

63.Pula



63.Pula

Pulski filmski festival
Pula Film Festival

FILM UNDER THE STARS

www.pulafilmfestival.hr

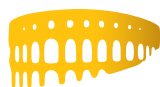
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Pulski filmski festival

**63. Pulski filmski festival održava se pod visokim pokroviteljstvom
predsjednice Republike Hrvatske Kolinde Grabar-Kitarović**

63rd Pula Film Festival is being held under the high patronage of
Kolinda Grabar-Kitarović, the President of the Republic of Croatia

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Tko je tko

Who Is Who

Vijeće Pulskog filmskog festivala Pula Film Festival Council **Zlatko Hasanbegović** (predsjednik president), **Valter Flego**, **Boris Miletić**, **Hrvoje Hribar**, **Goran Radman**, **Danilo Šerbedžija**, **Maja Vukić**, **Boris T. Matić**, **Jasna Jaklin Majetić**, **Vladimir Torbica**, **Valter Boljunčić**, **Klara Udovičić**

Upravno vijeće Javne ustanove Pula Film Festival Board of Directors of the Pula Film Festival Public Institution **Jasna Jaklin Majetić** (predsjednica president), **Vesna Sajić**, **Amra Pende**, **Ivan Nekić**, **Tamara Brščić**

Ravnateljica Director **Gordana Restović**

Umjetnički savjet Artistic Board **Hrvoje Pukšec** (predsjednik president), **Mike Downey**, **Tanja Miličić**

Poslovna tajnica Business Secretary **Sanela Pliško**
Asistentica uredskih poslova Administrative Assistant **Marina Majetić**

Producentica Producer **Nataša Šimunov**

Organizatorica popratnih programa Side Programme Organizer **Kristina Vukadin**
Kordinator programa Pula PROfessional Pula PROfessional Coordinator **Simon Furčić**
Kordinatorica Hrvatskog programa Croatian Programme Coordinator **Andreja Rambrot**
Kordinatori Međunarodnog programa International Programme Coordinators **Marko Drandić**, **Tamara Zec**
Kordinatorica volontera Volunteer Coordinator **Vinka Bedeković**
Kordinatorica radionice Pustolovni laboratorij profesora Baltazara Professor Balthazar's Adventure Laboratory Coordinator **Željka Ferencić**
Kordinator radionice RED za digitalnu generaciju RED Workshop for Digital Natives Coordinator **Marin Leo Janković**

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Marketing **Sandra Petrović Dishpalli**, **Davorka Pogačić**, **Ante Stojanović**
Ured za goste, protokol i prodaju Hospitality, Protocol and Sales **Suzana Požgaj**, **Barbara Sintić Uhač**

Glasnogovornica Spokesperson **Ana Šimunović**
Moderator konferencija za medije Press Conference Moderator **Boško Picula**
Fotografi Photographers **Slaven Radolović**, **Matija Šćulac**, **Srećko Niketić**
Urednica internetske stranice Website Editor **Ljiljana Kragulj**
IT podrška IT Support **Sergej Turčinov**
Tehnika Technical Production **Veljko Ujčić**, **Dobrosav Simić Yetti**
Vizualni identitet Visual Identity **Studio Sonda**

63. Pula PULSKI FILMSKI FESTIVAL
PULA FILM FESTIVAL

Uvodna obraćanja

Introductions



Zlatko Hasanbegović

Ministar kulture Republike Hrvatske

Minister of Culture of the Republic of Croatia

Najveća će pozornica Pulskog filmskog festivala i ove godine pod zvijezdama pokazati poštovateljima filmske umjetnosti sve bogatstvo i životnost hrvatske kinematografije. Monumentalna antička Arena, u kojoj publika više od šezdeset godina gleda najbolje hrvatske filmove, izravan je podsjetnik na značenje čuvanja povijesti, njegovanja tradicije i kontinuiteta hrvatske kinematografije, ali i potrebe da se ona sagleda u kontekstu suvremenog trenutka. Hrvatski program 63. Pulskog filmskog festivala pokazuje da hrvatski film može na izazove suvremenosti odgovoriti širokim rasponom žanrova koje odlikuje iznimno slojevito promišljanje stvarnosti. Uz večernje projekcije hrvatskih i međunarodnih filmova, od kojih mnogi dolaze s preporukom priznanja na značajnim europskim i svjetskim festivalima, ovogodišnji program publici nudi i mnoštvo dnevnih događanja zbog kojih od 9. do 16. srpnja svakako treba biti u Puli. Festival svojim bogatim popratnim sadržajima nastoji odgovoriti potrebama nacionalne filmske proizvodnje pa je Pula PROfessional svoj program tematski posvetio scenariju kao bitnom segmentu filma. Intrigantna tema pretočena u vrhunski scenarij temelj je svakoga uspješnog filma pa će niz okruglih stolova i predavanja biti prilika da stručnjaci razmijene iskustva o najboljim načinima oblikovanja filmske priče. Pulski festival jedinstvena je filmska manifestacija od nacionalnog značenja. Njegov najistaknutiji dio i ove godine predstavlja Hrvatski program sa 16 dugometražnih i 18 kratkometražnih filmova, a posebno treba istaknuti izbor najboljih hrvatskih cjelovečernjih filmova snimljenih u proteklih dvadeset i pet godina u ovogodišnjem programu Kinoteke. Ovogodišnje, 63. izdanje Pulskog filmskog festivala bogatim programom iznova pokazuje pripadnost hrvatske kinematografije i filmske umjetnosti europskome filmu. Ministarstvo kulture pruža i pružat će kontinuiranu potporu festivalu kao središnjem mjestu promidžbe hrvatske filmske umjetnosti i mjestu susreta filmskih umjetnika i djelatnika. Svim filmskim umjetnicima i djelatnicima želim uspješno održavanje 63. Pulskog filmskog festivala!

This year once again, the largest open-air stage of the Pula Film Festival will demonstrate all the richness and vivacity of Croatian cinema. The monumental ancient Arena, where the best Croatian films have been showcased for more than sixty years, is a direct reminder of what preserving history, cherishing tradition and cinema continuity means. However, it is also a reminder of the need for it to be viewed in the context of present times. The Croatian Programme of the 63rd Pula Film Festival demonstrates how Croatian film can respond to contemporary challenges with a wide array of genres characterized by an extremely layered conception of reality. Alongside evening screenings of Croatian and international films, many of which have been recognized at significant European and world festivals, this year's programme encompasses a number of daily events that make Pula worth visiting between 9 and 16 July. With its array of side programmes, the Festival is trying to respond to the needs of the national film production. The Pula PROfessional programme is dedicated to screenwriting as an important film segment. An intriguing idea turned into an excellent screenplay is the foundation of every successful film. With that in mind, a series of round tables and lectures will present an opportunity for experts to exchange experiences regarding best ways to create a film story. The Pula Festival is a unique cinematic event of national importance. Its most prominent element is the Croatian Programme with 16 feature films and 18 short subjects. Moreover, we have to mention the selection of best Croatian feature films in the past twenty five years that will make up this year's Cinematheque. The rich programme of the 63rd Pula Film Festival once again demonstrates that Croatian cinema and cinematic art belong to European film. The Ministry of Culture has been continually supporting the Festival as a central place for the promotion of Croatian cinema and a place of encounter between filmmakers and will continue to do so in the future. I wish all the filmmakers a successful 63rd Pula Film Festival!



Valter Flego

Župan Istarske županije

Istria County Prefect

Pulski filmski festival danas je najposjećenija kulturna manifestacija u Hrvatskoj te ujedno i najstariji hrvatski filmski festival koji ove godine obilježava svoje 63. izdanje. Pulski filmski festival još od 1953. godine kontinuirano posjećuje Pulu i stvara je centrom filmske zabave u ovom dijelu Europe. Vjerna publika, okružena rimskim zidinama, reflektorima, bogatim nacionalnim i međunarodnim programom, uživa u filmu pod zvijezdama i time stvara tradiciju kojoj se raduju gledatelji svih životnih dobi. Značenje ovog festivala za Pulu i Istru od samih je početaka od neprocjenjive kulturne i društvene važnosti, a svojom kontinuiranom kvalitetom ostvario je značajan utjecaj u domaćoj filmskoj proizvodnji i na europskoj razini. Kao istarskom županu, iznimna mi je čast uočiti takvu predanost i kontinuitet sedme umjetnosti pa s ponosom mogu reći da festival ne promovira samo Pulu već i cijelu Istru, dodatno jačajući našu regionalnu posebnost i prepoznatljivost. Drago mi je vidjeti nova filmska ostvarenja i siguran sam da će festival i ove godine nadmašiti sva svoja očekivanja. Čestitke organizatorima na trudu i kreativnosti, a svim sudionicima i vjernoj publici želim nezaboravne trenutke!

The Pula Film Festival is the most popular cultural event in Croatia and at the same time the longest-running Croatian film festival that will mark its 63rd edition this year. Since as far back as 1953, the feature film festival has been visiting Pula and transforming it into the centre of film entertainment in this part of Europe. Surrounded with the Roman walls, reflectors, and a rich national and international programme, a faithful audience enjoys the film beneath the stars, establishing a tradition that spectators of all age groups are looking forward to. From the very beginning, the importance of this festival for Pula and Istria is of invaluable cultural and social importance and it has made an impact both on national and European film production due to its unchanging quality. As the Istria County prefect, it is an honour to witness such dedication and cinematic continuity, and I can proudly say that the Festival promotes both Pula and all of Istria, further strengthening our regional specificities and distinctiveness. I am happy to be able to watch new films and I am sure the Festival will once again surpass all expectations. I would like to congratulate the organizers for their effort and creativity. Let the participants and the faithful audience experience unforgettable moments!



Boris Miletić

Gradonačelnik Pule

Pula Mayor

Dragi sugrađani i sugrađanke, cijenjeni gosti i dragi prijatelji filma!

Zahvaljujući čarobnom spoju filmske umjetnosti i povijesne Pule koji traje već 63. godinu, danas smo nadaleko prepoznati kao sredina najstarijeg nacionalnog filmskog festivala na svijetu. Nebrojeno je mnogo filmskih junaka i priča prošetalo ekranima Pulskog filmskog festivala u gotovo idiličnoj atmosferi rimskog amfiteatra i noćnog neba ispunjenog zvijezdama. Pula je, a uz nju i nezaobilazna Arena, i ove godine domaćin kulturne manifestacije koja je najveći istarski grad velikim slovima upisala na europsku kartu najznačajnijih kulturnih manifestacija ove vrste. Upravo zahvaljujući popularnosti ovog festivala, ime Pule nezaustavljivo putuje u svim pravcima širom Starog kontinenta povezujući dubokim vezama identitet grada uz filmsku umjetnost. Ovoljetno 63. izdanje festivala još će jednom okupiti mnogobrojne eminentne predstavnike filmske čarolije na jednome mjestu, ali i vjernu publiku, istinske ljubitelje "sedme umjetnosti". Uvjerem sam da će festival opravdati sva svoja očekivanja i da će ljubitelji filma svih generacija uživati u najljepšem kinu pod zvijezdama. Dobro došli u Pulu!

Dear Pula citizens, respected visitors and film enthusiasts,

Thanks to the magical connection between cinema and our historic Pula, which spans 63 years, we are known as the hosts of the world's oldest national film festivals far and wide. Countless film heroes and stories have walked the Pula Film Festival screens in an almost idyllic atmosphere of the Roman amphitheatre and a starry night sky. This year once again, Pula and its Arena will host the cultural event that has placed the largest town in Istria on the European map of the most significant cultural events of this type. Thanks to the popularity of the festival, the name of Pula has been travelling in all directions across the Old Continent closely intertwining the identity of the town and cinema. This year's 63rd edition of the Festival will once again gather a large number of eminent representatives of film art but also the faithful audience, the true lovers of the Seventh Art. I am convinced that the Festival will fulfil all the expectations and that film enthusiasts of all ages will enjoy in the most beautiful cinema beneath the stars. Welcome to Pula!



Hrvoje Pukšec, Mike Downey, Tanja Miličić

Umjetnički savjet Pulskog filmskog festivala



Artistic Board of Pula Film Festival



Dobro došli na ovogodišnji pulski festival. U svjetlu sve kvalitetnije hrvatske kinematografije – a dokaz za to uspjesi su na “A festivalima” širom svijeta – sa zadovoljstvom predstavljamo ne samo ovogodišnje najbolje radove iz zemlje nego i selekciju filmova čija kvaliteta nadilazi sva očekivanja. Dakako, to je pitanje trenutka (sljedeće godine gledat ćemo ključne filmove koje ove godine nismo mogli vidjeti, a na putu su prema ostvarenju međunarodnoga uspjeha), no svakako i posljedica stalnog poboljšanja kontrole kvalitete u okviru HAVC-a, koji je omogućio niz filmova koji su osvojili nagrade na međunarodnim festivalima ili postali hitovi u regiji. Radujemo se ostvarenju sličnih rezultata i u nadolazećim godinama. Na međunarodnome planu odlučili smo se za probranu selekciju filmova. Nismo išli linijom manjeg otpora i predstavili velikane neovisnog filma kao što su Almodóvar, braća Dardenne, Jarmusch ili Loach jer to može učiniti svatko tko ima novac. Takvi se filmovi obično ustupaju najvišem ponuđaču. Odabrali smo drugi put. Stvorili smo krhku mrežu pomno odabranih filmova, čipkani rad sačinjen od tema i ideja, poeziju i umjetnost koje povezuju formu i sadržaj najrazličitijih glasova iz cijeloga svijeta. Almodóvar i ostali doći će nešto kasnije u naša kina, no u našem međunarodnom programu, bilo u programima Pulica i Dizalica ili u našoj regionalnoj selekciji posvećenoj susjedima i prijateljima, željeli smo prikazati rijetke bisere koje naša publika u budućnosti neće imati priliku gledati na velikom platnu. Smatramo da je od izuzetne važnosti posvetiti se mladima i djeci jer tako gradimo buduću filmsku publiku – publiku koja će biti upoznata sa širokom paletom tema i pokreta u svjetskoj kinematografiji – te svježije i okrepljujuće nove glasove. Jedan od tih novih glasova filmovi su redateljica, kojima smo ove godine posvetili posebnu pozornost. Činjenica je da žene, prije svega redateljice, dobivaju manje prilika u svijetu filma, i to treba osvijestiti. Ovogodišnju Pulu otvaraju i zatvaraju redateljice, retrospektiva je posvećena jednoj od najvažnijih europskih redateljica, a gotovo polovicu filmova u međunarodnom natjecateljskom programu režirale su žene. One manje snimaju, no to ne znači da njihovi filmovi manje vrijede – ove se godine u Puli možete lako u to uvjeriti. *Variety* ove godine ovako komentira Pulu: “Međunarodni program uključuje neke od filmova koji su se istaknuli na ovogodišnjim festivalima.” *Screen International* piše sljedeće: “Festivalski međunarodni program bit će eklektična mješavina kinouspješnica i nezavisnih filmova.” U posljednjoj godini našeg mandata, kao članovi Umjetničkog savjeta, nadamo se da ćemo na radost naše vjerne pulske publike, hrvatske kinematografije i sve većeg popisa domaćih gostiju, koji smo nadopunjavali iz godine u godinu, ponuditi dobar program. Vjerujemo da smo u ove tri godine, od filmskog susreta koji sa sjetom zaziva prošlost, napravili uspješnu transformaciju Pulskog filmskog festivala u dobro balansirani, zaokružen i atraktivan festival koji se ne boji za svoju budućnost. Uživajte u filmu pod zvijezdama!

Welcome to this year's Pula selection. With the recent rise in quality of the Croatian cinema, as witnessed by its various successes at "A-list festivals" around the world, we are delighted to present to you not only the best in Croatian cinema this year, but a line-up of films whose quality is above and beyond the usual call of duty. This is of course a matter of timing (and, indeed, we will benefit next year from the key omissions of this year who are headed for greater international glory) and indeed the result of the sustained improvement in quality control at the national funder HAVC, who have made possible a series of films that have been prize winners at international festivals, or regional hits. We wait with bated breath in hope of similar results in the following years. On the international front, we have opted for a highly curated panorama of international cinema. We haven't gone the simple route and just bought up the usual art house heroes like Almodóvar, brothers Dardenne, Jarmusch or Loach – anyone who has money can do that since those films always go to the highest bidder. We chose the other path. What we have done is created a delicate web of selection, a lace-lattice work of themes and ideas, poetry and artistry that blend together form and content from a wide variety of voices from across the globe. Almodóvar, and the gang will come to us in our cinemas later in the year – but here in our international selection, whether it is in the youth sections Pulica and Dizalica or our regional sections friends and neighbours, we want to show a series of rare gems that our audiences will have little chance of seeing in the future on the big screen. Also, we find crucial our work with youth and children since that way we will build our cinematic audience for the future – an audience that will be familiar with a wide variety of themes and movements in global cinema – as well as a fresh and invigorating variety of voices. One of those new voices are films made by female directors to whom we have dedicated special attention this year. The fact is that women, primarily film directors, get less chances and that is something we have to be aware of. This year's Pula will be opened and closed by female directors, the retrospective is dedicated to one of the most important European directors and almost half of international competition films were made by female directors. Women make less films but that does not mean their works are less valuable – you can witness that first hand in Pula this year. *Variety* wrote this year of our selection: "The international competition will include some of the year's fest-circuit standout films", while *Screen International* wrote: "The festival's international strand will be an eclectic mix of blockbusters and arthouse films". In the final year of our mandate as Artistic Board members, we hope to deliver this and much more to our faithful audience, the Croatian film industry and the growing national guest list whose quality we have built up year on year. We believe that in these three years we have successfully transformed the Pula Film Festival from a film encounter invoking the past with melancholy into a balanced, well-rounded and attractive festival that does not fear its future. Happy viewing under the stars!



Gordana Restović

Ravnateljica Javne ustanove Pula Film Festival

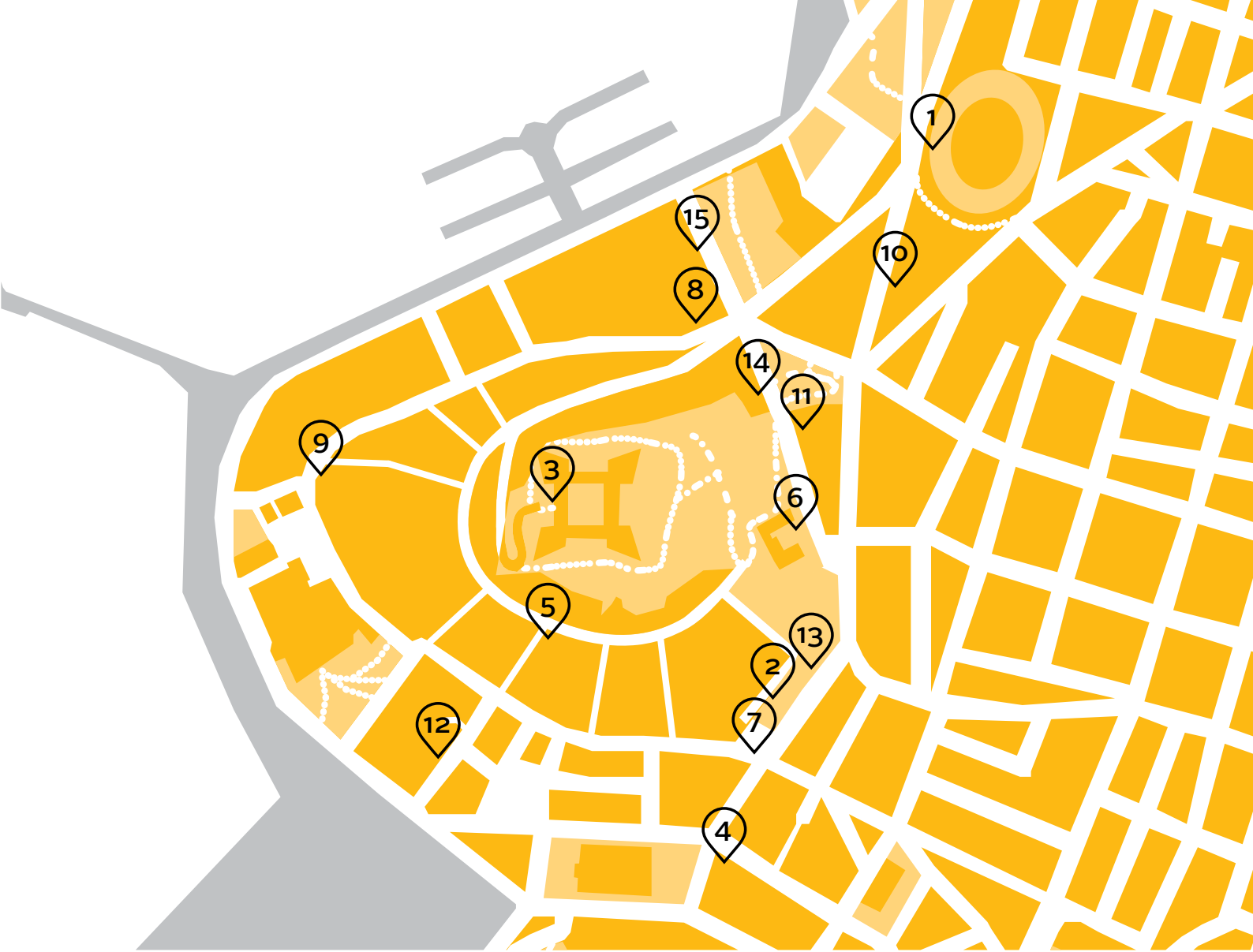
Director of the Pula Film Festival
Public Institution

Dragi prijatelji filma!

Čast mi je i radost s vama podijeliti novu kinematografsku svečanost, dopunjen sadržaj zanesenjačke ideje koju od 1954. godine do danas, čini se, dijele poneke naoko nesavladive poveznice. Iako otada znatno tehnološki i programski izmijenjen, nedvojben je trajni zajednički svod i blagonaklone lučonoše koje nas svjetlom od začetne točke u tom društvu obasjavaju i slijede – zvijezde – i, naravno, film pod njima. U prigodama poput ove postoji jedinstvena i opet opća, kolektivna tajna koja je neizrecivo stalna i u konstantnoj mijeni, a to je osobno iskustvo formirano susretom podjednakih, sličnih ili, dapače, suprotnih očekivanja. Proizišla ona ujutro, na tiskovnim konferencijama, danju na radionicama, neopterećenim pak susretom u festivalskom centru ili noću u nezamjenjivom Amfiteatru, Festival u Puli spontano spaja bez privida sve dobronamjernike jednom neraskidivom niti: filmom. Tu smo kako bismo zajedno stvarali povijest i bili sudionici drugačijeg, neobičnog i jedinstvenog događaja koji je bio, jest i bit će zabilježen na vremenskoj crti milijunske publike, autora, umjetnika, poklonika, ponekad na usputnoj i ponekad na konačnoj stanici. Iskrena mi je želja da pronađete svoj jedinstveni festivalski trenutak, odnosno da taj časak pronađe vas, te da se tako neraskidivo povežemo i kao prijatelji i kao neznanci. Dobro došli na 63. Pulski filmski festival, a sada... pssst! Projekcija počinje!

Dear friends of the cinema,

It is an honour and privilege to share with you this cinematic event, the enthusiastic idea shared from 1954 to this date by some seemingly incompatible ties. Although considerably changed in terms of technology and programme since then, there is an undeniable permanent common arch and benevolent torchbearers that have been casting their light and following us – the stars – and, of course, films beneath them. On occasions such as this one, there is a unique but then again general, collective secret that is either permanent or in constant change. The secret in question is a personal experience formed by meeting equal, similar or contrary expectations. Irrespective of whether they happen in the morning, at press conferences, at workshops, during a casual encounter at the Festival Centre, or in the evening in the irreplaceable Amphitheatre, the Festival in Pula has been connecting people spontaneously, offering them an unbreakable link: the cinema. We are here to make history together and to participate in a different, unusual and unique event that has been and will be marked on the timeline of the audience, authors, artists, enthusiasts, sometimes on an incidental and sometimes on the final destination. May all of you find your unique festival moment or may that moment find you. Let's connect in that unbreakable way both as friends and strangers. Welcome to the 63rd Pula Film Festival! And now, hush! The screening is about to start!



LOKACIJE VENUES

1. Arena, Istarska bb
2. Kino Valli Valli Cinema, Giardini 1
3. Kaštel, Gradinski uspon 6
4. INK – Istarsko narodno kazalište Istrian National Theatre, Laginjina 5
5. Galerija Sveta Srca Sacred Hearts Gallery, De Villeov uspon 8
6. Circolo, Carrarina 1
7. Portarata, Trg Portarata 1
8. Gradska knjižnica i čitaonica City Library, Kandlerova 39
9. Galerija Makina Makina Gallery, Kapitolinski trg 1
10. MMC Luka, Istarska 30
11. Galerija C8 Gallery C8, Carrarina 8
12. SKUC – Srpski kulturni centar u Istri Serbian Cultural Center, Maksimilijanova 12
13. Giardini, Giardini 1
14. HGK, Carrarina 5
15. MSUI – Muzej suvremene umjetnosti Istre Museum of Contemporary Art of Istria, Sv. Ivana 1

63. Pula PULSKI FILMSKI FESTIVAL
PULA FILM FESTIVAL

Ocjenjivački sudovi i nagrade

Jury and Awards

Nagrade 63. Pulskog filmskog festivala

Awards of the 63rd Pula Film Festival

Nagrade ocjenjivačkog suda u Hrvatskom programu – dugometražni film

Velika zlatna arena za najbolji film

Zlatna arena za režiju

Zlatna arena za scenarij

Zlatna arena za glavnu žensku ulogu

Zlatna arena za glavnu mušku ulogu

Zlatna arena za sporednu žensku ulogu

Zlatna arena za sporednu mušku ulogu

Zlatna arena za kameru

Zlatna arena za montažu

Zlatna arena za glazbu

Zlatna arena za scenografiju

Zlatna arena za kostimografiju

Zlatna arena za masku

Zlatna arena za oblikovanje zvuka

Zlatna arena za specijalne efekte

Zlatna arena za vizualne efekte

Nagrada Breza za najboljeg debitanta iz jedne od kategorija

Nagrade ocjenjivačkog suda u Hrvatskom programu – hrvatska manjinska koprodukcija

Zlatna arena za najbolju manjinsku koprodukciju

Zlatna arena za režiju

Zlatna arena za glumačko ostvarenje

Zlatna arena za najbolji strani dugometražni film – dodjeljuje ocjenjivački sud Međunarodnog programa

Diploma za najbolji film – dodjeljuje ocjenjivački sud programa Susjedi i prijatelji

Diploma za najbolji hrvatski kratkometražni film – dodjeljuje ocjenjivački sud programa Hrvatskog kratkometražnog filma

Diploma za najbolji studentski film – dodjeljuje ocjenjivački sud Studentskog programa

Zlatna vrata Pule – nagrada publike za najbolji dugometražni film u Hrvatskom programu (donator nagrade je Grad Pula)

Počasna zlatna arena – nagradu dodjeljuje Umjetnički savjet i Vijeće Pulskog filmskog festivala

Ostale nagrade

Oktavijan – dodjeljuje Hrvatsko društvo filmskih kritičara za najbolji hrvatski dugometražni film

Nagrada Fabijan Šovagović – dodjeljuje Hrvatsko društvo filmskih redatelja za glumački doprinos hrvatskoj kinematografiji

Nagrada Vedran Šamanović – godišnja nagrada za inovativnost koju dodjeljuju Hrvatsko društvo filmskih djelatnika, Hrvatsko društvo filmskih kritičara, Društvo hrvatskih filmskih redatelja, Hrvatska udruga filmskih snimatelja i Hrvatski filmski savez

Nagrada Nikola Tanhofer – nagrade Hrvatske udruge filmskih snimatelja za najznačajnija postignuća u kategorijama dugometražnog filma, kratkometražnog filma i TV serije

Priznanja – inozemni kritičari akreditirani na festivalu ili žiriji međunarodnih kritičarskih organizacija mogu dodjeljivati priznanja za najbolje filmove u hrvatskom i međunarodnom programu

Sponzorske nagrade

*Ocjenjivački sud Hrvatskog programa zadržava pravo ne dodijeliti nagrade u svim kategorijama

Jury awards in the Croatian Programme – feature film

Grand Golden Arena for Best Film
Golden Arena for Best Director
Golden Arena for Best Screenplay
Golden Arena for Best Actress
Golden Arena for Best Actor
Golden Arena for Best Supporting Actress
Golden Arena for Best Supporting Actor
Golden Arena for Best DOP
Golden Arena for Best Editing
Golden Arena for Best Music
Golden Arena for Best Art Director
Golden Arena for Best Costume Design
Golden Arena for Best Make-Up
Golden Arena for Best Sound Design
Golden Arena for Best Special Effects
Golden Arena for Best Visual Effects
Breza Award for Best Debutant in one of the categories

Jury awards in the Croatian Programme – Croatian minority co-productions

Golden Arena for Best Minority Co-production
Golden Arena for Best Director
Golden Arena for Best Acting Performance

The jury of the International Programme grants the Golden Arena for Best Foreign Language Feature

The jury of the Neighbours and Friends Programme grants a diploma for best film

The jury of the Croatian Programme – short film grants a diploma for best Croatian short film

The jury of the Student Programme grants a diploma for best student film

Golden Gate of Pula – audience award for best feature film in the Croatian Programme (sponsored by the City of Pula)

Honorary Golden Arena – granted by the Artistic Board and Pula Film Festival Council

Other awards

Oktavijan – Croatian Society of Film Critics award for best film

Fabijan Šovagović Award – for exceptional contribution to Croatian cinema granted by the Croatian Film Directors' Guild

Vedran Šamanović Award – annual award to a most innovative filmmaker granted by the Croatian Film Makers Association, Croatian Society of Film Critics, Croatian Film Directors' Guild, Croatian Cinematographers Society and Croatian Film Association

Nikola Tanhofer Award – Croatian Cinematographers Society awards for the most significant contributions to cinematography in the categories feature film, short films and television series in the previous year

Recognition – Foreign critics accredited at the festival or members of international film critics' organisations may grant recognitions for best films in Croatian and International Programmes

Sponsor awards

*The jury of the Croatian Programme reserves the right not to grant awards in all the categories

Ocjenjivački sud Hrvatskog programa – dugometražni film

Jury Members Croatian Programme – Feature Film

**Bruno Kragić, Labina Mitevska, Hrvoje Mršić,
Donald K. Ranvaud, Sanja Vejnović**



Bruno Kragić (Split, 1973.) diplomirao je komparativnu književnost i romanistiku na Filozofskom fakultetu u Zagrebu gdje je doktorirao iz filmologije. Radi u Leksikografskom zavodu Miroslav Krleža u Zagrebu, trenutačno kao ravnatelj. Bio je suurednik *Filmskog leksikona* (2003.) i glavni urednik časopisa *Hrvatski filmski ljetopis* (2005. – 2010.). Od 2007. godine predaje povijest i estetiku filma na zagrebačkoj Akademiji dramske umjetnosti. Bio je predsjednik Hrvatskog društva filmskih kritičara (2008. – 2013.), a sada je predsjednik savjeta Škole medijske kulture dr. Ante Peterlić. Uz više od tisuću enciklopedijskih članaka, objavio je i oko 150 filmskih kritika, osvrti, eseja i studija.

Bruno Kragić (Split, 1973) holds a degree in Comparative Literature and Romance Languages from the Zagreb Faculty of Humanities and Social Sciences where he earned his PhD in Film Studies. He works at the Miroslav Krleža Institute of Lexicography, currently as director. He was the co-editor of *Filmski leksikon* (2003) and editor-in-chief of the magazine *Hrvatski filmski ljetopis* (2005 – 2010). Since 2007, he has taught History and Film Aesthetics at the Zagreb Academy of Dramatic Art. He was the president of the Croatian Society of Film Critics (2008 – 2013) and he is currently the president of the Council of the Ante Peterlić School of Media Culture. Alongside more than a thousand encyclopaedia articles he has published around 150 film critiques, reviews, essays and studies.



Labina Mitevska započela je glumačku karijeru 1993. godine, kao tinejdžerica, ulogom Zamire u filmu *Prije kiše* Milča Mančevskog, nagrađenog Zlatnim lavom. Godine 1996. započela je uspješnu suradnju s Michaelom Winterbottomom. Nakon *Dobro došli u Sarajevo* zajedno rade na filmu *Želim te*. Zahvaljujući tim postignućima uvrštena je u program Shooting Stars na Berlinaleu 1998. godine. Godine 2001. sa sestrom Teonom i bratom Vukom osniva produkcijsku kuću Sestre i brat Mitevski. Njihov prvi koprodukcijski film *Sieranevada* redatelja Cristiija Puiuja premijerno je prikazan 2016. godine na Filmskom festivalu u Cannesu. Godine 2013. odabrana je za sudjelovanje u programu Producenti u pokretu Filmskog festivala u Cannesu.

Labina Mitevska started her acting career as a teenager in 1993, playing Zamira in Milcho Manchevski's Golden Lion award winning *Before the Rain*. In 1996, she entered into a successful collaboration with Michael Winterbottom. Following *Welcome to Sarajevo* they worked together in *I Want You*. For these accomplishments she was chosen as one of the Shooting Stars at the Berlinale in 1998. In 2001, Labina, her sister Teona, and their brother Vuk established the production company Sisters and Brother Mitevski. Their first co-production *Sieranevada* by director Cristi Puiu just premiered at the Cannes Film Festival 2016. In 2013, she was chosen to be part of Producers on the Move during the Cannes Festival.



Hrvoje Mršić (Zagreb, 1977.) montažom se počeo baviti 1994. godine. Otada je montirao devet dugometražnih igranih filmova – *Put lubenica*, *Metastaze*, *Duh babe Ilonke*, *Pismo ćaći*, *Ljudožder vegetarijanac*, *Kauboji*, *Trebalo bi prošetati psa*, *Imena Višnje*, *Ispod mosta*, *među stijenama* – te više desetaka dokumentarnih filmova. Radi kao stručni suradnik na radionici za dokumentarni film na Školi medijske kulture dr. Ante Peterlić. Dobitnik je dviju Zlatnih arena za najbolju montažu na Pulskom filmskom festivalu 2012. godine (*Pismo ćaći*) i 2015. godine (*Imena višnje*) te triju nagrada za najboljeg montažera na Danima hrvatskog filma 2007., 2008., i 2009. godine.

Hrvoje Mršić (Zagreb, 1977) started working as an editor in 1994. Since then, he has edited nine feature length films – *The Melon Route*, *Metastases*, *The Little Gypsy Witch*, *A Letter to My Father*, *Cannibal Vegetarian*, *Cowboys*, *Walk the Dog*, *Names for the Cherry*, *Under the Bridge*, *Between the Rocks* – and several dozen documentaries. He works as a professional associate for a documentary workshop of the Ante Peterlić School of Media Culture. He is the winner of two Golden Arenas for Best Editing at the Pula Film Festival in 2012 (*A Letter to My Father*) and in 2015 (*Names for the Cherry*) as well as three Best Editor awards at the Croatian Film Days in 2007, 2008 and 2009.



Donald K. Ranvaud (Firenca, 1953.) potpisuje produkciju brojnih filmova nominiranih za Oskara, uključujući *Brižnog vrtlara* (2005.), *Božji grad* (2002.), *Glavni kolodvor* (1998.) i *Zbogom moja konkubino* (1993.). Od 1976. do 1988. godine predaje na Sveučilištu Warwick, Sveučilištu East Anglia i Collegeu South Wales. Tada radi i kao slobodni novinar za *Sight and Sound*, *The Guardian*, *Cahiers du cinema* itd. Osniva časopis *Framework* koji uređuje do 1988. godine. Objavio je nekoliko knjiga o talijanskom filmu i režira dokumentarce. Godine 1988. u suradnji s Reneeom Goddardom osniva Europski fond za razvoj scenarija u okviru Programa MEDIA. Radi kao producent i menadžer za prodaju u produkcijskim kućama Videofilmes, Bouquet Multimedia i Sogepaq te pomaže pri uspostavi tvrtke Wild Bunch. Donald je i ambasador latinoameričkog filma. Uz rad u produkciji, trenutačno radi i za Svjetsku banku.

Donald K. Ranvaud (1953, Florence) has had producing roles on a number of Oscar-nominated films including *The Constant Gardener* (2005), *City of God* (2002), *Central Station* (1998) and *Farewell My Concubine* (1993). From 1976 – 1988, he taught at the University of Warwick, University of East Anglia and at the College of South Wales. During this time, he also worked as a freelance journalist for *Sight and Sound*, *The Guardian*, *Cahiers du cinema* etc., as well as founded the magazine *Framework*, which he edited until 1988. He published several books on Italian cinema and directed documentaries. In 1988, he established the European Script fund with Renee Goddard as part of the MEDIA Programme. Alongside productions, he managed sales at Videofilmes, Bouquet Multimedia and Sogepaq as well as helping to set up Wild Bunch. Donald is also an ambassador for Latin American cinema. He currently works for the World Bank next to his producing activities.



Sanja Vejnović (Zagreb, 1961.) završila je studij kroatistike na Filozofskom fakultetu u Zagrebu. Prve glumačke korake doživljava kao trinaestogodišnjakinja kada tumači jednu od glavnih uloga u TV filmu *Dugo putovanje u bijelo*. Do danas je glumila u više od trideset igranih filmova i serija, uglavnom glavne uloge: *Banović Strahinja*, *Varljivo leto*, *Visoki napon*, *Sto minuta slave* itd. Producirala je pet dugometražnih igranih filmova. Osnivačica je prve glumačke agencije u Hrvatskoj, Kvadar i producenstke kuće Fos Film.

Sanja Vejnović (1961, Zagreb) holds a degree in Croatian Language and Literature from the Faculty of Humanities and Social Sciences, Zagreb. She made her first acting steps at the age of 13 when she played one of the lead roles in the TV film *Long Journey into the White*. Up until today, she has appeared in more than thirty feature films and series, mostly playing lead roles: *Banović Strahinja*, *The Elusive Summer*, *High Voltage*, *100 Minutes of Glory*, etc. She has produced five feature length films. She is the founder of the first Croatian acting agency, Kvadar, and the production company Fos Film.

Ocjenjivački sud programa kratkometražnog hrvatskog filma i studentskog programa

Jury Members Croatian Programme – Short Film and Student Programme

Chris Auty, Daniel Kušan, Daniel Rafaelić



Chris Auty voditelj je Odsjeka produkcije Nacionalne filmske i televizijske škole te istaknuti svjetski producent. Radio je kao filmski novinar za *The Guardian*, BBC i *The Hollywood Reporter* te kao direktor produkcijske kuće RPC (1991. – 1999.) u okviru koje je producirao brojne filmove (*Zavodljiva ljepota*, *Fatalna nesreća*). Godine 1998. imenovan je članom uprave UK Film Councila. Godine 1999. postaje izvršni direktor produkcijske kuće The Film Consortium, u okviru koje potpisuje izvršnu produkciju brojnih filmova (*Moje ljeto ljubavi*, *Na ovome svijetu*, *Danonoćni ljudi*). **Chris Auty** is the Head of Producing at the National Film and Television School and a major international producer. He has worked as a film journalist for the *Guardian*, the BBC, and *The Hollywood Reporter*, and as a Managing Director of a production company RPC (1991 – 1999), where he has produced numerous films (*Stealing Beauty*, *Crash*). In 1998, he was appointed a founder Board Member of the UK Film Council. In 1999, he became the CEO of the film finance company The Film Consortium, where he executive produced many films (*My Summer of Love*, *In This World*, *24 Hour Party People*).



Daniel Kušan (Zagreb, 1975.) diplomirao je režiju na Akademiji dramske umjetnosti u Zagrebu. Godine 2000. režirao je prema vlastitu scenariju TV film *Veliko spremanje*. Njegov prvi dugometražni film, igrani film za djecu *Koko i duhovi*, na Pulskom filmskom festivalu osvojio je Zlatne arene za montažu i glazbu, nagradu publike i nagradu Breza za najboljeg debitanta. Njegov drugi igrani film, *Ljubav ili smrt*, bio je najgledaniji hrvatski film 2014. godine. **Daniel Kušan** (Zagreb, 1975) holds a degree in Directing from the Zagreb Academy of Dramatic Art. In 2000, he directed the TV film *The Big Cleaning* based on his own screenplay. His first feature film, the children's film *Koko and the Ghosts*, received Golden Arenas for best editing and best score, an audience award and a Breza Award for best debutant at the Pula Film Festival. His second feature *Love or Death* was the biggest Croatian box office success in 2014.



Daniel Rafaelić (1977.) povjesničar je filma i filmski kritičar. Autor je knjige *Kinematografija u NDH* (2013.), scenarist je i redatelj nagrađivanog dokumentarnog filma *Druga strana Wellesa* (2005.), a napisao je i knjigu *U sjeni piramida: Drevni Egipat na filmu* (2016.). Radio je u Hrvatskoj kinoteci kao načelnik za zaštitu i restauraciju filmskog gradiva (2007. – 2009.). Filmom se redovito bavi u emisiji HRT-a *Dobro jutro, Hrvatska*, a redovito piše i za *Globus* i *Jutarnji list*. Predaje na Filozofskom fakultetu u Zagrebu. Dobitnik je Nagrade Vjekoslav Majcen Hrvatskog društva filmskih kritičara za proučavanje filmske baštine i Nagrade Jugoslovenske kinoteke za doprinos filmskoj umjetnosti. **Daniel Rafaelić** (1977) is a film historian and film critic. He wrote the book *Cinema in the Independent State of Croatia* (2013), he authored and directed the award-winning documentary *The Other Side of Welles* (2005) and wrote the book *Cinema of the Sun: Ancient Egypt on Film* (2016). He worked at the Croatian Film Archives as the head of protection and restoration of the national film collection (2007 – 2009). He regularly tackles cinematic topics on the TV show *Dobro jutro, Hrvatska*, the magazine *Globus* and the daily paper *Jutarnji list*. He lectures at the Zagreb Faculty of Philosophy. He won the Vjekoslav Majcen Award of the Croatian Society of Film Critics for his study of film heritage and the Yugoslav Cinematheque Award for his contribution to cinematic art.

Ocjenjivački sud Međunarodnog programa

Jury Members International Competition

Gaby Babić, Stevan Filipović, Ivona Juka



Gaby Babić (1976.) magistrirala je politologiju, germanistiku i teoriju kazališta, filma i medija. Predavala je na sveučilištima u Frankfurtu, Konstancu i Paderbornu. Kao filmska kustosica radila je za razne festivale i kulturne institucije, između ostalog, za Goethe Institut Sarajevo, festival kratkometražnog filma u Oberhausenu i Mousonturm Frankfurt. Direktorica je Festivala goEast u Wiesbadenu.

Gaby Babić (1976) obtained her Master's degree in Political Science, German Literature and Theory of Theater, Film and Media. She taught at German universities in Frankfurt, Konstanz and Paderborn. As a film curator, she has worked for various festivals and cultural institutions, including Goethe Institute Sarajevo, Oberhausen Short Film Festival and Künstlerhaus Mousonturm in Frankfurt. She is the director of goEast – Festival of Central and Eastern European Film in Wiesbaden.



Stevan Filipović (Beograd, 1981.) diplomirao je montažu na Fakultetu dramskih umetnosti u Beogradu. Režirao je nekoliko dugometražnih filmova: *Šejtanov ratnik* (2006.), *Šišanje* (2010.), *Pored mene*, koji je osvojio Zlatnu arenu za najbolji film u međunarodnom programu 62. Pulskog festivala. S Mirjanom Karanović potpisuje scenarij za film *Dobra žena* koji se ove godine prikazuje u glavnom natjecateljskom programu Pulskog festivala. Montažer je filma *Klip* (2012.) redateljice Maje Miloš. Piše za *Peščanik* i *Danas*. Radi na Akademiji umetnosti u Beogradu kao asistent na predmetu Gluma.

Stevan Filipović (Beograd, 1981) holds a degree in Editing from the Belgrade Faculty of Dramatic Arts. He directed several feature films: *Sheitan's Warrior* (2006), *Skinning* (2010) and *Next to me*, winner of the Golden Arena for best film in the international programme of the 62nd Pula Film Festival. Together with Mirjana Karanović he co-wrote *A Good Wife* that will be presented as part of the main competition programme of this year's Pula Film Festival. He edited Maja Miloš's film *Clip* (2012). He contributes articles to the online platform *Peščanik* and the daily paper *Danas*.



Ivona Juka diplomirala je glumu i filmsku i TV režiju na Akademiji dramske umjetnosti u Zagrebu. Kao studentica snimila je kratkometražni film za ceremoniju dodjele nagrada Europske filmske akademije. Sudjelovala je na EFA-inoj konferenciji Cinema of Tomorrow kao jedna od najperspektivnijih europskih redateljica. Njezin dugometražni dokumentarac *Što sa sobom preko dana* osvojio je niz nagrada: Srce Sarajeva, Grand Prix na DHF-u, nagradu na Festivalu goEast u Wiesbadenu itd. Autorica je nagrađivanih kratkometražnih filmova *Smeće*, *Montaža*, *Pogled iz bunara*. Njezin dugometražni prvijenac *Ti mene nosiš* osvojio je devet nagrada, a međunarodnu premijeru ostvario je na Međunarodnom festivalu u Karlovym Varyma.

Ivona Juka holds a degree in Acting and Film Directing from the Academy of Dramatic Art in Zagreb. As a student she made a short film for the European Film Academy awards ceremony. She participated at the EFA conference Cinema of Tomorrow as one of the most promising European directors. Her full-length documentary *Facing the Day* won a number of awards: Heart of Sarajevo, Grand Prix at the Croatian Film Days, Wiesbaden goEast award, etc. She authored award-winning short films *Garbage*, *Editing* and *View from a Well*. Her feature length debut *You Carry Me* received nine awards and had its world premiere at the International Film Festival Karlovy Vary.

Ocjenjivački sud kategorije Susjedi i prijatelji

Jury Members Neighbours and Friends

Čalín Peter Netzer, Ivan Ostrochovský, Mirjana Mia Pećina



Čalín Peter Netzer (Petrosani, Rumunjska, 1975.) diplomirao je filmsku režiju na Nacionalnom sveučilištu za kazalište i film u Bukureštu. Njegov kratkometražni i dugi igrani film (oba naslovljena *Maria*, 1997.) osvojili su prestižne nagrade (velika nagrada žirija i Srebrni leopard za glumce u Locarnu), a dugi je osvojio i nominaciju za nagradu Europske filmske akademije 2003. godine. Njegov sljedeći igrani film, *Medalja časti* (2009.), odabran je i nagrađen na više od trideset festivala, uključujući Međunarodni filmski festival u Solunu i Zagreb film festival. Film *Dječja poza* (2013.) osvaja Zlatnog medvjeda i nagradu FIPRESCI na 63. Berlinaleu.

Čalín Peter Netzer (Petrosani, Romania, 1975) obtained his diploma as film director from Theatre and Film University of Bucharest. His short & feature films (both entitled *Maria*; 1997) won prestigious awards (Locarno, Grand Prize of the Jury and the Silver Leopards for the actors). The feature film was also nominated for the EFA Awards in 2003. His next feature, *Medal of Honor* (2009), was selected and awarded at more than 30 festivals, including Thessaloniki and Zagreb Film Festival. *Child's Pose* (2013) won the Golden Bear and a FIPRESCI Award at the 63rd Berlinale.



Ivan Ostrochovský (Žilina, Slovačka, 1972.) suredatelj je dugometražnog dokumentarnog filma *Baršunasti teroristi* (2013.), koji je 2014. godine premijerno prikazan na Berlinaleu, gdje osvaja nagradu nezavisnog žirija publike Tagesspiegel Reader's Prize. Njegov prvi igrani film *Koza* (2015.) premijerno je prikazan 2015. godine na Berlinaleu. Film je osvojio gotovo dvadeset nagrada i 2015. godine nominiran je za Europsku filmsku nagradu. Ivan radi na svojem novom igranom filmu *Učenik* koji je osvojio Nagradu CNC za najbolji projekt na *pitching* forumu u Francuskoj. Vodi dvije produkcijske kuće – Sentimentalfilm i Punkchart films.

Ivan Ostrochovský (Žilina, Slovakia, 1972) co-directed his debut feature documentary *Velvet Terrorists* (2013), which premiered at Berlinale in 2014, winning the Tagesspiegel Reader's Prize. His debut feature *Koza* (2015) celebrated a world premiere at Berlinale in 2015. The film received almost 20 awards and was in the European Film Award Selection 2015. Ivan is working on his new feature *The Disciple*, which won the CNC Award for Best Project at the Arras Days pitching forum in France. He has been running two production companies – Sentimentalfilm and Punkchart films.




Mirjana Mia Pećina (Zagreb, 1976.) diplomirala je marketing i menadžment u Chicagu. U Zagrebu je pokrenula i radila na TV emisiji *Kapital* (CCN). Bila je osnivačica i direktorica Libertas Film Festivala u Dubrovniku (2004. – 2011.), a 2007. godine pokreće Weekend Media Festival, Ideju X, Adria Music Conference i suosniva Fantastic Zagreb Film Festival. Tijekom 2011. radi s Peterom Radovichem, Jr. na dokumentarnom filmu *Game of Honor* (CBS) za koji je osvojila tri Emmyja. Zatim snimaju film *Barakude* koji se prikazuje na ovogodišnjem Pulskom festivalu. Radila je na nekoliko olimpijada za TV kuću NBC, a za Olimpijadu u Sočiju osvojila je i četvrtog Emmyja.


Mirjana Mia Pećina (Zagreb, 1976) studied for a degree in Marketing and Management in Chicago. She launched and worked on the TV show *Kapital* (CCN) in Zagreb. She founded and ran the Libertas Film Festival in Dubrovnik (2004 – 2011) and in 2007 she launched the Weekend Media Festival, Idea X, Adria Music Conference and co-founded the Fantastic Zagreb Film Festival. In 2011, she worked with Peter Radovich, Jr. on the documentary film *Game of Honor* (CBS) that garnered her three Emmy Awards. This was followed by the film *Barakude* that will be presented at this year's Pula Film Festival. She worked on several Olympics for NBC and the Sochi Olympics garnered her fourth Emmy Award.

Susjedi i prijatelji

Neighbours and Friends



Susjedi i prijatelji posebna je programska cjelina koja obuhvaća dugometražne filmove iz država koje su na neki način bliske Hrvatskoj. Njih prije svega okuplja nagrada za najbolji dugometražni “susjedski” film, a odabrani su iz već postojećih festivalskih programa. Za nagradu se tako natječu sve manjinske koprodukcije iz hrvatskog programa i neki filmovi iz međunarodnog programa, Dizalice i Pulice. Potražite znak  uz film i znat ćete da je riječ o našim dragim susjedima i prijateljima – gdje god oni bili.

Neighbours and Friends Programme is a special section comprising feature films from countries that are connected to Croatia in a certain way. First of all, films are brought together by a best neighbouring feature film award and they were selected from the already existing festival programmes. All minority co-productions from the Croatian Programme and some films from the International Programme, Dizalica and Pulica compete for the award. Look for the  sign and you will know that this is our dear neighbour and friend – wherever they may be.



Filmovi Films

Chevalier, Athina Rachel Tsangari (GR)

Dobra žena A Good Wife, Mirjana Karanović (RS, BA, HR)

Houston, imamo problem! Houston, We Have a Problem!, Žiga Virc (SI, HR, DE, CZ, QA)

Lazar, Svetozar Ristovski (MK, HR, BG, FR)

Lili i magični biser Lilly and the Magic Pearl, Anri Koulev (MC, BG, FR)

Nezakonito Illegitimate, Adrian Sitaru (RO, PL, FR)

Ni u snu In Your Dreams!, Petr Oukropec (CZ, SK, BG)

Obiteljski film Family Film, Olmo Omerzu (CZ, DE, SI, FR, SK)

Odsanjeni The Dreamed Ones, Ruth Beckermann (AT)

Puni udar Full Contact, David Verbeek (NL, HR)

Trema Interruption, Yorgos Zois (GR, FR, HR)

Vrapci Sparrows, Rúnar Rúnarsson (IS, DK, HR)





Márta Mészáros

Počasna zlatna arena

Honorary Golden Arena

Počasne zlatne arene ne dodjeljuju se ni često ni olako. No Umjetnički savjet i Vijeće Pulskog filmskog festivala odlučili su se upravo ove godine na taj čin. Odluka je bila laka jer nam u goste dolazi Márta Mészáros, redateljica kojoj je posvećen retrospektivni program. Ona je jedna od najznačajnijih europskih i svjetskih redateljica. Prva je redateljica koja je režirala dugometražni igrani film u Mađarskoj i prva je žena nagrađena na Berlinaleu. Márta Mészáros i njezini filmovi uistinu su mijenjali svijet, a velika je sreća za cjelokupnu filmsku javnost da u svojem poslu i pozivu još uvijek uporno prkosi mirovini. Jednostavno: istinski umjetnici ne poznaju značenje riječi mirovanje. Hvala im na tome, hvala joj na svim filmovima koje je snimila i koje će tek snimiti. Vjerujemo da će Počasna zlatna arena Márti Mészáros, uz priznanja za sve napravljeno, biti poticaj i za nove filmske izazove.

Márta Mészáros (1931.) po završetku studija na moskovskoj Međunarodnoj filmskoj školi VGIK vraća se u rodnu Mađarsku gdje počinje snimati uglavnom dokumentarne filmove. Njezin prvijenac *Djevojka* (1968.) prvi je mađarski film u režiji žene. Godine 1975. svojom dramom *Usvojenje* osvaja Zlatnog medvjeda u Berlinu i tako postaje prva žena dobitnica te nagrade. Tim filmom privlači međunarodnu pozornost. Njezin sljedeći film, *Devet mjeseci* (1976.), osvaja nagradu FIPRESCI u Cannesu, a *Dnevnik mojoj djeci*, koji je dvije godine bio blokiran u Mađarskoj, osvaja Grand Prix u Cannesu 1984. godine. Poluautobiografsku seriju filmova započetu 1984. godine crno-bijelim ostvarenjem *Dnevnik mojoj djeci* nastavlja trima filmovima u boji, *Dnevnik mojim ljubavima*, *Dnevnik mojim roditeljima* i *Mala Vilma: Posljednji dnevnik*. Intimne priče prožima političkim zbivanjima, a događaje prikazuje iz perspektive djevojčice koja se nakon rata i gubitka roditelja vraća u Mađarsku gdje se suočava s poststalinističkim društvom u kojem su svi potencijalni sumnjivci.



Honorary Golden Arenas are not granted frequently or for no special reason. However, this year the Pula Film Festival Artistic Board and Council have decided to grant it. This was an easy decision because our guest is Márta Mészáros, the director to whom we have dedicated this year's retrospective programme. She is one of the most significant European and world directors and the first female director to direct a feature length film in Hungary and the first woman to be awarded at Berlinale. Márta Mészáros and her films have been changing the world indeed and the entire film community can feel fortunate that she has been persistently defying retirement. Simply put, true artists don't know how to be at rest. We would like to thank her for all the films she has made and she will make in the future. Alongside honoring her for all she has done, we believe that the Honorary Golden Arena will encourage Márta Mészáros to face up to new cinematic challenges.

After completing her studies at the Moscow International Film School VGIK, **Márta Mészáros** (1931) returned to her native Hungary where she began by mainly making documentaries. Her debut feature film, *The Girl* (1968), was the first Hungarian feature film directed by a woman. In 1975 she received the Golden Bear at the Berlinale for her drama, *Adoption*. She was the first woman ever to win the Golden Bear. The film marked her international breakthrough. Her next film, *Nine Months* (1976), won the FIPRESCI prize in Cannes, and *Diary for My Children*, blocked for two years inside of Hungary, won the Grand Prize at the 1984 Cannes Film Festival. Semi-autobiographical, the series that she launched in 1984 with the black and white *Diary for My Children* was followed by three other colour films, *Diary for My Lovers*, *Diary for My Mother* and *Father and Little Vilma: The Last Diary*. She combines intimate stories with politics, showing events through the eyes of a young girl who went back to Hungary after the war, following the death of her parents, and confronted with a post-Stalinist society where suspicion runs rampant.



Vera Zima

Nagrada Fabijan Šovagović

Fabijan Šovagović Award

Vera Zima, rođena ranih 1950-ih na jugu Dalmacije, još nije ispunila “standardne” uvjete za odlazak u mirovinu, a ni nagrade za životno djelo obično se ne dijele u njezinoj dobi. Ipak, iza dobitnice Nagrade Fabijan Šovagović golemo je glumačko iskustvo i nekoliko desetljeća umjetničkoga staža tijekom kojih je prevalila put od vrckave histronke prodrone dikcije, praćene dečkima iz svoje akademske glumačke klase u kazališnim i televizijskim *Baladama Petrice Kerempuha*, do kućanice i majke okružene čangrizavim mužem i odraslom djecom koja se ne daju otrgnuti od roditeljske kuće u televizijskoj seriji *Odmori se, zaslužio si* (2006. – 2013.). Vera Zima pet je prikazivačkih sezona i nešto više produkcijskih godina živjela pod imenom Ruža Kosmički u fikcionalnom produžetku dnevnih boravaka onih malih, “običnih” televizijskih pretplatnika, uvjerivši ih iz prve – bez prikrivanja podočnjaka, peglanja bora ili hinjene neposrednosti – da je tek jedna od njih, obična žena iz prekrcana tramvaja ili prigradske tržnice koju doma još čekaju i četiri “kantuna od kuće”. Već po filmskim zanimanjima i imenima koje su joj nadijevali prije vjerojatno najdugovječnije dramske serije u povijesti hrvatske televizije, ugašene njezinim dobrovoljnim povlačenjem s malih ekrana, lako je zapaziti da je Ruža Kosmički tek jedna u nizu sličnih uloga ove glumice s “narodskim” filmskim imenima. Čak dva puta bila je majčinski blaga Kata – jednom kod Vrdoljaka (*Duga mračna noć*, 2007.), drugi put kod Sviličića (*Oprosti za kung fu*, 2004.), zatim brižna teta Zora kod Schmidta (*Metastaze*, 2009.), prodavačica Štefica kod Matanića (*Blagajnica hoće ići na more*, 2009.), susjeda Mara kod Biljane Čakić (*Korak po korak*, 2011.), baka kod Aćimovića (*Moraš spavat, anđele*, 2007.). Redatelji su je voljeli doživljavati kao idealnu konobaricu, prodavačicu, kontrolorku i kumicu... Češće se nalazila u zapečku patrijarhalnoga svijeta ili na marginama kakve ruralne priče negoli u središtu zapleta suvremene urbane drame, poput Hadžićeva *Novinara* (1979.) ili Berkovićevih *Ljubavnih pisama s predumišljajem* (1985.) iz ranijih dana filmske karijere. Sve do televizijskog uzleta u novom tisućljeću rijetko je igrala glavne filmske uloge, ali je svojom rubnom pojavom filmski prikaz uvijek činila realističnijim, a prikazani svijet autentičnijim, bez obzira na to je li nasaden na zemlji ili na asfaltu. Učinak bi vjerojatno bio isti i da je tijekom proteklih četrdesetak godina bilo više “velikih” uloga za glumicu takva kalibra, poput nezaboravne Maše, nesretne seoske djevojke koja, baš kao i njezina prethodnica (Marija Kohn) kod Hanžekovića, pokušava ostati “svoga tela gospodar” u Vrdoljakovoj *Mečavi* (1977.). Serija *Odmori se, zaslužio si* samo je (privremeno) zatvorila taj fatalni tradicijski krug domaće fikcije u kojoj se žena često osjeća malom i nemoćnom, ali u kojoj interpretacije glumica poput Vere Zime postaju itekako velike i moćne.



Vera Zima, born in early 1950s in the south of Dalmatia, has still not fulfilled all the *standard* preconditions for retirement and it happens rather rarely that somebody her age receives a lifetime achievement award. However, the winner of the Fabijan Šovagović Award has plenty of acting experience, working for several decades in the field of arts, starting as a playful member of the Histron Theatre Company with a penetrating voice, accompanied by the boys from her acting class in the television and stage versions of *Ballads of Petrica Kerempuh*, continuing as a housewife and a mother with a nagging husband and adult children who do not want to leave the family home in the TV series *Get Some Rest, You Deserve It* (2006 – 2013). Vera Zima has lived for five seasons and a couple of more production years under the name Ruža Kosmički in a fictional extension of living rooms of those ordinary television subscribers convincing them immediately – without covering her eye rings or wrinkles or faking directness – that she is one of them, an ordinary woman from a packed street car or a green market who has to go home where everyone is dependent on her. Already according to the fictional occupations and names that she had been given before the most probably longest running drama series in the history of Croatian television, which ended with her withdrawal from the television screen, it is easy to notice that Ruža Kosmički is just one in a series of similar roles of this actress with folksy cinematic names. She played the role of motherly Kata twice – first time for Vrdoljak (*Long Dark Night*, 2007) and second time for Sviličić (*Sorry for Kung Fu*, 2004), then the role of the caring aunt Zora for Schmidt (*Metastases*, 2009), cashier Štefica for Matanić (*Cashier Wants to Go to the Seaside*), neighbour Mara for Biljana Čakić (*Step by Step*, 2011), and that of a granny for Aćimović (*I Have to Sleep, My Angel*, 2007). Directors loved to perceive her as an ideal waitress, cashier, controller and seller of vegetables in the market. She has found herself much more often in the background of the patriarchal world or on the margins of a rural story than at the centre of a contemporary urban drama, such as Hadžić's *Journalist* (1979) or Berković's *Love Letters With Intent* (1985) from her early cinematic years. Up until her television rise in the new millennium, she had rarely played the leading roles but with her marginal appearances she had always made the cinematic presentation much more real and the presented world much more authentic, be it planted on land or asphalt. The effect would have probably been the same if there had been more "great" roles in the past forty years for such an actress, such as the unforgettable Maša, an unfortunate village girl who, just like her predecessor (Marija Kohn) with Hanžeković, tries to stay *the master of her own body* in Vrdoljak's *Snowstorm* (1977). The series *Get Some Rest, You Deserve It* has only (temporarily) closed that fatal traditional circle of national fiction where women very often feel small and powerless but where appearances of actresses such as Vera Zima become all too big and powerful.



Foto Photo Tomislav Čuveljak

Pero Kvesić, *Dum spiro spero*

Nagrada Vedran Šamanović

Fabijan Šovagović Award

Dum spiro spero nastao je na neočekivanom, ali kako se pokazuje, vrlo plodnom sjecištu dokumentarističkog žanra filmskog eseja i vloga, internetskog audiovizualnog dnevnika koji kod većinski tinejdžerskih autora i recipijenata funkcionira kao svojevrsni *selfie* u vremenu. Kvesićev *selfie* u vremenu tu formu koristi iznimno uspješno, hipnotički uvlačeći gledatelja u svoju svakodnevicu i svjetonazorske kontemplacije. Kada se govori o filmu, dokumentarnom ili igranom, često se pomalo prezirno gleda na odveć naglašenu ulogu naratora, odnosno na polaženje iz verbalnog, a ne iz slikovnog, kao onog specifično filmskog. Filmski esej je žanr koji vrlo zanimljivo tretira odnos pripovjedača i slike, ne pretpostavljajući jedan od tih kanala drugom, gradeći među njima višesmjernu odnose. Te su kvalitete u ovom filmu posebno razvidne. Sav vizualni materijal snimljen je neprofesionalnom kamericom u slabijoj kvaliteti i *lo-fi* estetici kućnoga videa, "prljav" je, heterogen i ne oslanja se na raskošna, specifično filmska vizualna sredstva. Ipak, film je u svoj toj "nepočešljanosti" iznimno kompleksan i dramaturški gotovo savršen. Njegova minuciozna sižejna struktura temelji se na sitnim svakodnevnim detaljima kojima uspostavlja višeznačan i plastičan svijet u koji bivamo uvučeni i napeto ga gledamo dok se pred nama odvija pažljivo istkana pripovijest. Odnos koji se stvara između komentara i slike u tradiciji je najboljih filmskih eseja: vrlo živ i značenjski potentan upravo zbog promišljene, a opet organske povezanosti koja priječi prevlast jednog nad drugim. Također, iznimno se vješto izlaže protok vremena, uz snažan dojam njegove materijalnosti i opipljivosti, približen trajanjem kadrova, prikazivanjem banalnih radnji u cijelosti, minucioznim katalogiziranjem života. Autor kroz tako postignutu "konkretnost" vrlo suptilno postiže općeniti esejski komentar života u vremenu odnosno njegove neumitne prolaznosti. Slično se zbiva na motivskoj razini – najprozičnija svakodnevica vrlo se vješto i gotovo neprimjetno kombinira s eshatološkim temama smrti i smisla. Također, film i onom najuže dokumentarističkom kvalitetom uhvaćenosti autentičnog, neponovljivog trenutka bolno jasno komentira životnu prolaznost.

Ovogodišnji žiri djelovao je u sastavu: Hana Jušić (DHFR), Silvestar Mileta (HDFK) i Diana Nenadić (HFS).



Dum spiro spero was created on an unexpected, but as it turned out, very fruitful intersection between the documentary genre of film essay and vlog, an online audiovisual diary that functions as a selfie in time with mostly teenage authors and recipients. Kvesić's selfie in time uses this form in a particularly successful manner, pulling viewers into his own day-to-day life and world-view contemplations in a hypnotic way. When talking about film, be it documentary or feature, the pronounced role of the narrator or the film being based on words and not images, as something specifically cinematic, is often regarded with scorn. The film essay is a genre that treats the relationship between the narrator and the image in an interesting fashion, not prioritizing one of the two channels but rather building multidirectional relationships between them. These qualities are particularly pronounced in this film. All visual materials were shot with an unprofessional camera as a poor quality and lo-fi aesthetics home video; it is *dirty*, heterogeneous and does not rely on luxurious, specifically cinematic visual elements. Nonetheless, the film is extremely complex and dramaturgically almost perfect in its "unkemptness". Its meticulous subject-matter structure is based on small everyday details that establish a multiple-meaning and plastic world in which we are dragged to watch it attentively as the well-knit story unfolds before us. The relationship between the comment and the image reminds of some of the best film essays: very lively and potent in terms of meaning precisely because of the deliberated yet organic connection which eliminates domination of any of the two. Moreover, the flow of time is expressed in a masterly manner, with a strong impression of its materiality and palpability, brought closer through frame duration, presenting trivial actions in their entirety and cataloguing life in a meticulous manner. With that *concreteness*, the author comes up with a general essayistic commentary of life in time or its unquestionable transience. A similar thing occurs at the level of motifs – the most prosaic day-to-day life is very skilfully and almost unnoticeably combined with eschatological topics of life. Furthermore, including with the most narrowly documentarist quality of catching the authentic and unrepeatable moment the film comments on the transience of life in a painfully clear manner.

This year's jury members: Hana Jušić (Croatian Film Directors' Guild), Silvestar Mileta (Croatian Society of Film Critics) and Diana Nenadić (Croatian Film Association).

Nagrade Nikola Tanhofer

Nikola Tanhofer Awards



Branko Linta, h.f.s. DOP *Kosac The Reaper*

Nagrada Nikola Tanhofer za dugometražni film Nikola Tanhofer Award for Feature Film

Slika Branka Linte u filmu *Kosac* imponira visokom estetiziranošću koja nije rezultat snimateljske težnje za samoisticanjem, već je sastavnica filmske cjeline i pokazuje se svrhovitim i dramaturški učinkovitim. Upečatljive igre svjetla i sjene te dojmljive likovne kompozicije potenciraju hladnoću svijeta kojim dominira tama, a u kojem izgubljeni tumačuju protagonisti, svjesni bezizlaznosti svoje situacije. Snimateljevo majstorstvo ponajviše dolazi do izražaja u kadriranju. Njegove su kompozicije čiste i odmjerene te potenciraju osjećaj usamljenosti protagonista. Potreba da svojim radom upotpuni i podigne fabulu na višu estetsku razinu ocrtavaju Lintu kao zrelog autora, tehnički besprijekornog i vještog u kreiranju filmske fotografije koja je istodobno efektivna i savršeno u skladu s potrebama filma.

Branko Linta's photography in the film *The Reaper* distinguishes itself with high aestheticism which is not the consequence of the cinematographer's wish to promote himself but rather an integral part of the film as a whole that proves to be purposeful and efficient in terms of dramaturgy. Distinctive light and shade movements and impressive visual compositions stress the coldness of the world dominated by darkness in which lost protagonists wander around, aware of the hopelessness of their condition. The cinematographer's masterly skills are primarily manifested through framing. His compositions are clean and measured and they intensify the protagonists' sense of loneliness. The need to complete and raise the plot to a higher level defines Linta as a mature author, technically flawless and skilful at creating the photography that is simultaneously striking and perfectly in line with the needs of the film.



Eva Kraljević DOP i redateljica DOP and director *Lijepo mi je s tobom, znaš I Like That Super Most the Best*

Nagrada Nikola Tanhofer za kratkometražni film Nikola Tanhofer Award for Short Film

Film Eve Kraljević izdvojio se cjelovitim i beskompromisnim pristupom. Autorica je intimnu priču dubokih i iskrenih emocija obogatila fotografijom koja promatra izbliza, ali ne nameće prisutnost. Ona budi interes i uvlači nas u priču. Film odlikuje vješt izbor kutova kamere, pokreta, mirovanja, oštine, neoštine i kompozicije kadra. Svjetlo je primjereno, prirodno i dosljedno. Riječ je o zreлом djelu talentirane autorice.

Eve Kraljević's film distinguishes itself with its comprehensive and uncompromising approach. The author enriched an intimate story filled with deep and honest emotions with a photography that observes closely but is not being obtrusive. It sparks our interest and pulls us into the story. The film is characterized by a skilful selection of camera angles, movements, steadiness, sharpness, lack of sharpness and frame composition. Lighting is appropriate, natural and consistent. The film is a mature work of a talented author.



Mario Sablić, h.f.s. DOP *Crno-bijeli svijet Black and White World*

Nagrada Nikola Tanhofer za TV seriju Nikola Tanhofer Award for TV Series

Uzdignuta na razinu društvenog fenomena, u kojemu je svatko uzeo pravo osvrta na eru 80-ih i "svoju" istinu o tom vremenu, priča o seriji *Crno-bijeli svijet* gurnula je u drugi plan umjetničke suradnike koji su oživjeli duh vremena. Upečatljiva scenografija i kostimografija savršeno su objedinjene u vrhunski komponiranoj fotografiji Marija Sablića. Promišljene i dojmljive kompozicije osebujne stilizacije i oblikovanje atmosfere jednog razdoblja iskazuju rad rafiniranog autora. To posebno dolazi do izražaja u interijerima, gdje svjetlom i toplom tonskom skalom gradi karaktere, poštujući najviše standarde snimateljske profesije. Serija upravo zbog snimateljskog postignuća ostavlja dojam visoke produkcijske razine.

Raised to the level of a social phenomenon where everybody has taken the right to make a review of the 1980s and present their truth about those times, the story about the series *Black and White World* pushed into the background the artistic collaborators who brought to life the spirit of the time. Distinctive art direction and costuming are perfectly blended in a masterly composed cinematography by Mario Sablić. Prudent and impressive compositions characterised by distinctive stylizations and the creation of an atmosphere of a past period define the work of a refined author. This is especially manifested in his interiors where he uses lighting and a scale of warm tones to build characters, adhering to the highest cinematography standards. The series leaves the impression of superb production precisely because of its cinematography.

63. Pula PULSKI FILMSKI FESTIVAL
PULA FILM FESTIVAL

Hrvatski program
_ dugometražni film
Natjecateljski program

Croatian Programme
_ Feature Film
Competition Programme



REŽIJA DIRECTOR

Mirjana Karanović

Dobra žena

A Good Wife

2016 | 94'
Srbija, Bosna i Hercegovina, Hrvatska
Serbia, Bosnia and Herzegovina, Croatia
igrani film, drama feature film, drama
prvi film first feature

SCENARIJ SCREENPLAY **Mirjana Karanović, Stevan Filipović, Darko Lungulov** KAMERA DOP **Erol Zubčević** MONTAŽA EDITOR **Lazar Predojević** SCENOGRAFIJA PRODUCTION DESIGNER **Nenad Marković** KOSTIMOGRAFIJA COSTUME DESIGNER **Boris Čakširan** ZVUK, GLAZBA SOUND, MUSIC **Dejan Pejović** MASKA MAKE-UP **Tina Šubić** GLAVNA ŽENSKA ULOGA LEAD ACTRESS **Mirjana Karanović** GLAVNA MUŠKA ULOGA LEAD ACTOR **Boris Isaković** SPOREDNE ŽENSKE ULOGE SUPPORTING ACTRESSES **Jasna Đuričić, Ksenija Marinković, Hristina Popović, Anđelika Simić, Olivera Viktorović, Isidora Simijonović, Zinaida Dedakin** SPOREDNE MUŠKE ULOGE SUPPORTING ACTORS **Bojan Navojec, Vlado Kerošević, Ermin Bravo, Jovan Belobrković** PRODUKCIJA PRODUCER **Snežana Penev** PRODUKCIJA PRODUCTION **This & That Productions (RS)** KOPRODUCENTI CO-PRODUCERS **Jasmila Žbanić, Damir Ibrahimović, Siniša Juričić, Igor Vranjković** KOPRODUKCIJA CO-PRODUCTION **Deblokada (BA), Nukleus film (HR), Cineplanet (RS)** DISTRIBUCIJA DISTRIBUTION **Nukleus film** MEĐUNARODNA PRODAJA WORLD SALES **Films Boutique**





Sundance Film Festival 2016, Göteborg Film Festival 2016, FEST 2016 (najbolja ženska uloga, Nagrada Politike Best Female Role, Politika's Award), Karlovy Vary International Film Festival 2016

Glavna junakinja Milena (50) nakon trideset godina braka saznaje tajnu o svojem mužu zbog koje je prisiljena donijeti odluku hoće li nastaviti živjeti skrivajući istinu od sebe same ili će ostaviti sve što je dotad stekla i početi novo poglavlje, što je u njezinim godinama prilično zastrašujuće.

After thirty years of marriage, the heroine Milena (50) discovers a secret about her husband that forces her to make a decision whether to continue to live hiding the truth from herself, or leave everything that was previously acquired and start a new chapter, which is pretty scary at her age.

Mirjana Karanović (1957.) srpska je glumica poznata po mnogim važnim ulogama. Filmski debi ostvarila je u filmu *Petrijin venac* Srđana Karanovića. Svjetska slava došla je s ulogom majke u filmu Emira Kusturice *Otac na službenom putu*. Jedna od njezinih najupečatljivijih uloga bila je uloga Esme u *Grbavici* Jasmile Žbanić (Zlatni medvjed za najbolji film na Berlinaleu). Mirjana Karanović za tu je izvedbu osvojila i nominaciju za nagradu Europske filmske akademije 2006. godine. *Dobra žena* njezin je redateljski prvijenac.

Mirjana Karanović (1957) is a Serbian actress known for many important roles. She made her first screen appearance in Srđan Karanović's film *Petria's Wreath*. Her world fame came with the role of the mother in Emir Kusturica's *When Father Was Away on Business*. One of her most significant roles was that of Esma in Jasmila Žbanić's *Grbavica* (Golden Bear for best film at Berlinale). This role garnered her a nomination for the European Film Academy Award in 2006. *A Good Wife* marks Mirjana's directorial debut.



REŽIJA DIRECTOR

Nenad Puhovski

Generacija '68

Generation '68

2016 | 85'
Hrvatska Croatia
dokumentarni film documentary film

SCENARIJ SCREENPLAY **Nenad Puhovski, Vesna Biljan Pušić** KAMERA DOP **Nenad Puhovski**
MONTAŽA EDITOR **Vesna Biljan Pušić** ZVUK SOUND **Ivan Zelić** GLAZBA MUSIC **Rundek Cargo Trio**
SUDIONICI PARTICIPANTS **Dalibor Martinis, Slavoj Žižek, Želimir Žilnik, Karl-Heniz Dellwo, Nebojša Popov, Marjan Alčevski, Slobodan Drakulić, Slavenka Drakulić, Jagoda Kaloper, Jasna A. Petrović, Šime Vranić, Ognjen Čaldarević, Inoslav Bešker, Ivan Kuvačić, Rajko Grlić, Sena Puhovski, Tamara Puhovski** PRODUCENT PRODUCER **Nenad Puhovski** PRODUKCIJA PRODUCTION **Factum** DISTRIBUCIJA DISTRIBUTION **Factum** MEĐUNARODNA PRODAJA WORLD SALES **Factum**





Autor filmom *Generacija '68* ispisuje *homage* generaciji s kojom dijeli mladenačke zanose i ideju o revoluciji koja će promijeniti svijet, koja će biti realna i zahtijevati nemoguće. Ujedno propituje stvarne dosege tih promjena, na društvenom i, vjerojatno važnijem, osobnom planu. Lako je imati ideje, a učiniti ih vjerodostojnima generacijama koje slijede – nešto teže. Odbacujući ideale '68. kao neostvarive, nove generacije stvaraju neke svoje, možda još iluzornije.

With his film *Generation '68*, the author makes an homage to the generation with which he shares his youthful enthusiasm and the idea about a revolution that will change the world, while being “realistic and demanding the impossible”. At the same time he questions the true impact of these changes on social and – probably more importantly – private levels. Having ideas is easy; making them look credible to the generations that follow is somewhat more difficult. By rejecting the ideals of the 1968 as unworkable, new generations are coming up with some of their own, maybe even more unrealistic ones.

Nenad Puhovski diplomirao je sociologiju, filozofiju i režiju. Režirao je više od 250 produkcija u kazalištu, za veliko platno i televiziju. Godine 1997. osnovao je Factum, koji je ubrzo postao najutjecajnija nezavisna dokumentarna produkcija u Hrvatskoj. Producirao je više od 60 dokumentarnih filmova. Godine 2004. osnovao je ZagrebDox – najveći festival dokumentarnog filma u regiji, čiji je direktor. Osim u Zagrebu, gdje je pokrenuo novi dokumentaristički diplomski program, predavao je na mnogim školama i fakultetima. Godine 2009. dobio je nagradu EDN-a za izvanredan doprinos razvoju europske kulture dokumentarnog filma. Godine 2016. Motovunski filmski festival dodjeljuje mu Nagradu 50 godina.

Nenad Puhovski obtained a degree in Sociology, Philosophy and Film Directing. As a professional director, he has worked on over 250 theatre, film and TV productions. In 1997 he founded Factum, which soon became the most influential independent documentary production company in Croatia. He has produced over 60 documentary films. In 2004, he founded ZagrebDox – the largest documentary film festival in the region – where he continues to serve as director. In addition to teaching in Zagreb, where he launched a new MA documentary program, he taught documentary film in many schools abroad. In 2009 he won the EDN Award for “outstanding contribution to the development of European documentary culture”. In 2016, the Motovun Film Festival awarded Puhovski with the 50 Years Award.



REŽIJA DIRECTOR

Žiga Virc

Houston, imamo problem!

Houston, We Have a Problem!

2016 | 88'
Slovenija, Hrvatska, Njemačka, Češka, Katar
Slovenia, Croatia, Germany,
Czech Republic, Qatar
dokufikcija feature docufiction
prvi film first feature

SCENARIJ SCREENPLAY **Žiga Virc, Boštjan Virc** KAMERA DOP **Andrej Virc** MONTAŽA EDITOR
Vladimir Gojun KOSTIMOGRAFIJA COSTUME DESIGNER **Zorana Meić** ZVUK SOUND **Matjaž Moraus**
Zdešar, Julij Zornik MASKA MAKE-UP **Ivana Pralija**
PRODUCENT PRODUCER **Boštjan Virc** PRODUKCIJA PRODUCTION **Studio Virc (SI)** KOPRODUCENTI
CO-PRODUCERS **Siniša Juričić, Ingmar Trost, Hanka Kastelicova, Jutta Krug, Jaka Hemler**
KOPRODUKCIJA CO-PRODUCTION **Nukleus film (HR), Sutor Kolonko (DE), HBO Europe, RTV**
Slovenija (SI), WDR (DE) DISTRIBUCIJA DISTRIBUTION **Nukleus film** MEĐUNARODNA PRODAJA
WORLD SALES **Studio Virc**





Tribeca Film Festival 2016

Hladni rat, svemirska utrka i NASA-ino slijetanje na Mjesec ključni su povijesni događaji koji su obilježili čitavu jednu eru. Oni su još i danas omotani velom tajne i inspiriraju brojne teoretičare zavjere. Redatelj Žiga Virč u filmu *Houston, imamo problem!* novim informacijama dovodi u pitanje obje strane priče. Ovaj intrigantan igrano-dokumentarni film istražuje mit o tajnoj američkoj kupnji kontroverznog jugoslavenskog svemirskog programa početkom 60-ih godina prošlog stoljeća vrijednoj nekoliko milijardi dolara.

The Cold War, the Space Race, and NASA's moon landing are landmark events that defined an era. But they are also fodder for conspiracy theories. In *Houston, We Have a Problem!* filmmaker Žiga Virč adds new material to the discussion on both fronts. This intriguing docufiction explores the myth of the secret multi-billion-dollar deal behind America's purchase of Yugoslavia's clandestine space program in the early 1960s.

Filmski i televizijski redatelj **Žiga Virč** (1987.) diplomirao je režiju na Akademiji za kazalište, radio, film i televiziju u Ljubljani. Njegov kratkometražni film *Trst je naš!* bio je 2010. godine uvršten među pet finalista na dodjeli Studentskih nagrada Američke filmske akademije (studentski Oscar). Virč je redatelj brojnih reklama, dokumentaraca i filmova za koje je više puta nagrađivan. Njegov rad karakterizira dramatičan vizualni stil koji ga u kombinaciji s detaljnim pristupom pripovjedačkoj strukturi čini privlačnim široj publici.

Film and television director **Žiga Virč** (1987) graduated from the Academy of Theatre, Radio and Television in Ljubljana. His short film *Trieste Is Ours* was among the five finalists for the Student Academy Awards 2010. Virč has directed numerous award-winning commercials, documentary and fiction works. His work is characterized by a combination of a dramatic visual style and a detailed approach, making it appealing to a wide audience.



REŽIJA DIRECTOR

Svetozar Ristovski

Lazar

Lazar

2015 | 100'
Makedonija, Hrvatska, Bugarska, Francuska
Macedonia, Croatia, Bulgaria, France
igrani film, drama feature film, drama

SCENARIJ SCREENPLAY **Svetozar Ristovski, Grace Lea Troje** KAMERA DOP **Dejan Dimeski**
MONTAŽA EDITORS **Atanas Georgiev, Benoit Delbove** SCENOGRAFIJA PRODUCTION DESIGNER **Igor Toševski**
KOSTIMOGRAFIJA COSTUME DESIGNERS **Nevena Čaklović, Katarina Kolimbatović** ZVUK SOUND **Srđan Kurpijel, Igor Popovski**
GLAZBA MUSIC **Tuomas Kantelinen** MASKA MAKE-UP **Mojca Gorogranc** VIZUALNI EFEKTI VISUAL EFFECTS **Aleksandar Visemirski** GLAVNA ŽENSKA ULOGA LEAD ACTRESS **Nataša Petrović**
GLAVNA MUŠKA ULOGA LEAD ACTOR **Vedran Živolić** SPOREDNE ŽENSKE ULOGE SUPPORTING ACTRESSES **Krasimira Kuzmanova, Violeta Sapkovska** SPOREDNE MUŠKE ULOGE SUPPORTING ACTORS **Goran Navojec, Dejan Lilić, Toni Mihajlovski**
PRODUCENTI PRODUCERS **Svetozar Ristovski, Igor A. Nola** PRODUKCIJA PRODUCTION **Small Moves Films (MK)**
KOPRODUCENTI CO-PRODUCERS **Galina Toneva, Kiril Kirilov, Guillaume De Seille** KOPRODUKCIJA CO-PRODUCTION **MP filmska produkcija (HR), Gala Film (BG), Arizona Productions (FR)**
MEĐUNARODNA PRODAJA WORLD SALES **Arizona Films**





Warsaw Film Festival 2015, Montpellier Film Festival 2015

Makedonija danas. Inteligentan i diskretan, Lazar radi kao mamac koji navodi policiju na krivi trag. Osim toga, nadzire prebacivanje nezakonitih migranata preko granice u Europsku uniju. Financira ga lokalni kriminalac pa tako uzdržava svoju obitelj novcem koji zaradi od trgovine ljudima. Zaljubljuje se u mladu studenticu i počinje razmišljati o tome da promijeni svoj život. Nerado uvlači šurjaka Tonija u posao trgovine ljudima. Toni je odgovoran za utapanje jednog od migranata, a pred Lazarom je teška odluka.

Present day Macedonia. Lazar works as a "bait" who distracts the police and overlooks the transfer of illegal immigrants across the border with the EU. Intelligent and discreet, he lives under the patronage of the local mobster, and is able to support his family with the money he makes from the trafficking. He falls in love with a young student, and he starts to contemplate changing his life. Reluctantly, he brings in his brother in law, Toni, to join the smuggling gang. Toni is responsible for the drowning of one of the immigrants, Lazar has to make the impossible decision.

Svetozar Ristovski (Velež, 1972.) diplomirao je filmsku i televizijsku režiju na Sveučilištu Sv. Ćirila i Metoda u Skoplju. Filmovi: *Radost života* (2001.), *Iluzija* (2004.), *Dragi gospodine Gacy* (2009.). Godine 2014. koproducirao je hrvatski film *Takva su pravila* Ognjena Sviličića. **Svetozar Ristovski** (Velež, 1972) graduated Film and TV Directing at the St Cyril and Methodius University in Skopje. Films: *Joy of Life* (2001), *Mirage* (2004), *Dear Mr Gacy* (2009). In 2014, he co-produced Croatian film *These Are the Rules* by Ognjen Sviličić.



REŽIJA DIRECTOR

Pavo Marinković

Ministarstvo ljubavi

Ministry of Love

2016 | 103'

Hrvatska, Češka, Slovenija

Croatia, Czech Republic, Slovenia

igrani film, drama, komedija

feature film, drama, comedy

svjetska premijera world premiere

SCENARIJ SCREENPLAY **Pavo Marinković** KAMERA DOP **Simon Tanšek** MONTAŽA EDITOR **Dubravko Slunjski** SCENOGRAFIJA PRODUCTION DESIGNER **Gorana Stepan** KOSTIMOGRAFIJA COSTUME DESIGNER **Vedrana Rapić** ZVUK SOUND **Jan Paul, Ludvík Bohadlo** GLAZBA MUSIC **Hrvoje Crnić Boxer, Mydy Rabycad** MASKA MAKE-UP **Ana Bulajić Črček** VIZUALNI EFEKTI VISUAL EFFECTS **Krsto Jaram** GLAVNA MUŠKA ULOGA LEAD ACTOR **Stjepan Perić** SPOREDNE ŽENSKÉ ULOGE SUPPORTING ACTRESSES **Ecija Ojdanić, Olga Pakalović, Ksenija Marinković, Alma Prica** SPOREDNE MUŠKE ULOGE SUPPORTING ACTORS **Dražen Kühn, Milan Štrlić, Bojan Navojec, Stipe Radoja, Goran Navojec, Oleg Tomac***

PRODUCENTI PRODUCERS **Stanislav Babić, Julietta Sichel** PRODUKCIJA PRODUCTION **Telefilm (HR)** KOPRODUCENTI CO-PRODUCERS **Igor Pediček, Goran Radman** KOPRODUKCIJA CO-PRODUCTION **8Heads Productions (CZ), Casablanca Film Production (SI), Hrvatska radiotelevizija (HR)** DISTRIBUCIJA DISTRIBUTION **Blitz film i video** MEĐUNARODNA PRODAJA WORLD SALES **Starline Entertainment**





Država je odlučila stati na kraj udovicama hrvatskih branitelja koje žive u izvanbračnim zajednicama, a primaju mirovine pokojnih muževa. Za hvatanje udovica u prijestupu na teren šalju potpuno pogrešnog čovjeka. Krešo je nezaposleni biolog, posrnulog samopouzdanja i u bračnoj krizi.

All Croatian widows of war living with new partners become a state issue. In order to hunt down the love offenders, the government sends a wrong man. Krešo, an unemployed biologist, is a man with low self-esteem and a dysfunctional marriage.

Pavo Marinković (1967.) završio je studij dramaturgije na ADU-u. Njegove drame višestruko su nagrađene i izvođene. Godine 2006. surežirao je *Trešetu* (i napisao scenarij). Godine 2009. snima svoj prvi samostalni projekt *Ljubavni život domobrana* koji osvaja tri Zlatne arene na Pulskom filmskom festivalu. Godine 2013. radi dugometražni dokumentarac *Okupacija, 27. slika* koji svjetsku premijeru ima na Festivalu u Karlovyim Varyima.

Pavo Marinković (1967) holds a degree in Dramaturgy from the Academy of Dramatic Art. His dramas have been awarded and staged on numerous occasions. In 2006, he co-directed *Trešeta* (he also co-authored the screenplay). In 2009, he made his first independent project *Love Life of a Gentle Coward* that garnered him three Golden Arenas at the Pula Film Festival. In 2013, he directed a real full-length documentary *Occupation, the 27th Picture*, which premiered at the Karlovy Vary International Film Festival.



REŽIJA DIRECTOR

Bruna Bajić

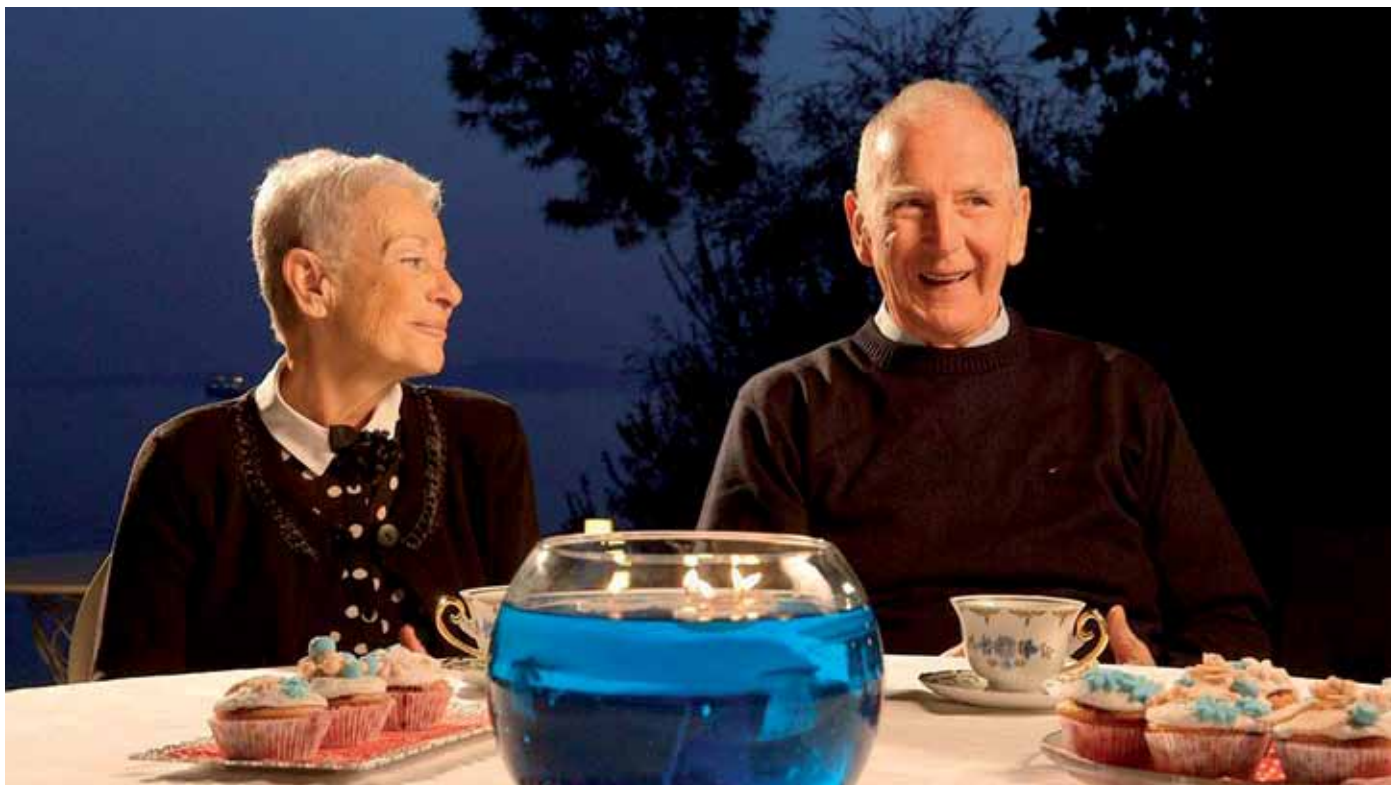
Modri kavez

The Blue Cage

2015 | 95'
Hrvatska Croatia
dokumentarni film documentary film

SCENARIJ SCREENPLAY **Bruna Bajić** KAMERA DOP **Darko Škrobonja** MONTAŽA EDITOR **Sandro Baraba** ZVUK SOUND **Mirza Tahirović, Studio Chelia** GLAZBA MUSIC **Nikola Džaja, Ozren Glaser**
PRODUCENTICA PRODUCER **Žana Bajić** PRODUKCIJA PRODUCTION **Udruga Nanael** DISTRIBUCIJA DISTRIBUTION **Udruga Nanael**

IZVAN KONKURENCIJE
OUT OF COMPETITION





Nakon trideset godina života u obitelji pomorca, redateljica na platno prenosi dvanaest nevjerojatnih priča koje otvoreno progovaraju o tajnama, prednostima i manama pomorskog poziva. Kroz priče o njihovim brojnim avanturama, film otkriva snove, strahove i nade pomoraca, prikazujući ih iz sasvim nove perspektive.

Having lived in a family of seafarers for 30 years, the director presents 12 incredible stories selected to testify about all the secrets, positive and negative aspects, as well as specificities of seafaring. Through stories about their adventures, the film reveals seafarers' dreams, fears and hopes, depicting them from a completely different perspective.

Bruna Bajić (Split, 1983.) magistrirala je film, medijsku umjetnost i animaciju 2013. godine na Umjetničkoj akademiji u Splitu. Tijekom studija snimila je, režirala i montirala dvadesetak filmova. Godine 2012. režira dokumentarni film *Hrvatska rapsodija: Maksim Mrvica*. Njezin drugi dugometražni dokumentarac *Modri kavez*, za koji je napravila i prvu uspješnu *crowdfunding* kampanju, prati i knjiga *Redateljski memoari: Put u Modri kavez*.

Bruna Bajić (Split, 1983) received a master's degree from the Split Art Academy: Film, Media Culture and Animation (2013). During her studies she directed and edited some 20 films. In 2012, she directed the documentary *Croatian Rhapsody: Maksim Mrvica*. Her second documentary film *The Blue Cage*, for which she launched the first successful crowdfunding campaign, is accompanied by a book entitled *Director's Memoires: Path to the Blue Cage*.



REŽIJA DIRECTOR

Ivan-Goran Vitez

Narodni heroj Ljiljan Vidić

Shooting Stars

2016 | 110'

Hrvatska, Srbija Croatia, Serbia
igrani film, komedija feature film, comedy

SCENARIJ SCREENPLAY **Zoran Lazić*** KAMERA DOP **Tamara Cesarec** MONTAŽA EDITOR **Mato Ilijić**
SCENOGRAFIJA PRODUCTION DESIGNER **Mario Ivezić** KOSTIMOGRAFIJA COSTUME DESIGNER **Ivana Zozoli Vargović** ZVUK SOUND **Dubravka Premar, Ivan Zelić** GLAZBA MUSIC **Jelenko Hodak*, Hrvoje Štefotić, Zoran Lazić* (songovi)** MASKA MAKE-UP **Slavica Šnur** SPECIJALNI EFEKTI SPECIAL EFFECTS **Branko Repalust** VIZUALNI EFEKTI VISUAL EFFECTS **Andreas Čogelja, Sanda Pejović (Grafikon dizajn)** GLAVNA ŽENSKA ULOGA LEAD ACTRESS **Tena Jeić Gajski*** GLAVNA MUŠKA ULOGA LEAD ACTOR **Christian Coltrane*** SPOREDNE ŽENSKE ULOGE SUPPORTING ACTRESSES **Slavica Knežević, Anja Šovagović Despot, Hana Hegedušić, Mirna Medaković, Sanja Hrenar, Tara Rosandić** SPOREDNE MUŠKE ULOGE SUPPORTING ACTORS **Stjepan Perić, Ljubiša Savanović, Ivan Đuričić, Stojan Matavulj, Dragan Despot, Dražen Čuček, Dražen Kühn, Dražen Bratulić, Filip Križan, Živko Anočić, Ivica Pucar, Ivan Glowatzky** PRODUCENT PRODUCER **Ivan Maloča** PRODUKCIJA PRODUCTION **Interfilm (HR)** KOPRODUCENT CO-PRODUCER **Lazar Ristovski** KOPRODUKCIJA CO-PRODUCTION **Zillion film (RS), Hrvatska radiotelevizija (HR)** DISTRIBUCIJA DISTRIBUTION **Blitz film i video**





Međunarodni filmski festival u Beogradu,
FEST 2016

Drugi je svjetski rat, narodnooslobodilački pokret je pred raspadom. Mladi pjesnik Ljiljan Vidić priključuje se partizanima i dobiva zadatak napisati pjesmu s kojom će partizanski bend pokušati pobijediti na NDH-ovskom *talent show* i osvojiti nastup na Poglavnikovom domjenku, pred samim Hitlerom, gdje ih imaju priliku likvidirati i privesti Drugi svjetski rat kraju.

WW II. National liberation movement is falling apart. Young poet Ljiljan Vidić joins the Partisans and has to write a song with which their band will win at the national talent show and get the chance to perform at the party where they can kill Hitler and bring the war to its end.

Ivan-Goran Vitez (1975.) redatelj je dvaju cjelovečernih filmova, *Šuma summarum* (2010.) i *Narodni heroj Ljiljan Vidić* (2015.), dokumentarca *Male ruke* (2001.), kratkometražnog filma *Pomor tuljana* (2000.), najavnog filma 61. Puskog filmskog festivala *Žir po žir* (2014.), humorističnih serija *Bitange i princeze* i *Zakon!* te kazališnih predstava *Mjehur od sapunice* (2011.), *Cabaret na crno* (2013.) i lutkarske *Godišnja doba* (2016.).

Ivan-Goran Vitez (1975) is the director of two feature-length films, *Forest Creatures* (2010) and *Shooting Stars* (2015), documentary *Small Hands* (2001), short-length *The Death of the Seals* (2000), 61st Pula Film Festival opening film *Acorn by Acorn* (2014), TV comedy series *Bums and Princesses* and *Zakon!*, as well as theatre productions *A Soap Bubble* (2011), *Cabaret na crno* (2013) and puppet play *Seasons* (2016).



REŽIJA DIRECTORS

Rade Šerbedžija, Danilo Šerbedžija

Oslobođenje Skoplja



The Liberation of Skopje
Osloboduvanje na Skopje

2016 | 111'
Makedonija, Hrvatska, Finska, Ujedinjeno
Kraljevstvo Macedonia, Croatia, Finland,
United Kingdom
igrani film, drama feature film, drama

SCENARIJ SCREENPLAY **Dušan Jovanović, Rade Šerbedžija, Danilo Šerbedžija** KAMERA DOP **Dejan Dimeski** MONTAŽA EDITOR **Nicolas Gaster** SCENOGRAFIJA PRODUCTION DESIGNER **Ivan Bartling** KOSTIMOGRAFIJA COSTUME DESIGNER **Željka Franulović** ZVUK SOUND **Kirka Sainio** GLAZBA MUSIC **Tuomas Kantelinen, Vlatko Stefanovski** MASKA MAKE-UP **Ana Bulajić Črček** SPECIJALNI EFEKTI SPECIAL EFFECTS **Branko Repalust** GLAVNA ŽENSKA ULOGA LEAD ACTRESS **Lucija Šerbedžija** GLAVNA MUŠKA ULOGA LEAD ACTOR **David Todosovski** SPOREDNA ŽENSKA ULOGA SUPPORTING ACTRESS **Silvija Stojanovska** SPOREDNE MUŠKE ULOGE SUPPORTING ACTORS **Mikko Nousiainen, Rade Šerbedžija, Petar Mirčevski**

PRODUCENTI PRODUCERS **Igor A. Nola, Gorjan Tozija, Robert Naskov, Vladimir Anastasov** PRODUKCIJA PRODUCTION **Partysans (MK)** KOPRODUCENTI CO-PRODUCERS **Danilo Šerbedžija, Arto Halonen, Mike Downey, Sam Taylor** KOPRODUKCIJA CO-PRODUCTION **Lijeni film (HR), Art Films (FI), F&ME (UK), MP filmska produkcija (HR)**

IZVAN KONKURENCIJE
OUT OF COMPETITION





Skoplje, 1941. godine. Grad su okupirali Nijemci i njihovi saveznici Bugari. Jedanaestogodišnji dječak Zoran svjedoči ratnim užasima. Zoranov otac bori se u partizanskoj vojsci. Zoranova majka i njemački oficir razvijaju osjećaje jedno prema drugome.

Skopje 1941, the city occupied by Germans and their Bulgarian allies. Zoran, a boy of 11, witnesses the horrors of war. Zoran's father is away fighting in the partisan army. Zoran's mother and a German officer develop a special affection for one another.

Danilo Šerbedžija (1971.) diplomirao je filozofiju i grčki jezik na Filozofskom fakultetu u Zagrebu. Poslijediplomski studij završio je na Filmskoj školi Sveučilišta u Ohiou u klasi Rajka Grlića. Prvi dugometražni film *Sedamdeset i dva dana* (2010.) osvojio je tri Zlatne arene i Zlatna vrata na Pulskom filmskom festivalu. Godine 2015. sudjeluje filmom *Orah* u omnibusu *Zagrebačke priče 3*. Trenutačno priprema dugometražni igrani film *Tereza 33*.

Rade Šerbedžija jedan je od najpoznatijih hrvatskih glumaca. Odigrao je mnoge važne uloge u kazalištu, a glumio je u više od 170 filmova. Od domaćih valja spomenuti uloge u filmovima *Kiklop*, *Večernja zvona*, *Variola vera*, *72 dana*. Nakon filma *Prije kiše* Milča Mančevskog, koji je pobijedio u Veneciji, tumači uloge u filmovima *Oči širom zatvorene*, *Svetac*, *Nemoguća misija 2* itd. Režirao je desetak kazališnih predstava. Profesor je glume na Sveučilištu u Rijeci. Već 16 godina igra *Kralja Leara* na tvrđavi Minor na Malome Brijunu.

Danilo Šerbedžija (1971) holds a degree in Philosophy and Greek from the Faculty of Humanities and Social Sciences in Zagreb. He obtained his M.A. at the Ohio University School of Film, under the mentorship of Rajko Grlić. His first feature film *Seventy-Two Days* won 3 Golden Arenas and a Golden Gate Audience Award at the 2010 Pula Film Festival. In 2015, he directed the short film *Walnut*, a segment in the omnibus *Zagreb Stories Vol. 3*. Currently, he is in the pre-production phase with his feature film *Tereza 33*.

Rade Šerbedžija is one of the best known Croatian actors. He has played many prominent stage roles and he appeared in more than 170 films. Some of the most notable national screen appearances include *Cyclops*, *Evening Bells*, *Variola Vera* and *Seventy-Two Days*. After Milcho Manchevski's *Before the Rain*, winner of Venice, he appeared in *Eyes Wide Shut*, *The Saint*, *Mission: Impossible II*, etc. He has directed about ten theatrical productions. He is a professor of acting at the University of Rijeka. He has played *King Lear* at Fort Minor on Mali Brijuni island for already 16 years.



REŽIJA DIRECTOR

Lana Kosovac*

Pomutnje

Confusions

2016 | 71'
Hrvatska Croatia
dokumentarni film documentary film
prvi film first feature

svjetska premijera world premiere

SCENARIJ SCREENPLAY **Lana Kosovac***, **Matija Drniković*** KAMERA DOP **Sven Mihaljević***,
Emma Giunio* MONTAŽA EDITOR **Urša Vlahušić*** ZVUK SOUND **Tihomir Vrbanec** PROTAGONISTI
PROTAGONISTS **Adrian Pezdirc, Hrvojka Begović, Domagoj Janković, Dado Ćosić, Ognen
Drangovski, Romano Nikolić, Suzana Brezovec, Gordana Vnuk, Branko Brezovec, Borna
Baletić, Tihomir Milovac, Lana Kosovac**

PRODUCENTICA PRODUCER **Gordana Vnuk*** PRODUKCIJA PRODUCTION **Eurokaz** KOPRODUKCIJA
CO-PRODUCTION **Akademija dramske umjetnosti** DISTRIBUCIJA DISTRIBUTION **Eurokaz**
MEĐUNARODNA PRODAJA WORLD SALES **Eurokaz**





Neiskusni glumci, premijera u New Yorku, rad s kontroverznim redateljem na iznimno zahtjevnoj predstavi. Mlada filmska ekipa prati višemjesečne pripreme za predstavu, a istovremeno, kako se suočava s kreativnim i produkcijskim pomutnjama, sama postaje protagonistima. Obje ekipe doživjet će pritiske i velika očekivanja u prvim koracima svojeg budućeg profesionalnog života. Film koji je počeo kao *making of* razvio se u kreativni autorski dokumentarac.

Unexperienced actors, premiere in New York and a controversial Croatian theatre director all become part of the mix. Actors are being challenged with hard work on themselves, many production problems and extremely high expectations. As the film crew joins the movie, they all become part of the play *Confusions*. A film that started as a *making of* and developed into a creative documentary.

Lana Kosovac završila je studij politologije na Fakultetu političkih znanosti u Zagrebu te diplomski studij filmske i TV režije igranog filma na Akademiji dramske umjetnosti u Zagrebu. Njezini studentski kratkometražni igrani i dokumentarni filmovi igrali su na više hrvatskih i inozemnih filmskih festivala. Dokumentarni film *Park ljubavi* (2013.) osvojio je nagradu publike na Liburnia Film Festivalu, a diplomski igrani film *Nasamo* (2014.) prikazan je u programu studentskih filmova Puskog filmskog festivala.

Lana Kosovac received a degree in Political Science from the Zagreb Faculty of Political Science and a degree in Film and Television Directing from the Academy of Dramatic Art in Zagreb. Her student short and documentary films were presented at several Croatian and international film festivals. The documentary film *Park of Love* (2013) received the Liburnia Film Festival audience award and her graduation feature film *Alone* (2014) was screened as part of Pula Film Festival Student Programme.



REŽIJA DIRECTOR

David Verbeek

Puni udar

Full Contact

2015 | 105'
Nizozemska, Hrvatska Netherlands, Croatia
igrani film, drama feature film, drama

SCENARIJ SCREENPLAY **David Verbeek** KAMERA DOP **Frank van den Eeden** MONTAŽA EDITOR **Sander Vos** SCENOGRAFIJA PRODUCTION DESIGNER **Mario Ivezić** KOSTIMOGRAFIJA COSTUME DESIGNER **Zorana Meić** ZVUK SOUND **Hrvoje Petek, Peter Warnier** GLAZBA MUSIC **David Boulter** MASKA MAKE-UP **Ana Bulajić-Črček** GLAVNA ŽENSKA ULOGA LEAD ACTRESS **Lizzie Brochere** GLAVNE MUŠKE ULOGE LEAD ACTORS **Gregoire Colin, Slimane Dazi** SPOREDNE MUŠKE ULOGE SUPPORTING ACTORS **Adlan Abdelmongy Adlan Elsayed, Yahya Bushara Abdalla Abdelrahem, Robert Jozinović, Codie Ciuk, Marko Mance, Joshua Rocchio, Omer Dražen Saadalla, Kamdi Nnanna Eloji** PRODUCENTI PRODUCERS **Eva Eisenloeffel, Leontine Petit, Joost de Vries** PRODUKCIJA PRODUCTION **Lemming Film (NL)** KOPRODUCENTI CO-PRODUCERS **Siniša Juričić, Peter Warnier** KOPRODUKCIJA CO-PRODUCTION **Jaako dobra produkcija (HR), Nukleus film (HR), Wild at Art (NL)** DISTRIBUCIJA DISTRIBUTION **Nukleus film** MEĐUNARODNA PRODAJA WORLD SALES **BAC Films**





Toronto Film Festival 2015, Chicago International Film Festival 2015 (najbolja kamera, najbolja glumica Best Cinematography, Best Actress), Palm Springs International Film Festival 2016, Rotterdam International Film Festival 2016

Puni udar moderna je priča o čovjeku koji je pogreškom iz daljinski upravljanoj dronu bombardirao školu prepunu nevine djece. Upravljaajući avionom daleko iz vojne baze, Ivan nikada nije bio u stranim zemljama svojih napada niti je ikad dotaknuo letjelicu koju koristi za ubijanje. Suvremeno ga ratovanje drži na sigurnom i daleko od svojeg plijena. Međutim, Ivan nakon incidenta počinje vlastitu isključenost primjenjivati na sve u životu. Ne može iz glave izbaciti one koje je ubio, a film se iz te točke razvija u putovanje u podsvesno.

Full Contact is a contemporary tale of a man who accidentally bombed a school through a remotely operated drone plane. Ivan, operating the plane from a faraway air force base, has never been to the foreign countries of his attacks, nor has he ever touched the plane he uses to kill. Modern warfare keeps him safe and disconnected from his prey. However, after this incident, Ivan's disconnectedness starts to apply to everything in his life. He is unable to get the men he killed out of his head and from there on the narrative melts down to become a road movie of the subconscious.

David Verbeek (1980.) nizozemski je redatelj. Diplomirao je na Filmskoj akademiji u Amsterdamu. Nakon diplome odlazi u Kinu, odakle se vraća nakon tri godine s dugometražnim filmom *Šangajski trans* (2008.) koji je izabran u konkurenciju Tiger Award na Festivalu u Rotterdamu. Njegov treći dugometražni film *R U There* (2010.) snimljen je na Tajvanu i prikazan je u konkurenciji Un Certain Regard u Cannesu. Ostali filmovi: *Klub Zeus* (2011.) i *Kako opisati oblak* (2013.).

David Verbeek (1980) is a Dutch film director. He graduated from the Amsterdam Film School. After receiving his degree he went to China from where he returned three years later with the feature film *Shanghai Trance* (2008), selected for the Tiger Awards Competition at the Rotterdam festival. His third feature film *R U There* (2010) was made in Taiwan and screened as part of the Un Certain Regard competition in Cannes. Other films: *Club Zeus* (2011) and *How to Describe a Cloud* (2013).



REŽIJA DIRECTOR

Zrinko Ogresta

S one strane

On the Other Side

2016 | 85'
Hrvatska, Srbija Croatia, Serbia
igrani film, drama feature film, drama

SCENARIJ SCREENPLAY **Mate Matišić, Zrinko Ogresta** KAMERA DOP **Branko Linta** MONTAŽA
EDITOR **Tomislav Pavlic** SCENOGRAFIJA PRODUCTION DESIGNER **Tanja Lacko** KOSTIMOGRAFIJA
COSTUME DESIGNER **Katarina Zaninović** ZVUK SOUND **Martin Semencić, Ivan Zelić** GLAZBA MUSIC
Mate Matišić, Šimun Matišić* MASKA MAKE-UP **Slavica Šnur** VIZUALNI EFEKTI VISUAL EFFECTS
Ratimir Rakuljić, Lado Skorin (3D2D Animatori) GLAVNA ŽENSKA ULOGA LEAD ACTRESS **Ksenija
Marinković** GLAVNA MUŠKA ULOGA LEAD ACTOR **Lazar Ristovski** SPOREDNE ŽENSKE ULOGE
SUPPORTING ACTRESSES **Tihana Lazović, Tena Jeić Gajski, Iskra Jirsak, Ivana Legati, Marija
Tadić** SPOREDNE MUŠKE ULOGE SUPPORTING ACTORS **Robert Budak, Toni Šestan, Vinko Kraljević,
Ivan Brkić, Alen Liverić, Mate Gulin**
PRODUCENT PRODUCER **Ivan Maloča** PRODUKCIJA PRODUCTION **Interfilm (HR)** KOPRODUCENT
CO-PRODUCER **Lazar Ristovski** KOPRODUKCIJA CO-PRODUCTION **Zillion film (RS), Hrvatska
radiotelevizija (HR)** DISTRIBUCIJA DISTRIBUTION **zi Film** MEĐUNARODNA PRODAJA WORLD SALES
Cercamon





Berlinale 2016 (posebno priznanje žirija Europa Cinemas Label Special Mention Europa Cinemas Label Jury), **FEST 2016** (najbolja manjinska koprodukcija, najbolja režija za manjinsku koprodukciju, Nagrada Nebojša Đukelić za najbolji film zemalja u susjedstvu Best Minority Co-Production, Best Director Minority Co-Production, Nebojša Đukelić Award for Best Regional Film), **Karlovy Vary International Film Festival 2016**

Nakon povratka iz Haaga, gdje je služio višegodišnju kaznu zbog ratnih zločina počinjenih u Hrvatskoj i Bosni, sredovječnoj patronažnoj sestri Vesni javlja se suprug Žarko koji ju je napustio prije dvadeset godina i želi obnoviti odnos. Vesna se, kad ju je Žarko napustio, s djecom preselila iz hrvatskoga gradića Siska u Zagreb, nastojeći u velikom gradu prikriti svoj identitet i identitet djece i zaštititi ih od očeve “ostavštine”.

Having returned from The Hague where he served a longtime prison sentence for the war crimes committed in Croatia and in Bosnia, Žarko contacts his wife Vesna, a visiting nurse who hasn't heard from him for twenty years, wishing to revive their relationship. When Žarko abandoned her, Vesna moved with her children from the town of Sisak to the city of Zagreb, trying to hide their identities in a big city, and to protect her children from their father's “legacy”.

Zrinko Ogresta (1958.) diplomirao je filmsku i TV režiju na Akademiji dramske umjetnosti u Zagrebu, na kojoj je danas redoviti profesor filmske režije. Od nagrada se ističu nominacija za Europsku filmsku nagradu u kategoriji debitantskog filma za *Krhotine* (1991.), svjetska televizijska nagrada Prix Italia za film *Isprani* (1995.), Srebrni kristalni globus na Festivalu u Karlovym Varyma za *Tu* (2003.). Član je Europske filmske akademije. Ostali cjelovečernji filmovi: *Crvena prašina* (1999.), *Iza stakla* (2008.), *Projekcije* (2013.)

Zrinko Ogresta (1958) graduated in Film and Television Directing at the Academy of Dramatic Art in Zagreb where he works as professor of film directing. Some of the most notable awards include a nomination for the European Film Award in the category of best young director for the film *Fragments* (1991), Prix Italia for *Washed Out* (1995) and Crystal Globe at the Karlovy Vary Festival for *Here* (2003). He is a member of the European Film Academy. Other features: *Red Dust* (1999.), *Behind the Glass* (2008.), *Projections* (2013.).



REŽIJA DIRECTOR

Snježana Tribuson

Sve najbolje

All the Best

2016 | 102'
Hrvatska Croatia
igrani film, komedija s pjevanjem
feature film, musical comedy

SCENARIJ SCREENPLAY **Snježana Tribuson** KAMERA DOP **Goran Trbuljak** MONTAŽA EDITOR **Marina Barac** SCENOGRAFIJA PRODUCTION DESIGNER **Željka Burić** KOSTIMOGRAFIJA COSTUME DESIGNER **Ivana Zozoli Vargović** ZVUK SOUND **Dubravka Premar** GLAZBA MUSIC **Dinko Appelt** MASKA MAKE-UP **Tina Jesenković** SPECIJALNI EFEKTI SPECIAL EFFECTS **Branko Repalust, Kristijan Repalust** GLAVNE ŽENSKÉ ULOGE LEAD ACTRESSES **Ksenija Marinković, Renata Pokupić*** GLAVNA MUŠKA ULOGA LEAD ACTOR **Ozren Grabarić** SPOREDNE ŽENSKÉ ULOGE SUPPORTING ACTRESSES **Ksenija Pajić, Dora Fišter Toš, Jasna Bilušić** SPOREDNE MUŠKE ULOGE SUPPORTING ACTORS **Bogdan Diklić, Goran Navojec, Jernej Šugman, Krešimir Mikić, Goran Bogdan** PRODUCENTICA PRODUCER **Ankica Jurić Tilić** PRODUKCIJA PRODUCTION **Kinorama** KOPRODUCENT CO-PRODUCER **Goran Radman** KOPRODUKCIJA CO-PRODUCTION **Hrvatska radiotelevizija** DISTRIBUCIJA DISTRIBUTION **zi Film**





Cyprus Film Days International Festival 2016,
South East European Film Festival 2016
(najbolja režija Best Director)

Slastičarka Verica, operna pjevačica Brankica i Španjolac Martin glavni su junaci ove priče o usamljenosti i potrazi za ljubavlju. Uz njih, tu su i dvije medicinske sestre koje puno razmišljaju o muškarcima, poljoprivrednik neobičnih povrtlarskih talenata, bolesna žena neobične seksualne orijentacije, ličilac koji jako voli “zgodne ženske”. Njihove će sudbine ispreplesti slučajne okolnosti i nerješive situacije učiniti rješivima. Malo je vjerojatno da veliku ulogu u tome može odigrati grupica žohara, juha od cikle i operna arija, ali u ovoj će priči biti baš tako. Pastry-shop worker Verica and opera singers Brankica and Martin are the protagonists of this story about loneliness and search for love. We will also get to know two nurses who think a lot about men, one farmer with strange farming talents, a gravely ill woman of an unusual sexual orientation, a handyman who adores all “pretty women”, and we will watch how an accidental series of events entwines their destinies and makes unsolvable situations solvable. It is unlikely that several cockroaches, beetroot soup and an opera aria can play an important role in all that, but in this story they do.

Snježana Tribuson diplomirala je filmsku i TV režiju na Akademiji dramske umjetnosti u Zagrebu. Režirala je niz TV drama i filmova, među kojima i nagrađivane *Crna kronika ili Dan žena* i *Tri ljubavne priče*. Njezin dugometražni prvijenac *Prepoznavanje* nagrađen je trima Zlatnim arenama, *Ne dao Bog većeg zla* dvjema, a *Tri muškarca Melite Žganjer* osvojio je sedam nagrada. Supotpisala je scenarije za 55 epizoda TV uspješnice *Odmori se, zaslužio si*, a i režirala je tridesetak epizoda.

Snježana Tribuson holds a degree in Film and Television Directing from the Zagreb Academy of Dramatic Art. She has directed a series of television drama series and films, among which also the award-winning *Crna kronika ili Dan žena* and *Three Love Stories*. Her feature-length directorial debut *Recognition* received three Golden Arenas, *God Forbid a Worse Thing Should Happen* two and *The Three Men of Melita Žganjer* three awards. She co-authored screenplays for 55 episodes of the hit TV series *Odmori se, zaslužio si* and she directed around thirty episodes.



REŽIJA DIRECTOR

Katarina Zrinka Matijević*

Trampolin

Trampoline

2016 | 82'
Hrvatska Croatia
igrani film, drama feature film, drama
prvi film first feature

svjetska premijera world premiere

SCENARIJ SCREENPLAY **Katarina Zrinka Matijević*, Pavlica Bajsić, Ivan Salaj** KAMERA DOP **Vjeran Hrpka** MONTAŽA EDITOR **Ana Štulina*** SCENOGRAFIJA PRODUCTION DESIGNER **Mario Ivezić** KOSTIMOGRAFIJA COSTUME DESIGNER **Katarina Zaninović** ZVUK SOUND **Ivan Zelić** GLAZBA MUSIC **Šumovi protiv valova*** MASKA MAKE-UP **Iva Kurobasa** SPECIJALNI EFEKTI SPECIAL EFFECTS **Drago Poldrugač** VIZUALNI EFEKTI VISUAL EFFECTS **Tomislav Vujnović** GLAVNA ŽENSKA ULOGA LEAD ACTRESS **Franka Mikolaci*** GLAVNA MUŠKA ULOGA LEAD ACTOR **Frano Mašković** SPOREDNE ŽENSKE ULOGE SUPPORTING ACTRESSES **Lana Barić, Tena Brankov Nemet*, Nina Violić, Marija Tadić** SPOREDNE MUŠKE ULOGE SUPPORTING ACTORS **Igor Kovač, Enes Vejzović** PRODUCENT PRODUCER **Ivan Maloča** PRODUKCIJA PRODUCTION **Interfilm** KOPRODUKCIJA CO-PRODUCTION **Hrvatska radiotelevizija**





Plavi Trampolin. Bljeskavo nebo nad gradom. To je sjecište u kojemu se dotiču meandri naših priča. Sedmogodišnja Lina, bježeći od majke, susreće tinejdžericu Niku i četrdesetogodišnju Nikolinu. One kao dva ogledala zrcale Lininu moguću budućnost. Ta tri toka, tri ženska lika, isprepliću se u sličnoj životnoj sudbini. Susrećući jedna drugu, mijenjaju svoje živote i raskrinkavaju tajnu o bolnim rascjepima unutar svojih obitelji. Ovo je film o ljubavi, ali nije ljubavni film. Djevojčica je u potrazi za ljubavlju majke, djevojka od nje bježi, a majka pokušava naći ljubav za majčinstvo.

Blue Trampoline. Flashes of lightning over the city. That is the junction at which our meandering stories meet. Running away from her mother, a seven-year-old Lina meets a teenage girl Nika and a forty-year-old woman Nikolina, two mirrors into what Lina's own future might bring. The three female characters share a similar destiny. Their encounter will change their lives and reveal painful ruptures in their families. This is a film about love, but it is not a romance film. The little girl is seeking motherly love, the young girl is running away from it and the mother is trying to find love for motherhood.

Katarina Zrinka Matijević (Zagreb, 1973.) diplomirala je režiju na ADU-u te filozofiju i komparativnu književnost na Filozofskom fakultetu. Istaknula se studentskim filmom *Dvoboj*, koji je osvojio brojne međunarodne nagrade za najbolji dokumentarni film, a na DHF-u Oktavijana, Nagradu Jelena Rajković i Grand Prix. Njezin drugi dokumentarac, *O kravama i ljudima* (surežiran s Nebojšom Slijepčevićem), prikazan je na najvažnijim svjetskim festivalima dokumentarnog filma. Zrinka je 2003. godine režirala dugometražni dokumentarac *Peščenopolis*, a 2016. godine srednjometražni *Iza lica zrcala*.

Katarina Zrinka Matijević (Zagreb, 1973) obtained a degree in Film and TV Directing at the Academy of Dramatic Art, and holds a degree in Philosophy and Comparative Literature from the Faculty of Humanities and Social Sciences in Zagreb. Her student film *Duel* won many awards, as well as the Jelena Rajković Award, the Oktavijan Award, and the Grand Prix at the Croatian Film Days. Her second documentary *Of Cows and Men* (co-directed with Nebojša Slijepčević) was screened at major documentary festivals. She directed a feature documentary *Peščenopolis* (2003) and *A Two Way Mirror* (2016).



REŽIJA DIRECTOR

Yorgos Zois

Trema

Interruption

2015 | 110'21"
Grčka, Francuska, Hrvatska
Grece, France, Croatia
igrani film, drama feature film, drama
prvi film first feature

SCENARIJ SCREENPLAY **Yorgos Zois, Vasilis Kyriakopoulos** KAMERA DOP **Yannis Kanakis** MONTAŽA
EDITOR **Yannis Chalkiadakis** SCENOGRAFIJA PRODUCTION DESIGNER **Spyros Laskaris** KOSTIMOGRAFIJA
COSTUME DESIGNERS **Zorana Meić, Eva Goulakou** ZVUK SOUND **Hrvoje Petek, Alexandros Sidiropoulos, Aris Louziotis, Hervé Buirette** GLAZBA MUSIC **Sylvain Chauveau** MASKA MAKE-UP **Anne-Valérie Chiabaut** GLAVNA MUŠKA ULOGA LEAD ACTOR **Alexandros Vardaxoglou** SPOREDNE ŽENSKE ULOGE SUPPORTING ACTRESSES **Sofia Kokkali, Romanna Lobats, Angeliki Margeti, Natassa Brouzioti, Maria Kallimani, Areti Seidaridou, Elena Topalidou, Maria Filini, Daphne Ioakimidou-Patakia, Alexia Kaltsiki, Effi Rabsilber** SPOREDNE MUŠKE ULOGE SUPPORTING ACTORS **Pavlos Iordanopoulos, Hristos Karteris, Aineias Tsamatis, Constantinos Voudouris, Spyros Sidiras, Christos Sougaris** PRODUCENTICA PRODUCER **Maria Drandaki** PRODUKCIJA PRODUCTION **Pan Entertainment (GR)** KOPRODUCENTI CO-PRODUCERS **Elie Meiroviz, Siniša Juričić** KOPRODUKCIJA CO-PRODUCTION **EZ Films (FR), Jaako dobra produkcija (HR), Nukleus film (HR)** DISTRIBUCIJA DISTRIBUTION **Nukleus film** MEĐUNARODNA PRODAJA WORLD SALES **EZ Films**





Venice Film Festival – Orizzonti 2015,
Thessaloniki International Film Festival 2015,
Palm Springs International Film Festival 2016

U središnjem atenskom kazalištu odvija se premijera postmodernističke adaptacije klasične grčke tragedije. Svjetla se odjednom gase, a grupa naoružanih mladih ljudi dolazi na pozornicu, ispričava se na prekidu i poziva publiku na suradnju. Predstava se nastavlja, ali s jednom bitnom razlikom: život oponaša umjetnost, a ne obrnuto.

A postmodern theatre adaptation of a classic Greek tragedy takes place in a central theatre of Athens. Like every night, the audience take their seats and the play begins. Suddenly, the lights on stage go out. A group of young people, dressed in black and carrying guns, climb on stage. They apologise for the interruption and invite people from the audience to participate. The play resumes with a main difference; life imitates art and not the opposite.

Yorgos Zois (Atena, 1982.) premijerno je prikazao svoj debitantski kratkometražni film *Casus Belli* na Filmskom festivalu u Veneciji 2010. godine. Njegov drugi kratkometražni film, *Out of Frame*, premijerno je prikazan na Veneciji 2012. godine i osvojio je nagradu Europske filmske akademije za najbolji europski kratki film. *Trema* je njegov prvi dugometražni igrani film.

Yorgos Zois (Athens, 1982) presented his debutant short film *Casus Belli* at the 2010 Venice Film Festival. His second short film *Out of Frame* was premiered at the 2012 Venice Film Festival, winning the European Film Award for best European short film. *Interruption* marks his feature directorial debut.



REŽIJA DIRECTOR

Rúnar Rúnarsson

Vrapci

Sparrows

2015 | 99'
Island, Danska, Hrvatska Iceland,
Denmark, Croatia
igrani film, drama feature film, drama

SCENARIJ SCREENPLAY **Rúnar Rúnarsson** KAMERA DOP **Sophia Olsson** MONTAŽA EDITOR **Jacob Secher Schulsinger** SCENOGRAFIJA PRODUCTION DESIGNER **Marta Luiza Macuga** KOSTIMOGRAFIJA COSTUME DESIGNER **Helga Rós Hannam** ZVUK SOUND **Gunnar Oskarsson** GLAZBA MUSIC **Kjartan Sveinsson** MASKA MAKE-UP **Áslaug D. Sigurðardóttir** GLAVNA ŽENSKA ULOGA LEAD ACTRESS **Rakel Björk Björnsdóttir** GLAVNE MUŠKE ULOGE LEAD ACTORS **Atli Óskar Fjaljarsson, Ingvar E. Sigurðsson** SPOREDNA ŽENSKA ULOGA SUPPORTING ACTRESS **Kristbjörg Kjeld** SPOREDNA MUŠKA ULOGA SUPPORTING ACTOR **Rade Šerbedžija** PRODUCENTI PRODUCERS **Mikkel Jersin, Rúnar Rúnarsson** PRODUKCIJA PRODUCTION **Nimbus Film (DN), Nimbus Iceland (IS)** KOPRODUCENTI CO-PRODUCERS **Igor A. Nola, Lilja Ósk Snorradóttir** KOPRODUKCIJA CO-PRODUCTION **MP filmska produkcija (HR), Pegasus Pictures (IS), Halibut Iceland (IS)** DISTRIBUCIJA DISTRIBUTION **Media Acquisitions** MEĐUNARODNA PRODAJA WORLD SALES **Versatile**





San Sebastián International Film Festival 2015 (Zlatna školjka za najbolji film Golden Shell for Best Film), **Toronto International Film Festival 2015**, **Chicago International Film Festival 2015** (Srebrni Hugo Silver Hugo), **São Paulo International Film Festival 2015** (najbolji film, najbolji scenarij Best Film, Best Screenplay), **Thessaloniki International Film Festival 2015** (posebno dostignuće Artistic Achievement Award), **Les Arcs European Film Festival 2015** (Kristalna strijela za najbolji film, najbolji glumac, kamera, nagrada novinara Crystal Arrow for Best Film, Best Actor, Best DOP, the Press Prize), **Göteborg Film Festival 2016** (Nagrada FIPRESCI)

Film *Vrapci* donosi priču o putovanju od nevinosti prema odrasloj dobi. Radnja se događa ljeti u izoliranom ribarskom selu na Islandu. Sunce u ovo doba godine ne zalazi tijekom noći. Šesnaestogodišnji Ari živio je s majkom u Reykjaviku, a onda ga iznenada šalju natrag ocu Gunnaru u daleki Westfjords. Ondje se mora nositi s teškim odnosom s ocem i sa spoznajom da su se njegovi prijatelji iz djetinjstva promijenili. Ari mora u ovim beznadnim okolnostima pronaći svoj put.

Sparrows is a journey from innocence to adulthood. It takes place during a summer in a remote, Icelandic fishing village, which is in decline. During the nights at this time of the year, it is a place where the sun does not set. 16-year-old boy Ari has been living with his mother in Reykjavik and is suddenly sent back to the remote Westfjords to live with his father Gunnar. There, he has to navigate a difficult relationship with his father, and he finds his childhood friends changed. In these hopeless and declining surroundings, Ari has to step up and find his way.

Rúnar Rúnarsson (Reykjavík, 1977.) svoj je prvi dugometražni film *Vulkan* premijerno prikazao 2011. godine u Cannesu u programu Director's Fortnight. Osvojio je nominacije za Oscara 2006. godine (*Posljednja farma*), za Zlatnu palmu u Cannesu 2008. godine i za Europsku filmsku nagradu 2008. godine (*2 ptice*).

Rúnar Rúnarsson (Reykjavík, 1977) made his feature film debut at the Director's Fortnight in Cannes 2011 with *Volcano*. He was nominated for the Oscars in 2006 (*The Last Farm*), the Palme d'Or in Cannes 2008 and the European Film Award in 2008 (*2 Birds*).



REŽIJA DIRECTOR

Antonio Nuić

Život je truba

Life Is a Trumpet

2015 | 92'

Hrvatska, Slovenija, Srbija, Crna Gora,
Ujedinjeno Kraljevstvo Croatia, Slovenia,
Serbia, Montenegro, United Kingdom
igrani film, komedija feature film, comedy

SCENARIJ SCREENPLAY **Antonio Nuić** KAMERA DOP **Radislav Jovanov Gonzo** MONTAŽA EDITOR
Marin Juranić SCENOGRAFIJA PRODUCTION DESIGNER **Nedjeljko Mikac** KOSTIMOGRAFIJA COSTUME
DESIGNER **Morana Starčević** ZVUK SOUND **Hrvoje Štefotić** GLAZBA MUSIC **Hrvoje Štefotić** MASKA
MAKE-UP **Iva Kurobasa** GLAVNA ŽENSKA ULOGA LEAD ACTRESS **Iva Babić** GLAVNA MUŠKA ULOGA
LEAD ACTOR **Bojan Navojec** SPOREDNE ŽENSKE ULOGE SUPPORTING ACTRESSES **Mirela Brekalo,**
Ksenija Marinković SPOREDNE MUŠKE ULOGE SUPPORTING ACTORS **Zlatko Vitez, Goran Navojec,**
Filip Križan, Filip Šovagović

PRODUCENT PRODUCER **Boris T. Matić** PRODUKCIJA PRODUCTION **Propeler Film (HR)** KOPRODUCENTI
CO-PRODUCERS **Miha Černec, Jelena Mitrović, Ivan Đurović, Goran Radman, Mike Downey, Sam
Taylor** KOPRODUKCIJA CO-PRODUCTION **Staragara (SI), Baš Čelik (RS), Artikulacija Production
(ME), Hrvatska radiotelevizija (HR), Zagreb Film Festival (HR), F&ME (UK)** DISTRIBUCIJA
DISTRIBUTION **Blitz film i video**

IZVAN KONKURENCIJE
OUT OF COMPETITION





Warsaw International Film Festival 2015,
Sofia International Film Festival 2016,
Festival International du Film d'Aubagne 2016

Obiteljska okupljanja sjajna su prilika za rješavanje starih svađa i započinjanje novih. Dva su velika obiteljska okupljanja prikazana u filmu: jedno je svadba, a drugo večera na Badnjak. Mlodoženja, glavni junak, opušteni je džez trubač koji pokušava pomiriti oca mesara, brata kockara i majku, umirovljenu računovotkinju. Nesebičnu pomoć pružaju mu mlada supruga i njezini neobični roditelji.

Family gatherings are a perfect opportunity to settle some old scores and to start with new clashes. The film presents two large family gatherings: a wedding and a Christmas Eve dinner. The groom, the protagonist, is an easy going jazz musician who is trying to make peace between his father, a butcher, brother, a gambler, and his mother, a retired accountant. His young wife and her unusual parents generously offer their help.

Antonio Nuić (Sarajevo, 1977.) završio je Akademiju dramskih umjetnosti u Zagrebu. Član je Društva hrvatskih filmskih redatelja i Europske filmske akademije. Dugometražni filmovi: *Kenjac* (2009.) i *Sve džaba* (2006.).

Antonio Nuić (1977, Sarajevo, Bosnia and Herzegovina) graduated in Film and TV Directing from the Academy of Dramatic Art in Zagreb. He is a member of the Croatian Film Directors' Guild and the European Film Academy. Feature films: *Donkey* (2009) and *All for Free* (2006).

63. Pula PULSKI FILMSKI FESTIVAL
PULA FILM FESTIVAL

Hrvatski program

Posebne projekcije

Croatian Programme

Special Screenings



REŽIJA DIRECTOR

Peter Radovich, Jr.

Barakude

Barakude

2014 | 65'
Hrvatska Croatia
dokumentarni film documentary film

SCENARIJ SCREENPLAY **Peter Radovich, Jr., Mirjana Mia Pećina** KAMERA DOP **Ivo Biočina**
MONTAŽA EDITOR **Andrew Stern** PROTAGONISTI PROTAGONISTS **Ivica Tucak, Josip Pavić, Pero Kuterovac, Ivan Asić, Sandro Sukno, Paulo Obradović Medo, Nikša Dobud, Maro Joković, Andro Bušlje, Petar Muslim, Ratko Rudić**

PRODUCENTICA PRODUCER **Mirjana Mia Pećina** PRODUKCIJA PRODUCTION **Lot 28 Studio**
KOPRODUKCIJA CO-PRODUCTION **Hrvatski vaterpolski savez** DISTRIBUCIJA DISTRIBUTION **Lot 28 Studio**





Vaterpolo je hrvatski najtrofejniji sport, a tim iz 2012. godine osvojio je sve: europsko zlato, svjetsko zlato, olimpijsko zlato. No tada je otišao Ratko Rudić i nekoliko dugogodišnjih igrača, uključujući i kapetana momčadi. Sve je počinjalo ispočetka. Uz novog kapetana Josipa Pavića i novog trenera Ivicu Tucka ekipa kreće u nove pobjede. Utakmica s Crnom Gorom usred Zagreba mijenja pobjednički niz na koji su navikli, a utakmica s istim protivnikom na njihovu terenu, u Kotoru, mijenja sve... Kako će stići do svjetskog prvenstva u Barceloni?

Water polo is a sport that has garnered Croatia the largest number of trophies and in 2012 the team wins everything: the European Championship, the World Championship, the Olympic gold medal. And that's when Ratko Rudić and several longtime players, including the team captain, leave. Everything has to start from the beginning. Next to Josip Pavić, the new captain, and Ivica Tucak, the new coach, they start anew. They play Montenegro in Zagreb and this game breaks their winning streak. But when they play the same opponent in Kotor, everything changes. How will they get to the World Championship in Barcelona?

Peter Radovich, Jr. radio je na svakom većem sportskom događanju na američkoj televiziji uključujući Olimpijadu, Super Bowl, Wimbledon i finale NBA-a. Uz događanja s prijenosom uživo, Radovich producira i seriju emisija *Inside the NFL*, ikonu američke sportske televizije. Dobitnik je 29 Emmyja. Film *Barakude* snimao je dvije godine na više od dvadeset lokacija. **Peter Radovich, Jr.** worked on all major sporting events broadcast on American television, including the Olympics, the Super Bowl, Wimbledon and the NBA finals. Apart from live television broadcasts, Radovich also produced a series of programmes entitled *Inside the NFL*, the icon of American sports television. He has won 29 Emmys. He filmed *Barakude* for two years on more than twenty different locations.



REŽIJA DIRECTOR

Dalibor Matanić

Novine

The Paper

2016 | 50'+50'
Hrvatska Croatia
TV serija, politički triler TV show,
political thriller

SCENARIJ SCREENPLAY **Ivica Đikić** KAMERA DOP **Danko Vučinović** MONTAŽA EDITOR **Tomislav Pavlic** SCENOGRAFIJA PRODUCTION DESIGNER **Veronika Radman** KOSTIMOGRAFIJA COSTUME DESIGNER **Sanja Šeler** ZVUK SOUND **Hrvoje Petek** GLAZBA MUSIC **Jura Ferina, Pavao Miholjević** MASKA MAKE-UP **Tina Jesenković** GLAVNA ŽENSKA ULOGA LEAD ACTRESS **Branka Katić** GLAVNA MUŠKA ULOGA LEAD ACTOR **Trpimir Jurkić** SPOREDNE ŽENSKE ULOGE SUPPORTING ACTRESSES **Olga Pakalović, Tihana Lazović, Edita Karađole, Anja Matković** SPOREDNE MUŠKE ULOGE SUPPORTING ACTORS **Aleksandar Cvjetković, Dragan Despot, Goran Marković, Zijad Gračić** PRODUCENTI PRODUCERS **Nebojša Taraba, Miodrag Sila** PRODUKCIJA PRODUCTION **Drugi plan za Hrvatsku radioteleviziju** DISTRIBUCIJA DISTRIBUTION **Hrvatska radiotelevizija**





Teška prometna nesreća u kojoj smrtno strada troje ljudi pokreće mehanizam promjene vlasništva u riječkom dnevnom listu *Novine*. Mariju Kardumu, utjecajnom građevinskom tajkunu, najednom se jako žuri da preuzme *Novine* jer su se novinari počeli baviti istraživanjem misteriozne nesreće s kojom je budući vlasnik tijesno povezan. Nagla promjena vlasništva pokreće i unutarnja previranja u redakciji. U središtu su tih previranja Martin Vidov i Alenka Jović-Marinković, koji se smjenjuju na funkciji glavnog urednika.

A serious traffic accident with three fatalities leads to a change of ownership of Rijeka-based daily paper *The Paper*. Influential construction tycoon Mario Kardum is suddenly in a hurry to take over *The Paper* when journalists start investigating the mysterious accident involving the future owner. A sudden change of ownership leads to internal turmoil. In the centre of these events are Martin Vidov and Alenka Jović-Marinković, both of whom take the function of editor-in-chief at a certain point.

Dalibor Matanić (1975.) je filmski, kazališni i reklamni redatelj. Diplomirao je filmsku i TV režiju na ADU-u u Zagrebu. Autor je višestruko nagrađivanih fimova, kazališnih predstava i niza uspješnih reklama. Filmografija: *Zvizdan* (2015.), *Majstori* (2013.), *Ćaća* (2011.), *Kino Lika* (2008.), *Sto minuta slave* (2005.), *Fine mrtve djevojke* (2002.) itd. Uz niz međunarodnih nagrada, uključujući i nagradu žirija programa Un Certain Regard na 68. Festivalu u Cannesu za *Zvizdan*, dvostruki je dobitnik Zlatne arene za najboljeg redatelja na Pulskom filmskom festivalu i peterostruki dobitnik nagrade hrvatskih kritičara Oktavijan.

Dalibor Matanić (1975) is a film, theatre and commercial director. He holds a degree in Film and Television Directing from the Zagreb Academy of Dramatic Art. He authored award-winning films, theatrical productions and a number of successful commercials. Film credits: *The High Sun* (2015), *Handymen* (2013), *Daddy* (2011), *The Lika Cinema* (2008), *Hundred Minutes of Glory* (2005), *Fine Dead Girls* (2002), etc. Among many international awards, including the Un Certain Regard Jury Prize at the 68th Cannes Film Festival for *The High Sun*, he is a two-time winner of the Golden Arena for Best Director at the Pula Film Festival and a five-time winner of the Croatian critics' award Oktavijan.



REŽIJA DIRECTOR

Branko Brezovec

Pomutnje – snimka kazališne predstave

Confusions – recording of theatre performance

2016 | 80'
Hrvatska Croatia

praizvedba premiere 17. 9. 2014.,
Abrons Arts Center, New York

DRAMATIZACIJA, REŽIJA SCREENPLAY **Branko Brezovec** PREMA ROMANU BASED ON **Pomutnje gojenca Törlessa** *The Confusions of Young Törless*, **Robert Musil** SCENA, ODABIR FILMOVA **Tihomir Milovac** SCENOGRAFIJA PRODUCTION DESIGNER **Veronika Radman** KOSTIMOGRAFIJA COSTUME DESIGNER **Irena Sušac** GLAZBA MUSIC **Peteris Vasks, Richard Wagner** VIDEOMONTAŽA VIDEO EDITING **Ivan Marušić Klif** SURADNIK REŽIJE I POKRET **Natalija Manojlović** SURADNIK REŽIJE I PROJEKCIJA **Ivan Planinić** SVJETLO LIGHT DESIGNER **Petar Strmečki** SURADNIK ZA TEHNIČKA PITANJA **Stjepan Filipec Ges** ULOGE CAST **Romano Nikolić, Hrvojka Begović, Adrian Pezdirc, Domagoj Janković, Dado Ćosić, Ognen Drangovski, Suzana Brezovec, Tihomir Milovac** PRODUCENTI PRODUCERS **Nebojša Taraba, Miodrag Sila** PRODUKCIJA PRODUCTION **Eurokaz, Akademija dramske umjetnosti** KOPRODUKCIJA CO-PRODUCTION **Domino**





Predstava je nastala prema romanu *Pomutnje gojenca Törlessa* Roberta Musila. U središtu je djela mladić Törless, suočen sa psihičkim i spolnim sazrijevanjem u vojnom internatu na rubu Habsburške Monarhije. Struktura *Pomutnji* čvrsto je određena trajanjem, tempom i dinamikom glazbenih partitura. Prvi dio predstave ritmički se oslanja na furioznu 2. simfoniju latvijskog skladatelja Peterisa Vasksa, a u drugom dijelu finalna scena Wagnerove opere *Siegfried* upozorava na pozadinske kontekste spolno i rodno pomućenih glavnih likova.

The play is based on the novel *The Confusions of Young Törless* by Robert Musil. The novel centres on a young man named Törless, faced with emotional and sexual development in a military boarding school on the periphery of the Habsburg Monarchy. The structure of *Confusions* is defined by the duration, tempo and dynamics of the score. The first part of the play relies on the furious Symphony No. 2 by Latvian composer Peteris Vasks while in the second part the final scene of Wagner's *Siegfried* warns about the background context of sexually and gender confused protagonists.

Branko Brezovec (1955.) diplomirao je kazališnu režiju na Akademiji dramske umjetnosti u Zagrebu. Od 2002. godine predaje na Akademiji, na Odsjeku za kazališnu režiju i radiofoniju. Režirao je u cijelome svijetu radeći na različitim žanrovima (opera, multimedijски projekti, "metafizičke komedije" itd.). Služi se inovativnim dramaturškim sustavima koji spajaju različite i nedosljedne predstave u jednu cjelinu iz koje stvara različite kazališne simbole i aspekte s različitim znakovima i značenjima. Predstave: *Jedan dan u životu Ignaca Goloba* (1977.), *Brecht 1917* (1985.), *Zašto smo u Vijetnamu, Minnie?* (1988.), *Tri Nore čekaju Baala* (1993.), *Veliki meštar sviju hulja* (2001.), *Kamov, smrtopis / Moulin Rouge* (2003.), *Glembajevi* (2007.), *U agoniji* (2008.), *Salome* (2010.), *Ukleti Holandez* (2013.) itd.

Branko Brezovec (1955) graduated in theatre direction at the Academy of Dramatic Art in Zagreb. Since 2002 he has been teaching at the Academy, Department for Theatre Directing and Radiophonics. Brezovec directed all over the world, working in different genres (opera, multi-media spectacles, "metaphysical comedy", etc.). He uses innovative dramaturgy systems that connect several different and inconsistent plays into one unit from which he builds different theater symbols and aspects with a variety of signs and meanings. Plays: *A Day in the Life of Ignac Golob* (1977), *Brecht 1917* (1985), *Why Are We in Vietnam, Minnie?* (1988), *Three Noras Waiting for Baal* (1993), *Grand Master of all Villains* (2001), *Kamov, Necrography / Moulin Rouge* (2003), *The Glembay* (2007), *In Agony* (2008), *Salome* (2010), *The Flying Dutchman* (2013), etc.

63. Pula PULSKI FILMSKI FESTIVAL
PULA FILM FESTIVAL

Hrvatski program
_kratkometražni film
Natjecateljski program

Croatian Programme
_Short Film
Competition Programme



Belladonna

Belladonna

REŽIJA DIRECTOR **Dubravka Turić**

SCENARIJ, MONTAŽA SCREENPLAY, EDITOR **Dubravka Turić** KAMERA DOP **Branko Linta** SCENOGRAFIJA PRODUCTION DESIGNER **Željka Burić** KOSTIMOGRAFIJA COSTUME DESIGNER **Morana Starčević** ZVUK SOUND **Dubravka Premar** ULOGE CAST **Aleksandra Naumov, Nada Đurevska, Lana Barić, Dražen Kuhn, Anita Matković** PRODUCENTICA PRODUCER **Zdenka Gold** PRODUKCIJA PRODUCTION **Spiritus movens** DISTRIBUCIJA DISTRIBUTION **Everything Works** MEĐUNARODNA PRODAJA WORLD SALES **Premium Films**



2015 | 17'33"

Venice Internatioanl Film Festival 2015
(najbolji film / Best Film – Orizzonti),
Sundance Film Festival 2015, International
Film Festival Rotterdam 2016

Tri žene različite životne dobi i porijekla sretnu se u oftalmološkoj čekaonici. Osluškujući razgovor starijih žena, djevojka Saša saznaje zbog čega je jedna od njih ostala slabovidna. Ravnodušnost zamjenjuje osjećaj prepoznavanja, ali mogućnost komunikacije nepovratno je izgubljena.

Three women of different ages and backgrounds meet in the waiting room of an ophthalmologist's office. Overhearing the conversation between the two older women, the young woman Sasha learns of the tragedy one of them experienced. The indifference she felt until that moment is replaced by a sense of connection. However, the chance to share this is irreversibly lost.

Dubravka Turić (1973.) diplomirala je montažu na ADU-u u Zagrebu. Radila je kao scenaristica na serijalima *Svlačionica, Mjenjačnica* itd. Ovo je njezin prvi film.

Dubravka Turić (1973) received her MA in Film and TV Editing from the Academy of Dramatic Art in Zagreb. She has also worked as a screenwriter for several popular Croatian TV documentary series. *Belladonna* is her first film.

HA VC HRT ST UD M SIP IND



Cvijeće

Flowers

REŽIJA DIRECTOR **Judita Gamulin**

SCENARIJ SCREENPLAY **Judita Gamulin** KAMERA DOP **Tomislav Sutlar** MONTAŽA EDITOR **Tomislav Stojanović** KOSTIMOGRAFIJA COSTUME DESIGNER **Dominika Mandić** ZVUK SOUND **Tihomir Vrbanec** GLAZBA MUSIC **Vid Hribar** ULOGE CAST **Dušan Gojić, Ksenija Pajić, Adrian Pezdirc, Hrvojkja Begović, Matija Čigir, Mirela Brekalo, Željko Königsknecht, Danijel Ljuboja** PRODUCENTICA PRODUCER **Ana Vidović** PRODUKCIJA, DISTRIBUCIJA PRODUCTION, DISTRIBUTION **Akademija dramske umjetnosti**



2015 | 18'30"

Zagreb Film Festival – Kockice 2015

Dvije obitelji u posjeti su očevima koji dijele bolničku sobu. Jedna obitelj svađa se zbog svojih trivijalnih problema, a druga obitelj ima potpuno drugačiju perspektivu.

Two families are visiting their fathers that share a room in the hospital. One family is selfishly arguing about their trivial problems, while the other one has a completely different perspective.

Judita Gamulin (1992.) studentica je diplomskog studija režije na ADU-u u Zagrebu. Zadnje četiri godine paralelno radi u filmskoj produkciji kao voditeljica skripta i kontinuiteta, montažerka, asistentica montaže i režije. Filmovi: *Daddy Issues* (2014.), *Minus 4* (2015.).

Judita Gamulin (1992) is studying for a master's degree in Film Directing at the Academy of Dramatic Art. The last four years she has worked as director, editor, assistant editor and script supervisor. Films: *Daddy Issues* (2014), *Minus 4* (2015).



Djevojke

Girls

REŽIJA DIRECTOR **Luka Galešić**

SCENARIJ SCREENPLAY **Luka Galešić** KAMERA DOP **Frane Pamić** MONTAŽA EDITOR **Valent Balun** SCENOGRAFIJA PRODUCTION DESIGNER **Adam Llewelin** KOSTIMOGRAFIJA COSTUME DESIGNER **Luka Galešić** ZVUK SOUND **Tihomir Vrbanec** GLAZBA MUSIC **Tina Struna** ULOGE CAST **Tena Nemet Brankov, Sara Duvnjak** PRODUCENTICA PRODUCER **Hana Hribar** PRODUKCIJA PRODUCTION **Grupa sedam**



2016 | 10'11"

premijera premiere

Film o dvjema prijateljicama. Jedna od njih napokon dogovori spoj sa svojom simpatijom, ali dok strah utapa u alkoholu, plan polako poprima nezgodan obrat.

The movie depicts two girlfriends, one of which finally sets up a date with her longtime crush. But as she tries to soothe her excitement with alcohol, things take an unfortunate turn.

Luka Galešić (1991.) student je završne godine Fakulteta političkih znanosti i 3. godine dramaturgije na Akademiji dramske umjetnosti. Do sada je snimio dva kratkometražna filma.

Luka Galešić (1991) is a final year student at the Faculty of Political Sciences and a third year student in the Dramaturgy Department of the Academy of Dramatic Art. He has made two short films.

HA VC HRT ST UD M SIP IND



Fantastična

Fantastic

REŽIJA DIRECTOR **Ivan Sikavica**

SCENARIJ SCREENPLAY **Marija Šimoković Sikavica** KAMERA DOP **Danko Vučinović** MONTAŽA EDITOR **Jan Klemsche** SCENOGRAFIJA PRODUCTION DESIGNER **Marija Šimoković Sikavica** KOSTIMOGRAFIJA COSTUME DESIGNER **Morana Cerovec** ZVUK SOUND **Luka Gamulin** GLAZBA MUSIC **Šumovi protiv valova** ULOGE CAST **Marija Škaričić, Igor Kovač, Bobo Jelčić** PRODUCENTICA PRODUCER **Tena Gojić** PRODUKCIJA, DISTRIBUCIJA PRODUCTION, DISTRIBUTION **Akademija dramske umjetnosti**



2015 | 21'

Zagreb Film Festival – Kockice 2015

Marta i Saša očekuju Davora na večeri. On se nakon dugog izbjavanja pojavljuje sa Sonjom. Sonjin neočekivani dolazak otkrit će tajnu koja nepovratno mijenja njihove dosadašnje odnose.

Marta and Saša are expecting Davor for dinner. Having been away for quite some time, he appears with Sonja. Sonja's unexpected arrival reveals a secret that changes their relations forever.

Ivan Sikavica (1979.) diplomirao je na Fakultetu političkih znanosti u Zagrebu i završava studij režije na diplomskom studiju Akademije dramske umjetnosti. Filmovi: *Babysitter* (2012.), *Sin (Zagrebačke priče 2, 2012.)*, *Ko da to nisi ti* (2013.).

Ivan Sikavica (1979) graduated from the Zagreb Faculty of Political Science and is now about to complete the graduate program of Film Directing at the Zagreb Academy of Dramatic Art. Film credits: *Babysitter* (2012), *The Son (Zagreb Stories 2, 2012)*, *So Not You* (2013).

HA VC HRT ST UD M SIP IND

HRVATSKI PROGRAM | KRATKOMETRAŽNI FILM | NATJECATELJSKI PROGRAM

CROATIAN PROGRAMME | SHORT FILM | COMPETITION PROGRAMME



Govorna pošta

Voicemail

REŽIJA DIRECTOR **Leo Vitasović**

SCENARIJ SCREENPLAY **Daniel Škalic** KAMERA DOP **Josip Šuker** MONTAŽA EDITOR **Leo Vitasović**
SCENOGRAFIJA PRODUCTION DESIGNER **Aleksandra Giljević** KOSTIMOGRAFIJA COSTUME DESIGNER **Mihaela Zajec**
ZVUK SOUND **Tihomir Vrbanec** GLAZBA MUSIC **Josip Šuker, Viktor Čičić** ULOGE CAST **Vini Jurčić, Filip Mayer, Ksenija Marinković, Marina Redžepović, Leon Dubroja, Ian Tomljenović**
PRODUCENT PRODUCER **Daniel Škalic** PRODUKCIJA, DISTRIBUCIJA PRODUCTION, DISTRIBUTION **Dignitas** KOPRODUKCIJA CO-PRODUCTION **Blank filmski_inkubator**



2015 | 27'9"

Star Film Festival 2015 (nagrada publike Audience Award)

Marijan i Kičma odrasli su u sirotištu. Kada postanu punoljetni, moraju napustiti dom za nezbrinuta djecu. Njihov je plan otići u Zagreb i tamo privremeno ostati u stanu Kičmina prijatelja Igora. Iako sumnjičavi, svjesni su da je to poziv koji moraju prihvatiti.

Marijan and Kičma live in an orphanage. As soon as they come of age, they are obliged to leave the residential care centre. Their plan is to travel to Zagreb and temporarily stay at a friend's apartment. Although they have some doubts, they know they will have to take the offer.

Leo Vitasović (1996.) aktivni je član **Blanka_filmskog** inkubatora u kojem drži radionice za srednjoškolce i snima filmove. Pohađao je brojne filmske radionice diljem svijeta. Studira informatiku na Sveučilištu u Rijeci. Filmovi: *Teške boje, Hladnokrvno* itd.

Leo Vitasović (1996) is an active member of the **Blank_Film** Incubator where he makes films and holds workshops for secondary school students. He has participated in a number of workshops around the world. He is studying for a degree in IT at the University of Rijeka. Films: *Chained Colours, Coldblooded*, etc.

HA VC HRT ST UD M SIP IND



Hana, Hano, Hanice

Hana, Hana, Honey

REŽIJA DIRECTORS **Marko Bičanić, Karlo Vorih**

SCENARIJ, MONTAŽA SCREENPLAY, EDITORS **Marko Bičanić, Karlo Vorih** KAMERA DOP **Marko Bičanić**
SCENOGRAFIJA, KOSTIMOGRAFIJA PRODUCTION DESIGNER, COSTUME DESIGNER **Veronika Milinović**
ZVUK SOUND **Rino Rusmir, Tihomir Vrbanec** GLAZBA MUSIC **Film, Atomsko sklonište** ULOGE CAST **Lidija Penić-Grgaš, Anton Malbašić, Ian Tomljenović**
PRODUCENTI PRODUCERS **Aleksandra Giljević, Igor Jelinović** PRODUKCIJA, DISTRIBUCIJA PRODUCTION, DISTRIBUTION **Blank filmski_inkubator**



2016 | 12'10"

premijera premiere

Hana i njezino malo društvo vole ludovati. Oni su mlada trojka čije se prijateljstvo temelji na flertu te plitkim i površnim razgovorima. Ludilo traje sve dok jedne večeri njihovo bezbrižno tinejdžersko flertovanje ne preraste u nešto više, a to nije ljubav.

Hana and her small group of friends love to have fun. They are a young trio whose friendship is based on constant mutual flirting, shallow and superficial conversations. The madness continues until one night their carefree teenage flirting evolves into something more, something that has nothing to do with love.

Marko Bičanić (1999.) ozbiljnije se počinje baviti filmom 2013. godine, kad se učlanjuje u **Blank_filmski** inkubator i pohađa dječju radionicu. Autor je četiriju kratkometražnih filmova. **Karlo Vorih** (1998.) član je **Blankove** napredne radionice za srednjoškolce. Autor je četiriju kratkih igranih filmova.

Marko Bičanić (1999) started his filmmaking career when he joined **Blank_film** incubator in 2013. Since then, he has made four short films. **Karlo Vorih** (1998) is a member of **Blank's** highschool workshop, advanced level. He's the author of four short films.



Igra malog tigra

Playing the Tiger

REŽIJA DIRECTOR **Jasna Nanut**

SCENARIJ SCREENPLAY **Jasna Nanut** KAMERA DOP **Tomislav Sutlar** MONTAŽA EDITOR **Tomislav Stojanović** SCENOGRAFIJA PRODUCTION DESIGNER **Tajana Čanić Stanković** KOSTIMOGRAFIJA COSTUME DESIGNER **Aleksandra Koluder** ZVUK SOUND **Tihomir Vrbanec** GLAZBA MUSIC **Kimekai, Ilija Rudman** ULOGE CAST **Krešimir Mikić, Ana Stunić** PRODUCENTICA PRODUCER **Dora Prpić** PRODUKCIJA PRODUCTION **Akademija dramske umjetnosti**



Boška prvi put dolazi k Tomi. On im skuha večeru, zatim gledaju film. Testirajući njegovo strpljenje, Boška pokušava otkriti je li Tomo onaj pravi ili još jedan krivi. Tomo nema takvih nedoumica. Uvjeren je da su njih dvoje već u vezi.

Boška visits Tomo for the first time. He cooks dinner and then they watch a movie. As the evening progresses, Boška tests Tomo's patience, trying to find out whether he is Mr Right, or another Mr Wrong. Tomo seems to have no such doubts. He is convinced they are already in a relationship.

2015 | 24'

Zagreb Film Festival – Kockice 2015,
Dani hrvatskog filma 2016 (Oktavijan za
igrani film Best Short Film Award)

Jasna Nanut (1975.) odlučila se posvetiti filmu nakon petnaest godina rada na televiziji. Ovo je njezin diplomski film s magistarskog studija režije igranog filma na ADU-u u Zagrebu.

Jasna Nanut (1975) decided to dedicate herself to filmmaking after 15 years in TV business. She holds a master's degree in Film Directing from the Academy of Dramatic Art in Zagreb. This is her graduation film.

HA VC HRT **ST UD** M SIP IND



Mjesta u blizini

Recent Places

REŽIJA DIRECTOR **Mate Ugrin**

SCENARIJ SCREENPLAY **Mate Ugrin** KAMERA DOP **Ivan Marković** MONTAŽA EDITORS **Jelena Marković, Mate Ugrin** SCENOGRAFIJA PRODUCTION DESIGNER **Dragana Bačović** KOSTIMOGRAFIJA COSTUME DESIGNER **Senka Kljakić** ZVUK SOUND **Jakov Munižaba** ULOGE CAST **Nikola Momčilović, Danijela Vranješ, Denis Šestuhin, Simeon Češev** PRODUCENT PRODUCER **Mate Ugrin** PRODUKCIJA PRODUCTION **HFBK Hamburg (DE)** KOPRODUCENTICA CO-PRODUCER **Isa Živanović** KOPRODUKCIJA CO-PRODUCTION **R44 (HR)** MEĐUNARODNA PRODAJA WORLD SALES **HFBK Hamburg**



Kraj ljeta. Tri dječaka bezbrižno provode vrijeme na jezeru, u napuštenoj plesnoj dvorani, u kolibi. Jedan od njih odlazi.

End of summer. Three boys carelessly spend their time at the lake, in an abandoned dance hall, in a cottage. One of the boys is leaving.

2016 | 20'17" | Njemačka, Hrvatska
Germany, Croatia
premijera premiere

Mate Ugrin (1986.) diplomirao je režiju 2012. godine na Akademiji umjetnosti u Beogradu. Završava diplomski studij filma na Fakultetu umjetnosti u Hamburgu kao stipendist Fondacije Karl H. Ditze. Radi na montaži diplomskog filma i priprema prvi dugometražni dokumentarac.

Mate Ugrin (1986) graduated in Film Directing from the Academy of Arts (Belgrade, Serbia) in 2012. He is currently finishing the master's programme in filmmaking at the University of Arts in Hamburg with a scholarship of the Karl H. Ditze Foundation. He is currently editing his graduation film and preparing his first documentary feature film.

HRVATSKI PROGRAM | KRATKOMETRAŽNI FILM | NATJECATELJSKI PROGRAM

CROATIAN PROGRAMME | SHORT FILM | COMPETITION PROGRAMME

HA VC HRT **ST UD** M SIP IND



Nas dva

Two All Alone

REŽIJA DIRECTOR **Andrija Mardešić**

SCENARIJ SCREENPLAY **Andrija Mardešić** KAMERA DOP **Ivan Zadro** MONTAŽA EDITOR **Tomislav Stojanović** SCENOGRAFIJA PRODUCTION DESIGNER **Luka Mimica** ZVUK SOUND **Frano Homen** ULOGE CAST **Dara Vukić, Roko Sikavica** PRODUKCIJA PRODUCER **Dora Prpić** PRODUKCIJA PRODUCTION **Kino Klub Split** DISTRIBUCIJA DISTRIBUTION **Everything Works**



2015 | 27'7"

Zagreb Film Festival – Kockice 2015
(posebno priznanje Special Mention)

Kolovoz, pustoš u gradu, svi su na odmoru. Umjesto da uživa u ljetu kao njegovi prijatelji, Joško mora čuvati svoju nonu koja se upravo vratila iz toplica. Dok pokušava izaći na kraj s čangrizavom bakom i nesnosnom vrućinom, ni sam Joško nije cimer za poželjeti. Njih dvoje podnose se u prevrućem stanu. Osuđeni jedno na drugo, a jedan bez drugoga ne mogu.

August, a deserted city, everybody on vacation. Instead of enjoying the summer, like the rest of his friends, Joško must take care of his injured Nanna. But, Joško isn't the most tolerant and caring person in the world either. The two, all alone, are trying to get along. Doomed to be together, but cannot live without each other.

Andrija Mardešić (1985.) snimio je niz kratkometražnih igranih i animiranih filmova još u srednjoj školi. Sudjelovao je na filmskoj radionici Kino Kluba Split. Godine 2004. upisao je studij režije na ADU-u. Radio je na brojnim kratkometražnim i dugometražnim filmovima.

Andrija Mardešić (1985) made a number of short amateur fiction and animated films while still in high school, and took part in filmmaking workshops at the Kino klub Split. In 2004, he enrolled in the Academy of Dramatic Art in Zagreb, Department of Film and TV Directing. He has worked on a number of short and feature films.

HA VC HRT ST UD M SIP IND



Nedjelja

Sunday

REŽIJA DIRECTOR **Goran Dević**

SCENARIJ SCREENPLAY **Goran Dević** KAMERA DOP **Branko Linta** MONTAŽA EDITOR **Vanja Suruček** SCENOGRAFIJA PRODUCTION DESIGNER **Ivan Veljača** KOSTIMOGRAFIJA COSTUME DESIGNER **Ida Križ Posavec** ZVUK SOUND **Ivan Zelić** GLAZBA MUSIC **Neven Jurica Ferina, Pavao Miholjević** ULOGE CAST **Lana Barić, Alex Rakoš, Krešimir Mikić, Nikša Butijer** PRODUKCIJA PRODUCER **Hrvoje Osvadić** PRODUKCIJA, DISTRIBUCIJA PRODUCTION, DISTRIBUTION **Petnaesta umjetnost**



2015 | 22'

Thessaloniki International Film Festival 2015

Devetogodišnjak rastavljenih roditelja provodi nedjelju kod oca liječnika. Ljut je na njega što mu ne dopušta dovesti psa u stan i bojkotira svaku komunikaciju. Otac mora na intervenciju na selo i dječak ne može ostati sam u stanu. Ono što će doživjeti na selu, promijenit će ga za cijeli život. On Sunday, a nine-year-old boy whose parents are divorced visits his father, a doctor. The boy is angry at him for not allowing him to bring his dog to the apartment. The father is called to attend a patient in the village but he cannot leave the boy alone in the apartment. What the boy experiences, changes him for life.

Goran Dević (1971.) predaje na Odsjeku za režiju na ADU-u. Dokumentarci: *Uvozne vrane* (2004.), *Nemam ti šta reć' lijepo* (2006.), *Tri* (2008.). Svoj debitantski dugometražni igrani film *Crnci* (2009.) napisao je i režirao sa Zvonimirom Jurićem.

Goran Dević (1971) teaches at the Department of TV and Film Directing at the Academy of Dramatic Art in Zagreb. Documentaries: *Imported Crows* (2004), *I Have Nothing Nice to Say to You* (2006), *Three* (2008). *The Blacks* (2009), which he co-wrote and co-directed with Zvonimir Jurić, marked his full-length directorial debut.



Negdje

Somewhere

REŽIJA DIRECTOR **Katarina Radetić**

SCENARIJ SCREENPLAY **Katarina Radetić** KAMERA DOP **Matija Pekić** MONTAŽA EDITOR **Doris Dodig**
SCENOGRAFIJA PRODUCTION DESIGNER **Ana Horvat** KOSTIMOGRAFIJA COSTUME DESIGNER **Martina Franić**
ZVUK SOUND **Luka Gamulin** GLAZBA MUSIC **Cécile Schott – Colleen** ULOGE CAST **Elitsa Mateva, Igor Kovač**
PRODUCENTICA, DISTRIBUCIJA PRODUCER, DISTRIBUTION **Ana Rajić** PRODUKCIJA PRODUCTION **Akademija dramske umjetnosti**



2015 | 19'5"
premiera premiere

Solus, gonjen prošlošću, impulzivno napusti grad bježeći kući. Putem izbjegava ceste trčeći neutabanim stazama i skrivajući se po šumama. Jednog proljetnog jutra izađe iz šume na čistinu i upozna mladu djevojku Isabelu.

Solus, driven by his past, impulsively leaves the city to escape to his homeland. He is avoiding roads, following unbeaten tracks and hiding in the woods. One early spring morning, he stumbles upon a young woman named Isabela.

Katarina Radetić (Pula, 1993.) završila je dodiplomski studij režije filmom *Negdje*. Pohađala je Palunkovu šestomjesečnu radionicu za scenarij i *pitching* (2014.) te radionicu kod mentorice Roshanak Behest Nedjad (2015.). Trenutačno je na diplomskom studiju dokumentarnog filma.

Katarina Radetić (1993, Pula) holds a bachelor's degree in Directing from the Academy of Dramatic Art. *Somewhere* is her graduation film. In 2014, she completed Palunko, a six-month screenwriting and pitching workshop. In 2015, she completed a two-day workshop led by Roshanak Behesht Nedjad. She is currently studying for a master's degree in Documentary Film.

HA VC HRT **ST UD** M SIP IND



Piknik

Picnic

REŽIJA DIRECTOR **Jure Pavlović**

SCENARIJ SCREENPLAY **Džejna Avdić, Jure Pavlović** KAMERA DOP **Almir Fakić** MONTAŽA EDITOR **Dragan von Petrović**
SCENOGRAFIJA, KOSTIMOGRAFIJA PRODUCTION DESIGNER, COSTUME DESIGNER **Emina Sulejmani**
ZVUK SOUND **Vladimir Božić** ULOGE CAST **Emir Mušić, Aleksandar Seksan, Senad Alihodžić**
PRODUCENTI PRODUCERS **Luka Venturin, Jure Pavlović** PRODUKCIJA, DISTRIBUCIJA PRODUCTION, DISTRIBUTION **Sekvenca** MEĐUNARODNA PRODAJA WORLD SALES **Feelsales**



2015 | 13'20"

European Film Award for Best Short Film 2015
Europska nagrada za najbolji kratkometražni film 2015, **Berlinale 2015 – Generation, Dani hrvatskog filma 2015** (Grand prix, najbolje uloge Grand prix, Best Cast), **Sarajevo Film Festival 2015, Zagreb Film Festival – Kockice 2015** (posebno priznanje Special Mention)

Lijep je i sunčan proljetni dan. Na cestama vlada gužva jer ljudi odlaze iz Sarajeva na piknik. Petnaestogodišnji Emir odlazi u posjet ocu Safetu, koji izdržava zatvorsku kaznu u poluotvorenom odjelu kaznonice na Igmanu. Kasne zbog gužve u prometu, što im ostavlja dvadeset minuta za druženje. No to nekad može djelovati jako dugo.

It is a beautiful, sunny spring day. The streets of Sarajevo are crowded with people leaving the city and going on a picnic to the countryside. Fifteen-year-old Emir is on his way to see his father Safet, who is an inmate at a semi-open penitentiary on Mount Igman. Due to the traffic jam, they are late, which leaves Emir and Safet twenty minutes for socializing. But twenty minutes can seem very long.

Jure Pavlović (1985.) studirao je na ADU-u u Zagrebu. Njegov prvi profesionalni kratkometražni film *Pola ure za baku* nagrađen je Zlatnom uljanicom na DHF-u.

Jure Pavlović (1985) studied at the Academy of Dramatic Art in Zagreb. *Half an Hour for Grandma*, his short film debut, won the Golden Oil Lamp Award at the Croatian Film Days.

HRVATSKI PROGRAM | KRATKOMETRAŽNI FILM | NATJECATELJSKI PROGRAM

CROATIAN PROGRAMME | SHORT FILM | COMPETITION PROGRAMME

HA VC HRT **ST UD** M SIP IND



Priče iz bijele sobe

White Room Stories

REŽIJA DIRECTOR **Silva Čapin**

SCENARIJ SCREENPLAY **Silva Čapin** KAMERA DOP **Luka Matić** MONTAŽA EDITOR **Iva Ivan**
SCENOGRAFIJA PRODUCTION DESIGNER **Mia Bogovac** KOSTIMOGRAFIJA COSTUME DESIGNER **Slavica Motušić** ZVUK SOUND **Denis Golenja** GLAZBA MUSIC **Dejan Gotal** ULOGE CAST **Dora Polić Vitez, Vinko Kraljević, Urša Raukar, Bojan Valentić, Ivan Jončić** PRODUCENTICA PRODUCER **Nina Križan** PRODUKCIJA, DISTRIBUCIJA PRODUCTION, DISTRIBUTION **Akademija dramske umjetnosti**



2015 | 12'50"

Dani hrvatskog filma 2016

Četiri pacijenta pokušavaju riješiti svoje traume prouzročene elementima mjuzikla koji im se pojavljuju u svakodnevi.

Four patients are trying to work through their traumas, caused by the intrusion of different musical features into their daily lives.

Silva Čapin (1989.) završila je preddiplomski studij komparativne književnosti na Filozofskom fakultetu i preddiplomski i diplomski studij režije na ADU-u. Od 2014. godine radi kao vanjska suradnica na HRT-u. Ovo je njezin diplomski film.

Silva Čapin (1989) holds a bachelor's degree in Comparative Literature from the Faculty of Humanities and Social Sciences in Zagreb and a master's degree in Film and TV Directing from the Academy of Dramatic Art. Since 2014, she has worked as a subcontractor for Croatian Radiotelevision. This is her graduation film.

HA VC HRT **ST UD** M SIP IND



Ritki zrak

Thin Air

REŽIJA DIRECTOR **Šimun Šitum**

SCENARIJ SCREENPLAY **Šimun Šitum** KAMERA DOP **Andrea Kaštelan** MONTAŽA EDITOR **Sandro Baraba** SCENOGRAFIJA PRODUCTION DESIGNER **Glorija Lizde** KOSTIMOGRAFIJA COSTUME DESIGNER **Marko Jukić** ZVUK SOUND **Tihomir Vrbanec** GLAZBA MUSIC **Valentino Bošković** ULOGE CAST **Monika Vuco, Šimun Šitum, Marija Kotarac, Nikola Sekulo, Stipe Radoja** PRODUCENTICA PRODUCER **Valentina Batalić** PRODUKCIJA PRODUCTION **Kino Klub Split**



2016 | 29'55"

Festival mediteranskog filma u Splitu 2016

Leo sutra treba otići raditi u Njemačku s Čarlijem koji mu je sredio posao i kojega ne podnosi. Leo and Charlie are going to Germany for work tomorrow. Charlie fixed them the job but Leo can't stand Charlie.

Šimun Šitum (1990.) završio je 2014. studij filma i videa na Umjetničkoj akademiji u Splitu. Godine 2015. upisao je magistarski studij filma na Sveučilištu Middlesex u Londonu. Režirao je nekoliko filmova (*Sol, Uskrs*), a u nekoliko je i glumio (*Ne gledaj mi u pijat*).

Šimun Šitum (1990) graduated from the Split Art Academy, Film and Video Department. In 2015, he started studying for a master's degree in Film at the Middlesex University in London. He has directed several films (*Salt, Easter*) and made several acting appearances (*Don't Look at my Plate*).



Šetač

Walker

REŽIJA DIRECTOR **Filip Mojzeš**

SCENARIJ SCREENPLAY **Filip Mojzeš, Goran Bogdan** KAMERA DOP **Dinka Radonić** MONTAŽA EDITOR **Andrija Gvozdić Michl** KOSTIMOGRAFIJA COSTUME DESIGNER **Petra Dančević** ZVUK SOUND **Davor Omerza** ULOGE CAST **Krešimir Mikić, Bogdan Diklić, Biserka Ipša** PRODUCENTICA PRODUCER **Tatjana Aćimović** PRODUKCIJA, DISTRIBUCIJA, MEĐUNARODNA PRODAJA PRODUCTION, DISTRIBUTION, WORLD SALES **DA Film**



2015 | 22'

Beogradski festival dokumentarnog i kratkometražnog filma 2015 (nagrada za najbolji kratkometražni film Best Short Film)

Marko, 65-godišnji umirovljenik, u polju ispred svoje kuće pronalazi muškarca u nesvijesti i vodi ga k sebi. Markova žena Ana sumnjičava je zbog dolaska stranca koji ne pokazuje nikakvu namjeru da planira otići. Prisutnost tog neobičnoga i uznemirujućeg gosta postupno utječe na odnos umirovljenoga para.

Marko, a retired 65-year-old, finds an unconscious man lying in the field in front of his house, and takes him home. His wife Ana is distrustful of the stranger, who shows no intention of leaving. The presence of the disturbing guest starts affecting the retired couple's relationship.

Filip Mojzeš (1989.) student je diplomskog studija režije na Akademiji dramske umjetnosti u Zagrebu. Filmovi: *Vjetar puše kamo hoće* (2013.), *Ante, još će biti rata* (2013.) itd.

Filip Mojzeš (1989) is studying for a master's degree in Film and TV Directing at the Zagreb Academy of Dramatic Art. Selected films: *The Wind Blows* (2013), *Ante, We'll See War Yet* (2013).

HA VC HRT ST UD M SIP IND



Vanjski igrač

Admit It

REŽIJA DIRECTOR **Luka Čurčić**

SCENARIJ SCREENPLAY **Luka Čurčić** KAMERA DOP **Filip Starešinić** MONTAŽA EDITORS **Ivan Maras, Tihomir Vrbanec** SCENOGRAFIJA PRODUCTION DESIGNER **Lea Anić** KOSTIMOGRAFIJA COSTUME DESIGNER **Slađana Buljan** ZVUK SOUND **Tihomir Vrbanec** ULOGE CAST **Jerko Marčić, Luka Petrušić, Karla Brbić, Sanja Drakulić** PRODUCENTICA PRODUCER **Ana Rajić** PRODUKCIJA, DISTRIBUCIJA PRODUCTION, DISTRIBUTION **Akademija dramske umjetnosti**



2016 | 8'45"
premijera premiere

Dva prijatelja u dvorištu psihijatrijske ustanove igraju partiju stolnog tenisa. Jedan od njih je pacijent, i on je navikao gubiti, ali on ovaj put nije taj koji će se morati nositi s gubitkom.

A game of table tennis in the courtyard of the mental hospital between two close friends, a visitor and a patient. The patient is a habitual loser but this time the visiting friend has to accept his personal defeat.

Luka Čurčić (1986.) završio je komparativnu književnosti na Filozofskom fakultetu, a sada je na drugoj godini diplomskog studija režije na ADU-u. Od 2013. godine radi na HRT-u kao honorarni redatelj. Filmovi: *Dobro sam, vidimo se* (2013.), *Teški zrak* (2013.) itd.

Luka Čurčić (1986) holds a degree in Comparative Literature from the Faculty of Philosophy and he is currently studying for a degree in Film Directing at the Academy of Dramatic Art. Since 2013, he has worked for Croatian Radiotelevision as freelance director. Films: *I'm Fine, See You* (2013), *Dense Air* (2013), etc.

HRVATSKI PROGRAM | KRATKOMETRAŽNI FILM | NATJECATELJSKI PROGRAM

CROATIAN PROGRAMME | SHORT FILM | COMPETITION PROGRAMME

HA VC HRT ST UD M SIP IND



Zvjerka

The Beast

REŽIJA DIRECTOR **Daina Oniunas-Pusić**

SCENARIJ SCREENPLAY **Daina Oniunas-Pusić** KAMERA DOP **Arthur Mulhern** MONTAŽA EDITOR **Arttu Salmi** SCENOGRAFIJA, KOSTIMOGRAFIJA PRODUCTION DESIGNERS, COSTUME DESIGNERS **Marijana Gradečak, Irja Šipuš** ZVUK, GLAZBA SOUND, MUSIC **Toni Teivaala** ULOGE CAST **Doris Šarić Kukuljica, Marija Kohn** PRODUCENTICE PRODUCERS **Mirta Puhlovski, Anamaria Kapulica** PRODUKCIJA PRODUCTION **Slavica film (HR)** KOPRODUCENTICA CO-PRODUCER **Liisa Juntunen** KOPRODUKCIJA CO-PRODUCTION **Napa films (FI)** DISTRIBUCIJA DISTRIBUTION **Slavica film**



2015 | 20'40" | Hrvatska, Finska Croatia, Finland
Telluride Film Festival 2015, Zagreb Film Festival 2015 – Kockice (najbolji kratkometražni film Best Short Film), **Slamdance 2016** (posebno priznanje Special Mention)

Stogodišnja Nada i njezina sedamdesetpetogodišnja kći Vera imaju napet, ali blizak odnos. Djetinjasta Vera brine se za svoju nijemu, nemoćnu i često okrutnu majku. Jedne večeri u Nadinu sobu ulijeće šišmiš. Prisutnost životinje postepeno vraća starici izgublenu snagu, drastično i fatalno mijenjajući odnos majke i kćeri.

Hundred-year-old Nada and her daughter Vera (75) have a tense but close relationship. The childlike Vera takes care of her mute and feeble, though at times cruel mother. One evening, a bat flies into Nada's room and finds shelter underneath her bed. The animal's presence gradually reinvigorates the old woman, drastically and fatally changing the relationship between the mother and daughter.

Daina Oniunas-Pusić (1985.) stekla je BA iz režije sa zagrebačke ADU i MA s Londonske filmske škole. Trenutačno završava kratkometražni film *Rhonna & Donna*.

Daina Oniunas-Pusić (1985) holds a B.A. in Film Directing from the Zagreb Academy of Dramatic Art and an M.A. in Filmmaking from the London Film School. She is currently finishing her next short *Rhonna & Donna*.

HA HRT ST M SiP IND
VC UD

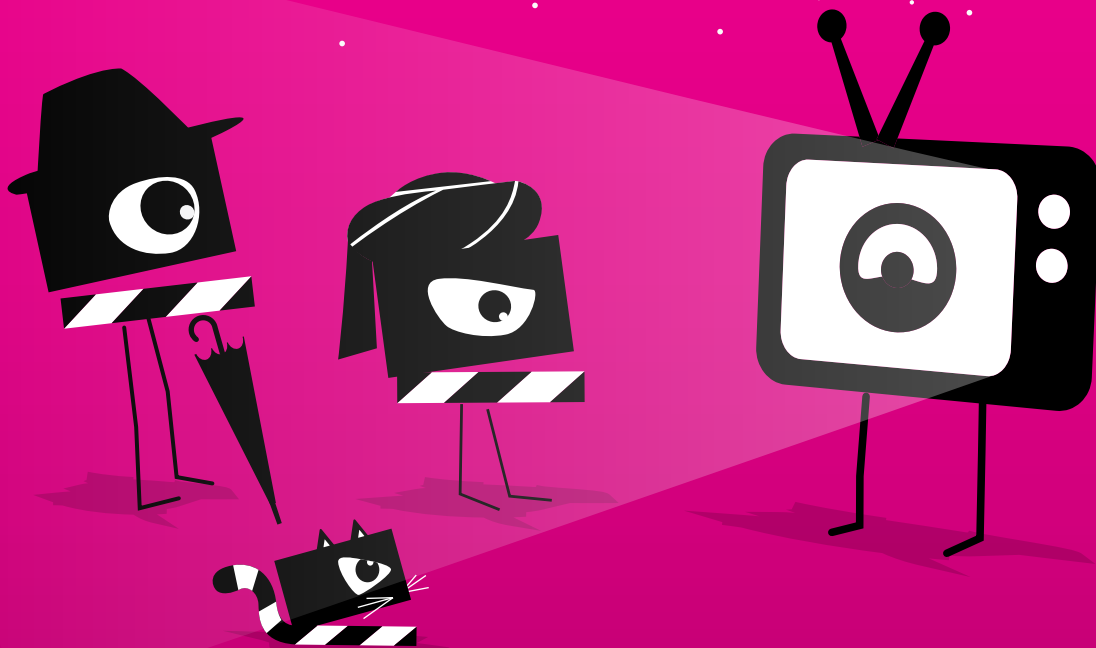
LEGENDA TAGS

- HA** film koji je dijelom ili u potpunosti financirao Hrvatski audiovizualni centar
- VC** film partly or fully financed by the Croatian Audiovisual Centre
- HRT** film koji je dijelom ili u potpunosti financirala Hrvatska radiotelevizija
- film partly or fully financed by the Croatian Radiotelevision
- ST** film proizveden u okviru visokoobrazovne institucije
- UD** film produced within the framework of a higher education institution
- M** film s manjinskim udjelom hrvatskog producenta
- film with a minority Croatian production share
- IND** film nastao izvan institucionalne potpore
- film made without institutional support
- SiP** film koji konkurira za nagradu Susjedi i prijatelji
- film in a Neighbours and Friends Competition
- *** debitant/ica
- debutant

MAXtv

FILMOVEEEL
FILMOVEEL

NAJBOLJI
PRIJATELJ
FESTIVALA



63. PULA U VAŠEM DOMU

Ekskluzivno pogledajte, odmah nakon festivalske projekcije samo u MAXtv Videoteci filmove:

13. do 27.07.2016.

- Ni u snu

14. do 28.07.2016.

- Lili i magični biser
- Između mora i kopna

15. do 29.07.2016.

- Dečki



ŽIVJETI ZAJEDNO

63. Pula PULSKI FILMSKI FESTIVAL
PULA FILM FESTIVAL

Međunarodni program
_ dugometražni film
Natjecateljski program

International Programme
_ Feature Film
Competition Programme



Aloys

Aloys

REŽIJA DIRECTOR **Tobias Nölle**

2016 | 91' | Švicarska, Francuska
Switzerland, France

Berlinale – Panorama 2016
(nagrada FIPRESCI, najbolji film u programu
Panorama FIPRESCI Prize, Best Film)

SCENARIJ SCREENPLAY **Tobias Nölle** KAMERA DOP **Simon Guy Fässler** MONTAŽA EDITOR **Tobias Nölle** SCENOGRAFIJA PRODUCTION DESIGNER **Su Erd** KOSTIMOGRAFIJA COSTUME DESIGNER **Leonie Zykan** ZVUK SOUND **Peter Bräker, Benjamin Laurent, Maurizius Staerkle Drux, Jean-Pierre Gerth** GLAZBA MUSIC **Tom Huber, Beat Jegen** ULOGE CAST **Georg Friedrich, Tilde Von Overbeck** PRODUCENT PRODUCER **Christof Neracher** PRODUKCIJA PRODUCTION **Hugofilm Productions (CH)** KOPRODUCENT CO-PRODUCER **Jean Des Forêts** KOPRODUKCIJA CO-PRODUCTION **Petit Film (FR), Schweizer Radio und Fernsehen, SRG SSR (CH), Arte GEIE (FR)** MEĐUNARODNA PRODAJA WORLD SALES **New Europe Film Sales**

Usamljeni privatni detektiv prima poziv tajanstvene žene koja ga uvlači u igru poznatu kao *telefonska šetnja*. Fasciniran njezinim glasom, Aloys otkriva zamišljeni svijet koji mu omogućuje da se otrgne od samoće.

A lonely private investigator is contacted by a mysterious woman who pulls him into a mind game known as "telephone walking". Fascinated by her voice, Aloys discovers an imaginary universe that allows him to break out of his isolation.

Tobias Nölle (1976.) studirao je režiju na Fakultetu vizualnih umjetnosti u New Yorku. Njegov kratkometražni film *René* (2008.) prikazan je na brojnim festivalima diljem svijeta i osvojio je nekoliko nagrada (Zlatni leopard u Locarnu). *Aloys* je njegov prvi igrani film. Nastao je u laboratoriju Torino Film Lab i odabran je za Rotterdam Cinéart i Berlinale Co-Production Market.

Tobias Nölle (1976) studied Film at the School of Visual Arts in New York. His short film *René* (2008) was screened at numerous festivals worldwide and won several awards (Golden Leopard in Locarno). *Aloys* is his first feature film. It was developed at the Torino Film Lab and selected for the Rotterdam Cinéart and the Berlinale Co-Production Market.



Chevalier

Chevalier

REŽIJA DIRECTOR **Athina Rachel Tsangari**

2015 | 105' | Grčka Greece

Locarno Film Festival 2015, Sarajevo Film Festival 2015 (specijalna nagrada žirija, Srce Sarajeva za najbolje glumačko ostvarenje – cijela glumačka ekipa Special Jury Mention, Heart of Sarajevo for Best Actor – All Cast), **London Film Festival 2015** (Grand Prix)

SCENARIJ SCREENPLAY **Efthimis Filippou, Athina Rachel Tsangari** KAMERA DOP **Christos Karamanis** MONTAŽA EDITORS **Matt Johnson, Yorgos Mavropsaridis** SCENOGRAFIJA PRODUCTION DESIGNER **Anna Georgiadou** KOSTIMOGRAFIJA COSTUME DESIGNER **Vassilia Rozana** ZVUK SOUND **Leandros Ntounis** GLAZBA MUSIC **Marilena Orfanou** ULOGE CAST **Yorgos Kendros, Panos Koronis, Vangelis Mourikis, Makis Papadimitriou, Yorgos Pirpassopoulos, Sakis Rouvas** PRODUCENTI PRODUCERS **Maria Hatzakou, Athina Rachel Tsangari** PRODUKCIJA PRODUCTION **Faliro House** KOPRODUKCIJA CO-PRODUCTION **Haos Film, Nova, The Match Factory** MEĐUNARODNA PRODAJA WORLD SALES **The Match Factory**

Šest muškaraca na ribarskom izletu na luksuznoj jahti usred Egejskoga mora odlučuje održati natjecanje. Tijekom natjecanja doći će do uspoređivanja, do odmjeravanja, do kasapljenja pjesama i analize krvi. Prijatelji postaju rivali, a rivalima rastu apetiti. No na kraju putovanja, kada igra završi, pobjednik osvaja titulu najboljeg muškarca i pečatnjak s natpisom *Chevalier*. In the middle of the Aegean Sea, on a luxury yacht, six men on a fishing trip decide to play a game. During this game, things will be compared. Things will be measured. Songs will be butchered, and blood will be tested. Friends will become rivals and rivals will become hungry. But at the end of the journey, when the game is over, the man who wins will be the best man. And he will wear on his smallest finger the victory signet ring: the *Chevalier*.

Athina Rachel Tsangari (1966.) studirala je kazališnu režiju na Sveučilištu u New Yorku, a zatim završava magisterij filmske produkcije na Sveučilištu u Teksasu. *The Slow Business of Going* (2000.) njezin je igrani prvijenac nakon kojega slijedi *Attenberg* (2010.). Producirala je filmove *Očnjak* i *Alpe* te koproducirala film *Prije ponoći*.

Athina Rachel Tsangari (1966) studied Theatre at New York University before obtaining her M.F.A. in Film Production at the University of Texas. *The Slow Business of Going* (2000) was her feature debut, followed by *Attenberg* (2010). She has produced *Dogtooth* and *Alps*, and co-produced *Before Midnight*.

MEĐUNARODNI PROGRAM | DUGOMETRAŽNI FILM | NATJECATELJSKI PROGRAM



Evolucionija

Evolution

REŽIJA DIRECTOR **Lucile Hadžihalilović**

2015 | 81' | Francuska, Španjolska, Belgija
France, Spain, Belgium

Toronto International Film Festival 2015,
Festival de San Sebastian 2015 (posebna
nagrada žirija, najbolja kamera Special Jury
Prize, Best Cinematography),
BFI London Film Festival 2015

SCENARIJ SCREENPLAY **Lucile Hadžihalilović, Alanté Kavaïté, Geoff Cox** KAMERA DOP **Manu Dacosse** MONTAŽA EDITOR **Nassim Gordji-Tehrani** SCENOGRAFIJA PRODUCTION DESIGNER **Laia Colet** KOSTIMOGRAFIJA COSTUME DESIGNER **Jackye Fauconnier** ZVUK SOUND **Fabiola Ordoyo** GLAZBA MUSIC **Jesús Díaz, Zacarías M. de la Riva** ULOGE CAST **Max Brebant, Roxane Duran, Julie-Marie Parmentier**
PRODUCENTI PRODUCERS **Sylvie Pialat, Benoît Quainon** PRODUKCIJA PRODUCTION **Les Films du Worso (FR)** KOPRODUCENTI CO-PRODUCERS **Jérôme Vidal, Sebastián Álvarez, Geneviève Lemal, John Engel** KOPRODUKCIJA CO-PRODUCTION **Noodles Production (FR), Volcano Films (ES), Scope Pictures (BE), Left Field Ventures (BE)** MEĐUNARODNA PRODAJA WORLD SALES **Wild Bunch**

Desetogodišnji Nicolas živi s majkom na udaljenom otoku, u selu koje nastanjuju samo žene i dječaci. U bolnici s pogledom na more dječaci su podvrgnuti neobičnom liječničkom tretmanu. Nicolas je jedini koji propituje ono što se oko njega događa. Osjeća da mu majka laže te čvrsto odlučuje saznati što ona i druge žene rade noću na plaži. Ono što će otkriti početak je noćne more iz koje se ne može izvući.

10-year-old Nicolas lives with his mother on a remote island, in a village inhabited solely by women and young boys. In a hospital overlooking the ocean, all the boys are subjected to a strange medical treatment. Only Nicolas questions what is happening around him. He senses that his mother is lying to him, and is determined to find out what she does with the other women at night, on the beach. What he discovers is the beginning of a nightmare into which he is helplessly drawn.

Lucile Hadžihalilović (1961.) osnovala je produkcijsku kuću Les cinémas de la zone s Gasparom Noéom, s kojim je radila na filmovima *Meso*, *Sam protiv svih* i *Ulaz u prazninu*. Godine 2004. režirala je dugometražni film *Innocence* (nagrada za najboljeg debitanta u San Sebastianu). Režirala je i nekoliko kratkometražnih filmova: *Dobri momci stavljaju kondome* (1998.), *Nectar* (2014).

Lucile Hadžihalilović (1961) founded the production company Les cinémas de la zone with Gaspar Noé, with whom she worked on *Carne*, *Seul contre tous* and *Enter the Void*. In 2004, she directed the feature film *Innocence* (Best New Director Prize at San Sebastian). She has also directed several shorts: *Good Boys Use Condoms* (1998), *Nectar* (2014).



Gora

Mountain Ha'har

REŽIJA DIRECTOR **Yaelle Kayam**

2015 | 83' | Izrael, Danska
Israel, Denmark

Toronto International Film Festival 2015,
Venice Film Festival – Orizzonti 2015

SCENARIJ SCREENPLAY **Yaelle Kayam** KAMERA DOP **Itay Marom** MONTAŽA EDITOR **Or Ben David**
SCENOGRAFIJA PRODUCTION DESIGNER **Neta Dror** KOSTIMOGRAFIJA COSTUME DESIGNER **Hila Glick**
ZVUK SOUND **Peter Albrechtsen, Itzik Cohen** GLAZBA MUSIC **Ophir Leibovitch** ULOGE CAST **Shani Klein, Avshalom Pollak, Haitham Ibrahim Omari**
PRODUCENTI PRODUCERS **Eilon Ratzkovsky, Yochanan Kredon, Lisa & Yossi Uzrad, Guy Jacoel**
PRODUKCIJA PRODUCTION **July August Productions (IL)** KOPRODUCENTI CO-PRODUCERS **Riina Spørring Zachariassen, Vibeke Windeløv, Stinna Lassen** KOPRODUKCIJA CO-PRODUCTION **Windeløv/Lassen (DK)** MEĐUNARODNA PRODAJA WORLD SALES **Films Distribution**

Pobožna žena živi s obitelji na židovskome groblju na Maslinskoj gori u Jeruzalemu. Tijekom dana suprug i djeca odlaze u školu, a ona ostaje sama. Odlazi u šetnje grobljem pokušavajući se odmaknuti od kućanskih poslova. Jedne noći upada u očaj te izjuri iz kuće, trčeći koliko je noge nose preko groblja.

A devout woman is living with her family in the Jewish cemetery on Jerusalem's Mount of Olives. During the day, while her husband and children are at school, she is left alone in the mountain. She goes for walks in the cemetery, trying to escape the endless house work. One night, out of frustration, she storms out of the house, climbing the cemetery, running wherever her feet will carry her.

Yaelle Kayam (1979.) redateljica je i profesorica na Odsjeku za filmsku režiju Koledža Sapir. Studirala je režiju na Viktorijanskom umjetničkom koledžu u Melbourneu (2004. – 2006.) i na Fakultetu za film i televiziju Sam Spiegel u Jeruzalemu (2006. – 2008.). *Gora* je njezin prvi igrani film.

Yaelle Kayam (1979) is a filmmaker and a film lecturer at the Sapir College Film Department. She studied cinema at the Victorian College of the Arts (2004–2006) in Melbourne, Australia and at the Sam Spiegel Film and Television School in Jerusalem (2006–2008). *Mountain* is her debut feature film.

MEĐUNARODNI PROGRAM | DUGOMETRAŽNI FILM | NATJECATELJSKI PROGRAM

INTERNATIONAL PROGRAMME | FEATURE FILM | COMPETITION PROGRAMME



Između mora i kopna

Between Sea and Land La Ciénaga – Entre el mar y la tierra

REŽIJA DIRECTOR **Carlos Del Castillo**

2016 | 98' | Kolumbija Colombia

Sundance 2016 (nagrada publike, posebna nagrada žirija za glumačko ostvarenje Audience Award, Special Jury Award for Acting)

SCENARIJ SCREENPLAY **Manolo Cruz** KAMERA DOP **Robespierre Rodríguez** MONTAŽA EDITOR **German A. Duarte** SCENOGRAFIJA PRODUCTION DESIGNER **Arley Garzon** ZVUK SOUND **German Daniel Leon** GLAZBA MUSIC **David Murillo R.** ULOGE CAST **Manolo Cruz, Vicky Hernández, Viviana Serna, Jorge Cao**

PRODUCENTI PRODUCERS **Manolo Cruz, Carlos Del Castillo, Robespierre Rodríguez** PRODUKCIJA PRODUCTION **Mago Films** KOPRODUKCIJA CO-PRODUCTION **Photogroup Films, Scarlett Cinema** MEĐUNARODNA PRODAJA WORLD SALES **Global Screen**

Između mora i kopna priča je o mladiću Albertu koji živi na kolumbijskoj karipskoj obali i koji je zbog neurološke bolesti prikovan za krevet. More se pruža tik ispred njegova doma, a Alberto čezne za slobodom koju bi mu ono moglo podariti. Film govori o nevjerojatoj prilagodljivosti i dostojanstvenosti likova zarobljenih na marginama prekrasnog krajolika.

Between Sea and Land tells the story of a young man, Alberto, who lives on Colombia's Caribbean coast. Suffering from a neurological disorder that keeps him on bed rest, Alberto longs to explore the sea that lies just beyond his home. Film portrays the extraordinary resilience and grace of characters caught in between the margins of a beautiful place.

Carlos del Castillo studirao je režiju i produkciju na Filmskoj akademiji u New Yorku, a diplomirao je dramske umjetnosti. Režirao je 25 kazališnih predstava u Južnoj Americi. Njegove su specijalnosti simbolizam, audiovizualni efekti, pisanje scenarija i kamera.

Carlos del Castillo is a New York Film Academy director and producer who specializes in symbolism, audiovisual effects, screenwriting, and cinematography. He graduated in Dramatic Arts and has directed 25 plays on the South American stage.



Kaili blues

Kaili Blues Lu bian ye can

REŽIJA DIRECTOR **Bi Gan**

2015 | 113' | Kina China

Festival del film Locarno 2015 (najbolji novi redatelj, posebno priznanje za debitantski igrani film Best Emerging Director, Special Mention for First Feature), International Film Festival Rotterdam 2016

SCENARIJ SCREENPLAY **Bi Gan** KAMERA DOP **Wang Tianxing** MONTAŽA EDITOR **Qin Yanan**
SCENOGRAFIJA PRODUCTION DESIGNER **Zhu Yun** ZVUK SOUND **Liang Kai** GLAZBA MUSIC **Lim Giong**
ULOGE CAST **Chen Yongzhong, Zhao Daqing, Zhao Daqing, Xie Lixun, Zeng Shuai, Zeng Shuai, Yu Shixue, Guo Yue, Liu Linyang, Yang Zuohua**
PRODUCENTI PRODUCERS **Wang Zijian, Shan Zuolong, Li Zhaoyu** PRODUKCIJA PRODUCTION
Heaven Pictures (Beijing), The Movies Co. KOPRODUKCIJA CO-PRODUCTION **Blackfin (Beijing), Culture & Media Co., China Film (Shanghai), International Media Co.** MEĐUNARODNA PRODAJA
WORLD SALES **China Film International**

U subtropskoj pokrajini Guizhou nalazi se mala klinika obavijena maglom. U klinici Kaili rade dva liječnika koja žive mirnim i usamljenim životima. Jedan od njih, Chen Sheng, kreće u potragu za svojim nećakom kojega je otac, njegov brat, napustio. Na putu prema Zhenyuanu Chen dolazi do mjesta Dang Mai gdje se čini da vrijeme istodobno teče unaprijed i unatrag i čiji su stanovnici izrazito tajnoviti. Proživljava svoju povijest i budućnost, što mu pruža uvid u vlastiti život.

In the subtropical province of Guizhou, there is a small county clinic surrounded by fog. At the Kaili clinic, there are two doctors who live quiet, lonely lives. One of the doctors, Chen Sheng, embarks on a journey to find his nephew, who has been abandoned by his brother. On the way to Zhenyuan, Chen comes across a place called Dang Mai, where time seems to flow both forwards and backwards, the lives of the local people a complete mystery. He experiences his own past and future, lending him insight into his own life.

Bi Gan (1989.) mladi je kineski redatelj i pjesnik rođen u Kailiju, u pokrajini Guizhou. Godine 2013. snimio je kratkometražni film *Diamond Sutra*. *Kaili blues* njegov je prvi dugometražni igrani film. Trenutačno radi na svom drugom igranom filmu, *Posljednja noć na Zemlji*.

Bi Gan (1989) is a young Chinese director and poet born in Kaili, Guizhou. In 2013 he made a short film *Diamond Sutra*. *Kaili Blues* is his first feature. He is preparing his second feature film, *The Last Night on Earth*.

MEĐUNARODNI PROGRAM | DUGOMETRAŽNI FILM | NATJECATELJSKI PROGRAM

INTERNATIONAL PROGRAMME | FEATURE FILM | COMPETITION PROGRAMME



Nezakonito

Illegitimate Ilegitim

REŽIJA DIRECTOR **Adrian Sitaru**

2016 | 89' | Rumunjska, Poljska, Francuska
Romania, Poland, France

Berlinale 2016 – Forum (CICAE Art Cinema
Award)

SCENARIJ SCREENPLAY **Adrian Sitaru, Alina Grigore** KAMERA DOP **Adrian Silișteanu, Alexandru Timoșca** MONTAŽA EDITORS **Mircea Olteanu, Théo Lichtenberger** SCENOGRAFIJA PRODUCTION DESIGNER **Elena Manea** KOSTIMOGRAFIJA COSTUME DESIGNER **Marian Vasilescu** ZVUK SOUND **Ioan Filip, Dan-Ștefan Rucăreanu** GLAZBA MUSIC **The Amsterdams** ULOGE CAST **Alina Grigore, Robi Urs, Bogdan Albuiescu, Adrian Titieni, Cristina Olteanu, Miruna, Liviu Vizitiu**
PRODUCENTICA PRODUCER **Anamaria Antoci** PRODUKCIJA PRODUCTION **Domestic Film (RO)**
KOPRODUCENTI CO-PRODUCERS **Stanisław Dziedzic, Klaudia Śmieja, Yohann Cornu** KOPRODUKCIJA
CO-PRODUCTION **Film Produkcja (PL), Damned Films (FR)** MEĐUNARODNA PRODAJA WORLD SALES
Versatile

Brat i sestra i nezakonita ljubav. Otac liječnik suočava se s optužbama. Obitelj u kojoj nitko nikada nije definirao što je moralno i zakonito, čak ni kada je riječ o pobačaju.

Two siblings and an illegitimate love. A father who is a doctor and several accusations. A family in which no one has ever drawn the line between what's moral and what's legal. Not even when it comes to abortion.

Adrian Sitaru (1971.) diplomirao je filmsku i televizijsku režiju 2003. godine na Sveučilištu u Bukureštu. Godine 2008. snimio je svoj prvi igrani film *Zakvačen*, a zatim su uslijedili *Najbolje namjere* (2011.) i *Domaći* (2012.). Njegov kratkometražni film *Valovi* (2007.) dobitnik je brojnih priznanja, uključujući i Srce Sarajeva, a film *Kavez* (2010.) Nagrade DAAD na 60. Berlinskom filmskom festivalu.

Adrian Sitaru (1971) completed studies in Film and TV Directing in 2003 at the University of Bucharest. In 2008 he made his debut feature, *Hooked*, and later *Best Intentions* (2011) and *Domestic* (2012). His short film *Waves* (2007) received numerous prizes (Heart of Sarajevo), and *The Cage* (2010) DAAD Short Film Award at the 60th Berlin International Film Festival.



Odsanjani

The Dreamed Ones Die Geträumten

REŽIJA DIRECTOR **Ruth Beckermann**

2016 | 89' | Austrija Austria

**Berlinale 2016, Diagonale 2016 (Grand Prix),
Cinéma du réel 2016 (međunarodno priznanje,
posebno priznanje Scam International Award,
Special Mention Youth Award)**

SCENARIJ SCREENPLAY **Ina Hartwig, Ruth Beckermann** KAMERA DOP **Johannes Hammel** MONTAŽA
EDITOR **Dieter Pichler** ZVUK SOUND **Georg Misch** ULOGE CAST **Anja Plaschg, Laurence Rupp**
PRODUCENTICA PRODUCER **Hanne Lassl** PRODUKCIJA PRODUCTION **Ruth Beckermann**
Filmproduktion MEĐUNARODNA PRODAJA WORLD SALES **Austrian Films**

Pjesnici Ingeborg Bachmann i Paul Celan upoznali su se u poslijeratnom Beču. Dramatična pisma koja šalju jedan drugome služe kao tekstualni predložak filma. Dva mlada glumca nalaze se u studiju za snimanje kako bi čitala pisma. Uхваćeni su u vrtlog emocija povezanih s bliskošću i otuđenjem, fascinacijom i strahom. No istodobno uživaju u svojim raspravama popraćenima dimom cigarete i razgovorima o tetovažama i omiljenoj glazbi.

At center stage are the two poets, Ingeborg Bachmann and Paul Celan, who came to know each other in post-war Vienna. Their dramatic postal exchange creates the textual basis of the film. Two young actors meet in a recording studio to read letters. The tumultuous emotions of proximity and distance, fascination and fear captivate them. However, they also enjoy each other's company, arguing, smoking, discussing their tattoos and favourite music.

Ruth Beckermann (1952.) studirala je novinarstvo i povijest umjetnosti u Beču i Tel Avivu te 1977. godine stekla doktorat na Sveučilištu u Beču. Godine 1978. suosniva distribucijsku kuću Filmladen u kojoj djeluje sljedećih sedam godina. Tada počinje snimati filmove i pisati knjige. Od 1985. godine bavi se pisanjem i režijom.

Ruth Beckermann (1952) studied Journalism and Art History in Vienna and Tel Aviv, and received her doctorate in 1977. In 1978 she (co-)founded the distribution company Filmladen in which she was active for seven years. In this period, she started to make films and write books. Since 1985 she has worked as a writer and filmmaker.



Plaćenik

Mercenary Mercenaire

REŽIJA DIRECTOR **Sacha Wolff**

2016 | 104' | Francuska France

Quinzaine des Réalisateurs, Cannes 2016
(Nagrada Label Europa Cinemas
Label Europa Cinemas Award)

SCENARIJ SCREENPLAY **Sacha Wolff** KAMERA DOP **Samuel Lahu** MONTAŽA EDITOR **Laurence Manheimer** SCENOGRAFIJA PRODUCTION DESIGNER **Julien Bouley** KOSTIMOGRAFIJA COSTUME DESIGNER **Sarah Dielh** ZVUK SOUND **Julien Sicart** GLAZBA MUSIC **Luc Meilland** ULOGE CAST **Toki Pilioko, Iliana Zabeth, Laurent Pakihivatau, Mikaele Tuugahala, Petelo Sealeu, Maoni Talalua, Teotola Maka, Bessarion Udesiani, Omar Hasan, Mathias Dufaud, Dominique Pozzer** PRODUCENTI PRODUCERS **Claire Bodechon, Rachid Bouchareb, Jean Bréhat** PRODUKCIJA PRODUCTION **Timshel Productions, 3B Productions** KOPRODUCENTI CO-PRODUCERS **Rémi Burah, Olivier Père** KOPRODUKCIJA CO-PRODUCTION **Arte France Cinéma** MEĐUNARODNA PRODAJA WORLD SALES **Be for Films**

Mladić s otoka Ouvéa u Novoj Kaledoniji usprotivi se ocu i odluči otići igrati ragbi u Francusku. Prepušten sam sebi na drugom kraju svijeta, kreće na put sazrijevanja u društvu u kojemu uspjeh ima svoju cijenu.

Soane, a young man of Wallisian origin from New Caledonia, defies his father's authority to go play rugby in France. Left to his own devices on the other side of the world, his odyssey will take him on the path to becoming a man in a world where there is a price to be paid for success.

Sacha Wolff režirao je nekoliko nagrađivanih kratkometražnih filmova prikazivanih na brojnim međunarodnim filmskim festivalima. Diplomirao je na filmskoj školi La Fémis. Snima i dokumentarne filmove koji obogaćuju njegov igranofilmski rad. Njegov igrani prvijenac *Plaćenik* osvojio je nagradu Zaklade Gan 2014. godine.

Sacha Wolff has directed several award-winning short films selected for a number of international film festivals. A graduate of the Fémis School of cinema, he also pursues documentary filmmaking, which fuels and enriches his fiction work. *Mercenary*, his first feature film, notably received the Gan Foundation Award in 2014.



Pristanište

The Yard Yardenn

REŽIJA DIRECTOR **Måns Månsson**

2016 | 80' | Švedska, Njemačka
Sweden, Germany

Berlinale – Forum 2016, Jeonju International
Film Festival 2016, Göteborg Film Festival
2016 (Nagrada Lorens Lorens Award)

SCENARIJ SCREENPLAY **Sara Nameth** KAMERA DOP **Ita Zbronic-Zajt** MONTAŽA EDITOR **George Cragg** SCENOGRAFIJA PRODUCTION DESIGNER **Lene Willumsen** KOSTIMOGRAFIJA COSTUME DESIGNER **Cecilia Björck** ZVUK SOUND **Patrik Strömdahl** ULOGE CAST **Anders Mossling, Hilal Shoman, Isaak Theodoridis, Korosh Mirhosseini, Mohamud Abdullahi Jama, Axel Roos** PRODUCENTICA PRODUCER **Emma Åkesdotter Ronge** PRODUKCIJA PRODUCTION **Anagram Film & TV (SE)** KOPRODUCENTI CO-PRODUCERS **Lena Hansson, Joakim Strand, Hanne Palmquist, Matthias Krause** KOPRODUKCIJA CO-PRODUCTION **Film i Skåne (SE), Sveriges Television (SE), Lucky Bird Pictures (DE)** MEĐUNARODNA PRODAJA WORLD SALES **The Yellow Affair**

Samohrani otac i pjesnik Anders izgubi posao kao kritičar kada napiše negativnu recenziju vlastite knjige. Budući da nema nikakve kvalifikacije, završava kao radnik u luci na prekrcaju automobila gdje se mora suočiti sa sumnjičavosti svojih kolega i pravilima švedske uprave. Neočekivano prijateljstvo s kolegom izaziva napetost između Andersa i njegova sina tinejdžera. Osobni moral u srazu je sa zahtjevima očinstva, a sukob naposljetku rješava laž.

Anders, a single father and poet, loses his job as a critic when he writes a negative review of a his own book. With no education, he ends up at the Yard, a transshipment hub for car imports, where he must face the suspicions of his co-workers and the regulations of the Swedish management. An unexpected friendship with a colleague triggers a rift between Anders and his teenage son. Personal morals are pitted against the demands of fatherhood in a conflict that is ultimately resolved by a lie.

Måns Månsson (1982.) studirao je na Fakultetu za likovnu umjetnost na Kraljevskom sveučilištu u Stockholmu. Njegovi nagrađivani filmovi prikazivani su na brojnim festivalima diljem svijeta, uključujući Berlinale, Slamdance, Sarajevo Film Festival, IDFA-u itd.

Måns Månsson (1982) studied at the Royal University College of Fine Arts in Stockholm. His award-winning films have been screened at various festivals and venues around the world, including Berlinale, Slamdance, Sarajevo Film Festival, IDFA, etc.

MEĐUNARODNI PROGRAM | DUGOMETRAŽNI FILM | NATJECATELJSKI PROGRAM

INTERNATIONAL PROGRAMME | FEATURE FILM | COMPETITION PROGRAMME



Sisavac

Mammal

REŽIJA DIRECTOR **Rebecca Daly**

2016 | 99' | Irska, Nizozemska, Luksemburg
Ireland, Netherlands, Luxembourg

Sundance 2016,
International Film Festival Rotterdam 2016

SCENARIJ SCREENPLAY **Rebecca Daly, Glenn Montgomery** KAMERA DOP **Lennart Verstegen**
MONTAŽA EDITOR **Halina Daugird** SCENOGRAFIJA PRODUCTION DESIGNERS **Audrey Hernu, Mark Kelly**
KOSTIMOGRAFIJA COSTUME DESIGNER **Uli Simon** ZVUK SOUND **Marco Vermaas** GLAZBA MUSIC **Rutger Reinders**
ULOGES CAST **Rachel Griffiths, Barry Keoghan, Michael McElhatton, Johnny Ward, Rachel O'Byrne, Nika McGuigan, Aoife King, Kathy Monaghan, Annabell Rickerby**
PRODUCENTI PRODUCERS **Conor Barry, Macdara Kelleher** PRODUKCIJA PRODUCTION **Fastnet Films (IE)**
KOPRODUCENTI CO-PRODUCERS **Jesus Gonzalez, Gilles Chaniel, Reinier Selen, Frank Groot**
KOPRODUKCIJA CO-PRODUCTION **Calach Films (LU), Les Films Fauves (LU), Rinkel Film (NL)**
MEĐUNARODNA PRODAJA WORLD SALES **Picture Tree International**

Margaret je razvedena i živi u Dublinu. Nakon nestanka sina tinejdžera, kojeg je davno napustila, ostvaruje neobičan odnos s mladim beskućnikom Joeom. Međusobno povjerenje stavljeno je na kušnju kada se Joe pridruži bandi nasilnika i nakon što tuga njezina bivšega supruga eskalira u bujicu bijesa.

After Margaret, a divorced woman living in Dublin, loses her teenage son, she develops an unorthodox relationship with Joe, a homeless youth. Their tentative trust is threatened by his involvement with a violent gang and the escalation of her ex-husband's grieving rage.

Rebecca Daly (1980.) studirala je kazališnu i filmsku umjetnost te engleski jezik. Godine 2006. izlazi njezin prvi kratkometražni film *Joyriders*. Njezin prvi igrani film *Druga strana sna* (2011.) prikazan je u Cannesu. **Rebecca Daly** (1980) studied Theatre, English and Film. In 2006 her first short film *Joyriders* was released. Her first feature *The Other Side of Sleep* (2011) was screened at Cannes.



Sve što dolazi

Things to Come L'avenir

REŽIJA DIRECTOR **Mia Hansen-Løve**

2016 | 100' | Francuska, Njemačka
France, Germany

Berlinale 2016 (Srebrni medvjed za najbolju
režiju Silver Bear for Best Director)

SCENARIJ SCREENPLAY **Mia Hansen-Løve** KAMERA DOP **Denis Lenoir** MONTAŽA EDITOR **Marion Monnier** SCENOGRAFIJA PRODUCTION DESIGNER **Anna Falguères** KOSTIMOGRAFIJA COSTUME DESIGNER **Rachèle Raoult** ZVUK SOUND **Vincent Vatoux** ULOGE CAST **Isabelle Huppert, André Marcon, Roman Kolinka, Edith Scob, Sarah Le Picard, Solal Forte, Elise Lhomeau, Lionel Dray, Grégoire Montana-Haroche, Lina Benzerti**

PRODUCENT PRODUCER **Charles Gillibert** PRODUKCIJA PRODUCTION **CG Cinéma (FR)** KOPRODUCENT CO-PRODUCER **Fabian Gasmia** KOPRODUKCIJA CO-PRODUCTION **Detail Film (DE), Arte France Cinéma (FR), Rhône-Alpes Cinéma (FR)** MEĐUNARODNA PRODAJA WORLD SALES **Les Films du Losange**

Nathalie je profesorica filozofije u srednjoj školi u Parizu. Voli svoj posao, a posebno joj je zadovoljstvo poučavati učenike o različitim načinima razmišljanja. Udana je i majka dvoje djece. Vrijeme posvećuje svojoj djeci, bivšim učenicima i izrazito posesivnoj majci. Jednoga dana suprug joj objavljuje da odlazi zbog druge žene. Suočena s nametnutom slobodom, Nathalie mora iznova osmisliti svoj život.

Nathalie teaches philosophy at a high school in Paris. She is passionate about her job and particularly enjoys passing on the pleasure of thinking. Married with two children, she divides her time between her family, former students and her very possessive mother. One day, Nathalie's husband announces he is leaving her for another woman. With freedom thrust upon her, Nathalie must reinvent her life.

Mia Hansen-Løve (1981.) ostvarila je svoj debitantski glumački nastup kao sedamnaestogodišnjakinja u filmu Oliviera Assayasa *Kraj kolovoza, početak rujna*. Studirala je na Glumačkom konzervatoriju u Parizu i pisala za *Cahiers du Cinéma*. Zatim počinje režirati kratkometražne filmove. Godine 2005. režirala je svoj debitantski film *Sve je oprošteno*.

Mia Hansen-Løve (1981) made her acting debut at the age of 17 in Olivier Assayas' *Late August, Early September*. She studied at the Conservatoire d'art dramatique in Paris and wrote for the *Cahiers du Cinéma*. She then began directing short films. Her debut feature is *All Is Forgiven* (2005).

MEĐUNARODNI PROGRAM | DUGOMETRAŽNI FILM | NATJECATELJSKI PROGRAM

INTERNATIONAL PROGRAMME | FEATURE FILM | COMPETITION PROGRAMME



Tramontana

Tramontane

REŽIJA DIRECTOR **Vatche Boulghourjian**

2016 | 105' | Libanon, Francuska, Katar,
Ujedinjeni Arapski Emirati Lebanon, France,
Qatar, UAE

La Semaine de la Critique 2016, Cannes
(Nagrada Grand Golden Rail
Grand Golden Rail Award)

SCENARIJ SCREENPLAY **Vatche Boulghourjian** KAMERA DOP **James Lee Phelan** MONTAŽA EDITOR **Nadia Ben Rachid** SCENOGRAFIJA PRODUCTION DESIGNER **Nadine Ghanem** ZVUK SOUND **Rana Eid** GLAZBA MUSIC **Cynthia Zaven** ULOGE CAST **Barakat Jabbour, Julia Kassar, Toufic Barakat** PRODUCENTI PRODUCERS **Caroline Oliveira, Georges Schoucair** PRODUKCIJA PRODUCTION **Rebus Film Production (LB), About Productions (LB)** KOPRODUKCIJA CO-PRODUCER **Gabrielle Dumon** KOPRODUKCIJA CO-PRODUCTION **Le Bureau Films (FR)** MEĐUNARODNA PRODAJA WORLD SALES **The Bureau Sales**

Slijepi mladić Rabih živi u malome selu u Libanonu. Pjeva u zboru i uređuje dokumente na Brailleovu pismu. Njegov se život raspadne kada pokuša dobiti putovnicu i otkrije da je njegova osobna iskaznica, koju nosi cijeli život, zapravo krivotvorena. Putujući ruralnim područjima Libanona u potrazi za svojim korijenima, susreće ljude s društvenoga ruba koji pripovijedaju svoje priče.

Rabih, a young blind man, lives in a small village in Lebanon. He sings in a choir and edits Braille documents for an income. His life unravels when he tries to apply for a passport and discovers that his identification card, which he has carried his entire life, is a forgery. Traveling across rural Lebanon in search of a record of his own birth, he meets people on the far fringes of society who tell their own stories.

Vatche Boulghourjian (Libanon) završio je magisterij iz filma na Sveučilištu u New Yorku. Njegov diplomski rad *Peta kolona* dobio je produkcijsku subvenciju Udruženja holivudskih stranih novinara i 2010. godine premijerno je prikazan u Cannesu (program Cinéfondation) gdje je osvojio treću nagradu. **Vatche Boulghourjian** (Lebanon) holds an MFA from New York University's Graduate Film Program. His thesis film *Fifth Column* received a production grant from the Hollywood Foreign Press Association and in 2010 premiered at the Cannes Film Festival (Cinéfondation's Selection), where it was awarded Third Prize.

63. Pula PULSKI FILMSKI FESTIVAL
PULA FILM FESTIVAL

Međunarodni program
_ dugometražni film
Izvan konkurencije

International Programme
_ Feature Film
Out of Competition



Dan nezavisnosti: Nova prijetnja

Independence Day: Resurgence

REŽIJA DIRECTOR **Roland Emmerich**

2016 | 119' | Sjedinjene Američke Države
United States

SCENARIJ SCREENPLAY **Nicolas Wright, James A. Woods, Dean Devlin, Roland Emmerich, James Vanderbilt** ULOGE CAST **Liam Hemsworth, Jeff Goldblum, Bill Pullman, Maika Monroe, Travis Tope, William Fichtner, Charlotte Gainsbourg, Judd Hirsch, Jessie Usher, Brent Spiner, Vivica A. Fox, Angelababy**

PRODUCENTI PRODUCERS **Dean Devlin, Roland Emmerich, Harald Kloser** DISTRIBUCIJA DISTRIBUTION **Blitz film i video**

Uvijek smo znali da će se vratiti. Zemljani su, kako bi zaštitili svoj planet, radili na golemom obrambenom programu uz pomoć izvanzemaljske tehnologije. No ništa nas ne može pripremiti za izvanzemaljsku silu kakvoj još nismo svjedočili. Samo dosjetljivost nekoliko hrabrih pojedinaca može spasiti našu vrstu od istrebljenja.

We always knew they were coming back. Using recovered alien technology, the nations of Earth have collaborated on an immense defense program to protect the planet. But nothing can prepare us for the aliens' advanced and unprecedented force. Only the ingenuity of a few brave men and women can bring our world back from the brink of extinction.

Roland Emmerich diplomirao je filmsku režiju na Sveučilištu za televiziju i film u Münchenu. Njegov studentski film *Princip Noine arke* prikazan je na otvorenju Berlinalea 1984. godine. Režirao je mnoge kinohitove: *Univerzalni vojnik, Zvezdana vrata, Godzilla, Patriot, Dan poslije sutra, 2012.* itd.

Roland Emmerich studied Film at the University of Television and Film Munich, where his student film *The Noah's Ark Principle* opened the 1984 Berlinale. He has directed many box office hits: *Universal Soldier, Stargate, Independence Day, Godzilla, The Patriot, The Day After Tomorrow, 2012,* etc.



Istjerivači duhova 3

Ghostbusters

REŽIJA DIRECTOR **Paul Feig**

2016 | 110' | Sjedinjene Američke Države
United States

SCENARIJ SCREENPLAY **Katie Dippold, Paul Feig** PRIČA STORY **Dan Aykroyd, Harold Ramis**
KAMERA DOP **Robert Yeoman** MONTAŽA EDITORS **Brent White, Melissa Bretherton** SCENOGRAFIJA
PRODUCTION DESIGNER **Jefferson Sage** KOSTIMOGRAFIJA COSTUME DESIGNER **Jeffrey Kurland**
SUPERVIZOR VIZUALNIH EFEKATA VISUAL EFFECTS SUPERVISOR **Peter G. Travers** POSEBNI VIZUALNI
EFEKTI SPECIAL VISUAL EFFECTS **Sony Pictures Imageworks** GLAZBA MUSIC **Theodore Shapiro**
ULOGICE CAST **Melissa McCarthy, Kristen Wiig, Kate McKinnon, Leslie Jones, Chris Hemsworth,
Charles Dance, Michael Kenneth Williams**
PRODUCENTI PRODUCERS **Ivan Reitman, Amy Pascal** PRODUKCIJA PRODUCTION **Columbia Pictures,
LStar Capital, Village Roadshow Pictures, The Montecito Picture Company, Pascal Pictures**
DISTRIBUCIJA DISTRIBUTION **Blitz film i video**

Trideset godina nakon što je originalni film osvojio svijet *Istjerivači duhova* vraćaju se na velika platna u malo drugačijoj glumačkoj postavi. Svi elementi paranormalnih bitaka koje su proslavile originalnu franšizu i dalje su tu, uz plejadu novih likova koje tumače najveće suvremene komičarsko-glumačke zvijezde. Spremite se na novo spašavanje svijeta!

Thirty years after the original film conquered the world, *Ghostbusters* make their return to the big screen with a somewhat different cast. All the elements of supernatural battles that made the original franchise famous are still there, joined by some of the funniest actors working today. Get ready to save the world!

Paul Samuel Feig (1962.) najpoznatiji je kao redatelj filmova *Djeveruše* (2011.), *Vrućina* (2013.) i *Špijunka* (2015.). Režirao je kritički hvaljenu televizijsku seriju *Frikovi i šmokljani* te nekoliko epizoda serija *U uredu*, *Prikačeni*, *Parkovi i rekreacija*, *Momci s Madisona* itd.

Paul Samuel Feig (1962) is best known for directing *Bridesmaids* (2011), *The Heat* (2013) and *Spy* (2015). He created the critically acclaimed show *Freaks and Geeks* and directed several episodes of *The Office*, *Arrested Development*, *Parks and Recreation*, *Mad Men* etc.

MEĐUNARODNI PROGRAM | DUGOMETRAŽNI FILM | IZVAN KONKURENCIJE

INTERNATIONAL PROGRAMME | FEATURE FILM | OUT OF COMPETITION



Ledeno doba: Veliki udar

Ice Age: Collision Course

REŽIJA DIRECTORS **Mike Thurmeier, Galen T. Chu**

2016 | 94' | Sjedinjene Američke Države
United States

SCENARIJ SCREENPLAY **Michael Berg, Aubrey Solomon, Michael J. Wilson** KAMERA DOP **Renato Falcão** MONTAŽA EDITORS **Christopher Campbell, Erin Crackel, James Palumbo** GLAVNI ANIMATOR LEAD ANIMATOR GLAZBA MUSIC **John Debney** GLASOVI VOICES **Edo Majka, Tarik Filipović, Darija Knez, Ljubo Kerekeš**
PRODUCENTI PRODUCERS **Lori Forte, Carlos Saldanha** PRODUKCIJA PRODUCTION **Blue Sky, Twentieth Century Fox Animation** DISTRIBUCIJA DISTRIBUTION **Blitz film i video**

Scratova potraga za odbjeglih žirom ovaj će ga put katapultirati u svemir gdje će se dogoditi niz kozmičkih događaja koji prijete uništenju cijelog svijeta. Manny, Sid i Diego će, kako bi se spasili od katastrofe koja im prijete, morati napustiti svoj dom i krenuti u nove avanture te na putovanje u nove, egzotične zemlje gdje će upoznati mnoštvo novih likova.

Scrat's epic pursuit of his elusive acorn catapults him outside of Earth, where he accidentally sets off a series of cosmic events that threaten the planet. To save themselves from peril, Manny, Sid, and Diego leave their home and travel to exotic lands where they encounter a host of colourful new characters.

Michael Thurmeier radi u Studiju Blue Sky kao animator i redatelj. Otkako im se pridružio, radio je kao animator na *Klubu boraca* i *Obitelji Soprano*. Poslije je radio kao supervizor animacije na filmovima *Ledeno doba*, *Roboti* i *Ledeno doba 2*. Film *Ledeno doba 3: Dinosauri dolaze* (2009.) njegov je redateljski prvijenac, a zatim je kreirao *Ledeno doba 4: Zemlja se trese* (2012.). **Galen T. Chu** scenarist je i animator prvog *Ledenog doba*, a odgovoran je i za animaciju u filmovima *Gone Nutty*, *Ledeno doba 2* i *3*.

Michael Thurmeier is a Canadian animator and director at Blue Sky Studios. After he joined the studios, he served as an animator for *Fight Club* and *The Sopranos*. He later served as a supervising animator for *Ice Age*, *Robots*, and *Ice Age: The Meltdown*. *Ice Age: Dawn of the Dinosaurs* (2009) was his feature directing debut, followed in 2012 by *Ice Age: Continental Drift*. **Galen T. Chu** is a writer and animator of the first *Ice Age*, and did animation work for *Gone Nutty*, *Ice Age: The Meltdown* and *Ice Age: Dawn of the Dinosaurs*.



Planet samaca

Planet Single Planeta Singli

REŽIJA DIRECTOR **Mitja Okorn**

2016 | 136' | Poljska Poland

SCENARIJ SCREENPLAY **Sam Akina, Jules Jones, Mitja Okorn, Łukasz Światowiec, Michał Chaciński, Peter Pasyk, Radosław Drabik** PRIČA STORY **Urszula Antoniak** KAMERA DOP **Tomasz Madejski** MONTAŽA EDITOR **Jaroslav Barzan** SCENOGRAFIJA PRODUCTION DESIGNER **Mela Melak** KOSTIMOGRAFIJA COSTUME DESIGNER **Kalina Lach** ULOGE CAST **Maciej Stuhr, Agnieszka Wiedłocha, Piotr Głowacki, Weronika Książkiewicz, Tomasz Karolak, Joanna Jarmołowicz, Ewa Błaszczyk, Michał Czernecki, Danuta Stenka**

PRODUCENTI PRODUCERS **Michał Chacinski, Radosław Drabik** PRODUKCIJA PRODUCTION **Gigant Films** MEĐUNARODNA PRODAJA WORLD SALES **Kolosej – Reit investicije**

Popularni TV voditelj Tomek i romantična učiteljica glazbe Anja nakon slučajnog susreta sklope neobičan dogovor i ljubavni život mlade učiteljice preko noći postane crvena nit Tomekove TV emisije. Tomek oduševljava brojnu televizijsku publiku stvaranjem najčudnijih i najkomičnijih događaja iz Anjinih spojeva.

After popular TV host Tomek meets Anja, a romantic music teacher, they make an unusual deal and young teacher's love life becomes the leitmotif of Tomek's TV show. Tomek thrills his broad television audience by creating the weirdest and funniest events based on Anja's dates.

Mitja Okorn (1981.) je redatelj. Njegov prvijenac *Tu i tamo* (2004.) bio je veliki hit u njegovoj rodnoj Sloveniji. Godine 2007. osvojio je nagradu za poduzetnika godine British Councila, a časopis *Screen International* proglasio ga je jednim od 20 europskih nadolazećih zvijezda. Režirao je romantičnu komediju *Pisma Djedu Božićnjaku* (2011.), film koji je ostvario najveću zaradu u Poljskoj kinematografiji u protekla tri desetljeća.

Mitja Okorn (1981) is a director. In 2004, his debut feature *Here and There* became a major hit in his home country of Slovenia. In 2007 he received the British Council's Entrepreneur of the Year Award, and *Screen International* listed him as one of 20 European Stars of Tomorrow. He directed a romantic comedy *Letters to Santa* (2011), the highest grossing Polish film in the past three decades.

MEĐUNARODNI PROGRAM | DUGOMETRAŽNI FILM | IZVAN KONKURENCIJE

INTERNATIONAL PROGRAMME | FEATURE FILM | OUT OF COMPETITION

63. Pula PULSKI FILMSKI FESTIVAL
PULA FILM FESTIVAL

Samo kratko!

_ kratkometražni filmovi
nominirani za Nagradu
EFA-e 2015.

Nenatjecateljski program

Short Matters!

_ Short films nominated for the
European Film Academy Award 2015
Non-competitive Programme



Disonanca

Dissonance

REŽIJA DIRECTOR **Till Nowak**

SCENARIJ SCREENPLAY **Till Nowak** ANIMACIJA ANIMATION **Till Nowak, Malte Lauinger** KAMERA DOP **Ivan Robles Mendoza** MONTAŽA EDITORS **Philipp Hahn, Till Nowak** SCENOGRAFIJA PRODUCTION DESIGNER **Till Nowak** KOSTIMOGRAFIJA COSTUME DESIGNER **Heidrun Schwantge** ZVUK SOUND **Andreas Radzuweit** GLAZBA MUSIC **Olaf Taranczewski, Frank Zerban** ULOGE CAST **Nina Petri, Hannah Heine, Klaus Zehrfeld, Roland Schupp** PRODUCENT PRODUCER **Till Nowak** PRODUKCIJA PRODUCTION **Framebox** MEĐUNARODNA PRODAJA WORLD SALES **Short Film Agency**



2015 | 17'18"

Njemačka Germany
animirani film animated film

nominacija za Nagradu EFA-e
EFA nomination **Berlinale 2015**

Genijalni glazbenik živi usamljenim životom u nadrealnom svijetu. Svaki dan svira klavir u golemoj i potpuno praznoj koncertnoj dvorani. Njegov se animirani svijet jednoga dana sruši i on se mora suočiti sa stvarnošću. Jedina mu je želja podijeliti glazbu sa svojom kćeri, no njezina majka to ne dopušta.

A genius musician lives a lonely life in a surreal, floating world. He plays the piano every day in a gigantic concert hall, but there is nobody to listen. One day his animated world collapses and he must face reality. He only has one wish: to share his music with his daughter, but her mother doesn't allow it.

Till Nowak (1980.) je umjetnik, dizajner i filmaš. Kao umjetnik radi kompjuterske grafike. Godine 2005. diplomirao je medijski dizajn na Sveučilištu primijenjenih znanosti u Mainzu.

Till Nowak (1980) is an artist, designer and filmmaker and has been working as a professional computer graphics artist. Till graduated in 2005 in Media Design from the University of Applied Sciences in Mainz.



E.T.E.R.N.I.T.

E.T.E.R.N.I.T.

REŽIJA DIRECTOR **Giovanni Aloi**

SCENARIJ SCREENPLAY **Nicolo Galbiati** KAMERA DOP **Andrea Baronne** MONTAŽA EDITOR **Andrea Baronne** ZVUK SOUND **Giovanni Frezza** GLAZBA MUSIC **Giorgino Maccarinelli** ULOGE CAST **Serena Grandi, Ali Salhi** PRODUCENTI PRODUCERS **Zangro Zangro, Baptiste Bauduin** PRODUKCIJA, MEĐUNARODNA PRODAJA PRODUCTION, WORLD SALES **Bien ou Bien Productions**



2015 | 14'32"

Francuska France
igrani film fiction film

nominacija za Nagradu EFA-e
EFA nomination **Venice Film Festival 2015**

Italija, 2015. godina. Ali je tuniski imigrant zaposlen na uklanjanju krovnog industrijskog azbesta. Upravo je dobio vize koje njegovoj ženi i kćeri dopuštaju da mu se pridruže. No da bi dočekao obitelj, mora donijeti radikalnu odluku.

Italy, during the year 2015. Ali, a Tunisian immigrant working in asbestos removal, receives the visa which will allow his wife and daughter to join him. To get ready to welcome his family, he must make a radical decision.

Giovanni Aloi (1984.) studirao je povijest filma i filmsku kritiku na Sveučilištu u Bologni te likovnu umjetnost na Sveučilištu Paris VIII. Nakon diplome radio je kao scenarist i kameraman. Snimio je nekoliko dokumentaraca, dugometražni igrani film i dva kratkometražna filma.

Giovanni Aloi (1984) studied Film History and Criticism at the University of Bologna and "arts plastiques" at the Université Paris VIII. After graduating he worked as a writer and camera operator. He made several documentaries, a feature and two short films.



Kung Fury

Kung Fury

REŽIJA DIRECTOR **David Sandberg**

SCENARIJ SCREENPLAY **David Sandberg** KAMERA DOP **Martin Gärdemalm, Jonas Ernhill, Mattias Andersson** MONTAŽA EDITOR **Nils Moström** ANIMACIJA ANIMATION **FIDO AB** ZVUK SOUND **Nils Moström** GLAZBA MUSIC **Mitch Murder** ULOGE CAST **Leopold Nilsson, Jorma Taccone, Triceratops, Steven Chew, Andreas Cahling, Helene Ahlson, David Sandberg, Eos Karlsson, Eleni Young, Per-Henrik Arvidius** PRODUCENTI PRODUCERS **Linus Andersson, Eleni Young** KOPRODUCENTI CO-PRODUCERS **Allan Davis, Brian Cardarella, Horst Trägler, Ilya Lakyushin** PRODUKCIJA, MEĐUNARODNA PRODAJA PRODUCTION, WORLD SALES **Laser Unicorn**



2015 | 31'8"

Švedska Sweden
igrani film fiction film

nominacija za Nagradu EFA-e

EFA nomination **Curtas Vila do Conde 2015**

Kung Fury, inspektor i majstor borilačkih vještina, putuje kroz vrijeme iz 1980-ih godina u razdoblje Drugog svjetskog rata kako bi ubio Adolfa Hitlera i osvetio smrt svojega prijatelja. No zbog pogreške u radu vremenskoga stroja otputuje u vikinško doba.

Miami Police Department detective and martial artist Kung Fury time travels from the 1980s to World War II to kill Adolf Hitler, a.k.a. "Kung Führer", and revenge his friend's death at the hands of the Nazi leader. An error in the time machine sends him further back to the Viking Age.

David Sandberg švedski je redatelj koji je stekao iskustvo snimajući reklame i glazbene spotove. Godine 2012. prestaje se baviti snimanjem reklama i počinje raditi na filmu *Kung Fury*.

David Sandberg is a Swedish filmmaker with years of experience in directing television commercials and music videos. In 2012, he quit the commercial directing business and focused on *Kung Fury*.



Mjesto koje zovemo domom

This Place We Call Our Home

REŽIJA DIRECTORS **Thora Lorentzen, Sybilla Marie Wester Tuxen**

KAMERA DOP **Thora Lorentzen, Sybilla Marie Wester Tuxen** MONTAŽA EDITOR **Mik Stampe** ZVUK SOUND **Mathias Dehn** GLAZBA MUSIC **Nikita Ogurtsov** PRODUCENTICE PRODUCERS **Thora Lorentzen, Sybilla Marie Wester Tuxen** PRODUKCIJA, MEĐUNARODNA PRODAJA PRODUCTION, WORLD SALES **Tove & Sylvia Filmkompagni**



2014 | 30'12"

Danska Denmark
dokumentarni film documentary film

nominacija za Nagradu EFA-e

EFA nomination **Krakov Film Festival 2015**

Film prikazuje sukob u Ukrajini i kako utječe na svakodnevni život onih koji ostaju kod kuće, onih koji čekaju.

Film depicts the conflict in Ukraine, and how it affects the everyday life of those who stay at home; of those who are waiting.

Thora Lorentzen (1986.) i **Sybilla Marie Wester Tuxen** (1990.) studiraju filmsku režiju na Danskoj nacionalnoj filmskoj školi (2013.–2017.).

Thora Lorentzen (1986) and **Sybilla Marie Wester Tuxen** (1990) study documentary filmmaking at the National Film School of Denmark (2013—2017).

SAMO KRATKO!

SHORT MATTERS!



Nasmiješi se i svijet će ti se nasmiješiti

Smile, and the World Will Smile Back
Im tekhayekh, ha'olam yekhayekh elekha

REŽIJA DIRECTORS **Yoav Gross, Ehab Tarabieh, obitelj family Al Haddad**



KAMERA DOP **Diaa al-Haddad, Shada al-Haddad, Abdelkarim al-Haddad, Ahmad al-Haddad** MONTAŽA EDITORS **Yoav Gross, Ehab Tarabieh** ZVUK SOUND **Nimrod Eldar** PRODUCENTI PRODUCERS **Yoav Gross, Ehab Tarabieh, Helen Yanovski** KOPRODUCENTI CO-PRODUCERS **Allan Davis, Brian Cardarella, Horst Trägler, Ilya Laktyushin** PRODUKCIJA, MEĐUNARODNA PRODAJA PRODUCTION, WORLD SALES **B'Tselem**

Izraelski vojnici jedne hladne prosinačke noći pokucaju na vrata obitelji Al Hadad u palestinskoj četvrti u Hebronu. Došli su pretražiti kuću. Sin Diaa poseže za obiteljskom kamerom.

One cold December night, Israeli soldiers come up to the al-Haddad family home in a Palestinian neighbourhood of Hebron and knock on the door. They've come to search the house. Diaa, the teenage son, reaches for the family's video camera.

2014 | 20'9"

Izrael, Palestina Israel, Palestine
dokumentarni film documentary film

nominacija za Nagradu EFA-e
EFA nomination **International Short Film Festival Clermont-Ferrand 2015**

Al Hadad palestinska je obitelj iz Hebrona na Zapadnoj obali. Od 2008. godine, u sklopu projekta B'Tselem Camera Project, snimaju kršenja ljudskih prava u Hebronu. **Joav Gros** studirao je film na Sveučilištu u Tel Avivu. Redatelj je i aktivist. **Ehab Tarabieh** diplomirao je 2012. godine na Školi za televiziju i film Sam Spiegel u Jeruzalemu. **Al-Haddad's** are a Palestinian family from Hebron, West Bank. They have been filming human rights violations in Hebron as part of B'Tselem Camera Project since 2008. **Yoav Gross** studied film at Tel Aviv University. He is a filmmaker and video activist. **Ehab Tarabieh** graduated from the Sam Spiegel Film & TV School, Jerusalem in 2012.



Naše tijelo

Our Body Naše telo

REŽIJA DIRECTOR **Dane Komljen**

SCENARIJ SCREENPLAY **James Lattimer, Dane Komljen** KAMERA DOP **Dane Komljen** MONTAŽA EDITOR **Dane Komljen** ZVUK SOUND **Jakov Munižaba** PRODUCENTI PRODUCERS **Nataša Damjanović, Vladimir Vidić, Zoran Galić** PRODUKCIJA, MEĐUNARODNA PRODAJA PRODUCTION, WORLD SALES **Dart Film (RS)** KOPRODUKCIJA CO-PRODUCTION **Kino Glaz (DE), Vizart Film (BS)**

Odavde možete vidjeti sve:
na desnoj strani more,
na lijevoj planine,
a između nebo.

From here, you can see everything:
the sea to the right,
the mountains to the left,
the sky in between.

2015 | 14'47"

Srbija, Bosna i Hercegovina, Njemačka
Serbia, Bosnia-Herzegovina, Germany
eksperimentalni film experimental film

nominacija za Nagradu EFA-e
EFA nomination **International Film Festival Rotterdam 2015**

Dane Komljen (1986.) diplomirao je režiju na Fakultetu dramskih umetnosti u Beogradu. Studira na poslijediplomskom studiju na školi Le Fresnoy u Francuskoj. Filmove je prikazivao na festivalima u Cannesu, Locarnu, Rotterdamu, Marseilleu i Sarajevu. Trenutačno radi na dugometražnom prvijencu *Prije neprijateljstva*. **Dane Komljen** (1986) studied Film Directing at the Faculty of Dramatic Arts in Belgrade. He is currently on a master's programme at Le Fresnoy in France. His films have been shown at the Festival de Cannes, Locarno, Rotterdam, Marseille and Sarajevo. He is working on his first feature *Before Enmity*.



Preko

Over

REŽIJA DIRECTOR **Jörn Threlfall**

SCENARIJ SCREENPLAY **Jörn Threlfall** KAMERA DOP **Richard Mott** MONTAŽA EDITOR **Amanda James** SCENOGRAFIJA, KOSTIMOGRAFIJA PRODUCTION DESIGNER, COSTUME DESIGNER **Chris Lightburn-Jones** ZVUK SOUND **Patch Rowland** GLAZBA MUSIC **Lennert Busch** ULOGA CAST **Jim Woods** PRODUCENT PRODUCER **Jörn Threlfall** PRODUKCIJA, MEĐUNARODNA PRODAJA PRODUCTION, WORLD SALES **Lenaray Films**



Film prikazuje mjesto zločina. Kroz devet širokih kadrova, prikazanih obrnutim redoslijedom, svjedočimo razvoju intrigantne priče. Što se dogodilo u ovoj mirnoj četvrti? Ubojstvo, bijeg s mjesta prometne nezgode, nesretan slučaj? Istina je složena i neočekivana.

Over presents a crime scene. During the course of nine wide shots, told in reverse order, we witness an intriguing story unfold. What has happened in this quiet neighbourhood? A murder, a hit-and-run, an accident? The reality is profound, and deeply unexpected.

2015 | 14'3"

Ujedinjeno Kraljevstvo United Kingdom
igrani film fiction film

nominacija za Nagradu EFA-e
EFA nomination **Encounters Short Film and Animation Festival Bristol 2015**

Jörn Threlfall diplomirao je filmsku i kazališnu režiju u Berlinu, a zatim je počeo raditi za Discovery i Channel 4 u Londonu. Trenutačno radi na dugometražnom filmu u produkciji svoje tvrtke Lenaray Films. BFI i *Screen International* proglasili su ga jednom od budućih zvijezda (*Stars of Tomorrow 2015*).

Jörn Threlfall studied Film and Theatre in Berlin, and went on to work for The Discovery Channel and Channel 4 in London. He is developing a feature-length project through his London-based company Lenaray Films. He has been selected as one of the BFI/Screen International's "Stars of Tomorrow 2015".



Prevoditelj

The Translator Çevirmen

REŽIJA DIRECTOR **Emre Kayış**

SCENARIJ SCREENPLAY **Emre Kayış** KAMERA DOP **Nick Cooke** MONTAŽA EDITOR **Ricardo Saraiva** SCENOGRAFIJA PRODUCTION DESIGNER **Billur Turan** KOSTIMOGRAFIJA COSTUME DESIGNER **Billur Turan** ZVUK SOUND **Raoul Brand** ULOGE CAST **Sherko Ali, Gamze Kaçak** PRODUCENT PRODUCER **Oytun Kal** PRODUKCIJA, MEĐUNARODNA PRODAJA PRODUCTION, WORLD SALES **London Film School**



Jusuf je dječak iz Sirije koji živi kao izbjeglica u izoliranom turskom pograničnom gradu. U sebi otkriva novu snagu, ali ona dolazi uz određene uvjete.

Yusuf, a Syrian refugee boy who lives in an exile in a remote Turkish border town, realizes that he has a newfound power – but it comes at a price.

2015 | 13'15"

Ujedinjeno Kraljevstvo, Turska
United Kingdom, Turkey
igrani film fiction film

nominacija za Nagradu EFA-e
EFA nomination **Sarajevo Film Festival 2015**

Emre Kayış (1984.) diplomirao je na Londonskoj filmskoj školi filmom *Prevoditelj*. Snima društveno relevantne priče o ljudima. Trenutačno radi na svojem prvom dugometražnom filmu *Leopard*.

Emre Kayış (1984) graduated from the London Film School with his final project *The Translator*. He aims to tell human stories that have a social relevance. Currently he is developing his first feature film entitled *Leopard*.

SAMO KRATKO!

SHORT MATTERS!



Simboličke prijetnje

Symbolic Threats

REŽIJA DIRECTORS **Matthias Wermke, Mischa Leinkauf, Lutz Henke**

SCENARIJ SCREENPLAY **Matthias Wermke, Mischa Leinkauf, Lutz Henke** ZVUK SOUND **Alexander Heinze** GLAZBA MUSIC **Giorgino Maccarinelli** PRODUCENTI PRODUCERS **Mischa Leinkauf, Lutz Henke, Matthias Wermke** PRODUKCIJA, MEĐUNARODNA PRODAJA PRODUCTION, WORLD SALES **Wermke/Leinkauf**



Nadahnut užarenom raspravom koja se pavela oko dviju bijelih zastava koje su se iznenadno pojavile na Bruklinskome mostu, film se bavi pitanjem društvene vrijednosti umjetnosti danas. Što se događa kada se osjetimo ugroženima i umjetnost protumačimo kao opasnost? Jesmo li sigurni u gradu?

Inspired by the heated debate over the two "White American Flags" that suddenly appeared on the towers of iconic Brooklyn Bridge, the film asks what kind of societal scope art has in the present day. What happens when threatened freedom reinstates art with the element of danger? Are we safe in the city?

2015 | 17'30"

Njemačka Germany
dokumentarni film documentary film

nominacija za Nagradu EFA-e
EFA nomination **Norwegian International
Short Film Festival 2015**

Mischa Leinkauf, Lutz Henke i Matthias Wermke odrasli su u 1990-ih u Berlinu gdje su naučili cijeniti i iskoristiti gradske mogućnosti. Spojio ih je entuzijizam prema prenamjeni urbanoga prostora.

Mischa Leinkauf, Lutz Henke and **Matthias Wermke** grew up in Berlin in the 1990s when they learnt to value and utilise the city's possibilities. A shared enthusiasm for re-purposing urban spaces brought the three together early on.



Sin vuka

Son of the Wolf Fils du loup

REŽIJA DIRECTOR **Lola Quivoron**

SCENARIJ SCREENPLAY **Pauline Ouvrard, Lola Quivoron** KAMERA DOP **Margaux Juvénal** MONTAŽA EDITOR **Félix Rehm** ZVUK SOUND **Félix Rehm** ULUGE CAST **Miglen Mirtchev, Emile Berling, Stéphane Lanneval, Loic Habert** PRODUCENT PRODUCER **Margaux Juvénal** PRODUKCIJA, MEĐUNARODNA PRODAJA PRODUCTION, WORLD SALES **La Fémis**

Dječak Johnny među zidinama drevne vojne utvrde uči kako trenirati i ukrotiti svojega prvog psa čuvara.

Between the walls of an ancient military fort, Johnny, a young boy, learns how to train and dominate Iron, his first guard dog.



2015 | 23' 21"

Francuska France
igrani film fiction film

nominacija za Nagradu EFA-e
EFA nomination **Festival del film Locarno 2015**

Lola Quivoron (1989.) magistrirala je filmsku režiju. Godine 2012. upisuje studije režije na filmskoj akademiji La Fémis. Bavi se i fotografijom. Režirala je dva kratkometražna igrana filma i kratkometražni dokumentarac.

Lola Quivoron (1989) holds a master's degree in Cinema. In 2012, she entered the Film Directing Department at La Fémis. She also practices photography. She has directed two narrative short films and a short documentary.



2014 | 13'39"

Danska, Finska Denmark, Finland
igrani film fiction film

nominacija za Nagradu EFA-e
EFA nomination **Tampere Film Festival 2015**

Slušaj

Listen Kuuntele

REŽIJA DIRECTORS **Hamy Ramezan, Rungano Nyoni**

SCENARIJ SCREENPLAY **Hamy Ramezan, Rungano Nyoni** KAMERA DOP **Lars Vestergaard** MONTAŽA EDITOR **Rikke Selin Lorentzen** SCENOGRAFIJA PRODUCTION DESIGNER **Jakob Stig Olsson** KOSTIMOGRAFIJA COSTUME DESIGNER **Camilla Nordbjerg** ZVUK SOUND **Thomas Jæger** GLAZBA MUSIC **Kristian Selin Eidnes Andersen** ULOGE CAST **Amira Helene Larsen, Alexandre Willaume, Nanna Bøttcher, Yusuf Kamal El-Ali, Zeinab Rahal** PRODUCENTICE PRODUCERS **Helene Granqvist, Valeria Richter** PRODUKCIJA PRODUCTION **Pebble & DoDream, Nordic Factory (DK, FI)** MEĐUNARODNA PRODAJA WORLD SALES **Premium Films**

Kako bi pobjegla od muža zlostavljača, strankinja u burki sa svojim sinom dolazi u policijsku postaju u Kopenhagenu. No čini se da prevoditelj odbija prenijeti stvarno značenje njezinih riječi zbog čega istina o njezinoj teškoj situaciji ostaje skrivena.

A foreign woman in a burqa brings her young son to a Copenhagen police station to get away from her abusive husband, yet the translator assigned to her seems unwilling to convey the true meaning of her words to the police, thus corrupting the truth of her terrible situation.

Hamy Ramezan radi na svojem prvom dugometražnom igranom filmu *Motel tisuću ruža*. Film *Mwansa Veliki* redateljice **Rungano Nyoni** nominiran je za nagradu Afričke akademije i BAFTA-u. Godine 2013. odabrana je za rezidenciju Cinefondation u Cannesu za razvoj filma *Nisam vještica*.

Hamy Ramezan is currently developing his first feature, *Motel of a Thousand Roses*. **Rungano Nyoni's** short *Mwansa The Great* was nominated for an African Academy Award and a BAFTA. In 2013, she was selected for Cannes Cinefondation Residency for her first feature film, *I Am Not a Witch*.



2014 | 21'

Ujedinjeno Kraljevstvo United Kingdom
igrani film fiction film

nominacija za Nagradu EFA-e
EFA nomination **Cork Film Festival 2014**

Terensko istraživanje

Field Study

REŽIJA DIRECTOR **Eva Weber**

SCENARIJ SCREENPLAY **Line Langebek** KAMERA DOP **Chloë Thompson** MONTAŽA EDITOR **Tracy Granger** SCENOGRAFIJA PRODUCTION DESIGNERS **Dorota Borkowska, Agata Trojak** KOSTIMOGRAFIJA COSTUME DESIGNER **Emilia Czartoryska** ZVUK SOUND **Emilia Czartoryska** GLAZBA MUSIC **Stuart Earl** ULOGE CAST **Slawomir Holland, Bradley Hall, Magdalena Różanska, Olaf Marchwicki** PRODUCENTICE PRODUCERS **Julia Godzinskaya, Sophie Vickers** PRODUKCIJA, MEĐUNARODNA PRODAJA PRODUCTION, WORLD SALES **Rooks Nest Entertainment**

Priča o prikrivenim otrovima na djelu, o znanju i nevinosti. Film o mladom i povučenom studentu koji odlazi u postkomunističku Poljsku na terensko istraživanje. Kada odluči zataškati istinu, iznenada sazrijeva.

A story about the latent poisons in power, knowledge and innocence, *Field Study* tells the story of a young, shy student on a field trip to post-communist Poland who very abruptly comes of age when he makes the choice to withhold a truth.

Eva Weber redateljica je dokumentarnih i igranih filmova iz Londona. Njezin film *Usamljeni život kranova* izabran je među pet filmova godine u godišnjoj filmskoj recenziji časopisa *Sight & Sound*.

Eva Weber is a London-based filmmaker working in both documentary and fiction. Her film *The Solitary Life of Cranes* was selected as one of the top five films of the year in *Sight & Sound's* annual film review.

SAMO KRATKO!

SHORT MATTERS!



Trkač

The Runner El Corredor

REŽIJA DIRECTOR **José Luis Montesinos**

SCENARIJ SCREENPLAY **José Luis Montesinos, Iakes Blesa** KAMERA DOP **Marc Zumbach**
MONTAŽA EDITOR **José Luis Montesinos** SCENOGRAFIJA PRODUCTION DESIGNER **Carlos Pequerul**
KOSTIMOGRAFIJA COSTUME DESIGNER **Ester Palaudaries** ZVUK SOUND **Xavi Saucedo** GLAZBA
MUSIC **Xavi Saucedo** ULOGE CAST **Miguel Ángel Jenner, Lluís Altés** PRODUCENTI PRODUCERS
Arturo Méndiz, José María Torres PRODUKCIJA PRODUCTION **Carduco Films** MEĐUNARODNA
PRODAJA WORLD SALES **Marvin & Wayne**



2014 | 13'5"

Španjolska Spain

igrani film fiction film

nominacija za Nagradu EFA-e

EFA nomination **Valladolid International Film**

Festival (SEMINCI) 2014

Prije pet godina šef je zatvorio tvrtku otpustivši tristo radnika. Prvi put kada krene na trčanje, susretne jednog od njih.

Five years ago the boss closed the company and fired 300 workers. The first day that he goes out to run he meets one of them.

José Luis Montesinos je inženjer, redatelj i scenarist. Ravnatelj je Katalonske televizije. Režirao je nekoliko kratkometražnih filmova: *Final* (2003.), *Matagatos* (2009.) i *La Historia de Siempre* (2010.). Trenutačno radi kao redatelj i scenarist na nekoliko igranih filmova, reklama i televizijskih projekata.

José Luis Montesinos, engineer, director and screenwriter. Director for Catalunya Television. Director of several short films: *Final* (2003), *Matagatos* (2009) and *La Historia de Siempre* (2010). Currently works as director and screenwriter on several feature films, commercials and for television.



Vašingtonija

Washingtonia

REŽIJA DIRECTOR **Konstantina Kotzamani**

SCENARIJ SCREENPLAY **Konstantina Kotzamani** KAMERA DOP **Giorgos Karvelas, Giannis Kanakis** MONTAŽA EDITOR **Leonidas Papafotiou** SCENOGRAFIJA PRODUCTION DESIGNER **Leonidas Papafotiou** KOSTIMOGRAFIJA COSTUME DESIGNER **Kika Karampela** ZVUK SOUND **Kika Karampela** GLAZBA MUSIC **drog_A_tek, Panou Manouilidis** ULOGE CAST **Mamadou Diallo, Eutychia Stefanidou** PRODUCENTICA PRODUCER **Konstantina Kotzamani** PRODUKCIJA, MEĐUNARODNA PRODAJA PRODUCTION, WORLD SALES **Squared Square**



2014 | 24'19"

Grčka Greece

igrani film fiction film

nominacija za Nagradu EFA-e

EFA nomination **Film Fest Gent 2015**

Vašingtonija je drugi naziv za Atenu, mjesto gdje ljude tijekom ljetnih mjeseci, baš kao i životinje, uhvati sjeta zbog vrućine. *Vašingtonija* je jedina vrsta palme koju ne napada nametnik crvena palmina pipa. Možda zato što je njezina srčika malena i suha, a nitko ne voli malena i suha srca. *Washingtonia* is an alternative name for Athens, a place where people, like animals, fall into summertime sadness because of the heat. *Washingtonia* is the only palm tree whose heart is not devoured by the red beetle. Because its heart is small and dry and no one likes small and dry hearts.

Konstantina Kotzamani studira filmsku režiju u Solunu. Sudjelovala je u programima Berlinale Talent Campus i Sarajevo Talent Campus 2012. godine.

Konstantina Kotzamani is a graduate student of the Film Department of Fine Arts of Thessaloniki. In 2012, she was a participant of the Berlinale Talent Campus and Sarajevo Talent Campus.

MEĐUNARODNA PRODAJA WORLD SALES
Europska filmska akademija
European Film Academy e.V.
Berlin, DE

SAMO KRATKO!

SHORT MATTERS!

63. Pula PULSKI FILMSKI FESTIVAL
PULA FILM FESTIVAL

Studentski program
_kratkometražni film
Natjecateljski program

Student Programme
_Short Film
Competition Programme



10:34 za Beograd

10:34 to Belgrade

REŽIJA DIRECTOR **Ioana Grigore**

SCENARIJ SCREENPLAY **Ioana Grigore** KAMERA DOP **Marija Đoković, Ioana Grigore** MONTAŽA EDITOR **Răzvan Petre, Vlad Genescu** ZVUK SOUND **Răzvan Petre** PRODUCENTI PRODUCERS **Višnja Nikitin, Anastasija Zamahajev, Dimitrije Radenović** PRODUKCIJA PRODUCTION **National University of Theatre and Film I.L. Caragiale (UNATC)** KOPRODUKCIJA CO-PRODUCTION **Fakultet dramskih umetnosti, Beograd (RS)**



2015 | 18'

Rumunjska, Srbija Romania, Serbia
dokumentarni film documentary film

SEECs International Student Film Festival
2016 (najbolji dokumentarni film Best
Documentary Film)

Djeco, morate sve zapamtiti! Jer to će vas uvijek tjerati dalje. I dobra i loša iskustva dat će vam snagu u teškim trenucima.

You kids must memorize everything that happens in your life, because that's who you are and that will keep you going. Both the good and the bad things will give you strength when some difficult moment occurs.

Ioana Grigore studentica je treće godine filmske režije na Fakultetu I. L. Caragiale u Bukureštu. Filmovi: *Emanuel* (2014.), *Flux Reflux* (2015.) itd.

Ioana Grigore is a third year student of Film Directing at I.L. Caragiale, Bucharest. Film credits: *Emanuel* (2014), *Flux Reflux* (2015), etc.



Autobus

The Bus Otobüs

REŽIJA DIRECTOR **Samet Yalçın**

SCENARIJ SCREENPLAY **Samet Yalçın** KAMERA DOP **Berk Kuşbeygi** MONTAŽA EDITOR **Samet Yalçın** SCENOGRAFIJA PRODUCTION DESIGNER **Tuğçe Köylü** KOSTIMOGRAFIJA COSTUME DESIGNER **Tuğçe Köylü** GLAZBA MUSIC **8th Mode Music, Prog. Mind** ULOGE CAST **Emre Can Tekgül, Sevinç Çalışkan, Mehmet Yüksel, Ozan Özdemir** PRODUCENT PRODUCER **Samet Yalçın** PRODUKCIJA PRODUCTION **Istanbul Kültür University, Faculty of Art and Design**



2016 | 17'48"

Turska Turkey
igrani film fiction film

Kar Film Festival 2016

Onur vodi svoj život, no jednoga dana sasvim slučajno ugleda pogreb koji ga podsjeti na pokojnu baku. Onur se nikada nije uspio pomiriti s bakinom smrću.

While Onur goes about his daily life, he chances upon a funeral. This funeral reminds him of his late grandmother. Onur was never able to accept and wrap his head around his grandmother's death.

Samet Yalçın (1996.) završio je studij komunikacijskog dizajna, a trenutačno studira režiju.

Samet Yalçın (1996) holds a BA in Communication Design, and is currently studying film directing.



2015 | 20'
Bugarska Bulgaria
crno-bijeli black/white
igrani film fiction film

Sofia International Film Festival 2016,
SEECs Short Film Festival 2016

Bijeli slonovi

White Elephants Beli slonove

REŽIJA DIRECTOR **Todor Dimitrov**

SCENARIJ SCREENPLAY **Todor Dimitrov** KAMERA DOP **Damian Dimitrov** MONTAŽA EDITOR **Bohos Topakbashian** SCENOGRAFIJA PRODUCTION DESIGNER **Kalina Chelebieva** KOSTIMOGRAFIJA COSTUME DESIGNER **Antonia Sokolova** GLAZBA MUSIC **George Strezov** ULOGE CAST **Kostadinka Aratlakova, Nathan Cooper** PRODUCENT PRODUCER **Stanislav Semerdjiev** PRODUKCIJA PRODUCTION **National Academy for Theatre & Film Arts Krustyo Sarafov (NATFA)** KOPRODUKCIJA CO-PRODUCTION **SLICE, LMNTZ**

Ona je trudna, On je stranac. Ona je usamljena, On želi da pobaci. Njoj stijene izgledaju kao bijeli slonovi, a za Njega bijeli slonovi ne postoje. Zaranjaju u mračne tunele gdje njihova ljubav umire. Kada iz tame izađu na svjetlo, Ona odlučuje zadržati dijete.

She is pregnant, He is a foreigner. She is lonely, He wants her to abort. For Her the rocks look like white elephants, for Him white elephants don't exist. They both go through the dark tunnels under the rocks where their love dies. When they go out of the darkness into the light, She is determined to keep the child.

Todor Dimitrov (1977.) diplomirao je glumu na Nacionalnoj akademiji NATFA 2001. godine. Trenutačno ondje studira režiju. Snimio je nekoliko kratkometražnih igranih i dokumentarnih filmova.

Todor Dimitrov (1977) graduated in 2001 from NATFA as an actor. He is currently studying Film and TV Directing at the same university. He has made several shorts and documentaries.



2015 | 24'10"
Slovenija Slovenia
igrani film fiction film

Prešernova nagrada UL AGRFT-a 2015 za dva kratka igrana filma

Prešern Award for students of UL AGRIFT for two best narrative short films 2015

Buntovnica Ana

Riot Ana

REŽIJA DIRECTOR **Klemen Berus**

SCENARIJ SCREENPLAY **Klemen Berus, Tamara Babić** KAMERA DOP **Rok Kajzer Nagode** MONTAŽA EDITOR **Aljaž Bastič** SCENOGRAFIJA PRODUCTION DESIGNER **Miha Ferkov** KOSTIMOGRAFIJA COSTUME DESIGNER **Andrej Vrhovnik** ZVUK SOUND **Tristan Peloz** GLAZBA MUSIC **Leon Firšt** ULOGE CAST **Lucija Tratnik, Tadej Koren Šmid, Jan Simič** PRODUCENTICA PRODUCER **Nina Robnik** PRODUKCIJA PRODUCTION **Akademija za gledališče, radio, film in televizijo (UL AGRFT)**

Sandi i Ana nekoć su dijelili školske klupe, a sada se susreću nakon više godina. Sandi je gitarist, a njegova školska simpatija Ana postala je gorljiva aktivistkinja. Hoće li uspjeti dotaknuti strune njezina srca?

Sandi and Ana, former classmates, meet each other after several years. Ana, Sandi's primary school crush, is now an avid protester, while he is a guitar master. But will he be able to strum the strings of Ana's heart?

Klemen Berus (1993.) režirao je nekoliko kratkometražnih studentskih filmova: *Benzin* (2013.), *U krevetu s Titom* (2015.) itd. Njegov srednjoškolski kratki film *Isključena* izabran je za Festival slovenskog filma. Ovo je njegov diplomski film (BA).

Klemen Berus (1993) directed several short student films: *Gasoline* (2013), *Sleeping With Tito* (2015), etc. His high school short film *Disconnected* was selected for the Slovene National Film Festival. This is his graduation film (BA).

STUDENSKI PROGRAM | KRATKOMETRAŽNI FILM | NATJECATELJSKI PROGRAM

STUDENT PROGRAMME | SHORT FILM | COMPETITION PROGRAMME



Da se mene pita, nikad ne bih otišao

If I Had It My Way I Would Never Leave

REŽIJA DIRECTOR **Marko Grba Singh**

SCENARIJ SCREENPLAY **Marko Grba Singh** KAMERA DOP **Marko Milovanović** MONTAŽA EDITOR **Marko Grba Singh** ZVUK SOUND **Milan Anđelović** PRODUCENTICA PRODUCER **Nevena Tomić** PRODUKCIJA PRODUCTION **Fakultet dramskih umetnosti, Beograd (FDU) – StudAVP**



Abdul i Hamza, imigranti iz Somalije, kriju se u napuštenoj kući blizu granice i čekaju pravi trenutak da nastave svoj put. Spavaju danju, a hodaju noću.

Abdul and Hamza, immigrants from Somalia, hide in an abandoned house near the border, waiting for the right moment to resume their journey. They sleep during the day, and travel during the night.

2015 | 15'49"

Srbija Serbia

dokufikcija docufiction

Beogradski festival dokumentarnog i kratkometražnog filma 2015 (najbolji kratkometražni studentski film Best Short Student Film), **Filmski festival Herceg Novi 2015** (posebna nagrada Special Award), **Filmfestival Cottbus 2015**

Marko Grba Singh (1988.) upisat će ove godine doktorat na Fakultetu dramskih umetnosti. Njegovi kratkometražni dokumentarci *Kasno smo se sreli* i *Bledo* premijerno su prikazani na festivalu Visions du Réel. *Abdul i Hamza* premijerno je prikazan na FID Marseilleu gdje je osvojio posebno priznanje.

Marko Grba Singh (1988) will enrol this year in the PhD programme at the Faculty of Dramatic Arts, Belgrade. His short documentaries *At Least We've Met* and *Pale* premiered at Visions du Réel. His film *Abdul & Hamza* premiered at FID Marseille, winning Special Mention.



Dan kad sam pokušao živjeti

The Day I Tried to Live

REŽIJA DIRECTOR **Alin Barbir**

SCENARIJ SCREENPLAY **Alin Barbir** KAMERA DOP **Horatiu Curutiu** MONTAŽA EDITOR **Horatiu Curutiu, Alin Barbir** SCENOGRAFIJA PRODUCTION DESIGNER **Alin Barbir** KOSTIMOGRAFIJA COSTUME DESIGNER **Alexandra Margineanu** ZVUK SOUND **Druidul** GLAZBA MUSIC **Sinfeld (Sebastian Damian)** ULOGE CAST **Irina-Maria Bobos, Adrian Filimon, Denisse Moise, Cezar Lungu, Vlad Merlusca** PRODUCENTI PRODUCERS **Alin Barbir, Irina-Maria Bobos** PRODUKCIJA PRODUCTION **Faculty of Theatre and Television, Babes-Bolyai University, HOLA Media**



2015 | 6'51"

Rumunjska Romania

eksperimentalni film experimental film

Digital Transilvania #2.0 2015

Vizualni eksperiment koji zalazi u područje glazbe. Svjetlo koje snažno pritišće ramena. Iskrivljene sjene koje se neprestano izdužuju u suze. Cjeline koje se slamaju na pozadini beskrajne tame.

A visual experiment entering the musical realm. A light that is heavily laying on your shoulders. Distorted shadows endlessly extending themselves into tears. The states of a single whole overturned on the background of an endless darkness.

Alin Barbir (1981.) magistrirao je marketing na Ekonomskom fakultetu. Godine 2009. diplomirao je fotografiju na Akademiji ArtImage. Trenutačno je na trećoj godini studija snimanja, fotografije i medija na Sveučilištu Babes-Bolyai.

Alin Barbir (1981) graduated from the Faculty of Economic Studies with a master's degree in Marketing. In 2009 he graduated from the School of Photography ArtImage. He is studying Cinematography, Photography and Media at the Babes-Bolyai University, third year.



Indonezija

Indonesia

REŽIJA DIRECTOR **Daria Blažević**

SCENARIJ SCREENPLAY **Daria Blažević** KAMERA DOP **Luka Matić** MONTAŽA EDITOR **Karlo Gorup**
SCENOGRAFIJA PRODUCTION DESIGNERS **Tea Truta, Marko Dajak** KOSTIMOGRAFIJA COSTUME
DESIGNER **Alena Orović** ZVUK SOUND **Hrvoje Petek** ULOGE CAST **Marta Bolfan Ugljen, Davor
Kovač, Željko Vukmirica, Asim Ugljen, Din Waggenhoffer, Marina Redžepović, Tomislav Šoban**
PRODUCENTICA PRODUCER **Sara Juričić** PRODUKCIJA PRODUCTION **Akademija dramske umjetnosti**

Matija je mlada majka koja se sama brine za sina nakon što je muž oputovao na dugotrajan službeni put. Kad joj netko provali u auto, Matija upoznaje susretljivog policajca, koji jednog dana navrati na kavu.

Matija is a young mother taking care of her son while her husband is away on business. When someone breaks into her car, Matija meets a friendly police officer. One day, he drops by for a cup of coffee.

2015 | 22'40"
Hrvatska Croatia
igrani film fiction film

Zagreb Film Festival – Kockice 2015, Kratki
na brzinu 2016 (posebno priznanje Special
Mention), Festival mediteranskog filma
Split 2016

Daria Blažević (1987.) završila je studij režije na ADU-u u Zagrebu i na Filmskoj akademiji u Beču. Glavna je tajnica Kinokluba Zagreb i predsjednica NISI MASA-e. Ovo je njezin diplomski film.

Daria Blažević (1987) holds a degree in Film Directing from the Zagreb Academy of Dramatic Art and the Film Academy Vienna. She is the secretary of Kinoklub Zagreb and NISI MASA president. This is her graduation film.



Iznova

Anew Na novo

REŽIJA DIRECTOR **Ema Muc**

SCENARIJ SCREENPLAY **Pia Vatovec, Ema Muc** KAMERA DOP **Sašo Štih** MONTAŽA EDITOR **Jaka Krivec**
SCENOGRAFIJA PRODUCTION DESIGNER **Neža Zinajić** KOSTIMOGRAFIJA COSTUME DESIGNER
Ina Ferlan ZVUK SOUND **Jure Strajnar** GLAZBA MUSIC **Anže Rozman** ULOGE CAST **Živa Selan,
Ana Urbanc, Gregor Gruden** PRODUCENTICA PRODUCER **Nina Robnik** PRODUKCIJA PRODUCTION
Akademija za gledališče, radio, film in televizijo (UL AGRFT)

Daša i Petra, svaka na svoj način, pokušavaju se nositi sa strašnim gubitkom. Čini se da nikada neće pronaći zajednički put koji će ih izvući iz noćne more.

Daša and Petra are trying to cope with a terrible loss, each of them in their own way. It seems as though they will never find a common path towards the end of this nightmare.

2015 | 19'4"
Slovenija Slovenia
igrani film fiction film

Roma Cinema Doc 2015, Skomrahi 2015

Ema Muc (1993.) režirala je nekoliko kratkometražnih filmova: *Bijeg* (2013.), *Zdravo!* (2014.), *Vjeverice* (2015.) itd. *Iznova* je njezin diplomski film (BA).

Ema Muc (1993) made several short films: *Escape* (2013), *Nazdar!* (2014), *Squirrels* (2015), etc. *Anew* is her graduation film (BA).



Jedna noć

One Night

REŽIJA DIRECTOR **Strahinja Savić**

SCENARIJ SCREENPLAY **Strahinja Savić** KAMERA DOP **Srđan Srdenović** MONTAŽA EDITOR **Nikola Purić** SCENOGRAFIJA PRODUCTION DESIGNERS **Sanja Bulat, Katarina Plavša** KOSTIMOGRAFIJA COSTUME DESIGNER **Nevenka Šmitran** ZVUK SOUND **Dora Filipović** ULOGE CAST **Jovana Stojiljković, Milica Sužnjević** PRODUCENTI PRODUCERS **Vukota Antunović, Jovan Vukašinović** PRODUKCIJA PRODUCTION **Fakultet dramskih umetnosti, Beograd (FDU)**

Dugotrajno prijateljstvo među dvjema djevojkama dovedeno je u pitanje kada se jedna od njih odlučuje preseliti u inozemstvo.

Lasting friendship between two girls is put to the test when one of the girls decides to move abroad.

2016 | 17'53"

Srbija Serbia
igrani film fiction film

Beogradski festival dokumentarnog i
kratkometražnog filma 2016

Strahinja Savić (1991.) autor je više od trideset kratkometražnih filmova. Diplomirao je režiju na FDU-u 2014. godine kao student generacije. Ovo je njegov magistarski film.

Strahinja Savić (1991) has made more than thirty short films. He received a degree in Film Directing from the Faculty of Dramatic Arts in 2014 as a top student in his class. This is his MA graduation film.



Krošnje

Treetops

REŽIJA DIRECTOR **Filip Heraković**

SCENARIJ SCREENPLAY **Filip Heraković, Nikolina Bogdanović** KAMERA DOP **Bojan Mrdenović** MONTAŽA EDITOR **Urša Vlahušić** SCENOGRAFIJA PRODUCTION DESIGNERS **Iva Maria Jurić, Hana Grebenar** ZVUK SOUND **Tihomir Vrbanec** ULOGE CAST **Alma Prica, Ivan Ožegović** PRODUCENT PRODUCER **Matija Drniković** PRODUKCIJA PRODUCTION **Akademija dramske umjetnosti**

Mirjana, nakon sinova neuspjelog pokušaja samoubojstva, posjećuje čovjeka koji ga je spasio. Iako se isprva čini da mu samo želi zahvaliti, njezin posjet krije i druge namjere.

After her son's failed suicide attempt, the mother visits the man who saved him. At first, it seems she merely wants to thank him, but soon, her true intentions are revealed.

2016 | 16'17"

Hrvatska Croatia
igrani film fiction film

Dani hrvatskog filma 2016

Filip Heraković (1989.) završio je dodiplomski studij režije na ADU-u. Trenutačno je na diplomskom studiju režije igranog filma.

Filip Heraković (1989) holds a BA in Film and TV Directing from the Academy of Dramatic Art in Zagreb. He is currently attending a Master's Degree Program in Film Directing.



Ljubav

Love Liubov

REŽIJA DIRECTOR **Boya Harizanova**

SCENARIJ SCREENPLAY **Simeon Ventsislavov** KAMERA DOP **Viktor Roev** MONTAŽA EDITOR **Emil Granicharov** SCENOGRAFIJA PRODUCTION DESIGNER **Kalina Chelebieva** KOSTIMOGRAFIJA COSTUME DESIGNER **Kalina Chelebieva** GLAZBA MUSIC **Ivo Ignatov, Ivan Kirishev** ULOGE CAST **Katerina Robova, Viktor Ivanov, Nikola Pashov** PRODUCENT PRODUCER **Stanislav Semerdjiev** PRODUKCIJA PRODUCTION **National Academy for Theatre & Film Arts Krustyo Sarafov (NATFA)**



2015 | 24'
Bugarska Bulgaria
igrani film fiction film

International Student Festival of the Beijing Film Academy 2015 (nagrada publike Audience Award), Afrin Short Film Festival 2016 (najbolji film Best Film), Sofia International Film Festival 2016

Kada mu prijatelj Radko pogine u nesreći, tridesetogodišnji Boris dolazi u planinsko selo kako bi Radkove stvari predao jedinjoj živoj rodbini, djedu i baki. Ondje saznaje da nisu primili vijest o unukovoj nesreći. Odlučuje ostati na večeri, no nije siguran kako postupiti. 30-year-old Boris arrives to a mountain village to give the belongings of Radko, his friend who died in an accident, to his living relatives – the grandparents. He realizes that the grandparents didn't know about their grandson's death. Boris decides to stay for dinner, uncertain about what to do.

Boya Harizanova je, stekavši diplomu novinarstva na Sveučilištu u Sofiji, upisala režiju na Akademiji NATFA. Tijekom studija snimila je četiri dokumentarna i dva igrana filma.

After receiving a degree in Journalism at the Sofia University, **Boya Harizanova** studied Film and TV Directing at NATFA. During her studies she made four documentaries and two feature films.



Male ribe

Little Fish

REŽIJA DIRECTOR **Maja Križnik**

SCENARIJ SCREENPLAY **Jerneja Kaja Balog, Maja Križnik** KAMERA DOP **Maksimiljan Sušnik** MONTAŽA EDITOR **Matic Drakulić** SCENOGRAFIJA PRODUCTION DESIGNER **Neža Zinajić** KOSTIMOGRAFIJA COSTUME DESIGNER **Mateja Fajt** ZVUK SOUND **Samo Jurca** GLAZBA MUSIC **Blaž Gracar** ULOGE CAST **Lana Brina Korbar, Silva Čušin, Janez Škof, Janez Francelj** PRODUCENTICA PRODUCER **Nina Robnik** PRODUKCIJA PRODUCTION **Akademija za gledališče, radio, film in televizijo (UL AGRFT)**



2015 | 22'8"
Slovenija Slovenia
igrani film fiction film

Prešernova nagrada UL AGRIFT-a za režiju TV drame i kratkometražnog igranog filma 2015
Prešern Award for students of UL AGRIFT for best director of TV drama and short film 2015,
Skomrahi 2015

BRINA: Bok, Bor! Djed mi je rekao da u ovom jezeru ima riba koje ti mogu odgristi pola noge. BOR: Vidim samo male ribe. BRINA: Da, ali male se ribe brinu o velikim ribama. One su te koje ti odgrizu nogu.

BRINA: Hey, Bor. Grandpa told me there are fish in this lake that could bite off half of your leg. BOR: Oh, I only see little fish. BRINA: Yes, but the little fish look after the big fish. They're the ones who bite off your leg.

Maja Križnik (1986.) diplomirala je filozofiju i komparativnu književnost i književnu teoriju na Filozofskom fakultetu. Godine 2012. upisala je režiju na Akademiji za kazalište, radio, film i televiziju. Kratkometražni filmovi: *Kuća otvorenih ruku* (2014.), *ZOO* (2015.).

Maja Križnik (1986) graduated Philosophy and Comparative Literature and Literary Theory at the Faculty of Arts. In 2012, she started studying Directing at the Academy of Theatre, Radio, Film and Television. Shorts: *The House of Open Arms* (2014), *ZOO* (2015).

STUDENTSKI PROGRAM | KRATKOMETRAŽNI FILM | NATJECATELJSKI PROGRAM

STUDENT PROGRAMME | SHORT FILM | COMPETITION PROGRAMME



Pogledi zatvorenih očiju

Glances of Closed Eyes

REŽIJA DIRECTOR **Dora Filipović**

SCENARIJ SCREENPLAY **Dora Filipović** KAMERA DOP **Igor Marović** MONTAŽA EDITOR **Sara Santini**
ZVUK SOUND **Dora Filipović** GLAZBA MUSIC **Dimitrije Cvetković** SUDIONICI PARTICIPANTS
Mara Gicić, Ljubisav Gicić, Ranko Burić, Nedeljka Ložajić, Milica Ilić, Draško Veselinović,
Marko Kratovac, Aleksa Mekić, Andrej Erčević, Kristina Vuletić PRODUCENTI PRODUCERS
Dora Filipović, Miroslav Đurđević PRODUKCIJA PRODUCTION **Fakultet dramskih umetnosti,**
Beograd (FDU)



2015 | 15'44"

Srbija Serbia

eksperimentalni dokumentarni film
experimental documentary film

Beogradski festival dokumentarnog i
kratkometražnog filma 2016, DOKUMA 2016,
Zlatna Buklija 2016 (nagrada za istraživački
pristup Special Award),
SEECs (najbolji film Best Film)

Film prikazuje osjetilo sluha kao vrlo važan čimbenik u interakciji i komunikaciji u današnjem društvu. U središtu pozornosti nalaze se slijepi i osobe s oštećenjem vida koji nas upoznaju sa svojim načinom života u kojem zvuk igra važnu ulogu.

The film showcases the sense of hearing as an important factor in interacting and communicating in today's society. The focus is on blind and visually impaired people who introduce us to their way of life through the help of sound and how sound helps them in their daily lives.

Dora Filipović završila je studij snimanja i dizajna zvuka. Radila je na brojnim filmovima kao montažerka i dizajnerica zvuka. Godine 2016. sudjelovala je na Berlinale Talent Campusu. Ovo je njezin magistarski film. **Dora Filipović** completed her master's degree programme in Recording and Sound Design. She has worked on various short and feature films as sound designer and sound editor. She participated in the 2016 edition of Berlinale Talent Campus. This is her MA graduation film.



Prije nekog vremena

A While Ago Cu ceva timp îin urmă

REŽIJA DIRECTOR **Stela Pelin**

SCENARIJ SCREENPLAY **Stela Pelin** KAMERA DOP **Andrei Oana** MONTAŽA EDITOR **Vadim Severin**
ZVUK SOUND **Stefan Teodorescu** ULOGE CAST **Crina Semciuc, Corneliu Ulici, Sorin Dobrin**
PRODUCENTI PRODUCERS **Ovidiu Georgescu, Stela Pelin** PRODUKCIJA PRODUCTION **National**
University of Theatre and Film I.L. Caragiale (UNATC) KOPRODUKCIJA CO-PRODUCTION **We**
Are Basca



2015 | 23'

Rumunjska Romania
igrani film fiction film

Gold Panda Film Festival 2015, CineMalubit
Film Festival 2015

Svatko se na svoj način nosi s gubitkom. Olive, pokušavajući prevladati kaos koji je okružuje i neizbježnost smrti, bira samoću. Njezini prijatelji ne slažu se s tim odabirom i pokušavaju je nagovoriti da im se pridruži na kratkom izletu.

Everybody copes with loss in their own way. Trying to overcome the chaos that surrounds her and the inevitability of death, Olive chooses loneliness. Her friends disagree and try to help by convincing her to join them on a short trip.

Stela Pelin magistrirala je režiju na Fakultetu za kazalište i film I. L. Caragiale u Bukureštu. Neki od studentskih filmova uključuju: *Autoportret, Ispod zemlje, Možda sljedeći put.*

Stela Pelin received a master's degree in Film Directing from the Caragiale University of Theatrical Arts and Cinematography. Some of her student films: *Self-Portrait, Beneath the Earth, Maybe Next Time.*



Razgovor s Alice

Chat with Alice

REŽIJA DIRECTOR **Sandra Isabela Țeț**

SCENARIJ SCREENPLAY **Sandra Isabela Țeț** KAMERA DOP **Sandra Isabela Țeț** MONTAŽA EDITOR **Andrada Iacobet** ZVUK SOUND **Petre Osman** SUDIONICI PARTICIPANTS **Alice Petruș, Dorian Petruș, Aristo Petruș** PRODUCENTICA PRODUCER **Sandra Isabela Țeț** PRODUKCIJA PRODUCTION **National University of Theatre and Film I.L. Caragiale (UNATC)**



2015 | 20'

Rumunjska Romania
dokumentarni film documentary film

**International Student Film Festival
CineMalubit 2015** (najbolji dokumentarni
film Best Documentary), **Gopo Awards 2016**
(najbolji kratkometražni dokumentarni film
Best Short Documentary)

Alice je mlada umjetnica iz Bukurešta koja godinu nakon mature mora prekinuti studij kako bi se mogla brinuti za svoju tek zasnovanu obitelj. Odlučuje pronaći posao nadajući se da će tako bolje živjeti. No iako stječe financijsku neovisnost, posao je udaljava od njezinih najbližih. One year after finishing high school, a young artist from Bucharest called Alice has to quit college so that she can take care of her newly formed family. She decides to find a job, hoping this will offer her a better living. However, despite becoming financially stable, the job ends up alienating her from her loved ones.

Sandra Isabela Țeț studentica je treće godine filmske režije na Fakultetu za kazalište i film I. L. Caragiale.

Sandra Isabela Țeț is a third year student of Film Directing at the Caragiale University of Theatrical Arts and Cinematography.



Tetovaža

Tattoo Dövme (Deq)

REŽIJA DIRECTOR **Ahmet Bikiç**

SCENARIJ SCREENPLAY **Ahmet Bikiç** KAMERA DOP **Ahmet Bikiç** MONTAŽA EDITOR **Ahmet Bikiç** ZVUK SOUND **Emre can Tekgöl** GLAZBA MUSIC **Erkan Oğur, Seyithan Kızıl** PRODUCENT PRODUCER **Nagihan Çakar** PRODUKCIJA PRODUCTION **Istanbul Kültür University, Faculty of Art and Design**



2015 | 20'

Turska Turkey
dokumentarni film documentary film

Göbeklitepe Film Festival 2016,
Kar Film Festival 2016

Čovjek oduvijek nastoji razumjeti prirodne pojave. Kada to ne uspijeva, stvara simbole koji- ma je cilj materijalizacija takvih pojava. Danas se svaki crtež na tijelu naziva tetovaža. Ovaj dokumentarac nastoji otkriti tajno značenje tetovaža iz grada Şanlıurfa.

Mankind has always sought to understand the forces of nature. In order to grasp the more unfathomable phenomena, we have created symbols. Today, any drawing on the body is named a tattoo. This documentary is a pursuit of the secret meaning behind the tattoos of Şanlıurfa.

Ahmet Bikiç (1980.) završio je poslijediplomski studij na Odsjeku za komunikacijski dizajn na Sveučilištu Kültür u Istanbulu gdje i danas radi u Centru za istraživanje i razvoj.

Ahmet Bikiç (1980) completed his postgraduate studies at the Department of Communication Design in Istanbul Kültür University, where he continues working at the Centre for Research and Development.



Za Anu. Tvoj djed Božićnjak

To Ana. Yours, Santa

Pentru Ana. Cu drag, Mos Craciun

REŽIJA DIRECTOR **Mirona Radu**



2015 | 12'45"

Rumunjska Romania
igrani film fiction film

DAKino 2016

SCENARIJ SCREENPLAY **Claudia Negrea, Mirona Radu** KAMERA DOP **Claudia Ciocan** MONTAŽA EDITOR **Alice Gheorghiu** SCENOGRAFIJA PRODUCTION DESIGNER **Bogdan Mosorescu** ZVUK SOUND **Iolanda Gîrleanu** ULOGE CAST **Beatrice Ispășescu, Laura Vasiliu, Edgar Nistor** PRODUKCIJA PRODUCTION **National University of Theatre and Film I.L. Caragiale (UNATC)**

Vrijeme je Božića i zimskih praznika. Andrei se pokušava ponovno povezati sa svojom kćeri Annom.

On the occasion of Christmas and winter holidays, Andrei tries to reconnect with his daughter, Anna.

Mirona Radu (1986.) pohađa magisterij iz filmske produkcije. Diplomirala je režiju i fotografiju. Njezini kratkometražni filmovi prikazivani su diljem zemlje, a njezine fotografije izlagane su u Rumunjskoj i u inozemstvu.

Mirona Radu (1986) is doing her Master's Degree in Film Production. She graduated in Film and TV Directing and Photography. Her shorts have been screened all over the country and her photos have been exhibited both in Romania and abroad.



Zauvijek

Forever

REŽIJA DIRECTOR **Monika Rusak**



2016 | 11'33"

Hrvatska Croatia
eksperimentalni dokumentarni film
experimental documentary film

premijera premiere

SCENARIJ SCREENPLAY **Monika Rusak** KAMERA DOP **Luka Smuk** MONTAŽA EDITORS **Luka Smuk, Monika Rusak** SCENOGRAFIJA PRODUCTION DESIGNER **Liberta Mišan** KOSTIMOGRAFIJA COSTUME DESIGNER **Melanija Rusak** ZVUK SOUND **Luka Smuk, Monika Rusak** PROTAGONISTI PROTAGONISTS **Ružica Juras, Dajana Jurman – Osip, Nikol Čačić, Liberta Mišan, Morena Matijašević** PRODUCENTICA PRODUCER **Nadija Mustapić** PRODUKCIJA PRODUCTION **Akademija primijenjenih umjetnosti Sveučilišta u Rijeci, Odsjek za medijske umjetnosti i prakse, Studentski kulturni centar Rijeka**

Film tematizira prolaznost života i izgublenu ljubav protagonistice R. J. (89) čiji glas nas vodi kroz film. Redateljica govori o trećoj životnoj dobi i ljubavi kao glavnom osloncu u starosti.

The film centres on the transience of life and the lost love of the protagonist R.J. (89), whose voice guides us through the film. The director talks about old age and love as the main support for the elderly.

Monika Rusak (1991.) završila je prediplomski studij Multimedije, oblikovanja i primjene u Varaždinu. Diplomski studij završila je na Akademiji primijenjenih umjetnosti u Rijeci na studiju Medijske umjetnosti i prakse (Intermedija).

Monika Rusak (1991) completed the undergraduate course in Multimedia, Design and Application in Varaždin. She received her graduate degree from the Department of Media Arts and Practices (Intermedia) at the Academy of Applied Arts in Rijeka.



2015 | 17'38"
Rumunjska Romania
igrani film fiction film

Zimi

Into the Winter În iarnă

REŽIJA DIRECTOR **Alina Olariu**

SCENARIJ SCREENPLAY **Alina Olariu, Roxana Bălăneanu** KAMERA DOP **Mihai Ciobanu** MONTAŽA EDITORS **Iulian Cristian Nunu, Ioana Ciobanu** SCENOGRAFIJA PRODUCTION DESIGNER **Flavia Barabas** ZVUK SOUND **Iulian Cristian Nunu** ULOGE CAST **Ioana Anastasia Anton, Ana Ciontea** PRODUCENTICA PRODUCER **Angela Istrate** PRODUKCIJA PRODUCTION **National University of Theatre and Film I.L. Caragiale (UNATC)**

Božić je vrijeme kada je obitelj na okupu. No Božić je za razvedenu majku i njezinu kćer tek nova prilika da osjete samoću. Kada se ljudi osjećaju udaljenije? Kada su previše slični ili kada gotovo da nemaju dodirnih točaka?

Christmas is about gathering with family. But for a divorced mother and her daughter, Christmas is just another occasion to discover loneliness. When do people feel more apart, when they are too similar, or when they have almost nothing in common?

Alina Olariu (1984.) studirala je klasičnu glazbu, a zatim filmsku režiju. Filmovi: *Dar, Bukureštanska trilogija, Dvije godine*. Ovo je njezin diplomski film.

Alina Olariu (1984) studied Classical Music and continued her education in Film Directing. Films: *The Present, Bucharest Trilogy, Two Years*. This is her graduation film.

63. Pula PULSKI FILMSKI FESTIVAL
PULA FILM FESTIVAL

Dizalica

—program za mlade

Dizalica

—Youth Programme



MYTHERAPY
colour is beautiful



Radionica RED za digitalnu generaciju

RED Workshop for Digital Natives

RADIONICA WORKSHOP

**Gradska knjižnica i
čitaonica Pula
Pula Public Library
7. – 14. 7. 2016.**

**Mentorica Mentor
Nerma Mehadžić**

Radionica RED sedmodnevna je kreativna radionica čiji je glavni cilj uputiti filmofile od 12 do 16 godina iz cijeloga svijeta u najnovija dostignuća u filmskoj industriji i digitalnoj tehnologiji. Uz stručno vodstvo i podršku tvrtki RED Digital Cinema i Adobe, sudionici radionice napisat će i producirati svoj kratki film, snimiti ga kamerama RED EPIC (kojima je Peter Jackson snimao *Hobita*), montirati u postprodukcijском studiju i zatim tijekom festivala pogledati na velikom platnu. Sudionici će se upoznati sa svim segmentima industrije iza i ispred kamere, uključujući kreativno pisanje, režiju, glumu, snimanje, montažu, kostime i šminku.

Camp RED is a seven-day creative course the aim of which is to bring the know-how of the film industry and the latest digital technologies to young cinephiles aged between 12 and 16 from all around the world. Under the professional leadership of the companies RED Digital Cinema and Adobe, campers will write and produce their own short films, shoot them on RED EPIC cameras (which Peter Jackson used on *The Hobbit*), edit them in a post-production lab, and then view their films on the big screen during the festival. Participants will experience all the segments of the film and TV industry in front and behind the camera, including creative writing, directing, acting, cinematography, editing, costuming and make-up.



Nerma Mehadžić (Pula, 1989.) završila je dodiplomski studij produkcije na Akademiji dramske umjetnosti u Zagrebu, a nakon toga i intenzivan magistarski program audiovizualnog menadžmenta na Poslovnoj školi za medije u Rondi u Španjolskoj. Posljednje tri godine producira reklamne spotove.

Nerma Mehadžić (Pula, 1989) received an undergraduate degree in Production from the Academy of Dramatic Art in Zagreb and after that a master's degree in Audiovisual Management from the Media Business School in Ronda, Spain. In the last three years she has been producing commercials.



2015 | 9'

Finska Finland

dokumentarni film documentary film

Oulu International Children's and Youth Film Festival 2015 ("Look at me..." Award)

Da sam ja na vlasti

If I Ruled

REŽIJA DIRECTORS **Jenni Kangasniemi, Aino Suni**

SCENARIJ SCREENPLAY **Jenni Kangasniemi, Aino Suni, Miia Kuittinen, Nisha Nadeem Masih, Darya Movahed, Shital Niemi, Iona Nurminen, Melisa Nyman, Daria Vangonen** KAMERA DOP **Kerttu Hakkarainen** MONTAŽA EDITOR **Anniina Kauttonen** ZVUK SOUND **Rauno Mynttinen** ULOGE CAST **Miia Kuittinen, Nisha Nadeem Masih, Daria Movahed, Iona Nurminen, Melisa Nyman, Daria Vangonen, Zahra Sardari Zadeh ja Rasoul Dehghan** PRODUCENTI PRODUCERS **Jenni Kangasniemi, Elli Toivoniemi, Aino Suni** PRODUKCIJA, MEĐUNARODNA PRODAJA PRODUCTION, WORLD SALES **Tuffi Films**

Što bi se trebalo dogoditi u tvom životu da budeš sretna? Kad bi me ljudi prihvatili onakvu kakva jesam. Kad bih mogla ponovno vidjeti prijatelje. Kad bih ponekad imala hrabrosti reći ne. Kad bi me roditelji zagrlili. Šest djevojčica zamišlja kako bi se mogli riješiti njihovi problem. What should happen in your life so that you would feel happy? If people would accept me for who I am. If I could see my friends again. If I had the courage to say no sometimes. If my parents would hug me. Six girls tell their stories and imagine how their problems would be solved.

Jenni Kangasniemi deset je godina organizirala Međunarodni festival za djecu i mlade u Ouluu. Sada radi angažirane grupne filmove (*Projekt Wings to Fly*). **Aino Suni** magistrirala je filmsku dramaturgiju na Sveučilištu u Salfordu. Radi na svojem prvom igranom filmu *Noć i dan*.

Jenni Kangasniemi has been organizing Oulu International Children's and Youth Film Festival for ten years. She makes community movies (*Wings to Fly Project*). **Aino Suni** graduated with a Master's degree in Film Screenwriting from the University of Salford, UK. She is developing her first feature film *Night and Day*.



2015 | 106'

Švedska Sweden

igrani film feature film

Toronto Film Festival 2015, International Antalya Film Festival 2015 (najbolji scenarij Best Screenplay), International Film Festival Rotterdam 2016

Dečki

Girls Lost Pojkarna

REŽIJA DIRECTOR **Alexandra-Therese Keining**

SCENARIJ SCREENPLAY **Alexandra-Therese Keining** KAMERA DOP **Ragna Jorming** MONTAŽA EDITOR **Malin Lindström** SCENOGRAFIJA PRODUCTION DESIGNERS **Kaisa Mäkinen, Sara Pertmann, Jessica Simonsson** ZVUK SOUND **Pietari Koskinen** GLAZBA MUSIC **Sophia Ersson** ULOGE CAST **Tuva Jagell, Emrik Öhlander, Wilma Holmén, Vilgot Ostwald Vesterlund, Louise Nyvall** PRODUCENTI PRODUCERS **Olle Wirenhed, Helena Wirenhed** PRODUKCIJA PRODUCTION **GötaFilm** KOPRODUKCIJA CO-PRODUCTION **Periferia Productions** MEĐUNARODNA PRODAJA WORLD SALES **The Yellow Affair**

Tri najbolje prijateljice koja trpe nasilje u školi iznenada se pretvaraju u popularne dečke. Otkrivaju novi svijet, no nakon početnog oduševljenja suočavaju se s neočekivanim problemima. Film o dilemama povezanim sa spolnim i rodnim identitetom.

Three best friends, bullied at school, magically transform into popular boys. They discover a whole new world, but after initial euphoria this soon leads to unexpected problems. This stylish fantasy film makes sexual identity and gender-confusion dilemmas accessible.

Alexandra-Therese Keining je scenaristica, redateljica i spisateljica. Režirala je igrane filmove *Hot Dog* (2003.) i *Poljubi me* (2011.).

Alexandra-Therese Keining is a writer, director, and novelist. Her feature films are *Hot Dog* (2003) and *Kiss Me* (2011).

DIZALICA | PROGRAM ZA MLADE

DIZALICA | YOUTH PROGRAMME



Filharmonija s deponija

Landfill Harmonic

REŽIJA DIRECTORS **Brad Allgood, Graham Townsley**

KAMERA DOP **Neil Barrett, Timothy Fabrizio, Brad Allgood** MONTAŽA EDITOR **Brad Allgood**
GLAZBA MUSIC **Michael A. Levine** PRODUCENTICA PRODUCER **Juliana Penaranda-Loftus**
PRODUKCIJA, MEĐUNARODNA PRODAJA PRODUCTION, WORLD SALES **Hidden Village Films**

Filharmonija s deponija priča je o Recikliranom orkestru, odnosno o skupini mladih koji sviraju instrumente izrađene od smeća. Njihova priča dospijeva na internet pa dolaze u središte svjetske pozornosti. Kada poplava pogodi njihovu zemlju, postaju jedini izvor nade u zajednici. *Landfill Harmonic* follows the Recycled Orchestra, a youth group who plays instruments made out of garbage. When their story goes viral, the orchestra is catapulted into global spotlight. However, when the largest flood devastates their country, they must become the source of hope for their community.

2015 | 84'

SAD, Paragvaj, Norveška, Brazil,
USA, Paraguay, Norway, Brazil
dokumentarni film documentary film

Sheffield International Documentary Festival 2015 (ekološka nagrada Environmental Award),
SXSW 2015 (nagrada publike Audience Award), **Leeds International Film Festival 2015** (nagrada publike Audience Award)

Brad Allgood nagrađivani je redatelj koji je radio u području međunarodnog razvoja i javnog zdravlja. Prije rada na filmu sudjelovao je kao dobrovoljac u mirovnoj misiji u Nikaragvi. **Graham Townsley** je za svoje dokumentarce za PBS, National Geographic i Discovery Channel bio nominiran za nagradu Emmy. **Brad Allgood** is an award-winning filmmaker with a background in international development and public health. Before making films, he served as a Peace Corps Volunteer in Nicaragua. **Graham Townsley** is an Emmy-nominated director of high-end documentaries for PBS, National Geographic and the Discovery Channel.



Ni u snu

In Your Dreams! Ani ve snu!

REŽIJA DIRECTOR **Petr Oukropec**

SCENARIJ SCREENPLAY **Egon Tobiaš** KAMERA DOP **Tomáš Sysel** MONTAŽA EDITOR **Jakub Hejna**
SCENOGRAFIJA PRODUCTION DESIGNER **Henrich Boráros** KOSTIMOGRAFIJA COSTUME DESIGNER
Linda Boráros ZVUK SOUND **Richard Müller** GLAZBA MUSIC **Filip Mišek** ULOGE CAST **Barbora Štikarová, Toman Rychtera, Klára Melišková, Ivan Martinka, Jan Vondráček** PRODUCENTI
PRODUCERS **Petr Oukropec, Pavel Strnad** PRODUKCIJA, MEĐUNARODNA PRODAJA PRODUCTION,
WORLD SALES **Negativ (CZ)** KOPRODUCENTI CO-PRODUCERS **Silvia Panáková, Erik Panák, Borislav Chouchkov, Viktor Chouchkov, Helena Uldrichová** KOPRODUKCIJA CO-PRODUCTION **Arina (SK), Chouchkov Brothers (BG), Česká televize (CZ)**

Tek nekoliko djevojaka vježba parkour – trčanje po krovovima, penjanje po skelama, skakanje sa zida na zid. Dok Laura juri praškim ulicama, divljaju i njezine misli. Kada joj s vremena na vrijeme vlastiti svijet postane previše, okreće se svijetu mašte.

Only a few girls practice the art of *parcours* – running and somersaulting over rooftops, free-climbing and leaping from one wall to the next. As Laura wildly races through the streets of Prague, her thoughts are running wild too. Sometimes, when she can't take it anymore, fantasy worlds evolve.

2016 | 79'

Češka, Slovačka, Bugarska Czech Republic,
Slovakia, Bulgaria
igrani film feature film

Berlinale – Generation 2016

Petr Oukropec (1972.) suosnovao je produkcijsku kuću Negativ. Od 2003. predaje na Odsjeku za produkciju FAMU-a. U svom kazalištu Zmrznik radi s djecom i amaterima. Godine 2012. režirao je svoj prvi igrani film *Plavi tigar*. **Petr Oukropec** (1972) established a production company Negativ. Since 2003 he has been lecturing at FAMU. He works with kids and non-actors in his private theatre Zmrznik. In 2012 he directed his first film *Blue Tiger*.



Obiteljski film

Family Film Rodinný film

REŽIJA DIRECTOR **Olmo Omerzu**



2015 | 95'

Češka, Njemačka, Francuska, Slovačka Czech Republic, Germany, Slovenia, France, Slovakia

igrani film feature film

U suradnji s Finále Plzeň

In Collaboration with Finále Plzeň

San Sebastian Film Festival 2015

SIP

SCENARIJ SCREENPLAY **Olmo Omerzu, Nebojša Pop-Tasić** KAMERA DOP **Lukáš Milota** MONTAŽA EDITOR **Janka Vlčková** SCENOGRAFIJA PRODUCTION DESIGNER **Iva Němcová** KOSTIMOGRAFIJA COSTUME DESIGNER **Iva Němcová** ZVUK SOUND **Florian Marquardt** ULOGE CAST **Karel Roden, Vanda Hybnerová, Daniel Kadlec, Jenovéfa Boková, Eliška Křenková, Martin Pechlát** PRODUCENT PRODUCER **Jiří Konečný** PRODUKCIJA PRODUCTION **Endorfilm** KOPRODUCENTI CO-PRODUCERS **Eike Goreczka, Christoph Kukula, Boštjan Ikovič, Nadia Turincev, Julie Gayet, Ivan Ostrochovský** KOPRODUKCIJA CO-PRODUCTION **42film (DE), Česká televize (CZ), Ars Media (SK), Rouge International (FR), Punkchart films (SK)** MEĐUNARODNA PRODAJA WORLD SALES **Cercamon**

Bračni par odlazi na jedrenje. Kod kuće ostavljaju dvoje djece koja dobivaju priliku iskusiti slobodu bez roditeljskog nadzora. Brod tone, a s njim i cijela obitelj. Jedina im je nada njihov pas koji se nađe sam na pustom otoku.

A husband and wife set sail across the ocean, leaving their two children to explore the freedom of being home alone. The boat goes under, and so does the family. A dog, stuck on a desert island, is their only hope.

Olmo Omerzu (1984.) je kao trinaestogodišnjak režirao svoj prvi kratkometražni film *Almir*. Godine 2014. upisuje se na FAMU. Godine 2013. osvaja Nagradu RWE za najboljeg mladog redatelja čeških filmskih kritičara.

Olmo Omerzu (1984.) directed his first short film *Almir* at the age of thirteen. In 2004 he enrolled at the Prague Film Academy FAMU. In 2013, Omerzu won a RWE – Discovery of the Year Award at the Czech Film Critics' Awards.



Uspavana Greta

Girl Asleep

REŽIJA DIRECTOR **Rosemary Myers**



2015 | 79'

Australija Australia

igrani film feature film

Berlinale – Generation 2016, Adelaide Film

Festival 2015, Foxtel Movies Audience

Awards 2015 (najpopularniji film Most

Popular Feature)

SCENARIJ SCREENPLAY **Matthew Whittet** KAMERA DOP **Andrew Commis** MONTAŽA EDITOR **Karryn De Cinque** SCENOGRAFIJA, KOSTIMOGRAFIJA PRODUCTION DESIGNER, COSTUME DESIGNER **Jonathon Oxlade** ZVUK SOUND **Luke Smiles** GLAZBA MUSIC **Harry Covill** ULOGE CAST **Bethany Whitmore, Harrison Feldman, Matthew Whittet, Amber McMahon, Eamon Farren** PRODUCENT PRODUCER **Jo Dyer** PRODUKCIJA PRODUCTION **Soft Tread** KOPRODUCENTICA CO-PRODUCER **Rosemary Myers** MEĐUNARODNA PRODAJA WORLD SALES **Artscope, Memento Films International**

Svijet Grete Driscoll se raspada. Uskoro će navršiti petnaest godina, ali ne može za sobom ostaviti djetinjstvo koje joj pruža utjehu u neshvatljivom novom svijetu. Lebdi u svemiru gubitnika sa svojim jedinim prijateljem Elliottom, a zatim joj roditelji priređuju rođendansku zabavu. The world is closing in on Greta Driscoll. On the cusp of turning fifteen she can't bear to leave her childhood, it contains all the things that give her comfort in this incomprehensible new world. She floats in a bubble of loserdom with her only friend Elliott, until her parents throw her a surprise 15th birthday party.

Rosemary Myers umjetnička je direktorica kazališta Windmill. Njezine predstave redovito gostuju na prestižnim svjetskim pozornicama i festivalima. Ovo je njezin prvi igrani film.

Rosemary Myers is the Artistic Director of Windmill Theatre. Her theatre productions regularly visit leading stages and festivals around the world. This is her feature film debut.

DIZALICA | PROGRAM ZA MLADE

DIZALICA | YOUTH PROGRAMME

63. Pula PULSKI FILMSKI FESTIVAL
PULA FILM FESTIVAL

Pulica

—program za djecu

Pulica

—Children's Programme



RADIONICA WORKSHOP

Circolo, 6. – 14. 7. 2016.

Mentori Mentors
Vibor Juhas,
Manuel Šumberac



Pustolovni laboratorij profesora Baltazara

Professor Balthazar's Adventure Laboratory

Pustolovni laboratorij profesora Baltazara već dvanaesti put otvara vrata novoj generaciji mladih zaljubljenika u animirane filmove. Radionicu čini teorijski i praktični dio, a namijenjena je mališanima od 7 do 12 godina. Polaznici se u teorijskom dijelu laboratorija upoznaju s tehnikama produkcije animiranog filma: od razrade scenarija do zabavnih vježbi za shvaćanje osnovnih principa i zakona animacije. Praktični dio obuhvaća realizaciju animiranih filmova uz pomoć mentora. Filmovi nastali na radionici bit će prikazani tijekom festivala.

The already traditional animated film workshop Professor Balthazar's Adventure Laboratory will open its door for the twelfth time to a new generation of young animated film fans and it will welcome all youngsters aged 7 to 12. As part of the theoretical section the participants will learn about animated film production techniques – from screenplay development to fun exercises aimed at understanding the basic principles and laws of animation. The practical section comprises the realization of animated films with the help of the mentors. The films made as part of the workshop will be presented during the Festival.

Vibor Juhas (Pula, 1982.) bavi se ilustracijom, animacijom, glazbom i filmom. Godine 2012. snimio je dugometražni dokumentarni film *Monteparadiso*. Ilustrator je knjige za djecu *Strahosmijeh*, slikovnice *Ponoć u parku 52* i nekoliko stripova. Radi na animiranom filmu i slikovnicama. **Vibor Juhas** (Pula, 1982) is an illustrator, animator, musician and filmmaker. In 2012, he made his full-length documentary *Monteparadiso*. He illustrated the children's book *Strahosmijeh*, the picture book *Ponoć u parku 52*, as well as several short comic books. He is currently working on a new animated film and picture books.

Manuel Šumberac (Pula, 1988.) magistar je animiranog filma i novih medija. Radio je kao glavni animator na filmu *Gulliver*. Realizirao je četiri autorska animirana filma (*Mehaničko srce*, 2013.) i tri animirana glazbena spota za Gibonnija. Godine 2012. osvojio je nagradu Porin za najbolje likovno oblikovanje albuma *Svijet glamura* Hladnog piva.

Manuel Šumberac (Pula, 1988) holds an MA degree in Animation and New Media. He worked as a chief animator on the film *Gulliver* and made four animated films (*Clockwork Heart*, 2013) as well as three animated music videos for Gibonni. In 2012 he received an award for best CD cover for *Svijet glamura* by Hladno pivo.



Baletani

Ballet Boys Ballettguttene

REŽIJA DIRECTOR **Kenneth Elvebakk**

SCENARIJ SCREENPLAY **Kenneth Elvebakk** KAMERA DOP **Torstein Nodland** MONTAŽA EDITOR **Christoffer Heie** ZVUK SOUND **Bernt Syversen** GLAZBA MUSIC **Henrik Skram** ULOGE CAST **Lukas Bjørneboe Brænstød, Syvert Lorenz Garcia, Torgeir Lund** PRODUCENT PRODUCER **Carsten Aanonsen** PRODUKCIJA PRODUCTION **Wide House** MEĐUNARODNA PRODAJA WORLD SALES **Wide House**



2014 | 72'

Norveška Norway

dokumentarni film documentary film

IDFA 2014, Chicago International Children's Film Festival 2014 (druga nagrada Children's Jury 2nd prize), **Tromsø International Children's Film Festival 2015** (nagrada publike Audience Award)

Baletani govore o razočaranju, pobjedi, prijateljstvu, prvim ljubavima, nedoumicama, vjeri, udaljavanju, pronalaženju svojega puta i ostvarivanju vlastitih ambicija. I sve to uz prekrasan baletni ples.

Ballet Boys takes you through disappointments, victories, forging of friendship, first loves, doubt, faith, growing apart from each other, finding your own way and own ambitions, all mixed with the beautiful expression of ballet.

Kenneth Elvebakk (1966.) diplomirao je na Sveučilištu u Oslu, Norveškoj školi za menadžment i Filmskoj i televizijskoj akademiji u Oslu. Nekoliko je godina radio za Norvešku radiodifuzijsku korporaciju – za radio i televiziju.

Kenneth Elvebakk (1966) graduated from the University of Oslo, Norwegian School of Management and Oslo Film and Television Academy. Elvebakk has worked several years for The Norwegian Broadcasting Corporation (NRK) – both radio and TV.



Kad je Marnie bila ovdje

When Marnie Was There

REŽIJA DIRECTOR **Hiromasa Yonebayashi**

SCENARIJ SCREENPLAY **Keiko Niwa, Masashi Ando, Hiromasa Yonebayashi** ZVUK SOUND **Koji Kasamatsu** GLAZBA MUSIC **Takatsugu Muramatsu** GLASOVI VOICES **Sara Takatsuki, Kasumi Arimura, Nanako Matsushima, Susumu Terajima, Toshie Negishi, Ryoko Moriyama** PRODUCENTI PRODUCERS **Koji Hoshino, Toshio Suzuki** PRODUKCIJA PRODUCTION **Studio Ghibli** MEĐUNARODNA PRODAJA WORLD SALES **Wild Bunch**



2014 | 103'

Japan Japan

animirani film animated film

nominacija Oscar 2015. za najbolji dugometražni animirani film Oscar 2015 nominee for Best Animated Feature Film

Anna je sramežljiva umjetnička duša koja se seli svojem ujaku i ujni na more. Ondje otkriva staru gospodsku kuću okruženu močvarom u kojoj živi tajanstvena djevojčica Marnie. Dvije djevojčice brzo se zbliže, a njihovo prijateljstvo briše granice između mašte i stvarnosti.

When shy, artistic Anna moves to the seaside to live with her aunt and uncle, she stumbles upon an old mansion surrounded by marshes, and the mysterious young girl, Marnie, who lives there. They instantly form a unique connection and friendship that blurs the lines between fantasy and reality.

Hiromasa Yonebayashi od 1996. radi u Studiju Ghibli kao animator na filmovima *Princeza Mononoke* (1997.), *Avanture male Chihiro* (2001.), *Pokretni dvorac* (2004.). Debitira filmom *The Secret World of Arrietty* (2010.).

Hiromasa Yonebayashi joined Studio Ghibli in 1996, where he worked as an animator on *Princess Mononoke* (1997), *Spirited Away* (2001), *Howl's Moving Castle* (2004). He made his directorial debut with *The Secret World of Arrietty* (2010).

PULICA | PROGRAM ZA DJECU

PULICA | CHILDREN'S PROGRAMME



2015 | 75'

Monako, Bugarska, Francuska
Monaco, Bulgaria, France
animirani film animated film

International Gold Panda Awards for Animation
2015 (najbolji međunarodni animirani film Best
International Animated Feature), Montreal
International Children's Film Festival 2016

SIP

Lili i magični biser

Lilly and the Magic Pearl

REŽIJA DIRECTOR **Anri Koulev**

SCENARIJ SCREENPLAY **Valeri Petrov** KAMERA DOP **Svetla Ganeva** MONTAŽA EDITOR **Svetla Ganeva** ANIMACIJA ANIMATION **Nikolay Kyuchukov, Miroslava Yankova, Verginiya Ivanova** SPECIALNI EFEKTI SPECIAL EFFECTS **Yasen Ruskov, Konstantin Dimitrov, Martin Marchev** ZVUK SOUND **Ivailo Yanev, Rumiana Stoyanova** GLAZBA MUSIC **Lubomir Denev** PRODUCENTI PRODUCERS **Cédric Biscay, Kosta Yanev, Adrian Georguiev** PRODUKCIJA PRODUCTION **Shibuya Productions (MC), Frame Productions (BG), Caribara Animation (FR)** MEĐUNARODNA PRODAJA WORLD SALES **Shibuya Productions**

Djevojčica Lili u telefonskoj govornici na plaži sluša bajku koja je vodi do morskog dna. Ondje susreće čudovišnu ribu s kojom kreće u potragu za čarobnim biserom.

Little Lilly, standing inside the telephone box on the beach, is listening to a fairytale, which takes her to the sea bottom. There, she meets the ugly monster fish and together they set off looking for the magic pearl.

Anri Koulev (1949.) radio je u studiju za animaciju Boyana kao redatelj, umjetnički direktor i scenarist. Od 1992. godine vlasnik je produkcijske kuće Koulev Film Production. Igrani filmovi: *The Death of the Rabbit* (1980.), *Zaches* (2010.) itd.

Anri Koulev (1949) worked in an animation film production studio Boyana as a director, art director and scriptwriter. Since 1992 he owns Koulev Film Production. Features: *The Death of the Rabbit* (1980), *Zaches* (2010), etc.



2015 | 105'

Nizozemska The Netherlands
igrani film feature film

Hamburg Film Festival 2015, Cinekid 2015
(najbolji nizozemski film, nagrada publike
Best Dutch Film, Audience Award)

Mali gangster

Little Gangster De Boskampi's

REŽIJA DIRECTOR **Arne Toonen**

SCENARIJ SCREENPLAY **Lotte Tabbers** KAMERA DOP **Rutger Storm** MONTAŽA EDITORS **Marc Bechtold, Brian Ent** SCENOGRAFIJA PRODUCTION DESIGNER **Vincent de Pater** KOSTIMOGRAFIJA COSTUME DESIGNER **Minke Lunter** GLAZBA MUSIC **Erik-Jan Grob** ULOGE CAST **Thor Braun, Henry van Loon, René van 't Hof, Meral Polat** PRODUCENTI PRODUCERS **Maarten Kuit, Dave Schram** KOPRODUCENTI CO-PRODUCERS **Maria Peters, Koji Nelissen, Maarten Kuit, Jeroen van den Idsert, Arne Toonen** PRODUKCIJA PRODUCTION **Shooting Star Filmcompany** KOPRODUKCIJA CO-PRODUCTION **Hazazah Pictures** MEĐUNARODNA PRODAJA WORLD SALES **Incredible Film**

Rik Boskamp ne želi da ga stalno zlostavljaju. Seli se u drugi grad gdje se svi prema njima odnose s poštovanjem jer misle da je njegov otac mafijaški šef. No pojavljuje se nasilnik iz Rikove prošlosti. Kada će ga raskrinkati?

Rik Boskamp wants a life where he's not constantly bullied. When he and his father move, the people in their new town think his father is a Mafia boss, and everybody treats them with respect – until a bully from Rikkie's past turns up. How long can he keep up his lie?

Arne Toonen (1975.) je redatelj i suosnivač produkcijske kuće Hazazah Pictures. Njegov debitantski film *Dik Trom* (2010.) osvojio je brojne nagrade, a internetska igra *Nokia 20Lives* (2005.) dva *Cyber-Java* u Cannesu. **Arne Toonen** (1975) is a director and co-founder of Hazazah Pictures. His debut feature *Dik Trom* (2010) won multiple awards, and the online game he directed in 2005 *Nokia 20Lives* won two silver *Cyber Lions* in Cannes.



Prorok Halila Džubrana

Kahlil Gibran's The Prophet

REŽIJA DIRECTOR **Roger Allers**



2014 | 84'
SAD USA

animirani film animated film

Cannes Film Festival 2015,
Toronto International Film Festival 2015,
Annecy International Animated
Film Festival 2015

PJESME POEMS **Gaëtan Brizzi, Paul Brizzi, Joan Gratz, Tomm Moore, Nina Paley, Bill Plympton, Joann Sfar, Michal Socha, Mohammed Saeed Harib** SCENARIJ SCREENPLAY **Roger Allers** AUTOR AUTHOR **Halil Džubran** MONTAŽA EDITOR **Jennifer Dolce** GLAZBA MUSIC **Gabriel Yared, Damien Rice, Glen Hansard, Lisa Hannigan, Yo-Yo Ma** GLASOVI VOICES **Liam Neeson, Salma Hayek-Pinault, John Krasinski, Frank Langella, Alfred Molina, John Rhys-Davies, Quvenzhané Wallis** PRODUCENTI PRODUCERS **Clark Peterson, Salma Hayek-Pinault, José Tamez, Ron Senkowski** PRODUKCIJA PRODUCTION **Ventanarosa** KOPRODUKCIJA CO-PRODUCTION **Hanson Productions, Creative Projects Group** MEĐUNARODNA PRODAJA WORLD SALES **Wild Bunch**

Umjetnik i pjesnik u egzilu Mustafa vraća se kući sa svojom domaćicom i njezinom kćeri. Moraju izbjegavati susret s vlastima koje se boje da bi Mustafine istinite riječi mogle potaknuti pobunu.

Exiled artist and poet Mustafa embarks on a journey home with his housekeeper and her daughter; together the trio must evade the authorities who fear that the truth in Mustafa's words will incite rebellion.

Roger Allers snimio je s Robom Minkoffom 1994. godine svoj prvi igrani film *Kralj lavova*. Nakon toga uslijedili su Disneyjevi hitovi *Mala sirena* (1989.), *Ljepotica i zvijer* (1991.) i *Aladin* (1992.).

Roger Allers co-directed his feature debut, *The Lion King* (1994), with Rob Minkoff, following a prolific career on Disney films *The Little Mermaid* (1989), *Beauty and the Beast* (1991), *Aladdin* (1992).

63. Pula PULSKI FILMSKI FESTIVAL
PULA FILM FESTIVAL

Retrospektiva

_Márta Mészáros

Retrospective
_Márta Mészáros



Emancipirani film

Emancipated Cinema



“Ja ne shvaćam rad na filmu tako ozbiljno kao muški redatelji. Naprosto volim snimati filmove – snimanje je najveće iskustvo mogega života.” Ta izjava, koju je Márta Mészáros dala 1977. godine, dijametralno je oprečna kritičkim prikazima njezina filmskog djela, pretežno usredotočenima na tematska čitanja u mimetičkom ključu, s naglaskom na tendencioznom tumačenju predočenih političkih, kulturnih, društvenih i rodniha pitanja. Zanimajući, dakle, upravo onu ključnu dimenziju – naime, filmsko oblikovanje – koja te filmove čini djelima Márte Mészáros, koja se, upravo kao i mnoge njezine junakinje (recimo u filmovima *Eltávozott nap / Sunce je zašlo*, 1968., *Szabad lélegzet / Oslobođenje*, 1973., *Örökbefogadás / Usvajanje*, 1975., *Kilenc hónap / Devet mjeseci*, 1976. itd.) neprestano suprotstavlja svakovrsnim općeprihvaćenim mišljenjima, estetskim konvencijama i poetičkim propisima pa tako i onima kakve bi filmove trebale snimati redateljice, osobito pak one iz tzv. istočne Evrope. Film *Szerencsés lányai (Kćeri sreće*, 1998.) karakteristično je izazvao negodovanje jer tematika ruske prostitutke u suvremenoj Varšavi nije predočena u skladu s očekivanjima: rigorozan dokumentaristički modus kojime film započinje ubrzo se preobražava u maestralno snimljenu erotsku fantaziju. Mészáros je bila prinuđena objašnjavati očigledno: da je takav prikaz “nužan, jer je to posao protagonistice, kao što prikazujem žene za strojem u svojim filmovima koji se zbivaju u tvornici.” Društvena ili politička usmjerenost filmova Márte Mészáros nikada nije u prikazanome, već uvijek leži ondje gdje je preskriptivna kritika ne traži – u povratnoj sprezi istine i laži, ostvarenoj istraživanjem uvjeta mogućnosti prikaza. U tom smislu nije nimalo čudno što je povodom kanadske koprodukcije *Bye Bye Chaperon Rouge (Zbogom, Crvenkapice*, 1989.) iskazala olakšanje što je bila oslobođena nametnute političke odgovornosti pa se mogla prepustiti užitku čiste fantazije, svjesna kako ona u filmskom smislu nije ništa manje stvarna negoli dokumentarna snimka porođaja glumice Lile Monari uklopljena u film *Devet mjeseci*. Nerazdjeljivost dokumentarnog i fiktivnog u filmskom oblikovanju središnji je interes niza dijarističkih filmova – *Napló gyermekeimnek / Dnevnik mojoj djeci* (1982.), *Napló szerelmeimnek / Dnevnik mojim ljubavima* (1987.), *Napló apamnak, anyamnak / Dnevnik mojim roditeljima* (1990.), *Kisvilma: Az utolsó napló / Mala Vilma: Posljednji dnevnik* (2000.) – u kojima se autobiografski motivi (recimo, Juli, protagonistica *Dnevnika mojim ljubavima* studira režiju na moskovskoj školi VGIK gdje je Mészáros diplomirala 1956. godine) i vjerodostojne kulturne i povijesne pojedinosti predočuju nijansiranom vizualnom teksturom (kako crno-bijelom u prva dva, tako i u koloru u potonjima), pri čemu pripovjedna



samosvijest – autorica svoj narativni prosede izrijeком uspoređuje sa “sagom, obiteljskim romanom, u kojemu se priče nastavljaju, likovi se vraćaju izmijenjeni, obogaćeni ili opterećeni povijesnim i osobnim iskustvima” – postaje sve složenijom predstavljajući iskupiteljsku moć filmske fikcije. U toku svoje iznimno duge i plodne karijere, u kojoj je snimila nekoliko djela koja nesumnjivo spadaju u sam vrh svjetskog filma i u kojima su ne samo glumice – poput Marine Vlady (*Ók ketten / Njih dvije*, 1977.), Anne Karine (*Olyan, mint otthon / Kao kod kuće*, 1978.), Delphine Seyrig (*Útközben / Na putu*, 1979.) ili Isabelle Huppert (*Örökség / Nasljednica*, 1980.) – nego i njezin dugogodišnji partner Jan Nowicki (*Dnevnik mojoj djeci, Dnevnik mojim ljubavima, Dnevnik mojim roditeljima, A magzat / Fetus*, 1994., *A temetetlen halott / Nesahranjeni pokojnik*, 2004. i dr.) nerijetko pružali neka od svojih najboljih ostvarenja, Márta Mészáros opetovano je demonstrirala potpunu stvaralačku emancipiranost služeći se najrazličitijim, često i dispartnim, oblikovnim postupcima. Catherine Portuges u svojoj monografskoj studiji s pravom ističe “integritet njezine vizije, vladanje višeznačnim i složenim emocijama, rigorozno odbijanje sentimentalnosti i prenaglašavanja”, što podjednako dolazi do izražaja na planu sadržaja, prikazom kriznih intimnih stanja, kao i na planu izraza, uvođenjem prividno sporednih likova ili fabularno nemotiviranih prizora i osobito u redovito otvorenim završecima. Funkcija međuodnosa krupnih planova i detalja (često dijelova tijela) – koje je pretvorila u zaštitni znak svojega stila upravo kao što je njezin bivši muž Miklós Jancsó to učinio s dugim kadrovima – upravo je u tome da neprestano ukazuje kako dijalektički spoj prikaza i prikazanoga uvijek nužno nadilazi opreke od kojih se sastoji da bi postao nešto više – naime, film.

Tomislav Brlek

“I don’t take filmmaking as seriously as male directors do. I simply love shooting films – shooting’s the greatest experience I’ve had in my life.” This statement made by Márta Mészáros in 1977 is in stark contrast to the critical surveys of her work in film, mostly focused as they are on thematic readings in mimetic key, with a pronounced emphasis on tendentious interpretation of political, cultural, social and gender issues portrayed. To the detriment of precisely that crucial dimension – i.e. film form – which makes these films the work of Márta Mészáros, who is, just like many of her heroines (e.g. in films *Eltávozott nap / The Girl*, 1968; *Szabad lélegzet / Riddance aka Free Breathing*, 1973; *Örökbefogadás / Adoption*, 1975; *Kilenc hónap / Nine Months*, 1976 etc.) constantly at odds with all sorts of received opinion, aesthetic conventions and poetic prescriptions, including those specifying what kind of films female directors ought to be making, the ones from the so-called Eastern Europe in particular. The film *Szerencsés lányai (Daughters of Fortune)*, 1998) was characteristically denounced for failing to present the subject of a Russian prostitute in contemporary Warsaw in a manner deemed suitable to it: the rigorously documentary mode of the opening soon turns into a masterful erotic fantasy. Mészáros was forced to point out the obvious: such portrayal was “necessary, because that is the protagonist’s work, just as I portray women at their machines in my films with a factory setting.” The social or political thrust of the films of Márta Mészáros is never to be found in what is being shown, for it always lies where prescriptive criticism refuses to look for it – in the feedback that obtains between truth and lies, in its turn created by the exploration of the conditions of possibility of showing itself. It is therefore not surprising that on the occasion of the Canadian coproduction *Bye Bye Chaperon Rouge (Bye Bye, Red Riding Hood)*, 1989) she should voice her relief for having for once been set free of the habitually imposed political responsibility and being able to indulge in pure fantasy, fully aware that as far as film is concerned it is no less real than the documentary footage of the actress Lila Monari giving birth, which she incorporated into *Nine Months*. It is precisely the indissoluble link of the documentary and the fictional that is foregrounded in a series of diary films – *Napló gyermekeimnek / Diary for My Children* (1982); *Napló szerelmeimnek / Diary for My Lovers* (1987); *Napló apamnak, anyamnak / Diary for My Father and Mother* (1990); *Kisvilma: Az utolsó napló / Little Vilma: The Last Diary* (2000) – in which autobiographical motifs (Juli, the protagonist of *Diary for My Lovers*, for instance, studies film directing at Moscow’s VGIK, from which Mészáros herself



graduated in 1956) and faithful cultural and historical details are presented by means of a nuanced visual texture (black and white in the first two, and in colour in the latter ones), with narrative self-awareness – Mészáros likens her procedure directly to “a saga, a family novel in literature, where the stories continue, the characters return after certain changes, enriched or burdened with historic and private experiences” – becoming ever more complex displaying the redeeming power of cinematic fiction. In the course of her exceptionally long and successful career, which includes several works that surely belong among the most distinguished in the history of cinema, and in which not only actresses – like Marina Vlady (*Ők ketten / The Two of Them aka Women*, 1977), Anna Karina (*Olyan, mint otthon / Just Like Home*, 1978), Delphine Seyrig (*Útközben / On the Move*, 1979) or Isabelle Huppert (*Örökség / The Heiress*, 1980) – but also her long time partner Jan Nowicki (*Diary for My Children; Diary for My Lovers; Diary for My Father and Mother; A magzat / Foetus*, 1994; *A temetetlen halott / The Unburied Man*, 2004, among others) – often gave some of their best performances, Márta Mészáros repeatedly demonstrated her complete creative emancipation, using most diverse, even disparate, formal procedures. In her study, Catherine Portuges rightly calls attention to “her integrity of vision, consistent mastery of ambiguous and complex emotions, rigorous refusal of sentimentality and overstatement,” equally displayed on the plane of content, in the portrayal of critical intimate situations, and on the plane of expression, by means of habitual introduction of characters or images not readily integrated into the apparent plot, and in particular in the regularly open endings. The function of the interrelation of close-ups and details (frequently, parts of the body) – the hallmark of her style just as the long-shots of her former husband Miklós Jancsó are of his – is specifically to continually demonstrate that the dialectical relationship between the showing and the shown always of necessity sublates the oppositions of which it consists in order to become something more – namely, a film.

Tomislav Brlek



Usvojenje

Adoption Örökbefogadás

REŽIJA DIRECTOR **Márta Mészáros**

SCENARIJ SCREENPLAY **Gyula Hernádi, Márta Mészáros, Ferenc Grunwalsky** KAMERA DOP **Lajos Koltai, Márta Mészáros** MONTAŽA EDITOR **Éva Kármentő** SCENOGRAFIJA PRODUCTION DESIGNER **Tamás Banovich** KOSTIMOGRAFIJA COSTUME DESIGNER **Zsuzsa Vicze** GLAZBA MUSIC **György Kovács** ULOGE CAST **Katalin Berek, László Szabó** PRODUKCIJA PRODUCTION **Hunnia Filmstudio**



U središtu su radnje dvije žene: starija udovica Kata i djevojka Anna, koju nemarni roditelji smještaju u dom. Kata je u nesretnoj ljubavnoj vezi s oženjenim muškarcem i pomaže Anni da se oslobodi roditeljskog utjecaja. Anna se udaje, a Kata usvaja dijete iz doma u kojem je Anna nekad živjela.

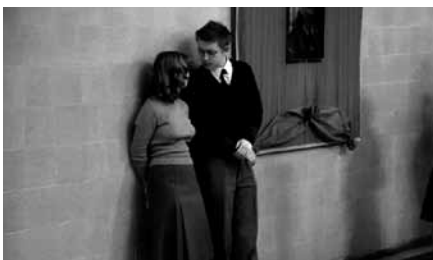
1975 | 89'

Mađarska Hungary

35 mm crno-bijeli black/white

Berlinale 1975 (Zlatni medvjed Golden Bear)

The film zeroes in on two women: Kata, older and widowed, and Anna, a downtrodden young woman kept in a children's institution by her unloving parents. Her own sense of self-value strengthened by an unhappy love affair, Kata helps Anna break free from her family's influence. Anna gets married, while Kata adopts a child from the institution where Anna had previously dwelled.



Dnevnik mojoj djeci

Diary for My Children Napló gyermekeimnek

REŽIJA DIRECTOR **Márta Mészáros**

SCENARIJ SCREENPLAY **Balázs Fakan, Márta Mészáros** KAMERA DOP **Nyika Jancsó (Miklós Jancsó Jr.)** MONTAŽA EDITOR **Éva Kármentő** SCENOGRAFIJA PRODUCTION DESIGNER **Éva Martin** KOSTIMOGRAFIJA COSTUME DESIGNER **Fanny Kemenes** GLAZBA MUSIC **Zsolt Döme** ULOGE CAST **Zsuzsa Czinkóczi, Anna Polony, Jan Nowicki** PRODUKCIJA PRODUCTION **Mafilm**



Juli se 1947. godine vraća iz Sovjetskog Saveza u rodnu Budimpeštu gdje je s roditeljima živjela u egzilu. Obilježena traumama iz prošlosti, koje uključuju i gubitak roditelja, sa zgražanjem gleda na staljinističko ugnjetavanje u svojoj zemlji. Film je izraz duha i borbi iz prošlosti. Riječ je o strastvenom, ali kritičkom prikazu osobnog i političkog buđenja ispričanom na beskompromisno nesentimentalan način. Film je više od desetljeća bio pod cenzurom.

1984 | 106'

Mađarska Hungary

35 mm crno-bijeli black/white

Cannes Film Festival 1984 (posebna nagrada žirija / Special Jury Award)

Juli is a young woman returning home to Budapest in 1947 from the Soviet Union where her parents were exiled and where they died.. Scarred by the wounds of the past, she is repulsed to see the very same spectre of Stalinist oppression now rife in her homeland. Film resonates with the spirit and the struggles of her past – a passionate yet critical study of personal and political awakening told in ruthlessly unsentimental fashion. It was rejected by Communist censors for over a decade.

RETROSPEKTIVA | Márta Mészáros

RETROSPECTIVE | Márta Mészáros



Dnevnik mojim ljubavima

Diary for My Lovers Napló szerelmeimnek

REŽIJA DIRECTOR **Márta Mészáros**

SCENARIJ SCREENPLAY **Márta Mészáros, Éva Pataki** KAMERA DOP **Nyika Jancsó** MONTAŽA EDITORS **Éva Kármentő** SCENOGRAFIJA PRODUCTION DESIGNER **Éva Martin** KOSTIMOGRAFIJA COSTUME DESIGNER **Fanny Kemenes** GLAZBA MUSIC **Zsolt Döme** ULOGE CAST **Ágnes Csere, Zsuzsa Czinkóczi, Anna Polony, Mária Ronyecz, Jan Nowicki** PRODUKCIJA PRODUCTION **Mafilm**



1987 | 141'
Mađarska Hungary
35 mm boja colour

Berlinala 1987
(Srebrni medvjed Silver Bear)

Nastavak filma *Dnevnik mojoj djeci* smješta radnju između 1949. i 1956. godine, odnosno počinje ondje gdje se prethodni film zaustavlja, a staje u izuzetno traumatičnom razdoblju za Mađarsku. Film daje iskren osobni prikaz pedesetih godina u Mađarskoj.

The sequel to *Diary for My Children* takes up where the earlier film left off in 1949 and concludes in 1956, a traumatic year for Hungary. Film represents another frank portrait of the 1950s from the Hungarian cinema, told from a personal viewpoint.



Dnevnik mojim roditeljima

Diary for My Father and Mother

Napló apámnak, anyámnak

REŽIJA DIRECTOR **Márta Mészáros**

SCENARIJ SCREENPLAY **Márta Mészáros, Éva Pataki** KAMERA DOP **Nyika Jancsó** MONTAŽA EDITORS **Éva Kármentő** SCENOGRAFIJA PRODUCTION DESIGNER **Éva Martin** KOSTIMOGRAFIJA COSTUME DESIGNER **Fanny Kemenes** GLAZBA MUSIC **Zsolt Döme** ULOGE CAST **Zsuzsa Czinkóczi, Jan Nowicki, Mari Töröcsik, Ildikó Bánsági, Anna Polony** PRODUKCIJA PRODUCTION **Budapest Film Studio/Hungarofilm**



1990 | 119'
Mađarska Hungary
35 mm boja colour

Zadnji film iz djelomice autobiografske trilogije obrađuje događaje iz vremena protusovjetskog ustanka u Budimpešti. U filmu gledamo priču Jánosa, koji je sudjelovao u ustanku.

The last entry in the semi-autobiographical trilogy centres on the events from the period of the anti-Soviet uprising in Budapest. In this part we meet János, who participates in the uprising.



Nesahranjeni pokojnik

The Unburied Man A temetetlen halott

REŽIJA DIRECTOR **Márta Mészáros**

SCENARIJ SCREENPLAY **Márta Mészáros, Éva Pataki** KAMERA DOP **Nyika Jancsó** MONTAŽA EDITORS **Éva Kármentő** SCENOGRAFIJA PRODUCTION DESIGNER **István Ocztos** KOSTIMOGRAFIJA COSTUME DESIGNER **Katalin Jancsó** GLAZBA MUSIC **Zygmunt Konieczny** ULOGE CAST **Jan Nowicki, György Cserhalmi, Marianna Moór, Lili Horvath** PRODUCENT PRODUCER **Attila Csáky** PRODUKCIJA PRODUCTION **Cameofilm** KOPRODUCENTI CO-PRODUCERS **Igor Hudec, Michal Kwiecinski** KOPRODUKCIJA CO-PRODUCTION **Ars Media (SK), Akson Studio (PL), Polish TV, TVP SA – Film Agency**



2004 | 127'

Mađarska, Slovačka, Poljska Hungary,

Slovakia, Poland

35 mm boja, crno-bijeli colour, black/white

Karlovy Vary International Film Festival 2004

Imre Nagy, komunistički premijer od 1953. do 1956. godine, postao je simbol Mađarske revolucije koju je grubo skršila Sovjetska armija. Nagy i njegova liberalna vlada zalagali su se za to da gospodarstvo kojim upravlja država i njegove socijalne dobrobiti budu povezane s političkom demokracijom. Zatvoren je, no unatoč prisili nikada nije priznao radničko-seljačku vladu Jánoša Kádára. Pokopan je anonimno 1958. godine, nakon namještenog suđenja i pogubljenja. Godine 1989. napokon je pokopan uz sve državne počasti.

Thanks to his courageous stand, Imre Nagy (Communist Premier 1953 – 1956) became a symbol of the Hungarian Uprising, which was violently crushed by the Soviet Army. He and his liberal government urged that the state-run economy and its social gains be connected with political democracy. He was imprisoned, and despite violent coercion, he never recognized János Kádár's workerpeasant government. In 1958, after a staged trial and subsequent execution, he was buried anonymously. He was rehabilitated and his remains were reburied in 1989.

MEĐUNARODNA PRODAJA WORLD SALES

Magyar Nemzeti Filmalap Közhasznú

Nonprofit Zrt., MAFILM Stúdiók

Igazgatóság

RETROSPEKTIVA | Márta Mészáros

RETROSPECTIVE | Márta Mészáros

63. Pula PULSKI FILMSKI FESTIVAL
PULA FILM FESTIVAL

Pulska kinoteka

**— 25 godina hrvatskog
filma**

Pula Cinematheque

— 25 Years of Croatian Film



Filmovi koji su obilježili hrvatsku kinematografiju

Landmarks of Croatian Cinema

Program Kinoteka zamišljen je kao povratak u slavnu i bogatu prošlost Puskog filmskog festivala. Koncept ovogodišnje Kinoteke bio je krajnje jednostavan – pozvati filmske profesionalce da odluče kojih je pet filmova obilježilo proteklih dvadeset i pet godina neovisnog hrvatskog dugometražnog filma. U potrazi za najboljim filmovima sudjelovali su članovi Društva hrvatskih filmskih redatelja, Hrvatskog društva filmskih djelatnika, Hrvatskog društva filmskih kritičara, Hrvatske udruge filmskih snimatelja i Hrvatske udruge producenata. Tražilo se pet, a pronašlo se sedam filmova (zbog jednakog broja bodova).

The Cinematèque Programme is envisaged as a return to the famous and rich history of the Pula Film Festival. This year's concept was rather simple. Film professionals had to decide which five films marked the last twenty-five years of independent Croatian feature film. Members of the Croatian Film Directors' Guild, Film Makers Association of Croatia, Croatian Society of Film Critics, Croatian Cinematographers Society, and Croatian Producers Association participated in the search for the best films. They were looking for five but ended up with seven films (due to an equal number of points received).

Odabrani filmovi Selected Films

1. Što je Iva snimila 21. listopada 2003. What Iva Recorded on October 21st, 2003 (13)
2. Nebo, sateliti Skies, Satellites (11)
3. Crnci The Blacks (10)
4. Kosac The Reaper (6)
5. Zvizdan The High Sun (5)
5. Fine mrtve djevojke Fine Dead Girls (5)
5. Metastaze Metastases (5)



Društvo hrvatskih filmskih redatelja (DHFR) Croatian Film Directors' Guild

1. Crnci The Blacks (5)
2. Josef (4)
3. Kosac The Reaper (3)
4. Nebo, sateliti Skies, Satellites (2)
5. Broj 55 Number 55 (1)
5. Metastaze Metastases (1)



Hrvatsko društvo filmskih djelatnika (HDFD) Film Makers Association of Croatia

1. Što je Iva snimila 21. listopada 2003. What Iva Recorded on October 21st, 2003 (5)
2. Kako je počeo rat na mom otoku How the War Started on My Island (4)
2. Metastaze Metastases (4)
4. Ta divna splitska noć A Wonderful Night in Split (2)
4. Ti mene nosiš You Carry Me (2)

Hrvatsko društvo filmskih kritičara (HDFK) Croatian Society of Film Critics

1. Što je Iva snimila 21. listopada 2003. What Iva Recorded on October 21st, 2003 (5)
2. Oprosti za kung fu Sorry for Kung Fu (4)
3. Crnci The Blacks (3)
4. Kotlovina (2)
5. Zvizdan The High Sun (1)

Hrvatska udruga producenata (HRUP) Croatian Producers Association

1. Nebo, sateliti Skies, Satellites (5)
2. Zvizdan The High Sun (4)
3. Kosac The Reaper (3)
4. Kauboji Cowboys (2)
5. Mondo Bobo (1)

Hrvatska udruga filmskih snimatelja (h.f.s.) Croatian Cinematographers Society

1. Fine mrtve djevojke Fine Dead Girls (5)
2. Nebo, sateliti Skies, Satellites (4)
3. Što je Iva snimila 21. listopada 2003. What Iva Recorded on October 21st, 2003 (3)
4. Crnci The Blacks (2)
4. Ta divna splitska noć A Wonderful Night in Split (2)





2005 | 92'
Hrvatska Croatia

Pulski filmski festival 2005 (Velika zlatna arena, Zlatne arene za režiju, glavnu mušku i žensku ulogu, Oktavijan Grand Golden Arena, Golden Arenas for Director, Actress and Actor in a Leading Role, Oktavijan Award), **Ljubljana Film Festival 2005** (nagrada FIPRESCI FIPRESCI Award), **Montreal World Film Festival 2005**

Što je Iva snimila 21. listopada 2003.

What Iva Recorded on October 21st, 2003

REŽIJA DIRECTOR **Tomislav Radić**

SCENARIJ SCREENPLAY **Tomislav Radić**, **Ognjen Sviličić** KAMERA DOP **Vedran Šamanović** MONTAŽA EDITORS **Kruno Kušec** SCENOGRAFIJA PRODUCTION DESIGNER **Ivica Trpčić** KOSTIMOGRAFIJA COSTUME DESIGNER **Vjera Ivanković** ULOGE CAST **Masha Mati-Prodan**, **Anja Šovagović-Despot**, **Ivo Gregurević**, **Boris Svrtan**, **Barbara Prpić** PRODUKCIJA PRODUCTION **Korus** KOPRODUKCIJA CO-PRODUCTION **Hrvatska radiotelevizija** MEĐUNARODNA PRODAJA WORLD SALES **Lifesize Entertainment**

Iva za svoj 14. rođendan dobiva malu digitalnu kameru. Oduševljena novom igračkom, počinje snimati sve oko sebe pa tako i događaje koji se odvijaju tijekom rođendanske zabave. For her 14th birthday, Iva receives a small digital video camera. Delighted by her new toy, the girl immediately starts filming everything around her, recording a series of events surrounding her birthday party.

Tomislav Radić (1940. – 2015.) debitirao je 1972. godine filmom *Živa istina*. Nakon stanke uslijedile su *Tri priče o nespavanju* (2008.), *Kotlovina* (2011.) itd. Režirao je i u kazalištu: njegove *Stilske vježbe* igraju bez prekida od 1968. godine.

Tomislav Radić (1940 – 2015) made his first feature film *The Living Truth* in 1972. After a break he made the films *Three Stories About Sleeplessness* (2008), *Kotlovina* (2011), etc. He was also a stage director. His *Exercises in Style* have been performed continuously since 1968.



2000 | 85'
Hrvatska Croatia

Pulski filmski festival 2000 (Zlatne arene za režiju, fotografiju, kostime, zvuk, Oktavijan Golden Arenas for Director, DOP, Costume Design, Sound, Oktavijan Award), **AFI Fest Los Angeles 2001** (najbolja kamera Best DOP)

Nebo, sateliti

Skies, Satellites

REŽIJA DIRECTOR **Lukas Nola**

SCENARIJ SCREENPLAY **Lukas Nola** KAMERA DOP **Darko Šuvak** MONTAŽA EDITORS **Slaven Zečević** SCENOGRAFIJA PRODUCTION DESIGNER **Velimir Domitrović** KOSTIMOGRAFIJA COSTUME DESIGNER **Ksenija Jeričević** GLAZBA MUSIC **Legen** ZVUK SOUND **Gordan Fučkar**, **Dubravka Premar** ULOGE CAST **Filip Nola**, **Barbara Nola**, **Filip Šovagović**, **Rene Bitorajac**, **Leon Lučev**, **Ivo Gregurević**, **Goran Grgić**, **Lucija Šerbedžija**, **Leona Paraminski**, **Predrag Vušović**, **Ksenija Marinković**, **Igor Mešin** PRODUKCIJA PRODUCTION **Interfilm**, **Ban film** KOPRODUKCIJA CO-PRODUCTION **Hrvatska radiotelevizija**

Šutljivi ratni zarobljenik stjecajem okolnosti dobiva ime Jakov Ribar. Luta ratnom zonom emocionalno distanciran od dramatičnih zbivanja, susreće vojnike, bolesnike i zdravstveno-humanitarne radnike, promatra svijet oko sebe i nebo kojim kruže sateliti.

By a combination of circumstances, a taciturn prisoner of war is named Jakov Ribar. Emotionally detached from dramatic events, he wanders around the war zone meeting soldiers, the wounded, health professionals and humanitarian aid workers. He observes the world around him and the satellites circling the sky.

Lukas Nola (1964.) studirao je slikarstvo i filmsku režiju. Režirao je nekoliko dugometražnih igranih filmova: *Rusko meso* (1997.), *Sami* (2001.), *Pravo čudo* (2007.), *Šuti* (2013.).

Lukas Nola (1964) studied Painting and Film Directing. He directed several feature films, including *Russian Meat* (1997), *Alone* (2001), *True Miracle* (2007) and *Hush* (2013).



2009 | 78'
Hrvatska Croatia

Pulski filmski festival 2009 (Zlatne arene za režiju i sporednu mušku ulogu i posebna Zlatna arena za ton Golden Arenas for Director and Actor in a Supporting Role, Special Golden Arena for Sound), **Cottbus Film Festival 2009** (Nagrada FIPRESCI, posebno priznanje FIPRESCI Award, Special Mention), **Ljubljana Film Festival 2009** (Grand Prix Vodomar), **Crossing Europe 2010** (najbolji europski film Best Film European Competition)

Crnci

The Blacks

REŽIJA DIRECTORS **Goran Dević, Zvonimir Jurić**

SCENARIJ SCREENPLAY **Goran Dević, Zvonimir Jurić** KAMERA DOP **Branko Linta** MONTAŽA EDITORS **Vanja Siruček** SCENOGRAFIJA PRODUCTION DESIGNER **Mladen Ožbolt** KOSTIMOGRAFIJA COSTUME DESIGNER **Ivana Zozoli Vargović** GLAZBA MUSIC **Jura Ferina, Pavao Miholjević** ZVUK SOUND **Dubravka Premar** ULOGE CAST **Ivo Gregurević, Franjo Dijak, Krešimir Mikić, Rakan Rushaidat, Nikša Butijer** PRODUCENTICA PRODUCER **Ankica Jurić Tilić** PRODUKCIJA PRODUCTION **Kinorama** KOPRODUKCIJA CO-PRODUCTION **Hrvatska radiotelevizija** DISTRIBUCIJA DISTRIBUTION **Continental Film** MEĐUNARODNA PRODAJA WORLD SALES **Soul Food**

Vod nazvan Crnci mora biti rasformiran jer je potpisano primirje. Zapovjednik Ivo priprema akciju izvlačenja tijela svojih triju ljudi, a istovremeno želi minirati branu i tako nanijeti štetu neprijatelju. Preživjeli članovi voda kreću u akciju.

The truce has been recently signed and the squad known as The Blacks needs to be disbanded. Ivo, the squad commander, plans a mission to retrieve the bodies of three of his men from the forest. The surviving members of the squad move into action.

Goran Dević – biografija na str. 80 biography on page 80

Zvonimir Jurić (1971.) režirao je dugometražni film *Onaj koji će ostati neprimijećen* (2003.). Njegov kratki film *Žuti mjesec* (2009.), segment *Zagrebačkih priča*, natjecao se 2010. godine na Berlinaleu.

Zvonimir Jurić (1971) wrote and directed the feature film *The One Who Will Stay Unnoticed* (2003). His short film *Yellow Moon* (2009), a segment of the *Zagreb Stories* omnibus, was selected for the Berlinale 2010.



2014 | 98'
Hrvatska, Slovenija Croatia, Slovenia

Pulski filmski festival 2014 (Zlatne arene za kameru, glavnu i sporednu mušku ulogu, Oktavijan Golden Arenas for DOP, Actor in a Lead and Supporting Role, Oktavijan Award), **Toronto International Film Festival 2014**,

Karlovy Vary International Film Festival 2015, **International Film Festival Rotterdam 2015**

Kosac

The Reaper

REŽIJA DIRECTOR **Zvonimir Jurić**

SCENARIJ SCREENPLAY **Zvonimir Jurić, Jelena Paljan** KAMERA DOP **Branko Linta** MONTAŽA EDITOR **Dubravka Turić, Tomislav Pavlic** SCENOGRAFIJA PRODUCTION DESIGNER **Ivan Veljača** KOSTIMOGRAFIJA COSTUME DESIGNER **Ivana Zozoli Vargović** ZVUK SOUND **Julij Zornik** GLAZBA MUSIC **Jura Ferina, Pavao Miholjević** ULOGE CAST **Mirjana Karanović, Ivo Gregurević, Lana Barić, Igor Kovač, Nikola Ristanovski, Zlatko Burić Kićo, Dado Ćosić** PRODUCENTICA PRODUCER **Ankica Jurić Tilić** PRODUKCIJA PRODUCTION **Kinorama** KOPRODUKCIJA CO-PRODUCER **Eva Rohrman** KOPRODUKCIJA CO-PRODUCTION **Forum Ljubljana (SI)** DISTRIBUCIJA DISTRIBUTION **2i Film** MEĐUNARODNA PRODAJA WORLD SALES **New Morning Films**

Tri priče, koje se događaju u jednoj noći, postupno grade sumornu sliku Ivinog života, ali i čitavog kraja koji je, jednako kao i Ivo svojim davnim zločinom, ostao zaustavljen i zarobljen ratom. Three stories taking place during a single night and dealing with Ivo in different ways, gradually give us a gloomy picture of Ivo's life and of the whole area which is stuck and imprisoned by war, as Ivo is by his crime.



Zvizdan

The High Sun

REŽIJA DIRECTOR **Dalibor Matanić**

2015 | 123'
Hrvatska, Slovenija, Srbija
Croatia, Slovenia, Serbia

Pulski filmski festival 2015 (Velika zlatna arena, Zlatne arene za režiju, glavnu i sporednu žensku ulogu, sporednu mušku ulogu, kostimografiju, Oktavijan Grand Golden Arena, Golden Arenas for Director, Lead and Supporting Role, Costume Designer, Oktavijan Award), **Cannes Film Festival – Un Certain Regard 2015** (nagrada žirija Jury Award), **Karlovy Vary International Film Festival 2015**, **Sarajevo Film Festival 2015 (CICAE)**, **Cottbus Film Festival** (najbolji film, najbolja glumica, Nagrada FIPRESCI Best Film, Best Actress, FIPRESCI Award)

SCENARIJ SCREENPLAY **Dalibor Matanić** KAMERA DOP **Marko Brdar** MONTAŽA EDITORS **Tomislav Pavlic** SCENOGRAFIJA PRODUCTION DESIGNER **Mladen Ožbolt** KOSTIMOGRAFIJA COSTUME DESIGNER **Ana Savić Gecan** ZVUK SOUND **Julij Zornik** GLAZBA MUSIC **Alen Sinkauz, Nenad Sinkauz** ULOGE CAST **Tihana Lazović, Goran Marković, Nives Ivanković, Dado Ćosić, Trpimir Jukić, Mira Banjac, Slavko Sobin, Lukrecija Tudor, Ksenija Marinković** PRODUCENTICA PRODUCER **Ankica Jurić Tilić** PRODUKCIJA PRODUCTION **Kinorama** KOPRODUCENTI CO-PRODUCERS **Nenad Dukić, Frenk Celarc, Petra Vidmar, Miroslav Mogorović** KOPRODUKCIJA CO-PRODUCTION **Gustav film (SI), SEE Film Pro (RS)** DISTRIBUCIJA DISTRIBUTION **2i Film** MEĐUNARODNA PRODAJA WORLD SALES **Cercamon**

Film prati tri priče o zabranjenoj ljubavi iz 1991., 2001. i 2011. godine., a radnja je smještena u dva susjedna sela čija je povijest opterećena sukobima i netrpeljivošću.

Taking place in 1991, 2001 and 2011, the film follows three stories about star-crossed lovers from two neighbouring villages burdened by ethnic tensions and violent history.

Dalibor Matanić – biografija na str. 71 biography on page 71



Fine mrtve djevojke

Fine Dead Girls

REŽIJA DIRECTOR **Dalibor Matanić**

2002 | 77'
Hrvatska Croatia

Pulski filmski festival 2002 (Velika zlatna arena, Zlatne arene za režiju, produkciju, sporednu žensku i mušku ulogu, Zlatna vrata Pule, Oktavijan Grand Golden Arena, Golden Arenas for Director, Production, Supporting Male and Female Actor, Golden Gate of Pula, Oktavijan Award)

SCENARIJ SCREENPLAY **Dalibor Matanić, Mate Matišić** KAMERA DOP **Branko Linta** MONTAŽA EDITORS **Tomislav Pavlic** SCENOGRAFIJA PRODUCTION DESIGNER **Željka Burić** KOSTIMOGRAFIJA COSTUME DESIGNER **Željka Burić** GLAZBA MUSIC **Jura Ferina, Pavle Miholjević** ULOGE CAST **Olga Pakalović, Nina Viola, Inge Appelt, Ivica Vidović, Krešimir Mikić** PRODUCENT PRODUCER **Jozo Patljak** PRODUKCIJA PRODUCTION **Alka film**

Dvije zaljubljene djevojke unajmljuju stan u Zagrebu. Sretne su jer misle da su pronašle svoju malu, skrivenu ljubavnu oazu, no ne znaju da vrata toga stana zapravo vode u pakao.

Two girls in love rent a flat in Zagreb. They are happy because they think they've found a small, hidden place for their love. They don't know yet that entering the doors of that building means entering the door to hell.



Metastaze

Metastases

REŽIJA DIRECTOR **Branko Schmidt**

2009 | 85'
Hrvatska Croatia

Pulski filmski festival 2009 (Velika zlatna arena, Zlatne arene za glavnu mušku ulogu, masku, najbolji hrvatski film – žiri mladih filmofila, Godišnja Nagrada Vladimir Nazor za filmsku umjetnost Grand Golden Arena, Golden

Arena for Lead Male Actor, Make-up, Best Croatian Film – Young Cinephile Jury, Vladimir Nazor Award for Film), **Moscow International Film Festival 2009**, **Busan International Film Festival 2009**

SCENARIJ SCREENPLAY **Ognjen Sviličić, Ivo Balenović, Branko Schmidt** PREMA KNJIZI BASED ON **Metastaze, Ivo Balenović** KAMERA DOP **Dragan Ruljančić** MONTAŽA EDITORS **Vesna Lažeta, Hrvoje Mršić** SCENOGRAFIJA PRODUCTION DESIGNER **Mladen Ožbolt** KOSTIMOGRAFIJA COSTUME DESIGNER **Željka Franulović** ZVUK SOUND **Ognjen Popović, Zoran Maksimović** ULOGE CAST **Rene Bitorajac, Franjo Dijak, Rakan Rushaidat, Robert Ugrina, Jadranka Đokić, Daria Lorenci** PRODUCENT PRODUCER **Stanislav Babić** PRODUKCIJA PRODUCTION **Telefilm** KOPRODUCENT CO-PRODUCER **Vanja Sutlić** KOPRODUKCIJA CO-PRODUCTION **Hrvatska radiotelevizija** DISTRIBUCIJA DISTRIBUTION **Blitz film i video**

Film prati četvoricu zagrebačkih prijatelja koji se ne uspijevaju uklopiti u društvo. Filip je liječeni narkoman koji se nakon rehabilitacije vraća u staro društvo, sin jugoslavenskog oficira, Dejo, u sukobu je s kamatarima, Krpa je nasilnik opsjednut nogometom, a Kizo alkoholičar.

The film focuses on four friends in a Zagreb suburb who do not fit in. Filip resumes old friendships after returning from a stint at a rehabilitation centre. Dejo, the son of a Yugoslav officer, is having problems with loan sharks. Krpa is a violent skinhead obsessed with football and Kizo is an alcoholic.

Branko Schmidt (1957.) režirao je filmove *Sokol ga nije volio*, *Božić u Beču*, *Kraljica noći*, *Put lubenica*. Dobitnik je i sedam glavnih nagrada na inozemnim festivalima.

Branko Schmidt (1957) directed the films *Sokol Did Not Like Him*, *Christmas in Vienna*, *Queen of the Night*, *The Melon Route*. He has received seven Grand Prix awards at international festivals.

63. Pula PULSKI FILMSKI FESTIVAL
PULA FILM FESTIVAL

Pula PROfessional

Pula PROfessional

Mentor Mentor
Mario Kozina



Filmska kritika mladih filmofila

Young Cinephiles Film Criticism

Filmska kritika mladih filmofila profesionalna je platforma o kojoj ljubitelji pokretnih slika mogu samo sanjati, a podrazumijeva analiziranje filmova, stjecanje znanja potrebnog za istraživanje sedme umjetnosti, komentiranje i ocjenjivanje domaćih i stranih filmskih ostvarenja, aktivno sudjelovanje u anketama i diskusijama s autorima filmova, pisanje blogova i recenzija te općenito uživanje u domaćim i međunarodnim dugometražnim i kratkometražnim filmovima. Ovogodišnji mentor mladih filmofila ugledni je hrvatski filmski kritičar. **Mario Kozina** (1987.) magistar je komparativne književnosti na Filozofskom fakultetu Sveučilišta u Zagrebu. Od 2011. godine jedan je od urednika filmološko-filmofilskog časopisa *Filmonaut*, a bio je i višegodišnji filmski kritičar u emisiji *Briljanteen* na HRT-u (od 2008.). Tekstove je objavljivao u *Hrvatskom filmskom ljetopisu* (od 2008.), emisiji *Filmoskop* na Trećem programu Hrvatskoga radija (od 2010.), na portalima *Filmski.net* (2006. – 2007.), *Vip.movies* (2007. – 2009.), *Kulturpunkt* (2010.) itd. Stalni je suradnik nekoliko filmskih festivala (ZagrebDox, Zagreb film festivala), a jedan je od selektora natjecateljskog programa Festivala 25 FPS. Suraduje i s Međunarodnim filmskim festivalom u Rotterdamu. Dobitnik je Nagrade Hrvatskog društva filmskih kritičara Vladimir Vuković za najboljeg filmskog kritičara u 2015. godini. The Young Cinephiles Film Criticism is a professional platform moving images enthusiasts can only dream about. It involves film analyses, acquiring knowledge necessary to explore the Seventh Art, commenting and rating national and foreign films, active participation in surveys and discussions with film authors, writing blogs and reviews, and generally enjoying national and international feature-length and short films. This year the mentor appointed to young cinephiles is Mario Kozina, Croatian film critic. **Mario Kozina** (1987) holds a master's degree in Comparative Literature from the Faculty of Humanities and Social Sciences in Zagreb. In 2011, he was appointed one of the editors of the film magazine *Filmonaut* and he worked as a long term film critic on the Croatian Radiotelevision show *Briljanteen* (since 2008). He contributed papers to *Hrvatski filmski ljetopis* (since 2008), the programme *Filmoskop* broadcast on the Third Programme of Croatian Radio (since 2010), portals *Filmski.net* (2006–2007), *Vip.movies* (2007–2009), *Kulturpunkt* (2010), etc. He collaborates with several film festivals (ZagrebDox, Zagreb Film Festival) and he is one of the selectors for the competition programme of the 25 FPS Festival. He collaborates with the International Film Festival in Rotterdam as well. He was granted the Vladimir Vuković Croatian Society of Film Critics Award for best film critic in 2015.

Scenarij u fokusu

Screenplay in Focus

Od 1895. godine i početka filma pa sve do 2015. godine u Hrvatskoj je o temeljnoj sastavnici svakog filmskog djela, scenariju, objavljena tek jedna jedina knjiga, ona Branka Belana iz 1960. godine *Scenarij – što i kako*. Trebalo je proći još više od pola stoljeća ne bi li se dočekaо priručnik Jasmine Kallay *Napiši scenarij*. U goste smo stoga pozvali četiri dobre poznavateljice scenariističke problematike: Jasminu Kallay, Rebeccu Lenkiewicz, Kate Leys i Jelenu Paljan. Na predavanjima, koja će pokriti osnove koncipiranja, pisanja, uređivanja, ali i promocije filmskog scenarija, svi zainteresirani dobit će odgovore na pitanja kako smisliti, a potom napisati scenarij za film koji će se jednog dana snimiti, a na kraju i rado gledati.

Since 1895 and the beginning of film up until 2015, in Croatia only one book was published on screenplay, the basic element of every film, and that was the one authored by Branko Balen in 1960 entitled *Screenplay – What and How*. More than half a century had to pass before Jasmina Kallay's screenwriting guide *Write a Screenplay* finally saw the light of day. This year's guests are Jasmina Kallay, Rebecca Lenkiewicz, Kate Leys, and Jelena Paljan. At these masterclasses, which will cover the basics of creating a concept, writing, editing and screenplay promotion, the participants will be provided with answers to questions how to come up with and write a screenplay for a film that will someday be produced and in the end watched with pleasure.

PREDAVANJE LECTURE

Predavačica Lecturer
Rebecca Lenkiewicz

HGK 1
13. 7. 2016.



Sjećanje na izgubljene priče

Remembering Lost Stories

Predavanje obrađuje temu pisanja o ljudima koji bi inače pali u zaborav. Govorit će se o procesu pisanja i o odnosu između koscenarista. Zašto čovjek piše? Odakle poriv da se ispriča priča? Uvijek pišem o osobama koje su *outsideri* ili o onima koji to nisu, ali se ne uklapaju u društvo. Pisala sam o slikaru Turneru, o sufražetkinjama, o časnoj sestri Židovki i o različitim ljudima koji se nisu mogli uklopiti. Govorit ću o toj viziji i o tome kako pisati priče u suradnji s redateljem. **Rebecca Lenkiewicz** napisala je brojne drame: *Her Naked Skin*, *Soho – A Tale of Table Dancers*, *The Night Season* i *Shoreditch Madonna*. S redateljem Pawelom Pawlikowskim napisala je scenarij za film *Ida* koji je osvojio brojne nagrade, uključujući i Oskara za najbolji strani film 2015. godine. Nedavno je napisala scenarij za film koji će režirati Kristin Scott Thomas. Trenutačno radi sa Steveom McQueenom i Rainmark filmom na drami za BBC.

The lecture will address the topic of writing about people who would otherwise be forgotten. It deals with the writing process and the relationship between co-writers. Why do people write? Where does the urge to tell stories come from? In my own experience, I always seem to tell the story of an outsider or someone who is inside but does not fit in. I've written about the painter Turner, the suffragettes, a nun who was Jewish, and various other people who didn't fit in with society's norms. I'll be talking about that vision and how to actually write the stories when teamed up with a director. **Rebecca Lenkiewicz** wrote plays: *Her Naked Skin*, *Soho – A Tale of Table Dancers*, *The Night Season*, *Shoreditch Madonna*, etc. Rebecca co-wrote *Ida* with director Pawel Pawlikowski which has won numerous awards including the Oscar for Best Foreign Language Film in 2015. She has recently written a screenplay for Kristin Scott Thomas to direct. She is currently working with Steve McQueen and Rainmark films on a drama for the BBC.

Palunko: Scenaristička predavanja

Palunko: Screenwriting Lectures

Kako započeti: Strukturiranje priče od ideje do *treatmenta* **Getting Started – Structuring a Story from Idea to Treatment**

13. 7. 2016.

Imaš sto ideja za film, ali kako ih pretvoriti u scenarij koji drži vodu? Predavanje će se fokusirati na vježbe koje potiču kreativno razmišljanje i na praktičan će način približiti proces strukturiranja filmske priče.

You have 100 ideas for a film, but how to turn them into a screenplay that works? This lecture will focus on exercises that foster creative thinking and will take you through the steps of structuring a film story.

Alatke i tehnike scenarističkog zanata **Techniques and Tools of the Screenwriting Craft**

14. 7. 2016.

Film je umjetnost, ali scenaristika je ponajprije zanat. Da bi se usvojio zanat, potrebno je naučiti kako se koristiti scenarističkim alatima i tehnikama. Ovo će predavanje kroz brojne filmske primjere objasniti kako funkcionira dramska ironija, nagovještaj, podmetanje i otkrivanje, prospekcija i retrospekcija.

Film is an art form, but screenwriting is primarily a craft. In order to master the craft, you need to understand how to use the tools and techniques of screenwriting. Through numerous film examples, this lecture will explain the workings of dramatic irony, foreshadowing, plant and payoff, flashforward and flashback.

Što dalje: Poticaji, radionice, producenti i *pitching* **What Next: Funding, Workshops, Producers, and Pitching**

15. 7. 2016.

Napisao si scenarij – što dalje? Predavanje će obuhvatiti sljedeće teme: na koje se poticaje možeš prijaviti, kako zainteresirati producenta, koje su radionice korisne i kako najbolje *pitchati* svoj projekt.

You've written a screenplay – what next? The lecture will cover the following topics: what funding you can apply for; how to attract the interest of a producer; which workshops are useful and how to best pitch your project.





Jasmina Kallay je scenaristica, spisateljica i stručnjakinja za transmediju. Magistrirala je scenaristiku na Nacionalnoj filmskoj školi u Dublinu, a doktorirala u području interaktivne scenaristike na Sveučilištu u Dublinu. Njezin roman za mlade, *Beat Girl*, adaptiran je 2012. godine u dugometražni film i TV seriju koja je 2013. nominirana za Emmyja. Trenutačno razvija kriminalističku seriju *United States of Europe* u austrijsko-francuskoj koprodukciji. Umjetnička je savjetnica za Kreativnu Europu (Potprogram MEDIA) za film, TV i videoigre, a radi i kao *script doctor*. Godine 2015. objavila je *Napiši scenarij* (HFS/Palunko), prvi scenaristički priručnik na hrvatskom jeziku. Jedna je od osnivačica Saveza scenarista i pisaca izvedbenih djela (SPID), u kojemu je i članica Upravnog odbora.

Jasmina Kallay is a screenwriter, novelist and transmedia creator. She holds an M.A. in Screenwriting (National Film School, Dublin) and a PhD in Interactive Screenwriting (University College Dublin). Jasmina's YA novel *Beat Girl* was adapted in 2012 into a feature and a TV series which was nominated for an International Emmy (2013). She is currently developing *United States of Europe*, a crime TV series. She's an expert for Creative Europe (MEDIA sub-programme) for film, TV and videogames and she also works as a script doctor. In 2015 Jasmina wrote *Write a Screenplay* (HFS/Palunko) – the very first screenwriting manual in Croatian. She is one of the founders as well as a committee board member of the Croatian Screenwriters and Playwrights Guild (SPID).



Palunko je scenaristička platforma Hrvatskog filmskog saveza pokrenuta 2003. godine radi osnaživanja domaće scenarističke scene i do danas je, ne samo u Hrvatskoj nego i u regiji, jedini projekt takvog tipa. Palunko se tijekom svojih prvih dvanaest godina profilirao kao vodeći rasadnik nezavisnog kratkometražnog scenarija u nas i gotovo da među vodećim mladim imenima hrvatskog filma nema osobe koja nije prošla kroz neku Palunkovu radionicu, *pitching* i druge aktivnosti. Naglasak rada Palunka pritom je primarno bio na radioničarskim programima, industrijskim događanjima, promicanju scenaristike kao struke i produkciji scenarija novih, mladih autora. Palunko se, i to kroz dva krovna projekta, od 2015. godine posvetio isključivo razvoju izvaninstitucionalnog i cjeloživotnog scenarističkog obrazovanja iz filma, televizije, transmedije i videoigara. Prvi je Scenaristička škola, dvosemestralni edukacijski program, a drugi je multimedijski izdavački projekt *Napiši scenarij* u sklopu čega je nastao istoimeni scenaristički udžbenik, prvi u Hrvatskoj nakon više od pedeset godina.

Palunko is a screenwriting platform of the Croatian Film Association launched in 2003 with the aim of strengthening the domestic screenwriting scene. Up until today it has been the only project of the type not only in Croatia but also in the region. During its first twelve years, Palunko has established itself as a nursery of short length screenplays in Croatia and there is almost no one among Croatia's leading filmmakers who has not attended one of Palunko's workshops, pitching seminars or other activities. Palunko has always focused on workshop programmes, industry events, promoting screenwriting as an occupation and screenplay production by new, younger authors. Since 2015, Palunko has been committed to developing extra-institutional and lifelong learning systems based on film, television, transmedia and videogames, with its two umbrella projects. The first one is the Screenwriting School, a two-semester educational programme, and the second one is a multimedia publishing project *Write a Screenplay* within the framework of which the screenwriting manual of the same name was created, the first one in Croatia after more than fifty years.

PREDAVANJE
LECTURE

Predavačica Lecturer
Kate Leys

HGK 1

14. 7. 2016.



Priča i scenaristika: pripovijedanje na filmu

Story and Screenwriting: Storytelling in Film

Pripovijedanje je najvažnija stvar kojom se čovjek bavi. U podlozi svakoga scenarija nalazi se priča. No što je priča? Čemu ona služi? Kako priče funkcioniraju? Razlikuju li se filmske priče od drugih priča? I ono najvažnije, kako scenaristi mogu primijeniti svoje razumijevanje priča i pripovijedanja na pisanje scenarija? **Kate Leys** urednica je scenarija za igrane filmove na kojima radi u svim razvojnim fazama, od koncepta do preprodukcije. Vodila je razvojne timove u nekoliko produkcijskih kuća, kao što je, primjerice, Film4 gdje je bila dio malog nabavnog tima odgovornog za filmove *Trainspotting*, *Četiri vjenčanja i sprovod*, *Siročad*, *Istok je istočno* i *Djevojka s bisernom naušnicom*. Od 2009. godine vodi filmske radionice i mentorske aktivnosti za filmaše te organizira predavanja poznatih osoba iz svijeta filma kao što su Jane Campion, Mike Leigh, Sir Ronald Harwood, John Madden, Kenneth Lonergan i montažer Pietro Scalia.

Storytelling is the most important thing we do, as a species. And at the heart of a screenplay is a story. But what is a story? What is it for? How do stories work? Are film stories different from other kinds of story? And most importantly, how can screenwriters use an understanding of story and storytelling when they are writing screenplay? **Kate Leys** is a feature film script editor who works on film screenplays at all stages of development from first outline to pre-production. She has been head of development at several companies including Film4 where she was part of the small commissioning team responsible for films including *Trainspotting*, *Four Weddings and a Funeral*, *Orphans*, *East Is East*, and *Girl with a Pearl Earring*. She has run talent labs and mentoring projects for filmmakers since 2009 and has organised masterclasses from filmmakers including Jane Campion, Mike Leigh, Sir Ronald Harwood, John Madden, Kenneth Lonergan and editor Pietro Scalia.

PREDAVANJE
LECTURE

Predavačica Lecturer
Jelena Paljan

HGK 1

14. 7. 2016.



Diskretni šarm klasične dramaturgije

The Discreet Charm of the Classical Dramaturgy

Predavanje o trima kratkometražnim igranim filmovima u kojima gledanje, pogledavanje i progledavanje čini narativnu os ili njezin vrhunac. Ustanovit ćemo kako se ona ostvaruje postupcima klasične dramaturgije. **Jelena Paljan** završila je studij montaže, a potom i dramaturgiju na Akademiji dramske umjetnosti u Zagrebu. Montirala je dva igrana TV filma, a kao scenaristica i koscenaristica radila je na filmovima Zvonimira Jurića, Marine Andree Škop i drugih. Trenutačno surađuje s Danom Budisavljević na dokumentarno-igranom projektu i s Dubravkom Turić na kratkometražnom filmu u sklopu igranog omnibusa.

In her lecture Jelena Paljan will talk about three short length films in which watching, looking and seeing make up a narrative axis or its peak and she will determine how this can be achieved by applying classical dramaturgy techniques. **Jelena Paljan** holds a degree in Editing and Dramaturgy from the Academy of Dramatic Art in Zagreb. She has edited two television feature films and she has worked as screenwriter and co-screenwriter on films by Zvonimir Jurić, Marina Andree Škop and others. She is currently working with Dana Budisavljević on a documentary feature project and with Dubravka Turić on a short film which is part of an omnibus.

Žene u europskom i hrvatskom filmu

Women in European and Croatian Film

Predstavljanje istraživanja koje je Europska ženska audiovizualna mreža (EWA) provela u suradnji s filmskim fondovima i sveučilištima u sedam europskih zemalja: Austriji, Francuskoj, Hrvatskoj, Italiji, Njemačkoj, Švedskoj i Velikoj Britaniji. Rezultati ukazuju na značajnu podzastupljenost redateljica u svim fazama proizvodnje i distribucije audiovizualnih djela. Ustanovljen je nerazmjer između broja netom diplomiranih redateljica koje bi trebale početi karijeru u audiovizualnoj industriji (44 %) naspram ukupne zastupljenosti redateljica koje rade u audiovizualnoj industriji (24 %). Režiju tek svakog petog filma potpisuje žena (21 %) i većina javnih sredstava za financiranje audiovizualnih djelatnosti dodjeljuje se filmovima koje režiraju muškarci (84 %). Istraživanje će predstaviti Holly Aylett s Fakulteta Birkbeck u Londonu, voditeljica istraživačkog tima, zatim Francine Raveney, donedavna izvršna direktorica EWA-e i Sanja Ravlić, predsjednica radne grupe za rodnu jednakopravnost Eurimagesa.

A presentation of the report on gender equality produced by the European Women's Audiovisual Network (EWA) carried out in collaboration with national and regional film funds and universities across seven European countries: Austria, France, Croatia, Italy, Germany, Sweden and United Kingdom. EWA's seven-country study finds significant under-representation of female directors in all stages of the production and distribution process: there is a considerable fall-off in the proportion of women graduating from film schools and entering the film industry (44 %) and the overall proportion of female directors working in the industry (24 %). Only one in five films is directed by a woman (21 %) and the vast majority of public funding resources (84 %) go into films that are directed by men. The report will be presented by Holly Aylett from Birkbeck College (University of London) and the head of research; Francine Raveney, former executive director of EWA and Sanja Ravlić, President of the Eurimages' Gender Equality Working Group.

Hrvatski film – online!

Croatian Film – Online!

Već se dugo uočava potreba da se osnovne informacije o sadašnjosti i prošlosti hrvatskog filma nađu na jednome mjestu, u online bazi podataka, dostupne (i) na barem jednom stranom jeziku. Postoji nekoliko takvih baza: Hrvatskog filmskog arhiva, HAVC-a, Filmskog saveza, HRT-a i dr., no ili su fragmentarne ili nisu javno dostupne. Ova inicijativa namjerava stvoriti jedinstvenu bazu na hrvatskom i engleskom jeziku. Svjesni ambicioznosti projekta, ali i njegove nužnosti, želimo započeti ovim okruglim stolom. Namjera nam je otvoriti teme o sadržaju, kriterijima, rokovima, financiranju i ostalim detaljima projekta.

For quite some time now we have been seeing the need to have all the basic information about the present and the history of Croatian film in one place, in an online database, available in at least one foreign language. Several entities have such databases, namely the Croatian Film Archives, Croatian Audiovisual Centre, Croatian Film Association, Croatian Radiotelevision and others. However, they are either fragmented or not publicly available. Aware of the ambitious scope of the project and its necessity, we would like to start with this round table. Our aim is to open the discussion about the contents, criteria, deadlines, financing and other details of the project.

25 godina hrvatskog filma

25 Years of Croatian Film

Od objavljivanja prve pisane povijesti hrvatske kinematografije *Između publike i države* Ive Škrabala (1984.) i njezina proširenog izdanja *101 godina filma u Hrvatskoj* iz 1998. godine, u hrvatskom se filmu mnogo toga promijenilo. Kinematografija se, između ostalog, uspjela osloboditi izravnog utjecaja države, ali je hrvatski film s vremenom ostao i bez kina i bez publike. Istodobno je, testirajući svoje kreativne i produkcijske domete pred sve malobrojnijom domaćom publikom i na međunarodnim festivalima, nastavio potragu za vlastitim identitetom u okruženju kinematografija nekadašnjih jugoslavenskih republika i europskom kontekstu. Ovogodišnji festival na više će načina obilježiti četvrt stoljeća kinematografije u samostalnoj Hrvatskoj: retrospektivom najboljih filmova prema anketi članova svih nacionalnih filmskih udruga i okruglim stolom o prvih 25 godina kinematografije u samostalnoj državi u suorganizaciji s Hrvatskim društvom filmskih kritičara. Filmaši, filmski kritičari i filmolozi pozvani su govoriti i raspravljati o sljedećim temama i pitanjima. Rezultati posljednje ankete o najboljem hrvatskom filmu posljednjih 25 godina. Što je u tom razdoblju honorirala domaća publika, što kritika, a što međunarodna kulturna javnost? Što pokazuje usporedba rezultata anketa, gledanosti filmova i festivalskih nagrada? Može li se reći da danas konačno imamo kinematografiju, a ne samo pojedinačne filmove? Postoji li kontinuitet između hrvatske kinematografije iz vremena Jugoslavije i one u samostalnoj državi? Pitanje reprezentacije ili izgradnje identiteta filmom i (prepoznatljiva) identiteta same nacionalne kinematografije; usporedba s istaknutim nacionalnim kinematografijama, osobito onima iz regije (rumunjska, grčka, mađarska itd.). Novi hrvatski film u postjugoslavenskom kontekstu: stilske razlike i preklapanja. Novi hrvatski film u odnosu na proklamirane smjernice i težnje "mladog hrvatskog" filma iz 1990-ih. Status starije i novije hrvatske filmske baštine u eri digitalizacije. Kako razvijati novu publiku novog filma? Treba li današnji hrvatski film kritiku? Kako i na temelju čega (re)konstruirati njegovu kritičku i općenito javnu recepciju?

Much has changed in terms of Croatian film since the first written history of Croatian cinema *Between the Audience and the State* by Ivo Škrabalo (1984) and its extended edition *101 Years of Film in Croatia* from 1998 were published. Among other things, film industry has managed to free itself from the direct influence of the state but with time Croatian film has been left both without movie theatres and the audience. At the same time, it has continued the search for its own identity surrounded by the film industries of the former Yugoslav republics and the European context, testing its creative and production capacities before a declining domestic audience and at international festivals. This Festival will mark the 25th anniversary of film industry in independent Croatia in many different ways: with a retrospective of best films according to the decision of all national film associations and a round table focusing on the first 25 years of cinema in the independent country in collaboration with the Croatian Society of Film Critics. We have invited filmmakers, film critics and film scholars to talk and discuss the following topics and issues. Results of the last survey on best Croatian film in the last 25 years. What films have been acclaimed by domestic audience, what by critics and what by international public? What conclusions can be drawn when comparing the results of the survey, viewer ratings and festival awards? Can it be stated that today we finally have a film industry and not just individual films? Is there any continuity between Croatian cinema of the Yugoslav period and Croatian cinema in the independent country? The question of representation or building identity through film and a (distinctive) identity of the national film industry itself, comparison with distinguished national film industries, particularly those from the region (Rumania, Greece, Hungary, etc.). New Croatian film in the post-Yugoslav context: differences and similarities in style. New Croatian film in comparison with the proclaimed guidelines and aspirations of the "young Croatian" film from the 1990s. The status of the older and most recent Croatian film heritage in the digital era. How to develop new audiences of the new film? Does the current Croatian film need critics? How and on what basis can its critical and public reception be (re)constructed?

Filmovi za djecu i mlade na filmskim festivalima

Children's and Youth Films at Film Festivals

U Hrvatskoj je u posljednja dva desetljeća došlo do procvata filmskih festivala. Danas ih ima više od šezdeset. Pulski filmski festival, jedan od deset najstarijih filmskih festivala u svijetu, a daleko najstariji u Hrvatskoj, već treću godinu zaredom organizira susret najznačajnijih hrvatskih filmskih festivala radi poticanja međusobne suradnje, razgovora o zajedničkim problemima te isticanja pojedinačnih planova razvoja. Pojedini su festivali prije nekoliko godina uvidjeli važnost okretanja djeci i mladima i sada već imaju tradicionalne programe namijenjene tim dobnim skupinama. Nekolicina je festivala otišla i korak dalje te pokrenula nove specijalizirane festivale i revije gdje su filmovi za djecu i mlade u centru pažnje, a ne samo dio popratnih programa. Ovo je bez sumnje jedna od najsvježijih i možda najvažnijih tema na hrvatskoj festivalskoj sceni, a susret u Puli omogućit će festivalskim organizatorima i umjetničkim direktorima da podijele svoja iskustva u radu s djecom i mladima, o edukativnim elementima njihovih programa, načinu selekcije filmova itd. Onima, koji tek istražuju to područje i razmišljaju o otvaranju svojih vrata budućim gledateljima, poslužiti će kao temelj za razvoj. Kao potpora u isticanju važnosti razvoja nove publike, u Puli će biti i predstavnici Međunarodnog saveza europskih filmova za djecu (ECFA), čija je članica upravnog odbora Tanja Miličić umjetnička savjetnica Pulskog filmskog festivala. Autori službene špice te najznačajnije europske ustanove filmova za djecu, koja broji više od stotinu članova, prošlogodišnji su polaznici radionice Pustolovnog laboratorija profesora Baltazara. Sudjeluju Animafest Zagreb, Avantura Film Festival – Film Forum Zadar, Dani hrvatskog filma, Festival mediteranskog filma Split, Festival novog filma Split, Festival tolerancije, Motovun Film Festival, Vukovar Film Festival, Zagreb Film Festival, ZagrebDox, 25 FPS.

In the past two decades, film festivals have started to flourish in Croatia. Today, there are more than sixty of them. For the third consecutive year, the Pula Film Festival, one of the ten oldest film festivals in the world, and by far the oldest one in Croatia, has been organizing the encounter of the most important Croatian film festivals in order to encourage cooperation, discussion about common problems and individual development plans. Several years ago some festivals became aware of the importance of focusing on children and young people and now they already have traditional programmes for that target group. A small number of festivals went one step further and launched new specialized festivals and revues where films for children and young people are in the spotlight and not just a part of side programmes. This is inarguably one of the freshest and possibly one of the most important topics on the Croatian festival scene and the encounter in Pula will enable organizers and artistic directors to share their experiences with respect to their work with children and young people about the educational elements of their programmes, selection methods, etc. This will serve as a foundation for development to those exploring that area and thinking about opening their door to future audiences. The representatives of the European Children's Film Association, whose board member Tanja Miličić also serves as Pula Film Festival's Artistic Advisor, will come to Pula to support the idea of the importance of new audience development. Last year's participants of the Professor Balthazar's Adventure Laboratory workshop are the authors of the official jingle of the mentioned most relevant European children's film institution with more than one hundred members. The following festivals will participate: Animafest Zagreb, Avantura Film Festival – Film Forum Zadar, Croatian Film Days, Mediterranean Film Festival Split, New Film Festival Split, Tolerance Festival, Motovun Film Festival, Vukovar Film Festival, Zagreb Film Festival, ZagrebDox, 25 FPS.

63. Pula PULSKI FILMSKI FESTIVAL
PULA FILM FESTIVAL

Popratni programi

Side Programmes

IZLOŽBA EXHIBITION

Kustos Curated by
Miroljub Vučković

Srpski kulturni centar u Puli
Serbian Cultural Centre in
Pula SKUC
7. 7. 2016.



Plakat suvremenog srpskog filma

Contemporary Serbian Film Posters

Izložba plakata suvremenog srpskog filma okuplja uglavnom filmove mlađih autora, koji su s uspjehom prikazani na festivalima u svijetu i regiji. Neki od njih posljednjih su se godina mogli vidjeti i u Puli. Izložba obuhvaća dvadesetak srpskih i međunarodnih plakata, a daje dobar pregled različitih modela privlačenja publike filmu, odnosno aktualne tendencije u dizajnu filmskog plakata. Izložba se održava uz posebnu zahvalu Filmskom centru Srbije.

The exhibition of contemporary Serbian film posters mostly gathers films made by younger authors that have been successfully presented at regional and international festivals. Some of them have been presented in Pula in the past few years. The exhibition encompasses some twenty Serbian and international posters and it represents a clear overview of different methods of attracting film audiences, i.e. current tendencies in terms of designing film posters. We would hereby like to express our special gratitude to the Film Centre Serbia.

IZLOŽBA EXHIBITION

Galerija Makina
8. 7. 2016.



Impromptu

Impromptu

Autor Mario Delić simboličnim naslovom izložbe *Impromptu* predstavlja niz neuvježbanih, spontanih trenutaka nastalih pri raznim projektima na kojima je profesionalno sudjelovao i u kojima su glumci, statisti i ekipa zatečeni u promišljanju scene, radnom naporu ili odsutnosti. Mario Delić (Zagreb, 1971.) filmski je i TV snimatelj i operater Steadicama. Djeluje na međunarodnoj sceni od 1990. godine. Na Pulskom filmskom festivalu predstavio se kao direktor fotografije na igranim filmovima *Nit života* (2000.), *Duh babe Ilonke* (2011.) i *Nije sve u lovi* (2014.). Potpisuje niz serijala i filmova, uključujući serije *Dobre namjere* i *Ana Albi Dalili* te dokumentarne filmove *My Landmine* i *Calling the Ghosts*. Za potonji s grupom autora dijeli nagradu Emmy za najbolji istraživački dokumentarac (1998.). Iako djeluje na filmu, fotografija ostaje osoban i neposredan način promišljanja i bilježenja svijeta.

With a symbolic exhibition title, the author Mario Delić presents a series of untrained, spontaneous moments created in the course of different projects he worked on professionally, where actors, extras and crews are caught considering the scene, working, being detached.

Mario Delić (Zagreb, 1971) is an internationally active film and TV cinematographer and Steadicam operator. He has been working in film and TV industry since 1990. He presented himself at the Pula Film Festival as a DOP on the films *Thread of Life* (2000), *The Little Gypsy Witch* (2011), *It's Not All About the Money* (2014). His credits include a number of serials and films, including the series *Good Intentions* and the Egyptian series *Ana Albi Dalili*, as well as documentaries *My Landmine* and *Calling the Ghosts*, for which Mario received an Emmy Award (1998) with a group of authors for Outstanding Investigative Journalism Programme. Despite being active in film, photography remains his very personal and first-hand manner of recording the world.

IZLOŽBA EXHIBITION

Kustos Curated by
Mladen Lučić

Muzej suvremene umjetnosti
Istre / MSUI
8. 7. 2016.



Renata Poljak: *Partenza*

Renata Poljak: *Partenza*



Muzej suvremene umjetnosti Istre (Museo d'arte contemporanea dell'Istria) predstaviti će tijekom srpnja i kolovoza samostalnu izložbu umjetnice Renate Poljak. Na izložbi će biti prikazane tri videoinstalacije: *Ruta i spomenik* (2008.), *Staging Actors / Staging Beliefs*, (2011.) i novi rad *Partenza* (2016.). Bit će izložena i autoričina recentna serija od 12 crno-bijelih fotografija. Poznata kao autorica koja u radovima propituje socijalne korelacije, pitanja identiteta i društvene posljedice tranzicijskog kapitalizma, Poljak se i na ovoj izložbi predstavlja društveno angažiranim radovima koji donose dubinsku analizu društvenih stanja i posljedičnih pojava prvenstveno u hrvatskom, ali i u svjetskom sociopolitičkom kontekstu. **Renata Poljak** (Split, 1974.) diplomirala je 1997. godine na Umjetničkoj akademiji i stekla zvanje profesorice likovne kulture. Poslijediplomski studij završila je na Likovnoj akademiji E.R.B.A.N 1999. godine u Nantesu. Nastupila je na mnogim skupnim izložbama i festivalima, realizirala je brojne rezidencijalne programe, a dobitnica je i desetak značajnih nagrada. Izložba je realizirana sredstvima Upravnog odjela za kulturu Istarske županije, Ministarstva kulture Republike Hrvatske i Grada Pule. In July and August, the Museum of Contemporary Art of Istra will host an independent exhibition by Renata Poljak. The exhibition will comprise three video installations: *Ruta and the Monument* (2008), *Staging Actors / Staging Beliefs* (2011) and the most recent work *Partenza* (2016). The author's recent series of 12 black-and-white photographs will be presented as well. Known as the author who questions social correlations, identity issues and social consequences of transition to capitalism, she presents herself at this exhibition with socially engaged works that provide a deep analysis of social conditions and consequential phenomena primarily in Croatian but also in the global social and political context. **Renata Poljak** (1974, Split) graduated from the School of Fine Arts as an art teacher in 1997. In 1999, she completed her postgraduate programme at the Art School E.R.B.A.N in Nantes. She completed several residency programmes for artists in New York, Vienna and Paris. She has presented herself through a large number of group exhibitions and festivals and she has received about ten relevant awards. The exhibition is financed by the County of Istria Culture Management Department, the Ministry of Culture of the Republic of Croatia and the City of Pula.

POP RATNI PROGRAM

SIDE PROGRAMMES

IZLOŽBA EXHIBITION

Cinemaniac 2016 >
Misliti film Think Film

Kustosica Curated by
Branka Benčić

Organizator Organiser
Apoteka_ prostor za
suvremenu umjetnost,
Vodnjan

10. – 16. 7. 2016.
MMC Luka



FORUM Jasmina Cibic, Assaf Gruber

FORUM Jasmina Cibic, Assaf Gruber

Ovogodišnji program Forum strukturiran je kao konstelacija samostalnih prezentacija i donosi dvije umjetničke pozicije: Jasminu Cibic i Assafa Gruber. Na primjerima njihovih recentnih filmova, u maniri “pomnog čitanja”, ispitivat će se različite umjetničke pozicije i prakse rada s pokretnim slikama te “novi narativi”, koje otvaraju različiti oblici rada s filmom ili videom, a kojima se preispituju granice i mogućnosti reprezentacije, jezika, slike, prostor političkog govora, modeli produkcije, distribucije, prezentacije. Filmovi i videoradovi **Jasmine Cibic** formiraju se oko ideje arhitekture i diskursa koje ona proizvodi. Umjetnica u središte istraživanja smješta načine na koje arhitektura može postati utjelovljenje nacionalnih ideologija, identiteta i reprezentacija moći. Njezino stvaralaštvo, vezano za mjesto i kontekst, performativno je i koristi širok spektar medija ili kazališnih tehnika radi redefiniranja ili ponovnog razmatranja postojećeg okruženja i njegove politike. Film *Srušiti i iznova graditi* (2015.) sniman je u palači SIV-a u Beogradu, a formira se oko dijaloga četiriju ženskih likova, protagonistica koje utjelovljuju četiri ideološke pozicije kao varijacije Majke Države (graditelj nacionalnog identiteta, pragmatičar, konzervator i umjetnik/arhitekt). Filmovi *Srušiti i iznova graditi* i *Nacija to voli* – koji se prikazuju na izložbi – dio su trilogije *Spielraum*. Jasmina Cibic međunarodno je priznata umjetnica rođena u Ljubljani. Živi i radi u Londonu. Film **Assafa Gruber** *The Right* dio je kompleksnijeg projekta *The Anonymity of the Night* (*Anonimnost noći*) koji se fokusira na pitanja kako su političke ideologije subjekata premrežene s individualnim, osobnim pričama i kako oblikuju društvene odnose u okviru privatne i javne sfere. *The Right* u središte interesa smješta umjetnost i njezine institucije. Kratkometražni film, strukturiran kao monodrama, formira se oko pisma umirovljenog muzejskog čuvara Galerije starih majstora u Dresdenu ravnatelju Muzeum Sztuki u Lodzu. Umirovljeni muzejski čuvar jest 73. godišnja žena koja svoje stavove o umjetnosti i ideologiji izražava upravo pismom u kojemu traži volonterski staž u poljskom muzeju, instituciji sa značajnom kolekcijom moderne i suvremene umjetnosti. Assaf Gruber (Jeruzalem, 1980.) živi i radi u Berlinu.

Cinemaniac > Misliti film višegodišnja je istraživačka platforma koja propituje veze filma, pokretnih slika i suvremene umjetnosti, a od 2002. godine realizira se kao popratni program na Pulskom filmskom festivalu.



This year's Forum is a constellation of independent presentations and it brings us two art positions: Jasmina Cibic and Assaf Grubner. On the example of their recent films, similarly to undertaking a "detailed reading", we will analyse different art positions and practices of working with moving images and we will examine "new narratives", opened up by different forms of working with film or video, where boundaries and possibilities of representation, language, image, space for political speech, models of production, distribution and presentation are contested. Films and videos by **Jasmina Cibic** are constructed around the idea of architecture and discourse that she produces. The artist centres her exploration around the manners in which architecture can become an embodiment of national ideologies, identities and power representations. Her creative work is linked to a place and a context. It is performative and it uses a wide array of mediums and stage techniques in order to redefine and reconsider the existing environment and its policy. The film *Tear Down and Rebuild* (2015), shot inside the Palace of the Federation in Belgrade, centres around four female speakers. Each woman embodies a certain ideological position as a variation of the Mother State (nation builder, pragmatist, conservationist, and artist-architect). The films *Tear Down and Rebuild* and *The Nation Loves It* are part of the *Spielraum* trilogy. Jasmina Cibic is an internationally acclaimed artist born in Ljubljana. She lives and works in London. **Assaf Gruber's** film *The Right* is a part of the complex project *The Anonymity of the Night* which centres around the questions about the manner in which political ideologies of subjects are intertwined with individual, personal stories and about the way in which they form social relations within private and public spheres. *The Right* puts art and its institutions in the spotlight. The short length film, structured as a monodrama, is developed around a letter by a retired security guard at the Old Masters Picture Gallery in Dresden to the director of the Muzeum Sztuki in Lodz. The retired museum security guard is a 73-year-old woman who expresses her attitudes toward art and ideology in a letter by which she applies to volunteer in a Polish museum, an institution with a relevant collection of modern and contemporary art. Assaf Gruber (1980, Jerusalem) lives and works in Berlin.

Cinemaniac > Think Film, established in 2002 as a side programme of the Pula Film Festival, is a long-term research platform questioning the connection between film, moving images and contemporary art.

Slika prethodna stranica i gore lijevo Photo previous page and left up J. Cibic, *Srušiti i iznova graditi Tear Down and Rebuild*. Slika dolje lijevo i ispod Photo left down and below Assaf Gruber, *The Right*. Slike su ustupili autori. Courtesy of the artists.



IZLOŽBA
EXHIBITION

Kino Valli
11. 7. 2016.



Učenički radovi Škole primijenjenih umjetnosti i dizajna Pula

Works by Students of the School of Applied Arts and Design Pula

Interes učenika prema mediju filma i videa odraz je vremena u kojemu žive, uče i rade pa je stoga i potpuno razumljiv. Iako Škola primijenjenih umjetnosti i dizajna Pula nema odjele koji se bave tim sredstvima kao temeljnom kategorijom, film, fotografija i videoumjetnost ugrađuju se u nastavni plan kao dio suvremene nastave. Likovno promišljanje ishodišna je točka svega što se stvara i radi u školi bez obzira na medij izražavanja. Alati kojima se mladi autori služe često su plod samoedukacije na određenom tehnološkom području, od tehnike snimanja digitalnom kamerom, videomontaže ili posezanja za instrumentarijem konceptualne umjetnosti. Nadamo se da će naš ovogodišnji odabir videoradova i eksperimentalnih filmova za predstavljanje škole biti poticaj mladima da se (i dalje) bave filmom. (Davor Kliman)

Student interest in film and video is a reflection of the time they live, learn and work in and therefore it is completely understandable. Although the School of Applied Arts and Design Pula does not have departments that would cover those mediums as the basic category, film, photography and video art are part of the syllabus as part of contemporary educational system. Visual interpretation is a starting point of everything that is created or made in school, irrespective of the medium. The tools that young authors use are very often the fruit of self-education in a specific field of technology, such as digital camera shooting techniques, video editing or conceptual art instruments. We hope that this year's selection of videos and experimental films that present the school will serve as an inspiration to young people to engage in filmmaking. (Davor Kliman)

IZLOŽBA
EXHIBITION

Kustos Curated by
Istarska filmska komisija i
Daniel Rafaelić
Istria Film Commission and
Daniel Rafaelić

C8
12. 7. 2016.



Pozor... snima se u Istri!

Attention... Shooting in Istria!

Pula kao filmski grad i Istra kao filmski poluotok najčešće se povezuju s filmskim festivalima. Ipak, mnogo prije početka naše najvažnije filmske manifestacija, filmske su kamere snimale Pulu i okolice. Pula je svijetu filma podarila i prvoklasnu filmsku zvijezdu i izvanrednu glumicu: Alidu Valli. Bilo da se radi o lepršavim talijanskim koprodukcijama ili ozbiljnim američkim filmovima, Pula i Istra sačuvani su na filmu onakvi kakve su ih gledali veliki redatelji i glumci. Izložba se fokusira na one najpoznatije, manje poznate i potpuno zaboravljene filmske vrhunce, ali i neuspjeha koji su u svakom pogledu obogatili domaću filmsku povijest. Od Afrićeva filma *Barba Žvane* (1949.) preko *Dugih brodova* (1964.) pa sve do *Željeznog križa* (1977.), izložba će pulskoj publici ponovno otvoriti nostalgičan prozor u prošlost koja je, kao što vidimo, bila vrijedna pamćenja. (Daniel Rafaelić)

Pula, as the city of film, and Istria, as a film peninsula, are primarily associated with film festivals. However, long before our most significant film event was established, film cameras moved around Pula and its surroundings. Pula gave the cinematic world the first-class film star and exceptional actress – Alida Valli. Be it in breezy Italian co-productions or in much more serious American films, Pula and Istria have been preserved on film the way they had been perceived by great directors and actors. The exhibition focuses on the best known, less well known and completely forgotten film achievements but also on cinematic failures that have enriched our national film history in every possible way. From Afrić's film *Uncle Zvane* (1949) to *The Long Ships* (1964) and all the way to *Cross of Iron* (1977), the exhibition will open a window into, as we can see, a certainly memorable past. (Daniel Rafaelić)

POST FESTUM POST FESTUM

Kaštel
6. – 12. 8. 2016.



POST FESTUM POST FESTUM



P. S. Pula

P. S. Pula

Žanrovski raznovrsni i široj publici atraktivni, europski i svjetski umjetnički vrijedni filmski naslovi niz su godina nerazdvojiv dio Pulskog filmskog festivala, a atrij Povijesnog i pomorskog muzeja Istre, popularni Kaštel, idealna lokacija za njihovo prikazivanje. Sve ostaje isto, prema dobroj staroj recepturi, samo se mijenja datum jer želimo da Pula diše festival i živi film i nakon podjele nagrada u Areni.

Diverse in terms of genre and attractive to a broad audience, artistically valuable films from Europe and worldwide have been an integral part of the Pula Film Festival for a number of years. The atrium of the Historical and Maritime Museum of Istria, the popular Kaštel, has always been an ideal venue for the presentation of these films. Everything remains the same, based on the good old recipe. The only thing that changes is the date because we want Pula to breath the Festival and live the film even after the awards ceremony in the Arena.

Pulica u kaputu

Pulica in a Coat

Pulicu, ljetno festivalsko izdanje filmskog i edukativnog programa za djecu, nije uvijek lako uskladiti s odlascima na more i egzotičnim putovanjima pa smo joj priskrbili šareni kaputić kako bismo se s njom i razigranim filmskim likovima družili i kad malo zahladi. Nije baš fer da Pulica, dok su djeca vrijedna u vrtićima i školama, spava zimski san poput nekog mede. Iako nema ništa ljepše od odlaska u kino s prijateljima, roditeljima, bakama, djedovima, tetama... dok vani prži sunce, prava je avantura biti u kinu s čitavim razredom ili vrtičkom grupom dok vani puše bura, a u kinu je fino toplo. Bez obzira na godišnje doba ili društvo s kojim smo u kinu, nikada dovoljno filmova koji otvaraju vrata u nepoznate kulture i šarolike filmske izričaje, koji se bave odrastanjem, obrazovanjem, prijateljstvom, ljubavlju, u kojima se otkrivaju tajne i istražuju misteriji, u kojima učimo kako poštovati različitost i prihvaćati druge. Kroz film učimo o sebi i životu oko sebe. Osim filmova, Pulica u kaputu priprema i posebne radionice za djecu, poput onih za izradu optičkih igračaka i animiranih filmova. Odgojitelji i učitelji imat će mogućnost naučiti kako detaljno analizirati film i kako djeci na zabavan i njima pristupačan način približiti filmsku umjetnost.

It is not always easy to synchronize Pulica, the summer edition of the educational children's programme, with summer vacations and exotic travels. This is why we decided to provide Pulica with a colorful coat so as to be able to hang out with its playful film characters even when it gets a bit colder. It's not fair to have Pulica hibernating like a bear while children spend their time in kindergartens and schools. Although there is nothing better than going to a movie house with your friends, parents, grandmas and aunts when it is extremely hot outside, it's a real adventure to be in a movie theatre with your classmates when it's windy outside and warm inside. Irrespective of the season or the company, there are never enough films that open the door to unknown cultures and a variety of film styles centred on growing up, education, friendship and love, revealing secrets and investigating mysteries, teaching us to respect differences and accept others. Through films we learn about ourselves and the life surrounding us. Apart from films, Pulica in a Coat organizes special workshops for children, such as those for the construction of optical toys and animated films. Teachers will get the opportunity to learn how to analyse films in detail and how to familiarize children with cinema in an entertaining way.

POP RATNI PROGRAM

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