák)

A comical love story about the acceptance of old age, made by the creators of Kolya. The chosen film of the audience in Karlovy Vary and a huge cinematographic success in the Czech Republic.

A literature teacher already due to retire discovers one day that he doesn't understand his pupils any more and retires. All of a sudden, he finds himself lonely in his apartment, his only company being his wife Eliška. Full of energy, he is not content with an uneventful family life. So he finds a part-time job in a supermarket at the counter for returnable bottles. While helping others to find their perfect partner, his own marriage of many years begins to fall apart before his very eyes. His upcoming 40th wedding anniversary offers an opportunity either for things to improve or to change drastically...

“*Empties* is a movie about old age, so we thought it would be a great success if the box office figures reached around half a million. And now we have over a million! The inscrutability of the audience and the impossibility of counting on it is what makes the movie business beautiful. Maybe it is because Dad had not written any film scripts for a while. Maybe the spectators were just curious. Or perhaps we managed to fill a niche in the market – it became apparent that there are many people who would like to go to the cinema but there are no films they want to see. This is a group of viewers who are seemingly invisible because, unlike young people, who go to the movies twice a month, these go to see a film once a year.” (Jan Svěrák)

Kagadanan sa Banwaan ning mga Engkanto
Death in the Land of Encantos
Smrt v provinci Engkanto

Filipini/Philippines 2007

režija/directed by

Lav Diaz

scenarij/screenplay

Lav Diaz

fotografija/cinematography

Lav Diaz

glasba/music

Lav Diaz

montaža/editing

Lav Diaz

igrajo/cast

Roeder Camanag, Perry Dizon, Angeli Bayani, Dante Perez

festivali, nagrade/festivals, awards

Benetke/Venice 2007 (zlati lev – posebna omemba/Golden Lion - Special Mention),
Toronto 2007

Veličastni, deveturni poetični ep o posledicah pustošenja tajfuna na Filipinih leta 2006.

30. novembra leta 2006 je Filipine opustošil siloviti tajfun Reming. Zahteval je na stotine žrtev in pod seboj pokopal cele vasi pod vulkanom Mayon v filipinski regiji Bicol. Devet ur neizprosnega dežja in vetra je povzročilo smrt in opustošenje. Pogled na posledice tajfuna je bil apokaliptičen. Gre za najmočnejši tajfun v nedavni zgodovini Filipinov. Veliki filipinski poet Benjamin Agusan se vrne v svoj rodni kraj Padang, ki je zdaj zasut. Zadnjih sedem let je preživel v Rusiji, kjer je s pomočjo štipendije učil in na univerzi izvajal delavnice. Še vedno piše poezijo; vmes je objavil dve knjigi o žalosti in hrepenenju. Snemal je videokolaže, se zaljubil v slovansko lepotico, pokopal sina in skoraj izgubil pamet. Vrnil se je pokopat svoje mrtve – očeta, mater, sestro in ljubimko. Vrnil se je, da se spopade z nekaterimi zadevami, spozna skrivnosti, zaceli rane, morda tudi odpre nove rane. Vrnil se je, da se spoprime z vulkanom, podivjano lepotico in muzo njegove mladosti. Vrnil se je v deželo, ki jo tako ljubi in sovraži.

»Film se ukvarja s smrtjo lepote, estetike, s tem, kako lahko stvari postanejo grde. Naj si pomagam z verzom Rainerja Marie Rilkeja iz njegove prve *Devinske elegije*: 'Lepota je le strahotnega komaj še znosni začetek.' Kako resnično in iskreno.« (Lav Diaz)

A monumental, nine-hour poetic epic about the consequences of a typhoon that struck the Philippines in 2006.

On November 30, 2006, the super typhoon Reming struck the Philippines, killing hundreds of people and burying villages around the Mayon volcano area in the Bicol region of the Philippines. Nine hours of relentless heavy rains and wind caused harrowing deaths and destruction. The sight of the aftermath was apocalyptic. The

typhoon was the strongest to hit the Philippines in living memory. The great Filipino poet, Benjamin Agusan, returns to his birthplace, Padang, now buried. During the past seven years he was in Russia, living on a grant and a residency, teaching and conducting workshops at a university. He kept writing poetry, publishing two books of sadness and longing in the process. He shot video collages, fell in love with a Slavic beauty, buried a son, and almost went mad. He came back to bury his dead – father, mother, sister and a lover. He came back to confront some issues, to face secrets, to heal wounds, or to create more wounds. He came back to face Mayon, the raging beauty and muse of his youth. He came home to confront the country that he so loved and hated.

"The film's discourse is on the death of beauty, the death of aesthetics, and how things can turn ugly. I have borrowed Rainer Maria Rilke's line from his Duino Elegy I: "Beauty is the beginning of terror." How true and honest." (Lav Diaz)

**Obsluhoval jsem anglického krále
I Served the King of England
Stregel sem angleškemu kralju**

Češka republika–Slovaška/Czech Republic–Slovakia 2007

režija/directed by

Jiří Menzel

scenarij/screenplay

Jiří Menzel (po romanu Bohumila Hrabala/based on the novel by Bohumil Hrabal)

fotografija/cinematography

Jaromír Sofr

glasba/music

Aleš Březina

montaža/editing

Jiří Brožek

igrajo/cast

Ivan Barney (mladi/young Jan Dítě), Oldřich Kaiser (odrasli/ adult Jan Dítě), Julia Jentsch (Líza), Martin Huba (Skřivánek), Marián Labuda (Walden), Milan Lasica (profesor/professor), Josef Abrahám, Jiří Lábus, Jaromír Dulava

festivali, nagrade/festivals, awards

Berlin 2007 (nagrada FIPRESCI/FIPRESCI Prize), Češki lev 2007/Czech Lion (najboljša fotografija, najboljši režiser, najboljši film, najboljša stranska vloga/Best Cinematography, Best Director, Best Film, Best Supporting Actor)

Tragikomična prvoosebna pripoved, ki v seriji utrinkov iz preteklosti prikaže ironično usodo ambicioznega praškega natakarskega vajenca v prvi polovici prejšnjega stoletja.

Jan Dítě je mlad, ambiciozen hotelski postrežček iz manjšega češkega mesta, ki pri svojem delu spozna vse sladkosti življenja na veliki nogi. To še podžge njegove ambicije in Jan svojo profesionalno pot uspešno nadaljuje v luksuznem hotelu v bližini Prage, kjer se seznanja s češko visoko družbo iz tridesetih let 20. stoletja, nato

pa še v elegantnem novem hotelu v središču mesta. Potem se Jan zaljubi v Nemko Lízo in se nenadoma znajde na strani sovražnika. Po nemški okupaciji Češkoslovaške dokaže svoje arijsko poreklo in se z Lízo poroči. Šele zdaj njegova kariera zares dobi krila in kmalu pristane v enem od domov organizacije Lebensborn, kjer si Himmler prizadeva ustvariti čisto arijsko raso. Do uresničitve Janovih sanj o lastništvu hotela je le še korak, toda človekova sreča se lahko kaj hitro obrne.

»Dítě na poti sledi pohlepu, poželenju in ljubezni, slep je za politiko, ki tudi sledi podobni motivaciji, ter sprejema tako dobro kot slabo v enakih porcijah. Menzel predstavi zgodbo brez mnenja o dobrem ali slabem, prav tako brez dovolj velike motivacije za občinstvo, da bi se lahko odločilo med tema dvema – stvari preprosto predstavi take, kot so, kot bi hotel reči, da je tako življenje.« (Jason Pirodsky, Expats)

Tragi-comical first-person narration presenting, through flashbacks, the ironic destiny of an ambitious Prague apprentice waiter in the first half of the last century.

Jan Dítě is a young, ambitious hotel porter in a small Czech town who gets to know all of life's sweetesses in grand style. This only spurs on his ambitions and he successfully continues his professional career in a luxury hotel near Prague, where he makes acquaintance with the Czech high society of the nineteen thirties, and later in an elegant new hotel in the city centre. Jan falls in love with a German, Liza, and suddenly finds himself on the side of the enemy. After the German occupation of the Czech Republic, he proves his Aryan descent and marries Liza. It is only then that his career gets wings and he soon ends up in one of the Lebensborn organisation houses, where Himmler endeavours to create a pure Aryan race. Jan is only a step away from realizing his dream of having his own hotel, but man's luck can easily be turned.

»Dítě follows greed, and lust, and love along the way, blind to the politics that may follow similar motivations, taking the good along with the bad in equal doses. Menzel presents the story without a notion of what is right or wrong, nor enough motivation for the audience to decide between the two: he simply presents things as they are, as if to say, "such is life".« (Jason Pirodsky, Expats)

Import-Export

Uvoz-izvoz

Avstrija/Austria 2006

režija/directed by

Ulrich Seidl

scenarij/screenplay

Ulrich Seidl, Veronika Franz

fotografija/cinematography

Ed Lachman, Wolfgang Thaler

montaža/editing

Christof Schertenleib

igrajo/cast

Ekateryna Rak (Olga), Paul Hofmann (Paul), Michael Thomas (Michael), Maria Hofstatter (Maria), Georg Friedrich (Andi), Natalija Baranova (Christina), Natalia Epureanu (Nataschka), Erich Finsches (Schlagel)

festivali, nagrade/festivals, awards

Cannes 2007, Karlovi Vari/Karlovy Vary 2007

Film se dogaja med Vzhodom in Zahodom (Ukrajino in Avstrijo) nove Evrope ter obravnava življenje in umiranje, zmagovalce in poražence, moč in nemoč; izmišljeno in resnično pa obravnava kot človeški konstrukt.

Dve zgodbi v mrzli sivi zimi. Prva o ukrajinski medicinski sestri Olgi, ki si od življenja želi več ter se odloči zapustiti svojo družino in državo. Odpotuje v Avstrijo, kjer se zaposli kot čistilka v bolnišnici za starostnike. Druga zgodba pa spremlja mladega Avstrijca Paula, brezposelnega in zadolženega varnostnika, ki ga očim vzame s seboj v Ukrajino namešcat igralne avtomate. Olga in Paul prihajata iz različnih okolij, a se spopadata s podobnimi težavami: prizadevata si verjeti vase in si osmisliti svoje življenje. Narodnostne meje so v filmu zabrisane, pomen imajo predvsem socialne in eksistencialne.

»Hotel sem igralko, ki še nikoli ni bila na Zahodu, ki bi sem resnično prvič prišla šele med snemanjem filma. Hotel sem, da so njeni občutki in izkušnje resnično pristni. Katjo smo našli v mestu na jugu Ukrajine. Zнала pa ni niti besedice nemščine ali angleščine. Odpeljali smo jo v Kijev in ji našli učitelja nemščine. Po dveh mesecih, štiri tedne pred začetkom snemanja, je prišla v Avstrijo. Poznala je lok zgodbe, podrobnega scenarija pa ni bilo. To ni bilo zmeraj lahko, saj je bila zelo sumničava. V medijih je slišala zgodbe o tem, koliko deklet postane žrtev prostitucije, in je seveda domnevala, da projekta ne gre jemati resno. Premagati je bilo treba veliko strahu, zaradi česar je bila produkcija še težavnejša.« (Ulrich Seidl)

The story unwinds between the East and West (the Ukraine and Austria) of the New Europe, and deals with life and death, winners and losers, power and weakness; the fictitious and the real is considered of man's making.

Two stories in a cold, grey winter. Olga, a nurse from the Ukraine, abandons her family and her country to look for a better life in the West, and ends up working as a cleaning woman in a geriatric ward in Austria. Paul, a young unemployed security guard, heads East with his stepfather to install playing machines in the Ukraine. Olga and Paul have different backgrounds, but face similar difficulties: they try hard to believe in themselves and put some sense into their lives. National boundaries are blurred in the film; the ones that matter are the social and existential ones.

“I wanted an actress who had never been in the West, who really comes here for the first time during the production of the film. I wanted her sensations and experiences to be truly authentic. We found Katja in a town in the southern Ukraine, and she couldn't speak a word of German or English. We took her to Kiev and found a

German teacher for her. After two months she came to Austria, four weeks before shooting started. She knew the story's arc, but there wasn't a detailed screenplay. That wasn't always easy, because she was very suspicious. She had heard stories from the media about how many girls end up as prostitutes and definitely suspected that the project shouldn't be taken seriously. There was a lot of fear to overcome, which made production more difficult." (Ulrich Seidl)

Auf der anderen Seite
The Edge of Heaven
Z druge strani

Nemčija-Turčija/Germany-Turkey 2007

režija/directed by

Fatih Akin

scenarij/screenplay

Fatih Akin

fotografija/cinematography

Rainer Klausmann (BVK)

glasba/music

Shantel

montaža/editing

Andrew Bird

igrajo/cast

Tuncel Kurtiz (Ali Aksu), Hanna Schygulla (Susanne Staub), Nursel Köse (Yeter Öztürk), Patrycia Ziolkowska (Lotte Staub), Nurgül Yesilcay (Ayten Öztürk), Baki Davrak (Nejat Aksu)

festivali, nagrade/festivals, awards

Cannes 2007 (najboljši scenarij/Best Screenplay)

Ganljiva drama, ki prekriža življenja in čustva dveh Nemcev in štirih Turkov ter jih ujame v vrtinec ljubezni in tragedije. Nagrada za najboljši scenarij v Cannesu.

Vdovec Ali svojo novo življenjsko sopotnico najde v prostitutki Yeter. Njegov sin Nejat njune zveze na začetku ne odobrava; ko pa odkrije, da Yeter v Turčijo pošilja denar za šolanje svoje hčere, mu očetova nova spremljevalka priraste k srcu. Potem pa Yeter nenadoma umre in Nejat se poda v Istanbul poiskati njeno hčer Ayten. Toda ta, uporniška politična aktivistka, je pred turško policijo že prebegnila v Nemčijo. Pod svojo streho jo je vzelo mlado dekle Lotte, kar gre hudo v nos njeni konservativni materi. Ko Ayten aretirajo in zavrnejo njeno prošnjo za azil, jo izženejo nazaj v Turčijo, kjer pristane za rešetkami. Da bi pomagala osvoboditi svojo prijateljico, Lotte odpotuje v Turčijo in se znajde v navidez brezupni situaciji.

»Vsak od šestih junakov odseva del mene ... Navdihnilo me je tudi veliko ljudi, ki sem jih spoznal med snemanjem filma *Zvok Istanbula*. Srečal sem političnega umetnika, glasbenike, ki so poskušali s svojo glasbo spremeniti svet, kar je morda naivno. Prvič sem videl, da je politični odpor lahko zelo seksi.« (Fatih Akin)

A touching drama which intertwines the lives and emotions of two Germans and four Turks, and pulls them into the maelstrom of love and tragedy. Best Screenplay Award at Cannes.

Widower Ali finds his new life companion in a prostitute, Yeter. His son Nejat at first disapproves of their relationship, but when he discovers that Yeter sends money to Turkey for her daughter's education, he finds his father's new companion much more likeable. When Yeter suddenly dies, Nejat travels to Istanbul to find her daughter, Ayten. But Ayten, a rebellious political activist, has already defected to Germany to escape from the Turkish police. She is taken in by a young girl, Lotte, much to the annoyance of Lotte's conservative mother. When Ayten is arrested and her asylum application refused, she is expelled back to Turkey, where she is put behind bars. To help liberate her friend, Lotte travels to Turkey and finds herself in a seemingly hopeless situation.

“All six characters reflect a part of me ... I was also inspired by a lot of people I met during the shooting of *Crossing the Bridge*. I met this political artist, musicians trying to change the world with their music, which is maybe naïve. For the first time, I saw that political resistance can be very sexy.” (Fatih Akin)

Haeyonui yoin
Woman on the Beach
Ženska na obali

Južna Koreja/South Korea 2006

režija/directed by

Hong Sang-soo

scenarij/screenplay

Hong Sang-soo

fotografija/cinematography

Kim Hyung-koo

glasba/music

Jeong Yong-jin

montaža/editing

Hahm Sung-won

igrajo/cast

Kim Seung-woo (Joong-rae), Ko Hyun-joung (Moon-sook), Kim Tae-woo (Chang-wook), Song Sun-mi (Sun-hee)

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

New York 2006, Toronto 2006, Berlin 2007

Ostra komična drama, ljubezenski mnogokotnik in film o ustvarjalnem procesu, razmerju med režiserjem, scenaristom in igralko, kjer Hong znova dokaže nadarjenost za realistične dialoge.

Režiser Joong-rae se pripravlja na svoj naslednji film, a mu nikakor ne uspe dokončati scenarija, zato pritiska na svojega prijatelja Chang-wooka, naj se mu pridruži na potovanju. Ta se upira, saj že ima načrte s svojim dekletom Moon-sook. Na koncu pripelje še njo in skupaj se odpravijo v letovišče na zahodni obali. Joong-rae začne zapeljevati Moon-sook, ki je velika ljubiteljica njegovih filmov in ne skriva svoje naklonjenosti. Začnejo se ljubezenski zapleti.

»Ko se mi prvič porodi ideja za film, se ponavadi domislim kakšne vsakdanje situacije. Da sem zadovoljen, mora vsebovati nekaj, za kar nagonsko vem, da bo – če se bom zakopal v situacijo – razkrilo napetosti, dileme, vse tisto, s čimer se rad ukvarjam. Tokrat je bila situacija takšna: poznal sem žensko, ki je delala v filmski industriji. Nato sem šel nekega dne na deželo in ob cesti je bila restavracija. V njej je delala ženska, ki me je, takoj ko sem zagledal njen obraz, spomnila na tisto prvo. Nekaj minut sem se počutil, kakor da jo poznam, zato sem se dotaknil njene rame in vprašal: 'Kako si?' Resnično sem čutil naklonjenost. Četudi sem vedel, da je vse skupaj absurdno, mi je ostalo v spominu. « (Hong Sang-soo)

A sharp comedy drama, a love polygon and a film about a creative process, the relationship between a director, a screenwriter and an actress, in which Hong again proves his talent for creating realistic dialogue.

Director Joong-rae is preparing his next film, but he can't possibly finish the script and therefore pressures his friend Chang-wook to join him on a trip. Chang-wook tries to resist, as he has already made plans with his girlfriend Moon-sook. In the end, he ends up bringing her, too, and they all travel to a resort on the west coast. Joong-rae starts seducing Moon-sook, who is a great fan of his films and makes no secret of her partiality. Love problems begin.

"When I first conceive the idea for a film, I usually come up with a kind of everyday situation. For me, it has to contain something that I just know instinctively that, if I dig into the situation, the result will reveal some of the tensions, dilemmas, the things I like to deal with. This time, the situation was that I had known a woman who was working in the film industry. And then one day I went to the countryside and there was a restaurant on the roadside. A woman was working there and I just saw her face and she reminded me of this woman. For a few minutes I felt like I knew her, so I was touching her arm and asking "How are you?" I felt this affinity. Even though I knew it was absurd, it stuck in my mind." (Hong Sang-soo)

Panorama svetovnega filma **Panorama of world cinema**

Armin Armin *Ognjen Sviličić*

Človeška ribica The Human Fish *Peter Braatz*

Dnevnik Knuda Rasmussena The Journals of Knud Rasmussen *Zacharias Kunuk, Norman Cohn*

Francija France *Serge Bozon*

Grušč 200 Cargo 200 *Alekse Balabanov*

Instalacija ljubezni Installation of Love *Maja Weiss*

Jajce Egg *Semih Kaplanoğlu*

Moj brat je edinec My Brother is an Only Child *Daniele Luchetti*

Okužena kri Jar City *Baltasar Kormákur*

Past The Trap *Srdjan Golubović*

Počitnice Vacation *Thomas Arslan*

Rabljeni deli Used Parts *Aarón Fernández*

Rojen in vzgojen Born and Bred *Pablo Trapero*

Sanje o ribah Fish Dreams *Kiril Mihanovski*

Slutnja Premonition *Jean-Pierre Darroussin*

Svež zrak Fresh Air *Ágnes Kocsis*

Še slabše bo It Gonna Get Worse *Petr Nikolaev*

To je Anglija This Is England *Shane Meadows*

Armin

Hrvaška-Nemčija-BiH/Croatia-Germany-BiH 2007

režija/directed by

Ognjen Sviličić

scenarij/screenplay

Ognjen Sviličić

fotografija/cinematography

Stanko Herceg, Vedran Samanović

glasba/music

Michael Bauer

montaža/editing

Vjeran Pavlinić

igrajo/cast

Emir Hadihafisbegović (Ibro), Armin Omerović (Armin), Jens Münchow (Ulrich), Marie Bäumer (Gudrun), Barbara Prpić (Martina), Orhan Güner (Arpad), Borko Perić (Zoki), Boris Svrtan (Perić), Daria Lorenci (Aida), Ivana Bolanca (Nana)

festivali, nagrade/festivals, awards

Berlin 2007, Karlovi Vari/Karlovy Vary 2007 (East of West Award), Pulj/Pula 2007 (najboljša glavna vloga, najboljši scenarij/Best Actor in a Leading Role, Best Screenplay)

Oče in sin na filmski avdiciji iščeta pot iz revščine in izpolnitev sanj o sinovi igralski karieri, najdeta pa nekaj veliko bolj dragocenega.

Armin je star 14 let, živi v majhnem bosanskem mestu in si želi postati igralec. Njegov oče Ibro mu želi pomagati izpolniti sanje, zato ga pelje v Zagreb na avdicijo za nemški film o bosanski vojni. Čeprav Ibro in Armin zamudita avdicijo, ker se na poti pokvari avtobus, Ibru uspe prepričati producente, da Armina preizkusijo. Ibro hvali sinove talente in se bori zanj, Arminu je vedno bolj nerodno. Sledi odgovor producenta.

»To je miren film, hkrati pa je – zaradi čustev obeh likov – tudi zelo napet. Okolje, ki ga prikazuje film, je veliko hladnejše od src junakov. Oče in sin se v njem počutita nekako zgubljeno. Iščeta boljšo prihodnost, vendar na koncu najdeta eden drugega, in zame je to najpomembnejše.« (Ognjen Sviličić)

At a film audition, a father and son search for their salvation from poverty and the fulfilment of the son's dream about an acting career. But what they find is something a lot more valuable.

Armin is 14 years old, lives in a small Bosnian town, and wants to become an actor. His father, Ibro, wants to help him fulfil his dream and takes him to an audition in Zagreb for a German film about the Bosnian war. Although Ibro and Armin arrive late due to a bus breakdown on the way, Ibro manages to convince the producers to let Armin audition. Ibro praises his son's talents and fights for him, while Armin gets more and more embarrassed. Then the producer's answer arrives.

This is a quiet film and at the same time – due to the characters' feelings – a very intense one. The environment shown in this movie is much colder than the characters' hearts. Somehow father and son feel lost in it. They are looking for a better future, but in the end, they find each other, and that's the most important thing for me.« (Ognjen Sviličić)

Der Menschliche Fisch
The Human Fish
Človeška ribica

Nemčija-Slovenija/Germany-Slovenia 2007

režija/directed by

Peter Braatz

scenarij/screenplay

Peter Braatz

fotografija/cinematography

Peter Braatz, Drago Hari, Maja Weiss

glasba/music

Čompe, Dežurni Krivci, Lojze Lebič, Rambo Amadeus, Al DeLoner, Boštjan Gombač, Chris & Carla, S.Y.P.H. in drugi

montaža/editing

Peter Braatz

nastopajo/cast

Janez Škof, Slavoj Žižek, Dane Zajc, Žarko Petan, Nikolaj Beer, Natalja Bregar, Mala Kline, Janez Marenčič, Hans Jochen Peters, Tatjana Plahuta, Janez Rugelj, Žiga Saksida, Tomas Tibaut, Violeta Tomič, Joni Zakonjšek

Esejistični dokumentarec, v katerem nam nemški cineast poda svoj intimni pogled na državo, v kateri živi, na njeno naravo, arhitekturo, umetnost, ljudi ... Slovenija, kot jo vidi(jo) drugi.

Dokumentarec, v katerem v Sloveniji živeči nemški režiser podaja intimni pogled na življenje v tej državi in na njene značilnosti, od narave do umetnosti in ljudi. Sledimo mešanici intervjujev in srečanj z različnimi ljudmi, od umetnikov, ambasadorjev, prijateljev in družinskih članov. Občasno pa se oglasi tudi sam filmar, ki impresionistične slike, posnete v letih 2005 in 2006, pospremi s svojim včasih liričnim, spet drugič kritičnim razmišljanjem o Sloveniji. To je film o Sloveniji, pa vendar tudi o Evropi, o novem in starem ter vsem, kar je vmes; o naravi, tisti pravi, in o naravi človeka v njej; o tistem »biti živ« in biti človek v svetu, v katerem živiš.

»Očarala me je fraza 'gremo', pa je nisem mogel najti v nobenem slovarju.« (Peter Braatz)

An essay-like documentary in which a German cineaste gives us his intimate view of the country he lives in, its natural surroundings, architecture, art, and people... Slovenia as seen by other(s).

A documentary in which a German director living in Slovenia gives us his intimate view of life in this country and its characteristics, from nature to art and people. We can follow a mixture of interviews and encounters with different people, including artists, ambassadors, friends, and family members. Occasionally, the director himself comments on the impressionistic images shot in 2005 and 2006 with his sometimes lyrical and sometimes critical thoughts about Slovenia. This is a film about Slovenia, but it is also about Europe, about the new and the old, and everything in between. About nature, the real nature, and about the nature of man in this nature: about 'being alive' and being a human in the world you live in.

"I was fascinated by the phrase "gremo" (in English: 'let's go'), but could not find it in any dictionary." (Peter Braatz)

**The Journals of Knud Rasmussen
Dnevnik Knuda Rasmussena**

Danska-Kanada/Denmark-Canada 2006

režija/directed by

Zacharias Kunuk, Norman Cohn

scenarij/screenplay

Zacharias Kunuk, Norman Cohn

fotografija/cinematography

Norman Cohn

montaža/editing

Norman Cohn, Felix Lajeunesse, Cathrine Ambus

igrajo/cast

Leah Angutimarik (Apak), Pakak Innuksuk (Avva), Neeve Irngaut Uttak (Orulu), Natar Ungalaaq (Nuqallaq), Samuelie Ammaq (Umik), Peter-Henry Arnatsiaq (Natar), Catharine Alaralak (Kigutikaajuk), Abraham Ulayuruluk (Evaluarjuk)

festivali,nagrade/festivals, awards

Toronto 2006, New York 2006, London 2006, Viennale 2006, Rotterdam 2007

Prvi film, ki raziskuje pokristjanjevanje domačijskih ljudstev, kakor so ga videli in izkusili Inuiti. Rahločuten prikaz prelomnih dogodkov je novo delo režiserja uspešnice Atanarjuat: hitri tekač.

Po filmu *Atanarjuat: hitri tekač*, ki se dogaja v mitološki preteklosti, sta se Zacharias Kunuk in Norman Cohn lotila predstavitve dogodkov leta 1922, ko je krščanstvo začelo izpodrivati šamanizem in se je življenje Inuitov za vedno spremenilo. Film raziskuje njihovo zgodovino skozi oči starega šamana Avve in njegove uporniške hčere Apak. Družina živi ločena od Iglulikov, svoje skupnosti, ki je pred kratkim sprejela nauke krščanskih misijonarjev. Napetosti znotraj družine pa začnejo še naraščati, ko jih obišče skupina danskih raziskovalcev.

»Mislim, da sva z Zachom vedno nameravala posneti film, kot je ta. Takoj ko sva končala *Hitrega tekača*, sva začela raziskovati, zakaj bi ljudje vzeli 4000 let star intelektualni in duhovni sistem, ki jim je dobro služil in jih je postavljajal na vrh prehranske verige, ter ga nenadoma zamenjali za popolnoma tuj sistem, s katerim bi se štirideset ali petdeset let pozneje znašli na dnu te iste verige. Zakaj bi naredili kaj takega? Zdi se mi, da je to Zacha prevzelo, ker je del njegove osebne zgodovine, mene pa se je dotaknilo kot človeška dilema. In izkazalo se je, da je bila ena od najznamenitejših antropoloških pripovedi o ljudeh v tem procesu posneta na Zachovem dvorišču.« (Norman Cohn)

The first film to look into the Christianization of native populations the way it was seen and experienced by the Inuits. This sensitive account of significant events is a new film from the director of a hit, Atanarjuat: The Fast Runner

After filming *Atanarjuat: The Fast Runner*, which happens in the mythological past, Zacharias Kunuk and Norman Cohn aimed to present the events of 1922, when Christianity started to supplant shamanism and the lives of the Inuit were forever changed. The film researches their history through the eyes of an old shaman, Avva, and his rebellious daughter, Apak. The family lives separated from the Iglulik, their community, which had recently adopted the teachings of Christian missionaries. The tension within the family is intensified when a group of Danish explorers visits them. "I think Zach and I always intended to make a film like this. As soon as we finished *Fast Runner*, we started researching the question of why people would take a sophisticated, 4,000-year-old intellectual and spiritual system that worked and had [them] at the top of the food chain and suddenly replace it with a completely foreign system, and end up 40 or 50 years later at the bottom of the food chain. Why would these people do this? I think it fascinated Zach as part of his personal history and it fascinated me as a human dilemma. And it turns out that one of the most famous

anthropological accounts of people in the process of doing this was recorded in Zach's backyard." (Norman Cohn)

La France

France

Francija

Francija/France 2007

režija/directed by

Serge Bozon

scenarij/screenplay

Axelle Ropert

fotografija/cinematography

Céline Bozon

glasba/music

Medhi Zannad (Fugu), Benjamin Esdraffo

montaža/editing

François Quiqueré

igrajo/cast

Sylvie Testud (Camille), Pascal Greggory (poročnik/lieutenant), Guillaume Verdier (kadet/cadet), Francois Negret (Jacques), Laurent Talon (Antoine), Pierre Leon (Alfred), Benjamin Esdraffo (Pierre), Didier Brice (Jean), Laurent Lacotte (Frédéric)

festivali, nagrade/festivals, awards

Cannes 2007, nagrada Jeana Vigoja/Prix Jean Vigo 2007

Pogumno zamišljena in sijajno izpeljana izvirna vojna drama, ki se med resnim prikazovanjem zahodne fronte nekajkrat nepričakovano prelevi v živahen muzikal.

Jesen 1917. Prva svetovna vojna je na vrhuncu. Življenje mlade Camille se vrti okoli pisem, ki ji jih s fronte pošilja njen mož, dokler ji ta nekega dne ne sporoči, da hoče končati njuno razmerje. Odloči se ga poiskati. Preobleče se v moškega in se odpravi na fronto. Po raznovrstnih zapletih pristane pri polku, ki izgubljen tava na nikogaršnji zemlji. Tako se začne bizarno popotovanje skozi vojno, ki se zrcali v brezupu vojakov.

»Filmska kritika je zame intenzivno nadaljevanje dejavnosti gledalca in predvsem način za izoblikovanje lastnega okusa. Na snemanje in montažo pa moje pisanje o filmih ne vpliva več. Kritike in pohvale nas spremljajo samo v trenutku, ko ocenjujemo film kot celoto.

Radikalizem mi ni preveč všeč. Na splošno. Ne postavljam se v položaj cineasta, ki bi kljuboval spremembam. S tem mislim, da tudi nisem starokopiten in ne obujam hollywoodske kinematografije, čeprav ne poudarjam radikalizma že vnaprej. Sicer pa mislim, da film *Francija* ne bi nikogar motil.« (Serge Bozon)

A courageously conceived and marvellously carried out original war drama which unexpectedly turns into a lively musical while depicting the western front.

Autumn of 1917; the peak of the First World War. Young Camille's life turns around the letters that her husband is sending her from the front, until one day he tells her

he's leaving her. She decides to find him, dresses as a man and sets off to the front. After all sorts of complications, she ends up in a regiment lost in no man's land. A bizarre journey through war begins, reflected in the hopelessness of soldiers.

“To me, film reviewing means the intensive continuation of the spectator's activity. It is primarily a manner of refinement of taste. The fact that I was writing about films does not influence my filming or editing. It is only when elaborating on the film that references accompany us.

I do not very much like the posture of radicalism. In general, I do not place myself in the position of a "resistant filmmaker". However, even if I do not declare radicalism, I am not old-fashioned and I do not revive Hollywood cinema. I don't believe that *France* would disturb anyone.” (Serge Bozon)

Gruz 200
Cargo 200
Grušč 200

Rusija/Russia 2007

režija/directed by

Aleksej Balabanov

scenarij/screenplay

Aleksej Balabanov

fotografija/cinematography

Aleksander Simonov

glasba/music

montaža/editing

Tatjana Kuzmičeva

igrajo/cast

Aleksej Serebrjakov (Aleksej), Leonid Gromov (Artjom), Juri Stepanov (Mihail), Agnija Kuznecova (Angelika), Aleksej Polujan (Žurov), Mihail Skrjabin (Sunka), Leonid Bičevin (Valera), Natalja Akimova (Antonina)

festivali, nagrade /festivals, awards

Benetke/Venice 2007, Telluride 2007

Provokativna in mračna drama, ki se učinkovito poigrava z elementi srhljivke, da bi zarisala portret preplete družbe, po kateri straši truplo totalitarizma.

Sovjetska zveza leta 1984. Obdobje sovjetskega imperija je v zatonu, kar je mogoče zaznati tudi na ruskem podeželju. Hčerka sekretarja regionalnega partijskega komiteja se je zvečer s prijatelji odpravila v diskoteko. Tu so jo še videli, nato pa se je za njo izgubila vsaka sled. Prič ni, prav tako nobenega uradnega osumljenca. Iste noči se v hiši na obrobju mesta zgodi brutalen zločin. Storilec naj bi bil sam lastnik hiše. Oba primera preiskuje zlobni in sadistični policijski načelnik Žurov ...

»Ko si film izmislim, že vem, kako bo narejen stilistično. Od samega začetka sem se zavedal, da bo *Grušč 200* škandalozen film. Da bodo ljudje govorili o njem in da

mnogim ne bo všeč, da pa nikogar ne bo pustil hladnega. Že zdaj lahko trdim, da smo naredili dober film. Glavna težava, ki jo vidim zdaj, je gledalčevo dožemanje obdobja nazadovanja, saj se nekateri ljudje tistih let spominjajo kot svojega najboljšega časa, *Grušč 200* pa je zelo težak film. Celó zame.« (Aleksej Balabanov)

A provocative and dark drama that effectively plays with the elements of a horror film in order to depict a portrait of a cursed society haunted by a corpse of totalitarianism.

USSR, 1984. The end of the Soviet era, which can also be perceived in the Russian countryside. After going to a club, the daughter of the secretary of the district committee for the Communist Party disappears. There are no witnesses. No suspects have been found. On the same evening, a brutal murder occurs in a house on the outskirts of town. Supposedly, the culprit is the owner of the house. Both investigations are turned over to the evil and sadistic police captain, Zhurov...

“When I invent a film, I already know how it will be done stylistically. I was aware from the very beginning that *Cargo 200* would be a scandalous film. That people would talk about it, that many would not like it, but that it would leave no one indifferent. I can already say that we have made a good film. The main problem that I foresee now is the viewers' perception of the stagnation period, because some people remember those years as their best time, whereas *Cargo 200* is a very tough film. Even for me.” (Aleksej Balabanov)

Instalacija ljubezni Installation of Love

Slovenija/Slovenia 2007

režija/directed by

Maja Weiss

scenarij/screenplay

Zoran Hočevar, Maja Weiss

fotografija/cinematography

Bojan Kastelic

glasba/music

Chris Eckman

montaža/editing

Peter Braatz

igrajo/cast

Bernarda Oman (Mojca), Igor Samobor (Miloš), Brane Završan (Vasko), Branko Jordan (Egon Šenk), Desa Muck (režiserka/film director), Vesna Vončina (Nika), Polona Vetrih (Zujka), Aljaž Jovanovič (Vaci), Ivanka Mežan (mamca/momma), Kolja Saksida (Milošev snemalec/Miloš's cameraman), Janez Vajevec (Pagon), Andrej Rozman - Roza (scenarist/screenwriter), Maja Šugman (Zofka)

Komična drama o ljubezni in umetnosti, film v filmu, ki niha med iluzijo in resničnostjo ter gledalcu neprestano spodnaša tla pod nogami.

Mojca je poročena z Vaskom, bogatim trgovcem z mesom. Je elegantna in zdolgočasna gospa srednjih let, mati dveh odraslih otrok ter velika ljubiteljica in zbiralka slik uveljavljenih umetnikov. Željna ljubezni in strasti poišče svojega ljubimca iz študentskih let Miloša, ki je medtem postal svetovno znan videoumetnik. Mojca nevede postane objekt nove videoinstalacije, ki jo Miloš pripravlja s pomočjo Mojčine hčere Nike. Mojčin lov za ljubeznijo kmalu postane avantura za vse vpletene, saj se v razplet njene ljubezenske melodrame vključi tudi filmska ekipa, ki snema film *Instalacija ljubezni*.

»Če obstaja kaj takšnega kot režiserjeva namera, ko začne snemati film, potem je bila moja namera narediti film, ki povečuje igralce ter je kljub resnim temam lahkoten in zabaven. *Instalacija ljubezni* je humoren film, ki povečuje življenje. Je družinski in hkrati ženski film. Je film, v katerem igralci igrajo igralce. Predvsem pa je film, ki povečuje iluzije: ljubezensko, umetniško in najbolj od vseh filmsko iluzijo. *Instalacija ljubezni* je moja ljubezenska izjava umetnosti filmskega ustvarjanja.« (Maja Weiss)

A comical drama about love and art, a film within a film, which oscillates between illusion and reality and never stops undermining the spectator's position.

Mojca is married to Vasko, a wealthy meat merchant. She is an elegant and bored middle-aged woman, a mother of two grown-up children and a great admirer and collector of paintings by renowned artists. Hungry for love and passion, she seeks out her college lover Miloš, who went on to become a world-famous video artist. Without realizing it, Mojca becomes the object of a new video installation that Miloš is preparing with the help of Mojca's daughter, Nika. Mojca's search for love soon becomes an adventure for everyone involved, because the entire crew filming *Installation of love* gets involved in the denouement of Mojca's romantic melodrama.

"If – at the beginning of making a film – there is something that could be called a director's intention, then mine was certainly to make a film which glorifies actors and is, despite serious topics, light and entertaining. *Installation of Love* is a humorous film that praises life. It is both a family film and a women's film. It is a film in which the actors are cast as actors. But above all, it is a film which glorifies illusions: romantic illusion, artistic illusion and, first and foremost, film illusion. *Installation of love* is my love statement to the art of making films." (Maja Weiss)

Yumurta

Egg

Jajce

Turčija-Grčija/Turkey-Greece 2007

režija/directed by

Semih Kaplanoğlu

scenarij/screenplay

Semih Kaplanoğlu, Orçun Köksal

fotografija/cinematography

Özgür Eken

montaža/editing

Ayhan Ergürsel, Semih Kaplanoğlu, Suzan Hande Güneri

igrajo/cast

Nejat İşler (Jusuf/Yusuf), Saadet Işıl Aksoy (Ajla/Ayla), Ufuk Bayraktar (Haluk), Tülin Özen, Gülçin Santırcıoğlu, Kaan Karabacak

festivali, nagrade/festivals, awards

Cannes 2007, Karlovi Vari/Karlovy Vary 2007, Sarajevo 2007 (najboljša glavna ženska vloga/best actress in a leading role)

Semih Kaplanoglu prikazuje moč podeželskega življenja, odnose med generacijami ter mesto žensk v Turčiji, ki je hkrati tradicionalna in moderna.

Pesniku Jusufu umre mati, zato se po več letih vrne v svojo domačo vas. V razpadajoči hiši ga pričaka mlado dekle Ajla, za katero ni vedel, da je že pet let živela z njegovo mamo. Prosi ga, naj izpolni materino željo in opravi žrtvovanje. Ker ne prenaša pasivnega ritma na deželi, Jusuf privoli in z Ajlo se odpravita k štiri ure oddaljeni grobnici svetnika, da bi dokončala obred. Ne najdeta črede, iz katere bi morala izbrati žrtveno žival, zato prespita v hotelu, kjer poteka poroka.

»Snemanje nameravam začeti s filmom *Jajce*, kronološko tretjo zgodbo iz trilogije z naslovom *Med*, *Mleko* in *Jajce*. Filmi bodo prikazani v nasprotnem vrstnem redu, tj. *Jajce*, *Mleko* in *Med*. Pred seboj imam precej dolg kinematografski pogled nazaj. Vsi imamo matere in precej verjetno je, da je veliko skritega v času, ki smo ga preživeli z njimi, in v času, ki ga ne moremo več preživeti z njimi. Mislim, da je čas surovina kina. Čas, prostor in potemtakem sama osebnost glavnega junaka Jusufa so v okviru kinematografskih meja izpričani, kot bi jih orisali Bresson, Tarkovski, Satjadžit Raj in Ozu.« (Semih Kaplanoglu)

Semih Kaplanoglu depicts the power of life in the countryside, relations between generations, and the place of women in Turkey, which is at the same time traditional and modern.

A poet, Yusuf, returns to his home village for the first time in years to attend his mother's funeral. Awaiting him in the dilapidated house is the winsome Ayla, whom he did not even know existed. The girl, who has been taking care of his mother for the past five years, asks Yusuf to fulfil her mother's last wish by sacrificing a holy animal. Hating the passive rhythm of life in the countryside, the man consents and, together with Ayla, they set off to the four-hour-distant tomb of a saint to carry out the ritual. They cannot find a herd from which they are supposed to pick out the sacrificial animal, and so they spend the night in a hotel where a wedding is taking place.

“I intend to begin the shooting with *Egg*, the third chronological story of a trilogy entitled *Honey*, *Milk* and *Egg*. The films will be shown in reverse order, i.e. as *Egg*, *Milk* and *Honey*. What I'm looking at here is a longish cinematographic flash-back. We all have mothers and it is highly possible that much is hidden in the time we spent with our mothers, and in the time we are no longer able to spend with them. I am of the view that time is the raw material of cinema. The time, space, and, ultimately, the

personality of Yusuf himself, the protagonist of *Egg*, is evidenced within the cinematographic boundaries delineated by Bresson, Tarkovski, Satyajit Ray and Ozu.” (Semih Kaplanoğlu)

Mio fratello è figlio unico
My Brother is an Only Child
Moj brat je edinec

Italija/Italy 2007

režija/directed by

Daniele Luchetti

scenarij/screenplay

Sandro Petraglia, Stefano Rulli, Daniele Luchetti (literarna predloga/based on *Il Fasciocomunista*, Antonio Pennacchi)

fotografija/cinematography

Claudio Collepicollo

glasba/music

Franco Piersanti

montaža/editing

Mirco Garrone

igrajo/cast

Elio Germano (Accio), Riccardo Scamarcio (Manrico), Angela Finocchiaro (Accieva mama/Accio's mother), Massimo Popolizio (Acciev oče), Luca Zingaretti (Mario Nastri), Anna Bonaiuto (Bella), Diane Fleri (Francesca), Alba Rhorwacher (Violetta)

festivali, nagrade/festivals, awards

Cannes 2007, Toronto 2007, nagrada Davida di Donatella/David di Donatello Awards (za najboljši scenarij/best screenplay)

Zgodba o odraščanju, v kateri se prek dogodivščin dveh zelo različnih bratov pred nami zvrsti 15 burnih let italijanske zgodovine. Nagrada Davida di Donatela za najboljši scenarij.

Accio z vzkipljivostjo in prepirljivostjo svoja starša spravlja v obup. Vodi ga nagon, iz vsakega manjšega spopada je pripravljen narediti vojno. Njegov brat Manrico je povsem drugačen tip: lep, karizmatičen, vsi ga imajo radi ... A kljub temu je tudi on nevaren. V italijanskem podeželskem mestecu se fanta v burnih šestdesetih in sedemdesetih znajdetata na različnih političnih bregovih. Zanju je to obdobje velikih pobegov in vrnitev, pretefov in močnih čustev, nenazadnje pa tudi ljubezni do iste ženske, zaradi katere bijeta neskončne boje.

»Moj brat je edinec ni politični film. To je film o ljudeh, ki ljubijo, trpijo, se smejejo, zraven pa se še ukvarjajo s politično dejavnostjo. Ideološko je film nevtralen: pove pa zgodbo o junakih, ki niso nevtralni. Mislim, da je to moje stališče. Srce mojega filma je njegov človeški in emocionalni del.« (Daniele Luchetti)

A coming-of-age story in which we follow fifteen years of turbulent Italian history through the adventures of two totally different brothers. David di Donatello Award for best screenplay.

Accio is driving his parents crazy with his irritable and quarrelsome character. His instincts drive him to make war out of every minor incident. His brother Manrico is totally different: handsome, charismatic, loved by all ... Yet along with all that he is dangerous, too. In a small, rural Italian town in the turbulent 1960's and 1970's, the two young men find themselves on opposing political sides. For them, this is a period of great escapes and returns, brawls and strong emotions, and finally, their love for the same woman, for whom they will fight an endless battle.

"*My Brother is an Only Child* is not a political film. It's a film about human beings who love, suffer, laugh, and also engage in political activity. Ideologically, this film is neutral: it tells the story of characters who are not at all neutral. I believe that's the point of view I adopted. The heart of my film is the human and emotional element."
(Daniele Luchetti)

Daniele Luchetti

Rojen leta 1960 v Rimu. Med študijem je sodeloval pri nastanku nekaterih filmov Nannija Morettija, leta 1988 pa je pod pokroviteljstvom Morettijevega Sacher Filma posnel prvenec, ki mu je v Cannesu prinesel zlato kamero. Pozneje je bil dejaven tudi v gledališču in snemal dokumentarce.

Born in 1960 in Rome. As a student he participated in several films by Nanni Moretti, and in 1988 he debuted as a filmmaker with *It's Happening Tomorrow* (made under the auspices of Moretti's Sacher Film), which won him the Golden Camera at Cannes. Later, he also worked in theatre and made documentaries.

Mýrin
Jar City
Okužena kri

Islandija-Nemčija/Iceland-Germany 2006

režija/directed by

Baltasar Kormákur

scenarij/screenplay

Baltasar Kormákur (po romanu Arnaldurja Indriðasona/based on the novel by Arnaldur Indriðason)

fotografija/cinematography

Bergsteinn Björgúlfsson

glasba/music

Mugison

montaža/editing

Elísabet Ronaldsdóttir

igrajo/cast

Ingvar E. Sigurðsson (Erlendur), Ágústa Eva Erlendsdóttir (Eva Lind), Björn Hlynur Haraldsson (Sigurður Óli), Atli Rafn Sigurðarson (Örn), Ólafía Hrönn Jónsdóttir

festivali, nagrade/festivals, awards

Karlovi Vari/Karlovy Vary 2007 (kristalni globus za najboljši film/Crystal Globe for Best Picture)

Srhljivka o genskem zapisu in determiniranosti z DNK, v kateri policija išče morilca, oče pa skuša pojasniti hčerino bolezen, ki je prej nikoli ni bilo v družini. Zmagovalec Karlovih Varov.

Starejšega moškega najdejo umorjenega v njegovem kletnem stanovanju. Policija je v slepi ulici, preiskava pa vendarle steče, ko najdejo fotografijo groba mladega dekleta. Odkrijejo, da je bil moški nekoč osumljen grozovitih zločinov, pa nikoli obsojen. Mu je na vrata potrkala preteklost? Ko inšpektor Erlendur odpre stari primer, niti slučajno ne sluti, da ga bo preiskava vodila po genskih poteh vse države.

»Zdelo se mi je, da je nasprotje med staro in novo Islandijo v zgodbi zelo zanimivo. S pomočjo podjetja deCode in gensko tehnologijo lahko nenadoma odkriješ skrivnost svoje stare matere. Film govori tudi o Islandiji, ki se zdi pozabljena, vendar še vedno obstaja. In potem je tukaj še banda 101 in na zunaj kaže, da smo vsi uspešni umetniki ali bankirji, vendar iz te slike izpade velik del prebivalstva. Ljudje, ki z gospodarsko rastjo v tej državi niso ničesar pridobili. Če greste, na primer, na avtobusno postajališče Hlemmur, je, kakor da bi šli nazaj s časovnim strojem, že desetletja se ni nič spremenilo. To nasprotje daje okvir za kriminalko. Prvič sem prebral islandsko kriminalko, ki sem ji verjel. Občutek je podoben kakor v *Mystic River*. Ne govori samo o zločinu, ampak tudi o ljudeh in položajih, v katerih se znajdejo.« (Baltasar Kormákur)

A thriller about genetic fingerprint and determination with DNA, in which the police is looking for a murderer, while a father tries to account for his daughter's disease, which has never before occurred in the family.

An elderly man is found murdered in his basement flat. The police is facing a wall, but the investigation does move along when they find a photograph of a young girl's grave. They find out that the man was once accused, but never sentenced, for atrocious crimes. Was his past knocking on his door? When inspector Erlendur opens this old case, he has no idea his investigation will lead him across the genetic map of the entire country.

"I thought the contrast between the old and new Iceland in the story was very interesting. With deCode and genetic technology, you can all of a sudden find out your grandmother's secret. It's also about Iceland, which seems to be forgotten, but still exists. Then it's the 101 crowd and on the surface it looks as if we are all either successful artists or investment bankers, but there is a large part of the nation missing there. People who haven't benefited from the economic growth in this country. For example, if you go to the Hlemmur bus stop, it's like going back in a time machine, nothing has changed for decades. This contrast provides a frame for a criminal drama. It's the first time I read an Icelandic crime novel that I believed. It has a *Mystic River* feel to it. It's not just about crime, but also about the people and their situation." (Baltasar Kormákur)

Klopka
The Trap
Past

Srbija-Nemčija-Madžarska/Serbia-Germany-Hungary 2007

režija/directed by

Srdjan Golubović

scenarij/screenplay

Melina Pota-Koljevic, Srdjan Koljevic, po gledališki igri Nenada Teofilovića/based on the play by Nenad Teofilović

fotografija/cinematography

Aleksandar Ilić

glasba/music

Mario Schneider

montaža/editing

Marko Glušac, Dejan Urošević

igrajo/cast

Nebojša Glogovac (Mladen), Anica Dobra (Jelena), Miki Manojlović (Kosta Antić), Nataša Ninković (Marija)

festivali, nagrade/festivals, awards

Berlin 2007, Köbenhavn/Kopenhagen 2007, Sofija/Sofia 2007 (glavna nagrada žirije/Grand Prix), Cluj 2007, Karlovi Vari/Karlovy Vary (nagrada občinstva/Audience Award), Palić (posebna omemba/Special Mention), Toronto 2007

Razglednica iz Beograda po Miloševiću, posneta v slogu filma noir. Zgodba o človeku, ki lahko reši sinovo življenje le tako, da ga vzame drugemu.

Mladen, Marija in njun sin Nemanja živijo mirno, skromno in vsakdanje, dokler Nemanja resno ne zbolí, tako da poskuša družina na vse načine zbrati denar za drago operacijo v Nemčiji. Po številnih neuspešnih poskusih pri sorodstvu in državi obupana Marija v časopisu objavi oglas, v katerem išče dobrotnika, ki bi jim pomagal. Čez nekaj dni res zazvoni telefon in na drugi strani se oglasi moški glas z nenavadno ponudbo: denar ne bo več problem, če mu Mladen stori uslugo ...

»*Past*, psihološka drama s prvinami grozljivke – realistična, trda in surova, je film o Srbiji po Miloševiću, kjer ni vojne, je pa moralna in eksistencialna puščava, o Srbiji v tranziciji, kjer človeško življenje še vedno ni dosti vredno, o normalnem življenju, ki se zdi nedosegljivo. To je film o navadnem človeku, ki postane morilec. O zlomu vseh moralnih vrednot, v katere je verjel. O junaku, ki ima pred seboj dve rešitvi, obe pa vodita v bolečino, krivdo in nesrečo. *Past* je neke vrste 'osebna zgodba'. Na neki način je sodobna balkanska različica *Zločina in kazni*. Je film o zločinu, ki reši življenje junakovemu otroku, in o kazni, ki prihaja od znotraj.« (Srdjan Golubović)

A postcard from post-Milošević's Belgrade, made into a film noir. A story about a man who can only save his son's life by taking someone else's.

Mladen, Marija and their son, Nemanja, live a peaceful, modest everyday life until Nemanja falls seriously ill and the family tries in all possible ways to raise money for expensive surgery in Germany. After many unsuccessful attempts to get help from relatives and the state, Marija desperately places an ad in the newspaper, searching for a benefactor who could help them. A few days later, the phone rings, and on the other side a male voice suggests something unusual: money will no longer be a problem, if Mladen does him a small favour ...

"*The Trap*, a psychological drama with elements of a thriller - realistic, hard and raw -, is a film about post-Milošević's Serbia, in which there is no more war, but a moral and existential desert, about Serbia in transition, where human life still isn't worth very much; about normal life, which still seems unreachable. It is a film about an ordinary man becoming a killer. About the crash of all moral values which he had believed in. About a protagonist facing two solutions – both leading to pain, guilt and misfortune. *The Trap* is a 'personal story' kind of film. In a way, it is a contemporary Balkan version of *Crime and Punishment*. It is about the crime that saved the life of the protagonist's child, and the punishment that comes from within." (Srdjan Golubović)

Ferien
Vacation
Počitnice

Nemčija/Germany 2007

režija/directed by

Thomas Arslan

scenarij/screenplay

Thomas Arslan

fotografija/cinematography

Michael Wiesweg

montaža/editing

Bettina Blickwede

igrajo/cast

Angela Winkler (Anna), Karoline Eichhorn (Laura), Uwe Bohm (Paul), Gudrun Ritter (Annina mama/Anna's mom), Anja Schneider (Sophie), Wigand Witting (Robert), Amir Hadzic (Max), Babette Semmer (Zoe), Leyla Bobaj (Leyla), Aaron Raabe (Aaron)

festivali, nagrade/festivals, awards

Berlin 2007, Seattle 2007

Družinska drama, ki v umirjenem ritmu raziskuje zapletenost družinskih odnosov, razpetih med skrajno intimnostjo in zaskrbljujočo odtujenostjo.

Anna živi z možem Robertom in sinom Maxom v hiši sredi gozda na nemškem podeželju. Poleti v njihovo odmaknjeno domovanje kapljajo sorodniki od blizu in daleč. Na obisk pride Laura, Annina hči iz prvega zakona, s svojima otrokoma in partnerjem Paulom. Čas si krajšajo z dolgimi sprehodi po gozdu, s plavanjem v

bližnjem jezeru in s kosili v naravi. V navidez idilične počitnice zareže prihod Annine bolne matere, ki potrebuje stalno oskrbo. Počasi se začnejo razkrivati razpoke v odnosu med Paulom in Lauro. Vse se še bolj zaplete, ko se pojavi tudi Laurina sestra Sophie, ki živi v tujini. V samotni hiški začnejo oživljati pod preprogo pometene stare zamere in umazane skrivnosti, ki grozijo, da se bo krhko družinsko jedro vsak hip sesulo v prah.

»Družinske vezi ustvarja vedenje vsakega posameznika. Zanimalo me je, kako deluje mreža, in sem jo želel поблиžje preučiti. Lastnosti likov nisem želel določiti predaleč vnaprej, saj sem hotel, da se odnosi razvijajo korak za korakom. In nekoga, ki bi lahko ponudil potrebno ubranost, ki očitno vedno manjka. Pride šele, ko je že prepozno.«
(Thomas Arslan)

A family drama which, in calm rhythm, researches the complexity of family relationships, stretched between extreme intimacy and worrisome alienation.

Anna lives in a house in the middle of a forest in the German countryside with her husband Robert and son Max. It is summer, and relatives from near and far drop in to visit them in their remote home. Laura, Anna's daughter from her first marriage, comes to visit with her children and her partner Paul. They spend time taking long walks in the forest, swimming in a nearby lake, having outdoor picnics. The seemingly idyllic holidays are interrupted by the arrival of Anna's ill mother, who needs permanent care. Slowly, the cracks in the relationship between Paul and Laura begin to show. Matters are further complicated when Laura's sister Sophie, who lives abroad, shows up. In the lonely cottage, old resentments and dirty secrets swept under the carpet begin to come to life and threaten to destroy the fragile family core in any second.

"Family structures are formed by the behaviour of each individual. I was interested in how this network works. I wanted to study it more closely. I didn't want to determine the quality of the characters too far in advance. I wanted the relationships to develop little by little. Someone who could provide the necessary harmony always seems to be missing. They all come together only when it's too late." (Thomas Arslan)

Partes usadas
Used Parts
Rabljeni deli

Španija-Francija-Mehika/Spain-France-Mexico 2007

režija/directed by
Aarón Fernández
scenarij/screenplay
Aarón Fernández
fotografija/cinematography
Javier Morón
montaža/editing
Ana Laura Calderón

igrajo/cast

Eduardo Granados (Ivan), Alan Chávez (Efrain), Carlos Caja (stric Jaime/uncle Jaime), Damayanti Quintanar (Lupita), Pilar Padilla (Efrainova mama/Efrain's mother), Raúl Adalid («el Güero»), José Antonio Varón (šef avtopralnice/car wash manager)

festivali, nagrade/festivals, awards

Montreal 2007 (nagrada Glauber Rocha za najboljši latinskoameriški film/Glauber Rocha Award – best Latin American film), Guadalajara 2007 (najboljši mehiški prvenec/Best Mexican Debut Film)

Realistična drama, ki se nasloni na tradicijo povojnega evropskega avtorskega filma in nas popelje na ulice mehiškega urbanega središča, da bi nam predstavila življenje in sanje malih ljudi.

Ivan je živahen mehiški štirinajstletnik, ki živi s svojim stricem Jaimejem, malim »trgovcem« z rabljenimi avtomobilskimi deli. Oba sanjata o nekem lepšem življenju drugje, zato se odločita privarčevati denar, da bi se v bližnji prihodnosti lahko odpravila v ZDA. Seveda ilegalno. A Jaime kmalu ugotovi, da bo za »vozovnico« potreboval več denarja, zato v krajo avtomobilskih delov uvede tudi Ivana. Ta se »obrti« hitro nauči, kmalu pa mu na pomoč priskoči tudi njegov najboljši prijatelj Efrain. Fanta se zabavata in v svojem novem poslu uživata, a le do trenutka, ko Ivan spozna, da so stričevi načrti glede Amerike v popolnem nasprotju s tistim, kar je imel v mislih sam.

»Z *Rabljenimi deli* sem hotel ustvariti pripoved, ki bi kipela od življenja in energije, njeni liki pa bi bili resnični in bi v nas vzbujali čustva. Želel sem si ustvariti film, ki bi vibriral, film tekočega ritma, ki pa ga hkrati prečijo trenutki premora, namenjenega premisleku in meditaciji. Filma sem se lotil z vso nedolžnostjo in neizkušenostjo režiserja, ki snema prvenec, a hkrati tudi z vso energijo, s plemenitimi nameni in upi, ki jih polagamo v za nas svete stvari.« (Aarón Fernández)

A realistic drama inspired by the tradition of the post-war European auteur cinéma takes us to the streets of a Mexican urban centre to present the life and dreams of the small people.

Ivan is a fourteen-year-old, vivacious Mexican boy who lives with his uncle Jaime, a small "trader" of used car parts. They both dream of a better life elsewhere, so they decide to save up to be able to go to the US sometime soon. Illegally, of course. But Jaime soon finds out that the "ticket" will cost more than anticipated, so he introduces Ivan into the business of car-part theft. Ivan soon learns the "trade"; even his best friend Efrain comes to help him. The boys enjoy their new business, but only until Ivan realises that his uncle's plans for America are diametrically opposite to what he had in mind.

"With *Used Parts* I wanted to create a story that would bubble with life and have realistic characters who would stir our emotions. I wanted to make a film that would vibrate, a film of fluid rhythm, simultaneously interspersed with moments of rest intended for reflection and meditation. I started the film with all the innocence and inexperience of a first-time director, but at the same time with all the energy, noble intentions and hopes we place into things we consider sacred." (Aarón Fernández)

Nacido y criado
Born and Bred
Rojen in vzgojen

Argentina-Italija-VB/Argentina-Italy-UK 2006

režija/directed by

Pablo Trapero

scenarij/screenplay

Mario Rulloni, Pablo Trapero

fotografija/cinematography

Guillermo Nieto

glasba/music

Palo Pandolfo

montaža/editing

Ezequiel Borovinsky, Pablo Trapero

igrajo/cast

Guillermo Pfening (Santiago), Federico Esquerro (Robert), Martina Gusman (Milli), Tomás Lipan (Cacique), Victoria Vescio

festivali, nagrade/festivals, awards

Toronto 2006, Rim/Rome 2006, Rotterdam 2007, Hongkong/Hong Kong 2007

Intimna drama, ki stanje protagonistovega duha zrcali skozi čudovita notranja in zunanja okolja, spremlja pot duševnega okrevanja očeta po tragični družinski nesreči.

Santiagoovo življenje je v vseh pogledih videti popolno: ima čudovito ženo in majhno hčerko, vodi obetajoče podjetje za oblikovanje notranje opreme in živi v luksuznem stanovanju. Vsakdanjik mlade družine poteka lagodno, brez večjih pretresov, dokler ga ne pretrga tragična nesreča. Takrat Santiago obrne svoje življenje na glavo ter se zateče v brezimnost in osamitev v patagonski divjini. Zavetje pred svojo bolečo preteklostjo najde na majhnem, zaniknem, komaj delujočem letališču sredi pustih, neizprosnih patagonskih širjav. Poišče si nekaj pivskih prijateljev in preganja čas z lovom. Toda kmalu se izkaže, da mu pobeg v osamitev ne bo prinesel duševnega miru in da se bo moral z duhovi preteklosti spopasti drugače.

»Moj zadnji film je nastal iz nerazumnega strahu, da bi izgubil svojega novorojenca Matea. Zaradi tega glavna igralka ni mogla biti druga kot moja žena Martina (Gusman). V tem filmu sem prvič upodobil družino iz zgornjega srednjega razreda, saj sem za hip hotel vstopiti v svet teh ljudi, za katere se zdi, da živijo idealno.« (Pablo Trapero)

This intimate drama follows the path of a father's recovery after a tragic family accident, reflecting the state of the protagonist's mind through wonderful internal and external environments.

Santiago's life seems perfect in all ways: he has a wonderful wife and daughter, runs a blooming interior design business and lives in a luxurious apartment. The leisurely everyday life of the young family is all of a sudden shattered by a tragic car accident. Santiago then turns his life upside down and resorts to anonymity and isolation in the

Patagonian wilderness. He finds shelter from his painful past on a small, ramshackle, barely operating airport amidst the barren, inexorable Patagonian landscape. He hangs out with a couple of drinking companions and spends time hunting. It can soon be seen that escape to isolation will not bring him peace of mind and that he will have to face the ghosts of the past in another way.

“My latest film originated from my irrational fear of losing my newborn son Mateo. For this reason, the actress could not be anyone else but my wife Martina (Gusman). For the first time, my film depicts an upper-middle class family, because, for a short moment, I wanted to get into the world of these people, who seem to lead an ideal life.” (Pablo Trapero)

Sonhos de peixe
Fish Dreams
Sanje o ribah

Brazilija-Rusija-ZDA/Brazil-Russia-USA 2006

režija/directed by

Kirill Mikhanovsky

scenarij/screenplay

Kirill Mikhanovsky

fotografija/cinematography

Andrij Parekh

montaža/editing

Adam Walsh, K.D. Klippning

igrajo/cast

José Maria Alves (Jusce), Rúbia Rafaelle da Silva (Ana), Chico Díaz (João), Phellipe Haagensen (Rogério), Yves Hofer (Gunther Bass), Agrício da Silva, Antônio Nelson da Silva

festivali, nagrade/festivals, awards

Cannes 2006, Miami 2007 (posebna nagrada žirije/Special Jury Award), Sofija/Sofia 2007 (posebna nagrada žirije/Special Jury Award)

Drama z dokumentarističnim pridihom o nasprotjih med preprostim, resničnim življenjem in iluzijami, ki jih tudi v najbolj zakotne in revne dele sveta prinaša razvoj, še posebno televizija.

V revni ribiški vasi na severovzhodni obali Brazilije se sedemnajstletni Jusce preživlja z lovom na jastoge na globini trideset metrov. Zaljubljen je v Ano, obsedeno s televizijskimi limonadami in sanjarjenjem o odhodu v širni svet, ki živi skupaj z materjo in hčerko. Jusce je zadovoljen s svojim življenjem, sploh ko mu drugi ribiči, prijatelji njegovega umrlega očeta, pomagajo kupiti lasten čoln. Ko se Juscejev stari prijatelj Rogério vrne iz velikega mesta, se med njima začne rivalstvo za Anino naklonjenost ...

»Sanje o ribah je nastal iz moje očaranosti nad življenjem ribičev v majhni vasi Baia Formosa na severovzhodni obali Brazilije. Največji navdih za film sem dobil, ko sem opazoval, kako z nečloveškimi naperi rinejo svoje barke v vodo, kako čistijo ribe, ter

ko sem jih spremljal na ribolovu in spoznaval nevarnosti lova na jastoge na taki globini. (...) Da sem kot igralce uporabil resnične ribiče, je bil edini način za verodostojno dokumentiranje edinstvenega in krhkega sveta domačinov: usnjeno teksturo njihove kože, razpokane gube, ki jih na njihovih obrazih rišeta nenehen veter in morje, pravokotne, čvrste in žuljave dlani, njihovo držo (...), zenovsko mirnost – to so bile neizogibne fizične lastnosti, ki filmu zagotavljajo zaslužen pristnost.« (Kiril Mihanovski)

Drama with a documentary feel on the opposites between simple, real life and the illusions that are brought to the most out-of-the-way and poor places of the world by development, especially television.

Seventeen-year-old Jusce scrapes a living by diving 30 metres for lobster in a poor fishing village on the northeast coast of Brazil. He's in love with Ana who lives with her mother and daughter and is obsessed with soap operas, dreaming of leaving the village to see the world. Jusce is content with the life he leads, especially when other fishermen, his late father's friends, help him buy his own boat. The day Jusce's old friend Rogério returns from the big city marks the beginning of their rivalry for Ana's attention.

"*Sonhos de peixe* came from my fascination with the lives of fishermen in Baía Formosa, a small village on the northeast coast of Brazil. Witnessing their vein-popping efforts of pushing boats in water, watching them cut fish, following them on their fishing trips, learning about the perils entailed by diving for lobsters was the film's main source of inspiration (...) Casting real fishermen was the only way to truthfully document the unique and fragile universe of the locale: the leather-like texture of their skin, the crevices of wrinkles carved out by the never-ceasing wind at sea, the square rock-calloused palms of their hands, their postures (...), their Zen-like calmness – these were the indispensable physical qualities guaranteeing *Sonhos de peixe* the authenticity it deserved." (Kiril Mihanovski)

Le pressentiment
Premonition
Slutnja

Francija/France 2006

režija/directed by

Jean-Pierre Darroussin

scenarij/screenplay

Jean-Pierre Darroussin, Valerie Stroh (po romanu Emmanuela Bova/based on the novel by Emmanuel Bove)

fotografija/cinematography

Bernard Cavalié

glasba/music

Albert Marcoeur

montaža/editing

Nelly Quettier

igrajo/cast

Jean-Pierre Darroussin (Charles Bénesteau), Valérie Stroh (Isabelle Chevasse), Amandine Jannin (Sabrina Jozic), Anne Canovas (Alice Benesteau), Nathalie Richard (Gabrielle Charmes-Aicquart), Hippolyte Girardot (Marc Benesteau), Laurence Roy (Edith Benesteau), Alain Libolt (Edouard Benesteau)

festivali, nagrade/festivals, awards

Karlovi Vari/karlový Vary 2007, Palm Springs 2007

Križanec med komedijo in eksistencialno dramo, v katerem uspešni odvetnik opusti življenje na veliki nogi in poskuša na novo osmisлити svoje bivanje.

Bogati odvetnik Charles Benestau zapusti svojo prevzetno ženo, snobovsko družino in uspešno kariero ter se preseli v skromno stanovanje v pariški delavski soseski. Umakne se v osamo in anonimnost, da bi se otresel meščanskih norm in našel notranjo izpolnjenost v življenju brez materialnih dobrin. A ko eden od sosedov skoraj do smrti pretepe svojo ženo, Charles vzame pod svojo streho njuno najstniško hčer, skupaj z njeno priložnostno varuško. Odtlej je Charlesovega miru konec.

»Charles Benesteau je eden najznačilnejših likov Bovovega dela. Nekaj skrivnostnega je v trenutni želji po ohranitvi distance do tega, kar smo. Ne biti čisto takšen človek, za kakršnega nas imajo. Biti bitje mogočega: to je zame nekakšna fantazija, ideal. Mislim, da se bo ta lik dotaknil mnogih, ki jih nosi tok življenja in dejanj. In če bodo čisto malo začutili nekakšno ujetost, se jim bo gotovo porodila želja po drugačnosti. Nekako kot 'Kako srečen bi bil, če bi bil srečen ...'« (Jean-Pierre Darroussin)

A crossbreed between comedy and existential drama, in which a successful attorney abandons his life in grand style and tries to give new meaning to his existence.

A rich attorney, Charles Benesteau, one day leaves his conceited wife, snobbish family and successful career and takes a modest flat in a Parisian proletarian quarter. He retreats to solitude and anonymity in order to get rid of bourgeois norms and find inner fulfillment in a life without material goods. When one of the neighbours almost beats his wife to death, Charles takes in their teenage daughter and her occasional nanny. He has no peace since then.

"Charles Benesteau is one of the most emblematic characters in Bove's work. There is a secret resonance in the whim to keep a distance to the person we are. Not to be completely the person that we are believed to be. To be a possible being: that is, a kind of fantasy for me. I believe that the character will touch many people who have embarked in the general flow of their activities and their lives. And if they feel a kind of imprisonment, they will certainly develop a desire for something else. Something like "How happy I would be if I was happy..." (Jean-Pierre Darroussin)

Friss levegő

Fresh Air

Svež zrak

Madžarska/Hungary 2006

režija/directed by

Ágnes Kocsis

scenarij/screenplay

Ágnes Kocsis, Andrea Roberti

fotografija/cinematography

Ádám Fillenz

montaža/editing

Tamás Kollányi

igrajo/cast

Izabella Hegyi (Angéla), Júlia Nyakó (Viola), Anita Turóczi (Marina), Zóltan Kiss (Emil)

festivali, nagrade/festivals, awards

Bruselj/Brussels 2006 (najboljši film/Best Film), Cannes 2006, Rotterdam 2007, Linz 2007

Kaurismäkijevska tragikomedija z odbitim humorjem in junaki z roba družbe, ki jim življenje ne prizanaša, pa mu vseeno ne podležejo.

Angéla je čistilka stranišč na podzemni železnici, obsedena z osvežilci zraka. Njena najstniška hči Viola misli, da mati kljub temu smrdi, zato vsakič, ko pride domov, odpira okna. Viola si želi postati modna oblikovalka, vendar se izkaže, da sta si z materjo bolj podobni, kot si katera od njiju sploh lahko predstavlja ...

»Ta film se ne zgleduje po ničemer. Pravzaprav se nisem nikoli v življenju po ničemer zgledovala. To je nekoliko nenavadno, kajti film so primerjali s Pedrom Almodóvarjem, Kenom Loachem, Chantal Akerman... ti pa so si med seboj tako različni; mislim, da je to dobro, ker to na koncu pomeni, da moj film ni podoben nobenemu. (...) Všeč mi je, da nosi film v sebi toliko stvari, da v njem vsak opazi nekaj drugega. Nisem si želela posnemati Kaurismäkijevega sloga, čeprav se je v mojem filmu morda znašlo nekaj njegovega humorja in ironije.« (Ágnes Kocsis)

A Kaurismäki-like tragicomedy with off-beat humour and heroes from the margins of society. Life shows them no mercy, yet they will not surrender.

Angela cleans lavatories in the subway and is obsessed with air-fresheners. Despite this, her teenage daughter is still convinced that her mother stinks, so she keeps opening the windows every time her mother comes home. Viola wants to become a fashion designer, but it turns out that she and her mother are more alike than either of them had ever imagined ...

“I didn't have references when I made the film. Actually, I never had any references in my life. It is a bit strange, because they have compared it to Pedro Almodóvar, Ken Loach, Chantal Akerman... They are all so far from each other, which I think is a good thing, because that means that, ultimately, my film is not similar to anything.(...) I like the fact that the film has so many things inside it that everyone seems to pick up on something else. I didn't want to do a film in Kaurismäki's style, though maybe there is something of the humour or irony of Kaurismäki in my film.” (Ágnes Kocsis)

...a bude huř
It Gonna Get Worse
Še slabše bo

Češka/Czech Republic 2007

režija/directed by

Petr Nikolaev

scenarij/screenplay

Petr Nikolaev (Jan Pelc – roman/novel)

fotografija/cinematography

Diviš Marek

glasba/music

Jim Čert, Michal Ambrož, Petr Nikolaev

montaža/editing

Jiří Brožek

igrajo/cast

Karel Židek (Olin), Filip Kaňkovský (Špína), Tereza Hofová (Olina), Mirek Škultéty (Ota), Perla Kotmelová (Hrbatá), Eva Černá (Petra), Radomil Uhlíř, Vratislav Brabenec, Michal Gulyáš, Miroslav Hanuš

festivali, nagrade/festivals, awards

Berlin 2007

Surov, a ganljiv portret veselja, nevarnosti in nasprotovanja mladine v poznokomunistični deželi, posnet po kultnem romanu Jana Pelca.

Severna Češkoslovaška konec sedemdesetih. Olin je star 21 let in so ga pravkar odpustili iz psihiatrične bolnišnice, kjer je pristal, ker si je prerezal zapestje, da bi se izognil vojski. Najbolje se počuti v umazanih in zakajenih gostilnah, kjer s prijatelji sanjari o svetu, v katerem jim ne bi nihče ukazoval in bi lahko počeli, kar bi si želeli. Brezdelje in brezupno posedanje v zanesljivi družbi alkohola in drog vidi kot nasprotovanje totalitarnemu režimu. Nekega dne pa se Olin s prijatelji zave, da sanjarjenje ne zadostuje in tako se odločijo za izselitev ...

»Še slabše bo mi je ponudil priložnost, da sem se v celoti vrnil k svojim nekdanjim eksistencialističnim občutkom, in to močno in načelno. Že ko sem v osemdesetih letih knjigo prvič prebral, mi je bilo jasno, da gre za filmsko gradivo, v tistih časih pa je bilo nepredstavljivo producirati tak film. Pozneje sem več let razmišljal, kako naj se vrnem k času svoje mladosti, v tisto obdobje pod predsednikom Husákom, ko je človek še lahko občutil zelo močne trenutke. Nato sem se nekoč z nekim mladeničem pogovarjal o sedemdesetih in omenil je knjigo, ki se ga je dotaknila – *It Gonna Get Worse*. To je bila zame spodbuda, takrat se mi je posvetilo.« (Petr Nikolaev)

A brutal, but touching portrait of youth's joy, danger and opposition in a late-communist country, based on the cult novel by Jan Pelc.

Northern Czechoslovakia at the end of the seventies. Olin, a 21-year-old anti-hero, has just been released from a psychiatric clinic, where he ended up after cutting his wrists in order to avoid military service. He feels best in dirty, smoky inns, dreaming with his buddies about a world in which no one orders them around and they can do

as they please. Opposing the totalitarian regime for him means idleness and hopelessly sitting around in the reliable company of alcohol and drugs. But one day, Olin and his friends realize that dreaming is not enough and they decide to emigrate.

“*It Gonna Get Worse* offered an opportunity to fully go back to my existentialist feelings from back then, in an intense and uncompromising way. When I read the book for the first time in the 1980’s, it was quite clear to me even then that it was movie material, but back then it was unthinkable to produce such a movie. Later, I thought for several years about how to return to the time of my youth, to that period under President Husák in which you could still experience very intense moments. Then, at some point, I spoke with a young guy about the 1970’s, and he mentioned a book that had moved him, ...a bude huř. At that moment it clicked, it was a kind of infusion.” (Petr Nikolaev)

This Is England To je Anglija

VB/UK 2006

režija/directed by

Shane Meadows

scenarij/screenplay

Shane Meadows

fotografija/cinematography

Danny Cohen

glasba/music

Ludovico Einaudi

montaža/editing

Chris Wyatt

igrajo/cast

Thomas Turgoose (Shaun), Stephen Graham (Combo), Rosamund Hanson (Smell), Andrew Shim (Milky), Vicky McClure (Lol), Joe Gilgun (Woody), Andrew Ellis (Gadget), Perry Benson (Meggy), Jack O’Connell (Pukey Nicholls)

festivali, nagrade/festivals, awards

British Independent Film Award 2006 (najboljši film in najobetavnejši novi igralec – Thomas Turgoose/Best Film and Most Promising Newcomer), London (UK Film Talent Award – Mark Herbert), Newport (najboljša režija/Best Director), Rim/Rome 2006 (posebna nagrada žirije/Special Jury Award)

Delno avtobiografska zgodba o odraščanju problematičnega fanta v nestrpni thatcherjanski Britaniji, o poletnih počitnicah – času, ko se zgodijo velike življenjske spremembe ...

Konec šole leta 1983. Osamljeni 19-letnik Shaun odrašča v dolgočasnem mestu, njegov oče je padel med falklandsko vojno. Med počitnicami si nove vzornike in prijatelje poišče med lokalnimi obritoglavci; odkriva zabave, ljubezen, ozke hlače in čevlje *martens*. Ravno ko se njegovo novo življenje nekako ustali, se pojavi Combo,

mladi skrajnež, ki se je vrnil iz zapora. Med rasističnimi napadi njegove bande Shaun izgubi nedolžnost.

»Morda je ta film od vseh, ki sem jih posnel do zdaj, še najtežje kamor koli umestiti. Posnel sem tri filme o Nottinghamu, vendar sta *To je Anglija* in *Čevlji umrlega* postala manj specifična in težje prepoznavna. *To je Anglija* je, že kar zadeva naslov, precej drznejši film. Vendar so celo pri filmu s pomembnimi vprašanji junaki tisti, ki te potegnejo vanj. Vedel sem, da se bo film ukvarjal z velikimi temami, vendar si nisem želel izgubiti opredelitve, sicer značilne za moje filme. Od vsega začetka mi je bilo jasno, da bo ta film pomenil korak naprej. V njem ne gre več za mikrokozmos, saj govori o ljudeh od vsepovsod. Najbrž sem se s tem v svojem življenju najbolj približal političnemu filmu.« (Shane Meadows)

A partly autobiographical story about a problematic boy coming of age in the intolerant Britain of the 1980's under Margaret Thatcher, about summer holidays – a time when great changes occur in life ...

It is the summer of 1983 and school is out. Lonely, 19-year old Shaun is growing up in a boring town, his father having perished in the Falklands war. During the holidays, Shaun finds new heroes and friends among the local skinheads; he discovers parties, love, skinny pants and *doc martens*'. Just as his new life seems to have settled, along comes Combo, a young extremist who has just returned from jail. During the racist attacks of his gang, Shaun loses his innocence.

"Probably more than any of my films to date, this is the hardest to place anywhere. I made three films about Nottingham, but *This is England* and *Dead Man's Shoes* are less specific and less identifiable. *This is England* is, by its very title, a much bolder film. But even in films dealing with big issues, it's still the heroes that draw you in. I knew there'd be big themes running through this, but I couldn't lose the characterisation that's gone through all my other films. I did know right from the beginning that this would be a step-up. It's not that microcosm any more. This was about people from all around. It's probably the closest thing I'll ever make to a political film." (Shane Meadows)

Ekstravaganca Extravaganza

Izgnan Exiled *Johnnie To*

Ožigosani možgani! Brand Upon the Brain! *Guy Maddin*

Poredne gimnazijke Dasepo Naughty Girls *Lee Je-yong aka E J-yong*

Slava filmarju! Glory to the Filmmaker! *Takeshi Kitano*

Viva Viva Anna Biller

Fong juk

Exiled

Izgnan

Hongkong-Kitajska/Hong Kong-China 2006

režija/directed by

Johnnie To

scenarij/screenplay

Yip Tin-shing, Szeto Kam-yuen

fotografija/cinematography

Cheng Siu-keung

glasba/music

Dave Klotz, Guy Zerafa

montaža/editing

David M. Richardson

igrajo/cast

Anthony Wong (Blaze), Francis Ng (Tai), Josie Ho (Jin), Lam Suet (Fat), Nick Cheung (Wo), Roy Cheung (Cat), Simon Yam (Fay)

festivali, nagrade/festivals, awards

Benetke/Venice 2006, Toronto 2006, Seattle 2007

Stilizirana, baročno obarvana in dognano koreografirana gangsteriada, v kateri je negotovost političnega trenutka ob predaji Macaa kitajskim oblastem podana v zgodbi o bizarnem srečanju skupine gangsterjev in plačanih morilcev.

Portugalska kolonija Macao se leta 1998 pripravlja za prehod pod nadzor kitajskih oblasti. Za korenito spremembo v svojem življenju se odloči tudi Wo, nekdanji gangster in morilec: zaživeti hoče mirno s svojo ženo in novorojenim otrokom. A maščevalni gangsterski vodja Fay, ki ga je Wo nekoč poskušal ubiti, mu družinske idile ne privošči. Nadenj pošlje dva plačana morilca, Blaza in Fata. A v trenutku, ko stopita pred Woja in nameravata izpolniti naročeno, se tam znajdetata silaka, odločena Woja za vsako ceno zaščititi. Po kratki izmenjavi stališč pisana družčina sede za mizo in si privošči izdaten obrok, besni Fay pa dopolni svoj seznam z imeni za odstrel.

»*Izgnan* v resnici ni nadaljevanje filma *The Mission*, ampak gre za dva različna filma. Imenitno je bilo spet delati z isto zasedbo, ampak to je tudi edina povezava. Ko sem snemal *Volitive*, mi je postalo jasno, da v en sam film ne bom mogel vključiti vseh tistih situacij, ki bi jih želel. Drugi film [*Izgnan*] mi je dopustil, da sem raziskoval naprej.« (Johnnie To)

A stylized, choreographically perfected gangster movie in baroque style, in which the uncertainty of the political moment involving the handover of Macao to the Chinese government is shown through a story about a bizarre gathering of gangsters and hired murderers.

In 1988, the Portuguese colony Macao is getting ready to come under Chinese control. Wo, an ex-gangster and murderer, also decides to make a radical change in his life: he wants to start a peaceful life with his wife and newborn baby. But a vengeful mobster, Fay, whom Wo once tried to kill, wants to deny him such an idyllic life. He sends two henchmen, Blaze and Fate, after Wo. But the moment they find themselves standing face to face with Wo, the two giants decide to protect him at any price. After a brief exchange of opinions, the colourful party sits down at a table to have a proper meal, while the furious Fay completes his list of targets.

“*Exiled* is really not a sequel to *The Mission*. They're separate films. It was great to work with the same cast again, but that's the only connection. Making *Election*, I realized that a single film didn't give me room to incorporate all the situations I wanted to put in. The second film [*Exiled*] allowed me to explore that further.” (Johnnie To)

Brand Upon the Brain!
Ožigosani možgani!

Kanada-ZDA/Canada-USA 2006

režija/directed by

Guy Maddin

scenarij/screenplay

Guy Maddin, George Toles

fotografija/cinematography

Benjamin Kasulke

glasba/music

Jason Staczek

montaža/editing

John Gurdebeke

igrajo/cast

Gretchen Krich (mati/mother), Sullivan Brown (mladi Guy/young Guy), Maya Lawson (sestra/sis), Katherine E. Scharhon (Chance Hale/Wendy Hale), Erik Steffen Maahs (odrasli Guy Maddin/adult Guy Maddin), Kellan Larson (Neddie), Todd Jefferson Moore (oče/father)

festivali, nagrade/festivals, awards

Toronto 2006, Berlin 2007

Veliki dogodek nemega filma, obenem otroški spomini, ekspresionistična groza, najstniška detektivka in Grand Guignol sanjarija.

Guy Maddin s svojo najstniško sestro preživlja dolgočasno otroštvo na skrivnostnem otoku, ki ga bo nekega dne podedoval. Otoški svetilnik naseljuje množica sirot, ki jih z železno pestjo vzgaja Guyeva tiranska mati, medtem ko oče, znanstvenik in izumitelj, dneve in noči skrivaj preživlja v kleti. Ko neka novopečena starša na svojih posvojencih odkrijeta skrivnostne poškodbe na glavi, amaterska najstniška detektiva Wendy in Chance Hale, znana kot *Lightbulb Kids*, obiščeta Guyev otok in začneta preiskovati. Ob nenadejanem obisku Guy in njegova sestra začneta odkrivati čare prve ljubezni.

»Resnično središče mojega otroštva – njegovo skrivnostno, oblastno, eksplozivno jedro – je bila dolgotrajna bitka med mojo materjo in starejšo sestro ob njeni pravkar vzcveteli adolescenci. Problema nista nikoli zares ubesedili, a bilo je jasno jedro spora. Že mogoče, da sta se prepirali o pričeskah ali dolžini kril, vendar je bilo tisto, kar je ženski zares postavilo v diametralno nasprotna položaja, navzočnost nove odrasle osebe z lastno voljo v hiši. Jasno mi je bilo, da bodo morali biti kakršni koli spomini iz otroštva zgrajeni okoli te vojne.« (Guy Maddin)

A great event of the silent movie, at the same time a blend of childhood memories, expressionist horror, teen-age detective story, and a Grand Guignol reverie.

Guy Madden and his teenage sister live a dull childhood on a mysterious island that Guy will one day inherit. The island lighthouse is inhabited by a mass of orphans brought up by the iron fist of Guy's tyrannical mother, while his father, a scientist and inventor, secretly spends his nights and days in his cellar. When some newly minted parents discover that their adopted children have mysterious head injuries, the teenage amateur detectives, Wendy and Chance Hale, known as the *Lightbulb Kids*, visit Guy's island and start investigating. This unexpected visit causes Guy and his sister to start discovering the magic of first love.

“The very center of my childhood – its mystical, imperious and explosive core – was a long-running battle between my mother and my older sister over her freshly blooming adolescence. The two never put this issue into specific words, but that's what all the trouble was about, you could tell. They might have been arguing about hairdos or hemlines, but it was really the presence in the house of a new, young adult with a will of her own that really placed these two females in violently opposing positions. I knew any childhood remembrances would have to be built around this war.” (Guy Maddin)

Dasepo sonyo Dasepo Naughty Girls Poredne gimnazijke

Južna Koreja/South Korea 2007

režija/directed by
Lee Je-yong aka E J-yong

scenarij/screenplay

Choi Jin-seong

fotografija/cinematography

Chung Jung-hoon

glasba/music

Jang Young-gyu

montaža/editing

Choi Jae-guen

igrajo/cast

Kim Ok-bin (revno dekle/poor girl), Park Jin-woo (Anthony), Lee Kyeon (Kiklop/Cyclop), Eun-seong (Dvooki/Two Eyes), Kim Byeol, Lee Yong-joo, Nam Oh-jeong, Park Hye-won, Lee Min-hyeok

festivali, nagrade/festivals, awards

Berlin 2007, Seattle 2007

Čudaška in prevzemajoča utopična slika moderne Koreje – čeprav drugačna, kot bi si jo zamislila večina Korejcev.

Film je zasnovan na temačnem, kontroverznem internetnem stripu *Dasepo Girls*, ki se dogaja na srednji šoli, imenovani Musseulmo (dobesedni prevod: Nekoristna srednja šola), in sledi spolnim dogodivščinam številnih posameznikov; dijaki so spolni odvisniki, učitelji perverznejši, skratka, ni nič prepovedano. V središču zgodbe je revna deklica, ki živi s kronično bolno mamo, zakopano v dolgovich. Dekle se mora prodajati starejšim moškim, da zasluži dovolj denarja za šolanje in preživljanje družine. V šoli se zaljubi v Anthonyja, posvojenca bogate diplomatske družine, ki je prišel na izmenjavo iz Švice in preživlja krizo spolne identitete, saj se je zaljubil v »Dvooko«, za katero se je izkazalo, da je fant, ki varčuje za operacijo za spremembo spola.

»Vedno me je mikalo prestopiti nevidno črto, tisto, kar velja za nemogoče. Dijaki v *Porednih gimnazijkah* so milo rečeno predrzni. Seksualna vprašanja, družbeni problemi, posvetnost – vse tisto, o čemer ljudje govorijo za zaprtimi vrati, smo postavili na svetlo na ljubek in svež način. Želim si ustvariti film, ki preskoči meje domišljije gledalcev.« (Lee Je-yong)

A bizarre and fascinating, utopian vision of modern Korea, though different than most Koreans would imagine.

The film is based on the dark, controversial internet cartoon *Dasepo Girls*, which takes place in the secondary school Masselmo (literally: useless secondary school) and follows the sexual adventures of numerous individuals; the students are sex addicts, the teachers perverts, in short, nothing is forbidden. The center of the story is a poor, young girl who lives with a mother who is chronically ill and up to her neck in debt. The girl has to sell herself to older men in order to earn enough money for her schooling and supporting the family. At school, she falls in love with Anthony, the adopted son of a rich diplomatic family, who is an exchange student from Switzerland and is going through a sexual identity crisis. Anthony has fallen in love with »Two-Eye«, who turns out to be a boy saving up for a sex-change operation.

“I've always been interested in crossing the invisible line, in what is considered impossible. The students in Dasepo Naughty Girls are insolent, to say the least. Sexual issues, social problems, profanity – what people discuss behind closed doors are brought to light in a cute and refreshing way. I want to make a film that leaps beyond the audience's imagination.” (Lee Je-yong)

Kantoku Banzai!
Glory to the Filmmaker!
Slava filmarju!

Japonska/Japan 2007

režija/directed by

Takeshi Kitano

scenarij/screenplay

Takeshi Kitano

fotografija/cinematography

Katsumi Yanagijima

montaža/editing

Takeshi Kitano, Yoshinori Oota

igrajo/cast

Takeshi Kitano (Beat Takeshi), Toru Emori (Mr. Big), Kayoko Kishimoto (mama/mother), Anne Suzuki (hčerka/daughter), Keiko Matsuzaka, Yoshino Kimura, Kazuko Yoshiyuki, Yuki Uchida, Akira Takarada

festivali, nagrade/festivals, awards

Benetke/Venice 2007

»Beat« Takeshi želi držati obljubo in se odreči snemanju nasilnih gangsterskih filmov. A katera zvrst je zanj prava? Drugi del Kitanovega samooklicanega procesa dekonstrukcije.

Kitano je pred leti obljubil, da bo prenehal snemati nasilne gangsterske filme. Zdaj želi držati besedo in oboževalcem ponuditi nekaj novega. A katera zvrst bo prava? S kakšno zgodbo bo lahko hkrati izrazil svojo umetniško žilico in zadostil visokim komercialnim zahtevam producentov? Je to družinska drama v slogu klasika Yasujira Ozuja, posneta v črno-beli tehniki? Je to drama o povojni revščini na Japonskem? Je to jokava in kičasta melodrama? Je to akcijski film z nindžami? Sta to večno popularni grozljivka in znanstvena fantastika? Kitano se v stiski s plastično repliko »Beat« Takeshija pod pazduho spreha po ulicah in tuhta. Potem predstavi zgodbo o brezobzirni prevarantki in njeni pohlepni hčeri, ki hočeta izkoristiti bogataša ...

»Že nekaj časa me jezi dejstvo, da film kljub svoji sto- ali tolikoletni zgodovini ni bil deležen dovolj korenitega razvoja in sprememb. V filmu ne obstaja ustreznica kubizmu ali fovizmu, ki pomenita korenit razvoj v slikarstvu. Ta film je moj poskus 'filmskega kubizma', v enem filmu sem se poigral z različnimi filmskimi zvrstmi. Ker sem bil najprej 'stand-up' komedijant, si nisem mogel pomagati, da se ne bi pozabaval in filmu dodal precej komedijskih elementov. Raziskati sem hotel, kaj se lahko v filmu pokaže, ampak to sem hotel storiti na zabaven način. Občutek imam, da se bo moje raziskovanje nadaljevalo še kar nekaj časa.« (Takeshi Kitano)

»Beat« Takeshi wants to keep his promise and renounce making violent gangster films. But which genre is right for him? The second part of Kitano's self-proclaimed process of deconstruction.

Years ago, Kitano promised to stop making violent gangster films. Now he wants to keep his promise and offer something new to his fans. But which genre is the right one? Which story will serve to express his artistic side and at the same time satisfy the high commercial demands of producers? A family drama in the style of the classic, Yasujiro Ozu, filmed in black and white technique? A drama about post-war poverty in Japan? A whining and trashy melodrama? An action film with ninjas? An always popular horror film or science fiction movie? In distress, Kitano walks the streets with a plastic replica of »Beat« Takeshi under his arm, and ponders. Then he presents a story about a ruthless cheater and her greedy daughter who want to take advantage of a rich man.

»For a while now, I have been frustrated by the fact that cinema has not gone through a radical enough evolution and changes, despite its 100-or-so-year history. We do not have a cinematic equivalent of Cubism or Fauvism, radical evolutions in the history of painting. This film is my take on 'cinematic Cubism', where I played with different genres of cinema in one film. Being originally a stand-up comic, I couldn't help having fun in the process by adding a lot of comic elements to it. I wanted to explore what can be shown in cinema, but to do it in an entertaining way. I get the feeling that my research will continue for quite some time yet.« (Takeshi Kitano)

Viva

ZDA/USA 2007

režija/directed by

Anna Biller

scenarij/screenplay

Anna Biller

fotografija/cinematography

C. Thomas Lewis

glasba/music

Anna Biller

montaža/editing

Anna Biller

igrajo/cast

Anna Biller (Barbi/Viva), Jared Sanford (Mark), Bridget Brno (Sheila), Chad England (Rick), Marcus DeAnda (Clyde), John Klemantaski (Arthur), Paolo Davanza (Elmer), Barry Morse (Sherman), Cole Chipman (Reeves)

festivali, nagrade/festivals, awards

Rotterdam 2007, Melbourne 2007

Zdolgočasena predmestna gospodinja se leta 1972 znajde v vrtincu spolne revolucije. Poklon seksploatacijskim filmom tistega časa.

Gospodinja, poročena z deloholikom, ki se ne meni za njene potrebe, se skupaj s prijateljico Sheilo odloči raziskati svojo divjo plat. Održeta modrček in gresta na pohod po mestu. Barbi postane Rdeča kapica v svetu volkov in kmalu spozna več, kot je hotela, o nudističnih kampih, hipijih, orgijah, biseksualnosti, sadizmu, drogah in boemskem življenju.

»V filmu *Viva* s stališča ženske predelujem stare seksploatacijske filme iz šestdesetih in zgodnjih sedemdesetih, ki se mi zdijo zanimivi zato, ker se vrtijo okoli predstave o ženski premoči nad moškim, njeni zaželenosti, njeni spolni privlačnosti. Zamislila sem si narediti na videz seksploatacijski film, ki ponuja vse prizore in šokantne obljube te zvrsti, hkrati pa govori o tem, skozi kaj gredo ženske v resnici, o njihovih fantazijah in spolnih preizkušnjah. Da bi ustvarila prepoznaven videz, sem za *Vivo* pregledala kup knjig in revij o notranji opremi, nekaj starih številčk revije *Playboy* in nekaj filmov s konca šestdesetih. Trgala sem strani iz revij, vpijala ozračje, sanjarila in nato napisala prizore, ki so temeljili na tem, kar sem si predstavljala, da se je dogajalo v posameznih oglasih in ilustracijah, ali oblikovala prizore, ki so temeljili na čudnih sobah ali prizorih iz filmov, ki sem jih videla.« (Anna Biller)

In 1972, a bored suburban housewife finds herself in the whirlwind of the sexual revolution. A homage to sexploitation films of the era.

Viva tells the story of a housewife who is married to a workaholic who ignores her needs. She and her friend Shiela decide to get in touch with their wild side. They toss their bras and take a walk around town. Barbi becomes a Little Red Riding Hood in the world of wolves, and soon learns more than she's ever wanted about nudist camps, hippies, orgies, bisexuality, sadism, drugs, and bohemian lifestyle.

"In the film *Viva*, I am reworking old sexploitation movies from the 60's and early 70's, from a woman's point of view. Vintage sexploitation films interest me because they revolve around the fantasies of a woman's power over the male, her beauty, her desirability, her sex appeal. The idea was to make a movie that seems like a sexploitation movie, and that offers all the spectacle and lurid promise of that genre, at the same time talking about what women really go through, their fantasies and sexual trials. To create a distinctive look for *VIVA*, I looked through a bunch of decorating books and magazines, some vintage *Playboy* magazines, and some late 60's films. I would tear out magazine pages, absorb the atmosphere, daydream, and then write scenes based on what I imagined was going on in the different ads and cartoons, or design sets based on the weird rooms or movie scenes I saw." (Anna Biller)

Proti vetru Against the wind

Mladost na pohodu Colossal Youth *Pedro Costa*

Mož iz Londona The Man from London *Béla Tarr*

Nočem spati sam I Don't Want to Sleep Alone *Tsai Ming-liang*

Sindromi in stoletje Syndromes and a Century *Apichatpong Weerasethakul*

Zgodilo se je ravnokar It Happened Just Before *Anja Salomonowitz*

Juventude em marcha

Colossal Youth

Mladost na pohodu

Francija-Portugalska-Švica/France-Portugal-Switzerland 2006

režija/directed by

Pedro Costa

scenarij/screenplay

Pedro Costa

fotografija/cinematography

Pedro Costa, Leonardo Simões

glasba/music

Nuño Carvalho

montaža/editing

Pedro Marques

igrajo/cast

Ventura (Ventura), Vanda Duarte (Vanda), Beatriz Duarte, Gustavo Sumpta, Cila Cardoso, Isabel Cardoso (Clotilde), Alberto "Lento" Barros (Lento), António "Nhurro" Semedo

festivali, nagrade/festivals, awards

Cannes 2006, London 2006, San Francisco 2007

Kiparska in slikarska lepota Mladosti na pohodu je izjemna, na trenutke prav neverjetna, medtem ko njegova vztrajna, baročna oblika o težavah revnih likov pripoveduje brez sentimentalnosti, a zelo učinkovito.

Ventura, fizičnega delavca z Zelenortskih otokov, ki živi na obrobju Lizbone, nenadno zapusti žena. Počuti se izgubljenega med razpadajočo staro četrtjo, kjer je preživel zadnjih 34 let, in svojim novim stanovanjem v cenenem novem stanovanjskem kompleksu. Vsi mladi, ki jih sreča, nekako postanejo njegovi otroci.

»Tokrat sem že tretjič snemal skupnost v četrti Fontainhas v predmestju Lizbone. Prvič, v filmu *Kosti*, sem te ljudi odkril, počasi smo se jim približali in jih nerodno pozdravili. Drugič, v filmu *In Vanda's Room*, sem se osredotočil na življenje Vande Duarte. Hotel sem še poglobiti naše vedenje o tistih prebivalcih. Več opazovanja je bilo, več intimnosti. Šlo je za nekakšen dokumentarec. V *Mladosti na pohodu* je četrt uničena, sledil pa sem življenju enega od njenih prebivalcev, Ventura. Hotel sem, da

bi bil film podoben vesternu, a sem to misel hitro opustil. Film se poglobi v osrednji lik, s katerim sem zadnji dve leti trdo delal. Naslov *Mladost na pohodu* seveda vsebuje sporočilo upanja za mlade ljudi. Gre za film o moškem s težko preteklostjo, o moškem z duhovi. Film obravnava tudi sinovski odnos in zdi se mi, da je poln metafor in sporočil. Gre za zgodbo o zvestobi rojstvu četrti, Ventura pa k tej zgodbi o zvestobi veliko pripomore.« (Pedro Costa)

The sculptural and painterly beauty of Collosal Youth is exceptional, sometimes even incredible, while its persistent, baroque-like form speaks about the difficulties of the poor characters without sentimentalism, yet highly efficiently.

Ventura, a Cape Verdean labourer living in the outskirts of Lisbon, is suddenly abandoned by his wife. Ventura feels lost between the dilapidated old quarter where he has spent the last 34 years and his new lodgings in a recently built, low-cost housing complex. All the young poor souls he meets seem to become his own children.

"This marks the third time that I've filmed the community of the Fontainhas quarter, in the suburbs of Lisbon. The first time, with *Bones*, was a discovery of these people whom we slowly approached and awkwardly said hello to. The second time, in *In Vanda's Room*, I concentrated on the life of Vanda Duarte. There was a desire to go further into our knowledge of these residents. There was more observation, more intimacy. It was a kind of documentary. For *Colossal Youth*, the quarter is now destroyed and I followed the life of one of its residents, Ventura. I wanted the film to resemble a kind of western, but I quickly gave up the idea. It is a film which delves into the central figure, with whom I've worked hard on for over two years. In the title, *Colossal Youth*, there is, of course, a message of hope for young people. It is a film about a man with a heavy past, a man with ghosts. A picture which also deals with the filial relationship. There are many messages and metaphors, it seems to me. It is a story of fidelity to the birth of a quarter, and Ventura greatly contributes to this story of fidelity." (Pedro Costa)

A Londoni férfi
The Man from London
Mož iz Londona

Francija-Madžarska-Nemčija/France-Hungary-Germany 2007

režija/directed by

Béla Tarr

scenarij/screenplay

Laszlo Krasnahorkai, Béla Tarr, po romanu Georges-a Simenona

fotografija/cinematography

Fred Kelemen

glasba/music

Mihaly Vig

montaža/editing

Agnes Hranitzky

igrajo/cast

Miroslav Krobot (Maloin), Tilda Swinton (Maloinova žena/Maloin's wife), Volker Spengler, Ági Szirtes, János Derzsi (Brown), Erika Bók (Henriette), Gyula Pauer, István Lénárt (inšpektor/Inspector Morrison), Kati Lázár (mesarjeva žena/butcher's wife)

festivali, nagrade/festivals, awards

Cannes 2007

Zgodba o moškem, ki se kot priča umora znajde na razpotju etike, greha in kazni, razpetost med nedolžnostjo in sokrivdo pa ga prisili k razmisleku o smislu življenja.

Maloin dela kot kretničar na obmorski železniški postaji, ki pristanišče za trajekte povezuje z železnico. Iz svoje nadzorne sobe lahko vidi ves zaliv, in ko neke noči opazuje izkrcavanje potnikov s trajekta, vidi, kako eden od potnikov vrže majhen kovček moškemu na drugi strani pomola. Potem se moška spreta in eden od njiju s kovčkom vred mrtev omahne v morje. Maloin izvleče kovček iz vode, ga odpre in ostrmi, ko pred seboj zagleda šope bankovcev. Kovček odnese v pisarno in bankovce skrbno posuši, potem pa jih zaklene v omaro. Ko ga zjutraj na delovnem mestu zamenja sodelavec, se vede, kot da se ni nič zgodilo in se odpravi po svojih vsakdanjih opravkih. A skriti kovček ga vseskozi opozarja, da ima zdaj edinstveno priložnost pobegniti svoji puščobni vsakodnevni rutini.

»Če moram povedati, zakaj mi je ta zgodba všeč in zakaj me je pritegnila, bi bil neposreden odgovor, da zaradi hkratnega ukvarjanja z večnim in vsakodnevnim. Gre za kozmično in realistično, božansko in človeško ter po moje vsebuje celotnost narave in človeka kakor tudi njuno neznatnost.« (Bela Tarr)

The story of a murder witness who finds himself at the crossroads of ethics, sin and punishment. Strained between innocence and complicity, he is forced to think about the meaning of existence.

Maloin works as a switchman at a seaside railway station situated alongside a ferry harbour. One night he is watching the disembarkment of passengers from his control room, where he has a view of the whole bay. Suddenly he sees one of the passengers throw a small suitcase towards a man on the other side of the pier. Then the two men quarrel and one of them falls into the water, clutching the suitcase in his hand. Maloin dredges up the suitcase, opens it and is dazzled by the sight - it is packed with money. He takes the suitcase up to his control room; meticulously dries the banknotes and locks them up in his closet. At dawn, when his colleague arrives, he acts as if nothing had happened. He returns home on his usual route. Nevertheless, the hidden suitcase is a constant reminder to him that he now has a unique opportunity to escape his dull everyday routine.

“If I have to say why I like and was drawn to this story, the direct answer is that it deals with the eternal and the everyday at one and the same time. It deals with the cosmic and the realistic, the divine and the human, and to my mind, contains the totality of nature and man, just as it contains their pettiness.” (Bela Tarr)

Hei yan quan
I Don't Want to Sleep Alone
Nočem spati sam

Tajvan-Francija-Avstrija / Taiwan-France-Austria 2006

režija/directed by

Tsai Ming-liang

scenarij/screenplay

Tsai Ming-liang

fotografija/cinematography

Jung Liao Pen

zvok/sound

Tu Duu Chih, Tang Shiang-Chu

montaža/editing

Chen Sheng-chang

igrajo/cast

Lee Kang-Sheng (Hsiao-kang, nezavesten tip/ Hsiao-kang, paralysed guy), Chen Shiang-chyi (Chyi), Norman Bin Atun (Rawang), Pearly Chua

festivali, nagrade/festivals, awards

Benetke/Venice 2006 (nagrada film za mir/Cinema for Peace Award), Toronto 2006, Pusan 2006, Gijon 2006 (posebna nagrada žirije/Special Jury Prize), Rotterdam 2007, Taipei 2007 (velika nagrada žirije/Grand Prize)

Labirint značilnih simbolov in metafor Tsai Ming-lianga. Rekviem postmoderne družbe, ki je pozabila na ljubezen. Obešenjaški, nežen in brez besed.

Rawang, eden od mnogih priseljencev, ki iščejo delo v natrpanem Kuala Lumpurju, na ulici pobere oropanega in pretepenega Hsiao-kanga. Odpelje ga domov, pod streho na pol zgrajene stavbe, kjer potrpežljivo skrbi zanj. Natararica Chyi, ki dela v bližnjem lokalu, neguje lastničinega nezavestnega sina. Ko Hsiao-kang okreva, po naključju sreča natararico in se z njo zaplete v romanco, kar vznemiri Rawanga, želi pa si ga tudi lastnica lokala, v katerem dela Chyi. Medtem mesto zajame val zadušljivega plina ...

»Vsakršno razumevanje 'življenja' mora spregovoriti tudi o 'bolezni'. Oba lika, ki ju v filmu igra Lee Kang-Sheng, sta 'bolna'. Eden je pravzaprav rastlinica, nekdo, ki se mu stanje ne bo nikoli izboljšalo. Drugi je brezdomec, ki ga ozdravijo, potem ko je bil pretepen in prepuščen smrti. Pri tem drugem, ki je morda zgolj sen v domišljiji prvega, pa sem želel doseči občutek, da se prebija skozi neke vrste predor. Nekako tako je, kakor da se znova rojeva – vrnitev v otroštvo, ko so skrbeli zanj. Zdi se mi, da je te vrste medosebni odnos – med skrbnikom in tistim, za katerega skrbi – najlepši na svetu. To je brezpogojna ljubezen.« (Tsai Ming-liang)

A labyrinth of Tsai Ming-liang's characteristic symbols and metaphors. A requiem of a post-modern society that has forgotten about love. Dark, tender, without words.

Rawang, one of the many migrants looking for work in the overcrowded Kuala Lumpur, finds a mugged and robbed Hsiao-kang in the street. He takes him home,

under the roof of a half-constructed building, where he patiently takes care of him. Waitress Chyi, who works in a nearby bar, looks after the owner's unconscious son. When Hsiao-kang gets better, he meets a waitress by chance and gets involved with her, which upsets Rawang. The owner of the bar where Chyi works also wants him. During all of this, a gust of suffocating gas covers the city ...

“Any understanding of what 'life' means has to take 'sickness' into account as well. Both characters played by Lee Kang-Sheng in the film are 'sick'. One is essentially a vegetable, someone who is never going to get better. The other is a homeless man who is nursed back to health after being beaten up and left to die. In the case of the second character, who might be just a dream in the mind of the first, I wanted it to feel as if he's going through some kind of tunnel. There's almost a sense that he's being reborn - back to his infancy, being nursed. I feel that this kind of interpersonal relationship - between carer and cared-for - is the most beautiful in the world. It is an unconditional love.” (Tsai Ming-liang)

Sang Sattawat
Syndromes and a Century
Sindromi in stoletje

Tajska-Francija-Avstrija / Thailand-France-Austria 2006

režija/directed by

Apichatpong Weerasethakul

scenarij/screenplay

Apichatpong Weerasethakul

fotografija/cinematography

Sayombhu Mukdeeprom

glasba/music

Kantee Anantagant

montaža/editing

Lee Chatametikool

igrajo/cast

Nantarat Sawaddikul (dr. Toey), Jaruchai Iamaram (dr. Nohng), Nu Nimsomboon (Toa), Sophon Pukanok (Noom, gojitelj orhidej/the orchid expert), Jenjira Pongpas (Pa Jane), Arkanee Cherkam (zobozdravnik/dentist Ple)

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

Benetke/Venice 2006, Toronto 2006, Viennale 2006, Rotterdam 2007, Deauville Asian Film Festival 2007 (najboljši film/Best Film Award), Hongkong/Hong Kong 2007 (najboljši režiser/Best Director)

Abstraktna ljubezenska komedija, meditacija o naravi spominjanja in o času, ki spreminja svet.

Sindromi in stoletje je film v dveh delih. V prvem spremljamo dogajanje v podeželski bolnišnici, kjer Toa sramežljivo in neuspešno osvaja zdravnico Toey, skrivoma zagledano v gojitelja orhidej. V zobozdravniški ordinaciji se medtem spleta prijateljstvo med doktorjem Plejem in mladim budističnim menihom. V drugem delu

filma se zgodba vrne na začetek, le da se zdaj dogaja v bolnišnici sredi Bangkoka, kjer službo na Toeyjevem oddelku išče vojaški zdravnik Nohng. Na hodniku sreča starega prijatelja s fakultete, ki mu predstavi svoji sodelavki, privrženki alternativne medicine in alkoholne kapljice ...

»Zame je *Blaženo tvoj* film o kinu, kakor ga vidim sam. *Tropska bolezen* je bolj neposredno osebna: je film o meni. To pa je film o mojih starših. Spomin je osrednji vzgib v moji kinematografiji. Vse je shranjeno v našem spominu in v naravi filma je, da ohranja stvari ... Čeprav nisem nikoli nameraval natančno poustvariti svojih spominov. Človeški um ne deluje kakor kamera. Zame užitek ni to, da se natančno spominjam, ampak da mi uspe znova ujeti *občutek* spomina – in ga spojiti s sedanjostjo.« (Apichatpong Weerasethakul)

An abstract love comedy, a meditation about the nature of memory and about time, which changes the world.

Syndromes and a Century is a film in two parts. In the first, we follow events in a country hospital, where Toa makes shy passes at doctor Toey, who has a secret crush on an orchid expert. At the same time, the dentist's office witnesses the beginning of a friendship between doctor Ple and a young Buddhist monk. In the second part of the film, the story returns to the beginning, but this time it happens in a hospital in the middle of Bangkok, where a military doctor Nohng looks for work in Toey's ward. He meets an old friend from medical school in the corridor, who introduces him to two of his female colleagues, supporters of alternative medicine and alcohol droplets ...

"*Blissfully Yours* was, for me, a film about cinema and the way I see it. *Tropical Malady* is more directly personal: it's about me. And this film is about my parents. Memory is the central impulse in my filmmaking. Everything is stored in our memory, and it's in the nature of film to preserve things ... But I've never set out to recreate my memories exactly. The mind doesn't work like a camera. The pleasure for me is not in remembering exactly, but in recapturing the *feeling* of the memory - and in blending that with the present." (Apichatpong Weerasethakul)

**Kurz davor ist es passiert
It Happened Just Before
Zgodilo se je ravnokar**

Avstrija/Austria 2006

režija/directed by

Anja Salomonowitz

scenarij/screenplay

Anja Salomonowitz

fotografija/cinematography

Jo Molitoris

glasba/music

Florian Richling, David Salomonowitz

montaža/editing

Frédéric Fichet, Gregor Wille

igrajo/cast

Rainer Halbauer, Anna Sparer, Leopold Sobotka, Mag. Gertrud

festivali, nagrade/festivals, awards

Viennale 2006 (dunajska filmska nagrada/Wiener Filmpreis), Diagonale 2007 (najboljša fotografija/Best Camera), Berlin 2007 (nagrada Caligari/ Caligari Award), Crossing Europe 2007

Zgodilo se je ravno kar je umetniški poskus spoprijemanja z globalnim pojavom trgovine z ljudmi.

Pet ljudi v svojem vsakdanjem okolju obravnava zgodbe, zasnovane na pričevanjih žensk, ki so bile vpletene v trgovino z ljudmi. Pripovedujejo jih ljudje, ki jih sami niso izkusili, lahko pa bi bili s temi dogodki povezani: carinik, vaščan, natakarkar v bordelu, taksist. Govorijo o lažnih obljubah, dolgovich, prevarah, pritiskih, nasilju in izkoriščanju, o izsiljevanju, grožnjah in suženjstvu. O mehanizmih, torej, ki opredeljujejo trgovanje z ženskami.

»Pri dokumentarcih med gledalci in filmarji velja dogovor, da zgodbe povejo ljudje, ki so vanje dejansko vpleteni. Kaj se zgodi, če prekršim ta dogovor in dopustim, da zgodbo pove nekdo drug? In še posebno: ali lahko to sproži ponoven premislek, političen proces? Obstajajo klasični dokumentarci o trgovini z ženskami, v katerih ženska joče, medtem ko pripoveduje svojo zgodbo. Pokažejo torej, kako se prizadeta oseba počuti, vendar ji ničesar ne dajo, še zlasti pa ne pravice. Vendar je točno to tisto, kar ženske potrebujejo: legalizacijo in pravice, ki jih bodo ščitile v prihodnosti. Moj film se ukvarja s tistim, kar si ljudje domišljajo, medtem ko ga gledajo. Povedano je nekaj, česar ni mogoče videti, je pa glavna vsebina filma. Misli, ki jih misli gledalec, in zgodbe, ki si jih predstavlja, so resnična zgodba filma.« (Anja Salomonowitz)

It Happened Just Before is an artistic attempt at tackling the global phenomenon of human trafficking.

Five people in their everyday environment tell stories based on the testimonies of women who were involved in human trafficking. The stories are told by people who did not experience the events themselves, but were connected to them: a customs officer, a villager, a waiter at a brothel, a taxi driver. They speak about fake promises, debts, deceit, pressure, violence and exploitation, threats and slavery. They speak about the mechanisms that define trafficking in women.

“In the case of documentary film, the agreement between the viewer and the filmmaker is that the people actually involved tell you their story themselves. What happens when I break this agreement and have the story told by another person? And especially: can that trigger a rethinking, a political process? There are the classical documentaries about trafficking in women, in which a woman weeps while telling her story. They show how the affected person feels, but don't give her anything, in particular no rights. But that is precisely what these women need: legalization and rights that protect them in the future. My film deals with what people think while watching the film. Something is told that cannot be seen and is the main content of the film. The thoughts the viewer has and the stories the viewer imagines are the real main plot of the film.” (Anja Salomonowitz)

Fokus Focus

Zares neodvisni ameriški film
States of Independence

Analogni dnevi *Analog Days* Mike Ott

Loren Cass Loren Cass *Chris Fuller*

* **Nasilne zgodbe** *Shotgun Stories* *Jeff Nichols*

Ne glede na to *Apart from That* *Jennifer Shainin, Randy Walker*

Plesna zabava *Dance Party, USA* *Aaron Katz*

Zasvojen sem s seksom *I am a Sex Addict* *Caveh Zahedi*

Zoo *Zoo* *Robinson Devor*

Analog Days **Analogni dnevi**

ZDA/USA 2006

režija/directed by

Mike Ott

scenarij/screenplay

Mike Ott

fotografija/cinematography

Jason Joel Harris, Jay Keitel

glasba/music

Derek Fudesco

montaža/editing

Lane Farnham

igrajo/cast

Chad Cunningham (Lloyd), Ivy Khan (Tammy), Granger Green (Molly), Brett L. Tinnes (Jordan), Rhyan Johnsen (Fenster), Shaughn Bucholz (Derek), Jonathon Burbridge (Lawler)

festivali, nagrade/festivals, awards

Viennale 2006, Mar del Plata 2007, Indielisboa 2007

Pronicljiv in piker, hkrati pa sočuten in humoren portret mladih, obremenjenih z negotovostmi obdobja na prehodu iz otroštva v odraslost ter prepuščenih neobetavnosti in togosti življenja v brezimnem, nazadnjaškem predmestju.

Jordan, Molly, Tammy in Lloyd so stari nekaj več kot dvajset let in živijo v Newhallu, predmestju Los Angelesa, ujeti med avtoceste in mostove ter obkroženi s ksenofobi, rasisti in ozkosrčnimi učitelji. Ubadajo se z neobetavno prihodnostjo predmestnega okolja, ljubezenskim življenjem in samopodobo, razmišljajo o svoji karieri in premlevajo žgoča politična vprašanja. Kmalu se bodo morali spoprijeti z dejstvom, da v življenju ne moreš vedno dobiti tistega, kar želiš.

»Besedo *črnuh* sem prvič slišal od babice, ko sem imel štiri leta. Pravzaprav sem vse rasistične žaljivke prvič slišal iz njenih ust. Zmeraj je bilo težko ubežati tem napačnim mislim, saj niso bile samo zakoreninjene v moji družini in domu, ampak so bile zabetonirane tudi v zidovih mojega mesta. Sčasoma sem našel izhod v filmih in glasbi. [...] Morda je tako, kot je zmeraj govoril moj mentor v šoli: "Film lahko spremeni način, kako gledaš na svet." In zame je storil prav to, kajti ideja, da lahko najdemo svojo pot in svoj lastni glas, se mi zdi nekaj nujnega, pa vendar tega v današnjih filmih o mladih Američanih na žalost ne vidimo.« (Mike Ott)

A sharp and sarcastic, yet compassionate and humorous portrait of young people burdened with the insecurities of the transition from adolescence to adulthood, and left to the rigidities of life in a nameless, conservative suburb without prospects.

Jordan, Molly, Tammy and Lloyd are in their twenties and live in Newhall, a suburb of Los Angeles, caught between highways and bridges and surrounded by xenophobes, racists and narrow-minded teachers. They struggle with the unpromising future of the suburban environment, their love life and self image, think about their careers and try to understand burning political issues. They will soon need to face the fact that you cannot always get what you want in life.

"The first time I heard the word "nigger" was from my grandmother when I was four. In fact, every racial slur I heard for the first time came from her mouth. Escaping these misguided thoughts was always difficult because they were not only rooted in my family and at home but also cemented in the walls of my town. Eventually, I found my escape through film and music. [...] Maybe it's as my mentor always said in graduate school, "a film can change the way you see the world." And for me it did just that, because this idea of how we are able to find our own way and own voice is something I find imperative, yet sorely missing in contemporary films dealing with young Americans." (Mike Ott)

Loren Cass

ZDA/USA 2006

režija/directed by

Chris Fuller

scenarij/screenplay

Chris Fuller

fotografija/cinematography

William Garcia

glasba/music

Jimmy Morey

montaža/editing

Chris Fuller

igrajo/cast

Lewis Brogan (Cale), Travis Maynard (Jason), Kayla Tabish (Nicole), Jacob Reynolds, Din Thomas, Matthew Bistok, Mike Glausier, Krazy Horse, Aaron Riley

festivali, nagrade/festivals, awards

CineVegas 2007, Bradford 2007, Atlanta Underground FF 2007, Locarno 2007

Divja mladost, prikazana v črnem filmu, ki je bil posnet pod žgočim soncem in v rasističnem okolju sodobne Floride.

Avtomehanik Cale in jezen obritoglavec Jason konec devetdesetih odraščata na ulicah St. Petersburga na Floridi. Na šolskem dvorišču se nesramno polotita avtomobila temnopoltega voznika. Medtem ravnatelj svoje nezadovoljstvo utaplja v alkoholu, na stranišču eden od učencev polni pištolo. Tako krogu nasilja, ki ga je pred letom dni izzval uboj črnskega mladeniča, ni videti konca. V rasističnem, testosteronskem okolju se začne romanca med Calom in natararico Nicole.

»Izhajam iz šole sam-svoj-mojster, v kateri za igranje v skupini vzameš v roke kitaro in igraš, dokler ti ne zakrvavijo prsti; če hočeš postati boksar, greš v telovadnico in vsak trenutek študiraš tehnične podrobnosti; če pa hočeš biti filmar, preučuješ filme, dokler ti ne postane slabo od njih. Dosežeš točko, ko drugi filmi in vplivi niso več tako pomembni in začne rasti tvoje lastno delo. V filmskem svetu so vedno razpravljali o tem, ali se filmska šola resnično 'splača'. Naj bi človek zapravil precejšnjo vsoto denarja za večletno šolanje in se nato vzpenjal po lestvici? Ali ni bolje ta denar vložiti v dejanski film? Zadnje se mi je vselej zdelo bolj smiselno; vse, česar se naučiš v filmski šoli, pa je na voljo brezplačno.« (Chris Fuller)

Wild youth, depicted in a black film shot under the burning sun of the racist environment of modern Florida.

Cale, an auto mechanic, and Jason, an angry skinhead, grow up on the streets of St. Petersburg (Florida) in the late nineties. They insolently play a prank on a black man's car in the school courtyard. Meanwhile, the principal drowns his dissatisfaction in alcohol and one of the pupils loads his gun in the toilet. The circle of violence that was triggered a year beforehand by the killing of a young black boy seems to have no end. The racist, testosterone-filled environment gives rise to a romance between Cale and a waitress, Nicole.

“I come from the do-it-yourself school where, if you want to be in a band, you grab a guitar and play till your fingers bleed; if you want to be a fighter, you hit the gym and study the technical details every waking moment, and if you want to be a filmmaker, you study films till you want to throw up. You reach a certain point in all that where other films and 'influences' stop being all that important and your own work starts to grow. There's always been a debate in the film world about whether or not film school is really 'worth it'. Should someone spend a significant amount of money to go to school for years and work their way up the industry ladder? Or is that money better invested in an actual film? The latter just always made more sense to me, and everything you can learn in a film school is freely available.” (Chris Fuller)

Apart from That
Ne glede na to

ZDA/USA 2006

režija/directed by

Jennifer Shainin, Randy Walker

scenarij/screenplay

Randy Walker, Jennifer Shainin

fotografija/cinematography

Erik Forssell

glasba/music

Christopher Shainin, Patrick Shainin

montaža/editing

Randy Walker, Jennifer Shainin

igrajo/cast

Tony Cladoosby (Leo), Kyle Conyers (Kyle), Alice Ellingson (Peggy), Toan Le (Sam), Kathleen McNearney (Ulla), Jessica Marlowe-Goldstein (Joan), Susan Alotrico (Susan)

festivali, nagrade/festivals, awards

Edinburg/Edinburgh 2006, Seattle 2006, Flandrija/Flanders 2006, Seul 2006

Vsakdanje skrivnosti vsakdanjih ljudi v nevsakdanjem prvencu z ameriške neodvisne scene, ki spominja na dela Cassavetesa in Jarmuscha.

Introvertirana Ulla, bodoča kozmetičarka, najame sobo pri Peggy, starejši ženski, ki ima navado, da v osamljenosti kliče gasilce in jih pričaka zleknjena na kavču in v evinem kostimu. Leo, pripadnik plemena Swinomish, cestni delavec in družinski človek, se spopada s smrtjo prijatelja Calvina in z drugimi strahovi. Bankir Sam, v ZDA živeči Vietnamec, mora odpustiti kolega Leeja, kar izzove buren odziv njegovega posvojenega sina, ki prijateljuje z Leejevim sinom.

»Namesto da bi začeli pri določeni ideji ali temi in se skrbno posvetili dramski strukturi, se zgodba razkrije z odločitvami, odzivi in spori, ki vzniknejo med junaki. Vendar pa bi bilo narobe trditi, da se zgodba razvije sama od sebe. Prej bi lahko dejali, da s tem, ko ostanejo odprti za spremenljivo ozračje zgodbe in njenih junakov, tako igralci kakor ekipa lahko bolj zvesto sledijo naravnemu razvoju zgodbe in jih ne omejujejo nobene določene točke v njej, ki bi nasprotovale temu, kar bi junaki lahko čutili ali kako bi se odzivali. Ponovimo, da je narava teh junakov spremenljiva, zato postane izjemno težko, če želimo stereotipno razumeti osebo, ki je nepretrgoma v gibanju.« (Jennifer Shainin, Randy Walker)

Common secrets of common people in an uncommon debut from the American independent scene, which is reminiscent of the works of Cassavetes and Jarmusch.

The introvert Ulla, a future beautician, rents a room from Peggy, an older woman who has a habit of calling the fire brigade when she is feeling lonely, and then welcoming them stretched out on the sofa in her birthday suit. Leo, a Swinomish

Indian, is a road stripper and a family man who has to face his friend Calvin's death and other fears. Banker Sam, a Vietnamese living in the USA, has to fire his colleague Lee, an act that triggers a hostile reaction from his adopted son, who is a friend of Lee's son.

“Rather than begin with a specific concept or theme, paying careful attention to dramatic structure, the narrative was made manifest by the decisions, reactions and conflicts arising among its characters. To suggest that this was an arbitrary development of the narrative is an incorrect assessment. Rather, by remaining flexible to the changing climate of the story and its characters, the cast and crew alike were able to better adhere to the natural evolution of the piece, while remaining free from any forced plot points that would run contrary to what these characters might feel or how they might act. Again, the nature of these characters is a variable one, and it becomes extremely difficult to assign a stereotypical understanding to a person who is constantly in motion.” (Jennifer Shainin, Randy Walker)

Dance Party, USA
Plesna zabava

ZDA/USA 2006

režija/directed by

Aaron Katz

scenarij/screenplay

Aaron Katz

fotografija/cinematography

Sean McElwee

glasba/music

Keegan Dewitt

montaža/editing

Zach Clark

igrajo/cast

Anna Kavan (Jessica), Cole Pennsinger (Gus), Ryan White (Bill), Sarah Bing (Christie), Natallie Buller (Kate), Brendan McFadden (Andy), Chad Hartigan (Sam)

festivali, nagrade/festivals, awards

Woodstock 2007, Chicago Underground 2007, Bradford 2007

Odraščanje v sodobni Ameriki. Fant sreča punco in jo uspešno osvaja, dokler ga ne izda predolg jezik z zgodbo iz preteklosti.

Gus in Jessica sta tipična sedemnajstletnika – vsak zase prepričana, da ju nihče ne razume, niti njuna najboljša prijatelja. Potem se njuni poti prekrížata na zabavi za dan neodvisnosti, kjer se zbere, opija, drogira in nasploh »odklaplja« lokalna mladež. Zbližata se, nakar Gus Jessici razkrije temno skrivnost iz svoje preteklosti ...

»Hotel sem posneti film, ki bi bil kot resnično življenje. Večina filmov o najstnikih je polna ljudi, ki se ne obnašajo tako kot v resnici. Hotel sem posneti drugačen film. Zamislil sem si, da bi uporabil delce pogovorov, ki sem jih po naključju slišal med

vožnjo z vlakom in si jih nato zapisal. To je bil začetek, iz katerega je sčasoma nastal film *Plesna zabava*. Dve leti pozneje se mi je ponudila priložnost film posneti. Moj glavni cilj je bil znebiti se vsega nepotrebnega in ustvariti okolje, ki bi igralcem omogočilo stik s sedanostjo, v kateri bi resnično prisluhnili in se odzvali eden drugemu. V naslednjih dveh letih, ko smo film rezali, je bil naš nenehni namen poiskati trenutke resnice, v katerih so bili igralci zgolj resnični ljudje, ki so se spopadali z dogodki okrog sebe. Vseskozi sem skušal ostati zvest svojemu prvotnemu cilju, da ustvarim nekaj preprostega, iskrenega in neposrednega.« (Aaron Katz)

Growing up in modern America. Boy meets girl and makes a pass at her successfully until he is betrayed by his tongue telling her a secret from his past.

Gus and Jessica are typical teenagers – seventeen year-olds convinced that nobody understands them, not even their best friends. Their paths cross at a 4th of July party, where local teenagers get together, drinking, intoxicating themselves and simply »chilling out«.

“My goal was to create a film that felt like real life. Most films about teens are filled with people who don’t act how anyone really acts. I wanted to make a different kind of film. I had the idea to use some portions of overheard conversations I jotted down while riding on a train. With those as a seed I wrote what would eventually become *Dance Party, USA*. Two years later I had the opportunity to make the film. My chief objective was to strip away everything unneeded and create an environment that gave the actors the opportunity to be present in the moment, really listen to each other, and really respond to each other. During the two years that followed, in which we cut the film, our constant aim was to find the moments of truth, where the actors were just real people dealing with what was going on around them. Throughout the process I have tried to remain true to my initial goal of creating something simple, honest, and direct.” (Aaron Katz)

I am a Sex Addict
Zasvojen sem s seksom

ZDA/USA 2005

režija/directed by

Caveh Zahedi

scenarij/screenplay

Caveh Zahedi

kamera/camera

Greg Watkins

glasba/music

Hilary Soldati

montaža/editing

Thomas Logoreci, Caveh Zahedi

animacija/animation

Bob Sabiston

igrajo/cast

Caveh Zahedi (Caveh), Rebecca Lord (Caroline), Emily Morse (Christa), Amanda Henderson (Devin), Greg Watkins (Greg)

festivali, nagrade/festivals, awards

Rotterdam 2005, Tribeca 2005, karlovi Vari/Karlovy Vary 2005, Chicago 2005, Indie Lisboa 2007

Nenavadna transgresivna, avtobiografska, neizprosno odkrita in nadvse duhovita rekonstrukcija seksualne obsedenosti v slogu Woodyja Allena.

Na večer pred poroko režiser izpove svojo osebno zgodbo: v preteklosti so ga nezadržno privlačile prostitutke. Ta obsedenost v povezavi z njegovo odkritosrčnostjo in prepričanjem, da skoki čez plot partneric ne bodo motili, je dotlej uničila vsa njegova ljubezenska razmerja. V središču rekonstrukcije so tri najpomembnejše ženske režiserjevega življenja, njegov desetletni boj s seksualno odvisnostjo in moški ego.

»Film je dejanje, ki izraža toliko hotenja ter zahteva toliko manipulacije in samozavedanja, da njegova terapevtska vloga, vsaj zame, ni nikoli na ravni zadev, s katerimi se film navidez ukvarja – v tem primeru, moje zasvojenosti s seksom. Zame je terapevtska vloga vedno na ravni večnega spora, v katerega smo zapleteni vsi, spora med posameznikovo željo in resničnostjo. Boj z demonom ali angelom lastne osebnosti in umetnosti – vedno govori o tem. Ta film je bil zame neverjetno zdravilen, ne zaradi vprašanj o seksualnosti, ki jih postavlja, ampak preprosto zaradi izjemnega izziva, ko sem poskušal nekaj ustvariti. In da sem dejansko nekaj ustvaril in to predstavil svetu, z vsemi omejitvami vred, da sem lahko rekel: 'Jaz sem to naredil, to je moj izraz.' Da sem lahko ponosen in da to lahko sprejmem – v tem je katarza.« (Caveh Zahedi)

A transgressive, autobiographic, inexorably honest and extremely witty reconstruction of a sexual obsession in the style of Woody Allen.

The night before his wedding, the film's director confesses his personal story: in the past he was irrepressibly attracted to prostitutes. This obsession of his, combined with his frankness and the belief that his philandering will not disturb his partners, has so far destroyed all his love relationships. The reconstruction focuses on the three most important women in the director's life, his ten-year-long struggle with sexual addiction, and his male ego.

"Film is such an intentional act and requires such manipulation and self-consciousness that its therapeutic function, for me, is never at the level of the issues that the film is ostensibly about – in this case, my sex addiction. For me, the therapeutic function is always at the level of the eternal combat that one is engaged in between one's desire and one's actuality. The struggle with the demon or the angel of the self and of art is always what it's about. This film was incredibly healing for me not because of the sexual issues it raises, but just because of the incredible challenge of trying to make anything. And somehow making it and putting it out in the world with all of its limitations and being able to say, 'I did this, and this is my self-expression.' Being proud of that and able to embrace it – the catharsis is at that level." (Caveh Zahedi)

Zoo

ZDA/USA 2007

režija/directed by

Robinson Devor

scenarij/screenplay

Charles Mudede, Robinson Devor

fotografija/cinematography

Sean Kirby

glasba/music

Paul Matthew Moore

montaža/editing

Joe Shapiro

igrajo/cast

John Paulsen (Hands), Ken Kreps (oče/father), Richard Carmen (brat/ brother), Russell Hodgkinson (H), Tom Formally (Poljak/the Polish man), Jenny Edwards, John Edwards

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

Sundance 2007, Cannes 2007

Stiliziran psevdodokumentarec o skupnosti zoofilov, ki se sprašuje, ali je spolno občevanje s konji sporazumno – glede na to, da je rezultat nežne predigre ter zaupanja med človekom in živaljo.

Julija 2005 avto pripelje pred urgenco, odložijo 45-letnega moškega in odpeljejo. Moški nato umre zaradi hudih poškodb debelega črevesa. Varnostne kamere so zaznale registrsko številko in policija se odpravi na farmo konj, kjer odkrijejo ogromno videoposnetkov ljudi, ki spolno občujejo s konji. Voditeljica organizacije proti mučenju in zanemarjanju konj ter oče in brat umrlega začnejo raziskovati, kaj se je dogajalo. Sčasoma morajo prilagoditi svoje takojšnje sodbe.

»Zdelo se nam je, da je film na mnogih ravneh idealen izziv. Zelo malo tém še obstaja, ki bi jih imel povprečni gledalec za – v navednicah – umazane, tém, ki bi si jih filmar vsemu navkljub prizadeval narediti lepe. To je bila taka tema. Preprosto sem čutil, da je nekje v tej zgodbi ljubezen – nekakšna lepota ter prijateljstvo in ljubezen. Morda bo kdo trdil, da smo zadeve preveč estetizirali. Kar se je zgodilo, je nedvomno tragedija in nikakor ne nekaj, kar bi lahko jemali zlahka. Upam torej, da film ni poln površne, ampak temne lepote. Nujnost, da zadenemo to krhko ravnovesje, je bila neverjetno spodbudna – kakor tudi dejstvo, da se ni s primerom nihče natančneje ukvarjal.«
(Robinson Devor)

A stylized pseudo-documentary about a community of zoophiles who pose a question on whether sexual intercourse with horses is consensual – given that it is the result of a tender foreplay and trust between a man and an animal.

In July 2005, a 45-year-old man is dropped off in front of the emergency ward from a car that simply drives away. The man later dies of severe injuries in his colon. The security cameras recorded the licence plate of the car and the police follow it to a stud farm, where they discover a pile of video recordings of people having intercourse with horses. The leader of an organization for the prevention of torture and neglect of

horses and the father and brother of the deceased start investigating what was going on. With time, they have to adjust their immediate judgement.

“The film seemed to be a perfect challenge on many levels. There are very few subjects anymore that are quote-unquote *dirty* to the average person, subjects that a filmmaker could endeavour against all odds to make beautiful. And this was one of them. I just felt there was some love in this story - some beauty and friendship and emotion. People could say we overaestheticized things. Obviously what happened is a tragedy. It's not a thing to take lightly. So hopefully it's not a frivolous beauty in the film, but a darker beauty. The need to strike that careful balance was intriguing - and the fact that no one was digging deeper into the case.” (Robinson Devor)

Zmagoviti novi romunski film
New Romanian Film

Liviujeve sanje *Liviu's Dream* Corneliu Porumboiu
Marilena iz P7 *Marilena from P7* Cristian Nemescu
Papir bo pomodrel *The Paper Will Be Blue* Radu Muntean
Roba in evenk *Stuff and Dough* Cristi Puiu
Sanje o Kaliforniji *California Dreamin' (Endless)* Cristian Nemescu
4 meseci, 3 tedni in 2 dneva *4 Months, 3 Weeks and 2 Days* Cristian Mungiu
*** Smo imeli revolucijo ali ne?** *12:08 East of Bucharest* Corneliu Porumboiu

Visul Lui liviu
Liviu's Dream
Liviujeve sanje

Romunija/Romania 2004

režija/directed by

Corneliu Porumboiu

scenarij/screenplay

Corneliu Porumboiu

fotografija/cinematography

Marius Panduru

glasba/music

Para Zitu

montaža/editing

Roxana Szel

igrajo/cast

Dragos Bucur, Luiza Cocora, Constantin Dita, Adrian Vancica, Ion Grosu (Alin Vieru)

festivali, nagrade/festivals, awards

Rotterdam 2007, Berlin 2006, Transilvanija/Transylvania 2004 (najboljši romunski kratki film/Best Romanian Short Film), Seattle 2006

Drama o posledicah Ceausescujevega režima in njegovih absurdnih zakonov, o sanjah mladeniča v postsocialistični Romuniji.

Leta 1966 je Ceausescu izdal odlok, s katerim je prepovedal splave in kontracepcijska sredstva. Posledica odloka so bili mnogi nesrečni zakoni in nezaželeni otroci. Novejše raziskave so pokazale, da se je zaradi te politike rodilo dva milijona otrok. *Liviujeve sanje* je film o mladem moškem, enem od teh otrok, ki s svojimi starši živi v manjšem romunskem mestu. Preživlja se s prodajo ukradenih predmetov in ima razmerje s zaročenko svojega najboljšega prijatelja. Njegov svet je majhen ter zajema hišo, v kateri se je rodil in preživel otroštvo, nekdanje sošolce, ki brezciljno tavajo in čakajo na boljše življenje, bližnjo gostilno in bivša dekleta. Njegove največje sanje so, da bi imel dovolj denarja, da bi se lahko odpravil na morje. Nekega dne izve, da je njegovo deklo zanosilo. Medtem ko ona že snuje družinsko življenje, se Liviu nagiba k drugačni odločitvi.

»V *Liviujevih sanjah* sem hotel opisati svet, ki je obtičal v neskončnem obdobju tranzicije, svet, ki ponavlja napake iz preteklosti. Glavni junak Liviu je mladenič, ki živi v strahu pred preteklostjo. Prezira svojega očeta in njegove napačne odločitve, ki so določile njegovo usodo. Ta strah pa ga neizogibno pripelje do tega, da ponovi očetove napake.« (Corneliu Porumboiu)

A drama about the consequences of Ceauseascu's regime and its absurd laws, about the dreams of a young man in post-socialist Romania.

In 1966, Ceausescu issued a decree banning abortion and any form of contraception. The result of this decree was an avalanche of unhappy marriages and unwanted children. Recent research has shown that two million children were born as a result of this policy. *Liviu's Dream* is a film about a young man who lives in a small Romanian town with his parents and two siblings. He earns a living by selling stolen goods and has an affair with his best friend's fiancée. His world is small; it comprises the house where he was born and spent his childhood, his former school-friends, who wander around aimlessly, waiting for a better life, a nearby tavern, and his former girlfriends. His greatest dream is to have enough money to travel to the seaside. One day he finds out that his girlfriend is pregnant. While she is planning their family life, Liviu is contemplating a different decision.

"In *Liviu's Dream* I wanted to describe a world stuck in a never-ending period of transition, a world that repeats the mistakes made in the past. Liviu, the main character, is a young man who lives with the fear of the past. He despises his father for the wrong decisions he made, decisions that determined his destiny. Inevitably, this fear makes him repeat his father's mistakes." (Corneliu Porumboiu)

Marilena de la P7
Marilena from P7
Marilena iz P7

Romunija/Romania 2006

režija/directed by

Cristian Nemescu

scenarij/screenplay

Tudor Voican, Cristian Nemescu

fotografija/cinematography

Liviu Marghidan

glasba/music

Andrei Toncu

montaža/editing

Catalin Cristutiu

igrajo/cast

Gabriel Huian (Andrei), Madalina Ghitescu (Marilena), Aura Calarasiu (mama/mother), Cristi Olesher, Gabriel Spahiu (Tatal), Andi Vasluianu (Pestele), Laura Voicu

producent/producer

Ada Solomon

festivali, nagrade/festivals, awards

Cannes – teden dni kritike/Critics' Week 2006

Prek sanj in otroških želja Nemescu pričara ljubečo, ponekod dokumentarno upodobitev revne soseske.

Na revnem obrobju Bukarešte dečki večere preživljajo na strehi, kjer prijazen stric goji paradižnike in igra namizni tenis s svojimi prijatelji. Dečki s strehe opazujejo prostitutke na cesti in trinajstletni Andrei se do ušes zaljubi v eno izmed njih. Na vsak način se ji poskuša približati in celo ukrade očetov trolejbus, da bi ji dokazal, da je dovolj odrasel zanjo.

»Film se požene v svet najstniških čustev, ki se ga vsi spominjamo. Je študija vzrokov (včasih velikih, včasih majhnih), ki nas iz otrok spremenijo v najstnike. Zgodba se dogaja na 'eksotičnem' obrobju Bukarešte in v ozadju je polno pristno živahnih junakov. Film ne pripoveduje samo zgodbe, prikaže tudi prerez življenja v bukareških predmestjih v začetku enaindvajsetega stoletja, ne da bi kakor koli posegal v večino lokacij in statistov. To je film o čustvih, ne o romunski resničnosti. Zame je bilo pomembno, da sem se osredotočil na najstnikova čustva, na njegove probleme in na način, kako razume svet okoli sebe.« (Cristian Nemescu)

Through dreams and children's wishes, Nemescu manages to create a loving and sometimes documentary presentation of a poor neighbourhood.

In a poor suburb of Bucharest, boys spend their evenings on a roof where a kind uncle grows tomatoes and plays table tennis with his friends. From the roof, the boys watch prostitutes in the street, and 13-year-old Andrei falls head over heels in love with one of them. He tries to get close to her in any way possible; he even steals his father's trolley bus to prove he is mature enough for her.

"This film takes a plunge into the universe of teenage emotions that we all remember. It is a study of the reasons (sometimes big, sometimes small) that transform us from children into teenagers. The story takes place in the 'exotic' outskirts of Bucharest, and the background is peopled with many authentically racy characters. Besides telling the story, the film also shows a cross-section of life in the suburbs of Bucharest at the beginning of the 21st century, without interfering in any way in most of the locations and extras. It's a film about feelings, not about Romanian reality. It was important and innovative for me to concentrate on the feelings of a teenager, his problems and the way he understands the world around him." (Cristian Nemescu)

Hîrtia va fi albastră
The Paper Will Be Blue
Papir bo pomodrel

Romunija/Romania 2006

režija/directed by

Radu Muntean

scenarij/screenplay

Razvan Radulescu, Alexandru Baciu, Radu Muntean

fotografija/cinematography

Tudor Lucaciu

glasba/music

Verdi, Electric Brother

montaža/editing

Alexandru Radu

igrajo/cast

Paul Ipate (Costi), Adi Carauleanu (Neagu), Dragos Bucur (Dragos), Tudor Aron Istodor (Bobo), Alexandru Potocean (Vasile), Andi Vasluianu (Aurel), Dana Dogaru (Andronescu), Ion Sapdaru (Craciun), Cornel Mimi Branescu (Deleanu), Alexandru Georgescu (Voinescu)

festivali, nagrade/festivals, awards

Eurasia International Film Festival 2006 (najboljši film/best film), Sarajevo 2006 (posebna omemba žirije/Jury Special Mention)

Radu Muntean v intimnem raziskovanju revolucije leta 1989 spretno združi dokumentaristično dramo in humor.

Zgodba temelji na tragičnem dogodku med romunsko revolucijo leta 1989, ko sta med ščitenjem vojaškega poslopja po nesreči umrla dva voda vojakov. Costi je rekrut, ki s pomočjo očetovih poznanstev vojaški rok med romunsko revolucijo leta 1989 služi v Bukarešti. Tri mesece pred iztekom vojaške obveznosti ga dodelijo oboroženi motorizirani enoti, ki patroljira po Bukarešti. Njihov radio komaj dela in vse, kar lahko razberejo iz sporočil, je, da naj bi bila napadena državna televizijska postaja. Costi verjame, da je dolžnost vsakega Romuna, da se po tolikih letih diktature bori proti Ceausescujevim podpornikom, ne glede na ukaze nadrejenih. Prepirl med vojaki in demonstranti izkoristi, da pobegne in se gre borit za revolucijo. Še preden pa mu uspe priti do stavbe državne televizije, ga zamenjajo za terorista in pomotoma aretirajo.

»*Papir bo pomodrel* ne daje slike, kakršno pričakujemo od *History Channel*, ampak želi ponovno ustvariti občutek tistih dni s stališča malih udeležencev dogodkov. To je zgodba o generaciji, ki izgublja nedolžnost, in o ljudskem upor, ki je v nas v enaki meri odkril tisto, kar je najboljšega in najslabšega.« (Radu Muntean)

Radu Muntean cleverly blends documentary drama and humour in an intimate research of the 1989 revolution.

The story is based on a tragic event which happened during the Romanian revolution in 1989, when two squads of soldiers were accidentally killed while protecting a military building.

Costi is a recruit who used his father's connections to be able to serve in the military in Bucharest. It is 1989 and the revolution is in progress. Three months before the end of his service, Costi is assigned to an armed motorized unit patrolling the streets of Bucharest. Their radio is barely working, and all they can make out from the messages is that the national television building has been attacked. Costi believes it is the duty of every Romanian to fight against Ceausescu's supporters after all these years of dictatorship, regardless of the orders of their superiors. He takes advantage of a conflict between soldiers and demonstrators, escapes to fight for the revolution, but before reaching the national television building, he is mistaken for a 'terrorist' and put under arrest.

"*The Paper will be Blue* doesn't offer a History Channel type of perspective, but wants to reconstitute the feel of those days from the point of view of the small actors of events. It is the story of a generation losing its innocence, and of a popular revolt that revealed our best and our worst in an equal measure." (Radu Muntean)

Marfa si banii
Stuff and Dough
Roba in cvenk

Romunija/Romania 2001

režija/directed by

Cristi Puiu

scenarij/screenplay

Cristi Puiu, Razvan Radulescu

fotografija/cinematography

Silviu Stavila

glasba/music

Andreea Paduraru

montaža/editing

Ines Barbu, Nita Chivulescu

igrajo/cast

Alexandru Papadopol (Ovidiu), Dragos Bucur (Vali), Ioana Flora (Betty), Razvan Vasilescu (Marcel), Luminita Gheorghiu (mama/mother), Costica Draganescu (oče/father)

festivali, nagrade/festivals, awards

FIPRESCI – Solun/Thessaloniki 2001 (najboljši igralec/best actor), Karlovi Vari/Karlovy Vary 2007, Cannes – Štirinajst dni režiserjev/Quinzaine des Réalisateurs 2001

Film, ki sta ga romunska vlada in filmska industrija obsodili zaradi podeželskega narečja delavskega razreda ter zaradi tematike ekonomske ujetosti, obupa in korupcije, drzno začrta sveže smernice romunskega filma.

Mladi Ovidiu s svojimi starši in babico živi v Konstanci ter iz pritličnega okna domače hiše prodaja prigrizke in pijačo. Želi si kupiti stojnico in se osamosvojiti, a nima dovolj denarja. Lokalni mafijski šef mu ponudi preprosto delo za zavidljivo plačilo: vse, kar mora storiti, je, da se odpelje v Bukarešto in na določen naslov dostavi paket, ki naj bi vseboval zdravila. Ovidiu se odpravi na pot in s seboj vzame še nekaj prijateljev. Zasleduje jih rdeč tovornjak in šele na poti domov Ovidiu ugotovi, kako globoko se je zapletel in da je prepozno za umik.

»V življenju sem videl veliko slabih filmov, pa seveda tudi veliko dobrih. Občutek sem dobil, da mora nekdo nekaj storiti, zato sem poskušal posneti nekaj boljšega od tistega, kar sem videl. Mislim, da je film *Roba in cvenk* dober zaradi mnogih stvari, in zame je to zelo pomembno. Ni popoln, ima slabosti in pomanjkljivosti, vendar je zares pomembno to, da sem hotel posneti tak film. Veliko režiserjev je, ki so mi vseč in snemajo dobre filme, vendar se mi zdi, da se ne osredotočajo na 'realistični' film. Če bi kdo začel delati filme v tem slogu in bi mi bili resnično vseč, bi sam prenehal snemati. Zdaj pa bi rad predvsem, da so moji filmi dovolj realistični zame. Tako bi rad kinematografijo spravljal korak naprej. Veliko sem se ukvarjal s teorijo in raziskovanjem; tema moje diplomske naloge je bila *Poetika realističnega filma*.« (Cristi Pui)

A film which the Romanian government and film industry condemned, because it uses the provincial dialect of the working classes and deals with the topic of economic entrapment, desperation and corruption, bravely setting a fresh course for Romanian film.

Ovidiu, a young man who lives in Constanta with his parents and grandmother, sells snacks and drinks through the ground-floor window of his house. He wants to buy a stall and start an independent life, but lacks the money to do so. The local Mafia boss offers him a simple job for an enviable sum of money: all he has to do is drive to a certain address in Bucharest and deliver a package, which supposedly contains medication. Ovidiu sets off, taking some of his friends with him. They are followed by a red lorry, and it is only on the way home that Ovidiu realises how deeply he has gotten involved and that it is too late to pull out now.

"I've seen many bad films in my life, besides several good ones, too, of course. I had this feeling that someone has to do something about it, so I wanted to try shooting something better than what I've seen. I think the film *Stuff and Dough* is good for many reasons, and it is very important to me. It is not perfect, it has its weaknesses and imperfections, but the important thing is that I wanted to shoot this kind of film. There are plenty of directors I like who shoot good films, but they don't seem to focus on "realistic film". If someone came up with films in this style and I really loved them, I would stop shooting films myself. For now, I'd like to make my films realistic enough for me. I would like to move cinematography a step further on this. I've carried out a lot of theory and research as well. The theme of my final University thesis was '*Poetics of Realistic Film*'." (Cristi Pui)

California Dreamin' (Nesfarsit)
California Dreamin' (Endless)
Sanje o Kaliforniji

Romunija/Romania 2007

režija/directed by

Cristian Nemescu

scenarij/screenplay

Cristian Nemescu, Tudor Voican, Catherine Linstrum

fotografija/cinematography

Liviu Marghidan

montaža/editing

Catalin Cristutiu

igrajo/cast

Armand Assante (Jones), Razvan Vasilescu (Doiaru), Jamie Elman (David McLaren), Maria Dinulescu (Monica), Ion Sapdaru (župan/Mayor), Alex Margineanu (Andrei), Andi Vasluianu (Marian), Gabriel Spahiu (vodja sindikata/the Union Leader)

festivali, nagrade/festivals, awards

Cannes 2007 (najboljši film sklopa Poseben pogled/Un Certain regard, best film),
Karlovi Vari/Karlovy Vary 2007

Tragikomedija s prodornim razmišljanjem o posamezniku in družbi v univerzalno prepoznavni zgodbi.

Zgodba temelji na resničnih dogodkih med vojno na Kosovu leta 1999, ko so se članice Nata odločile, da bodo v Romuniji namestile radarski sistem. Ker se je z namestitvijo mudilo, ameriški vojaki, ki so nadzirali prevoz, niso imeli potrebnih uradnih dovoljenj, ampak le ustno odobritev romunske vlade. V majhni romunski vasi se stvari zapletejo, ko jih vodja železniške postaje, ki je hkrati tudi lokalni gangster, skupaj s tovorom zaustavi in jih noče spustiti naprej. Vztraja, da potrebujejo dokumentacijo, ker so taka pravila, čeprav jih sam pogosto prekrši. S prihodom Američanov vas postane kraj, kjer je vse mogoče.

»Spretno poigravanje s klobčiči zgodb, katerih preplet le stopnjuje pomen; ambiciozna, velikopotezna podoba, ki se osredotoča na medkulturno nerazumevanje. Prinaša tudi obtožujočo sliko Romunije, kjer je korupcija stalno navzoča in kjer uradniki uspevajo tako, da se izogibajo odgovornosti. Enako pogubna je podoba Američanov, ki imajo sami sebe za pravične – uspe jim sprožiti krvav obračun, pa kljub temu odidejo čistih rok. Črno-beli prolog, postavljen v Romunijo v času zračnih napadov druge svetovne vojne, vzpostavi zapleteno razmerje med Romunijo in Ameriko. Krajevno prebivalstvo sanja o odrešitvi, ki jo prinašajo Američani in ki se nikoli ne uresniči, ne da bi hkrati prepoznali smrtonosnost velesile.« (Alissa Simon, *Variety*)

A tragicomedy with incisive, intimate and social reflections on the individual and society in a universally recognisable story.

The story is based on true events during the 1999 war in Kosovo, when the NATO members decided to set up a radar system in Romania. Since this needed to be done quickly, the American soldiers supervising the transport did not possess the required official permissions, only the verbal approval of the Romanian government. In a small Romanian village, things go awry when the stationmaster, who is also a local gangster, stops the soldiers and their cargo and refuses to let them through. He insists that they need documents, because rules are rules, although he often breaks there rules himself. With the arrival of the Americans, the village becomes a place where anything is possible.

“Deftly juggling a number of story strands that intersect in ways that accumulate meaning, the ambitious, large-scale pic pivots on cultural misunderstandings. It also provides a damning portrait of a Romania where corruption is endemic and officials thrive by avoiding responsibility. Equally devastating is the picture of self-righteous Americans who stir up a bloodbath, but manage to leave the scene with their hands clean. A black-and-white prologue set in Romania during WWII during air raids establishes the complicated relationship between that country and America. The locals nurse a fantasy of American salvation that never materializes, without realizing the superpower's lethal potential.” (Alissa Simon, Variety)

4 luni, 3 saptamini si 2 zile
4 Months, 3 Weeks and 2 Days
4 meseci, 3 tedni in 2 dneva

Romunija/Romania 2007

režija/directed by

Cristian Mungiu

scenarij/screenplay

Cristian Mungiu

fotografija/cinematography

Oleg Mutu

montaža/editing

Dana Bunescu

igrajo/cast

Anamaria Marinca (Otilia), Vlad Ivanov (Bebe), Laura Vasiliu (Gabita), Alexandru Potocean (Adi), Luminita Gheorghiu (Radu), Adi Carauleanu (Dl. Radu)

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

Cannes 2007 (zlata palma/Golden Palm; nagrada FIPRESCI/FIPRESCI prize)

Drama o vsakdanjih ponižanjih posameznika v boju za preživetje v družbi, ki jo je obvladovala tajna služba Securitate. Prva zlata palma v Cannesu za romunski film.

Otilia in Gabita sta študentki, ki si delita sobo v študentskem naselju leta 1987 v Bukarešti. Gabita je noseča. Dekleti se dogovorita za srečanje z nekim gospodom

Bebejem, ki naj bi v cenenem hotelu opravil splav. Toda neznanec zavrne denar in hoče plačilo »v naravi« ...

»Leta 1966 je bil v Romuniji sprejet zakon o prepovedi splava. Učinek je bil takojšen: do leta 1970 so se rodile štiri velikanske generacije otrok, nekajkrat številčnejše od tistih, ki so se rodile pred letom 1966. Število učencev v razredu je naraslo z 28 na 36. Število paralelk po šolah se je z dveh ali treh povečalo na devet ali deset. Ko sem začel hoditi v šolo, nas je bilo v razredu sedem Cristianov – za takšno število otrok je bilo celo imen premalo. Ženske so se kmalu začele zatekati k nelegalnim abortusom. Po virih je do padca komunističnega režima zaradi njih umrlo 500.000 žensk. V takem kontekstu je splav izgubil vsakršno moralno konotacijo; razumljen je bil bolj kot dejanje upora in odpora proti režimu.« (Cristian Mungiu)

A drama about everyday intimate humiliations in the fight for survival in a society controlled by the Securitate security service. The first Golden Palm at Cannes for a Romanian film.

Otilia and Găbită are students sharing a dorm room in Bucharest in 1987. Găbită is pregnant. The young women arrange to meet a Mr. Bebe, who is to perform an abortion in a cheap hotel. However, the stranger refuses to take the money and wants to be paid "in nature" ...

"In 1966, a law that banned abortion was imposed in Romania. The effect was immediate: by 1970, there were four huge generations of children, a few times more numerous than the generations before 1966. The number of children in a classroom increased from 28 to 36. The number of classes in schools increased from 2 or 3 to 9 or 10. When I began going to school, there were seven Cristians in our class – even the names were too few for the number of children. Soon, women started to resort to illegal abortions. By the end of the communist era, sources say that more than 500,000 women had died because of that. In this context, abortion lost all moral connotation and was rather perceived as an act of rebellion and resistance against the regime." (Cristian Mungiu)

Retrospektiva Retrospective

Roy Andersson

Ti, ki živiš You, the Living 2007

Švedska ljubezenska zgodba A Swedish Love Story 1969

Giliap Giliap 1975

Nekaj se je zgodilo Something Happened 1987

Ljubka je Zemlja World of Glory 1991

Pesmi iz drugega nadstropja Songs From the Second Floor 2000

En Kärlekshistoria

A Swedish Love Story

Švedska ljubezenska zgodba

režija/directed by

Roy Andersson

scenarij/screenplay

Roy Andersson

fotografija/cinematography

Jörgen Persson

glasba/music

Björn Isfält

montaža/editing

Kalle Boman

igrajo/cast

Ann-Sofie Kylin (Annika), Rolf Sohlman (Pär), Anita Lindblom (Eva), Bertil Norström (John Hellberg), Lennart Tellfeldt (Lasse), Margreth Weivers (Elsa), Arne Andersson, Maud Backéus (Gunhild), Verner Edberg (Verner), Elsie Holm, Tommy Nilsson (Roger)

festivali, nagrade/festivals, awards

Berlin 1970 (velika nagrada/gran prix), Guldbagge Awards 1970 (najboljši film/best film), Rotterdam 2001

Prvenec Roya Anderssona je lirična humanistična komedija v slogu češkega novega vala. Je oda ljubezni med dvema najstnikoma, ki bi se v veliko pogledih lahko kosala z zgodnjimi deli Ingmarja Bergmana.

Film se osredotoči na nedolžno ljubezen, ki jo na vrhuncu poletja doživljata dva najstnika. Ko pripoveduje zgodbo o Pärju in Anniki, hkrati ponuja oster in preprost portret mladostništva. Glavna lika prihajata iz povsem drugačnega socialnega okolja in doživljata vse strahove tega življenjskega obdobja. Ne glede na socialne razlike si ustvarita svoj svet. Ker z besedami mnogokrat ne zmoreta izraziti svojih čustev, razvijeta lastno govorico. Opazujemo lahko, kako njuna ljubezen raste, medtem ko se njuni starši in preostali odrasli svet pogrezajo v rutinskih odnosih in delavnem življenju.

»Švedska ljubezenska zgodba je bila narejena z namenom za vsako ceno izraziti trenutke resnice. Takrat nisem imel sploh nobene filmske perspektive razen te, da morajo biti igralci pred kamero čim bolj resnični. Z resnični hočem povedati, da morajo njihova dejanja delovati pristno, morajo pa biti tudi malce izpostavljeni. To se skriva v ozadju komedije *Švedska ljubezenska zgodba*. Navdih za to razkrinkanje sem dobil v čeških filmih iz šestdesetih let, ki so jih snemali Miloš Forman, Jiří Menzel in Evald Schrom. Posameznika so prikazovali kot resnično pristnega in hkrati resnično golega.« (Roy Andersson)

Roy Andersson's debut is a lyrical humanistic comedy in the style of the Czech new wave. It is an ode of love between two teenagers that could compete with Ingmar Bergman's early works in several aspects.

The film focuses on the innocent love experienced by two teenagers in the peak of summer. As it tells the story of Pär and Annika, it also offers a sharp and plain portrait of adolescence. Coming from radically different backgrounds, the main characters experience all the anxieties that come with their age. With no regard to social differences, they create their own world. Often not being able to express their feelings with words, they invent their own language. We can watch their love grow, while their parents and the rest of the adult world sink into routine relationships and working life.

»A *Swedish Love Story* was made with the goal of expressing moments of truth at any price. I had no film perspective at all in those days other than this: the actors in front of the camera should be as true as possible. By true I mean that their actions should feel genuine, but also that they should be a touch exposed. This is the secret behind the comedy in *A Swedish Love Story*. The inspiration for this unmasking came to me from the Czech films of the 60's, Miloš Forman, Jiri Menzel and Evald Schrom. They showed the individual as truly genuine and at the same time truly naked.« (Roy Andersson)

Giliap

Švedska/Sweden 1975

režija/directed by

Roy Andersson

scenarij/screenplay

Roy Andersson

fotografija/cinematography

Jon Olsson

glasba/music

Björn Isfält

montaža/editing

Roy Andersson, Kalle Boman

igrajo/cast

Thommy Bergren (Giliap), Mona Seilitz (Anna), Willie Andréason (Gustav Svensson), Lars-Levi Læstadius (Kreip), Henry Olhans (Gamen), Rainer Mieth (kuhar/chef), Julie Bernby (pevka/singer), Arne Leif Nielsen (Simonsson)

festivali, nagrade/festivals, awards

Cannes 1977

Giliap je nadrealistična gangsterska balada, s katero Andersson predstavi svojo družbeno kritiko in napove ton prihodnjih del.

Gustav Svensson, ki je zaposlen v hotelu Busarewski kot pomivalec posode, sanja o ustanovitvi organizacije, kakršno pozna iz filmov o mafiji. Ko se v hotelu zaposli nov natak, mu po nekem gangsterskem liku nadene vzdevek Giliap. Gustav ga vidi kot mogočega partnerja pri svojih kriminalnih načrtih. Anna, čedna natak, dela le za kratek čas, saj je na poti v obalno letovišče. Gustav je vanjo zaljubljen, vendar tega ne kaže, ker se čuti manjvrednega in vse, kar lahko ponudi lepotici, sta moč in denar. Anna pa želi nekaj drugega, želi oditi in poiskati nekaj, za kar misli, da bi bilo lahko harmonija in sreča. Medtem se Giliap zaplete v Gustavove načrte, in čeprav ve, da so nori, ne more oditi, ker se zaljubi v Anno.

»*Giliap* je politični film, a ga mnogi niso tako razumeli. Verjamem, da bi moral biti človek sposoben opisati politične razmere, ne da bi se zatekel k rdečim zastavam in sloganom o delavskem razredu. Če sem v *Švedski ljubezenski zgodbi* hotel ujeti trenutke resnice, sem to še toliko bolj hotel storiti v filmu *Giliap*. V tem filmu sem telefoto leče zamenjal s širokokotnim objektivom. Bližnje posnetke pogosto zamenjajo polni ali polovični, uporabljam globinsko ostrino, kamera pa postane veliko manj premična. Nekateri prizori so skoraj kot slike.« (Roy Andersson)

Giliap is a surrealistic gangster ballad in which Andersson presents his criticism of society and announces the tone of his future films.

Gustav Svensson, who works as a dishwasher at the Busarewski Hotel, is dreaming about establishing an organisation like the ones he knows from mafia films. A new waiter begins to work at the hotel and Gustav nick-names him Giliap after a certain gangster character. He sees him as a mighty partner in his criminal plans. Anna, a lovely waitress, is only working at the hotel for a short time before setting off to a seaside resort. Gustav is in love with her, but doesn't show it as he feels inferior and believes power and money are all he can offer the beautiful girl. But Anna wants something else; she wants to leave and find something she believes could be harmony and happiness. Meanwhile, Giliap gets involved in Gustav's plans and, although he knows they're crazy, cannot leave because he falls in love with Anna.

“*Giliap* is a political film, but many have not understood it as such. I believe that one should be able to describe a political situation without resorting to red banners and slogans about the working class. If I wanted to capture moments of truth in *A Swedish Love Story*, I wanted to do even more so in *Giliap*. With this film I replaced the telephoto lens with the wide-angle image. Close ups are often replaced by full and half-shots, I use deep focus and the camera becomes much less mobile. Certain scenes are almost like tableaux.” (Roy Andersson)

**Någonting har hänt
Something Happened
Nekaj se je zgodilo**

Švedska/Sweden 1987

režija/directed by

Roy Andersson

scenarij/screenplay

Roy Andersson

fotografija/cinematography

István Borbás

montaža/editing

Roy Andersson

igrajo/cast

Klas-Gösta Olsson, Anne Tubin, Lennart Björklund, Sandy Mansson

festivali, nagrade/festivals, awards

Rotterdam 2001

Divje satiričen in več kot le malo grozljiv kontroverzni kratki film o izvoru epidemije aidsa, v katerem Roy Andersson uporablja svojo značilno estetiko.

Nekaj se je zgodilo je izobraževalni film o aidsu, ki ga je naročil švedski državni svet za zdravje in socialo (Socialstyrelsen). Ko je Andersson leta 1987 posnel že tri četrtine filma, je svet za zdravje snemanje ustavil. Uradna razlaga je bila, da je sporočilo filma preveč mračnjaško. Širšemu občinstvu je bil film nedosegljiv vse do leta 1993. V njem Andersson raziskuje mite in resnico o epidemiji aidsa ter izvor virusa, pri čemer zanika uradno razlago, da se je virus na jugovzhodu deževnega gozda v Kamerunu prenesel s šimpanzov na človeka, in zagovarja teorijo, da je epidemija posledica genetskih manipulacij.

»Ta nikoli dokončani film, ki ga je leta 1986 za informacijsko kampanjo o aidsu naročil Švedski državni svet za zdravje, je niz slik, ki prikazujejo zdravnike, paciente, socialne delavce, poskusne zajčke in fante ... Andersson si je drznil napasti prepovedano področje, tabu o skrivnosti pojava virusa HIV. Zdelo se mu je, da dejstvo, da so se genetske manipulacije in AIDS pojavili sočasno, zasluži nekaj vprašanj. Film je bil na Švedskem prepovedan.« (Festival nordijskega filma)

A wildly satirical and more than just a little bit scary, controversial short film about the source of AIDS, in which Roy Andersson makes use of his distinctive aesthetics.

Something Happened is an educational film about AIDS that was ordered by the Swedish National Health Board (Socialstyrelsen). The Health Board stopped the filming when Andersson had already shot ¾ of the film in 1987. The official explanation – the contents of the film are too obscure. Not reaching a wider audience until 1993, the film explores the myths and truths about the AIDS epidemic, as well as the origin of the virus. It denies the official explanation that AIDS was transmitted

from the chimpanzee to man in the southeastern Cameroonian rainforest, and supports the theory that the epidemic is the consequence of genetic manipulations.

»Ordered in 1986 by the Swedish National Health Board for an information campaign about AIDS, this never-finished film is a series of "tableaus" showing doctors, patients, social workers, guinea pigs, and guys... Anderson dared to attack a forbidden zone, a taboo, that of the mystery of the HIV virus' appearance. For him, the fact that certain genetic manipulations and the appearance of AIDS coincided, merited a few questions. The film was banned in Sweden.« (Cinema Nordique festival)

Härlig är jorden
World of Glory
Ljubka je Zemlja

Švedska/Sweden 1991

režija/directed by

Roy Andersson

scenarij/screenplay

Roy Andersson

fotografija/cinematography

István Borbás

glasba/music

Allan Pettersson

montaža/editing

Owe Svensson

igrajo/cast

Klas-Gösta Olsson, Lennart Björklund, Christen Christensen, Bernard Eiger

festivali, nagrade/festivals, awards

Clermont-Ferrand 1992 (nagrada novinarjev/press prize)

Portret sveta, ki je vse prej kot čudovit. Navdih za sočutno in hkrati divjo obtožnico človeške krutosti je režiser dobil pri Dekalogu Kieslowskega.

Ljubka je zemlja je klasika med kratkimi filmi in mnogi ga uvrščajo ob bok filmom bratov Lumière in Luisa Buñuela. Festival Clermont-Ferrand ga je označil za enega najpomembnejših kratkih filmov vseh časov. Gre za portret sveta, ki je vse prej kot čudovit. Prvi prizor je podoba hladilnega tovornjaka, v katerem ženske in otroke pobijajo kot v plinskih celicah. Sledijo statični posnetki moškega, ki nam pripoveduje o svojem delu nepremičninskega agenta, o svojem mrtvem očetu, običajnem domu ... z monotonim glasom, brez vsakršnih čustev. Moški je produkt toge in zadržane Švedske, ima vljudno življenje, medtem ko se za masko rutine in zadovoljstva skriva globoka žalost.

»Začetni prizor filma *Ljubka je Zemlja* obuja spomin na dogodke iz druge svetovne vojne. Takrat izraz 'etnično čiščenje' ni obstajal, ampak so to imenovali 'končna rešitev'. Med drugim so človeška bitja ubijali z uplinjevanjem v zaprtih dizelskih

kombijih, tako da so plin iz motorja po cevi speljali v predel za tovor. Takšni kombiji so bili predhodniki plinskih celic. Ti dogodki, to vedenje, te premišljeno izdelane metode iztrebljanja, ta hladnost in neobčutljivost za trpljenje drugih ljudi so zame popolno utelešenje zla. Kako naj ravnamo z védenjem, česa vsega je človeštvo zmožno?« (Roy Andersson)

A portrait of the world that is all but wonderful. This compassionate and at the same time wild indictment of human cruelty was inspired by Kieslowski's Decalogue.

World of Glory is a classic among short films and is by many considered equal to the films by the Lumière brothers and Luis Buñuel. The Clermont-Ferrand Festival recognised it as one of the most important short films of all time. It is a portrait of the world that is all but wonderful. The opening scene describes women and children being put to death in a diesel-driven van like in gas chambers. Following are static shots of a man telling about his work as a real estate agent, his dead father and his ordinary home... with a monotone voice lacking any emotions. The man is the product of a stiff and reserved Sweden, living politely, while his masque of routine and content hides profound sorrow.

»The opening scene of *World of Glory* is a reconstruction of events during the Second World War. The term 'ethnic cleansing' did not exist then, it was called the 'final solution'. Among other methods, human beings were put to death by gassing in diesel-driven, closed vans. The gas from the motor was piped into the storage compartment. These vans were the forerunners of the gas chamber. These events, this conduct, these rationally worked out extermination methods, this coldness and insensitivity towards other people's suffering are for me the total embodiment of evil. How shall we handle this knowledge of what humanity is capable of?« (Roy Andersson)

Sånger från andra våningen
Songs from the Second Floor
Pesmi iz drugega nadstropja

Švedska-Francija/Sweden-France 2000

režija/directed by

Roy Andersson

scenarij/screenplay

Roy Andersson

fotografija/cinematography

István Borbás, Jesper Klevenås

glasba/music

Benny Andersson

montaža/editing

Roy Andersson

igrajo/cast

Lars Nordh (Kalle), Stefan Larsson (Stefan), Torbjörn Fahlström (Pelle), Sten Andersson (Lasse), Lucio Vucino (čarovnik/the magician), Hanna Eriksson (Mia), Peter Roth (Tomas), Tommy Johansson (Uffe), Sture Olsson (Sven), Jöran Mueller (birokrat/the bureaucrat)

festivali, nagrade/festivals, awards

Cannes 2000 (nagrada žirije/jury prize), Rotterdam 2001, nagrada Guldbagge/Guldbagge Award (najboljši film/best film; najboljši režiser/best director; najboljši scenarij/best screenplay)

Roy Andersson se je po petindvajsetih letih vrnil s *Pesmimi iz drugega nadstropja*, črno komedijo, ki se dogaja v svetu, tako pustem in duhamornem, da njegovega konca ni vredno objokovati.

Lepega večera ob koncu tisočletja se nad mestece nekje na severni polobli spusti ozračje apokalipse. Posli čez noč propadajo. Čarovniku spodleti pri preprostem triku in človeka dejansko prežaga na pol. Dogajajo se bizarni verski rituali. Nekega priseljenca brutalno napadejo in pokončajo sredi brezbrizne množice. Lojalnega uslužbenca odpustijo brez razloga. Mesto je v krempljih socialnega kaosa in prometnih zamaškov. Karl, s pepelom posuti poslovnež srednjih let, blodi po mestu in jadikuje. Da bi prišel do zavarovalnine, je podtaknil požar v svoji prodajalni pohištva, vendar se mu načrt izjalovi.

»Prepričan sem, da način življenja zahodne civilizacije ovira ljudi pri uresničevanju njihovih zmožnosti. Vsi plavamo v čorbi absurdnih vrednot in dediščine, s katerimi smo bili vzgojeni. Morda pa bi morali začeti sprejemati, da smo sami ustvarili okoliščine, zaradi katerih smo nemočni. Ko človek vidi *Pesmi iz drugega nadstropja*, bi moral približno videti, kako neumno se vedemo – ko gleda to, v resnici gleda sebe. Človek bi moral ob tem občutiti, kako se kaos vse bolj bliža.« (Roy Andersson)

Roy Andersson is back after twenty-five years with *Songs from the Second Floor*, a black comedy taking place in a world so bleak and dull that that its end is not worth mourning.

One fine evening an apocalyptic atmosphere falls over a city somewhere in the Northern Hemisphere. Business is lost overnight; a magician makes an error in his act and actually saws a man in two; bizarre religious rituals take place; an immigrant is brutally attacked and killed in the middle of an indifferent crowd; a loyal clerk is made redundant without reason. The city is clutched by social chaos and traffic jams. Karl, a businessman covered with soot, strays around the town and moans. He has set fire to his furniture store in order to get insurance money, but his plan fails.

“I believe that the way of life in western society inhibits human beings from realising their potential. We are all swimming in this soup of absurd values and heritage we were brought up with. But perhaps we should start to accept that we ourselves have created these circumstances that are rendering us helpless. When you see *Songs from the Second Floor*, you should get an idea how stupidly we are behaving - when you see it, you will really be looking at yourself. It should give you the feeling of chaos getting closer and closer.” (Roy Andersson)

Otar Iosseliani

Jesenski vrtovi Gardens in Autumn 2006
Ko odpada listje Falling Leaves 1966
Živel je pojoči drozg Lived Once a Song-Thrush 1970
Lunini ljubljenci Favourites of the Moon 1984
Lov na metulje Chasing Butterflies 1992
Razbojniki, 7. poglavje Brigands-Chapter VII 1996
Zbogom, rodna gruda Farewell, Home Sweet Home 1999
V ponedeljek zjutraj Monday Morning 2001

Otar Iosseliani, žvižgajoči kos Otar Iosseliani, The Whistling Blackbird *Julie Bertuccelli*

Jardines en automne
Gardens in Autumn
Jesenski vrtovi

Francija-Italija-Rusija/France-Italy-Russia 2006

režija/directed by

Otar Iosseliani

scenarij/screenplay

Otar Iosseliani

fotografija/cinematography

William Lubtchansky

glasba/music

Nicolas Zourabichvili

montaža/editing

Otar Iosseliani, Ewa Lenkiewicz

igrajo/cast

Séverin Blanchet (Vincent), Michel Piccoli (Marie), Muriel Motte (Odile), Pascal Vincent (Théodière), Lily Lavina (Mathilde), Denis Lambert (Gégé), Jacynthe Jacquet (Barabara), Otar Iosseliani (Arnaud)

festivali, nagrade/festivals, awards

Benetke/Venice 2006, Rotterdam 2007

Še ena Iosselianijeva čudovita sanjarija o svetu skromnih, drobnih radosti, o tem, kako se včasih šele na jesen znova pokaže življenje.

Zgodba o Vincentu, odstavljenem ministru, ki skupaj s položajem izgubi tudi svojo hinavsko družino in ljubico. Življenjsko srečo spet odkriva med tovariši – z uživanjem v vinu, glasbi in ponovnem obiskovanju krajev, kjer je odraščal. Ob srečanju z naslednikom mu brez sovraštva ali privoščljivosti reče: »Utrujen si videti. Na, popij malo.«

»Ne namigujem na točno določeno obdobje, še manj na resnična dejstva. Osnova filma je pojav, ki ga vsi poznamo: človeški pohlep, žeja po večji moči. Gre za prisposodbo te skušnjave, s katero se v nekem obdobju življenja vsi spopadamo; za težnjo, opaženo pri politikih našega časa, ki zagrizeno divjajo po poti moči, ki se vedno konča s polomom. Ljudje, ki hlepijo po moči, so v mojih očeh vedno nekoliko bolni, telesno ne povsem normalni! Trudijo si nadeti avreolo modrih ljudi, ki vedo, kaj delajo. Toda vsi se motijo. In ker se vsi motijo, je to prizadevanje za doseganje moči vedno osmešeno. Veliko ljudi je modrejših in bistrejših, toda njim ne gre za moč. Že od nekdaj je tako.« (Otar Iosseliani)

Another of Iosseliani's wonderful dreams about the world of small, modest delights, about how sometimes life doesn't reappear until autumn.

The story about Vincent, a cabinet minister who is forced to resign and then loses his hypocritical companions and a mistress together with the post. He finds new happiness in the company of old friends – enjoying wine and music and revisiting the places where he grew up. Upon meeting his successor, he tells him without hatred or malice: “You seem tired. Here, have a drink.”

"I do not allude to a specific period, even less to real facts. The film is based on a phenomenon that we all know: the avidity of man, the thirst for power. It is a parable of the temptation that everybody is confronted with at a certain moment in their lives. A mechanism that can be observed in the politicians of our time, who eagerly and relentlessly pursue the path to power, which always ends in a fiasco. The people who crave for power are always a bit sick in my view, not completely physically normal! They try to forge themselves a halo of wise men who know what they are doing. But everyone is mistaken. And since everyone is mistaken, the preoccupation to reach a position of power is constantly ridiculed. Many men exist who are far wiser and more lucid, but they do not strive for power. It has always been like that." (Otar Iosseliani)

Giorgobistve
Falling Leaves
Ko odpada listje

Sovjetska zveza/Soviet Union 1966

režija/directed by
Otar Iosseliani
scenarij/screenplay
Amiran Čičinadze
fotografija/cinematography
Abesalom Maisuradze
glasba/music
Nicolas Zourabichvili
montaža/editing
Otar Iosseliani, Ewa Lenkiewicz

igrajo/cast

Ramaz Giorgobiani (Niko), Marina Karcivadze (Marina), Georgij Harabadze (Otar), Aleksandre Omiadze (direktor vinske kleti/head of wine factory), Baadur Culadze (Arčili), Tengiz Daušvili (Nodari), Buhuti Zaqariadze (Ilo), Akaki Kvantaliani (Daviti), Dodo Abašidze (Rezo), Otar Zautašvili (Šota), Ioseb Gogičaišvili (Bondo)

festivali, nagrade/festivals, awards

Cannes, 1968 (nagrada FIPRESCI/FIPRESCI award), nagrada za prvenec/first film award Georges Sadoul, 1968

Iosselianijev v Cannesu nagrajeni celovečerni prvenec. Sarkastična ljubezenska komedija o prehodu v odraslost, ki prinaša nova odkritja, ko iluzije padajo, tako kot odpada listje.

Prijatelja Otar in Niko, prvi ambiciozni oportunist, drugi naivni idealist, začneta delati v tovarni vin, kjer se imajo mladi možnost izkazati. Razlike med njima se kmalu pokažejo ob direktorjevem ukazu o stekleničenju neprimerne vina in ob srečanju s koketno Marino, v katero se zaljubita oba. Marina, ki ne pozna drugega kot spogledovanje, se igra tudi z njima.

»Čukraj je bil predsednik komisije za podelitev diplom. Zagovarjal me je in smel sem nadaljevati z delom. Tako sem lahko v Gruziji posnel svoj prvi celovečerni film *Ko odpada listje*, ki je bil takoj prepovedan. Takrat je neki zelo bister gospod postal direktor gruzijskih studijev: dovolil nam je, da smo delali, kar smo hoteli. Na koncu so ga spodili, toda zadeva je bila takrat že zaključena: rojenih je bilo pet ali šest režiserjev. V tistem obdobju sem vedno napisal po dva scenarija: prvega sem predložil v cenzuro, nato pa sem z istim besedilom posnel drugi film, ki sem ga spremenil tako, da sem jim rekel, da niso dobro prebrali prvega besedila (smeh)... Treba je bilo dokazati, da sem snemal tako, kot sem napisal.« (Otar Iosseliani)

Iosseliani's feature debut awarded in Cannes. A sarcastic love comedy about growing up, which brings new discoveries when illusions fall down like leaves.

Two friends, Otar and Niko, the first an ambitious opportunist and the other an ingenious idealist, begin working in a wine factory, where young people are given the opportunity to prove themselves. The differences between the two boys soon spring to the surface when the director gives orders to bottle unsuitable wine and when they meet flirtatious Marina – and both fall in love with her. Marina knows no better than to flirt and she plays her game with them as well.

"Chukrai was chairman of the diploma commission. He defended me and I was allowed to continue with my work. That was how I was able to make my first feature film in Georgia, *Falling Leaves*, which was banned immediately. At that moment, a perfectly brilliant gentleman became director of the studios in Georgia: he let us do whatever we wanted. He ended up losing his job, but the matter was closed: five or six film directors had been born. In that period, I always wrote two scripts: one was for the censors; then, equipped with the same text, I made another film, transforming it in such a way that I was telling them that it was they who had not read the original text properly (laughter)... It had to be proved that I had made the film as I had written it." (Otar Iosseliani)

Iko šašvi mgalobeli
Lived Once a Song-Thrush
Živel je pojoči drozg

Sovjetska zveza/Soviet Union 1970

režija/directed by

Otar Iosseliani

scenarij/screenplay

Dimitri Eristavi, Otar Iosseliani, Š. Kakičašvili, Semjon Lungin, Otar Mehrišvili, Ilja Nusinov

fotografija/cinematography

Abesalom (Avtandil) Maisuradze

glasba/music

Temur Bakuradze

montaža/editing

Julietta Bezuašvili

igrajo/cast

Gela Kandelaki (Gia Agladze), Marina Kartsivadze, Zourab Nijaradze, Gogi Čeidze, Medea Džaparidze, Irina Džandieri, Nugzar Erkomaišvili, Tamari Išneli, Dea Ivanidze, Djansug Kahidze

festivali, nagrade/festivals, awards

Buenos Aires 2003 (retrospektiva/retrospective), San Sebastián 2001 (retrospektiva/retrospective)

Lahkotna in tragična komedija o nepoboljšljivem, lahkomiselnem tičku, ki se nikakor ne more podrediti družbenim normam ter ga skozi življenje vodijo srečanja s prijatelji in dekleti.

Gia je malce raztresen tolkalec v tbilisijskem opernem orkestru, ki vsakič pridrvi na koncerte v zadnjem trenutku, a še vedno pravočasno, da odigra tistih nekaj udarcev, ki jih od njega zahteva partitura. Sicer sanjač in brezskrbnež pohajkuje po mestu ter se prepušča prijateljskim srečanjem s prepevanjem in nazdravljanjem ter zmenkom s številnimi dekleti, čeprav na kakšnega kdaj tudi pozabi. Kamor koli ga ponesejo krila, zaseje malo pomladi, za njegovo veliko operno delo pa preprosto ni časa.

»Nadvse pomembno je verjeti, da svoje sporočilo naslavljaš na ljudi, ki ga bodo razumeli. Mogoče ga bodo razumeli drugače, a vsak bo s seboj odnesel del tvojega odnosa do življenja. Če vsaj en človek vzdihne s teboj, potem se delo splača. Kakor hitro pa tista situacija mine, je težko snemati filme zgolj zaradi snemanja. Obstaja zgrešena sovjetska predstava, da lahko umetnost uporabimo za oblikovanje ljudi ali za to, da jih postavimo na neko pot. Nesmisel. Gre le za to, da obstaja krog ljudi, ki mislijo enako kot mi, ter ko preberemo knjigo in ugotovimo, da nam je všeč, se vprašamo zakaj. Ker so to moja čustva, avtor pa jih je izrazil tako veličastno, fantastično!« (Otar Iosseliani)

A light and tragic comedy about an inveterate, frivolous bird who cannot comply with social norms and goes through life meeting friends and women.

Giya is a slightly absent-minded percussionist of the Tbilisi Opera Orchestra, who always arrives at concerts at the very last minute, but still on time to play those few noisy strokes that are written in the score. The rest of the time, this carefree dreamer strolls around town, indulging in encounters with friends, proposing toasts, singing, and meeting women, though such dates occasionally slip his mind. Wherever his wings take him, he sows a seed of spring and there's simply not enough time for his great opera piece.

“It is very important to believe that you're addressing your message to someone who will understand it. Maybe they'll have a different understanding of it, but everyone will carry away a part of your attitude towards the phenomenon of life. If only a single person sighs with you, then the work is worth it. But as soon as that situation disappears, it's gonna be hard to make films just to make films. There is an erroneous Soviet notion that art can be used to shape people or set them on some track. Nonsense. It's just that there's a circle of people who think the same way as we do, and when we read a book and find that we like it, we ask ourselves why. We like it because these are our feelings, and the author has found a great, fantastic way to phrase them!” (Otar Iosseliani)

Les Favoris de la lune
Favourites of the Moon
Lunini ljubljenci

Francija/France 1984

režija/directed by

Otar Iosseliani

scenarij/screenplay

Otar Iosseliani, Gérard Brach

fotografija/cinematography

Philippe Théaudière

glasba/music

Nicolas Zourabichvili

montaža/editing

Dominique Bellfort

igrajo/cast

Pascal Aubier (Laplace), Alix de Montaigu (Delphine Laplace), Gaspard Flori (Christian Laplace), Hans Peter Cloos (Duphour-Pacquet), Maite Nahyr, (Madeleine Duphour-Pacquet), Francois Michel (Philippe), Mathieu Amalric (Julien), Jean-Pierre Beauviala (Colas)

Tatijevska, anarhična, abstraktna komedija, pri kateri se za videzom virtuozne fantazije skriva ostra kritika družbenih mehanizmov.

Filmska uganka, v kateri se poti in usode številnih oseb, ki so vse glavne, po prepletu nenavadnih naključij križajo in obračajo na glavo. Porcelanski servis in ženski akt iz 18. stoletja povežeta tri pare – starinarko in njenega orožarskega moža, policista in njegovo obilno soprogo, frizerko, ki se ločuje od svojega spremljevalca ključavničarja, in strokovnjaka za eksploziv – tatove, prostitutke, rok skupino, starega profesorja, teroriste ...

»*Lunini ljubljenci* je bil prvi film, ki sem ga posnel v Franciji, in ugotovil sem, da je tam prav tako težavno kot v Sovjetski zvezi. Težavno zato, ker sem po prihodu v Pariz odšel na Gaumont, kjer so mi rekli: 'Poslušajte, vi ste glasbenik, naredite nam *Traviato!*' Odvrnil sem jim, da bi *Traviato* lahko posnel tudi v Moskvi. Razložil sem jim svoje načrte in rekli so: 'Ah, ne, spet ta avtorska kinematografija ...' Potem sem naredil *Lunine ljubljence*, film, katerega me ni bilo sram. Nato še drugega, tretjega. V Franciji so me zelo dobro sprejeli in počasi so se navadili name ter niso več govorili 'avtorska kinematografija', ampak preprosto kinematografija.« (Otar Iosseliani)

A Tatiesque, anarchic, abstract comedy which hides a sharp criticism of social mechanisms under the appearance of virtuoso fantasy.

A film enigma, in which the paths and fates of many heroes – all leading characters – cross and turn upside down after a series of unusual coincidences. A set of china and a female nude from the eighteenth century connect three couples – an antiquarian and her armourer husband, a police officer and his corpulent spouse, a hairdresser who is in the process of divorcing her locksmith partner and explosives expert – thieves, prostitutes, a rock group, an old professor, terrorists ...

“*Favourites of the Moon* was the first film I made in France and I found out it was just as difficult a process as it was in the Soviet Union. Difficult, because as soon as I got to Paris I went to Gaumont, where they told me: ‘Listen, you’re a musician, do *La Traviata!*’ My response was that I could have made *La Traviata* in Moscow, too. I explained my plans to them and they replied: ‘Oh, no, not this cinéma auteur again ...’ Then I made *Favourites of the Moon*, a film I was not ashamed of. And then the second one, and the third. In France, I was very well received and they slowly got used to me and stopped talking about ‘cinéma auteur’, but simply called it cinema.” (Otar Iosseliani)

La Chasse aux papillons
Chasing Butterflies
Lov na metulje

Francija/France 1992

režija/directed by

Otar Iosseliani

scenarij/screenplay

Otar Iosseliani

fotografija/cinematography

William Lubtchansky

glasba/music

Nicolas Zourabichvili

montaža/editing

Otar Iosseliani, Jocelyne Ruiz, Nathalie Alquier, Ursula West

igrajo/cast

Narda Blanchet (Solange), Pierrette Pompom Bailhache (Valerie), Alexandre Tcherkassoff (Henri de Lampadere), Tamar Tarassachvili (Marie-Agnès de Bayonnette), Alexandra Liebermann (Hélène), Lilia Ollivier (Olga), Mathieu Amalric, Pascal Bonitzer

festivali, nagrade/festivals, awards

Benetke/Venice 1992, Rotterdam 1993

Parabola o svetu in načinu življenja, ki bo skupaj s starima gospema, ki živita v propadajočem dvorcu, za vedno izginil.

Marie-Agnès de Bayonnette, stara gospa na vozičku, živi s svojo sestrično Solange, ki skrbi za premoženje, na velikem posestvu. Tako kot dvorec propadajo tudi njune aristokratske vrednote. Svet okoli njiju se spreminja, po radiu poslušata katastrofične novice: vojne, kaos, ideološki spopadi, fanatizem, terorizem. Tudi na podeželje prihajajo priseljenci, mladi častijo Krišno ... Sosed notar bi dvorec rad prodal japonskim kupcem, a dokler sta živi, to ni mogoče.

»Tukaj ni bilo oktobrske revolucije, čistk, a bolečina je povsod enaka. Družba se je razpršila, vse bolj smo ločeni, vse bolj osamljeni. To ni značilno le za Francijo, ta film bi lahko posnel tudi v Nemčiji ali Italiji ... Ne pa v Rusiji: tam so razlogi za nesrečo precej bolj konkretni. Poznam zelo stare francoske družine, samozvano aristokracijo. Tisti, ki so bogati, so odvrtni ... Mislim, da je aristokracija stanje duha, ni stvar dvorca ali palače. Tudi kmet je lahko aristokratski, če je širokosrčen, plemenit, pravičen ... Dobičkarški aristokrat, ki se ponaša s svojim nazivom, zame ni aristokrat. Prav ničvredno je, če imaš lepo plemiško ime in si tepec.« (Otar Iosseliani)

A parable about the world and a lifestyle that will disappear forever together with two old ladies who live in a dilapidated mansion.

Marie-Agnès de Bayonnette, an old lady in a wheel-chair, lives on her large estate with her cousin, Solange, who takes care of the property. Just like the mansion, their aristocratic values are also crumbling. The world around them is changing, the radio brings them catastrophic news: wars, chaos, ideological clashes, fanaticism, terrorism. Immigrants are moving to the countryside as well, young people are worshipping Krishna ... Their neighbour, a notary, would like to sell the mansion to Japanese buyers, but as long as the two ladies are alive this will not be possible.

“Neither the October Revolution nor the purges happened here, but the pain is the same everywhere. Society is dispersed; we are becoming increasingly more isolated, and all the more lonely. This is not typical of France alone; I could have made this film in Germany or Italy ... But not in Russia; there, the reasons for unhappiness are a lot more concrete. I know very old French families, self-proclaimed aristocrats. The ones who are rich are disgusting ... I believe that aristocracy is a state of mind and not a question of a mansion or palace. A peasant can be aristocratic if he is generous, noble, just ... A profit-seeking aristocrat who prides himself on his title is not an aristocrat to me. It is worth nothing if you have a beautiful aristocratic name and you are an idiot.” (Otar Iosseliani)

Brigands, chapitre VII
Brigands-Chapter VII
Razbojniki, 7. poglavje

Francija-Rusija-Italija-Švica-Gruzija/France-Russia-Italy-Switzerland-Georgia 1996

režija/directed by

Otar Iosseliani

scenarij/screenplay

Otar Iosseliani

fotografija/cinematography

William Lubtchansky

glasba/music

Nicolas Zourabichvili

montaža/editing

Marie-Agnès Blum, Otar Iosseliani

igrajo/cast

Amiran Amiranachvili (Vano), Dato Gogibedašvili (Sandro), Guio Tzintsadze (Spiridon), Nino Ordžonikidze (Eka), Aleksi Džakeli (Viktor), Niko Kartsivadze, Ketikapanadze (Lia)

festivali, nagrade/festivals, awards

Benetke/Venice 1996 (velika posebna nagrada žirije/Grand Special Jury Prize), Montréal 1997

Kritika oblastniškega barbarstva treh obdobj – srednjega veka, boljševiške revolucije in državljanskih vojn devetdesetih let – s celovito strukturo filmov v filmu, ki ne izgubi smisla za humor.

Srednjeveški kralj Vano odide v vojno. Pred tem svojo ženo, kraljico Eko, vklene v deviški pas, ki pa ga ona nemudoma odstrani. Ob vrnitvi odkrije prevaro in dá nezvesto ženo usmrtiti. Za priležnico si vzame izbranko sultana, ki ga je premagal na bojišču. – Na večer pred oktobrsko revolucijo je Vano droben tatič. Eka ga prepriča v sodelovanje s partijo, za katero oropa sef. Po prevzemu oblasti oba zasedeta pomemben položaj v režimu. – V sodobnosti je Vano brezdomec. Okrog njega divja morija državljanske vojne: plenjenje in bogatenje s preprodajo orožja. Zgodovina ima kratek spomin, zgodovina se ponavlja.

»Črna komedija ima svojo tradicijo. Roman *Mojster in Margareta* opisuje takratne nočne more Rusov. Bulgakov nikoli ni opisoval prijaznih, simpatičnih ali preprosto korektnih likov – njegove knjige naseljujejo pošasti in nečloveški izprijenci. To niso lahkotne satire. Resnična komedija vselej temelji na bolečini ... Ne verjamem v cvetočo prihodnost in kolektivno srečo. Verjamem predvsem v individualno usodo človeka, ki se mora čisto sam znajti med zlom in dobrim. Če se lahko smejimo svinjariji, ki nas obkroža, pomeni, da še obstaja drobn žarek upanja. Če smo zares pesimisti, potem o tem nima smisla niti govoriti.« (Otar Iosseliani)

A critique of a ruler's barbarism in three periods – the Middle Ages, the Bolshevik revolution, and the civil wars of the nineties – with an overall structure of films within a film that does not lose its sense of humour.

A medieval king, Vano, departs for battle after putting his wife, queen Eka, in a chastity belt. She removes it immediately and Vano, discovering her deception upon his return, puts his unfaithful wife to death. The girl of the defeated sultan becomes his new mistress. – Vano is a small-time thief on the evening of the October Revolution. Eka talks him into cooperating with the party and he robs a safe for them. After assuming power, they both get important positions in the regime. – In modern days, Vano is a vagabond. A civil war of savage slaughter is going on around him; plundering and enrichment by arms trading. History has a short memory; history repeats itself.

“Black comedy has its tradition. *The Master and Margarita* depicts the then-nightmares of the Russians. Bulgakov never described pleasant, agreeable or simply correct characters – his books are inhabited by monsters and inhuman perverts. These are not light satires. Real comedy is always based on pain... I don't believe in flourishing future and collective happiness. I mostly believe in the individual fate of a man who has to manage on his own in the midst of good and evil. If we can laugh at the filthiness around us, that means there's still a bit of hope left. If we're really pessimistic, then it's no use talking about it.” (Otar Iosseliani)

Adieu, plancher des vaches
Farewell, Home Sweet Home
Zbogom, rodna gruda

Francija-Švica-Italija/France-Switzerland-Italy 1999

režija/directed by

Otar Iosseliani

scenarij/screenplay

Otar Iosseliani

fotografija/cinematography

William Lubtchansky

glasba/music

Nicholas Zurabishvili

montaža/editing

Otar Iosseliani, Ewa Lenkiewicz

igrajo/cast

Nico Tarielašvili (Nicolas), Lily Lavina (mati/mother), Philippe Bas (motorist/motorcyclist), Stephanie Hainque (točajka/barmaid), Mirabelle Kirkland (služkinja/servant), Amiran Amiranašvili (brezdomec/bum), Emmanuel de Chauvigny (ljubimec/lover), Otar Iosseliani (oče/father)

festivali in nagrade/festivals and awards

Cannes 1999, Rotterdam 2000, evropska filmska nagrada/European Film Award: nagrada kritike/FIPRESCI Award

Iosselianijeva oda hedonizmu (utelešena v očetu) najde svoje nasprotje v prezaposlenosti in ambicioznosti sodobne meščanske družbe (utelešena v mami). Med obema se znajde njun zmedeni sin.

Središče dogajanja je razkošno posestvo ob robu Pariza, ki ga vodi in vzdržuje glava hiše, mati, uspešna poslovna ženska, medtem ko se oče predaja uživaškemu brezdolju, popivanju in streljanju na glinene golobe. Njun sin Nicolas, ki je bil vse otroštvo obdan z guvernantami, hostesami, varuškami in pomočniki, se pri devetnajstih odloči spoznati »pravo« življenje in začne delati po svoje: skrivaj odhaja v mesto, kjer dela kot pomivalec posode in se druží z brezdomci, nakar spozna družčino, ki ga potegne v kriminalne posle.

»Naslov filma je metaforičen, izraz pa naj bi nekdam uporabljali mornarji, ki so po daljši plovbi čutili domotožje; ko pa so prišli na kopno, domov, se jim je hitro spet stožilo po morju. Gre za rek, ki izraža določeno distanco do rodne grude in veselje ob ponovnem odhodu. Ko ti ljudje zapustijo rodno zemljo, si domišljajo, da so se osvobodili vseh težav; toda, kot vemo, morje ni kraj, kjer bi človek lahko preživel daljše obdobje.« (Otar Iosseliani)

Iosseliani's ode to hedonism (embodied in the father) finds its opposite in the overstrain and ambitiousness of modern bourgeois society (embodied in the mother). In between the two is their confused son.

The story is set in a luxurious estate in the outskirts of Paris, run and maintained by the mother, a successful businesswoman – the head of the house, while father indulges in hedonistic "dolce far niente", drinking, and clay pigeon shooting. Their son Nicolas, who spent his childhood surrounded by governesses, serving-maids, nannies and attendants, decides at the age of seventeen that it is time to experience "real life". He starts to live on his own: he secretly goes off to the city where he works as a dish washer and hangs out with bums, when he meets a bunch that will drag him down into the world of crime.

"The title is metaphoric, the expression was supposedly used by sailors who felt homesick after a longer period of life at sea, but when they returned home, to land, they soon longed for the sea. It's a proverb denoting a certain distance to the homeland and the joy of going away again. When these people leave their homeland, they believe that they are free of all their problems, but, as everybody knows, the sea is not a place where one can stay for a longer period of time." (Otar Iosseliani)

Lundi matin
Monday Morning
V ponedeljek zjutraj

Francija-Italija/France-Italy 2001

režija/directed by
Otar Iosseliani
scenarij/screenplay
Otar Iosseliani
fotografija/cinematography
William Lubtchansky
glasba/music
Nicholas Zourabichvili

montaža/editing

Otar Iosseliani

igrajo/cast

Jacques Bidou (Vincent), Anne Kravz-Tarnavsky (žena/wife), Narda Blanchet (mati/mother), Radslav Kinski (oče/father), Dato Tarielachvili (Nicolas), Adrien Pachod (Gaston), Pascal Chanal (Michel)

festivali, nagrade/festivals, awards

Berlin 2002 (srebrni medved: najboljši režiser/Silver Bear: Best Director; nagrada FIPRESCI/FIPRESCI Award)

Otožna satira o moškem, ki preseka trpki vsakdanjik in odide v svet, da bi našel novi smisel.

Vincent vsak ponedeljek začne svoj enolični delovni teden: zjutraj vstane, zajtrkuje, nato se odpravi v tovarno, kjer dela kot varilec. Doma mu družinske obveznosti, predvsem pa zahtevna žena, preprečujejo, da bi se mirno predajal svojemu slikarskemu zanosu. Zato nekega ponedeljka preprosto odide. Sede na vlak in obišče svojega očeta, ki mu da dovolj denarja za nedoločeno dolgo potovanje. Vincent se odpravi v Benetke, kjer najprej obišče očetovega starega prijatelja, nato pa uživa v duhovni svobodi zgodovinskega mesta. Ko se vrne domov, ga domači sprejmejo, kot da se nič ni zgodilo.

»S tem filmom sem skušal ustvariti neke vrste parabolo o moškem, ki ne prenese več svojega načina življenja. In se odloči odreči vsemu, kar pozna, da bi spoznal kaj drugega. Ne odide, da bi zapustil svoje okolje za vedno. Ve, da mu bo žena med njegovo odsotnostjo ostala zvesta, pletla bo kot Penelopa. Vendar je njegova žena kot utrujajoča utež, takšni so tudi njegovi sosede, otroci ga ne marajo preveč, saj je vedno odsoten. Zato odide in najde nekaj miru za nekaj časa. In jedro filma je odkritje, da je stanje povsod enako.« (Otar Iosseliani)

A melancholic satire about a man who breaks with his bitter daily life and sets off into the world to find new meaning.

Every Monday, Vincent starts his monotonous work week: he gets up, has breakfast, then goes to the factory, where he works as a welder. His family obligations and above all his demanding wife prevent him from peacefully enjoying his passion for painting. So, one day he simply leaves. He catches a train and goes to visit his father, who gives him enough money for the journey into the unknown. Vincent goes to Venice, where he visits an old friend of his father, then revels in the spiritual freedom of the historic town. Upon his return home, his family welcomes him as if nothing had happened.

"So with this film, I tried to create a kind of parable about a man who cannot bear his way of life anymore. And he decides to leave everything he knows and reach out to something else. He doesn't leave in order to abandon his environment for good. He knows that his wife will remain faithful to him in his absence, knitting like Penelope. But his wife is like a tiresome weight, his neighbours are tiresome, too, and his children don't like him very much because he's always absent. So he leaves and finds a little paradise for a while. And the core of the film is his discovery that the situation is the same everywhere." (Otar Iosseliani)

Otar Iosseliani, le merle siffluer
Otar Iosseliani, The Whistling Blackbird
Otar Iosseliani, žvižgajoči kos

Francija/France 2006

režija/directed by

Julie Bertuccelli

scenarij/screenplay

Julie Bertuccelli

fotografija/cinematography

Julie Bertuccelli

montaža/editing

Josiane Zardoya

nastopajo/cast

Otar Iosseliani, Michel Piccoli, Martine Marignac, William Lubtchansky, Manu de Chauvigny, Narda de Blanchet, Pierre Etaix

festivali, nagrade/festivals, awards

San Francisco 2007

Dokumentarni portret, ki nam približa osebnost in način režiranja velikega gruzijskega cineasta Otarja Iosselianija.

Otar Iosseliani se pripravlja na snemanje svojega novega filma *Jesenski vrtovi*. Julie Bertuccelli se odloči, da bo svojemu mentorju in prijatelju sledila na vseh stopnjah ustvarjalnega postopka, da mu bo stala ob strani tako v času njegove največje produktivnosti kakor tudi v trenutkih krize. Film nam ponudi vpogled v režijske postopke tega gruzijskega poeta ter nam omogoči, da z njim podelimo njegove ustvarjalne dvome. Tako nas bo Otar Iosseliani, ta burleskni in satirični cineast, očaral s svojo blago norostjo, nekakšno opitostjo, uročenostjo in melanholijo.

»Čeprav v naši družini ni ruske krvi, sem si že kot otrok rada predstavljala, da sem vseeno nekako povezana z Rusijo, tako me je navduševala ta dežela. Seveda sem se kmalu naučila rusko in to ni slabo vplivalo na moje življenje: ko sem bila še asistentka, sem prav zaradi znanja ruščine pogosto sodelovala v koprodukcijah z vzhodnoevropskimi državami. Tako sem tudi srečala Otarja Iosselianija, pri katerem sem živela v Gruziji, deželi, ki me je s svojo raznovrstnostjo in mešanjem različnih vplivov povsem očarala prav tako kot njeni prebivalci.« (Julie Bertuccelli)

A documentary portrait that brings us closer to the personality and style of directing of Georgia's greatest cineaste, Otar Iosseliani.

Otar Iosseliani is preparing for the shooting of his new film, *Gardens of Autumn*. Julie Bertuccelli decides to follow her mentor and friend through all stages of the creative process and stand by him during his greatest productivity as well as in moments of crisis. The film offers an insight into the directorial procedure of this Georgian poet, and allows us to share his creative doubts. Otar Iosseliani, a burlesque and satirical cineaste, will charm us with his gentle madness, a sort of drunkenness, spellboundness and melancholy.

»Although there's no Russian blood in my family, I was so impressed with this country as a child that I used to imagine being somehow connected to Russia. Of course, I learned Russian very early and it was not a bad influence on my life: when I was still working as an assistant, I often participated in co-productions with Eastern European countries because of my knowledge of Russian. That was how I met Otar Iosseliani. I lived at his house in Georgia, and this country, as well as its people, absolutely charmed me with its diversity and mixture of different influences.« (Julie Bertuccelli)

Posvečeno Tribute

James Benning

One Way Boogie Woogie/27 Years Later One Way Boogie Woogie/27 let
pozneje 2006
13 jezer 13 Lakes 2004
Deset podob neba Ten Skies 2005

James Benning: Obkrožiti podobo James Benning: Circling the Image
Reinhard Wulf

One Way Boogie Woogie/27 Years Later **One Way Boogie Woogie/27 let pozneje**

ZDA/USA 2006

režija/directed by

James Benning

fotografija/cinematography

James Benning

montaža/editing

James Benning

festivali, nagrade/festivals, awards

Rotterdam 2007, Viennale 2006, London 2006, Honkong/Hong Kong 2006

Politično angažirano in domiselno potovanje skozi čas.

Leta 1977 je James Benning, zaskrbljen zaradi propadajoče narave svojega rodnega Milwaukeeja, posnel film *One Way Boogie Woogie*. Enourni film sestavlja 60 posnetkov industrijske in urbane pokrajine tega mesta. 27 let pozneje je avtor znova obiskal ista prizorišča in jih ponovno posnel. Z vsakim prizorom je rekonstruiral prvotni film; podobe so bile nove, zvočno kuliso je ohranil iz izvornika. Filma skupaj prepričljivo prikazujeta spremembe, ki so jih je v tem času doživele ZDA.

»Leta 1979 sem posnel *One Way Boogie Woogie* v industrijskem bazenu Milwaukeeja. Kot otrok sem se tam igral, skakal na tovarne vlake in lovil ribe v reki Menomenee. Leta 1977 je dolina začela umirati. Tovarne so izginjale, plavži rjaveli. Hotel sem dokumentirati ta propad. S pomočjo prijateljev, družine in treh Volkswagnov sem snemal v svetlih marčnih dneh in ustvaril 60 enominutnih zgodb. Nato sem se 27 let pozneje odločil, da bom še enkrat posnel isti film. Poiskal sem vseh 60 nekdanjih položajev kamere ter večino svojih starih prijateljev in družine. Z leti so se stvari spremenile. Nekaj ljudi je umrlo, nekaterih stavb ni več. Uporabil sem zvočni zapis starega filma in nanj zmontiral nove podobe. Film, ki je nastal, sta pravzaprav dva filma, prikazana skupaj – najprej stari, potem novi. To je film o spominu in staranju.« (James Benning)

A politically engaged and imaginative trip through time.

In 1977 James Benning, worried about the deteriorating nature of his native Milwaukee, shot *One Way Boogie Woogie*. The hour-long film was made of sixty one-minute shots of the industrial and urban landscape of this city. Twenty-seven years later, the author revisited the same settings and shot them again. Frame after frame, he reconstructed the original film; the images are new, the sound retained from the original. Together, the films are a convincing presentation of the changes that happened in the USA in this period.

"In 1977, I shot *One Way Boogie Woogie* in Milwaukee's industrial valley. As a kid I had played there, hopping freight trains and fishing in the Menomenee River. In 1977 the valley was beginning to die. Factories were moving out. The steel foundries were rusting. I wanted to document its decay. Using friends, family, and three Volkswagens, I shot in March on brightly lit days, creating 60 one-minute narratives. Then, 27 years later, I decided to make the same film again. I located all 60 prior camera positions and most of my old friends and family. Things had changed with age. A few people had died, some of the buildings were gone. I used the same soundtrack from the old film, cutting new images to it. The resulting film is now the two films shown together – first the old, then the new. It is a film about memory and aging." (James Benning)

13 Lakes 13 jezer

ZDA/USA 2004

režija/directed by

James Benning

fotografija/cinematography

James Benning

montaža/editing

James Benning

festivali, nagrade/festivals, awards

Viennale 2004, Rotterdam 2007, London 2007

James Benning, cenjen eksperimentalni filmski ustvarjalec, ujame bistvo, ravnovesje in spomin vode.

Film je sestavljanka trinajstih desetminutnih posnetkov jezer. Prizori so posneti s statično kamero ter so hvalnica svetlobi in njenim odsevom. Čeprav so vsi posnetki statični in je vodna gladina postavljena na sredino kompozicije, je film raznolik zaradi razlik v vremenu, svetlobi, letnem času ... Deset minut trajajoči posnetki gledalca učijo gledati, opazovati in videti.

»*Trinajst jezer* je film o svetlobi. O svetlobi, ki z neba pada na vodno gladino. O trinajstih jezerih. Od Wyominga do Maina in Kalifornije nazaj v Wisconsin. Pa iz

Wisconsin na Florido, v Minnesoto, Louisiano in Utah. Na Aljasko in v Arizono, Oregon in New York. Poimenovana po živalih, mineralih, raziskovalcih in indijanskih plemenih. Jackson. Moosehead. Salton. Superior. Winnebago. Okeechobee. Lower Red. Pontchartrain. Great Salt. Iliamna. Powell. Crater. Oneida. Nastala po naključju, namenoma, naravno. Moja težava je bila, kako vsa jezera spraviti v isti okvir (napol nebo, napol voda), hkrati pa ujeti njihovo edinstvenost. Vendar to ni zgolj film o svetlobi, izvablja namreč vprašanje: kako dolgo bodo še tam.« (James Benning)

James Benning, a respected experimental film author catches the essence, the balance and the memory of water.

The film is a jigsaw puzzle of thirteen ten-minute shots of lakes. The scenes are shot with a static camera: they are an ode to light and its reflections. Although all the cadres are static and the water surface is the centre of the composition, the film is diversified by the differences in weather, light, season ... the ten-minute takes teach the spectator to watch, observe and see.

“*13 Lakes* is about light. About light falling from the sky and hitting water. About 13 lakes. From Wyoming to Maine to California to Wisconsin (back) to Wisconsin to Florida to Minnesota to Louisiana to Utah to Alaska to Arizona to Oregon to New York. Named after animals and minerals, explorers, and Indian tribes. Jackson. Moosehead. Salton. Superior. Winnebago. Okeechobee. Lower Red. Pontchartrain. Great Salt. Iliamna. Powell. Crater. Oneida. Formed by accident, purpose, and nature. My problem was to frame all the lakes in the same way (half sky, half water), while capturing their uniqueness. But the film is not just about light, it begs the question, 'How long will they last?'" (James Benning)

Ten Skies
Deset podob neba

ZDA/USA 2005

režija/directed by

James Benning

scenarij/screenplay

James Benning

fotografija/cinematography

James Benning

montaža/editing

James Benning

festivali, nagrade/festivals, awards

Rotterdam 2007, London 2007

Celoviti in neizmerno lepi posnetki niso le impresionistični pogledi na nebo; izvirajo iz Benningovega pogleda na svet, ki slavi preobrazbeno in hipnotično moč narave, ter kažejo, kako se spremembe v pokrajini odražajo na nebu.

Film je matematično zasnovan, saj ga sestavlja deset posnetkov neba, od katerih vsak traja natanko deset minut. Zvoki pod nebom nakazujejo kraj in naravno okolje. Gledanje filma je kinematografska različica ležanja na travi in gledanja v nebo – zasanjano odjadramo v skoraj meditativno stanje. Tako preprosto, pa vendar je zaradi sprememb svetlobe in barvnih odtenkov film dinamičen in dramatičen.

»Deset podob neba, deset posnetkov neba, z navadno lečo. Nekaj posnetkov sem si ogledal in res je ujela podrobnosti; nisem si mislil, da jih bo, vendar jih je. Smešno pri tem pa je, da je zaradi oblike posnetka vse skupaj videti, kakor da nebo opazujete skozi strešno okno avtomobila! Zares me zanima, kako se nebo spreminja glede na pokrajino, ki leži pod njim – kakšni so videti oblaki nad gorami, nad ravnino, nad gozdnim požarom, ki je nekako ustvarjal svoje vreme ... Vsi posnetki na koncu dobijo dinamično lastnost, ki je nisem videl nikoli prej, ker nisem nikoli prej imel dovolj poguma. Petdeset let sem potreboval, da sem lahko tako pogledal v nebo! To imenujem 'najdene slike'. Mislim, da moja pokrajina zdaj deluje kakor protivojna umetnost – nasprotje vojni, lepota, ki jo uničujemo. Deset podob neba je rojenih, ker premišljuje, kaj je nasprotno od vojne.« (James Benning)

The complex and unbelievably beautiful shots are not simply impressionist views of the sky; they originate in Benning's view of the world, a view which celebrates the transformative and hypnotic power of nature and shows how the changes in the landscape reflect in the sky.

The film is mathematically structured, being, as it is, composed of ten precisely ten-minute-long shots of the sky. The sounds beneath the sky suggest the location and the natural environment. Watching the film is a cinema version of lying on grass and staring at the sky – a dreamy sailing into an almost meditative state. So simple, but due to the changes of light and colour nuances, the film is dynamic and dramatic.

»Ten Skies, ten shots of sky, using a normal lens. I had a look at some of the shots and it really got the detail, I didn't think it would, but it really did. The funny thing is, because of the shape of the frame, it's kind of like looking at the sky through the sunroof of a car! I'm really interested in the ways the sky changes in reaction to the landscape below – how the clouds look above the mountains, over flat lands, above a forest fire, which was kind of creating its own weather system ... All the shots end with a dynamic quality, I never saw that before, I never had the courage. It took me 50 years to look at the sky like that! I call it 'found paintings'. I think of my landscape works now as anti-war artworks – they're about the antithesis of war, the kind of beauty we're destroying. The Ten Skies works came about because I'm thinking about what the opposite of war is.« (James Benning)

James Benning: Circling the Image
James Benning: Obkrožiti podobo

Nemčija/Germany 2003

režija/directed by
Reinhard Wulf

scenarij/screenplay

Reinhard Wulf

fotografija/cinematography

Jürgen Behrens

montaža/editing

Susanne Schweinheim

nastopa/as himself

James Benning

festivali, nagrade/festivals, awards

Viennale 2003, Rotterdam 2004, Tribeca 2004

Dokumentarec, ki ponudi vpogled v ustvarjalni proces enega najboljših ameriških režiserjev eksperimentalnega filma.

James Benning je eden najbolj priznanih ameriških neodvisnih režiserjev, znan po meditativnem pogledu na ameriško pokrajino in po veri v kreativno moč matematičnega načina razmišljanja. V pričujočem dokumentarcu Reinhard Wulf Benninga spremlja na poti iz Kalifornije v Utah, in sicer na snemanje njegovega novega filma *13 Lakes*, ki je posvečen trinajstim velikim ameriškim jezerom ter njihovi geografski in zgodovinski povezavi z okoliško pokrajino. V tednu dni Benningu sledimo pri pripravah na snemanje, iskanju lokacij in snemanju prvih posnetkov za novi film.

»Še posebno me zanimata sodobna umetnost in film. Kadar snemam dokumentarce, je moj glavni namen spoznati umetnika, tako da ujamem njegov ustvarjalni proces. Priložnosti za snemanje iščem, kadar je umetnik pri delu in tako popolnoma osredotočen na svoje ustvarjanje, namesto da bi bil zgolj predmet dokumentarca.«
(Reinhard Wulf)

A documentary offering an insight into the creative process of one of America's best experimental film directors.

James Benning is one of the most acknowledged American independent directors, known for his meditative view of American landscape and for his faith in the creative power of mathematical thinking. In the documentary, Reinhard Wulf follows James Benning as he travels from California to Utah, where he shoots his new feature, *13 Lakes*, dedicated to the thirteen big American lakes and their geographical and historical link to the surrounding landscape. For a week, we accompany Benning in his preparations for filming, searching for locations and making the first shots of the new film.

“I am especially interested in contemporary art and film. My main objective when doing documentaries is to get to know the artist by capturing the creative process. So I look for opportunities to film when an artist is at work and when, instead of just being the subject of a documentary, he is completely focused on his own work.”
(Reinhard Wulf)

Svet na kratko **The World in Short**

Izbor kratkih filmov
Selection of Short Films

+39 +39 *Augusto Modigliani*

Hrepeneč po ljubezni Lovesick *Špela Čadež*

Oče Dad *Daniel Mulloy*

Paco in Igor Entre Potes *Gregor Andolšek, Iván Tobalina*

Poplava The Flood *Peter Ghesquiere*

Uživački Joyriders *Rebecca Daly*

Vampi in čebula Tripe and Onions *Márton Szirmai*

Zadnja enajstmetrovka Ultimate Penalty *Lorenzo Garzella, Filippo Macelloni*

Zadnji dan v decembru Last Days of December *Bogdan George Apetri*

+39

Italija/Italy, 2007, 10'

režija/directed by

Augusto Modigliani

scenarij/screenplay

Augusto Modigliani, Pier Paolo Calza

igrajo/cast

Rosalba Genovese, Paolo Pierobon, Debora Villa, Alessandro Sampaoli, Roberto Lalli

Rosa je ilegalna priseljenka, ki zaradi prevare ostane brez dovoljenja za bivanje v Italiji. Brezciljno se potika po ulicah Milana in se utrujena zateče v gostinski lokal. Tam se med obiskovalci vname predvidljiv prepir z nepredvidljivim iztekom.

Rosa is an illegal immigrant without a residence permit. After having been deceived, she wanders through the streets of Milan with no place to go. Exhausted, she takes shelter in a coffee bar, where a dispute with other customers arises for apparently trivial reasons, which, however, will have an unexpected outcome.

Liebeskrank

Lovesick

Hrepeneč po ljubezni

Nemčija-Slovenija/Germany-Slovenia, 2007, 9'; animirani/animation

režija/directed by

Špela Čadež

scenarij/screenplay

Špela Čadež

Srčne bolečine, nepresahljive solze in zmedene glave so težavna stvar, na srečo pa niso neozdravljive ...

A broken heart, never-drying tears and muddled heads are difficult to treat, but fortunately not incurable ...

Dad

Oče

VB/UK, 2006, 8'

režija/directed by

Daniel Mulloy

scenarij/screenplay

Daniel Mulloy

igrajo/cast

Michael Gage, Joy McBrinn, Alex Macqueen

Starejši par svojim letom navkljub ostane spolno dejaven, kar zelo moti njunega odraslega sina. A kdo ima tu problem?

An elderly couple remain sexually active later in life to the disgust of their middle-aged son. But who's the one with the problem?

Entre Potes

Paco in Igor

Francija-Slovenija/France-Slovenia, 2007, 10'

režija/directed by

Gregor Andolšek, Iván Tobalina

scenarij/screenplay

Gregor Andolšek, Iván Tobalina

igrajo/cast

Marko Bajželj, Iván Tobalina, Gwendolyn Gouvernec, Abdil Youssif, Yann Balanda, Rodolphe Blanchet, Charif Chebab, Jeremy Safran, Mathias Vu, Francis Guilbert, Jean-Paul Belletondo, Juju, Eve Laure Wrembel, Damien Truchi, Ainhua Hernandez, Carolina Angel

Noč v Parizu se za Paca in Igorja začne z brhkimi Parižankami, hašišem in poezijo, konča pa z udarci. Najboljša prijatelja.

Paco and Igor begin a night in Paris with pretty Parisian girls, hashish and poetry, and end it with fists. Best friends.

Zondloed
The Flood
Poplava

Belgija/Belgium, 2006, 14'

režija/directed by

Peter Ghesquiere

scenarij/screenplay

Peter Ghesquiere

igrajo/cast

Jean Declair, Sofie Declair

Ostarel, dementen moški je zaklenjen na podstrešju hčerine hiše. Da bi starca odvrnila od vsakodnevnih sprehodov, mu pred okno nastavi prho, ki začne škropiti vodo vsakič, kadar se želi odpraviti na sprehod.

An old, demented man is locked up in his daughter's attic. To prevent him from going on his daily walks, she has installed a shower above his window. Every time he wants to go for a walk, the sprinkling water gives the illusion of rain falling down, forcing him to stay inside.

Joyriders
Uživački

Irska/Ireland, 2006, 15'

režija/directed by

Rebecca Daly

scenarij/screenplay

Rebecca Daly, Glenn Montgomery

igrajo/cast

Leanne Kearney, Meagan Keogh, Andrea Kelly, Charile Bonner, Robert McCann

Desetletna Kylie med žalovanjem spozna, da je domišljija včasih lahko močnejša od resničnosti.

As ten-year-old Kylie struggles with grief, she discovers that imagination can be more powerful than reality.

Szalontüdo
Tripe and Onions
Vampi in čebula

Madžarska/Hungary, 2006, 7'

režija/directed by

Márton Szirmai

scenarij/screenplay

Márton Szirmai

igrajo/cast

Zsolt Anger, Tamás Ascher

Ob odlični jedi iz časov, ki izginjajo, se srečata dva moška. Razumeta se celo brez besed.

Two men meet while eating a delicious dish of days gone by. The two understand one other even without words.

Massima punizione
Ultimate Penalty
Zadnja enajstmetrovka

Italija/Italy, 2006, 10'

režija/directed by

NANOF (Lorenzo Garzella, Filippo Macelloni)

scenarij/screenplay

NANOF (Lorenzo Garzella, Filippo Macelloni)

igrajo/cast

Heriz+, Giorgio Ciccotelli, Luca Vellutini, Gabriele Spinelli, Michi Giorgi, Enrico Mazzupappa, Martina Pecoraio

Zgodba o nasilju in mehanski fiziki. Posvečena tistim, ki so zgrešili kazenske strele. Enajst metrov za večni dvoboj. Zadnja priložnost za maščevanje tridesetletnega zatiranja. Žoga je na mestu. Vse je pripravljeno za poslednji strel.

A story about violence and mechanical physics. Dedicated to those who fail penalties. Eleven meters for a life-lasting duel. The last chance to take revenge for 30 years of outrage and oppression. The ball is in place. Everything is ready for the ultimate kick.

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Ultimate Penalty
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Ultima zi in decembrie
Last Days of December
Zadnji dan v decembru

Romunija/Romania, 2006, 15'

režija/directed by

Bogdan George Apetri

scenarij/screenplay

Bogdan George Apetri

igrajo/cast

Dan Grigoras, Florin Rusu, Nora Covali, Paul Chirila, Smaranda Besleaga

Srhljiva zgodba o moškem, ki se vrne domov, da bi se pomiril s preteklostjo.

A chilling tale about a man who returns home to make peace with his past.