

Pulski
filmski
festival

69. Pulski filmski festival održava se pod visokim pokroviteljstvom
predsjednika Republike Hrvatske Zorana Milanovića

The 69th Pula Film Festival is being held under the high patronage of Zoran Milanović,
the President of the Republic of Croatia



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LOKACIJE / LOCATIONS

1. **ARENA**, Flavijejska ulica
 2. **KINO VALLI / VALLI CINEMA**, Giardini 1
 3. **POVIJESNI I POMORSKI MUZEJ ISTRE - KAŠTEL / HISTORICAL AND MARITIME MUSEUM OF ISTRIA - KAŠTEL**, Gradinski uspon 6
 4. **INK - ISTARSKO NARODNO KAZALIŠTE / ISTRIAN NATIONAL THEATRE**, Laginjina ulica 5
 5. **GIARDINI**, Giardini 1
 6. **ZAJEDNICA TALIJANA CIRCOLO / ITALIAN COMMUNITY CIRCOLO**, Carrarina ulica 1
 7. **HUIU**, Zagrebačka 27
 8. **ROCK GALERIJA / ROCK GALLERY**, Carrarina 4
 9. **GALERIJA MAKINA / MAKINA GALLERY**, Kapitolinski trg 1
 10. **SKUC - SRPSKI KULTURNI CENTAR / SERBIAN CULTURAL CENTRE**, Maksimijanova 12
 11. **GALERIJA MOTIKA - GRADSKA GALERIJA PULA / MOTIKA GALLERY - PULA CITY GALLERY**, Kandlerova 8
 12. **KLUB-KNJIŽARA GIARDINI 2 / BOOKSTORE CLUB GIARDINI 2**, Giardini 2
 13. **HUIU BLOK**, Laginjina 7
 14. **PLAŽA AMBRELA / AMBRELA BEACH**, Verudela 5
- ROVINJ - LJETNA TERASA ZAJEDNICE TALIJANA / SUMMER TERRACE OF THE ITALIAN COMMUNITY
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TKO JE TKO WHO IS WHO

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UVODNA OBRAĆANJA
INTRODUCTIONS

MINISTRICA KULTURE REPUBLIKE HRVATSKE

MINISTER OF CULTURE

DR. SC. NINA OBULJEN KORŽINEK



Na 69. izdanju Pulskog filmskog festivala koje je pred nama, publika se vraća pred filmsko platno pod zvijezdama – ove godine konačno bez maski i ograničenja. Iako epidemija koronavirusa nije završila, mjere su popustile i svi su željni atmosfere kakva se pamti iz predpandemijskih izdanja festivala u Puli.

Posebno veseli činjenica da ovogodišnji festival donosi čak 10 naslova u hrvatskom natjecateljskom programu, a riječ je o filmovima koji su nastajali upravo usred pandemije. Filmske ekipe u otežanim uvjetima dovršavale su svoje projekte i na tome im treba čestitati. To ujedno pokazuje kako su pomoć i potpora kulturnom sektoru u ovoj krizi omogućile kontinuitet filmskog stvaralaštva, u što ćemo se moći uvjeriti i u Puli. O samoj vrijednosti i kvaliteti ostvarenih filmskih djela na kraju će, kao i uvijek, prosuđivati publika i stručni žiri. Ministarstvo kulture i medija od samog je početka krize prepoznalo težinu situacije te reagiralo nizom mjera i izravnih potpora. Tako je snimanju filmova, uz tradicionalne programe poticaja, pružena potpora za dodatne troškove nastale uslijed izvanrednih okolnosti uzrokovanih epidemijom COVID-19.

Nepredvidivi krizni događaji poput pojave bolesti COVID-19, potresa te ruske agresije na Ukrajinu predstavljaju prepreke na planiranom putu razvoja, stabilnosti i održivosti te nas upozoravaju kako na svim razinama moramo imati spremne odgovore na ovakve i druge moguće izazove.

Jedan od takvih odgovora je i Nacionalni plan oporavka i otpornosti, u sklopu kojeg će u narednom razdoblju za financiranje kulturnih i kreativnih industrija na raspolaganju biti 250 milijuna kuna.

Ova festivalska godina posebna je i po tome što je možemo nazvati godinom debitanata ili još preciznije, godinom zrelih debitanata – poznatih hrvatskih umjetnika koji dugi niz godina stvaraju, ali će ove godine u Puli imati priliku predstaviti svoje prve dugometražne igrane filmove. Bit će tu mjesta i za bogati popratni program kao neizostavni dio pulskog festivala.

Središte cijelog događanja, a ujedno i zaštitni znak ostaje pulska Arena u kojoj će se prikazivati hrvatski natjecateljski program i dio filmova manjinskih produkcija, ali u jasnoj želji da dosegne do što šire publike, festival ove godine *izlazi* iz Pule i *odlazi* na plaže, otoke i u druge gradove: na Brijune, u Poreč i Rovinj.

Nakon dvije teške godine nadamo se da će filmski umjetnici, kao i svi ostali, moći stvarati u povoljnijim okolnostima te da ćemo i iduće godine na jubilarnom izdanju moći uživati u kvalitetnom i bogatom programu Pulskog filmskog festivala.

The 69th Pula Film Festival is upon us, and the audiences return to the big screen under the stars - this year, finally, without masks and restrictions. Even though the coronavirus pandemic is not over, epidemiological measures have been eased, and everyone is hungry for the atmosphere we remember from the pre-pandemic editions of Pula Film Festival. We are especially pleased that this year's Festival has as many as 10 Croatian film in competition in the Croatian Programme, films that were made in the middle of the pandemic. Film crews worked to complete their projects under difficult circumstances, and we have to congratulate them on that.

It also shows that assistance and support to the cultural sector in this crisis have enabled filmmaking to continue, and we will be able to see proof of that in Pula. As always, the audience and the juries will be the ones deciding on the value and quality of the films. From the very start of the crisis, the Ministry of Culture and Media has recognised the severity of the situation and has reacted with a range of measures and direct supports. Along with the usual incentive programmes, film also received support for additional costs resulting from the extraordinary circumstances caused by the COVID-19 pandemic.

Unpredictable crises, such as the occurrence of the COVID-19 disease, earthquakes, and the Russian aggression against Ukraine are obstacles to the planned path of development, stability, and sustainability, and a warning to have prepared answers on all levels to these and other possible challenges.

One such answer is the National Recovery and Resilience Plan, which will offer 250 million kuna to finance cultural and creative industries in the coming period.

This festival year is also special because it can be said to be the year of debutants, or to put it even more precise, the year of mature debutants - known Croatian artists who have been creating for a number of years, but will have the opportunity to present their first feature films this year in Pula. There is also an abundant side programme, the inevitable part of Pula Film Festival.

The Arena remains the centre of the Festival, the trademark of Pula, and it is where the Croatian Programme will be screened, as well as a part of minority co-productions. However, with a clear desire to reach as many people as possible, the Festival will go beyond Pula this year and screenings will take place on beaches, islands, and other cities: Brijuni islands, Poreč, and Rovinj.

After two difficult years, we hope that film artists and all of the others will be able to create in favourable conditions, and that next year, at the jubilee edition of the Festival, we will be able to enjoy once again the high quality, abundant programme of Pula Film Festival.

ŽUPAN ISTARSKÉ ŽUPANIJE ISTRIA COUNTY PREFECT BORIS MILETIĆ



Pula Film Festival ove godine slavi 69. rođendan i, rekli bismo, ušao je u treću životnu dob. Godine su to zrelosti, što svakako možemo primijeniti i na naš Festival, kojemu godine itekako dobro stoje. No, svako novo izdanje donosi neku novinu, dašak svježine koja nas iznova mami u najljepše kino na svijetu: pulsku Arenu. I nismo po tom pitanju subjektivni jer uistinu je to najčarobnija kinodvorana koja postoji. Mi Puležani posebno smo emotivni kad se radi o našem Festivalu jer smo uz njega odrastali. Bila su to neka drukčija vremena, bez tehnologija i velike užurbanosti. I baš zato jer nam sve nije bilo dostupno na par klikova, odlazak u Arenu bio je događaj koji se tijekom ljetnih mjeseci ne propušta. I da ne bi zvučali previše nostalgичno, svako vrijeme nosi svoje, pa tako i ovo današnje, ali ljubav prema filmovima i Festivalu stalna je. Film je čarolija, emocija, bijeg u neki drugi svijet. Film je medij koji uvijek iznova zavodi i uči svoju publiku i zbog toga njegova privlačnost nikada ne blijedi.

Istarska županija kao dugogodišnji partner i podrška Pula Film Festivalu, neizmerno je ponosna na njegov značaj i veličinu. Kultura je dio identiteta određene sredine i važan segment društvenog života jer nas oplemenjuje i obogaćuje naša iskustva.

Industrija događanja i kultura općenito proživjele su posebno teške dvije godine koje su, srećom, iza nas. Proslavimo „staro normalno“ na najbolji mogući način: odlaskom na Pula Film Festival!

I ovom prilikom od srca zahvaljujem i čestitam organizatorima i volonterima na neiscrpoj energiji, trudu i angažmanu koji iz godine u godinu unose u realizaciju Festivala.

This year, Pula Film Festival turns 69 and we could say it is now in its third stage of life. These are the years of maturity, which can certainly be said of our Festival. And it wears its years so well. However, with each new edition there are novelties, like a breath of fresh air that, year after year, attract us to the most beautiful cinema in the world, the Arena in Pula. And we are not being subjective, it is truly the most magical cinema there is. The people of Pula are especially emotional when it comes to our Festival, because we grew up with it. Those were different times, without technology, without hustle and bustle, when things were not available to us with just a few clicks. Going to the Arena to watch a film was an event not to be missed in the summer. And not to sound overly nostalgic, because every era is specific, as is this one, but the love of film and the Festival is constant. Film is magic, it is emotion, it is an escape to another world. Film is seductive, film teaches its audiences, and that is why its attractiveness never fades.

Istria County has been a partner and has supported Pula Film Festival for a number of years, and is incredibly proud of its significance and greatness. Culture is an integral part of the identity of any area, and an important segment of social life, as it enriches our experiences.

The events industry and culture in general have experienced two especially difficult years. Luckily, these two years are behind us. Let us celebrate the "old normal" in the best way possible: by going to Pula Film Festival.

I would like to once again thank and congratulate the organisers and volunteers on their unflinching energy, effort, and work they put in year after year to make the Festival happen.

GRADONAČELNIK PULE

PULA MAYOR

DR.SC. FILIP ZORIČIĆ, PROF.



Draga publiko, poštovani prijatelji Festivala,

pred nama je 69. izdanje Pulskog filmskog festivala. Uvjeren sam da će i ovogodišnji Festival u naš grad unijeti pravo filmsko ozračje poput onog europskih i svjetskih filmskih prijestolnica, kakvom Pula doista zaslužuje biti. Festival zauzima važnu ulogu u kulturnom i društvenom životu Pule i dio je kulturnog identiteta našeg tri tisućljetnog grada.

Pula će ostati i ubuduće u srpnju prepoznata kao jedinstveno mjesto okupljanja brojnih filmskih djelatnika, poznavatelja filma i vjerne publike s jednim zajedničkim ciljem – Pulski filmski festival na jednoj od najljepših pozornica svijeta pod vedrim nebom.

Međunarodni program 69. Pule ove godine donosi zavidan broj od 11 filmova, među kojima je većina ovjenčana nagradama najprestižnijih filmskih festivala. Publika će te filmove imati prilike pogledati ne samo u Areni nego i u Kinu Valli, Istarskom narodnom kazalištu, na Kaštelu, Ambreli i na Brijunima. Na pulskom Festivalu gostovat će brojni autori. Sve to ide u prilog činjenici da je Pula grad filma, a mi ćemo raditi na tome da se filmska priča dodatno osnaži te da Pula bude još vidljivija na mapi najuglednijih svjetskih filmskih festivala.

Vizualni identitet 69. Festivala je dijalog. Pula i Festival su upravo to. Pula je grad dijaloga i dobrodošlice svakom dobronamjerniku, a Festival kroz dijalog spaja sve generacije s filmom i gradom.

U tom kontekstu želim i da svi provedu takve filmske dane u našem gradu i nikad ne zaborave Festival i Pulu.

Zahvalan organizatorima i partnerima, želim da plovite kroz umjetnost, kroz svako slovo, riječ i rečenicu.

I na kraju, svim filmskim djelatnicima, festivalskim gostima i posjetiteljima Pule, organizatorima i volonterima želim još jedno nezaboravno festivalsko izdanje.

Živjeli!

Dear audiences, dear friends of the Festival,

The 69th edition of Pula Film Festival is about to start. I am convinced that this year's Festival will bring the true atmosphere of film into our city, much like the atmosphere at European or global capitals that Pula deserves to be. The Festival has an important role in the cultural and social life of Pula and is a part of the identity of our three-thousand-year-old city.

Pula in July will continue to be recognised as a unique gathering place of numerous filmmakers, film connoisseurs, and faithful audiences who all come to Pula with the same goal - Pula Film Festival at one of the world's most beautiful stages under the skies.

The International Programme of the 69th Pula Film Festival presents an impressive number of 11 films, of which most won awards at the most prestigious film festivals. The audiences will have the opportunity to watch the films not only at the Arena, but also at Valli Cinema, Istrian National Theatre, Kašiel, Ambrela Beach, and Brijuni Islands. A number of directors will visit Pula Film Festival. All this speaks to the fact that Pula is a city of film, and we will continue to work on further strengthening the story of film and make Pula even more visible on the map of the most renowned film festivals in the world.

The visual identity of the 69th Pula Film Festival is a dialogue, and Pula and Pula Film Festival are just that - a dialogue. Pula is a city of dialogue and welcomes all open-hearted people, and the Festival connects all generations to film and the city through dialogue. I wish all visitors such film days spent in our city and for them to never forget the Festival and Pula.

I am thankful to the organisers and partners, and I wish you safe travels through art, through each letter, word, and sentence.

And in the end, to all filmmakers, guests of the Festivals and visitors to the city of Pula, organisers and volunteers, I wish another unforgettable edition of Pula Film Festival.

Here's to you!

UMJETNIČKI RAVNATELJ PULSKOG FILMSKOG FESTIVALA

PULA FILM FESTIVAL ARTISTIC DIRECTOR

PAVO MARINKOVIĆ



autor fotografije / photo by: Tomislav Čuveljak

Poštovana publiko Pulskog filmskog festivala,
poštovani filmaši!

Prije nešto više od godinu dana, dok smo pod sjenom pandemije pripremali prošlogodišnji festival, sanjali smo da će nas ove godine čekati jednostavniji zadatak. Iz prošlogodišnje filmske suše isplivali smo i pandemiji unatoč organizirali festival koji je pokazao žilavost i vitalnost hrvatske kinematografije.

Iako po broju filmova bogatija, ova je godina po mnogočemu turbulentnija. Donijela je dodatne izazove, suočila nas s ratnim strahotama s kojima smo se i sami zbog svoje nedavne povijesti mogli identificirati, a prema kojima se jedan filmski festival može činiti nečim trivijalnim. Prirodno je i da ekonomska kriza, inflacija i porast cijena utječu na organizaciju filmskog festivala, pa i na samu kinematografiju. Filmska umjetnost može biti bolja ili lošija, ali ne može biti trivijalna jer upravo ona na najizravniji način tumači vrijeme u kojem živimo. Mnoge takve filmove pokazat ćemo ove godine u Puli.

U Hrvatskom natjecateljskom programu prikazat ćemo 10 novih hrvatskih filmova, a u različitim programima predstaviti ćemo i 9 hrvatskih manjinskih koprodukcija, od kojih je 6 odabrano u Međunarodni natjecateljski program. Svi ti filmovi nastali su u vrlo teškim uvjetima pandemije i svim autorima treba čestitati. Snimanje u pandemiji nije zabavno; ono je neizvjesno i stresno.

Iz tematski i estetski širokog izbora filmova pokušali smo uspostaviti balans onoga što očekuje publika, a što diktiraju vlastiti instinkt i ukus te želja da se istakne ono najatraktivnije. Pritom nije bilo odveć kalkulacija; vodila nas je želja da sastavimo za publiku najprivlačniji mogući program. Ako postoji konsenzus da se festivalu vrati relevantnost, onda ga treba prestati doživljavati kao servis koji ispunjava želje pojedinačnim interesima, nego ga treba doživjeti kao partnera koji ima svoju svrhu, smisao i cilj.

Iako je Arena zaštitni znak manifestacije i kulturno mjesto domaće promocije, o njoj ne smije ovisiti održivost festivala. Ako želimo ići smjerom kojem je krajnji cilj dugoročni sustav promocije prvenstveno našeg, ali i europskog filma bez kojeg nema nasušno potrebnih međunarodnih kontakata, potrebno je iznaći i neka druga rješenja te i druge lokacije učiniti privlačnima. Ove je godine za to bilo prerano, tako da će se svi hrvatski filmovi – na izrazitu želju autora i producenata, prikazati u Areni.

Kaštel se prošle godine pokazao kao idealno mjesto promocije europskog filma, a u budućnosti je cilj da festival i preko dana, unatoč vrućim ljetnim satima, bude ispunjen dnevnim projekcijama. Program je, nadamo se, takav da je to moguće. Ove smo godine inaugurirali i novu večernju lokaciju na otočju Brijuni a organizirali smo, čini nam se, vrlo bogat industrijski, studentski pa i edukativni program. Samo uz zainteresiranu europsku javnost te uz prisutnost europskih profesionalaca možemo doći do cilja, a to je međunarodno relevantni filmski festival koji treba biti glavna platforma promocije hrvatske kinematografije.

Zahvaljujem onim producentima koji su omogućili ekskluzivne projekcije svojih filmova u Puli, zahvaljujem međunarodnim kulturnim predstavništvima zemalja koja su nas podržala, zahvaljujem malobrojnom, ali pouzdanom timu Pula Film Festivala na čelu s novoimenovanom ravnateljicom, koji mi je zdušno pomogao sprovesti ovogodišnji program u djelo.

Dear Pula Film Festival audience,
Dear filmmakers,

A little over a year ago, while we were preparing the last year's edition of the Festival in the shadow of the pandemic, we dreamt of having a simpler task this year. We are now out of last year's film drought and despite the pandemic, we have organised a festival that shows the resilience and vitality of Croatian cinema.

Even though this year offers more films, it has in many ways been a more turbulent year. It brought additional challenges and we faced the horrors of war that we related to because of our own recent history, and a film festival might seem trivial in comparison. It is natural that the economic crisis, inflation and price increases affect the organisation of a film festival, and cinema as a whole. Film art can be better or worse, but it cannot be trivial, as it precisely film art that most directly interprets the time we live in. Many such films will be screened this year in Pula.

The competition in the Croatian Programme will see 10 new Croatian films, and across the programmes there will be 9 Croatian minority co-productions, of which 6 have been selected for competition in the International Programme. All these films were produced under very difficult conditions of the pandemic, and all of the filmmakers need to be congratulated. Making films during a pandemic is not fun, it is uncertain and stressful.

The films offer a wide range of themes and esthetic qualities, and we tried to strike a balance between the expectations of the audience and our own instincts and taste, as well as the desire to highlight what is most attractive. It was rather straightforward: we wanted to create the most attractive programme possible for our audience. If there is a consensus of getting the relevance of the Festival back, then we have to stop seeing it as a service for granting wishes of individual interest, and see it as a partner with a purpose, meaning, and objectives.

Even though the Arena is the trademark of Pula Film Festival and an iconic place for domestic promotion, the sustainability of the Festival cannot depend on it. If we want to go in the direction of the long-term goal of a system of promotion of primarily Croatian, but also European film, without which we don't have the indispensable international contacts, we need to find certain other solutions and also make other locations attractive. This year it was too early to do this, so all Croatian films - at the wish of authors and producers, will be screened at the Arena.

Last year, Kaštel proved to be the ideal venue to promote European film, and the plan for the future is for the Festival to have screenings throughout the day, despite the hot summer weather. We hope that the programme can accommodate that. This year we have a new location for evening screenings at Brijuni Islands, and we have organised, we think, an abundant industry, student, and educational programmes. It is only with the European public concerned and the attendance of European professionals that we can reach our goal of having an internationally relevant film festival that should be the main platform for promoting Croatian film.

I would like to thank the producers who have made possible the exclusive screenings of their films in Pula, the international cultural representations of the countries that have supported us, and the small, but reliable team at Pula Film Festival with the newly appointed director at the helm for their wholehearted support in making this year's programme happen.

RAVNATELJICA JAVNE USTANOVE PULA FILM FESTIVAL

DIRECTOR OF THE PULA FILM FESTIVAL PUBLIC INSTITUTION

TANJA MILIČIĆ



Da bi se razumio Pulski filmski festival i njegova današnja pozicija, važno je poznavati njegov razvoj i rast od samih početaka: pokušaje preseljenja u druge, veće sredine; različita sjedišta organizatora; nestanak države u kojoj je začeo pa samim time i gubitak identiteta; mijenjanje naziva; modificiranje programskog koncepta, statuta, pravilnika; izmjene kategorija nagrada koje se dodjeljuju te brojne kontroverze vezane za selekciju filmova, programske odbore, festivalsko vijeće, članove ocjenjivačkih sudova, dobitnike nagrada i čitav niz drugih tema koje su neiscrpan izvor za istraživanje i evaluaciju, no ono što je neosporno jest da je Festival izdržao sve izazove te da je danas jedna od najvećih i najposjećenijih kulturnih manifestacija.

Za razliku od drugih filmskih festivala u Hrvatskoj i šire, riječ je o manifestaciji koja nosi prilično težak teret prošlosti i na čiji položaj, programsku koncepciju i razvoj mnogi i danas polažu prava, što u konačnici znači da Ustanova koja ga organizira a samim time i najbolje poznaje, nažalost nema otvorene ruke oblikovati ga u smjeru za koji smatra da je najbolji, a koji se temelji na višegodišnjem iskustvu i analizi. Biti odgovorna osoba Festivala u takvim okolnostima nije nimalo jednostavan zadatak, te sam stoga iznimno zahvalna umjetničkom ravnatelju Pavi Marinkoviću što je u Ustanovi prepoznao partnera a ne puko administrativno tijelo koje realizira njegovu viziju, jer program i organizacija su dva integralna festivalska elementa koja čine cjelinu i imaju smisla jedino ako su isprepleteni. Na nama je da se sljedećih godina izborimo za još veću autonomiju Festivala i kreiramo programsku koncepciju koju će svaki novi ravnatelj, umjetnički ravnatelj, savjet, izbornici i Festivalsko vijeće poštovati bez mogućnosti eksperimentiranja. Jedino se tako može ostvariti kontinuitet i stabilnost za kojima Festival već dugi niz godina žudi.

No, budite uvjereni da gore navedeno i izazovi koji su pred nama neće utjecati na to da ovogodišnje 69. izdanje Festivala ne bude na najvišem nivou, da ćete imati priliku pogledati atraktivne, zabavne i originalne filmove na čak šest večernjih i dvije dnevne lokacije, da ćete imati mogućnost poslušati razgovore sa zanimljivim filmskim umjetnicima kako iz svijeta, tako i iz Hrvatske i Pule, da ćete možda upoznati nekoga tko će vas impresionirati i inspirirati i odvesti vas u neočekivanom ali dobrom smjeru, da ćete se ohladiti u osvježavajućem Jadranu, da ćete popiti vrhunsko istarsko vino i okusiti naše kulinarske delicije, da ćete plesati do ranih jutarnjih sati i iz Pule, uz barem litru istarskog maslinovog ulja, ponijeti pregršt nezaboravnih uspomena i odmah početi s planiranjem vašeg sljedećeg dolaska.

Nema nikakve sumnje da je osnovna svrha filmskih festivala prije svega promocija filmova i pružanje mogućnosti filmskim profesionalcima da se međusobno upoznaju, umreže i možda u budućnosti zajedno stvaraju filmove te stoga ne čudi da su upravo filmovi i filmaši uvijek u centru festivalske pozornosti. Naravno, nikako ne smijemo zaboraviti publiku – zapravo najvažniji segment svakog festivala, posebno pulskog, čija je odanost zapanjujuća i bez koje bi festivali bili ništa više do profesionalnih okupljališta. Upravo je publika ta čija je povratna informacija najbitnija. A da bi uopće došlo do interakcije između publike i filmova, presudni su festivalski djelatnici čiji rad, trud, entuzijazam, požrtvovnost, profesionalnost i nadasve ljubav prema festivalu nerijetko ostaju neprimijećeni iako uvelike utječu na njegovu uspješnost. Suzana, Jasmina, Sandra, Barbara, Tamara, Robi, Marko, Sanela, Tina, Nataša, Luka, Sergej, Marina, Simon i Alice sjajni su, mnogima nepoznati festivalski djelatnici, koji s velikim brojem vanjskih suradnika čine neophodan kotačić u kompleksnoj festivalskoj organizaciji. Svakom pojedinom festivalskom djelatniku – od volontera do onih u samom vrhu organizacije, zahvaljujem na poslovnom i osobnom doprinosu.

I za kraj... Osjećam duboko poštovanje prema Festivalu koji su tijekom sedam desetljeća pokrenuli i nadograđivali brojni, uglavnom zaboravljeni festivalski djelatnici, te veliku privilegiju i čast što sam na čelu Ustanove koja ga organizira.

To understand Pula Film Festival and its current position, it is important to know how it developed and grew from the very beginning: the efforts to move it to other, bigger areas; different headquarters of the organisers; the disappearance of the state in which it was established and therefore the loss of its identity; the changes of the name; the modifications to the programme concept, the statute, the bylaws; the changes to the award categories and numerous controversies relating to the selection of films, programme board, festival council, jury members, award winners, and a whole host of topics that are an endless source for research and evaluation, but what is indisputable is that the Festival has endured all these challenges, and is today one of the largest and most visited cultural events.

As opposed to other film festivals in Croatia and beyond, it is an event that carries a rather heavy burden of the past and whose position, programme concepts and development are still something many lay claim to today. This means that the Institution that organises the Festival, and therefore knows it the best, unfortunately does not have free rein to shape the Festival as it best sees fit, that is, based on many years of experience and analysis. Being the responsible person of the Festival under such circumstances is not an easy task at all, and I am extremely grateful to the artistic director, Pave Marinković, for recognising the Institution as a partner and not just an administrative body to bring his vision to life, because the programme and the organisation are to integral parts of the Festival that create a whole, and they only make sense if intertwined. It is up to us to fight for even more autonomy for the Festival in the coming years and to create a programme concept that each new director, artistic director, art board, selectors, and Festival Council are going to respect, without a chance of experimenting. It is the only way to ensure continuity and stability that the Festival has been craving for years.

However, you can be sure that these, as well as the challenges we are still to face, will not impact this year's 69th Pula Film Festival. It will still maintain the highest possible level and you will have an opportunity to watch attractive, fun, and original films at as many as six evening locations and two day locations; you will have the opportunity to hear conversations with interesting film artists from all over the world, as well as from Croatia and Pula; you will perhaps meet someone who will impress and inspire you, and who will take you in an unexpected, but positive direction; you will be able to cool off in the refreshing waters of the Adriatic, have high quality Istrian wine and try our culinary specialties, dance until the morning, and leave Pula with at least one liter of Istrian olive oil, a plethora of unforgettable memories, and immediately start planning your next visit.

There is no doubt that the fundamental purpose of any film festival is first and foremost to promote films and offer the possibilities for film professionals to meet, network, and possibly make films together in the future. It is therefore no wonder that films and filmmakers are always centre stage at film festivals. Of course, we cannot forget about the audiences - they are really the most important part of any festival, especially Pula Film Festival. They show astonishing loyalty and without them festivals would be nothing more than professional meeting place. It is precisely the feedback from the audiences that matters most. And to even get to the interaction between the audiences and the films, we need festival workers. Their work, effort, enthusiasm, sacrifice, professionalism, and above all love for the festival often go unnoticed, even though it greatly affects the success of the festival. Suzana, Jasmina, Sandra, Barbara, Tamara, Robi, Marko, Sanela, Tina, Nataša, Luka, Sergej, Marina, Simon and Alice are the great, to many unknown, festival workers, who, together with a large number of collaborators, make up the essential piece of the complex festival organisation. I would like to thank each and every one of the festival workers - from the volunteers to the ones high up in the organisation - on their professional and personal contribution.

And at the end... I have profound respect for the Festival that has, in its seven decades, been established and expanded by many, mostly forgotten festival workers, and I am also deeply honored and privileged to be the director of the Institution organising it.





OCJENJIVAČKI SUDOVI I NAGRADE
JURIES AND AWARDS

NAGRADE 69. PULSKOG FESTIVALA AWARDS OF THE 69TH PULA FILM FESTIVAL

GLAVNE NAGRADE

Ocjenjivački sud natjecateljskog programa u kategoriji Hrvatski program dodjeljuje sljedeće nagrade:

Veliku zlatnu arenu za najbolji film Festivala (prima je glavni producent)
Zlatnu arenu za režiju
Zlatnu arenu za scenarij
Zlatnu arenu za glavnu žensku ulogu
Zlatnu arenu za glavnu mušku ulogu
Zlatnu arenu za fotografiju i
Zlatnu arenu za montažu.

Ocjenjivački sud dodjeljuje i **Nagradu Breza**. Nagrada Breza dodjeljuje se najboljem debitantu iz jedne od gornjih kategorija.

Ocjenjivački sud može dodijeliti i do 5 posebnih nagrada iz sljedećih kategorija:

Zlatnu arenu za sporednu žensku ulogu, Zlatnu arenu za sporednu mušku ulogu, Zlatnu arenu za glazbu, Zlatnu arenu za scenografiju, Zlatnu arenu za kostimografiju, Zlatnu arenu za masku, Zlatnu arenu za oblikovanje zvuka, Zlatnu arenu za specijalne efekte u filmu i, Zlatnu arenu za vizualne efekte u filmu.

Ocjenjivački sud u natjecateljskom programu u kategoriji Međunarodni program dodjeljuje sljedeće nagrade:

Zlatnu arenu za najbolji film (primaju je producent i hrvatski koproducent ako je riječ o manjinskoj koprodukciji)
Posebno priznanje ocjenjivačkog suda
Zlatnu arenu za najbolju manjinsku koprodukciju (prima je hrvatski koproducent) i
Zlatnu arenu za najbolji hrvatski doprinos u manjinskoj koprodukciji.

OSTALE NAGRADE

Zlatna vrata Pule – za najbolje ocijenjeni film iz Hrvatskog programa od strane publike. Donator nagrade je Grad Pula.

Diploma – za najbolje ocijenjeni film od strane publike iz Međunarodnog natjecateljskog programa.

Nagrada kritike – Ocjenjivački sud filmskih kritičara dodjeljuje nagradu za Hrvatski i Međunarodni program.

Nikola Tanhofer – Hrvatska udruga filmskih snimatelja dodjeljuje godišnju snimateljsku nagradu za najbolja ostvarenja umjetnosti i umijeća filmskog snimanja u cilju vrednovanja autorske osebnosti i snimateljske izvrsnosti te promicanja filmske fotografije, vizualne i filmske kulture.

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

Nagrada Dragutin Nushol - Hrvatsko društvo filmskih djelatnika dodjeljuje nagradu za cjeloživotni doprinos kinematografiji.

Nagrada Vedran Šamanović – godišnja nagrada koja se dodjeljuje filmskom umjetniku koji je te godine, u bilo kojoj grani filmske umjetnosti, u kratkom ili dugom metru, inovativnim pristupom proširio granice filmskog izraza u hrvatskom filmu. Nagradu dodjeljuju Hrvatsko društvo filmskih djelatnika, Hrvatsko društvo filmskih kritičara, Društvo hrvatskih filmskih redatelja, Hrvatska udruga filmskih snimatelja i Hrvatski filmski savez.

Nagrade sponzora donatori i sponzori Festivala mogu dodjeljivati sukladno ugovorenim međusobnim obvezama.

MAIN AWARDS

In the competition category Croatian Film, the Croatian Jury presents the following awards:

Grand Golden Arena for Best Festival Film (received by the producer)
 Golden Arena for Best Director
 Golden Arena for Best Screenplay
 Golden Arena for Best Actress
 Golden Arena for Best Actor
 Golden Arena for Best Cinematography and
 Golden Arena for Best Editing

The Croatian Jury also presents the **Breza Award** for Best Debutant from one of the above listed categories.

The Croatian Jury may also present up to 5 special awards from the following categories:

Golden Arena for Best Supporting Actress, Golden Arena for Best Supporting Actor, Golden Arena for Best Music, Golden Arena for Best Production Design, Golden Arena for Best Costume Design, Golden Arena for Best Make-Up, Golden Arena for Best Sound Design, Golden Arena for Best Special Effects and, Golden Arena for Best Visual Effects.

In the category Croatian Minority Co-production, the International Programme jury presents the following awards.

Golden Arena for Best Film (received by the producer and croatian co-producer in case of minority co-production)
 Special Recognition by the Jury
 Golden Arena for Best Minority Co-production (received by the Croatian co-producer) and
 Golden Arena for Best Croatian Contribution in Minority Co-production

OTHER AWARDS

Golden Gate of Pula – For the best rated film in the Croatian Programme by the audience, sponsored by the City of Pula

Diploma – For the best rated film in the International Programme by the audience

Critics Award – Presented by the film critics' jury in the Croatian and International Programme

Nikola Tanhofer Award – for the most significant contributions to cinematography in categories: Feature Film, Short Films, and TV Series in the previous year; this award is presented by the Croatian Cinematographers Society

Fabijan Šovagović Award – Presented by the Croatian Film Directors's Guild for special acting contribution to Croatian film

Dragutin Nusschol Award – Presented by the Croatian Society of Film Workers for a for lifetime contribution to cinematography

Vedran Šamanović Award – for an artist who has expanded the boundaries of film expression in Croatian film with their innovative approach, in any kind of film, feature or short film, during the current year; this award is presented by the Croatian Society of Film Workers, Croatian Society of Film Critics, Croatian Film Directors' Guild, Croatian Cinematographers Society, and Croatian Film Association.

Festival donors and sponsors can present the awards in line with mutually agreed obligations.

OCJENJIVAČKI SUD HRVATSKOG PROGRAMA

CROATIAN PROGRAMME JURY

STEFAN RUZOWITZKY, RITA DI SANTO, MIRAN MIOŠIĆ, ZRINKO OGRESTA, MARIJA ŠKARIČIĆ



STEFAN RUZOWITZKY - PREDSEDNIK / PRESIDENT

(Beč, 1961), studirao teatrologiju, medije, film i povijest. Od 1987. radi kao *freelance* redatelj, scenarist i urednik za televiziju, na dokumentarnim filmovima, komedijama i emisijama uživo. Početkom 1990-ih režira glazbene spotove za bendove poput The Scorpions, No Mercy ili Justina Timberlakea/NSYNC (nominacija za Najbolji spot / MTV SAD). Režirao je reklame za klijente poput Wrigley's, McDonald's, MasterCard i T-Mobile, za koje je osvojio mnogobrojne nagrade. Svoj prvi dugometražni film *Tempo* završio je 1996. Njegov film *Nasljednici* 1998. postao je festivalski hit na festivalima poput onih u Tellurideu, New Yorku i Torontu, osvojio je više od 20 nagrada na međunarodnim festivalima. Film *Anatomija* postao je najveći hit na kino-blagajnama u Njemačkoj 2000., a *Krivotvoritelji* koje je napisao i režirao 2008. osvajaju nagradu Oscar. Njegov film *Grad prokletih* 2020. osvojio je nagradu publike na Međunarodnom filmskom festivalu u Locarnu.

(Vienna, 1961), studied theatre, media, film and history. Since 1987 Stefan worked as a freelance director, writer and editor for television doing documentary films, comedy and live shows. In the early nineties Stefan started directing music videos for bands like The Scorpions, No Mercy and Justin Timberlake/`N Synchron (nomination Best Video / MTV USA). He directed commercials for clients like Wrigley's, McDonald's, MasterCard and T-Mobile for which he received numerous awards. In 1996 Stefan completed his first feature film *Tempo*. In 1998 *The Inheritors* became a festival hit in festivals like Telluride, New York Film Festival and Toronto, winning more than 20 international awards. *Anatomy* became the biggest German box office hit in 2000. 2008 *The Counterfeiters*, written and directed by Stefan, won an Oscar. 2020 *Hinterland* won the Audience Award at the Locarno Film Festival.



RITA DI SANTO

je filmska kritičarka, programska selektorica koja radi na razvijanju scenarija i filmskoj kritici, a radila je kao urednica *35mm*. Živi u Londonu te redovito piše za britanske novine i časopise (*Daily Mirror*, *The Tribune*, *Morning Star*, *Culture Matters*). Potpredsjednica je FIPRESCI-ja i članica Critics' Circle Ujedinjene Kraljevine. Bila je članica žirija na najcjeljenijim filmskim festivalima, uključujući one u Torontu, Veneciji, Berlinu, Moskvi i Cannesu – tri puta.

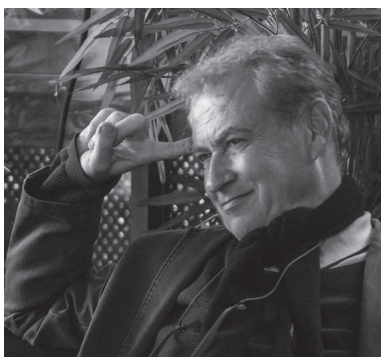
is a film critic, a programmer, a script developer, a film reviewer, and a former editor of *35mm*. She lives in London writing regularly for national newspapers and magazines (*Daily Mirror*, *The Tribune*, *Morning Star*, *Culture Matters*). She is Vice President of FIPRESCI and a member of the UK Critics' Circle. She has juried some of the most venerated film festivals, including Toronto, Venice, Berlin, Moscow, and Cannes – three times.



MIRAN MIOŠIĆ

(Dubrovnik), na ADU diplomirao Filmsku i TV montažu, a na sveučilištu UCLA u Los Angelesu stječe zvanje magistra filmske umjetnosti. Kao montažer TV serija i igranih filmova (među kojima je i nagrađivani *Kralj lopova*) radio u Los Angelesu a montirao je i druge nagrađene naslove kao što su *Buick Riviera* Gorana Rušinovića, *Like Sunday Like Rain* Franka Whaleyja, *Kajmak i marmelada* Branka Đurića, *Ribanje i ribarsko prigovaranje* Milana Trenca, *Glasnjeg od oružja* Miroslava Sikavice, *This Game is Called Murder* Adama Shermana. Redatelj je dramskih serija *Kazalište u kući* i *Markov trg*, glazbenih emisija *Music Stars* i *Pet minuta slave*, a dobitnik je brojnih međunarodnih nagrada kao redatelj animiranih filmova *Skriveni talent* i *Bijela vrana*. Član je američkog Udruženja filmskih montažera (MPEG). 1999. montira prvi hrvatski film završen na računalu – *Dubrovački suton* Željka Senečića a od 2000. radi na ADU u Zagrebu kao profesor i kao gostujući profesor na desetak svjetskih Sveučilišta (FAMU – Prag, Film Universität – Berlin, PWSFTviT – Lodz, UCLA – Los Angeles...). Utemeljitelj je i prvi voditelj najveće svjetske visokoškolske radionice iz filmske montaže European Editing Masterclass, 2010.

(Dubrovnik), graduated in film and TV editing from the Academy of Dramatic Art in Zagreb, and received his MA from UCLA in Los Angeles. He has worked in Los Angeles editing TV series and films (including the awarded *King of Thieves*), and has edited other awarded films such as *Buick Riviera* directed by Goran Rušinović, *Like Sunday Like Rain* directed by Frank Whaley, *Cheese and Jam* directed by Branko Đurić, *Fishing and Fishermen's Conversations* directed by Milan Trenc, *Louder Than Guns* directed by Miroslav Sikavica, and *This Game is Called Murder* directed by Adam Sherman. He has directed the drama series *Kazalište u kući* and *Markov trg* and music shows *Music Stars* and *Pet minuta slave*, and has received numerous international awards for animated films *Hidden Talent* and *White Crow*. He is a member of the Motion Picture Editors Guild (MPEG). In 1999, he edited the first Croatian film on Avid system, *Dubrovnik Twilight* directed by Željko Senečić. Since 2010, he has been working at the Academy of Dramatic Art in Zagreb as professor, and as guest professor at around 10 universities around the world (FAMU - Prague, Film Universität - Berlin, PWSFTviT - Lodz, UCLA - Los Angeles, etc). He is the founder and first leader of the largest global higher education workshop in film editing: European Editing Masterclass, 2010.



ZRINKO OGRESTA

(Virovitica, 1958), hrvatski filmski redatelj i scenarist, doktor umjetnosti i redoviti profesor filmske režije na zagrebačkoj ADU te član Europske filmske akademije sa sjedištem u Berlinu. Autor je cjelovečernjih igranih filmova intimističko-psihološke orijentacije, koji su prikazivani i nagrađivani na uglednim međunarodnim i ovdašnjim festivalima (Berlin, Venecija, Karlovy Vary, London ...). Osobito se ističu nominacija za Europsku filmsku nagradu u kategoriji debitantskog filma za film *Krhotine*, najuglednija svjetska televizijska nagrada Prix Italia za film *Isprani*, Srebrni kristalni globus na festivalu u Karlovym Varyma za film *Tu* i posebno priznanje na Berlinaleu za film *S one strane*. Od osam njegovih cjelovečernjih igranih filmova čak četiri su nagrađena Velikom zlatnom arenom za najbolji film na Pulskim filmskim festivalima (*Isprani*, 1995, *Tu*, 2003, *S one strane*, 2016, *Plavi cvijet*, 2021).

(Virovitica, 1958), is a Croatian film director and writer, professor of film directing at the Academy of Dramatic Art in Zagreb, and member of the European Film Academy in Berlin. His feature films of intimate-psychological orientation have been screened and awarded at renowned international and local Festivals (Berlin, Venice, Karlovy Vary, London...). Particularly prominent are the nominations for the Young European Film of the Year at the European Film Awards for his film *Fragments*, the most prestigious world television award Prix Italia for his film *Washed Out*, the Crystal Globe at Karlovy Vary International Film Festival for his film *Here*, and the special mention at Berlin International Film Festival for his film *On the Other Side*. Of his eight feature films, as much as four have received the Grand Golden Arena for Best Festival Film at Pula Film Festival (*Washed Out*, 1995; *Here*, 2003; *On the Other Side*, 2016; *A Blue Flower*, 2021).



MARIJA ŠKARIČIĆ

(1977), diplomirala je glumu na ADU u Zagrebu 2003., nakon čega je profesionalno angažirana u brojnim kazališnim projektima u režijama poznatih kazališnih umjetnika. Prvu veliku filmsku ulogu ostvarila je 2004. u filmu *Ta divna splitska noć* Arsena Ostojića, što joj donosi prvo Srce Sarajeva za najbolju glumicu. 2006. u *Gospodici* Andreje Štaka ponovno osvaja nagradu za najbolju glumicu na Sarajevo Film festivalu, a u *Mare* Andreje Štaka nagrađena je trećim Srcem Sarajeva. 2010. naslovnu ulogu odigrala je u filmu Dalibora Matanića *Majka asfalta*, za koju je višestruko nagrađivana, među ostalim priznanjem *Shooting Star* na Berlinaleu kao jedna od deset najboljih europskih mladih glumaca.

(1977) graduated in acting from the Academy of Dramatic Art in Zagreb in 2003, and later worked professionally in a number of theatre projects with famous theatre artists. Her first major film role came in 2004 in the film *A Wonderful Night in Split* by Arsen Ostojić, and the role secures her first Heart of Sarajevo for Best Actress. In 2006, she again won the Best Actress Award at Sarajevo Film Festival in the *Fraulein* by Andrea Štaka. She received her third Heart of Sarajevo for her role in *Mare* directed by Andrea Štaka. In 2010, she played the lead in Dalibor Matanić's *Mother of Asphalt*, receiving multiple awards for her work, including being selected as one of the ten best young European actors, Shooting Stars.

OCJENJIVAČKI SUD MEĐUNARODNOG PROGRAMA INTERNATIONAL PROGRAMME JURY

DANICA ĆURČIĆ, JURE PAVLOVIĆ, CHRISTIAN ROUTH



autor fotografije / photo by: Andrew Eccles

DANICA ĆURČIĆ

(Beograd, 1985), nagrađivana glumica, diplomirala na Danskoj školi izvedbenih umjetnosti 2012. Rođena je u Srbiji, odrasla u Danskoj. Glumila je u zapaženim serijama poput *Ekvinocija* (*Equinox*, 2020) ili *Lutki od kestena* (*The Chestnut Man*, 2021), odnosno u filmovima *Murina*, *Silent Heart*, *Out Stealing Horses* i *Department Q: The Absent One*. U 2022. nastupit će u psihološkoj drami *Baby Pyramid*, kao i u epizodi serije *Kraljevstvo* (*Riget*) Larsa von Triera. Ćurčić je ostvarila i zapaženu kazališnu karijeru u danskom Kraljevskom kazalištu.

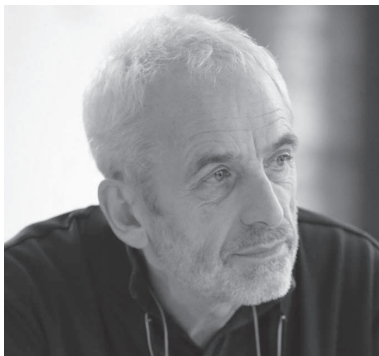
(Belgrade, 1985) is an award-winning actress, who graduated from the Danish National School of Performing Arts in 2012. Born in Serbia, she grew up in Denmark. Her resume includes the series *The Chestnut Man*, *Equinox* and *Face to Face*, and the feature films *Murina*, *Silent Heart*, *Out Stealing Horses* and *Department Q: The Absent One*. In 2022, she will star in the psychological drama *Baby Pyramid* and Lars von Trier's *The Kingdom Exodus*. Ćurčić also has a great theatre career at the Royal Danish Theatre.



JURE PAVLOVIĆ

(Split, 1985), diplomirao filmsku i tv-režiju na Akademiji dramske umjetnosti u Zagrebu. Njegovi kratki igrani filmovi prikazani su na više od dvije stotine festivala, uključujući i one najvažnije poput Berlinalea i Clermont-Ferranda, te su višestruko nagrađivani. Njegov kratkometražni film *Piknik*, u kojem je scenarist, redatelj i producent, prvi je i jedini većinski hrvatski film koji je osvojio europskog Oscara – prestižnu nagradu Europske filmske akademije za najbolji europski kratkometražni film u 2015. godini. Njegov debitantski dugometražni film *Mater* (2019) premijerno je prikazan na prestižnom festivalu A kategorije - Black Nights festivalu u Tallinu, nakon čega je prikazan na više festivala, te je višestruko nagrađivan. Radi i kao producent, a sudjelovao je i u raznim međunarodnim filmskim radionicama.

(Split, 1985), graduated in directing from the Academy of Dramatic Art in Zagreb. His short films were screened at more than two hundred festivals, including the most important festivals such as Berlin International Film Festival and Clermont-Ferrand International Short Film Festival, and have received a number of awards. His short film *Picnic*, which he wrote, directed, and produced, is the first and only majority Croatian film to win the European Oscar - the prestigious European Film Award for Best Short Film in 2015. His debut feature film *Mater* (2019) premiered at the prestigious A-category festival - Tallinn Black Nights Film Festival, and was later screened and awarded at a number of festivals. Pavlović also works as a producer, and took part in various international film workshops.



CHRISTIAN ROUTH

je *story analyst* i filmski konzultant koji živi i radi u Kataloniji, u Španjolskoj. Radi za brojne autore, državne institucije i programe osposobljavanja. Posljednjih 16 godina suvoditelj je programa Scripteast koji podržava program Kreativna Europa, a koji je namijenjen istočnoeuropskim autorima, te je u to vrijeme ondje producirano 50 dugometražnih filmova. Radi kao tutor na radionicama u SAD-u, Meksiku i Španjolskoj. 2019. pokrenuo je diplomski studij dramaturgije u studiju *Pinewood* u Ujedinjenoj Kraljevini. Suradivao je s nacionalnim agencijama za financiranje u Istočnoj Europi. Bio je tutor u Binger Film Labu u Amsterdamu, a 2012. je pokrenuo prvu HEZAYAH radionicu dramaturgije u Kataru. Bio je voditelj programa inicijative europskih filmskih škola FOUR CORNERS te radionica PILOTS TV u Sitgesu u Španjolskoj. Koautor je knjige *Script Development* (*Razvijanje scenarija*, 2006). Bio je i glavni selektor u Europskom fondu za razvoj scenarija i Europskoj agenciji za razvoj medija (EMDA). U sklopu tog posla pomogao je podržati stotine europskih filmova i kompanija. Prije toga je radio kao nakupac filmova i rukovoditelj razvoja u tvrtkama Thorn-EMI, Cannon UK i Red Rooster Filmsu.

a storyanalyst and film consultant based in Catalonia, Spain. From there he works for various filmmakers, state institutions, and training programs. For the past 16 years he has been co-head of studies of the Creative Europe supported development scheme SCRIPTEAST, serving Eastern European filmmakers. Fifty feature films have been produced during his time there. Recently he has been tutoring at workshops in USA, Mexico, and Spain. In 2019 he instigated an M.A. in screenwriting at Pinewood Film Studios in the UK. He has also been working with national funding agencies in Eastern Europe. He was a tutor at the Binger Film Lab in Amsterdam, and in 2012, he initiated the first HEZAYAH screenwriting workshops in Qatar. He was head of studies of a European film school initiative called FOUR CORNERS and at the PILOTS TV workshops in Sitges, Spain. He is the co-author of a book called *Script Development* (2006). He was head of selection at the MEDIA Programme's European Script Fund and EMDA. Whilst there he helped support hundreds of European films and companies. Prior to that he had been a film buyer and development executive with Thorn-EMI, Cannon UK, and Red Rooster Films.

OCJENJIVAČKI SUD KRITIKE CRITICS JURY

DR. MARTIN BLANEY, SUSANNE GOTTLIEB, HRVOJE PUKŠEĆ



DR. MARTIN BLANEY

diplomirao je njemački i ruski na Sveučilištu u Durhamu (UK), te 1988. doktorirao na Sveučilištu u Bathu radom o odnosu između njemačkog filma i televizije. Nakon studija živio i radio u Njemačkoj kao novinar, prevoditelj i moderator panela na međunarodnim festivalima i filmskim događanjima diljem Europe. 1990. postao je dopisnik za *Screen International*, britanski stručni časopis o filmu te je pisao o njemačkom govornom području i Istočnoj Europi, a pisao je i za *KINO: German Film, German Films Quarterly, Blickpunkt: Film and Europa Cinemas Newsletter*. Uz novinarske aktivnosti, dr. Blaney je bio član ocjenjivačkog suda na brojnim filmskim festivalima te moderator na okruglim stolovima i *pitch* forumima u Berlinu, Veneciji, Locarnu, Cottbusu, Moskvi, Sofiji, Odesi, Erevanu i drugima.

A graduate of German and Russian at the University of Durham (UK), Martin Blaney received a doctorate for his dissertation on the relationship between the German film and television industries at the University of Bath in 1988. Since then, he has lived and worked in Germany as a journalist, translator and panel moderator for international festivals and industry events throughout Europe. In 1990, he became a correspondent for the British film industry trade magazine *Screen International* covering German-speaking territories and Eastern Europe and has also written for such publications *KINO: German Film, German Films Quarterly, Blickpunkt: Film and Europa Cinemas Newsletter*. In addition to his journalistic activities, Dr. Blaney has been a jury member at numerous film festivals and served as the moderator for roundtables and pitching forums in Berlin, Venice, Locarno, Cottbus, Moscow, Sofia, Odesa and Yerevan, among others.



SUSANNE GOTTLIEB

je *freelance* filmska kritičarka iz Beča. Radi u Filmarchiv Austria kao asistentica za ekspozite, vodič, menadžerica za kulturu i autorica, redovito piše za *Kleine Zeitung, Wiener Zeitung, TV Media, Filmbulletin, NZZ am Sonntag, Ubiquarian* i *The Gap*, a radi i kao austrijska dopisnica za portal *Cineuropa*. Sudjelovala je u programima za osposobljavanje *Cineuropa GoCritic!* and *Nisimasa*. Trenutno završava diplomski studij suvremene povijesti na Sveučilištu u Beču.

a freelance film critic from Vienna, Austria. Besides working at the Filmarchiv Austria as an exhibition assistant, guide, cultural manager and writer, she is regularly contributing to media outlets such as *Kleine Zeitung, Wiener Zeitung, TV Media, Filmbulletin, NZZ am Sonntag, Ubiquarian* or *The Gap*. She is also the Austrian correspondent for *Cineuropa*. She is a former participant of the *Cineuropa GoCritic!* and *Nisimasa* teaching programmes. She is currently finishing her Master of Contemporary History at the University of Vienna.



HRVOJE PUKŠEĆ

od 2000. radi kao filmski kritičar i novinar specijaliziran za filmske teme. Tijekom godina pisao je za brojne relevantne hrvatske kulturne časopise i internetske portale, a posljednjih godina radio je kao novinar, scenarist i voditelj brojnih televizijskih emisija Hrvatske televizije. Od 2014. do 2017. bio je predsjednik Umjetničkog savjeta Pulskog filmskog festivala. Član je Hrvatskog društva filmskih kritičara od 2004., čiji je i predsjednik (od 2019). Suautor je scenarija nagrađivanog eksperimentalnog filma *A.D.A.M.* (2014) redatelja Vladislava Kneževića, a bio je kreativni producent na projektima *Oni/They* (2019), *ReD* (2020), *U fokusu* i *Mi* (2021). Trenutno radi u udruzi *Factum* kao producent filmskog festivala Zagreb Dox te je voditelj i scenarist HTV-ove emisije *Kratko o kratkom*.

has been working as a film critic and journalist specializing in film topics since 2000. Over the years, he has written for numerous relevant Croatian cultural magazines and Internet portals, and in recent years he has worked as a journalist, screenwriter and host of a number of Croatian television shows. From 2014 to 2017 he was the president of the Artistic Board of the Pula Film Festival. He has been a member of the Croatian Society of Film Critics since 2004, of which he is also its president (since 2019). He co-wrote the screenplay for the experimental film *A.D.A.M.* directed by Vladislav Knežević, and worked as a creative producer on projects *They* (2019), *ReD* (2020), *In Focus* (2021). He currently works at the association *Factum* as producer of Zagreb Dox Film Festival, and is the host and screenwriter of the programme *Kratko o kratkom* at Croatian Radiotelevision.

OCJENJIVAČKI SUD PROGRAMA FILMOVI U NASTANKU

WORK IN PROGRESS - PITCH JURY

OSNAT BUKOFZER, DANIELA CÖLLE, OLIVER NEUMANN



OSNAT BUKOFZER

već 40 godina radi u filmskoj industriji, obavljajući poslove kupnje, distribucije, marketinga, brendiranja i odnosa s javnošću. Članica je Izraelskog filmskog vijeća. Specijalizirala se za upravljanje međunarodnim koprodukcijama te je pokrenula, producirala i vodila panele o koprodukcijama na međunarodnim festivalima. Direktorica je međunarodnih odnosa i konzultantica za koprodukcije u Israel Cinema Project - Zaklada Rabinovich, najvećem filmskom fondu u Izraelu. U sklopu svojeg posla, Osnat promovira međunarodne panele, povezivanje i inicijative između međunarodnih filmskih fondova, institucija i raznih državnih odbora u svrhu razvijanja izraelske filmske industrije.

has been working in the film industry for 40 years, in purchasing, distribution, marketing, branding, and public relations for Israeli films and international cinema. She is a member of the Israeli Film Council. She specialized in managing international co-productions, as well as initiated, produced, and led panels for Co-productions in international festivals. Osnat is the Director of International Affairs and Co-Production consultant at the Israel Cinema Project, Rabinovich Foundation, the largest film fund in Israel. In the framework of her work, Osnat promotes international panels, connections, and initiatives between international film Funds, institutions, and various government committees to develop the Israeli films industry.



DANIELA CÖLLE

diplomirala je i doktorirala teoriju filma i kritiku na Akademiji izvedbenih umjetnosti u Bratislavi. Nakon studija radila je kao selektorica i novinarka, vodila programe e-učenja o filmu te radila na nekoliko neovisnih filmskih produkcija. Glavna je izvršna direktorica distribucijske kuće Filmtopia 2012-2014, te zamjenica predstavnika za Slovačku u EURIMAGE-u 2014 - 2016. Suorganizatorica je i umjetnička ravnateljica Filmskog festivala 4 Elements (Slovačka) od 2010. Daniela Cölle je glavna izvršna direktorica međunarodne tvrtke Pluto Film, u kojoj je zaposlena od 2016.

received her MA and PhD in Film Theory and Critique from the Film and Television Faculty (Academy of Performing Arts) in Bratislava (SK). After her studies, she worked as a film curator and journalist, she managed e-learning programs on film and worked on several independent film productions. Subsequently, she was CEO of the distribution company Filmtopia (2012-2014) and EURIMAGE Representative Deputy for Slovak Republic (2014-2016). She is a co-organizer and artistic director of the Film Festival 4 Elements (SK) since 2010. Daniela Cölle is a CEO of international sales company Pluto Film, where she works since 2016.



OLIVER NEUMANN

studirao je pravo, no studij je prekinuo da bi studirao montažu na Filmskoj akademiji u Beču. Nakon toga je 15 godina radio kao *freelance* montažer, a zatim i kao producent. Od 2007. je glavni direktor produkcijske kuće FreibeuterFilm, koju je osnovao s producenticom Sabine Moser i redateljem Sebastianom Meiseom. FreibeuterFilm je producirao mnogobrojne nagrađene filmove, između ostalog više od 20 dugometražnih igranih i dokumentarnih filmova koji su prikazani na brojnim međunarodnim festivalima, uključujući one u Cannesu, Veneciji, Berlinu, Karlovy Varyma i San Sebastianu. Oliver Neumann je član Europske filmske akademije, Austrijske filmske akademije te Austrijskog udruženja montažera.

studied law before changing lanes and studying editing at the Vienna Film Academy. He then worked as a freelance editor for 15 years, before he started to work as a producer. Since 2007 he is managing director of the film production company FreibeuterFilm, which he founded together with the producer Sabine Moser and the director Sebastian Meise. The company has a multi award-winning list of titles encompassing more than 20 feature-length fiction and documentary films that have been selected to screen at numerous international festivals, including Cannes, Venice, Berlin, Karlovy Vary and San Sebastian. Oliver Neumann is a member of the European Film Academy (EFA), the Austrian Film Academy, and the Austrian Association of Film Editing.

OCJENJIVAČKI SUD STUDENTSKOG PROGRAMA

STUDENT PROGRAMME JURY

JASNA NANUT, ERVIN PAVLEKOVIĆ, VEDRAN ŽIVOLIĆ



JASNA NANUT

(Zagreb, 1975), magistrirala Filmsku i televizijsku režiju na zagrebačkoj Akademiji. Kratki filmovi koje je snimila tijekom studija prikazani su na Zagreb Film Festivalu, u Puli, Vukovaru, Motovunu, Sarajevu, na Poitiers Film Festivalu, Premiers Plans d'Angersu i mnogim drugima. Dobitnica je dvaju Oktavijana – za svoj diplomski film *Igra malog tigra*, i prvi profesionalni kratki film *Tanja*. Trenutno je u postprodukciji debitantskog dugometražnog filma *Sedmo nebo*, a ujedno radi na svom sljedećem filmu *Birdie* te razvija humorističnu seriju *Igra malog tigra*, inspiriranu dugogodišnjim televizijskim iskustvom. Zamjenica je predsjednika i članica Upravnog odbora Društva hrvatskih filmskih redatelja.

(Zagreb, 1975), holds an MA in film and TV directing from the Academy of Dramatic Art in Zagreb. The short films she made during her studies were screened at Zagreb Film Festival, Pula Film Festival, Vukovar Film Festival, Motovun Film Festival, Sarajevo Film Festival, Poitiers Film Festival, Angers European First Film Festival, and many others. She won two Oktavijan Awards - for her graduate film *Playing the Tiger*, and for her first professional short film, *Tanya*. She is currently in the post-production phase of her debut feature film *Seventh Heaven*, is also working on her next film *Birdie*, and is developing the series *Playing the Tiger*, inspired by her many years of TV experience. She is the deputy president and member of the managing board of the Croatian Film Directors' Guild.



ERVIN PAVLEKOVIĆ

(Rijeka) magistar je hrvatskog jezika i književnosti (Filozofski fakultet u Rijeci), MA Communication, Culture and Media (Faculty of Media and Performing Arts, Coventry University, UK), student poslijediplomskog doktorskog studija Interdisciplinarnih humanističkih znanosti te vanjski suradnik, asistent u naslovnom zvanju pri Katedri za teoriju književnosti i stilistiku na Odsjeku za kroatistiku Filozofskog fakulteta Sveučilišta u Rijeci. Bio je voditelj marketinga i odnosa s javnošću na East Winds Film Festivalu u 2018. godini, a u 2020. godini član stručnog žirija Međunarodnog studentskog filmskog festivala u Rijeci (STIFF). Filmske kritike objavljuje na portalu *Filmovi.hr*, u *Hrvatskom filmskom ljetopisu* te u *Novom listu*, a 2022. godine dobio je nagradu *Diploma Vladimir Vuković* Hrvatskog društva filmskih kritičara za najboljeg novog kritičara u 2021. godini.

(Rijeka) holds an MA in Croatian Language and Literature (Faculty of Humanities and Social Sciences, Rijeka) and an MA in Communication, Culture and Media (Faculty of Media and Performing Arts, Coventry University, UK), a PhD student of Interdisciplinary Humanities, and associate and teaching assistant at the Chair of Literary Theory and Stylistics of the Department of Croatian Language and Literature of the Faculty of Humanities and Social Sciences. He worked as head of marketing and PR at East Winds Film Festival in 2018, and was a member of the jury at the International Student Film Festival in Rijeka (STIFF) in 2020. He writes film reviews for *Filmovi.hr*, *Croatian Cinema Chronicle*, and *Novi list*. In 2022, he received the *Diploma Vladimir Vuković* award of the Croatian Society of Film Critics for best new film critic in 2021.



VEDRAN ŽIVOLIĆ

(Pula, 1986), diplomirao na Akademiji dramske umjetnosti u Zagrebu. Član je ansambla Zagrebačkog kazališta mladih. Dobitnik Zlatne arene za najbolju ulogu u manjinskoj koprodukciji – filmu *Lazar* (2015) Svetozara Ristovskog.

(Pula, 1986), graduated from the Academy of Dramatic Art in Zagreb, member of the Zagreb Youth Theatre ensemble. He won the Golden Arena for Best Acting Performance in a Minority Co-production for the film *Lazar* (2015) by Svetozar Ristovski.

NAGRADA NIKOLA TANHOFFER NIKOLA TANHOFFER AWARD

KRATKOMETRAŽNE FILMSKE FORME

Danko Vučinović, h.f.s. *Mekana Bića*

Snimateljski rad Danka Vučinovića izdvajamo od ostalih, također vrsno snimljenih kratkometražnih filmova, jer se radi o vizualno opčaravajućoj cjelini koju će samo nevješt promatrač proglasiti jednostavnom snimateljskom zadaćom. No, baš naprotiv, put kojim je Danko Vučinović krenuo u osmišljavanju likovnosti ovog filma podigao je cjelinu na višu estetsku ravan. Rezultat je film u kojem slika zbori više od riječi, u kojem nema mjesta efektinim snimateljskim rješenjima nego se traži senzibilan pristup, razumijevanje filmske cjeline i pronalaženje načina za izravnu komunikaciju s gledateljem.



Samozatajnost filmske fotografije *Mekanih bića* glavna je odlika Vučinovićevog vizualnog stila. Direktor fotografije likovnu izražajnost cjeline temelji na fino ugođenoj kolorističkoj paleti i suptilnom, ali istovremeno i vrlo funkcionalnom kompozicijskom nijansiranju. Upravo su kompozicijska rješenja najupečatljiviji vizualni čimbenik kojim direktor fotografije usmjerava gledateljevu pažnju i kreira ugođaj cijelog filma, naročito u trenucima kada se malo odmakne od klasičnih pravila filmske kompozicije. Takvim malim, odmjerenim intervencijama Vučinović snažno utječe na gledateljev doživljaj, ponekad sasvim obične situacije.

Pronaći posebno u općem, istaknuti bitno u naizgled nezanimljivoj svakodnevici, pronaći ljepotu u običnom, zahtjevan je snimateljski zadatak koji je Danko Vučinović sjajno obavio.

SHORT FILM

Danko Vučinović, h.f.s. *Soft Creatures*

We would like to highlight the work by cinematographer Danko Vučinović among other, equally as excellent short films, because it is a visually mesmerising whole that only an unskilled observer could call a simple task of cinematography. However, quite the contrary, the path that Danko Vučinović took in coming up with the visuals for his film has raised the film to a higher aesthetic standard. The result is a film in which the image speaks louder than words, in which there is no room for flashy cinematography solutions, but which requires a delicate approach, the understanding of the film whole, and finding solutions for direct communication with the viewer.

The understated nature of the cinematography of *Soft Creatures* is the main attribute of Vučinović's visual style. The director of photography based the image expressiveness on the finely tuned colour palette and the subtle, but simultaneously highly functional composition nuances. It is precisely the composition solutions that are the most distinct visual factor that the director of photography uses to direct the attention of the viewer and create the atmosphere of the film, especially in the moments when he slightly moves away from the classical rules of film composition. It is with these small, deliberate interventions that Vučinović greatly impacts the viewer's experience of a sometimes completely ordinary situation.

Finding what is special in the common, highlighting what is important in the seemingly uninteresting everyday life, finding beauty in the ordinary is a demanding cinematography task that was done brilliantly by Danko Vučinović.

TV SERIJA

Radislav Jovanov - Gonzo, h.f.s. *Dnevnik velikog Perice*

Odlučiti se na snimanje serije poput *Dnevnika velikog Perice* uistinu je izazovna pustolovina, pogotovo jer su očekivanja publike nedvojbeno velika budući da se radi o seriji koja se, na neki način, nastavlja na kulturni film Kreše Golika *Tko pjeva zlo ne misli*.

Direktor fotografije Radislav Jovanov Gonzo odlučio je snimiti ovu seriju na suvremen način, ne nastojeći likovno oponašati vizualni stil Golikovog filma, koji je snimio glasoviti direktor fotografije Ivica Rajković, h.f.s.



Dnevnik velikog Perice je likovno stilizirana serija, no stilizacija nije sama sebi svrhom nego je metoda kreiranja uljepšanog, pomalo i nostalgичnog putovanja u prošlost. Gonzov vizualni modernizam razvidan je iz mnogih snimateljskih izražajnih sredstava – od kompozicije slike, preko stvaranja ugođaja vještom upotrebom rasvjete do promišljenog kreiranja kolorističke palete.

Likovno prateći narativ serije Gonzo je ključno pridonio izuzetnoj kvaliteti serije, te pokazao profesionalnu zrelost i vještinu dočaravajući precizno i vedro period ranih 60-ih godina prošlog stoljeća.

TV SERIES

Radislav Jovanov - Gonzo, h.f.s. *Diary of Big Perica*

Deciding to do the cinematography for a series like *Diary of Big Perica* is truly an exciting adventure, especially because the expectations of the audience undoubtedly had to have been high. It is, after all, a series that, in a way, continues from the cult film *One Song a Day Takes Mischief Away* by Krešo Golik.

Director of photography Radislav Jovanov Gonzo decided to take the contemporary route and did not try to imitate the visual style of Golik's film, created by the renowned director of photography Ivica Rajković, h.f.s.

Diary of Big Perica is a visually stylised series, but the stylisation is not an end in itself, it is a means of creating an embellished, somewhat nostalgic journey into the past. Gonzo's visual modernism can also be seen in the many means of cinematographic expression - image composition, creating the atmosphere with skillful use of lighting, and the deliberate colour palette.

By visually following the narrative of the series, Gonzo has made a key contribution to the exceptional quality of the series, and has demonstrated professional maturity and skill by portraying the period of the early 1960s with both precision and cheerfulness.

DUGOMETRAŽNI IGRANI FILM

Branko Linta, h.f.s. *Plavi cvijet*

Branko Linta zasigurno spada među najbolje filmske snimatelje suvremenog hrvatskog filma. Specifičnost njegovog snimateljskog pristupa počiva u potpunoj otvorenosti prema predlošku čiju će pisanu riječ pretvoriti u filmske slike. Linta ne posjeduje uočljiv, kod nekih snimatelja i prenapadan snimateljski stil nego se uvijek trudi vizualno ostvariti dramski ugođaj koji primjereno korespondira s temom, pričom i likovima.

Primjer takve snimateljske izražajnosti je *Plavi cvijet*, ostvarenje kojeg krasi pomalo suzdržana filmska fotografija, distancirana, naoko hladna, precizno proračunata, promišljena i izvršena na iznimnoj tehničkoj i umjetničkoj ravni.

Taj je, naoko neatraktivan pristup, posve u službi filmske cjeline i snažna je vizualna potpora redateljskom pristupu Zrinka Ogresta.

Branko Linta ovim filmom znalački pokazuje kako se prava snimateljska vještina ponekad krije u suzdržanom, nenametljivom, samozatajnom pristupu.

FEATURE FILM

Branko Linta, h.f.s. *A Blue Flower*

Branko Linta is certainly among the best cinematographers of contemporary Croatian film. His specific approach is based on total openness to the template and the written words to be made into moving images. Linta, unlike some cinematographers, does not have a hugely noticeable or loud style, but is always trying to visually create the dramatic atmosphere that corresponds to the theme, the story and the characters in a suitable way.

A Blue Flower is one such example of cinematographer's expressiveness. The photography in this film is somewhat restrained, distanced, seemingly cold, very deliberate, and done to the utmost technical and artistic standard.

This seemingly unattractive approach serves the film whole to the greatest extent and is a strong visual support to Zrinko Ogresta's directorial approach.

In this film, Branko Linta expertly demonstrates that true cinematography skill sometimes lies in the restrained, unobtrusive, and understated approach.



NAGRADA FABIJAN ŠOVAGOVIĆ DRUŠTVA HRVATSKIH FILMSKIH REDATELJA FABIJAN ŠOVAGOVIĆ AWARD OF THE CROATIAN FILM DIRECTORS' GUILD

LJUBICA JOVIĆ

U ona dobra stara vremena, kada je državna televizija (tadašnja RT Zagreb) još bila tvornica kvalitetnog dramskog programa, a ne tek puki prikazivač *autorsanih* serijala kao danas, mali ekrani udomljavali su glumačka lica koja su tada bila jednako zapaženo prisutna na klasičnom repertoaru lokalnih i nacionalnih kazališta i na filmskom platnu. Toj zlatnoj (Šovagovićevoj) generaciji nezaboravnih kazališnih, filmskih i televizijskih glumaca, rođenih 1930-ih ili ranih 1940-ih godina, pripada i Ljubica Jović, ovogodišnja laureatkinja nagrade *Šovagović* za životno djelo.

Akademsku glumicu rođenu u Banjoj Luci viđali smo donedavno i u domaćim serijalima novoga kova. No nijedna njezina novija TV uloga ne može zasjeniti otjelovljenje hajdučice Laure, fatalne družice nedosanjanog intelektualca Ivce Kičmanovića, tragičnog junaka realističnog romana *U registraturi* Ante Kovačića iz 19. stoljeća, koja joj je u adaptaciji i režiji Joakima Marušića iz 1974. donijela širu prepoznatljivost i popularnost. „Djevojka tužnog osmjeha“, kako je lik Marije u *Pukotini raja* (1959) opisao njezin glumački partner u tom Pogačićevom filmu, gotovo dvadeset godina nakon početka glumačke karijere dobila je priliku pokazati sve što zna: od savršene dikcije koja poštuje književni jezik i dramski tekst do bespriječnog upravljanja čitavim rasponom emocija koje se roje u glavi mlade štićenice lokalnog mecena, željne osvete zbog svirepe nepravde učinjene njezinoj majci. Na tom putu (samo)uništenja njezina je interpretatorica uspjela dohvatiti sve ono što je Kovačić vidio u svojoj knjiškoj fatalnoj ženi: „strast i hladnoću, neopisivo milje i ljut prezir, anđeosku dobrotu i zmijsku zlobu... sve to u jedan tren“.



Bio je to vrhunac karijere inače distingvirane i diskretne dramske umjetnice koja je započela još sredinom 1950-ih godina. Anton Marti doveo ju je kao studenticu na zagrebačku televiziju, tada još u eksperimentalnoj fazi, gdje će do početka 1990-ih, paralelno snimajući filmove i igrajući u matičnom kazalištu Gavella (adaptacije Čehova, Dostojevskog, Ibsena, Pirandella, T. Williamsa, Marinkovića...) nastupiti u nizu drama i dramskih serija te surađivati s plodnim TV redateljima. Ponajviše je radila s Fanellijem (*Vruć je zrak*, 1962; *Ljudi i neljudi*, *Usnuli ratnik*, 1963; serija *Punom parom*, 1980. i dr.), Hetrichom (*Slobodan dan*, 1962; *Sonata facile*, 1965; *Zatezanje konopca*, 1966. i dr.), Galićem (serija *Sam čovjek*, 1970; drame *Propali dvori*, 1964; *Prikupljanje hrabrosti*, 1966; *Gorčina u grlu*, 1973), Joakimom Marušićem (serija *Fiškal*, 1970) i Makarovićem (serije *Tu, negdje pokraj nas*, 1965; *Maratonci*, 1968. i dr.). Ispočetka je češće nastupala i na filmu, uglavnom tumačeći likove urbanih djevojaka ili mladih žena (iznimka su kratka epizoda seoske djevojke u Hanžekovićevom filmu *Svoga tela gospodar*, 1957. i glumice amaterskog soc-realističkog kazališta u Bulajićevom *Vlaku bez voznog reda*) – od sjetne i bračno nesretne Marije u spomenutom Pogačićevom filmu te njoj ponešto slične putnice autobusa u Tanhoferovu *H-8* (1958), preko zaigrane Zorice, partnerice Borisa Dvornika koja čezne za vlastitim stanom u Bauerovoj melodrami *Martin u oblacima* (1961), do samosvjesne mlade intelektualke koja se u Vrdoljakovoj epizodi omnibusa *Ključ* (1965) suočava s krizom svog uhdanog braka.

Slične uloge pratile su krupnooku i odmjerenu Ljubicu Jović u dramama iz suvremenog života, dok je u povijesnim scenarijima češće ulazila u kostim i kožu suzdržanih plemkinja, poput Kovačićeve grofice Olge u seriji *Fiškal* ili grofice Ratkaj u serijalu *Ponos Ratkajevih* Branka Ivande (2007-2008). Potonja uloga, uz onu postarije gasstarbajterice koja čezne za povratkom u domovinu u filmu *Gospođica* Andreje Štaka (2006), označila je njezin povratak na hrvatske ekrane nakon gotovo petnaestogodišnje glumačke stanke. Taj prekid, međutim, nije uspio nauditi ni formi Ljubice Jović ni našem sjećanju na desetljećima udaljene dramske vrhunice glumice koja je i danas prisutan znak tog sjajnog razdoblja hrvatske filmske i televizijske slike.

In the good old times, when the state broadcaster (then RT Zagreb) was still producing quality drama programmes, and was not merely working with outsourced series like it is today, TV screens were home to the faces of actors who, at the time, were equally noticed in classical repertoire productions at local and national theatres and film screens. Ljubica Jović, this year's winner of the *Fabijan Šovagović* Award, is a member of this golden (Šovagović's) generation of unforgettable theatre, film, and television actors born in 1930s or late 1940s.

The actress, born in Banja Luka, was up until recently seen in new domestic series. However, none of her newer TV roles can overshadow her embodiment of femme fatale Laura, the companion of Ivica Kičmanović, the tragic hero of the 19th century novel *U registraturi* (*In the Registrar's Office*) by Ante Kovačić. The series, adapted and directed by Joakim Marušić in 1974 gave Ljubica Jović wider recognisability and popularity. "The girl with a sad smile", as her character Marija in Pogačić's film *Heaven Without Love* (1959) was described by her acting partner, got the chance to show everything she knows almost twenty years into her acting career: perfect diction that respects the standardised language and the screenplay, and flawless control of a whole range of emotions that swarm the mind of the local patron's young protege who is hungry for revenge over the cruel injustice done to her mother. On this path of (self)destruction, her interpretation captures everything Kovačić saw in his literary femme fatale: "Passion and cold, indescribable sweetness and bitter contempt, angelic kindness and serpent-like evil... All at once".

It was the pinnacle of the career of the otherwise distinguished and discrete drama artist who started working as an actress in mid-1950s. Anton Marti brought her as a student to RT Zagreb, then still in its experimental phase, and up until the beginning of the 1990s, by shooting films and at the same time performing at Gavella Theatre (adaptations of works by Chekhov, Dostoevsky, Ibsen, Pirandello, T. Williams, Marinković, etc.), she appeared in a range of dramas and drama series, working with prolific TV directors. She mostly worked with Fanelli (*Vruć je zrak*, 1962; *Ljudi i neljudi*, *Usnuli ratnik*, 1963; the series *Punom parom*, 1980, etc.), Hetrich (*Slobodan dan*, 1962; *Sonata facile*, 1965; *Zatezanje konopca*, 1966, etc.), Galić (series *Sam čovjek*, 1970; dramas *Propali dvori*, 1964; *Prikupljanje hrabrosti*, 1966; *Gorčina u grlu*, 1973), Joakim Mrušić (series *Fiškal*, 1970), and Makarović (series *Tu, negdje pokraj nas*, 1965; *Maratonci*, 1968, etc.). In the beginning, she appeared more often in film as well, mostly playing characters of city girls or young women (the exceptions being the short episode of a village girl in Hanžeković's film *Master of His Own Body* from 1957, and the actress of the amateur socialist-realist *theatre* in Bulajić's *Train Without a Timetable*) - from the melancholic and not happily married Marija in the already mentioned Pogačić's film, and a somewhat similar passenger on the bus in Tahnofer's *H-8* (1958), to the playful Zorica, the partner to Boris Dvornik, who longs for her own apartment in Bauer's melodrama *Martin in the Clouds* (1961), and the self-aware young intellectual who faces a marriage crisis in Vrdoljak's part of the omnibus *The Key* (1965).

The big-eyed and measured Ljubica Jović appeared in similar roles in contemporary life dramas, while in historical screenplays she was more often in character of restrained noblewomen, such as Kovačić's Countess Olga in the series *Fiškal* or Countess Ratkaj in the series *Ponos Ratkajevih* by Branko Ivanda (2007-2008). The latter role, along with the role of a somewhat older guest worker yearning to return to her homeland in the film *Fraulein* (2006), has marked her return to Croatian film following a hiatus of almost 15 years, which, however, did not hurt either Ljubica Jović's form or our memories of the heights in drama from decades ago. She is still a present sign of the glorious time of Croatian film and television.

NAGRADA DRAGUTIN NUSSHOL

DRAGUTIN NUSSHOL AWARD

JOLANDA BUHIN

Hrvatsko društvo filmskih djelatnika (HDFD), najveća i najstarija udruga hrvatskih filmskih profesionalaca, prošle je godine ustanovilo Nagradu *Dragutin Nusschol* za cjeloživotni doprinos kinematografiji, kako bi se filmskim profesionalcima koji obično nisu u prvom planu medijskog zanimanja, a bez čijeg prisustva i znanja ne bi bilo moguće snimiti film, odalo priznanje za njihov doprinos svijetu filma. Ove godine HDFD s posebnim zadovoljstvom dodjeljuje ovu nagradu filmskoj djelatnici i dugogodišnjoj članici HDFD-a Jolandi Buhin, koja je kao *hairstyle and make up artist* zaista zadužila kinematografiju. Prema riječima kolega uvijek izrazito profesionalna i pouzdana, Jolanda Buhin je u karijeri dugoj preko 35 godina radila na brojnim domaćim i inozemnim projektima, a samo neki od njih su: *The Dirty Dozen* (1988), *The Forgotten* (1989), *Captain America* (1990), *The Sands of Time* (1992), *Territorio Comanche* (1997), *Tri muškarca Melite Žganjer* (1998), *Holding* (2001), *The Hunting Party* (2007), *Max Schmeling* (2010), *Blubberella* (2011), *The Piano Room* (2013), *Broj 55* (2014), *Oslobođenje Skoplja* (2016), *Ustav Republike Hrvatske* (2016), *Rafael* (2018), *Koja je ovo država* (2018).

Last year, the Filmmakers Association of Croatia (HDFD), the largest and the oldest association of Croatian film professionals, set up the *Dragutin Nusschol* Award for Lifetime Contribution to Film to honour the contribution of film professionals who are not usually at the forefront of the media profession, but whose presence and knowledge are indispensable to film. This year, the HDFD is pleased to present the award to its longtime member Jolanda Buhin, who has truly indebted film with her work as hairstyle and make up artist. Jolanda Buhin, whom colleagues describe as always extremely professional and reliable, has worked on many Croatian and international projects in her career of 35 years, including *The Dirty Dozen* (1988), *The Forgotten* (1989), *Captain America* (1990), *The Sands of Time* (1992), *Comanche Territory* (1997), *The Three Men of Melita Žganjer* (1998), *Holding* (2001), *The Hunting Party* (2007), *Max Schmeling* (2010), *Blubberella* (2011), *The Piano Room* (2013), *Number 55* (2014), *The Liberation of Skopje* (2016), *The Constitution* (2016), *Rafael* (2018), *What a Country!* (2018).



NAGRADA VEDRAN ŠAMANOVIĆ / VEDRAN ŠAMANOVIĆ AWARD

NICOLE HEWITT ZA FILM ŽENE MINORNE SPEKULACIJE

NICOLE HEWITT FOR THE FILM WOMEN MINOR SPECULATIONS

Utemeljena u počast filmskom snimatelju i autoru Vedranu Šamanoviću te prvi put dodijeljena na Pulskom filmskom festivalu 2010., godišnja nagrada *Vedran Šamanović* i ove se godine dodjeljuje „filmskom umjetniku koji je u bilo kojoj grani filmske umjetnosti, u kratkom ili dugom metru, inovativnim pristupom proširio granice filmskog izraza u hrvatskom filmu“. Nagradu je osnovalo pet filmskih udruga: Hrvatsko društvo filmskih djelatnika, Hrvatska udruga filmskih snimatelja, Društvo hrvatskih filmskih redatelja, Hrvatsko društvo filmskih kritičara i Hrvatski filmski savez.

Odlukom tročlanog žirija (Đuro Gavran, Diana Nenadić, Jelena Pašić), trinaesta nagrada *Vedran Šamanović* dodjeljuje se Nicole Hewitt, autorici eksperimentalnog filma *Žene minorne spekulacije* u produkciji Studija Pangolin.

Jednosatni film *Žene minorne spekulacije* odvodi na, kako je najavljeno već u sinopsisu, spekulativno putovanje. No putovanje u ovoj neobičnoj filmskoj odiseji nije (samo) geografsko, nego prije svega izvremensko, a potom i narativno – putovanje kroz priču, kroz (izgovorenu) riječ, kroz povijest, kroz sliku. Koristeći elemente iz teorijskog korpusa suvremene arheologije, primjerice feminističke arheološke prakse i procesualne arheologije, film uzima neolitsku figurinu kao simbol nevidljivih ženskih povijesti koje su u dugim tisućljećima usmene, a zatim i pisane povijesti izmigoljile dominantnim povijesnim narativima. Na originalan način, uz tretiranje slike, zvuka i riječi kao fluidnog spoja podložnog različitim asocijacijama, ovo ostvarenje vješto se opire stvaranju jednosmjerne i jednostruke priče i stvara dinamično, gusto polje za spekulaciju, za jedno novo i drugačije, višeglasno promišljanje povijesti, sadašnjosti i budućnosti.

Nastao na temelju višegodišnjeg istraživanja neolitskih kultura diljem Podunavlja i Panonske nizine, uz reference na aktualni stvarnosni ambijent država koje se rasprostiru tom regijom (od Hrvatske, Srbije, Bugarske i Rumunjske, pa do Grčke i Sjeverne Makedonije), film je tek posljednja u nizu iteracija opsežnijeg autoričina projekta koji je dosad predstavljen i kao izvedbena točka/događanje, otvoreni/radni studio i izložba. Ovakvim *mutacijama* forme projekta odgovara i transžanrovski karakter filma, koji je pomalo i putopisno ostvarenje i etnografski dokumentarac i znanstvenofantastični film, ali istovremeno potpuno izbjegava postati išta od toga. Svojim vibrantnim audiovizualnim materijalom, ispunjenim preklapajućim i multipliciranim slikama, brzim izmjenama formata i sugestivnim zvučnim distorzijama, *Žene minorne spekulacije* stvaraju neki posve novi, samosvojni žanr.

Established to honour the film cinematographer and author Vedran Šamanović, and presented for the first time at Pula Film Festival in 2010, the *Vedran Šamanović* Award will once again be presented “To the film artist who has expanded the boundaries of film expression in Croatian film with their innovative approach in any branch of film art, in either short or feature film”. The award is presented by five founding associations: Filmmakers Association of Croatia, Croatian Cinematographers Society, Croatian FilmDirectors’ Guild, Croatian Film Critics’ Association, and Croatian FilmAssociation.

The three-member jury (Đuro Gavran, Diana Nenadić, Jelena Pašić) decided that the 13th *Vedran Šamanović* Award is presented to Nicole Hewitt, the author of the experimental film *Women Minor Speculations*, produced by Studio Pangolin.

The hour-long film *Women Minor Speculations* takes the viewer, as announced in its summary, on a speculative journey. However, the journey in this unusual film odyssey is not (only) geographical, but primarily timeless, and then narrative - a journey through the story, through the (spoken) word, through history, through image. Using elements from the theoretical corpus of contemporary archeology, for example, feminist archeological practice and processual archeology, the film takes a Neolithic figurine as a symbol of invisible women’s histories that have escaped dominant historical narratives in the long millennia of oral, and then written history. By treating image, sound, and word as a fluid combination susceptible to various associations, this film resists the creation of a one-way and single story in an original way, and creates a dynamic, dense field for speculation, for a new and different, polyphonous consideration of history, present, and future.

The film is based on years of researching Neolithic cultures in Podunavlje and Pannonian valley, with references to the actual reality environment of the states covering the region (Croatia, Serbia, Bulgaria, Romania, all the way to Greece and North Macedonia), and is only the latest in the range of iterations of the author’s more comprehensive project that has been presented as a performance/event, open/work studio, and exhibition. Such *mutations* of the form of the project suit the cross-genre character of the film, which is a bit of a travelogue and an ethnographic documentary, a bit of a sci-fi film, but at the same time, avoids being any of it. The vibrant audiovisual material of *Women Minor Speculations*, the overlapping and multiplied images, the quick changes of format, and the suggestive sound distortion create a completely new, distinct and unique genre.





HRVATSKI PROGRAM

CROATIAN PROGRAMME

HRVATSKI FILM CROATIAN FILM

4:2

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4:2



Hrvatska • Croatia
2022 • 75'
film ceste, ljubavno-sportska drama •
road, romance, sport, drama

SVJETSKA PREMIJERA
WORLD PREMIERE

REŽIJA • DIRECTOR

Andelo Jurkas

SCENARIJ • SCREENPLAY Anđelo Jurkas

FOTOGRAFIJA • CINEMATOGRAPHY Nevio Smajić, Mario Borščak,
Viktor Akrap, Dino Nikšić

MONTAŽA • EDITOR Domagoj Knežević, Viktor Akrap

SCENOGRAFIJA • PRODUCTION DESIGN Vedran Palić

KOSTIMOGRAFIJA • COSTUME DESIGN Ivana Milić

OBLIKOVANJE ZVUKA • SOUND Luka Tralić

ORIGINALNA GLAZBA • SCORE Dalibor Grubačević

MASKA • MAKE UP Iva Kovačević

VIZUALNI EFEKTI • VISUAL EFFECTS Domagoj Knežević

SPECIJALNI EFEKTI • SPECIAL EFFECTS Domagoj Knežević

GLAVNA ŽENSKA ULOGA • LEAD ACTRESS Bojana Gregorić Vejzović

GLAVNA MUŠKA ULOGA • LEAD ACTOR Ivo Krešić

PRODUCENT • PRODUCER Anđelo Jurkas

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY DOP Produkcija

KOPRODUKCIJA • CO-PRODUCED BY Broadcast



Nedjelja, 15. 7. 2018., 17:00. Cijeli svijet gleda stadion Lužnjiki u Moskvi, finale Svjetskog nogometnog prvenstva između Francuske i Hrvatske. Istovremeno, jedan bračni par šutke ulazi u auto u Zagrebu i kreće starom cestom prema Rijeci. Dok se na makroplanu odvija sportska nogometna drama godine, na mikroplanu se dvoje ljudi bore za život kakvim su ga dosad znali. Međutim, ništa nije onako kako izgleda na prvi pogled.

Sunday, 15 July 2018, 5 p.m. The eyes of the world are turned to the Luzhniki Stadium in Moscow, the final game of the World Cup between France and Croatia. At the same time, a married couple silently gets into a car in Zagreb and sets off on the old road towards Rijeka. While the football drama of the year is taking place on the macro plane, two people are fighting on the micro plane for the life they have known so far. However, nothing is as it seems.

**REDATELJSKA IZJAVA O MOTIVACIJI NASTANKA FILMA
DIRECTOR'S STATEMENT ON MOTIVATION**

4:2 je film ceste, ljubavno-sportska drama motivirana stvarnim ljudima i događajima koji su ilustrirali Grand Canyon između nacionalne euforije i histerije zbog dana pobjede i slave, te refleksije te utakmice na život dvoje ljudi koji su se zatekli u drugoj vrsti intimnog i privatnog finala.

4:2 is a road film, a romance sport drama motivated by real people and events that have shone light on the Grand Canyon-sized divide between national euphoria and hysteria of the day of a win and celebrations, and the game being played in the lives of two people who found themselves in a different kind of an intimate and private final.



Andelo Jurkas (Koprivnica, 1977), hrvatski redatelj, scenarist i producent, autor šest dugometražnih igranih i tri dugometražna dokumentarna filma. Autor prve debitantske trilogije filmova u povijesti kinematografije RH. Autor deset samostalnih knjiga i nekoliko grupnih naslova, tri samostalna glazbena albuma. Autor projekta uvođenja novog školskog predmeta Pop kultura u nacionalni kurikulum.

Andelo Jurkas (Koprivnica, 1977) Croatian director, writer, and producer who has made six feature live-action films and three feature documentary films. He is the author of the first debutant film trilogy in the history of Croatian film, has authored ten books and co-authored several titles, as well as three music albums. He is the author of the project of introducing the subject Pop Culture into the national curriculum.

Baci se na pod *Kick and Scream*



Hrvatska • Croatia
2021 • 76'
drama

REŽIJA • DIRECTOR

Nina Viočić

SCENARIJ • SCREENPLAY Nina Viočić
FOTOGRAFIJA • CINEMATOGRAPHY Vanja Černjul, A.S.C.
MONTAŽA • EDITOR Vladimir Gojun
SCENOGRAFIJA • PRODUCTION DESIGN Ana Savić Gecan
KOSTIMOGRAFIJA • COSTUME DESIGN Ana Savić Gecan
OBlikOVANJE ZVUKA • SOUND Julij Zornik
ORIGINALNA GLAZBA • SCORE Filip Šovagović
MASKA • MAKE UP Tina Jesenković
VIZUALNI EFEKTI • VISUAL EFFECTS 3d2d animatori
GLAVNA ŽENSKA ULOGA • LEAD ACTRESS Nina Viočić
GLAVNA MUŠKA ULOGA • LEAD ACTOR Goran Bogdan
SPOREDNA ŽENSKA ULOGA • SUPPORTING ACTRESS Lee Delong
SPOREDNA MUŠKA ULOGA • SUPPORTING ACTOR Bruno Frketić Bajić
PRODUCENTICE • PRODUCERS Vanja Sremac, Zdenka Gold
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Spiritus Movens
KOPRODUKCIJA • CO-PRODUCED BY Terminal 3, MP filmska produkcija,
Propeler film, Zagreb film, Antitalent
DISTRIBUCIJA • DISTRIBUTION Zagreb Film Festival
PRODAJNI ZASTUPNIK • SALESAGENT Endorphin Sales



MEĐUNARODNI FESTIVALI I NAGRADE
INTERNATIONAL FESTIVALS AND AWARDS
• Festival mediteranskog filma Split – najbolji film /
Mediterranean Film Festival Split - Best Film

REDATELJSKA IZJAVA O MOTIVACIJI NASTANKA FILMA
DIRECTOR'S STATEMENT ON MOTIVATION

Možemo li išta u životu vidjeti objektivno ili su i najvažniji događaji u našem životu samo sjećanje na potpuno subjektivni doživljaj? Filmom dovodim u konflikt tri subjektivna doživljaja, ne nudeći rješenje. Ne zauzimam poziciju prava na objektivnost, nego želim prikazati naše pogrešno vjerovanje da smo objektivno doživjeli neku situaciju i na temelju tog subjektivnog osjećaja stvorili iskrivljene predodžbe o svijetu koji nas okružuje, našim najbližima, partnerima, djeci. Zanimalo me postaviti strukturu koju gledatelj ne može pretpostaviti. Ulazim u psihologiju svakog lika bez suda o njihovim postupcima.

Can we look at anything in life objectively or are even the most important events in our life just memories of completely subjective experiences? With this film, I bring into conflict three subjective experiences, without offering a solution. I don't take the position of the right to objectivity, but instead I want to show our mistaken belief that we have experienced a situation objectively and that based on that subjective feeling we have created distorted ideas about the world around us, our loved ones, our partners, our children. I was interested in setting up a structure that the viewer can't presume. I go into the psychology of each character without judging their actions.

Posljednji trenuci zafrkancije, nježnosti i apsurdna prije rastanka jedne obitelji. Dok se roditelji bave zamjeranjima i prebacivanjem krivnje, njihov šestogodišnji sin svoj svijet gradi kroz igru. Svatko ima svoju istinu, u čiju ćete povjerovati?

The last moments of fun, tenderness and absurdity before the break-up of a family. While the parents are caught up in mutual resentment and blame-shifting, their six-year-old son creates his own world through play. Everyone has their own truth, whose will you believe?



Nina Viočić (Rijeka, 1972), diplomirala glumu na Akademiji dramske umjetnosti u Zagrebu. Cijenjena je i nagrađivana kazališna, filmska i televizijska glumica te prvakinja drame Hrvatskog nacionalnog kazališta u Zagrebu. Scenaristica je i redateljica dva kratkometražna igrana filma – *Odvajanje* (2014) i *Janje* (2019), koje je međunarodnu premijeru imalo na BFI London Film Festivalu, nakon čega uspješno nastavlja festivalsku distribuciju. *Baci se na pod Ninin* je debitantski dugometražni igrani film.

Nina Viočić (Rijeka, 1972) graduated from the Academy of Dramatic Art in Zagreb. She is a respected and awarded theatre, film, and television actor and the leading actress of Croatian National Theatre in Zagreb. She wrote and directed two short live-action films - *Separation* (2014) and *Lamb* (2019), which saw its international premiere at the BFI London Film Festival and went on to a successful festival distribution. *Kick and Scream* is her debut feature film.

Divljaci Savages



Hrvatska • Croatia
2022 • 94'
akcijska komedija • action, comedy

REŽIJA • DIRECTOR

Dario Lonjak

SCENARIJ • SCREENPLAY Velimir Grgić, Dario Lonjak, Ivo Balenović

FOTOGRAFIJA • CINEMATOGRAPHY Mirko Pivčević

MONTAŽA • EDITOR Ivor Šonje

SCENOGRAFIJA • PRODUCTION DESIGN Antonio Patljak

KOSTIMOGRAFIJA • COSTUME DESIGN Branka Tkalčec

OBLIKOVANJE ZVUKA • SOUND Tihomir Vrbanec

ORIGINALNA GLAZBA • SCORE Bojan Petković

MASKA • MAKE UP Tina Jesenković

VIZUALNI EFEKTI • VISUAL EFFECTS Antonio Patljak

SPECIJALNI EFEKTI • SPECIAL EFFECTS Drago Poldružić

GLAVNA ŽENSKA ULOGA • LEAD ACTRESS Maja Jurić

GLAVNA MUŠKA ULOGA • LEAD ACTOR Branko Janković

SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS

Alen Liverić, Dejan Aćimović, Borko Perić

PRODUCENT • PRODUCER Jozo Patljak

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Alka Film

DISTRIBUCIJA • DISTRIBUTION Alka Film



Ljeto 2018. godine. Tri navijača hrvatske nogometne reprezentacije – Zolja, Jasmin i Mali pljačkaju benzinsku pumpu kako bi otišli na finale Svjetskog prvenstva u Moskvu. No bježeći od policije, prelaze granicu s Bosnom i Hercegovinom te u šumi zalutaju u teroristički kamp.

Summer of 2018. The Croatia national football team supporters - Zolja, Jasmin and Mali decided on robbery in order to get money for the trip to the World Cup Final in Moscow. Fleeing the police, they cross the border with Bosnia and Herzegovina and wander into a terrorist camp in the woods.

**REDATELJSKA IZJAVA O MOTIVACIJI NASTANKA FILMA
DIRECTOR'S STATEMENT ON MOTIVATION**

Aktualna priča o nogometu i terorizmu pokazala se kao savršena podloga za žanrovski film; akcijska komedija jakih likova i originalne priče koja u Hrvatskoj do sada nije zaživjela.

The topical theme of football and terrorism was the perfect backdrop for a genre film; an action comedy with strong characters and an original story that has not caught on in Croatia.



Dario Lonjak (Karlovac, 1987), diplomirao režiju na Akademiji dramske umjetnosti 2012. godine. Radi niz kratkih žanrovskih igranih filmova te kratkih i TV dokumentaraca, od kojih su mnogi prikazani na brojnim domaćim i stranim festivalima. *Divljaci* su njegov debitantski dugometražni igrani film.

Dario Lonjak (Karlovac, 1987) graduated in directing from the Academy of Dramatic Art in 2012. He made a number of genre live-action films and short and TV documentaries, with many screened at numerous Croatian and foreign festivals. *Savages* is his debut feature live-action film.

Glava velike ribe

The Head of a Big Fish



Hrvatska • Croatia
2022 • 80'
drama

SVJETSKA PREMIJERA
WORLD PREMIERE

REŽIJA • DIRECTOR

Arsen Oremović

SCENARIJ • SCREENPLAY Arsen Oremović
FOTOGRAFIJA • CINEMATOGRAPHY Marinko Marinkić
MONTAŽA • EDITOR Tomislav Pavlic
SCENOGRAFIJA • PRODUCTION DESIGN Dino Topolnjak
KOSTIMOGRAFIJA • COSTUME DESIGN Katarina Zaninović
OBLIKOVANJE ZVUKA • SOUND Tihomir Vrbanec
ORIGINALNA GLAZBA • SCORE Toni Starešinić
MASKA • MAKE UP Snježana Gorup
VIZUALNI EFEKTI • VISUAL EFFECTS Lado Skorin, 3d2d animatori
SPECIJALNI EFEKTI • SPECIAL EFFECTS Drago Poldrugač
GLAVNA ŽENSKA ULOGA • LEAD ACTRESS Lana Barić
GLAVNA MUŠKA ULOGA • LEAD ACTOR Nikša Butijer
SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES Vanda Sandra Vukadinović,
Lana Meniga, Marica Vidušić, Sabrina Herak Smoković
SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS Neven Aljinović Tot,
Vinko Kraljević, Nenad Cvetko, Ivica Pucar, Sven Šestak
PRODUCENTICE • PRODUCERS Maja Vukić, Katarina Prpić
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Izazov 365 d.o.o.



REDATELJSKA IZJAVA O MOTIVACIJI NASTANKA FILMA DIRECTOR'S STATEMENT ON MOTIVATION

Pomoću prizora iz braka jedne obitelji u kojoj nema veće bliskosti od zajedničkih ručkova i večera, pokazuje se kontekst sadašnje Hrvatske u kojoj se još uvijek svakodnevno osjećaju ratni repovi i mutna društvena tranzicija iz starog sustava u novi, koji nikako da postane suvisao. PTSP-ovci rata i današnjim načinom života stvoreni PTSP-ovci mira likovi su koji su, svaki na svoj način (rat, korupcija, odgoj), žrtve vremena i prostora u kojem žive. Ipak, premda su oni izdanak podneblja ovog dijela Europe, smatram da su njihove pozicije itekako prepoznatljivije u svim dijelovima svijeta, naročito u ponovljivim i vrlo sličnim bračnim peripetijama.

This kind of scenes from a marriage, through a family that has nothing more in common than shared lunches and dinners, shows the broader context of current Croatia, where the tails of war are still felt every day and the murky social transition from one system to another never ends. We have PTSD victims of war, but the way we live creates PTSD victims of peace as well. These characters are all victims of the time and space in which they live, each in their own way (war, corruption, upbringing...), but as much as they are offshoots of this part of Europe I think their positions are very recognisable in all parts of the world, especially in always the same or similar marital disputes.

Frustriran ustaljenom svakodnevicom i financijskim dugovima, taksist Andrija pokušava pronaći spas u prodaji roditeljske seoske kuće u kojoj je ostao živjeti njegov brat, ratni veteran Traktor. Novcem od kuće Andrija planira pokrenuti novi biznis, zato poziva Traktora da se privremeno doseli u grad kod njega i supruge Vesne. Bratov dolazak u njihovu bračnu svakodnevicu još će više uzburkati njihov, ionako neskladan, bračni odnos.

Frustrated by the everyday rut and financial debts, taxi driver Andrija tries to find a way out by selling his family's house in the country where his brother, a war veteran called Traktor, lives. Andrija plans to start his own business, so he invites Traktor to move in with him and his wife Vesna. The brother's move into their everyday marital life additionally disrupts their not-so-harmonious relationship.



Arsen Oremović (1966), scenarist i redatelj. Diplomirao komunikacijski menadžment te filmsku i TV režiju na Akademiji dramskih umjetnosti u Zagrebu. Od 1991. do 2016. radio je kao filmski kritičar, kolumnist i urednik u *Večernjem listu*. Zadnjih godina primarno se bavi filmskom i TV režijom. Debitirao hvaljenim i međunarodno nagrađivanim dokumentarcem *U braku sa švicarcem* (2013) a uslijedili su dokumentarni filmovi *Sudar u dvorcu* (2014), *Treći* (2015), *Tak kak je* (2018), kratkometražni igrani film *Horvatovi* (2015), tri sezone dokumentarne TV serije *Nesreće* (2018–2022), te dokumentarni film *Kornatska tragedija: Potraga za istinom*. *Glava velike ribe* njegov je dugometražni redateljski debi.

Arsen Oremović (1966) is a director and screenwriter. Graduated in communication management and film and TV directing from the Academy of Dramatic Arts Zagreb. From 1991 to 2016, he worked as a film critic, columnist and editor at *Večernji list*. In recent years, he has primarily been involved in film and TV directing. He made his debut with the internationally acclaimed and awarded documentary *Married to a Swiss Franc* (2013), followed by the documentaries *The Castle Clash* (2014), *Third in the World* (2015), *That's the Way It Is* (2018), short feature film *Life Is Fair* (2015), three seasons of the documentary TV series *Accidents* (2018–2022), documentary feature *Kornati Islands Tragedy: Search For the Truth*. *The Head of a Big Fish* is his debut feature film.

Illyricvm



Hrvatska, Slovenija, Italija, Kosovo, Bosna i Hercegovina • Croatia, Slovenia, Italy, Kosovo, Bosnia and Herzegovina
2022 • 95'
povijesni • history

SVJETSKA PREMIJERA
WORLD PREMIERE

REŽIJA • DIRECTOR

Simon Bogojević Narath

SCENARIJ • SCREENPLAY Simon Bogojević Narath, Saša Podgorelec

FOTOGRAFIJA • CINEMATOGRAPHY Aleksandar Kavić

MONTAŽA • EDITOR Damir Čučić

SCENOGRAFIJA • PRODUCTION DESIGN Giorgjo Barullo

KOSTIMOGRAFIJA • COSTUME DESIGN Zjena Glamočanin

OBLIKOVANJE ZVUKA • SOUND Julij Zornik

ORIGINALNA GLAZBA • SCORE Mirko Jankov

MASKA • MAKE UP Ana Bulajić Črček

VIZUALNI EFEKTI • VISUAL EFFECTS Lado Skorin, Mario Kalogjera,

Simon Bogojević Narath, Ratimir Rakuljić, Bruno Razum

GLAVNA ŽENSKA ULOGA • LEAD ACTRESS Ana Takač

GLAVNA MUŠKA ULOGA • LEAD ACTOR Filip Križan

SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES

Rina Krasniqi, Varvara Šešlija, Isa Zenuni

SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS Labeat Bytyçi, Ylber Bardhi,

Robert Prebil, Franjo Dijak, Adrian Pezdirc, Edi Čelić, Alan Katić, Elvis Bošnjak, Josip

Kučan, Jasmin Telalović, Siniša Labrović, Kushtrim Hoxha, Ilir Prapashtica

PRODUCENTICA • PRODUCER Ankica Jurić Tilić

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Kinorama

KOPRODUCENTI • CO-PRODUCERS Eva Rorhman, Alessandro Borrelli, Fatmir

Spahiu, Amra Bakšić Čamo, Adis Đapo

KOPRODUKCIJA • CO-PRODUCED BY Forum Ljubljana (Slovenija • Slovenia),

La Sarraz Pictures (Italija • Italy), Buka Production (Kosovo),

SCCA/Pro.ba (Bosna i Hercegovina • Bosnia and Herzegovina)



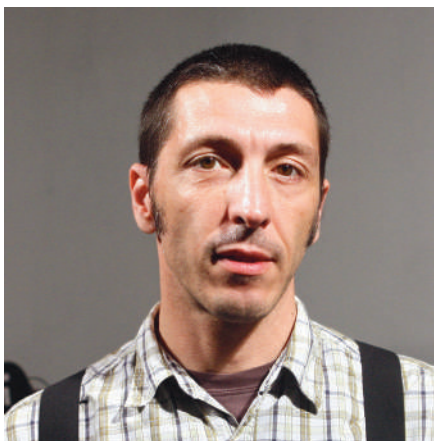
37. godina prije naše ere. Mladog Liburna Volsusa sa sobom povede rimska jedinica čiji se naoko jednostavan zadatak skupljanja poreza pretvori u napet i iznenadnim obratima prepleten susret s lokalnim, naizgled pokorenim ilirskim plemenima. Očima ovog, za Rimljane primitivnog barbara, pratimo arhaičan, emotivan svijet začudnih, brutalnih zakona i običaja, sličniji našem suvremenom svijetu nego što bismo to očekivali u prvi mah.

**REDATELJSKA IZJAVA O MOTIVACIJI NASTANKA FILMA
DIRECTOR'S STATEMENT ON MOTIVATION**

Osobna strast i interes za povijest, arheologiju, genetiku i antropologiju gurnuli su me u preispitivanje i promišljanje o vlastitom identitetu, kao i identitetu šire zajednice kojoj pripadam. Razlog nastanka ovog filma je radoznalost: koliko smo različiti a koliko slični ljudima koji su nastanjivali ove balkanske prostore prije dolaska kršćanstva, koliko su slični sa suvremenima a koliko različiti ondašnji emocionalni i društveni mehanizmi u kontekstu siromaštva, okupacije, izrabljivanja, etničke i staleško-klasne mržnje i netrpeljivosti?

My own passion and interest in history, archeology, genetics, and anthropology pushed me into examining and reflection about my own identity, as well as that of a bigger community I belong to. The reason for this film is curiosity: to what extent are we different, but also similar to people who inhabited the Balkans area before Christianity, and to what extent are the then emotional and social mechanisms different, but also similar to today's world in terms of poverty, occupation, exploitation, ethnic and class hatred, and intolerance?

The year is 37 BC. A young Liburnian Volsusis taken by a Roman unit to help in what at first seems a simple task of collecting taxes, but the encounters with local Illyrian tribes soon lead to unexpected turns of events, as they show more resilience to subjugation than meets the eye. We see their archaic, emotional world of quaint and brutal laws and traditions through the eyes of this youngster, regarded by the Romans as a primitive barbarian, and gradually come to understand that their world is not all that different from our own.



Simon Bogojević Narath (Zagreb, 1968), diplomirao 1992. na slikarskom odsjeku Akademije likovnih umjetnosti u Zagrebu. Kao redatelj, scenograf, CGI artist/animator i grafički dizajner u posljednjih trideset godina radio je na mnogim umjetničkim i komercijalnim projektima (TV-emisije, glazbeni spotovi, reklame, kazališne predstave i autorski kratki i dugometražni filmovi). Režirao je, animirao i producirao vlastite autorske animirano-eksperimentalne filmove za koje je dobio niz domaćih i međunarodnih priznanja i nagrada. Režirao je desetak kratkih animiranih filmova, a *Illyricum* mu je prvi dugometražni igrani film.

Simon Bogojević Narath (Zagreb, 1968) graduated from the Academy of Fine Arts, Painting Department in 1992. As director, production designer, CGI artist/animator, and graphic designer, he has worked on numerous artistic and commercial projects over the last 30 years (TV shows, music videos, commercials, plays, and short and feature films). He has directed, animated, and produced his own animated experimental films that have received numerous acknowledgments and awards in Croatia and abroad. He has directed ten short animated films, and *Illyricum* is his first feature film.

Nosila je rubac črleni Even Pigs Go to Heaven



Hrvatska, Sjeverna Makedonija •
Croatia, North Macedonia
2022 • 86'
dramedija • dramedy

SVJETSKA PREMIJERA
WORLD PREMIERE

REŽIJA • DIRECTOR

Goran Dukić

SCENARIJ • SCREENPLAY Sandra Antolić
FOTOGRAFIJA • CINEMATOGRAPHY Branko Linta h.f.s.
MONTAŽA • EDITOR Ivana Fumić
SCENOGRAFIJA • PRODUCTION DESIGN Iva Rodić-Novak
KOSTIMOGRAFIJA • COSTUME DESIGN Morana Starčević
OBLIKOVANJE ZVUKA • SOUND Frano Homen
ORIGINALNA GLAZBA • SCORE Cinkuši, Marko First
MASKA • MAKE UP Mojca Gorogranc Petrushevska
VIZUALNI EFEKTI • VISUAL EFFECTS Vertigo Visuals
SPECIJALNI EFEKTI • SPECIAL EFFECTS SFX d.o.o., Branko Repalust
GLAVNA ŽENSKA ULOGA • LEAD ACTRESS Nataša Dorčić
GLAVNA MUŠKA ULOGA • LEAD ACTOR Pjer Meničanin
SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES
Tesa Litvan, Areta Čurković, Dora Polić, Sunčana Zelenika
SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS Ljubo Zečević, Ljubomir Kerekeš,
Robert Ugrina, Atanas Atanosovski, Ljupčo Todorovski Upa
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Švenk d.o.o.
KOPRODUCENTI • CO-PRODUCERS Danijel Pek, Kristijan Risteski, Jovica Panovski
KOPRODUKCIJA • CO-PRODUCED BY Antitalent d.o.o. (Hrvatska • Croatia),
Vertigo Visual (Sjeverna Makedonija • North Macedonia)
DISTRIBUCIJA • DISTRIBUTION Hulahop d.o.o.



Sveznajući narator Isus Krist (33), prefrigana kuma Anka (57) i brbljava svinja Beba (2) u pitomom Hrvatskom zagorju u ratnim devedesetima. Od oružja prisutni su tek lovačka puška i plastični pištolj. Sitnim vezom slatko-gorkih zapleta dominiraju drama prve svinjske ljubavi u trenutku zračne uzbune te kvar frizerske haube na pola frizure. Svadba, *prošćenje*, prpošni napjevi, Majka Božja, sir, vrhnje i *happyend* – uključeni. Osim pajceka na kolinju, stradalih nema. Ali je zato novorođenih sveukupno šesnaest!

The almighty and all-knowing Jesus Christ (33), an equally all-knowing auntie Anka (57), and a curious hog Beba (2) in the rolling hills of the Croatian region of Zagorje during the war of the 1990s. In terms of weapons, only a hunting rifle and a plastic gun. The intricate sweet and sour twist and turns are dominated by the drama of first love between pigs at the moment of an air-raid and the malfunction of a hood at a hairdresser's mid-styling. A wedding, a patron saint day of the church, playful songs, Mother of God, cheese, cream and a happy end - included. Other than pigs at slaughter, nobody gets hurt. But there are 16 newly born, however!



Goran Dukić (Zagreb), diplomirao filmsku režiju na Akademiji Dramske Umjetnosti u Zagrebu, a postdiplomski završio na Američkom filmskom institutu u Los Angelesu. U SAD-u je režirao više kratkih filmova te cjelovečernje igrane filmove *Pizzeria Kamikaze* (2007), premijerno prikazan na Sundance Film Festivalu, te *Opsesija* (2019). U Hrvatskoj je režirao drugu sezonu serije *Počivali u miru* (2017).

Goran Dukić (Zagreb), graduated in film directing from the Academy of Dramatic Art in Zagreb, and earned his MFA at the American Film Institute in Los Angeles. He directed several short films while in the USA, as well as feature films *Wristcutters: a Love Story* (2007), which premiered at Sundance Film Festival, and *Obsession* (2019). In Croatia, he directed the second season of the series *Rest in Peace* (2017).

Punim plućima *High on Life*



Hrvatska • Croatia
2022 • 92'
dramedija • dramedy

SVJETSKA PREMIJERA
WORLD PREMIERE

REŽIJA • DIRECTOR

Radislav Jovanov

SCENARIJ • SCREENPLAY Radislav Jovanov
FOTOGRAFIJA • CINEMATOGRAPHY Stanko Herceg
MONTAŽA • EDITOR Anita Jovanov
SCENOGRAFIJA • PRODUCTION DESIGN Petra Poslek
KOSTIMOGRAFIJA • COSTUME DESIGN Tajči Čekada
OBLIKOVANJE ZVUKA • SOUND Frano Homen
ORIGINALNA GLAZBA • SCORE Coco Mosquito
MASKA • MAKE UP Silvija Bradica
GLAVNE ŽENSKE ULOGE • LEAD ACTRESSES
Aleksandra Naumov, Judita Franković Brdar
GLAVNE MUŠKE ULOGE • LEAD ACTORS
Krešimir Mikić, Rakan Rushaidat, Hrvoje Barišić
PRODUCENTICA • PRODUCER Sabina Krešić
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY FADE IN
KOPRODUCENTI • CO-PRODUCERS Boris T. Matić, Lana Matić
KOPRODUKCIJA • CO-PRODUCED BY Propeler film (Hrvatska • Croatia)



Kad Oleg iznenada umre, njegovo staro društvo okupit će se na sprovodu, što će biti povod promišljanjima o njihovom negdašnjem, neopterećenom studentsko-mladalačkom i trenutnom, drugačijem, sredovječnom životu.

**REDATELJSKA IZJAVA O MOTIVACIJI NASTANKA FILMA
DIRECTOR'S STATEMENT ON MOTIVATION**

Film je u velikoj mjeri temeljen na nekim autobiografskim događajima iz mog života, na nizu proživljenih epizoda i slika koje sam potom pretočio u filmsku priču, a to iskustvo me se i dalje snažno tiče. Ovo je film o životu, ali i o smrti. Za razliku od života, smrt nosi Pandorinu kutiju – ona je okidač za suočavanje ljudi s temama prijateljstva, izdaje, prolaznosti, iskrenosti. Zbog toga *punim plućima* u filmu slavim smrt kao nešto pozitivno jer smrt nije samo produžetak iskonskog prijateljstva, nego kolektivno društveno iscjeljenje.

To a large extent, the film is based on certain autobiographical events from my life, an array of lived events and images that I translated into a film story, and that experience still concerns me greatly. This is a film about life, but also about death. As opposed to life, death brings a Pandora's box - it is a trigger to face the themes of friendship, betrayal, transience, honesty. Therefore, I celebrate death to the fullest in the film, as death is not only the continuation of the primal friendship, but collective social healing.

The sudden death of Oleg leads to the reunion of his group of long-lost friends who are back together after a long time. Their last goodbye to him turns into a trip down memory lane, to their years of youth before adult life hit them so hard.



Radislav Jovanov (Zagreb, 1964.), diplomirao filmsko i TV snimanje na Akademiji dramske umjetnosti u Zagrebu. Kao redatelj, a često istovremeno i snimatelj glazbenih video spotova, djeluje od 1988. godine. Nagrađivani je direktor fotografije na dugometražnim igranim filmovima te redatelj više od 350 glazbenih i pedesetak reklamnih spotova, nekoliko namjenskih, dokumentarnih (*Cubismo turismo*, 2000, *O hokeju i medvjedima*, 2014) i kratkih igranih filmova (*Na kvadrat*, 2012, *Munja* u segmentu *Zagrebačke priče vol. 3*, 2015). *Punim plućima* njegov je debitantski dugometražni igrani uradak.

Radislav Jovanov (Zagreb, 1964) graduated in film and TV cinematography from the Academy of Dramatic Art in Zagreb. He has been working as director, and often music video cinematographer at the same time, since 1988. He has received awards for his work as DP on feature films, and has directed more than 350 music videos and some 50 commercials, a few commercial and documentary films (*Cubismo Turismo*, 2000, *Of Hockey and Bears*, 2014), and short films (*Squared*, 2012, *Thunder* as part of *Zagreb Stories Vol. 3*, 2015). *High on Life* is his debut feature film.

Stric

The Uncle



Hrvatska, Srbija • Croatia Serbia
2022 • 104'
triler, crna komedija, drama •
thriller, black comedy, drama
15+

HRVATSKA PREMIJERA
CROATIAN PREMIERE

REŽIJA • DIRECTORS

David Kapac, Andrija Mardešić

SCENARIJ • SCREENPLAY Andrija Mardešić, David Kapac
FOTOGRAFIJA • CINEMATOGRAPHY Miloš Jaćimović
MONTAŽA • EDITOR Tomislav Stojanović
SCENOGRAFIJA • PRODUCTION DESIGN Ivana Škrabalo
KOSTIMOGRAFIJA • COSTUME DESIGN Ana Savić Gecan
OBLIKOVANJE ZVUKA • SOUND Frano Homen
ORIGINALNA GLAZBA • SCORE Miro Manojlović
MASKA • MAKE UP Silvija Bradica
VIZUALNI EFEKTI • VISUAL EFFECTS Sandrino Požežanac
SPECIJALNI EFEKTI • SPECIAL EFFECTS Petar Novaković
GLAVNA ŽENSKA ULOGA • LEAD ACTRESS Ivana Roščić
GLAVNA MUŠKA ULOGA • LEAD ACTOR Predrag Miki Manojlović
SPOREDNA ŽENSKA ULOGA • SUPPORTING ACTRESS Kaja Šišmanović
SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS Goran Bogdan, Roko Sikavica
PRODUCENTI • PRODUCERS Ivan Kelava, Tomislav Vujić
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Eclectica
KOPRODUCENT • CO-PRODUCER Milan Stojanović
KOPRODUKCIJA • CO-PRODUCED BY Sense Production (Srbija • Serbia)



MEĐUNARODNI FESTIVALI I NAGRADE

INTERNATIONAL FESTIVALS AND AWARDS

- Međunarodni filmski festival u Karlovym Varyma 2022 - Proxima - Posebno priznanje žirija / Karlovy Vary International Film Festival 2022 - Proxima Special Jury Mention

REDATELJSKA IZJAVA O MOTIVACIJI NASTANKA FILMA DIRECTOR'S STATEMENT ON MOTIVATION

Ovaj film svojevrsna je osveta ljubomornih autora, osveta koja je naravno krenula kao šala, ali bojimo se da je možda otišla malo predaleko. Ideja za osvetu bila je jednostavna i okrutna – budući da sami nismo imali strica ili tetu iz inozemstva, odlučili smo zauvijek uništiti slatka i nevinna sjećanja iz djetinjstva svim onim srećnicima koji jesu.

This film is a sort of revenge of jealous authors, a revenge which started as a joke, of course, but we are afraid it might have gone a bit too far. The idea for the revenge was a simple and cruel one - seeing how we never had an uncle or an aunt who lived abroad, we decided to join forces to forever destroy the sweet, innocent childhood memories of the lucky ones who did.

Jugoslavija, kasnih 1980-ih. Voljeni stric vraća se iz Njemačke kući za blagdane i dijeli poklone. Ponovno na okupu, obitelj pristupa tradicionalnom hrvatskom božićnom ručku. Radosno druženje iznenada prekida zvonjava mobitela. Ipak nisu 1980-e, a čini se da nije ni Božić. Ubrzo postaje jasno da purica nije jedino što se može nožem rezati i da se za prepunom blagdanskim trpezom, osim hrane, nožem može rezati i napetost.

Yugoslavia in the late 1980s. A beloved uncle has returned home from Germany for the holidays and is handing out gifts. The reunited family enjoys their traditional Croatian Christmas lunch until a smartphone starts ringing. It's a sign that it is not the 1980s, it's not quite Christmas time either, and it is not just the served turkey that can be cut with a knife – the tension can, too.



David Kapac (Zagreb, 1986), scenarist, redatelj i producent. TV i filmsku režiju diplomirao na Akademiji dramske umjetnosti u Zagrebu, a već je za vrijeme studija kao redatelj i scenarist surađivao na projektima za HRT i brojne druge produkcijske i marketinške agencije. Autor je nagrađivanih i hvaljenih kratkih filmova te televizijskog horor-filma *Zagorski specijalitet* (2012). *Stric* mu je debitantski dugometražni film.

David Kapac (Zagreb, 1986), screenwriter, director and creative producer. Graduated in film and TV directing from the Academy of Dramatic Art in Zagreb, and has worked as director and writer on projects for Croatian Radiotelevision and other production and marketing agencies even during his studies. He is the author of awarded and critically acclaimed short films and the TV horror film *Zagorje Specialty* (2012). *The Uncle* is his debut feature film.



Andrija Mardešić (Split, 1985), diplomirao je filmsku i TV režiju na Akademiji dramske umjetnosti u Zagrebu. Autor je eksperimentalnih i glazbenih videa, dokumentaraca, nekoliko nagrađivanih kratkih filmova (*Iris*, *Nas dva*, *Stepska lisica*...) prikazanih na mnogim domaćim i međunarodnim festivalima. Nakon diplome, režirao je i pisao scenarije za mnogobrojne televizijske projekte kao što su serije *Ruža vjetrova* (2011/12), *#Nemoj nikome reći* (2014), *Kud puklo da puklo* (2015), *Generacija Y* (2014/15), *Na granici* (2018/19). *Stric* je njegov prvi dugometražni igrani film.

Andrija Mardešić (Split, 1985) graduated in film and TV directing from the Academy of Dramatic Art in Zagreb. He is the author of experimental and music videos, documentaries, several awarded short films (*Iris*, *Two of Us*, *Steppe Fox*, etc.) screened at numerous Croatian and international festivals. After graduation, he worked as director and writer for numerous TV projects, such as TV series *Wind Rose* (2011/2012), *#Don't Tell Anyone* (2014), *Whichever Way the Ball Bounces* (2015), *Y-Generation* (2014/2015), *On the Border* (2018-2019). *The Uncle* is his first feature film.

Šesti autobus

Sixth Bus



Hrvatska • Croatia
2022 • 103'
drama

SVJETSKA PREMIJERA
WORLD PREMIERE

FILM OTVORENJA /
OPENING FILM

REŽIJA • DIRECTOR

Eduard Galić

SCENARIJ • SCREENPLAY Dominik Galić

FOTOGRAFIJA • CINEMATOGRAPHY Filip Starešinić

MONTAŽA • EDITOR Ivana Fumić

SCENOGRAFIJA • PRODUCTION DESIGN Mijlenko Sekulić

KOSTIMOGRAFIJA • COSTUME DESIGN Goranka Krpan

OBLIKOVANJE ZVUKA • SOUND

Dario Domitrović, Dušan Maksimovski, Daniel Golem

ORIGINALNA GLAZBA • SCORE Ante Gelo

MASKA • MAKE UP Ana Bulajić Črček, Ivana Pralija

VIZUALNI EFEKTI • VISUAL EFFECTS

Goran Đukanović, Krsto Jaram, Vision Team d.o.o.

SPECIJALNI EFEKTI • SPECIAL EFFECTS Zvonimir Krivec

GLAVNA ŽENSKA ULOGA • LEAD ACTRESS Zala Djurić

GLAVNA MUŠKA ULOGA • LEAD ACTOR Marko Petrić

SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES

Maša Đorđević, Matija Prskalo, Josipa Anković

SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS Toni Gojanović, Muhamed

Hadžović, Filip Mayer, Josip Ledina, Andrej Dojkić, Žarko Potočnjak, Ermin Sijamija

PRODUCENTI • PRODUCERS Dominik Galić, Robert Piršl

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Umjetnička organizacija MissArt

KOPRODUCENT • CO-PRODUCER Dario Domitrović

KOPRODUKCIJA • CO-PRODUCED BY Embrio Production

DISTRIBUCIJA • DISTRIBUTION Duplicato Media d.o.o.

PRODAJNI ZASTUPNIK • SALES AGENT MEDIA MOVE



Mlada Amerikanka pokušava pronaći čovjeka iz svoje prošlosti, koji nikad neće biti pronađen, i to tijekom najvećeg sukoba na europskom tlu od Drugog svjetskog rata – bitke za Vukovar. Riječ je o potrazi za identitetom i istinom na mjestu gdje je istina selektivna, neuhvatljiva i čak se boji. Ispod te potrage ključa potreba za vjerom, vezom i otkupljenjem.

**REDATELJSKA IZJAVA O MOTIVACIJI NASTANKA FILMA
DIRECTOR'S STATEMENT ON MOTIVATION**

Priča filma *Šesti autobus* je priča o nestalom izgubljenom vremenu, nestalom autobusu, nestalim braniteljima, nestalom ocu ... o patnji, o zločinu u Vukovaru 1991., o Ovčari, Veleprometu, Trpinjskoj cesti, Sajmištu, vukovarskoj bolnici, o herojstvu i žrtvi branitelja, o onima koji pamte, o onima koji hoće zaboraviti, o onima koji su se snažili i o onima koji i dalje traže.

A young American is trying to find a man from her past, but he is never to be found, during the largest conflict on European soil since World War II - the battle of Vukovar. It is a search of identity and truth at a place where truth is selective, elusive, and even feared. A quest for faith, connection, and redemption simmers beneath the search.

„...I samo su naši snovi ostali neponiženi.“
(Zbigniew Herbert)

The story of the film *Sixth Bus* is a story about lost time, a missing bus, missing war veterans, a missing father, about the suffering of crime in Vukovar in 1991, about Ovčara, Velepromet, Trpinjska Road, fairgrounds, the hospital, the heroism and sacrifice of the veterans, about those who remember, about those who want to forget, about those who have found each other, and about those who are still looking.

“...And only our dreams have not been humiliated.”
Zbigniew Herbert



Eduard Galić (Trogir, 1936), hrvatski filmski i televizijski redatelj i scenarist. Smatra ga se najproduktivnijim hrvatskim redateljem. Stvarateljska mu je karijera duga preko 45 godina. Režirao je brojne televizijske drame, televizijske serije, dokumentarne filmove, tri igrana filma (najrecentniji *Za ona dobra stara vremena*, 2018) i sto raznih televizijskih formi.

Eduard Galić (Trogir, 1936) is a Croatian film and TV director and screenwriter, and is considered the most prolific director in Croatia with a career spanning more than 45 years. He has directed numerous TV dramas, TV series, documentary films, three feature films (*For Good Old Times*, 2018), and a hundred different TV works.

Zbornica

The Staffroom



Hrvatska • Croatia
2021 • 126'
drama

REŽIJA • DIRECTOR

Sonja Tarokić

SCENARIJ • SCREENPLAY Sonja Tarokić
FOTOGRAFIJA • CINEMATOGRAPHY Danko Vučinović
MONTAŽA • EDITOR Borna Buljević
SCENOGRAFIJA • PRODUCTION DESIGN Tajana Čanić Stanković
KOSTIMOGRAFIJA • COSTUME DESIGN Katarina Pilić
OBLIKOVANJE ZVUKA • SOUND Borna Buljević
MASKA • MAKE UP Sanja Hrštić Kuterovac
VIZUALNI EFEKTI • VISUAL EFFECTS Andrija Mihailović, Zoran Mihailović
SPECIJALNI EFEKTI • SPECIAL EFFECTS Branko Repalust
GLAVNA ŽENSKA ULOGA • LEAD ACTRESS Marina Redžepović
GLAVNA MUŠKA ULOGA • LEAD ACTOR Stojan Matavulj
SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES Nives Ivanković, Maja Posavec,
Ivana Bakarić, Sandra Lončarić, Tamara Šoletić
SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS
Andrej Dojkić, Vladimir Gojun, Igor Kovač, Raul Brzić
PRODUCENTICA • PRODUCER Ankica Jurić Tilić
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Kinorama
KOPRODUCENTI • CO-PRODUCERS Janja Kralj
KOPRODUKCIJA • CO-PRODUCED BY KinoElektron (Francuska • France)
DISTRIBUCIJA • DISTRIBUTION Duplicato Media d.o.o.
PRODAJNI ZASTUPNIK • SALES AGENT New Europe Film Sales



MEĐUNARODNI FESTIVALI I NAGRADE INTERNATIONAL FESTIVALS AND AWARDS

- Međunarodni filmski festival Karlovy Vary 2021., Karlovy Vary, Češka – Posebno priznanje žirija, Priznanje Ekumenskog žirija / Karlovy Vary International Film Festival 2021, Karlovy Vary, Czechia - Jury Special Mention, Ecumenical Jury Commendation
- Međunarodni festival mediteranskog filma La Mostra de Valencia 2021., Valencia, Španjolska / Mostra de València - Cinema del Mediterrani 2021
- Festival istočnoeuropskog filma 2021., Cottbus, Njemačka / Cottbus Festival of East European Cinema 2021, Germany
- Međunarodni filmski festival FEST 2022., Beograd, Srbija – nagrada Najbolji debi u glavnom natjecateljskom programu / Belgrade International Film Festival FEST 2022, Serbia - Best Debut award in the main competition programme

Anamarija, netom zaposlena entuzijastična osnovnoškolska pedagoginja, prisiljena je birati hoće li poštovati vlastite principe ili se uklopiti u zbornicu. Suočena s ograničenjima školskog sustava i okružena obeshrabrenim učiteljima, Anamarija započinje vlastitu borbu s problematičnim profesorom povijesti, nesvjesna da upravo takvim postupanjem polako postaje sve sličnija kolegama u zbornici.

Newly arrived school counsellor Anamarija struggles between fitting in or doing the right thing. Confronted with the repetitive restrictions of the school system and surrounded by discouraged teachers, Anamarija will wage her own private war against the problematic history teacher, unaware that by doing so, she is gradually becoming like the rest of her colleagues in the staffroom.

REDATELJSKA IZJAVA O MOTIVACIJI NASTANKA FILMA DIRECTOR'S STATEMENT ON MOTIVATION

Vjerujem kako je neprekidno biti okružen ljudima ustvari jedna od najtežih strana života, pogotovo kada konflikti počivaju na hijerarhijskim odnosima. Ovim sam filmom htjela istražiti kako se ljudi nađu u situaciji da postaju dijelom problema, i u toj sam priči htjela pronaći oprost. Za mene je to dio jedne kasnije faze odrastanja: one u kojoj kao odrasli ljudi shvaćamo da nismo ništa snažniji ni plemenitiji od drugih oko nas.

I believe that being surrounded by people all the time is one of the most difficult parts of life, especially when conflicts result from hierarchical relationships. In this film, I wanted to explore how people manage in a situation in which they are a part of the problem, and I wanted to find forgiveness in that story. For me, it is a part of a later phase of growing up, a phase in which, as adults, we realize that we are no stronger and no more noble than the people around us.



Sonja Tarokić (Zagreb, 1988), magistrirala filmsku režiju na Akademiji dramske umjetnosti te diplomirala komparativnu književnost na Filozofskom fakultetu. Autorica je nekoliko nagrađivanih kratkih igranih filmova prikazivanih u Rotterdamu, Sarajevu, Angersu i mnogim drugim festivalima. *Zbornica* je njen dugometražni debi, razvijen i nagrađen na radionici Torino Film Lab. Svjetsku premijeru imao je na Međunarodnom filmskom festivalu Karlovy Vary, gdje je nagrađen dvama Posebnim priznanjima.

Sonja Tarokić (Zagreb, 1988) earned her MA in film directing from the Academy of Dramatic Art and her BA in comparative literature from the Faculty of Humanities and Social Sciences. She is the author of several awarded short films screened at Rotterdam, Sarajevo, Angers, and numerous other festivals. *The Staffroom* is her debut feature film, developed and awarded at the Torino Film Lab, and premiered at the Karlovy Vary International Film Festival, where it received special mention and commendation.



MEĐUNARODNI PROGRAM

INTERNATIONAL PROGRAMME

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Čudo Miracol / Miracle



Rumunjska, Češka, Latvija •
Romania, Czech Republic, Latvia
2021 • 118'
drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Filmski festival u Veneciji (Horizonti), 2021/ Venice Film Festival (Horizons) 2021
- Međunarodni filmski festival u Varšavi – najbolji film / Warsaw International Film Festival - Best Film
- CinEast – nagrada žirija kritike / CinEast – Critics' Prize
- Filmski festival Transilvania - sekcija Romanian Days - Najbolji film / Transilvania IFF - Romanian Days - Best Motion Picture

REŽIJA • DIRECTOR

Bogdan George Apetri

SCENARIJ • SCREENPLAY Bogdan George Apetri

FOTOGRAFIJA • CINEMATOGRAPHY Oleg Mutu

MONTAŽA • EDITOR Bogdan George Apetri

ULOGI • CAST Ioana Bugarin, Emanuel Pârvu, Cezar Antal, Ovidiu Crișan, Valeriu Andriuță, Valentin Popescu, Marian Râlea, Nora Covali, Natalia Călin, Cătălina Moga

PRODUCENTI • PRODUCERS Bogdan George Apetri, Oana Iancu

PRODUKCIJSKA KUĆA • COMPANY The East Company Productions

KOPRODUCENTI • CO-PRODUCERS Aija Bērziņa, Viktor Schwarcz

KOPRODUKCIJA • CO-PRODUCED BY Cineart TV (Češka • Czech Republic), Tasse Film (Latvija • Latvia)

PRODAJNI ZASTUPNIK • SALES AGENT Memento Films International

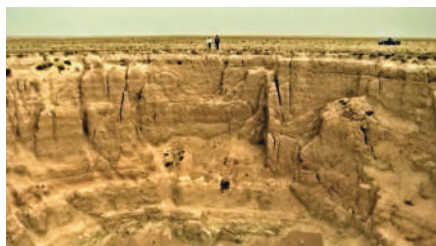
Mlada opatica Cristina potajnice napušta svoj izolirani samostan kako bi pronašla čovjeka koji joj može pomoći oko misterioznog problema. No lutajući po gradu, čeka je neočekivana sudbina. Budući da se nikad nije vratila, detektiv Marius Preda pokušat će detaljno rekonstruirati njen tajanstveni nestanak, a istraga će ga odvesti ne samo do neugodne istine iza Cristininih postupaka nego i do vjerojatnog pravog čuda.

Young nun Cristina sneaks out of her isolated monastery to find the man who can help her solve her mysterious problem. Roaming the streets, she meets an unexpected fate. She never returns to the convent and detective Marius Preda tries to retrace her mysterious disappearance, step by step, and his investigation leads him not only to the unfathomable truth behind Cristina's actions, but possibly, to an actual miracle as well.

Bogdan George Apetri (Piatra Neamț, 1976), redatelj je cijenjenih i nagrađivanih filmova *Periferic* (*Outbound*, 2010) i *Neidentificat* (*Unidentified*, 2019), prikazanih diljem svijeta na prestižnim festivalima (Locarno, Toronto, Varšava, Rotterdam, Solun...). Također je i producent te profesor režije na Sveučilištu Columbia u New Yorku.

Bogdan George Apetri (Piatra Neamț, 1976) directed the regarded and awarded films *Outbound* (2010) and *Unidentified* (2019), which were screened at prestigious festivals the world over (Locarno, Toronto, Warsaw, Rotterdam, Thessaloniki, etc). He also works as a producer and teaches directing at Columbia University, New York.

Dani suše Kurak Günler / Burning Days



MANJINSKA HRVATSKA
KOPRODUKCIJA / MINORITY
CROATIAN CO-PRODUCTION

Turska, Francuska, Njemačka,
Nizozemska, Grčka, Hrvatska •
Turkey, France, Germany,
Netherlands, Greece, Croatia
2022 • 130'
drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS
• Filmski festival u Cannesu 2022 - Izvjestan pogled /
Cannes Film Festival 2022 - Un Certain Regard

REŽIJA • DIRECTOR

Emin Alper

SCENARIJ • SCREENPLAY Emin Alper

FOTOGRAFIJA • CINEMATOGRAPHY Christos Karamanis

MONTAŽA • EDITORS Özcan Vardar, Eytan İpekler

ORIGINALNA GLAZBA • SCORE Stefan Will

ULOGE • CAST Selin Yeninci, Selahattin Paşalı, Ekin Koç, Eylül Ersöz, Erol Babaoğlu,
Erdem Şenocak, Nizam Namidar, Ali Seçkiner Alici, Onur Gürçay

PRODUCENT • PRODUCER Nadir Öperli

PRODUKCIJSKA KUĆA • COMPANY Liman Film

KOPRODUCENTI • CO-PRODUCERS Fatih Sakız, Laurent Lavolé, Viola Fügen,
Michael Weber, Stienette Bosklopper, Yorgos Tsourgiannis, Anita Juka

KOPRODUKCIJA • CO-PRODUCED BY Zola Yapım (Turska • Turkey), Gloria Films
(Francuska • France), Pola Pandora (Njemačka • Germany), Circe Films (Nizozemska
• Netherlands), Horsefly Productions (Grčka • Greece),
Çetiri film d.o.o. (Hrvatska • Croatia)

DISTRIBUCIJA • DISTRIBUTION The Match Factory

PRODAJNI ZASTUPNIK • SALES AGENT The Match Factory

Mladi i posvećeni Emre preuzima dužnost državnog odvjetnika u malom gradu koji već duže vrijeme pati od nestašice vode, ali i političke krize. Nakon prvotne dobrodošlice, doživljava sve više napetih interakcija te nevoljko biva uvučen u lokalnu politiku. Kad se Emre sprijatelji s vlasnikom lokalnih novina, pritisak eskalira uslijed usjanih glasina.

Emre, a young and dedicated prosecutor, is newly appointed to a small town hit by a water crisis and political scandals. After an initial welcome, he experiences an increasing number of tense interactions and is reluctantly dragged into local politics. When Emre forms a bond with the owner of the local newspaper, pressure escalates under heated rumors.

Emin Alper (Ermenek, 1974), uz filmsku karijeru, predaje i modernu povijest na Odjelu za humanističke i društvene znanosti na Tehničkom sveučilištu u Istanbulu. Debitantskim igranim filmom, prikazanim na brojnim međunarodnim festivalima, *Tepenin Ardi* (*Beyond the Hill*, 2012) osvojio je brojne nagrade, a i drugi film *Abluka* (*Frenzy*, 2015) imao je premijeru na Međunarodnom filmskom festivalu u Veneciji u službenoj konkurenciji te osvojio nagradu publike, dok je treći naslov *Kız Kardesler* (*A Tale of Three Sisters*, 2019) imao međunarodnu premijeru na Međunarodnom filmskom festivalu u Berlinu i osvojio niz nagrada.

Emin Alper (Ermenek, 1974) has a film career, but also teaches modern history at the Humanities and Social Sciences Department at Istanbul Technical University. His debut film *Beyond the Hill* (2012), screened at numerous international festivals, has received numerous awards, and his second film *Frenzy* (2015) premiered at Venice Film Festival in official competition and won the audience award. His third film *A Tale of Three Sisters* (2019) had its international premiere at Berlin International Film Festival and has won various awards.

Ljeto kada sam naučila letjeti

Leto kada sam naučila da letim / How I Learned to Fly



MANJINSKA HRVATSKA
KOPRODUKCIJA / MINORITY
CROATIAN CO-PRODUCTION

Srbija, Hrvatska, Bugarska, Slovačka
• Serbia, Croatia, Bulgaria, Slovakia
2022 • 88'
obiteljski, komedija, drama, film o
odrastanju • family, comedy, drama,
coming of age

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS
• BUFF Malmö 2022. – Nagrada ECFA za najbolji
europski dječji film / BUFF Malmö - ECFA Award - Best
European Children's Film

REŽIJA • DIRECTOR

Radivoje Andrić

SCENARIJ • SCREENPLAY Ljubica Luković
FOTOGRAFIJA • CINEMATOGRAPHY Dušan Joksimović
MONTAŽA • EDITOR Dejan Urošević

ORIGINALNA GLAZBA • SCORE Vasil Hadžimanov

ULOGE • CAST Klara Hrvanović, Olga Odanović, Snježana Sinovčić Šiškov, Ema Kereta
Rogić, Marijana Mičić, Žarko Laušević, Luka Bajto, Benjamín Lacko, Frano Lasić

PRODUCENTI • PRODUCERS Maja Popović, Milan Stojanović

PRODUKCIJSKA KUĆA • COMPANY Sense Production

KOPRODUCENTI • CO-PRODUCERS Ankica Jurić Tilić, Mira Staleva, Stefan Kitanov,
Katarina Krnáčová, Dobromir Chochov, Miroslav Mogorović, Matthias Nerlich

KOPRODUKCIJA • CO-PRODUCED BY Kinorama (Hrvatska • Croatia), Art Fest (Bugarska
• Bulgaria), Silverart (Slovačka • Slovakia), Doli Media Studio (Bugarska • Bulgaria)

DISTRIBUCIJA • DISTRIBUTION Blitz Film & Video Distribution

PRODAJNI ZASTUPNIK • SALES AGENT Pluto Film

Dvanaestogodišnja Sofija mašta o kampiranju s ekipom i svojem prvom poljupcu. Ipak, ljetovanje će morati provesti u trošnoj obiteljskoj kući na Hvaru, sa svojom pomalo napornom bakom Marijom i luckastom tetom Luce. Bez društva i interneta, Sofijin život na Hvaru je *pakao*, ali monotoniju ubrzo prekida neobično ponašanje bake Marije. Sofija naslućuje da je u pitanju nekakva tajna romansa, ali velika istraga bakinog ljubavnog života zapravo rezultira otkrićem dugo čuvane obiteljske tajne. S novim prijateljstvima i pustolovinama Sofija dobiva svoje ljetovanje iz snova, ali i mnogo više.

Twelve-year-old Sofija dreams about a camping trip with her friends, and her first kiss. But she's forced to spend her summer in a worn-down family house on the island of Hvar with her overbearing grandma Marija and her quirky great-aunt Luce. With no friends or Wi-Fi, Sofia's life on Hvar is hell, but her boredom is undercut by grandma Marija's peculiar behavior. Sofia suspects some kind of secret romance is at play, but a closer investigation of grandma's love life ultimately unearths a long kept family secret. Sofia gets the summer of her dreams, fueled with new friends, adventure and much more.

Radivoje Andrić (Sarajevo, 1967), filmski i televizijski redatelj čija su ostvarenja, nakon ogromne popularnosti kod domaće i regionalne publike, s vremenom stekla i kulturni status. Jedan je od rijetkih redatelja suvremene srpske kinematografije čiji su filmovi podjednako priznati od strane kritike, gledani i voljeni od domaće i regionalne publike, ali i uspješni na međunarodnim festivalima. Režirao je dugometražne igrane filmove *Tri palme za dve bitange i ribicu* (1998), *Munje!* (2001) i *Kad porastem biću kengur* (2004).

Radivoje Andrić (Sarajevo, 1967) is a film and TV director whose work, following great popularity among domestic and regional audiences, has gained cult status. He is one of the rare directors of modern Serbian film whose work has been equally acclaimed by the critics and loved and watched by domestic and regional audiences, and has seen success at international festivals. He has directed feature films *Three Palms for Three Punks and a Babe* (1998), *Dudes!* (2011) and *When I Grow Up I'll Be a Kangaroo* (2004).

Majstori od zanata

Sis dies corrents / The Odd-Job Men



Španjolska • Spain
2021 • 85'
komedija • comedy

REŽIJA • DIRECTOR

Neus Ballús

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Međunarodni filmski festival u Locarnu - najbolji glumac, pobjednik Europa Cinemas Label, posebno priznanje mladog žirija / Locarno International Film Festival – Best Actor, Europa Cinemas Label Winner, Junior Jury Award – Special Mention
- Međunarodni filmski festival u Valladolidu – Nagrada Silver Spike, nagrada publike, najbolji redatelj / Valladolid International Film Festival – Silver Spike Award, Audience Award, Best Director
- Nagrada Gaudí – najbolji film / Gaudí Award – Best Film
- Međunarodni filmski festival u Torontu / Toronto International Film Festival

SCENARIJ • SCREENPLAY Neus Ballús, Margarita Melgar

FOTOGRAFIJA • CINEMATOGRAPHY Anna Molins

MONTAŽA • EDITORS Neus Ballús, Ariadna Ribas

ORIGINALNA GLAZBA • SCORE René-Marc Bini

ULOGE • CAST Mohamed Mellali, Valero Escolar, Pep Sarrà, Paqui Becerra, Lucía Escolar, Pere Codorniu, Aina Rue Puigoriol, Gemma Rue Puigoriol, Oriol Cervera, Alessia Bofarull

PRODUCENTICA • PRODUCER Miriam Porté

PRODUKCIJSKA KUĆA • COMPANY Distinto Films, El Kinògraf

DISTRIBUCIJA • DISTRIBUTION Discovery

PRODAJNI ZASTUPNIK • SALES AGENT Beta Cinema

Moha, Valero i Pep radnici su u maloj vodovodnoj i električnoj tvrtki na periferiji Barcelone. Sramežljivi Moha na jednodnevnom je probnom roku jer bi trebao zamijeniti Pepa, koji se sprema u mirovinu. I iako se Moha iznenađujuće dobro snalazi s kupcima, Valero negoduje i sumnja da je Moha kvalitetna zamjena Pepu. Možda tjedan dana i nije dovoljno da Valero pobijedi predrasude ili da stekne novog prijatelja, ali možda je dovoljno da otkrije da je nužno živjeti zajedno – jedan je to mali korak za vodoinstalatera, ali ogroman za čovječanstvo.

Moha, Valero and Pep work in a small plumbing and electricity company in the outskirts of Barcelona. The shy one, Moha, is on a one-week trial period with the company and is set to replace Pep, who is about to retire. But even though Moha is great with customers, Valero protests and doubts Moha can replace Pep. Maybe six days are not enough to make Valero overcome his prejudice or to make a new friend, but it's possibly enough to discover that we have to live together: one small step for a plumber, but a giant leap for mankind.

Neus Ballús (Mollet del Vallès, 1980), redateljica je i scenaristica, diplomirala audiovizualnu komunikaciju i dokumentaristiku na Sveučilištu Pompeu Fabra. Debitirala je na Berlinaleu 2013. filmom *La plaga* (*The Plague*), koji je nominiran i za Europsku filmsku nagradu, a na istom joj je festivalu prikazan i drugi dugometražni naslov – *El viatge de Marta* (*Staff Only*, 2019). Potpisnica je i nekolicine zapaženih dokumentaraca (*L'avi de la camera / The granddad with a movie camera*, 2005), kao i kratkometražnih uradaka (*Immersió / Immersion*, 2009).

Neus Ballús (Mollet del Vallès, 1980) is a director and screenwriter. She graduated in audiovisual communication and documentary making from the Pompeu Fabra University. Her debut film was *The Plague*, which was screened at the Berlin International Film Festival in 2013, and was also nominated for the European Film Awards. Her second feature film, *Staff Only* (2019), was also screened in Berlin. She is the author of several acclaimed documentary films (*The Granddad with a Movie Camera*, 2005), as well as short films (*Immersion*, 2009).



MANJINSKA HRVATSKA
KOPRODUKCIJA / MINORITY
CROATIAN CO-PRODUCTION

Sjeverna Makedonija, Hrvatska,
Crna Gora • North Macedonia,
Croatia, Montenegro
2022 • 99'
drama, triler • drama, thriller

HRVATSKA PREMIJERA
CROATIAN PREMIERE

REŽIJA • DIRECTOR

Darijan Pejovski

SCENARIJ • SCREENPLAY Darijan Pejovski

FOTOGRAFIJA • CINEMATOGRAPHY Dejan Dimevski

MONTAŽA • EDITORS Vladimir Pavlovski

ORIGINALNA GLAZBA • SCORE Aleksandar Pejovski

ULOGE • CAST Natalija Teodosieva, Oliver Mitkovski,
Tamara Ristoska, Petar Mirčevski

PRODUCENT • PRODUCER Tomi Salkovski

PRODUKCIJSKA KUĆA • COMPANY Skopje Film Studio

KOPRODUCENTI • CO-PRODUCERS Damir Terešak, Marko Jačimović

KOPRODUKCIJA • CO-PRODUCED BY Maxima film (Hrvatska • Croatia),
Giggin goat production (Crna Gora • Montenegro)

Mimi je ostavila majku i mračnu tajnu u svom selu i otišla u glavni grad na studij. Tamo upoznaje Saru, bivši model a sada mladu majku s bogatim i nasilnim mužem. Dok noću radi na kiosku u vlasništvu starijeg rođaka te povremeno izlazi s mušterijama u prolazu, postaje jasno da predmet Mimine žudnje nije Sarin muž nego majčinstvo. Opetovani ispadi u burnom Sarinom braku kojima svjedoči Mimi, dovode do snažnog i dramatičnog vrhunca.

Mimi has left her mother and a dark secret behind in her village to come to the capital for graduate studies. She meets Sara, a former model, now a young mother with a rich, bullying husband. While Mimi works nights in her elderly uncle's kiosk and occasionally dates passing customers, it becomes clear that it is not Sara's husband, but motherhood that she craves. A succession of ever wilder liaisons between Sara and her husband, that Mimi witnesses, brings this psychological thriller to a powerful, dramatic climax.

Darijan Pejovski (Skopje, 1983), scenarist i redatelj, čiji je debitantski film *Tri dana u septembru* 2015. imao svjetsku premijeru na filmskom festivalu u Montrealu. Redatelj je i kratkih filmova (*Fifteen Seconds*, 2005; *409*, 2013), dokumentaraca (*Kamena gradina*, 2018), TV-serija (*Insajder*, 2017; *Prespav*, 2016-18; *Zoki Poki*, 2020), kao i brojnih reklama za renomirane klijente. *Mimi* je njegov drugi dugometražni igrani film.

Darijan Pejovski (Skopje, 1983) is a writer and director whose debut film *Three Days in September* premiered in 2015 at Montreal World Film Festival. He has directed short films (*Fifteen Seconds*, 2005; *409*, 2013), documentary films (*Garden of Stone*, 2018), TV-series (*Insider*, 2017; *Prespav*, 2016-2018; *Zoki Poki*, 2020), as well as numerous commercials for renowned clients. *Mimi* is his second feature film.

Ne ostavljaj tragove Zeby nie bylo sladów / Leave No Traces



Poljska, Češka, Francuska • Poland,
Czech Republic, France
2021 • 160'
drama, politički triler • drama,
political thriller

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Filmski festival u Veneciji, službeni program / Venice Film Festival 2021, Main Competition
- Filmski festival Cottbus - najbolji redatelj / Cottbus Film Festival - Best Director
- Filmski festival u Ostendu - najbolji film / Ostend Film Festival - Best Film
- Filmski festival u Göteborgu / Göteborg Film Festival
- Međunarodni filmski festival u Haifi • Haifa International Film Festival
- Međunarodni filmski festival u Palm Springsu / Palm Springs International Film Festival

REŽIJA • DIRECTOR

Jan P. Matuszyński

SCENARIJ • SCREENPLAY Kaja Krawczyk-Wnuk
(prema knjizi *Zeby nie bylo sladów. Sprawa Grzegorza Przemyka* Cezaryja Łazarewicza, 2016 / based on
the book *That There Would Be No Traces: The Case of Grzegorz Przymek* by Cezary Łazarewicz, 2016)

FOTOGRAFIJA • CINEMATOGRAPHY Kacper Fertacz

MONTAŽA • EDITOR Przemysław Chruścielewski

ORIGINALNA GLAZBA • SCORE Ibrahim Maalouf

ULOGE • CAST Tomasz Ziętek, Sandra Korzeniak, Jacek Braciak, Agnieszka
Grochowska, Mateusz Górski, Robert Więckiewicz, Tomasz Kot, Sebastian Pawlak

PRODUCENTI • PRODUCERS Aneta Hickinbotham, Leszek Bodzak

PRODUKCIJSKA KUĆA • COMPANY Aurum Film

KOPRODUCENTI • CO-PRODUCERS Patrice Nezan, Laurent Versini, Mikulaś Novotny,
Olivier Père, Rémi Burah, Małgorzata Seck, Alicja Gancarz, Magdalena Ulejczyk, Anna Spisz

KOPRODUKCIJA • CO-PRODUCED BY Les Contes Modernes (Francuska • France), Arte
France Cinéma (Francuska • France), Auvergne-Rhône-Alpes-Cinéma (Francuska •
France), Canal+ (Francuska • France), Background Films (Češka • Czech Republic),
Magiclab (Češka • Czech Republic), Czech Television (Češka • Czech Republic),
Mazovia (Poljska • Poland), Warsaw Film Fund (Poljska • Poland)

DISTRIBUCIJA • DISTRIBUTION Zagreb Film Festival

PRODAJNI ZASTUPNIK • SALES AGENT New Europe Film Sales

Film je baziran na istinitom događaju. 1983. Poljska je potresena slučajem studenta Grzegorza Przemyka kojeg je do smrti zatukla komunistička policija. Jedini svjedok Jurek Popiel preko noći postaje državni neprijatelj broj jedan. Opresivni režim iskoristit će sva dostupna sredstva – tajnu službu, policiju, medije i sudstvo kako bi pronašla i ušutkala Jureka, ali i njegove roditelje te Przemykovu majku Barbaru.

Based on true events. In 1983, Poland is shaken by the case of high school student Grzegorz Przymek, who is beaten to death by communist police. Jurek Popiel, only witness of the beating, becomes the number one enemy of the state. The oppressive regime used its whole apparatus – the secret service, militia, the media and the courts – to find and silence Jurek, including his parents and Przymek's mother, Barbara.

Jan P. Matuszyński (Katowice, 1984), diplomirao filmsku režiju na Sveučilištu za radio i televiziju Krzysztof Kieślowski u Katowicama te završio dokumentaristički tečaj na Wajda School. Autor je hvaljenog i nagrađivanog dokumentarca *Deep Love* (2013) a dugometražnim igranim prvijencom *Ostatnia rodzina* (*The Last Family*, 2016) pohodio je brojne festivale i zaradio mnoge nagrade i priznanja.

Jan P. Matuszyński (Katowice, 1984) graduated from the Radio and Television Faculty Krzysztof Kieślowski Film School at the University of Silesia and completed the Documentary Programme at Wajda School. He is the author of the praised and awarded documentary *Deep Love* (2013), and his debut feature fiction film *The Last Family* (2016) was screened at numerous festivals and received various awards and acknowledgments.

Nebesa Heavens Above



MANJINSKA HRVATSKA
KOPRODUKCIJA / MINORITY
CROATIAN CO-PRODUCTION

Srbija, Njemačka, Sjeverna
Makedonija, Slovenija, Hrvatska,
Crna Gora, Bosna i Hercegovina •
Serbia, Germany, North Macedonia,
Slovenia, Croatia, Montenegro, Bosnia
and Herzegovina
2021 • 122'

komedija, drama, fantastika •
comedy, drama, fantasy

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Filmski festival u Locarnu - nagrada žirija mladih / Locarno Film Festival - Prize of Independent Young Jury
- Međunarodni festival mediteranskog filma Mostra de Valencia, najbolja fotografija / Mostra de Valencia, Best Photography

REŽIJA • DIRECTOR

Srdan Dragojević

SCENARIJ • SCREENPLAY Srdan Dragojević

(prema kratkim pričama Marcela Aymé / inspired by the short stories of Marcel Aymé)

FOTOGRAFIJA • CINEMATOGRAPHY Dušan Joksimović

MONTAŽA • EDITORS Petar Marković

ORIGINALNA GLAZBA • SCORE Igor Perović

ULOGE • CAST Goran Navojec, Bojan Navojec, Ksenija Marinković, Nataša Marković, Sana Kostić, Miloš Samolov, Nikola Pejaković, Srđan Žika Todorović, Miloš Timotijević

PRODUCENTI • PRODUCERS Biljana Prvanović, Srđan Dragojević

PRODUKCIJSKA KUĆA • COMPANY Delirium Films

KOPRODUCENTI • CO-PRODUCERS Heino Deckert, Vladimir Anastasov, Angela Nestorovska, Eva Rohrman, Darija Kulenović Gudan, Predrag Kalezić, Marija Perović, Srđan Šarenac, Dejan Papić, Zoran Ivković, Miroslav Ateljević, Ratko Zatezalo, Alexander Bohr

KOPRODUKCIJA • CO-PRODUCED BY Ma.ja.de. (Njemačka • Germany), Sektor Film (Sjeverna Makedonija • North Macedonia), Forum Ljubljana (Slovenija • Slovenia), Studio dim (Hrvatska • Croatia), Montenegro Max Film Kino (Crna Gora • Montenegro), Novi film (Bosna i Hercegovina • Bosnia and Herzegovina)

DISTRIBUCIJA • DISTRIBUTION Duplicato
PRODAJNI ZASTUPNIK • SALES AGENT Pluto Film

Tri priče odvijaju se 1993., 2001. i 2026. godine. Prva priča prati dobrodušnog Stojana koji na dar od Boga dobije aureolu. Aureola mu pravi probleme u susjedstvu, ali i u braku. Druga priča prati Gojka, duboko religioznog mladića koji vjeruje da će mu mobitel omogućiti izravnu vezu sa svetom Petkom. U trećoj priči Gojko je slikar izuzetno moćnih slika, koje mogu utažiti glad.

Three stories set in 1993, 2001 and 2026. The first story follows the kindhearted character Stojan, who receives a halo as a gift from God, which creates problems for him in the neighbourhood, but also in his marriage. The second story follows Gojko, a deeply religious young man who believes his mobile phone can give him a direct connection with St Petka. The third story also follows Gojko, but this time he is a painter and his canvases are extremely powerful - so powerful, in fact, that they can sate hunger.

Srdan Dragojević (Beograd, 1963), diplomirao Kliničku psihologiju na Filozofskom fakultetu u Beogradu i Filmsku i TV režiju na Fakultetu dramskih umjetnosti, Beograd, gdje je i profesor od 2000. do 2004. a objavljivao je i nagrađivanu poeziju i prozu. Autor je cijenjenih, nagrađivanih i u regiji izuzetno gledanih filmova *Mi nismo anđeli* (1992), *Lepa sela lepo gore* (1996), *Rane* (1998), *Parada* (2011).

Srdan Dragojević (Belgrade, 1963) graduated in clinical psychology from the Faculty of Philosophy in Belgrade and film and TV directing from the Faculty of Dramatic Arts in Belgrade, where he taught from 2000 to 2004, and is also an awarded poet and writer. He is the director of regarded, awarded, and hugely popular films within the region *We Are Not Angels* (1992), *Pretty Village, Pretty Flame* (1996), *The Wounds* (1998), *The Parade* (2011).

Neka bude jutro Vayehi boker / Let It Be Morning



Izrael, Francuska • Israel, France
2021 • 101'
drama

REŽIJA • DIRECTOR

Eran Kolirin

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Filmski festival u Cannesu, 2021, Izvjestan pogled / Cannes Film Festival 2021, Un Certain Regard
- Međunarodni filmski festival u Kerali, posebno priznanje / International Film Festival of Kerala, Special Mention
- Međunarodni filmski festival u Haifi - Najbolji izraelski film / Haifa International Film Festival – Best Israeli Film
- Međunarodni filmski festival War on Screen - najbolji film / War on Screen International Film Festival – Best Film
- Izraelska filmska akademija - najbolji film / Israeli Film Academy – Best Film
- Međunarodni filmski festival u Montpellieru / Montpellier International Film Festival
- Međunarodni filmski festival u Palm Springsu / Palm Springs International Film Festival

SCENARIJ • SCREENPLAY Eran Kolirin

(prema romanu Sayeda Kashuae / based on novel by Sayed Kashua)

FOTOGRAFIJA • CINEMATOGRAPHY Shai Goldman

MONTAŽA • EDITORS Arik Lahav-Leibovich, Haim Tabakman

ORIGINALNA GLAZBA • SCORE Habib Shadah

ULOGI • CAST Alex Bakri, Juna Suleiman, Salim Daw, Ehab Salami, Khalifa Natour, Samer Bisharat, Yara Elham Jarrar

PRODUCENTI • PRODUCERS Ra'anana Gershoni, Keren Michael,

Tamar Mozes-Borovitz, Nadav Palti, Jonathan Paran

PRODUKCIJSKA KUĆA • COMPANY Dori Media Group

KOPRODUCENTI • CO-PRODUCERS Yael Fogiel, Laetitia Gonzalez, Nathalie Vallet

KOPRODUKCIJA • CO-PRODUCED BY Les Films du Poisson (Francuska • France)

DISTRIBUCIJA • DISTRIBUTION Discovery

PRODAJNI ZASTUPNIK • SALES AGENT The Match Factory

Palestinac Sami s obitelji živi u Jeruzalemu. Kad ode na vjenčanje svoga brata, izraelski vojnici bez objašnjenja podižu zidove i zatvaraju selo u *lockdown*. U nemogućnosti vratiti se u Jeruzalem, odsječen od vanjskog svijeta i zarobljen u neočekivanoj situaciji, Sami je prisiljen svjedočiti kako se sve iznenada raspada i pretvara u kaos, ali i preispitati vlastiti identitet i nacionalnu pripadnost.

Sami, a Palestinian, lives in Jerusalem with his family. He goes to his brother's wedding, but with no explanation, the village is put under lockdown by Israeli soldiers. Cut off from the outside world, trapped in an unexpected situation, Sami is forced to watch as everything falls apart and turns into chaos, but also to reexamine his own identity and national feeling.

Eran Kolirin (Holon, 1973), scenarist i filmski redatelj. Godine 2004. režirao je dugometražnu televizijsku dramu *Hamasa Ha'aroch* (*The Long Journey*) a filmski redateljski debi *Bikur Ha-Tizmoret* (*The Band's Visit*, 2007), bio je veliki kritičarski uspjeh, dok je film *Hahithalfut* (*The Exchange*, 2011) prikazan na 68. Venecijanskom filmskom festivalu a *Me'Ever Laharim Vehagvaot* (*Beyond the Mountains and Hills*, 2016) u programu Izvjestan pogled na Canneskom filmskom festivalu.

Eran Kolirin (Holon, 1973) is an Israeli screenwriter and film director. In 2004, he directed the feature-length television drama *The Long Journey*, and his directorial debut *The Band's Visit* (2007), was great critical success, while his second film, *The Exchange* (2011), was screened at Venice International Film Festival. His next film, *Beyond the Mountains and Hills* (2016), was screened at the Un Certain Regard section at Festival de Cannes.

Nije loše biti čovjek

Nije loše biti čovek / Being Human Is Not So Bad



MANJINSKA HRVATSKA
KOPRODUKCIJA / MINORITY
CROATIAN CO-PRODUCTION

Srbija, Hrvatska • Serbia, Croatia
2021 • 104'
komedija, triler • comedy, thriller

HRVATSKA PREMIJERA
CROATIAN PREMIERE

REŽIJA • DIRECTOR

Dušan Kovačević

SCENARIJ • SCREENPLAY Dušan Kovačević

FOTOGRAFIJA • CINEMATOGRAPHY Goran Volarević

MONTAŽA • EDITORS Ivana Fumić

ORIGINALNA GLAZBA • SCORE Momčilo Bajagić-Bajaga

ULOGE • CAST Branka Katić, Vojin Četković, Hristina Popović, Lena Kovačević, Mira Banjac, Jelena Mihajlović, Gordan Kičić, Andrija Milošević, Nenad Jezdić, Srđan Todorović

PRODUCENTI • PRODUCERS Miroslav Mogorović, Vanja Sremac

PRODUKCIJSKA KUĆA • COMPANY Art & Popcorn, Terminal 3

KOPRODUCENTI • CO-PRODUCERS

Nedeljko Bajić, Ivica Vidanović, Nevena Savić, Momčilo Bajagić-Bajaga

KOPRODUKCIJA • CO-PRODUCED BY Contrast Studios (Srbija • Serbia),

Cinnamon Films (Srbija • Serbia)

DISTRIBUCIJA • DISTRIBUTION MCF

PRODAJNI ZASTUPNIK • SALES AGENT Soul Food Films

Priča prati profesora klavira Milana pet godina nakon što je njegov kum, nekadašnja pop zvijezda Ranko Beli, nestao pod nerazjašnjenim okolnostima. Milan odlučio riješiti misterij i konačno saznati što se zapravo dogodilo s Belim. Ne nalazeći na podršku i razumijevanje obitelji i okoline, Milan razvija prijateljski odnos s psom lutilicom.

The story follows piano professor Milan five years after his best friend, pop star Ranko White, disappeared under mysterious circumstances. Milan decides to solve the mystery and finally discover what happened to White. Failing to get support and understanding from his family and friends, Milan develops a friendship with a stray dog.

Dušan Kovačević (Mrđenovci, 1948), diplomirao dramaturgiju na Akademiji za kazalište, film, radio i TV u Beogradu. Napisao je 11 scenarija za višestruko nagrađivane filmove, među kojima se ističu *Underground* (1995., režija E. Kusturica, Zlatna palma u Cannesu IFF), *Poseban tretman* (1980., režija G. Paskaljević, najbolja glumica Cannes IFF), *Ko to tamo peva?* (1980., režija S. Šijan, posebna nagrada žirija Montreal WFF), *Maratonci trče počasni krug* (1981., režija S. Šijan), *Balkanski špijun* (1984., režija D. Kovačević i B. Nikolić) i drugi. Ovo mu je treći dugometražni igrani film kojeg potpisuje kao redatelj, uz *Balkanskog špijuna* i *Profionalca* (2003).

Dušan Kovačević (Mrđenovci, 1948) graduated in dramaturgy from the Academy of Theatre, Film, Radio and television in Belgrade. He has written 11 screenplays for awarded films, in particular *Underground* (1995, directed by E. Kusturica, Palme d'Or, Festival de Cannes), *Special Treatment* (1980, directed by G. Paskaljević, Best Supporting Actress, Festival de Cannes), *Who's Singin' Over There* (1980, directed by S. Šijan, Special Prize of the Jury, Montreal World Film Festival), *The Marathon Family* (1981, directed by S. Šijan), *The Balkan Spy* (1984, directed by D. Kovačević and B. Nikolić). *Being Human Is Not So Bad* is his third feature film as director, along with *The Balkan Spy* and *The Professional* (2003).

Sunce Sonne / Sun



Austrija • Austria
2022 • 87'
drama

REŽIJA • DIRECTOR

Kurdwin Ayub

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

• Međunarodni filmski festival u Berlinu 2022 – Nagrada za najbolji debitantski film / Berlin International Film Festival 2022, Best First Feature Award

SCENARIJ • SCREENPLAY Kurdwin Ayub

FOTOGRAFIJA • CINEMATOGRAPHY Enzo Brandner

MONTAŽA • EDITOR Roland Stöttinger

ULOGJE • CAST Melina Benli, Law Wallner, Maya Wopienka

PRODUCENTI • PRODUCERS Ulrich Seidl, Georg Aschauer

PRODUKCIJSKA KUĆA • COMPANY Ulrich Seidl Film Produktion GmbH

PRODAJNI ZASTUPNIK • SALES AGENT Cercamon

Tri bečke tinejdžerice – Yesmin, Bella i Nati, zabavljajući se, za YouTube snimaju video te neočekivano postaju popularne preko noći i to poglavito među kurdskim muslimanima. Yesmin je jedina Kurdkinja među njima trima, no sve se više počinje distancirati od vlastite kulture, dok su s druge strane Bella i Nati njome fascinirane, što će eskalirati kad susretnu dva mladića – kurdska patriota. Tri buntovne djevojke tako će se naći razapete u turbulentnoj mreži između društvenih medija, obiteljskih odnosa ali i vlastitog sazrijevanja.

Three teenage girls from Vienna - Yesmin, Bella, and Nati - have fun making a YouTube video that unexpectedly makes them famous overnight, especially among Kurdish Muslims. Yesmin, the only one of the friends who is Kurdish herself, begins to distance herself more and more from her culture. Nati and Bella, on the other hand, seem fascinated by it. When the girls meet two young Kurdish patriots, the situation threatens to escalate. The three rebellious girls get caught in the turbulent network of social media, family relationships, and self-discovery.

Kurdwin Ayub (Irak, 1990) scenaristica je, redateljica te video i performans umjetnica. Studirala izvedbene umjetnosti te slikarstvo i animaciju na Sveučilištu primijenjenih umjetnosti u Beču (2008-2013). Autorica je nagrađivanih kratkometražnih filmova, ali i dokumentarca *Paradise! Paradise!* (2016).

Kurdwin Ayub (Iraq, 1990) is a writer, director, and video and performance artist. She studied performing arts, and painting and animation at the University of Applied Arts in Vienna (2008-2013). Her work includes awarded short films, as well as the documentary *Paradise! Paradise!* (2016).

Vizija leptira

Бачення метелика (*Bachennya metelyka*) / *Butterfly Vision*



MANJINSKA HRVATSKA
KOPRODUKCIJA / MINORITY
CROATIAN CO-PRODUCTION

Ukrajina, Češka, Hrvatska, Švedska
• Ukraine, Czech Republic, Croatia,
Sweden
2022 • 107'
drama

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS
• Filmski festival u Cannesu 2022 - Izvjestan pogled /
Cannes Film Festival 2022 - Un Certain Regard

REŽIJA • DIRECTOR

Maksym Nakonechnyi

SCENARIJ • SCREENPLAY Maksym Nakonechnyi, Iryna Tsilyk

FOTOGRAFIJA • CINEMATOGRAPHY Khrystyna Lyzohub

MONTAŽA • EDITORS Ivor Ivezić, Alina Gorlova

ORIGINALNA GLAZBA • SCORE Džian Baban

ULOGJE • CAST Rita Burkovska, Liubomyr Valivots, Myroslava Vytrykhovska-Makar,
Natalia Vorozhbyt, Kateryna Prymak, Daria Lorenci Flatz, Myroslav Hai, Dmytro
Lozovsky, Edvin Liverić Bassani

PRODUCENTICE • PRODUCERS Darya Bassel, Yelizaveta Smith

PRODUKCIJSKA KUĆA • COMPANY Tabor Production

KOPRODUCENTI • CO-PRODUCERS Anita Juka, Dagmar Sedlačkova,
Mario Adamson, Sergio C. Ayala

KOPRODUKCIJA • CO-PRODUCED BY 4 film d.o.o. (Hrvatska • Croatia), MasterFilm
(Češka • Czech Republic), Sisyfos Film Production (Švedska • Sweden)

DISTRIBUCIJA • DISTRIBUTION Wild Bunch

PRODAJNI ZASTUPNIK • SALES AGENT Wild Bunch

Surova i nadrealna priča o ženi koja odbija biti identificirana kao žrtva. Lilia se vraća kući svojoj obitelji i suborcima nakon mjeseci provedenih u ratnom zatočeništvu od strane neprijateljskih snaga. Kao ukrajinska stručnjakinja za zračno izviđanje, uvijek je bila u izvidnici kroz dronove koje je kontrolirala. Sada, kao civil i kao supruga, teško se okreće budućnosti. Bol i trauma i dalje izlaze na površinu poput sna, a nešto u njoj ne dopušta joj zaboraviti ono od čega se želi maknuti.

A harsh and surreal tale about a woman who refuses to be a victim. Lilia returns home to her family and fellow soldiers after spending months as a prisoner of enemy forces. A Ukrainian aerial reconnaissance expert, she was always on the lookout through drones whose flights she controlled. Now a civilian and wife, she struggles to look forward to the future. The pain and trauma from her time in captivity continue to surface in dreamlike ways, while something inside her does not let her forget what she's trying to move on from.

Maksym Nakonechnyi (Odessa, 1990), diplomirao režiju 2012. na kijeveskom nacionalnom sveučilištu Karpenko Kary. Osnovao je nezavisnu produkcijsku tvrtku Tabor, koja proizvodi dokumentarne i igrane filmove, kazališne predstave, reklame i kulturne projekte. Kao redatelj snimio je nekoliko igranih kratkih filmova a producira i dokumentarce. *Vizija leptira* njegov je prvi dugometražni igrani projekt.

Maksym Nakonechnyi (Odessa, 1990) graduated in directing from the Karpenko Kary Kyiv National University in 2012. He founded the independent production company Tabor, which now produces documentaries, fiction films, theater plays, commercials, and cultural projects. *Maksym* has made several fiction shorts as a director and he also produces documentaries. *Butterfly Vision* is his first feature fiction film.

Kulturniji
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POSEBNE PROJEKCIJE SPECIAL SCREENINGS

BELFAST

Kenneth Branagh 72

ČUDACI NA SLOBODI *FREAKS OUT*

Gabrielle Mainetti 73

ENNIO *THE GLANCE OF MUSIC*

Giuseppe Tornatore 74

GRAD PROKLETIH *HINTERLAND*

Stefan Ruzowitzky 75

NE GOVORI ZLO *GÆSTERNE / SPEAK NO EVIL*

Christian Tafdrup 76

SLIJEPAC KOJI NIJE HTIO GLEDATI TITANIC *SOKEA MIES JOKA EI HALUNNUT NÄHDÄ TITANICIA / THE BLIND MAN WHO DID NOT WANT TO SEE TITANIC*

Teemu Nikki 77

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Birgitte Stærmosse 78

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Stefan Ruzowitzky 80

TU HERE

Zrinko Ogresta 81

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Jasmin Duraković 83

PUCNJI U MARSEILLESU *PUCNJI U MARSEJU / BULLETS OVER MARSEILLE*

Gordan Matic 84

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Aida Bukvić 85

ŠVEDSKO SRCE MOJE MAJKE *MY MOTHER'S SWEDISH HEART*

Adis Bakrač 86

YUNACI ROCKA *JUNACI ROCKA / ROCK HEROES*

David Petrović 87



BEST OF EUROPE

REŽIJA • DIRECTOR

Kenneth Branagh

Ujedinjeno Kraljevstvo • United Kingdom
2021 • 98'
biografska drama • biography, drama

SCENARIJ • SCREENPLAY Kenneth Branagh
FOTOGRAFIJA • CINEMATOGRAPHY Haris Zambarloukos
MONTAŽA • EDITOR Úna Ní Dhonghaile
ORIGINALNA GLAZBA • SCORE Van Morrison
ULOGE • CAST Jude Hill, Lewis McAskie, Caitríona Balfe, Jamie Dornan, Judi Dench, Ciarán Hinds, Josie Walker
PRODUCENTI • PRODUCERS Laura Berwick, Kenneth Branagh, Becca Kovacic, Tamar Thomas
PRODUKCIJSKA KUĆA • COMPANY TKBC, Northern Ireland Screen

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Nagrada Oscar za najbolji originalni scenarij / Academy Awards – Best Original Screenplay
- Nminacije za nagradu Oscar – Najbolji film, Najbolji redatelj, Najbolji sporedni glumac, Najbolji zvuk, Najbolja glazba / Academy Award Nominee - Best Film, Best Director, Best Actor in a Supporting Role, Best Sound, Best Music
- Međunarodni filmski festival u Palm Springsu - Nagrada Chairman's Vanguard / Palm Springs IFF- Chairman's Vanguard Award
- BAFTA – Najbolji britanski film / Best British Film
- Zlatni globus– Najbolji scenarij / Golden Globe – Best Screenplay
- Međunarodni filmski festival u Torontu - nagrada publike / Toronto International Film Festival - People Choice Award

Belfast, 1969. Devetogodišnji Buddy živi idiličnim životom s roditeljima, bratom, bakom i djedom u mirnom radničkom susjedstvu. Iznenada, međutim, suočit će se s ružnom stvarnošću – eskalirajućim religijskim sukobima katolika i protestanata. Sve veća previranja, nasilje i rastuća opasnost dovode Buddyjevu obitelj pred gotovo nemoguću odluku – ostati ili se početi pakirati i otići?

Belfast, 1969. Nine-year-old Buddy leads an idyllic life with his parents, brother, and grandparents in a quiet working neighbourhood, but suddenly finds himself confronted with the ugly reality of escalating religious conflicts between Catholics and Protestants. Rising turmoil, violence, and growing danger mean that Buddy's family has to face a nearly impossible decision – stay or start packing and go?

Kenneth Branagh (Belfast, 1960), redatelj, glumac i scenarist. U mladosti nastupao s Royal Shakespeare Company, kasnije osnovao vlastitu kazališnu trupu Renaissance Theatre Company, glumio u više Shakespearovih djela, te režirao filmove po Shakespearovim dramama (*Henrik V*, 1989; *Mnogo vike ni za što*, 1993; *Hamlet*, 1996; *Kako vam drago*, 2006), približivši ga time *mainstream* publici. U filmografiji ima više od sedamdeset uloga na filmu i televiziji te nebrojeno u kazalištu, ali i dvadesetak režijskih postignuća (najrecentniji *Smrt na Nilu*, 2022). Dobitnik je Oscara, četiriju BAFTA, dva Emmyja i Zlatnog globusa. 2012. dodijeljena mu je viteška titula *Sir*.

Kenneth Branagh (Belfast, 1960) is a director, actor, and writer. As a young actor, he performed with the Royal Shakespeare Company, and later cofounded the Renaissance Theatre Company. He performed in numerous plays by Shakespeare, and directed several films adaptations of Shakespearean plays (*Henry V*, 1989; *Much Ado About Nothing*, 1993; *Hamlet*, 1996; *As You Like It*, 2006), which brought him closer to mainstream audiences. His filmography includes more than 70 roles in film and television, and countless roles in theatre, as well as some 20 films as director (the most recent *Death on the Nile*, 2022). He has received an Academy Award, four BAFTAs, two Emmy Awards, and a Golden Globe Award. He was knighted in 2012.

FILM ZATVARANJA
CLOSING FILM

Čudaci na slobodi Freaks Out



BEST OF EUROPE

REŽIJA • DIRECTOR

Gabrielle Mainetti

Italija, Belgija • Italy, Belgium
2021 • 141'

pustolovina, drama, fantazija •
adventure, drama, fantasy

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Međunarodni filmski festival u Veneciji – Najbolji glumac, Najbolji talijanski film, Nagrada Pasinetti, Graffetta d'ororo za najbolji film / Venice Film Festival - Best Actor, Best Italian Film, Pasinetti Award, Graffetta d'oro for Best Film
- Međunarodni filmski festival u Rotterdamu – Nagrada publike / Rotterdam International Film Festival - Audience Award

SCENARIJ • SCREENPLAY Nicola Guaglianone, Gabriele Mainetti

FOTOGRAFIJA • CINEMATOGRAPHY Michele D'Attanasio

MONTAŽA • EDITOR Francesco Di Stefano

ORIGINALNA GLAZBA • SCORE Michele Braga, Gabriele Mainetti

ULOGE • CAST Claudio Santamaria, Aurora Giovino, Pietro Castellitto, Giancarlo Martini, Giorgio Tirabassi, Max Mazzotta, Franz Rogowski, Francesca Anna Bellucci

PRODUCENTI • PRODUCERS Gabriele Mainetti, Andrea Occhipinti

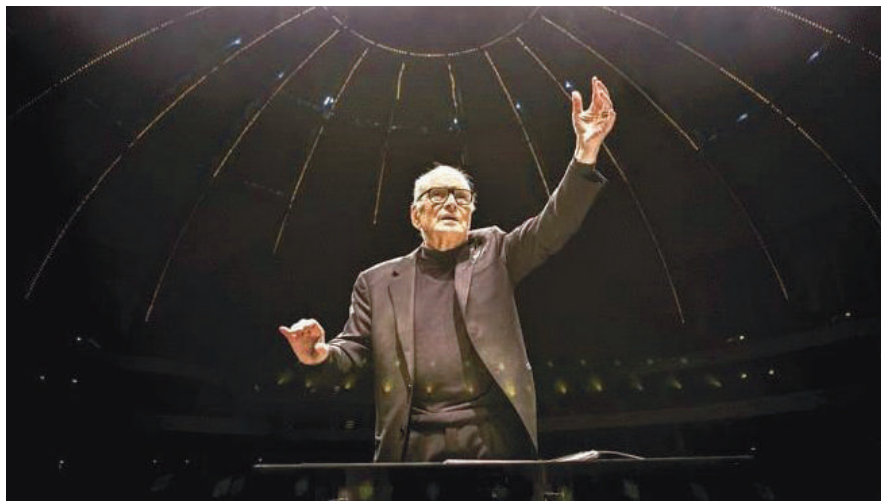
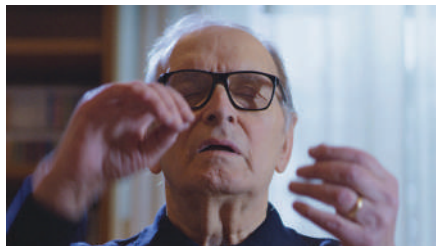
PRODUKCIJSKA KUĆA • COMPANY Goon Films, Lucky Red

Rim, 1943. Matilde, Cencio, Fulvio i Mario zbog svojih posebnih moći glavne su atrakcije cirkuske trupe Mezza Piotta. Matilde proizvodi elektricitet, Cencio razgovara s kukcima, Fulvio je izrazito snažan a Mario je ljudski magnet. Vodi ih dobroćudni Israel, čiji će iznenadni nestanak uvesti zbrku među članove trupe. Istovremeno, briljantni nacist Franz pozvat će ih da se pridruže njegovom njemačkom cirkusu, ali i izložiti plan koji bi mogao promijeniti sudbinu čitavog čovječanstva.

Rome, 1943 Matilde, Cencio, Fulvio, and Mario have special powers which make them the attractions of the Mezza Piotta Circus. Matilde creates electricity, Cencio can talk to insects, Fulvio is extremely strong, and Mario is a human magnet. They are led by the kind-hearted Israel, whose sudden disappearance causes disarray among the circus members. At the same time, the brilliant Nazi Franz invites them to join his German circus and lays out a plan that could change the fate of mankind.

Gabrielle Mainetti (Rim, 1976), redatelj, glumac, skladatelj i producent. Potpisnik je nekoliko nagrađivanih kratkih filmova (*Basette*, 2006; *Tiger Boy*, 2012). Njegov dugometražni prvijenac – akcijska komedija/drama *Zovu me Jeeg* (*Lo chiamavano Jeeg Robot*, 2015) zapažen je i od strane kritike i od strane publike te dobitnik brojnih priznanja.

Gabrielle Mainetti (Rome, 1976), director, actor, composer and producer. His work includes several awarded short films (*Basette*, 2006; *Tiger Boy*, 2012). His feature debut, the action comedy *They Call Me Jeeg* (2015) has received critical acclaim and has won numerous awards.



BEST OF EUROPE

REŽIJA • DIRECTOR

Giuseppe Tornatore

Italija, Belgija, Nizozemska, Japan,
Kina, Njemačka • Italy, Belgium,
Netherlands, Japan, China, Germany
2021 • 156'

dokumentarni • documentary

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Filmski festival u Veneciji / Venice Film Festival
- Nagrada David di Donatello - najbolji dokumentarni film / David di Donatello Award - Best Documentary
- Međunarodni filmski festival u Bariju - najbolji redatelj / BIFEST Bari - Best Director

SCENARIJ • SCREENPLAY Giuseppe Tornatore
FOTOGRAFIJA • CINEMATOGRAPHY Giancarlo Leggeri, Fabio Zamarion

MONTAŽA • EDITOR Massimo Quaglia

PRODUCENTI • PRODUCERS Gabriele Costa, Peter De Maegd,
San Fu Maltha, Gianni Russo

PRODUKCIJSKA KUĆA • COMPANY Piano b Produzioni, Potemkino, Fu Works, Terras,
Gaga., Blossoms Island Pictures, Bridging the Dragon

Dokumentarac o legendarnom filmskom skladatelju Enniju Morriconeu (Rim, 10. studenoga 1928. – Rim, 6. srpnja 2020) koji je svjetski ugled stekao suradnjom s redateljem Sergiom Leoneom (*Za šaku dolara*, 1964; *Za dolar više*, 1965; *Dobar, loš, zao*, 1966; *Bilo jednom u Americi*, 1984), a u karijeri je skladao glazbu za preko pet stotina filmova (*Nebeski dani*, 1978; *Misija*, 1986; *Nedodirljivi*, 1987; *Malèna*, 2000, *Mrska osmorka*, 2015). Višestruko je nagrađivan priznanjima – Oscar, BAFTA, Zlatni globus, *David di Donatello* itd. U dokumentarcu kojeg potpisuje, prema Morriconeovim riječima – jedini redatelj zbog kojeg bi izišao iz mirovine, o njemu među ostalima govore: Clint Eastwood, Quentin Tarantino, John Williams, Hans Zimmer, Oliver Stone, Terrence Malick, Dario Argento, Wong Kar-wai, Bernardo Bertolucci i drugi.

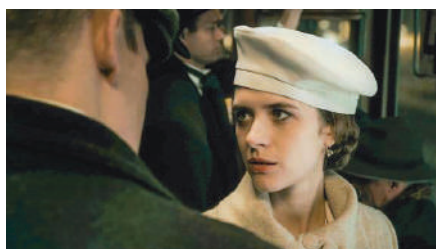
Documentary film about the legendary film composer Ennio Morricone (Rome, 10 November 1928 - Rome, 6 July 2020), who gained worldwide renown through his work with director Sergio Leone (*A Fistful of Dollars*, 1964; *For a Few Dollars More*, 1965; *The Good, the Bad and the Ugly*, 1966; *Once Upon a Time in America*, 1984), and has composed the scores for more than five hundred films in his career (*Days of Heaven*, 1978; *The Mission*, 1986; *The Untouchables*, 1987; *Malèna*, 2000; *The Hateful Eight*, 2015). He has received a number of awards - Oscar, BAFTA, Golden Globe, David di Donatello, etc. In the documentary by, in Morricone's words, the only director he would consider coming out of retirement for, Tornatore is talked about by Clint Eastwood, Quentin Tarantino, John Williams, Hans Zimmer, Oliver Stone, Terrence Malick, Dario Argento, Wong Kar-wai, Bernardo Bertolucci, and others.

Giuseppe Tornatore (Bagheria, 1956), filmski redatelj, scenarist, producent i montažer radnja čijih se filmova često odigrava na Siciliji, a i sadrže mnoge autobiografske elemente. Među raznim nagradama koje je osvojio, uključene su i najprestižnije poput Zlatnog globusa, posebne nagrade žirija na Filmskom festivalu u Cannesu, BAFTA-e, Europske filmske nagrade, Nagrade *David di Donatello* i Nagrade *Pasinetti* na Venecijanskom filmskom festivalu. Izbor iz filmografije: *Kino Raj* (*Nuovo Cinema Paradiso*, 1988), *Čista formalnost* (*Una pura formalità*, 1994), *Malèna* (2000), *Baaria* (2009), *Najbolja ponuda* (*La migliore offerta*, 2013).

Giuseppe Tornatore (Bagheria, 1956), film director, screenwriter, producer, and editor whose films are often set in Sicily, and have many autobiographical elements. The various awards he received include the most prestigious ones, such as Golden Globe, special prizes of the juries at Cannes, BAFTA, European Film Award, David di Donatello Award and the Pasinetti Award at Venice Film Festival. Select filmography: *Cinema Paradiso* (1988), *A Pure Formality* (1994), *Malèna* (2000), *Baaria* (2009), *The Best Offer* (2013).

Grad prokletih Hinterland

PULSKI
FILMSKI
FESTIVAL
16. - 24. 7. 2022.



BEST OF EUROPE

REŽIJA • DIRECTOR

Stefan Ruzowitzky

Austrija, Luksemburg •

Austria, Luxembourg

2021 • 98'

povijesna drama, misterija, triler •

history drama, mystery, thriller

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

• Filmski festival u Locarnu - Nagrada publike / Locarno
Film Festival - Audience Award

SCENARIJ • SCREENPLAY Robert Buchschwenter, Hanno Pinter, Stefan Ruzowitzky

FOTOGRAFIJA • CINEMATOGRAPHY Benedict Neuenfels

MONTAŽA • EDITOR Oliver Neumann

GLAZBA • SCORE Kyan Bayani

ULOGE • CAST Murathan Muslu, Liv Lisa Fries, Marc Limpach, Max von der Groeben,
Maximilien Jadin, Timo Wagner, Aaron Friesz, Stipe Erceg, Trystan Pütter

PRODUCENTI • PRODUCERS Alexander Dumreicher-Ivanceanu, Bady Minck,
Sabine Moser, Oliver Neumann

PRODUKCIJSKA KUĆA • COMPANY Amour Fou Luxembourg, FreibeuterFilm

Nakon Prvog svjetskog rata i sloma Austro-Ugarske, detektiv Peter Perg vraća se kući u Beč nakon godina zatočeništva. No Beč kakvog je nekoć poznao više ne postoji. Rastu neredi i nezaposlenost, a usto započinje niz nejasnih ubojstava njegovih prijatelja – ratnih veterana. Pergu ne preostaje ništa drugo nego udružiti snage s forenzičarkom Theresom Körner kako bi pokušao riješiti zločine i ubojicu izvesti pred lice pravde.

After World War I and the collapse of the Austro-Hungarian Empire, detective Peter Perg returns home to Vienna after years of captivity. But the Vienna he once knew no longer exists. Riots and unemployment are on the rise, and there is also a series of mysterious murders of his friend, war veterans. Perg has no other option than to join forces with pathologist Theresa Körner to try and solve the murders and bring the killer to justice.

Stefan Ruzowitzky (Beč, 1961) redatelj je i scenarist, poznat po zapaženim i nagrađivanim filmovima *Nasljednici* (*Die Siebtebauer*, 1998), *Anatomija* (*Anatomy*, 2000) i *Krivotvoritelji* (*Die Fälscher*, 2007). Studirao je dramu i povijest na bečkom sveučilištu te u ranim godinama karijere režirao dokumentarce, glazbene spotove i reklame. *Krivotvoritelji*, koje je napisao i režirao, 2008. osvajaju nagradu Oscar.

Stefan Ruzowitzky (Vienna, 1961), director and screenwriter, known for his acclaimed and awarded films *The Inheritors* (1998), *Anatomy* (2000) and *The Counterfeiters* (2009). He studied drama and history at the University of Vienna, and directed documentary films, music videos and commercials in his early career. *The Counterfeiters*, written and directed by Stefan, won an Oscar.

Ne govori zlo Gæsterne / Speak No Evil



BEST OF EUROPE

REŽIJA • DIRECTOR

Christian Tafdrup

Danska, Nizozemska •

Denmark, Netherlands

2022 • 97'

horor, triler • horror, thriller

18+

SCENARIJ • SCREENPLAY Christian Tafdrup, Mads Tafdrup

FOTOGRAFIJA • CINEMATOGRAPHY Erik Molberg Hansen

MONTAŽA • EDITOR Nicolaj Monberg

ORIGINALNA GLAZBA • SCORE Sune Kølster

ULOGE • CAST Morten Burian, Sidsel Siem Koch, Fedja van Huêt, Karina Smulders, Liva Forsberg, Marius Damslev

PRODUCENT • PRODUCER Jacob Jarek

PRODUKCIJSKA KUĆA • COMPANY Profile Pictures

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Filmski festival Sundance - sekcija Midnight / Sundance Film Festival - Midnight Section
- Međunarodni filmski festival u Seattleu / Seattle International Film Festival
- Filmski festival u Göteborgu / Göteborg Film Festival

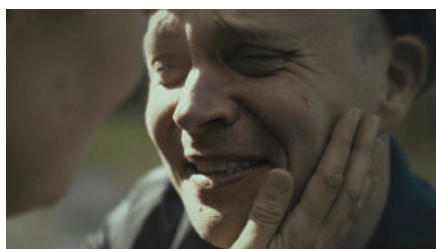
Na odmoru u Toskani nizozemski par Karin i Patrick upoznaju danski par Louise i Bjørna, s kojima odmah *kliknu*, a i njihova djeca – Agnes i povučeni i gotovo nijemi Abel odlično se slažu. Međusobno oduševljenje je toliko da nizozemski par uskoro pozove Dance k sebi u goste preko vikenda u svoju izoliranu vilu. Međutim, po dolasku stvari se počnu odmotavati ponešto drugačije od očekivanog – neobično ponašanje gostiju, naime, neugodno će iznenaditi domaćine.

On a vacation in Tuscany, a Dutch couple (Karin and Patrick) meet a Danish couple (Louise and Bjørn), and they instantly become friends. Their children, Agnes and Abel, who is almost unable to speak, also get along great. The Dutch couple soon invites the Danish couple to spend a weekend with them in their isolated villa. But when they arrive, things are not as they expected - the guests' unusual behaviour is an unpleasant surprise for the hosts.

Christian Tafdrup (Kopenhagen, 1978), glumac, redatelj i scenarist na filmu i u kazalištu. Diplomirao na danskoj Nacionalnoj kazališnoj školi u Kopenhagenu. Osim što je režirao tv-seriju i nekoliko kratkih filmova, potpisnik je i zapaženih i nagrađivanih dugometražnih naslova *Forældre* (*Parents*, 2016) i *En frygtelig kvinde* (*A Horrible Woman*, 2017), a također je i uspješan glumac (*Nakon vjenčanja / Efter brylluppet*, 2006; serija *Borgen*, 2013).

Christian Tafdrup (Copenhagen, 1978), actor, director, and screenwriter in film and theatre. He graduated from the Danish National Theatre School in Copenhagen. He directed a TV series and several short films, as well as the acclaimed and awarded feature films *Parents* (2016) and *A Horrible Woman* (2017). He is also a successful actor (*After the Wedding*, 2006; series *Borgen*, 2013).

Slijepac koji nije htio gledati Titanic Sokea mies joka ei halunnut nähdä Titanicia / The Blind Man Who Did Not Want to See Titanic



BEST OF EUROPE

REŽIJA • DIRECTOR

Teemu Nikki

Finska • Finland

2021 • 82'

drama, romansa, komedija •
drama, romance, comedy

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Filmski festival u Veneciji - Nagrada publike Armani Beauty / Venice Film Festival - Armani Beauty Audience Award
- Filmski festival u Antaliji - Najbolji glumac / Antalya Golden Orange Film Festival - Best Actor
- Filmski festival u El Gouni - Najbolji glumac, Zlatna zvijezda za najbolji film / El Gouna Film Festival - Best actor, Golden Star Award for Best Film
- Filmski festival SXSW / SXSW Film Festival

SCENARIJ • SCREENPLAY Teemu Nikki

FOTOGRAFIJA • CINEMATOGRAPHY Sari Aaltonen

MONTAŽA • EDITOR Jussi Sandhu

ULOGE • CAST Petri Poikolainen, Marjaana Maijala, Samuli Jaskio,
Hannamajja Nikander, Matti Onnismaa, Rami Rusinen

PRODUCENTI • PRODUCERS Teemu Nikki, Jani Pösö

PRODUKCIJSKA KUĆA • COMPANY It's Alive Films, Wacky Tie Films

Jaakko boluje od multiple skleroze, koja mu je uzrokovala i sljepoću i paralizu od struka naniže. Život mu je monoton, vezan uz kolica, lijekove i obiliske patronažne sestre. Jedino veselje predstavljaju mu razgovori s također teško bolesnom slabovidnom Sirpom, s kojom se međutim nikad nije upoznao uživo. Stoga jednog dana odluču upustiti se u za njega uistinu izazovnu pustolovinu kako bi je posjetio. No to neće moći izvesti sam nego će se trebati osloniti na pomoć okoline, koja i nije uvijek dobronamjerna.

Jaakko suffers from MS, which caused him to go blind and paralyzed from the waist down. His life is monotonous and he is tied to his wheelchair, medicines, and visits from his nurse. The only joy in his life are the conversations with Sirpa, who is also visually impaired and severely ill, and whom he has never met face to face. Jaakko decides to go meet her and embarks on a truly challenging adventure to visit her. However, he will not be able to do it on his own, but will have to rely on the people around him, who do not always have good intentions.

Teemu Nikki (Sismä, 1975), samouki filmski redatelj, scenarist, producent i montažer brojnih reklama i glazbenih spotova te kratkih filmova, serija i dokumentaraca a također i dobitnik brojnih nagrada i priznanja. Primjerice, njegov *Milosrdni ubojica* (*Armomurhaaja*, 2017) bio je veliki festivalski hit i kandidat Finske za nagradu Oskar 2019. Nikki je jedan od pripadnika tzv. finskog čudnog vala, s izraženom sklonošću crnohumornom. Dugometražni igrani debi imao je 2012. naslovom *3Simoa*.

Teemu Nikki (Sismä, 1975), self-educated director, screenwriter, producer, and editor of numerous commercials and music videos, as well as short films, series and documentary films. He has won a number of awards and acknowledgments. His film *Euthaniser* (2017) was a big festival hit and a candidate for the Academy Awards in 2019. Nikki is one of the members of the Finnish Weird Wave, with a distinct propensity for dark humour. His film *3Simoa* (2012) was his directorial debut.



Embassy of Finland
Zagreb

Darling



FILMOVI ŽIRIJA / MEET THE JURY

Danska • Denmark
2017 • 103'
drama

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Nagrada Bodil - nominacija za najbolju glumicu - Danica Ćurčić / Bodil Awards - Best Actress Nominee - Danica Ćurčić
- Danska filmska nagrada - nominacija za najbolju glumicu - Danica Ćurčić / Danish Film Awards - Best Actress Nominee - Danica Ćurčić

REŽIJA • DIRECTOR

Birgitte Stærmosse

SCENARIJ • SCREENPLAY Kim Fupz Aakeson, Birgitte Stærmosse

FOTOGRAFIJA • CINEMATOGRAPHY Marek Septimus Wieser, FSF

MONTAŽA • EDITOR Anders Albjerg Kristiansen

GLAZBA • SCORE Raúl Medall Pastor, Erik Skodvin

ULOGI • CAST Danica Ćurčić, Gustaf Skarsgård, Ulrich Thomsen

PRODUCENTI • PRODUCERS Peter Aalbæk Jensen, Marie Gade Denessen

PRODUKCIJSKA KUĆA • COMPANY Zentropa Productions3

DISTRIBUCIJA • DISTRIBUTION Nordisk Film Distribution

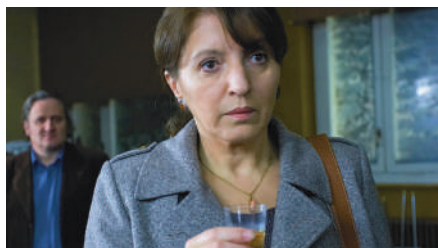
Darling je svjetski poznata balerina. Nakon dulje odsutnosti, sa suprugom koreografom Fransom vraća se u Kraljevski danski balet kako bi otplesala Giselle. Tijekom probe kolabira te se suoči s nemilom dijagnozom – kuk joj je trajno oštećen i više neće moći plesati. No, Darling se neće predati tako lako.

Darling is a world-famous Danish ballerina. After a long absence, she and her husband Frans, a choreographer, return to the Royal Danish Ballet in Copenhagen to perform in the classic ballet *Giselle*. During a rehearsal, Darling collapses in pain and is faced with a dire prognosis - her hip is irreparably damaged and she will never dance again. However, Darling does not surrender so easily.

Birgitte Stærmosse (Odense, 1963), diplomirana magistrica likovnih umjetnosti na Sveučilištu Temple, potpisnica je nagrađivanih kratkometražnih filmova, prikazivanih na prestižnim festivalima, ali i tv-serija i dokumentaraca. U dugom metru debitirala je naslovom *Værelse 304* (2011).

Birgitte Stærmosse (Odense, 1963), graduated in fine arts from Temple University. She directed several awarded short films screened at prestigious film festivals, as well as TV series and documentary film. *Room 304* (2011) was her feature debut.

Gospodica Das Fräulein / Fraulein



FILMOVI ŽIRIJA /
MEET THE JURY

Švicarska, Njemačka, Bosna i
Hercegovina • Switzerland, Germany,
Bosnia and Herzegovina
2006 • 81'
drama

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Locarno Film Festival 2006 – Zlatni leopard / Golden Leopard
- Sarajevo Film Festival 2006 – Srce Sarajeva, najbolja glumica / Heart of Sarajevo, Best Actress (Marija Škaričić)

REŽIJA • DIRECTOR

Andrea Štaka

SCENARIJ • SCREENPLAY Andrea Štaka, Barbara Albert, Marie Kreutzer,
Eva Vitija, Ann Tobin

FOTOGRAFIJA • CINEMATOGRAPHY Igor Martinović

MONTAŽA • EDITOR Gion-Reto Killias

ORIGINALNA GLAZBA • SCORE Daniel Jakob, Peter von Siebenthal, Till Wyler

ULOGE • CAST Mirjana Karanović, Marija Škaričić, Ljubica Jović, Zdenko Jelčić

PRODUCENTI • PRODUCERS Susann Rüdlinger, Samir

PRODUKCIJSKA KUĆA • COMPANY Dschoint Ventschr Filmproduktion AG,
FIST Production

Beograđanka Ruža već 25 godina živi u iseljeništvu u Švicarskoj, gdje si je stvorila respektabilan život kao vlasnica radničke kantine. No njen rigorozno isplaniran poslovni i privatni život narušit će se kad se u kantini zaposli mlada Bošnjakinja Ana, koju mračna tajna tjera na impulzivno, strašću prema životu ispunjeno ponašanje koje će je dovesti u sukob s užtogljenom Ružom no ujedno Ružu navesti na sagledavanje vlastitog života.

Ruža from Belgrade has been living in Switzerland for 25 years, and has created a respectable life as an owner of a canteen. Her rigorously planned professional and private life is disturbed when the young Ana from Bosnia gets a job at the canteen. Ana's dark secret makes her with impulse and zest for life, bringing her into conflict with the stiff Ruža, but also make Ruža examine her own life.

Andrea Štaka (Lucerne, 1973), diplomirala režiju na Akademiji primijenjenih umjetnosti u Zürichu. Godine 2007. s redateljem i producentom Thomasom Imbachom osniva filmsku produkciju Okofilm u Zürichu. Autorica je nagrađivanih i zapaženih filmova: dugometražnih igranih *Mare* (2020) i *Cure - Život druge* (*Cure: The Life of Another*, 2016), kratkog igranog *Hotel Belgrad* (1998) i dokumentarca *Yugodivas* (2000). *Gospodica* je njen prvi dugometražni igrani film.

Andrea Štaka (Lucerne, 1973), graduated in directing from the Zurich University of the Arts. In 2007, she founded Okofilm with director and producer Thomas Imbach. She directed the awarded and notable feature films *Mare* (2020) and *Cure: The Life of Another* (2016), the short film *Hotel Belgrade* (1998), and the documentary film *Yugodivas* (2000). *Fraulein* is her first feature film.

Nasljednici *Die Siebtebauer/ The Inheritors*



FILMOVI ŽIRIJA /
MEET THE JURY

Austrija, Njemačka •

Austria, Germany

1998 • 95'

drama, misterija • drama, mystery

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Međunarodni filmski festival u Rotterdamu 1998 - nagrada Tiger (najbolji film) / Rotterdam International Film Festival 1998 - Tiger Award (Best Film)
- Međunarodni filmski festival u Ghentu - najbolji film / Ghent International Film Festival - Best Film
- Međunarodni filmski festival u Fort Lauderdaleu (najbolji međunarodni film) / Fort Lauderdale International Film Festival (Best Foreign Film)

REŽIJA • DIRECTOR

Stefan Ruzowitzky

SCENARIJ • SCREENPLAY Stefan Ruzowitzky

FOTOGRAFIJA • CINEMATOGRAPHY Peter von Haller

MONTAŽA • EDITOR Britta Nahler

ULOGJE • CAST Simon Schwarz, Sophie Rois, Lars Rudolph, Tilo Prückner, Ulrich Wildgruber, Julia Gschnitzer, Susanne Silverio, Kirstin Schwab, Werner Prinz

PRODUCENTI • PRODUCERS Danny Krausz, Kurt Stocker

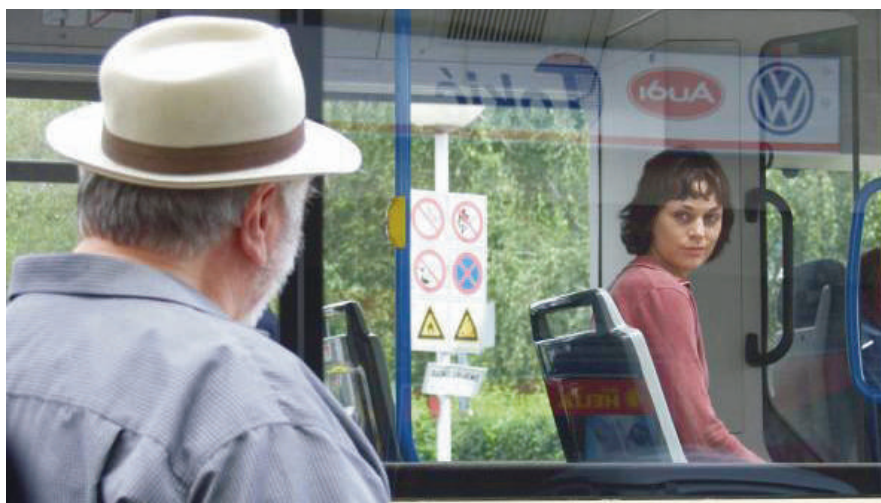
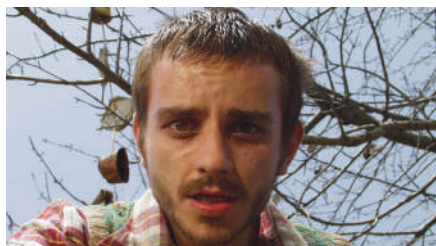
PRODUKCIJSKA KUĆA • COMPANY Bayerischer Rundfunk (BR), Dor Film Produktionsgesellschaft, Österreichischer Rundfunk (ORF)

U zabačenoj dolini u Austriji početkom 20. stoljeća umire omraženi farmer, tiranski nastojen prema podređenima te otresit prema susjedima. Ipak, unatoč svemu a na iznenađenje mnogih, svu svoju imovinu – budući da je bio bez obitelji, ostavlja svojim radnicima a ne Crkvi, kako se očekivalo. Budući da nema gazde i nitko nikoga ne mora slušati, dolazi do sukoba, a i bogati lokalni farmeri, osjećajući se ugroženima ovim subverzivnim primjerom, pokušavaju srušiti farmu.

In a remote valley in Austria at the beginning of the 20th century, the hated farmer who treated his farmhands like a tyrant and was rude to neighbours is dead. Still, despite everything, and to the surprise of many, the childless farmer left all of his property to the farmhands, and not the Church, as was expected. As there is no boss and nobody has to obey anybody, conflicts begin, while the wealthy local farmers, who feel threatened by this subversive example, try to bring the farm down.

Stefan Ruzowitzky (Beč, 1961) redatelj je i scenarist, poznat po zapaženim i nagrađivanim filmovima *Anatomija* (*Anatomy*, 2000) i *Krivotvoritelji* (*Die Fälscher*, 2007). Studirao je dramu i povijest na bečkom sveučilištu te u ranim godinama karijere režirao dokumentarce, glazbene spotove i reklame. Njegov najnoviji film je povijesna drama/misterija/triler *Grad prokletih* (*Hinterland*) iz 2021. godine. *Krivotvoritelji*, koje je napisao i režirao, 2008. osvajaju nagradu Oscar.

Stefan Ruzowitzky (Vienna, 1961), director and screenwriter, known for his notable and awarded films *Anatomy* (2000) and *The Counterfeiters* (2007). He studied drama and history at the University of Vienna, and started his career with documentary films, music videos, and commercials. The history drama/mystery/thriller *Hinterland* (2021) is his latest film. *The Counterfeiters*, written and directed by Stefan, won an Oscar.



FILMOVI ŽIRIJA /
MEET THE JURY

Hrvatska, Bosna i Hercegovina •
Croatia, Bosnia and Herzegovina
2003 • 90'
drama

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Međunarodni filmski festival u Karlovym Varyma 2004 - Posebna nagrada žirija / Karlovy Vary International Film Festival 2004 - Special Prize of the Jury
- Pulski filmski festival 2003 - Zlatna arena za najbolji film, Zlatna arena za najbolju glavnu mušku ulogu (Zlatko Crnković) / Pula Film Festival 2003 - Golden Arena Best Film, Golden Arena for Best Actor (Zlatko Crnković)

REŽIJA • DIRECTOR

Zrinko Ogresta

SCENARIJ • SCREENPLAY Zrinko Ogresta, Josip Mlakić

FOTOGRAFIJA • CINEMATOGRAPHY Davorin Gecl

MONTAŽA • EDITOR Josip Podvorac

ULOGE • CAST Jasmin Telalović, Marija Tadić, Zlatko Crnković, Ivo Gregurević, Ivan Herceg, Nikola Ivošević

PRODUCENT • PRODUCER Ivan Maloča

PRODUKCIJSKA KUĆA • COMPANY Hrvatska Radiotelevizija (HRT), Interfilm, Jadran Film

Desetak marginalnih likova ljudi su bez perspektive – bolesnici, umirovljenici, narkomani, ratni veterani... Na ratištu mentalno retardirani Kavi skrbi o ozlijeđenu vrapcu, dok vojnici kratači vrijeme zbijaju šale na njegov račun. Narkomanka Duda grozničavo se pokušava domoći novca za drogu te u grozničavoj agoniji uništava obiteljske odnose. Umirovljenik Josip živi u hotelu za samce, a nemalo će se iznenaditi kad ga na večeru pozove privremena gošća hotela – mlada njemačka turistkinja.

Ten marginal characters are people with no perspective - sick, retired, drug addicts, war veterans... On the front, the mentally challenged Kavi takes care of an injured sparrow, while soldiers kill time by making fun of him. Duda, the drug addict, is frantically trying to get money for drugs and ruins her relationship with her family in frenzied agony. Josip is a retired man who lives in a singles' hotel who gets an unexpected surprise when a young German tourist who is temporarily staying at the hotel asks him to dinner.

Zrinko Ogresta (Virovitica, 1958), scenarist i redatelj, doktor umjetnosti i redoviti profesor filmske režije na zagrebačkoj ADU te član Europske filmske akademije sa sjedištem u Berlinu. Ogresta je autor cjelovečernjih igranih filmova nagrađivanih na uglednim festivalima (Berlin, Venecija, Karlovy Vary...). Izbor iz filmografije: *Krhotine* (1991), *Isprani* (1995), *Iza stakla* (2008), *Projekcije* (2013), *One strane* (2016), *Plavi cvijet* (2021).

Zrinko Ogresta (Virovitica, 1958), director and writer, professor of film directing at the Academy of Dramatic Art in Zagreb, and member of the European Film Academy in Berlin. He directed feature films that received awards at renowned international and local festivals (Berlin, Venice, Karlovy Vary, and others). Select filmography: *Fragments* (1991), *Washed Out* (1995), *Behind the Glass* (2008), *Projections* (2013), *On the Other Side* (2016), *A Blue Flower* (2021).

Orkestar Orkester / Orchestra



IZ REGIJE / FROM THE REGION

REŽIJA • DIRECTOR

Matevž Luzar

Slovenija • Slovenia

2021 • 111'

komedija, drama, glazbeni •
comedy, drama, music

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Filmski festival u Cottbusu / Cottbus Film Festival
- Filmski festival u Trstu / Trieste Film Festival
- Međunarodni filmski festival - FEST, Beograd / FEST International Film Festival Belgrade

SCENARIJ • SCREENPLAY Matevž Luzar

FOTOGRAFIJA • CINEMATOGRAPHY Simon Tanšek

MONTAŽA • EDITOR Jelena Maksimović

ULOGI • CAST Tamara Avgustin, Gregor Čušin,

Maria Hofstätter, Jernej Kogovšek, Lovro Lezič, Alexander Mitterer, Marjana Mlinarič Pikelj, Klaudia Reichenbacher, Gaber Trseglav, Gregor Zorc

PRODUCENT • PRODUCER Petra Vidmar

PRODUKCIJSKA KUĆA • COMPANY Gustav Film

Veseli članovi limene glazbe iz Slovenije putuju autobusom na nastup u mali austrijski gradić. Cijelim putem pjevaju, nazdravljaju i piju. Biti dio limene glazbe za većinu je članova orkestra radosni hobi. Međutim, ne ide sve kako je planirano. Vozač autobusa prvi put priznaje svoju odgovornost za nesreću svom nepovjerljivom starijem kolegi; jedan od svirača limene glazbe ne može sakriti sramotno opijanje svom ljubaznom austrijskom domaćinu; članica tinejdžerskog benda na svom prvom putovanju s tatom na turneji svjedoči očevu preljubu...

The merry members of a brass band from Slovenia travel by bus to perform in a small Austrian town. They sing, cheer, and drink all the way there. Being part of a brass band is a joyful hobby for most orchestra members. However, not everything goes as planned. A first-time bus driver confesses his responsibility for an accident to his untrustworthy senior colleague; a brass band player cannot hide his shameful drinking to his kind Austrian host; a teenage band member on her first trip with dad on tour witnesses her father's adultery...

Matevž Luzar (Zagorje ob Savi, 1981), redatelj i scenarist, studirao teologiju a potom režiju na slovenskoj Akademiji za kazalište, radio, film i televiziju. Diplomirao je kratkometražnim filmom *Vučko* (2007) a dugometražni igrani prvijenac mu je komedija *Sretan do kraja (Srečen za umret)*, (2012). Radio kao koscenarist i pomoćnik redatelja, a za televiziju je režirao humoristične serije *Mamin dan* (2014), *Jezero* (2019/20) i film *Dekleta ne jočejo* (2015).

Matevž Luzar (Zagorje ob Savi, 1981), director and screenwriter, studied theology at University of Ljubljana and film directing at the Academy of Theatre, Radio, Film and Television. He graduated with the short film *Wolfy* (2007) and later made his feature film debut with the comedy *Good to Go* (2012). He worked as a co-writer and director's assistant, and directed the TV series *Mother's Day* (2014), *Lake* (2019/2020), and the film *Girls Don't Cry* (2015).

Praznik praznine Glory of Emptiness



IZ REGIJE / FROM THE REGION

Bosna i Hercegovina •
Bosnia and Herzegovina
2021 • 100'
triler • thriller

SVJETSKA PREMIJERA
WORLD PREMIERE

REŽIJA • DIRECTOR

Jasmin Duraković

SCENARIJ • SCREENPLAY Jasmin Duraković

FOTOGRAFIJA • CINEMATOGRAPHY Šahin Šišić

MONTAŽA • EDITOR Fadil Komarica

ORIGINALNA GLAZBA • SCORE Toni Lović

ULOGE • CAST Senad Bašić, Ena Kurtalić, Vanesa Glođo, Izudin Bajrović,
Tihomir Stanić, Belma Salkunić, Selma Štrbo, Haris Burina, Slaven Knezović,
Mirsad Tuka, Jusuf Hadžifejzović

PRODUCENTICA • PRODUCER Amira Kudumović

PRODUKCIJSKA KUĆA • COMPANY SCENA

DISTRIBUCIJA • DISTRIBUTION Media Aquisition

U svijetu koji je odavno izgubio dušu ali i vrijednosti za koje se pojedinac bori, sredovječni Sado – čovjek koji traži svoje davno posuđene knjige i usput traga za vlastitim ali i izgubljenim ljudskim identitetom, živi kao usamljenik kojem je potrebna mrva ljubavi. Kao tragač za knjigama koje je u svome bogatom društvenom i privatnom životu posuđivao raznim prijateljima i slučajnim prolaznicima, pokušava doći do nove životne ravnoteže i harmonije.

In a world that has long since lost its soul, but also the values that the individual is fighting for, middle-aged Sado - a man searching for his long borrowed books and searches for his own, but also the lost human identity along the way. He lives like a lone wolf in need of a bit of love. As he searches for the books he borrowed to different friends and passersby in his rich social and private life, he tries to find new balance and harmony in life.

Jasmin Duraković (Bugojno, 1966), redatelj, producent, dramski pisac. Snimio dugometražne igrane filmove *Nafaka* (2006), *Sevdah za Karima* (2010), *The Final Barrier* (2016) i TV-film *Ja sam iz Krajine, zemlje kestena* (2013). Dobitnik je više međunarodnih nagrada za svoje filmsko stvaralaštvo. Kreativni je pokretač i producent nekoliko velikih tv-projekata koji su imali velik regionalni uspjeh (*Lud, zbunjen, normalan, Viza za budućnost, Dobrodošli u Orient Express...*).

Jasmin Duraković (Bugojno, 1966), director, producer and playwright, directed the feature films *Nafaka* (2006), *Sevdah for Karim* (2010), *The Final Barrier* (2016), and the TV film *I Am from Krajina, the Country of Chestnuts* (2013). He received several international awards for his films. He was the creative producer of several big TV projects that have seen great regional success (*Crazy, Confused, Normal, Visa for the Future, Welcome to Orient Express, and other*).

Pucnji u Marseillesu

Pucnji u Marseju / Bullets Over Marseille



IZ REGIJE / FROM THE REGION

REŽIJA • DIRECTOR

Gordan Matić

Srbija • Serbia

2021 • 74'

povijesna drama • history, drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Filmski festival Herceg Novi - posebno priznanje / Montenegro Film Festival - Special Mention
- Festival World Film Carnival, Singapur - nagrada za izvanredno postignuće / World Film Carnival Singapore - Outstanding Achievement Award
- Međunarodni filmski festival Druk / Druk International Film Festival

SCENARIJ • SCREENPLAY Gordan Matić, Vladimir Andrić

FOTOGRAFIJA • CINEMATOGRAPHY Dušan Ivanović

MONTAŽA • EDITOR Aleksandar Popović

ORIGINALNA GLAZBA • SCORE Marko Matović

ULOGE • CAST Svetozar Cvetković, Vladimir Aleksić, Tihomir Stanić, Strahinja Blažić, Đorđe Đoković, Nikola Šurbanović

PRODUCENT • PRODUCER Gordan Matić

PRODUKCIJSKA KUĆA • COMPANY Re-kreativno

PRODUKCIJA • PRODUCTION Kreativna de Kultura - Zagreb

KOPRODUCENT • CO-PRODUCER Mustafa Mustafić, Almir Đikoli, Faris Dobrača

KOPRODUKCIJA • CO-PRODUCTION Panglas - Sarajevo

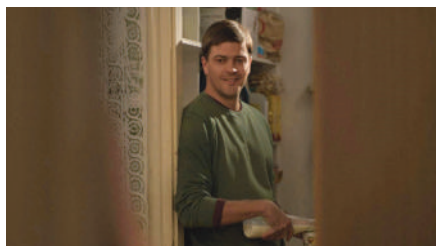
Rekonstrukcija i dramatizacija pravog sudskog procesa Zvonimiru Pospišilu, Miji Kralju i Ivanu Rajiću, suradnicima atentatora Vlade Georgijeva Černozemskog, koji je 9. listopada 1934. u francuskom Marseillesu ubio jugoslavenskog kralja Aleksandra i ministra vanjskih poslova Francuske Louisa Barthoua.

Reconstruction and dramatization of the trial of Zvonimir Pospišil, Mijo Kralj and Ivan Rajić, accomplices in the assassination of Vlado Georgiev Chernozemsky, who killed King Alexander of Yugoslavia and French Foreign Minister Louis Barthou on 9 October 1934 in Marseille, France.

Gordan Matić (Kragujevac, 1971), redatelj i scenarist. Profesionalnu karijeru gradio u kazalištu te kroz tv-drame i serijske programe. Među autorskim projektima izdvajaju se igrani film *Žučko - priča o Radivoju Koraću* (2011), dokumentarac *Ko spava kod orla i dva lava?* (2008), dokumentarni serijal *Srpski junaci srednjeg veka* (2017-2020), kratki igrani film *Zmaj Ognjeni Vuk* (2016).

Gordan Matić (Kragujevac, 1971), director and screenwriter. He built his professional career in theatre and TV dramas and series. His work includes the feature film *Žučko - the Story of Radivoj Korać* (2011), the documentary film *Ko spava kod orla i dva lava?* (2008), documentary series *Srpski junaci srednjeg veka* (2017-2020), and the short film *Zmaj Ognjeni Vuk* (2016).

Djeca sa CNN-a Children from CNN



KAZALIŠTE NA FILMU /
THEATRE IN FILM

Hrvatska, Bosna i Hercegovina •
Croatia, Bosnia and Herzegovina
2022 • 86'
drama

REŽIJA • DIRECTOR

Aida Bukvić

SCENARIJ • SCREENPLAY Aida Bukvić, Amir Bukvić
(prema dramskom tekstu Amira Bukvića / based on drama by Amir Bukvić)

FOTOGRAFIJA • CINEMATOGRAPHY Edib Ahmetašević

MONTAŽA • EDITOR Elvedin Zorlak

ORIGINALNA GLAZBA • SCORE Nikša Bratoš

ULOGJE • CAST Iva Mihalić, Amar Bukvić, Dragan Despot, Sreten Mokrović,
Damir Lončar, Siniša Popović, Anja Đurinović Rakočević, Muhamed Hadžović

PRODUCENTI • PRODUCERS Lejla Ahmetašević, Amir Bukvić

PRODUKCIJSKA KUĆA • COMPANY Kreativna de Kultura

Poslije pada Srebrenice, gdje je izgubio oca i dva brata, Dino se kao izbjeglica nastanio u Zagrebu, gdje radi kao ulični čistač i stanuje kao podstanar. Dinov život promijenit će dolazak studentice Dore, njegove nove sustanarke, a oboje će uskoro saznati da dijele istu bolnu sudbinu – Dino je preživio srebrenički genocid, a Dora je iz Vukovara.

After the fall of Srebrenica, where he lost his father and two brothers, Dino settles in Zagreb as a refugee. He works as a street sweeper and lives as a lodger. His life changes with the arrival of his new fellow lodger, the student Dora. Both will soon find out they share the same painful destiny - Dino has survived the genocide in Srebrenica, and Dora is from Vukovar.

Aida Bukvić (Zagreb, 1976), završila kazališnu režiju na Akademiji dramske umjetnosti. Režirala je više od trideset predstava u Hrvatskoj i BiH, a višestruko su nagrađivane i prikazivane na domaćim i inozemnim festivalima. Na Akademiji dramske umjetnosti u Zagrebu je redovita profesorica na Odsjeku glume. *Djeca sa CNN-a* njena su prva filmska režija.

Aida Bukvić (Zagreb, 1976) graduated in theatre directing from the Academy of Dramatic Art. She has directed more than thirty plays in Croatia and Bosnia and Herzegovina, which have received numerous awards and have been performed at local and international festivals. She is a professor at the Acting Department at the Academy of Dramatic Art in Zagreb. *Children from CNN* is her directorial film debut.

Švedsko srce moje majke My Mother's Swedish Heart



KAZALIŠTE NA FILMU /
THEATRE IN FILM

Bosna i Hercegovina, Hrvatska •
Bosnia and Herzegovina, Croatia
2021 • 89'
drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE

REŽIJA • DIRECTOR

Adis Bakrač

SCENARIJ • SCREENPLAY Zilhad Ključanin

(prema vlastitoj drami / based on his own drama play)

FOTOGRAFIJA • CINEMATOGRAPHY Admir Švrakić

MONTAŽA • EDITOR Antonio Ilić

ORIGINALNA GLAZBA • SCORE Hamza Ražnatović

ULOGE • CAST Faketa Salihbegović-Avdagić, Nermin Omić, Irina Dobnik,
Armin Omerović, Ejla Bavčić, Suada Ahmetašević, Sanjin Arnautović, Alija Aljović

PRODUCENT • PRODUCER Almir Šahinović

PRODUKCIJSKA KUĆA • COMPANY HEFT Production

KOPRODUKCIJA • CO-PRODUCED BY EURO FILM DOO ZAGREB (Hrvatska • Croatia),
Radiotelevizija FBiH (Bosna i Hercegovina • Bosnia and Herzegovina), Dari Films Paris
(Francuska • France), GAJA&CO (Bosna i Hercegovina • Bosnia and Herzegovina),
DGM VIDEO (Bosna i Hercegovina • Bosnia and Herzegovina)

U ljeto 1993. grupa bosanskih izbjeglica, zbog ratnih dešavanja u Bosni, izbjegne u Švedsku. Švedski Crveni križ izbjeglice smješta u paviljon za migrante. Među njima je i sredovječni bračni par Derviša i Adem. Derviša u paviljonu upoznaje Šveđanku Ingrid kojoj je muž migrant ubijen i usprkos jezičnoj barijeri, njih dvije postaju dobre prijateljice. Derviša saznaje da je Ingrid teško bolesna. Kad rat u Bosni završi, Derviša kreće u potragu za svojim nestalim sinom, pritom skupljajući ljekovite trave za svoju prijateljicu.

In the summer of 1993, a group of Bosnian refugees fled to Sweden due to the war in Bosnia. The Swedish Red Cross places refugees in a pavilion for migrants. Among them is a middle-aged married couple Derviša and Adem. In the migrant pavilion, Derviša meets a Swedish woman, Ingrid, whose husband, a migrant, was killed. Despite the language barrier, the two become good friends. Derviša finds out that Ingrid is seriously ill. When the war in Bosnia is over, Derviša searches for her lost son and collects herbal medicine for her friend.

Adis Bakrač (Bihać, 1974), diplomirao režiju na Akademiji scenskih umjetnosti u Sarajevu 1999. Po završetku Akademije počinje režirati u kazalištu, ali i igrane i dokumentarne filmove, te se aktivno bavi televizijskom i radijskom režijom. Potpisnik je filmova – kratkometražnog *Igraj do kraja* (2002) te nagrađivanog dugometražnog *Ostavljeni* (2010).

Adis Bakrač (Bihać, 1974) graduated in directing from the Academy of Performing Arts in Sarajevo in 1999 and started directing plays, as well as feature and documentary films, and was actively working in television and radio directing. He directed the documentary film *Play to the End* (2003) and the awarded feature film *The Abandoned* (2010).

Yunaci rocka Junaci rocka / Rock Heroes



KAZALIŠTE NA FILMU /
THEATRE IN FILM

Hrvatska • Croatia
2022 • 99'
glazbena komedija • music, comedy

SVJETSKA PREMIJERA
WORLD PREMIERE

REŽIJA • DIRECTOR

David Petrović

SCENARIJ • SCREENPLAY David Petrović

FOTOGRAFIJA • CINEMATOGRAPHY Luka Radiković, Pavle Kaplanec

MONTAŽA • EDITORS Luka Radiković, David Petrović

ORIGINALNA GLAZBA • SCORE Krešimir Kunda, Davor Popović

ULOGJE • CAST Nikolina Vorić, Ivan Raffaelli, Jasna Jeličić, Nina Damjanović,
Marina Deželjin, Igor Kondić, Davor Popović, Krešimir Kunda, Bojan Lakoš

PRODUCENT • PRODUCER David Petrović

PRODUKCIJSKA KUĆA • COMPANY Ri Teatar

Krajem sedamdesetih godina u Rijeci, oformit će se amaterski rock-bend. No razvoj neće teći bez problema. Klavijaturist Denis prolazi kroz teško razdoblje uzrokovano traumom. Njegova sestra Miranda, ne želeći prihvatiti bratovo loše psihičko stanje, preda oglas za audiciju i okupljanje benda. Denis tad uviđa da mora nastaviti dalje i da su mu novi ljudi u životu itekako potrebni. Novooformljeni bend sve se više zbližava; piše se autorska pjesma, rađaju se i prve ljubavi. No, glavni vokal Željko počinje iskazivati nezadovoljstvo činjenicom da je Denis lider benda.

In late 1970s in Rijeka, an amateur rock band is formed, but it doesn't go smoothly. The keyboardist Denis is going through a rough patch caused by trauma. His sister Miranda, who doesn't want to accept his poor mental condition, and places an ad for band auditions. Denis realises he needs to move on and that he very much needs new people in his life. The newly-formed band become closer and closer, they write an original song, and new romance is born. But the lead singer Željko begins to express his dissatisfaction with the fact that Denis is leading the band.

David Petrović (Rijeka, 1986), glumac-lutkar u GKL Rijeka. Stručno usavršavanje završio je u Charleville-Mézièresu. Dobitnik je mnogobrojnih nagrada na polju lutkarstva. Autor je i redatelj nagrađenog kratkometražnog filma *Klaun* (2014) te debitantskoga glazbenoga spota *Raindrop shadow* grupe Sunshine Madness u tehnici stop-animacije. Osim lutkarstva kao primarne djelatnosti, bavi se glumom, režijom i pisanjem scenarija.

David Petrović (Rijeka, 1986), puppet-actor at Rijeka City Puppet Theatre, trained at Charleville-Mézières. He received numerous awards for puppet theatre. He directed the awarded short film *Clown* (2014) and the debut music video *Raindrop Shadow* by the band Sunshine Madness in stop motion. Along with puppetry, he also works as an actor, director and screenwriter.



KLASICI **CLASSICS**

BERLIN: SIMFONIJA VELEGRADA BERLIN: DIE SINFONIE DER GROBSTADT / BERLIN: SYMPHONY OF A GREAT CITY Walter Ruttmann	90
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Berlin: Simfonija velegrada

Berlin: Die Sinfonie der Großstadt / Berlin: Symphony of a Great City



REŽIJA • DIRECTOR

Walter Ruttmann

Njemačka • Germany
1927 • 65'
dokumentarni, nijemi film •
documentary, silent

Projekcija se održava uz
originalnu prateću glazbu
koju izvodi bend Chui

Accompanied by live
performance by Chui

SCENARIJ • SCREENPLAY Karl Freund, Walter Ruttmann
FOTOGRAFIJA • CINEMATOGRAPHY Robert Baberske, Reimar Kuntze, László Schäfferl
MONTAŽA • EDITOR Walter Ruttmann
GLAZBA • SCORE Chui (izvedba uživo / live music performance)
PRODUCENT • PRODUCER Karl Freund
DISTRIBUCIJA • DISTRIBUTION Fox Europa

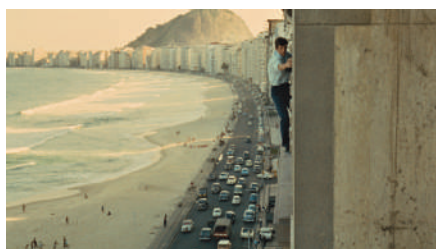
Buđenjem još jednog dana, iz noćne obamrlosti budi se i Berlin, grad koji funkcionira poput živog organizma s međusobno ovisnim društvenim slojevima. Dok se nižu prizori iz različitih područja gradskog života, ritam grada i užurbanosti njegovih stanovnika postaje sve intenzivniji, a život u gradu neumorno pulsira od jutra do večeri. Njegovi golemi ljudski, prometni i radni potencijali vibriraju sve frenetičnijim ritmom, od ranijih prizora sumračnog velegrada praznih ulica, dok se na ulici zatječu tek osamljeni policajac i pas, preko dnevne vreve u kojoj ljudi, izmijeli iz svojih stanova i kuća, žure gradskim ulicama, do večeri kad su njihove aktivnosti drugačije i kad se puls grada mijenja.

As another day awakens, Berlin also wakes from slumber, a city which functions as a living organism with codependent social classes. Different scenes from the various areas of city life show the rhythm of the city and the bustle of its inhabitants intensifying, with city life relentlessly pulsating from morning to night. The city's huge human, transport, and work potential vibrate in an increasingly frenetic rhythm, from the early morning scenes of the gloaming metropolis of empty streets, with only a lonely policeman and a dog to be seen, through the hustle and bustle of the day, with people who have come out of their flats and houses are hurrying along the streets, to the evening, when their activities are different and the pulse of the city changes.

Walter Ruttmann (Frankfurt na Majni, 1887 – Berlin, 1941), filmski redatelj najpoznatiji kao autor eksperimentalnih filmova 1920-ih. Godine 1927. snimio je svoje najpoznatije ostvarenje – *Berlin: Simfonija velegrada*, dokumentarni film o svakodnevici Berlina koje će potaći stvaranje žanra tzv. gradskih simfonija. Nakon toga okrenuo se eksperimentiranju zvukom i snimio *Melodie der Welt* (1929), prvi njemački dugometražni zvučni film. Potom je snimio *Weekend*, film bez ikakvih slika u kojem je umjesto montaže slike, montirao zvuk. Nakon dolaska nacista na vlast, ušao je u njihovu službu i u UFA-i snimao propagandne filmove. Između ostalog je radio kao pomoćnik Leni Riefenstahl na *Trijumfu volje*.

Walter Ruttmann (Frankfurt am Main, 1887 – Berlin, 1941), film director best known for his experimental films of the 1920s. In 1927, he directed his most famous film, *Berlin: Symphony of a Great City*, a documentary film about everyday life of Berlin, which inspired the city symphony genre. He then turned to experimental sound and made *Melody of the World* (1929), the first German feature-length sound film, followed by *Weekend*, a film with no image in which he edited the sound instead of the image. When the Nazis came to power he joined their service and made propaganda films at the UFA. He also worked as Leni Riefenstahl's assistant on *Triumph of the Will*.

Čovjek iz Rija *L'Homme de Rio / That Man from Rio*



KANSKI KLASICI / CANNES
CLASSICS:
IN MEMORIAM
JEAN PAUL BELMONDO

Francuska, Italija • France, Italy
1964 • 112'
akcijski, pustolovni, komedija •
action, adventure, comedy

REŽIJA • DIRECTOR

Philippe de Broca

SCENARIJ • SCREENPLAY Jean-Paul Rappeneau, Ariane Mnouchkine,
Daniel Boulanger, Philippe de Broca

FOTOGRAFIJA • CINEMATOGRAPHY Edmond Séchan
MONTAŽA • EDITOR Françoise Javet

ORIGINALNA GLAZBA • SCORE Georges Delerue

ULOGJE • CAST Jean-Paul Belmondo, Françoise Dorléac, Jean Servais,
Roger Dumas, Daniel Ceccaldi, Milton Ribeiro, Ubiracy De Oliveira,
Sabu Do Brasil, Adolfo Celi, Simone Renant

PRODUCENTI • PRODUCERS Georges Dancigers, Alexandre Mnouchkine
PRODUKCIJSKE KUĆE • COMPANIES Les Films Ariane, Les Productions Artistes
Associés, Dear Film Produzione

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Nominacija za nagradu Oscar za najbolji scenarij / Academy Award nomination for Best Screenplay
- Međunarodni filmski festival u Karlovym Varyma 1964. / Karlovy Vary International Film Festival, 1964

* Cohen Media Group restaurirala je film u 2k rezoluciji 2014. godine

* Restored in 2K resolution by Cohen Media Group in 2014

Francuski vojni pilot Adrien vraća se u Pariz na tjedan dana dopusta kako bi ga proveo sa svojom djevojkom Agnes, no ona iznenada biva oteta od strane tajanstvenih Indijanaca. Adrien u očajničkom pokušaju da ju spasi, kreće u potjeru za otmičarima i to u daleki Rio de Janeiro. U potrazi će mu pomoći arheolog koji smatra da je razlog za otmicu to što je djevočin pokojni otac prilikom ekspedicije u amazonskoj džungli pronašao vrijednu statu.

French air force pilot Adrien returns to Paris for a week's leave to spend with his girlfriend Agnes, but she is suddenly kidnapped by mysterious Indians. In a desperate attempt to save her, Adrien pursues the kidnappers all the way to Rio de Janeiro. He receives help from an archeologist who thinks the kidnapping happened because the girl's father had found a valuable statue during an expedition to the Amazon jungle.

Philippe de Broca (Pariz, 1933 – Neuilly-sur-Seine, 2004), filmski redatelj, radio kao asistent Claudea Chabrola i Françoisa Truffauta. Debitirao 1959. kao pripadnik struje Novog vala, no kasnije režira brojne populističke filmove, kao što su *Ljubavne igre* (*Les Jeux de l'amour*, 1959), *Čovjek iz Hong Konga* (*Les Tribulations d'un Chinois en Chine*, 1965), *Kralj srca* (*Le Roi de cœur*, 1966) ili *Veličanstveni* (*The Man from Acapulco*, 1973).

Philippe de Broca (Paris, 1933 – Neuilly-sur-Seine, 2004), film director, worked as an assistant for Claude Charbol and François Truffaut. He made his debut in 1959 as a New Wave director, and later directed numerous populist films such as *The Love Game* (1959), *Up to His Ears* (1965), *King of Hearts* (1966) and *The Man from Acapulco* (1973).

Dan četrnaesti The Fourteenth Day



KANSKI KLASICI /
CANNES CLASSICS

Jugoslavija • Yugoslavia
1960 • 98'

drama, kriminalistički • drama, crime

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

• Nominacija za Zlatnu palmu u Cannesu 1961 /
Nominated for Palme d'Or at Cannes, 1961

* Restauracija je obavljena u 2k rezoluciji u Centru za digitalizaciju i digitalnu restauraciju, u Arhivu Jugoslovenske kinoteke, 2015. godine.

* The film was restored in 2015 in 2K resolution by the Center for Digitization and Digital Restoration, at the Archives of the Yugoslav Cinematheque.

REŽIJA • DIRECTOR

Zdravko Velimirović

SCENARIJ • SCREENPLAY Borislav Pekić, Zdravko Velimirović

FOTOGRAFIJA • CINEMATOGRAPHY Vladeta Lukić

MONTAŽA • EDITOR Katarina Stojanović

ULOGJE • CAST Nikola Popović, Slobodan Perović, Karlo Bulić,
Dušan Janičijević, Mira Stupica

PRODUCENT • PRODUCER Lovćen Film

DISTRIBUCIJA • DISTRIBUTION Crnogorska kinoteka • Montenegrin Cinematheque

Četvorica zatvorenika dobivaju privremeni dopust iz zatvora zbog dobrog vladanja. Film prati njihove zgode tijekom dva tjedna na slobodi dok se pokušavaju prilagoditi životu s vanjske strane rešetaka. Kako se bliži dan povratka u zatvor, situacije u njihovim životima se kompliciraju.

Four prisoners are given fourteen days of freedom for good conduct. The film follows their adventures during the two weeks of freedom as they try to adapt to life on the outside. As the day of their return to prison approaches, the situations in their lives get more complicated.

Zdravko Velimirović (Cetinje, 1930 – Beograd, 2005), jugoslavenski redatelj i scenarist, sveučilišni profesor i član Akademije umjetnosti i znanosti. Njegovi igrani i dokumentarni filmovi podjednako su zapaženi među publikom i kritičarima. *Dan četrnaesti* dugometražni je prvijenac Zdravka Velimirovića, a prikazan je i u glavnoj konkurenciji Filmskog festivala u Cannesu, gdje je doživio velik uspjeh kod kritike i publike. Scenarij je pisao Velimirovićev bliski prijatelj Borislav Pekić, i sam bivši zatvorenik. Izdvojena filmografija: *Derviš i smrt* (1974), *Vrhovi Zelengore* (1976), *Vreme leoparda* (1985).

Zdravko Velimirović (Cetinje, 1930 – Belgrade, 2005), Yugoslav director and screenwriter, university professor and member of the Academy of Arts and Sciences. His fiction and documentary films received acclaim from both critics and audiences alike. *The Fourteenth Day* is his first feature film, and was screened as part of the main competition at Cannes, where it saw great success with both the jury and the audience. The screenplay was written by Borislav Pekić, Velimirović's close friend, who was a former prisoner himself. Select filmography: *The Dervish and Death* (1974), *The Peaks of Zelengora* (1976), *The Time of Leopards* (1985).

Fantom Durmitora

Das Lied der schwarzen Berge / Song of the Black Mountains



Njemačka, Jugoslavija •
Germany, Yugoslavia
1933 • 88'
pustolovni • adventure

*Iako njemački, ovo je ujedno prvi zvučni dugometražni igrani film u kojem se mogao čuti naš jezik – kako u napjevima Josipa Štolcera Slavenskog, tako i u dijalozima.

*Although German, this is also the first feature-length sound film with our language - in the melodies by Josip Štolcer-Slavenski, as well as in the dialogue.

Dvije kulture i dva pogleda na svijet – germanski i slavenski, susreću se kad njemački pustolovi otkrivaju kulturna i prirodna bogatstva naših krajeva, ali i ljubav. Iako svoju fascinaciju vlastitom nepažnjom skoro plate životom, intelekt ipak pobjeđuje u savladavanju prirode koja pobjednicima nudi resurse za kvalitetniji život.

Two cultures and two world views - German and Slavic - meet when German adventurers discover the cultural and natural wealth of our region, as well as love. Even though their fascination almost costs them their lives because of recklessness, intellect does prevail in mastering nature that offers the winners resources for a higher quality life.

Hans Natge (Berlin, 1893 – ?), fotograf i asistent redatelja kojem je ovo jedini film, a zamijenio je originalnog redatelja Kurta Blainesa nakon što se ovaj – inače član nacističke stranke, užasno ophodio s ekipom filma.

Hans Natge (Berlin, 1893 – ?), photographer and assistant director. *Song of the Black Mountains* is his only film - he stepped after the original director, Kurt Blaines, who was a member of the Nazi Party, treated the crew horribly.

REŽIJA • DIRECTOR

Kurt Breiness, Hans Natge

SCENARIJ • SCREENPLAY Hans Klaehr, Josef Pelz von Felinau
FOTOGRAFIJA • CINEMATOGRAPHY Herbert Körner, Kurt Neubert

ORIGINALNA GLAZBA • SCORE Josip Slavenski

ULOGE • CAST Ita Rina, Hinko Nučić, Blandine Ebinger,
Ernst Dumke, Albert Kersten, Heinz Salfner

PRODUCENT • PRODUCER Erich Schikowski

DISTRIBUCIJA • DISTRIBUTION Bundesfilmarchiv



VENECIJANSKI KLASICI /
VENICE CLASSICS

Hrvatska • Croatia
1958 • 108'
drama, film katastrofe •
drama, disaster

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Pula film festival 1958 – Velika zlatna Arena za najbolji film / Pula Film Festival, 1958 – Grand Golden Arena for Best Film
- Mar del Plata Film Festival 1959 / Mar del Plata Film Festival, 1959

* Film *H-8...* je digitaliziran i digitalno restauriran u sklopu programa Program zaštite i restauracije AV gradiva RH uz potporu Hrvatskog audiovizualnog centra (2K digitalna restauracija: Ater i Klik film, Zagreb, 2020). U restauraciji su korišteni originalni negativ i ton negativ filma. Digitalno restaurirana verzija uvrštena je u program *Venice Classics* Venecijanskog filmskog festivala 2022.

* *H-8...* has been digitalized and digitally restored within the Programme for the Protection and Restoration of Audiovisual Material in the Republic of Croatia, with support from the Croatian Audiovisual Centre (2K digital restoration: Ater and Klik film, Zagreb, 2020). The film was restored using the original negative and sound negative. The digitally restored version of the film was featured in the Venice Classics programme at Venice Film Festival in 2022.



REŽIJA • DIRECTOR

Nikola Tanhofer

SCENARIJ • SCREENPLAY Zvonimir Berković, Tomislav Butorac

FOTOGRAFIJA • CINEMATOGRAPHY Slavko Zalar

MONTAŽA • EDITOR Radojka Ivančević

GLAZBA • SCORE Dragutin Savin

ULOGJE • CAST Antun Vrdoljak, Boris Buzančić, Mia Oremović, Stane Sever, Pero Kvirgić, Marija Kohn, Fabijan Šovagović, Ljubica Jović, Đurđa Ivezić, Vanja Drach, Mira Nikolić, Marijan Lovrić, Antun Nalis, Ivan Šubić, Siniša Knaflec, Rudolf Kukić, Andro Lušičić

PRODUKCIJSKA KUĆA • COMPANY Jadran film

Utemeljen na stvarnom događaju, prometnoj nesreći kišovite noći u kojoj je vozač automobila skrivio sudar između autobusa i kamiona te nakon toga pobjegao s mjesta nesreće a svjedoci su zapamtili samo prve dvije oznake registarske tablice automobila: H-8. Automobil i njegov vlasnik nisu nikada pronađeni. Putnici autobusa i kamiona u periodu prije same nesreće. Samo dio će preživjeti.

Based on the real events of a car accident on a rainy night. The car driver causes a bus and a truck to collide, and then flees the scene. Witnesses can only remember the first letter and number of the license plate: H-8. Neither the car, nor the owner have ever been found. The passengers on the bus and in the truck before the collision. Not all of them survive.

Nikola Tanhofer (Sesvete, 1926 – Zagreb, 1998), filmski redatelj i snimatelj, utemeljitelj studija filmskog i televizijskog snimanja na Akademiji kazališne i filmske umjetnosti u Zagrebu. U kinematografiji djeluje od 1947. kao snimatelj u Jadran filmu. Isprva snima filmske žurnale, a od 1949. igrane filmove te se ubrzo nameće kao jedan od najistaknutijih hrvatskih filmskih snimatelja i direktora fotografije. Sredinom 1950-ih počinje režirati. Izbor iz filmografije: *Nije bilo uzalud* (1956), *Sreća dolazi u 9* (1961), *Dvostruki obruč* (1963), *Svanuće* (1964), *Bablje ljeto* (1970). Njegov film *H-8...* izborom filmskih kritičara iz 2020. proglašen je najboljim hrvatskim igranim filmom svih vremena.

Nikola Tanhofer (Sesvete, 1926 – Zagreb, 1998), film director and cinematographer, founder of the Department of film and television cinematography at the Academy of Dramatic Art in Zagreb. He has been active in cinematography since 1947, working at Jadran film and starting with film journals, moving on to feature films in 1949, then soon becomes one of the most prominent Croatian film cinematographers and directors of photography. He started directing in mid-1950s. Select filmography: *It Was Not in Vain* (1956), *Happiness Comes at 9 O'clock* (1961), *Double Circle* (1962), *The Sunrise* (1964), *Indian Summer* (1970). His film *H-8* was named the best Croatian film of all time by film critics in 2020.

Karneval, andeo i prah (dio Prah) Carnival, Angel and Dust (segment Dust)



IN MEMORIAM
ŽARKO POTOČNJAK

REŽIJA • DIRECTOR

Antun Vrdoljak

Hrvatska • Croatia
1990 • 63'

SCENARIJ • SCREENPLAY Antun Vrdoljak (prema zbirci pripovijedaka *Ruke* Ranka Marinkovića / based on the short stories from the collection *Hands* by Ranko Marinković)

FOTOGRAFIJA • CINEMATOGRAPHY Vjekoslav Vrdoljak

MONTAŽA • EDITOR Damir German

ORIGINALNA GLAZBA • SCORE Arsen Dedić

ULOGI • CAST Žarko Potočnjak, Bernarda Oman, Marija Kohn, Asja Potočnjak, Siniša Popović, Rade Šerbedžija

PRODUKCIJSKA KUĆA • COMPANY Jadran film, TV Zagreb

DISTRIBUCIJA • DISTRIBUTION HRT

Tonko se, nakon što ga je ostavila zaručnica pobjegavši s geometrom, zatvara u kuću i na trenutke gubi razum. Sve eskalira kad od nje stigne pismo. *Prah* je treći dio omnibusa, svojevrsne studije mediteranskog podneblja s plejadom osebujnih otočkih karaktera. Usamljenost i razočaranje, popraćeni surovim humorom koji ponekad prelazi u notornu okrutnost, izviru iz ovog škojskog univerzuma. Oslikava se mentalitet i navade male dalmatinske sredine, prožete melankolijom, samoćom i čežnjom.

After his fiancée left him, running away with a surveyor, Tonko locks himself in the house and at times loses his mind. Everything escalates when her letter arrives. *Dust* is the third part of the omnibus, a study of sorts of the Mediterranean region with an assortment of peculiar island characters. Loneliness and disappointment, accompanied by austere humour which sometimes turns into obvious cruelty, rise up from this island universe. It portrays the mentality and habits of Dalmatia permeated with melancholy, solitude, and yearning.

Antun Vrdoljak (Imotski, 1931), diplomirao glumu na ADU u Zagrebu, a kao filmski glumac stekao je znatnu popularnost. Kao režiser debitirao je 1965., a najznačajniji dio njegova opusa čini svojevrsna ratna trilogija *Kad čuješ zvona* (1969), *U gori raste zelen bor* (1971) i *Povratak* (1979). Adaptirao je i književne klasike: *Mečava* (1977), *Kiklop* (1982), *Glembajevi* (1988), *Karneval, andeo i prah* (1990) te jednu od najpopularnijih hrvatskih televizijskih serija *Prosjaci i sinovi* (1971). Nakon 14-godišnje pauze režira višestruko nagrađivani ratno-poratni ep *Duga mračna noć* te *Generala* 2019.

Antun Vrdoljak (Imotski, 1931), graduated in acting from the Academy of Dramatic Art in Zagreb and gained considerable popularity as a film actor. The war trilogy *When You Hear the Bells* (1969), *The Pine Tree in the Mountain* (1971), and *The Return* (1979) makes up the most important part of his work. He made adaptations of literary classics: *Snowstorm* (1977), *Cyclops* (1982), *The Glembays* (1988) and *Carnival, Angel and Dust* (1990). He directed one of the most popular Croatian TV series *Beggars and Sons* (1971). After a 14-year break, he directed the award-winning war film *Long Dark Night* and also *General* (2019).

Pasqualino Ljepotan

Pasqualino Settebellezze / Seven Beauties



KANSKI KLASICI /
CANNES CLASSICS:
IN MEMORIAM
LINA WERTMÜLLER

Italija • Italy
1975 • 116'
komedija, drama, ratni •
comedy, drama, war

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Nominacije za nagradu Oscar za najbolji strani film, scenarij, režiju i glavnog glumca / Academy Award nomination for Best International Feature Film, Best Screenplay, Best Director and Best Actor
- Golden Globe nominacija za najbolji strani film / Golden Globe nomination for Best Foreign Language Film

* Film je 2019. restaurirao Centar za eksperimentalni film - Nacionalni filmski arhiv s originalne 35-milimetarske vrpce, a negativ optičkog zvuka ustupio je RTI-Mediaset u suradnji s Infinityjem. Sve laboratorijske poslove obavio je Cinema Communications Services iz Rima. Supervizor restauracije zvuka: Federico Savina.

* Restored in 2019 by Centro Sperimentale di Cinematografia - Cineteca Nazionale from the original 35mm picture and optical soundtrack negative made available by RTI-Mediaset in collaboration with Infinity. All laboratory work was carried out at Cinema Communications Services, Rome. Sound restoration supervision by Federico Savina.



CSC... Cineteca
Nazionale

REŽIJA • DIRECTOR

Lina Wertmüller

SCENARIJ • SCREENPLAY Lina Wertmüller
FOTOGRAFIJA • CINEMATOGRAPHY Tonino Delli Colli

MONTAŽA • EDITOR Franco Fraticelli

ORIGINALNA GLAZBA • SCORE Enzo Jannacci

ULOGE • CAST Giancarlo Giannini, Fernando Rey, Shirley Stoler, Elena Fiore, Piero Di Iorio, Enzo Vitale, Roberto Herlitzka, Lucio Amelio, Ermelinda De Felice, Bianca D'Origlia

PRODUCENTI • PRODUCERS Arrigo Colombo, Lina Wertmüller

PRODUKCIJSKA KUĆA • COMPANY Medusa Distribuzione

Pasqualino je spretan i lukav napuljski zavodnik i probisvijet koji ima sedam sestara. Kad otkrije da je suprug jedne od sestara istu nagovorio na prostituciju, Pasqualino radi obrane časti svoje obitelji ubija svodnika te završi u zatvoru. Kad izbije Drugi svjetski rat, prijavljuje se u talijansku vojsku ali uskoro dezertira. No, uhvate ga Nijemci i stave u koncentracijski logor. Kako bi spasio život, Pasqualino odluči opsluživati zapovjednicu logora. Time međutim dobiva odgovornost odabrati šest muškaraca koji će biti ubijeni, pod prijetnjom smaknuća svih ako odbije.

Pasqualino is a deft and sly lover boy and bum from Naples, who has seven sisters. He discovers that the husband of one of his sisters has talked her into prostitution, Pasqualino defends his family's honour and kills the pimp, which land him in jail. When World War II breaks out, he joins the Italian army, but soon deserts and is captured by the Germans and taken to a concentration camp. To save his life, Pasqualino decides to seduce the camp commandant. However, this brings on the responsibility of selecting six men to be killed under the threat of being killed himself if he refuses.

Lina Wertmüller (Rim, 1928 - Rim, 2021) filmska redateljica i scenaristica, poznata po crnohumornim filmovima. Diplomirala na Rimskoj Akademiji dramskih umjetnosti Silvio D'Amico. Filmom *Pasqualino Ljepotan* postala je prva žena u povijesti koja je nominirana za Oscara za najbolju režiju. Izbor iz filmografije: *Mimi metalac* (1972), *Ljubav i anarhija* (1973), *Travolti da un insolito destino nell'azzurro mare d'agosto* (1974).

Lina Wertmüller (Rome, 1928 - Rome, 2021), film director and screenwriter, known for her dark comedies. She graduated from the Silvio d'Amico National Academy of Dramatic Art in Rome. She was the first woman to be nominated for an Academy Award for Best Director with her film *Seven Beauties*. Select filmography: *The Seduction of Mimi* (1972), *Love and Anarchy* (1974), *Swept Away by an Unusual Destiny in the Blue Sea of August* (1974).

Tko pjeva zlo ne misli

One Song a Day Takes Mischief Away



REŽIJA • DIRECTOR

Krešo Golik

SCENARIJ • SCREENPLAY Krešo Golik (prema noveli Vjekoslava Majera *Dnevnik malog Perice* / based on the novella *Diary of Little Perica* by Vjekoslav Majer)

FOTOGRAFIJA • CINEMATOGRAPHY Ivica Rajković

MONTAŽA • EDITOR Katja Majer

ORIGINALNA GLAZBA • SCORE Živan Cvitković

ULOGE • CAST Relja Bašić, Mia Oremović, Mirjana Bohanec, Franjo Majetić, Tomislav Žganec, Vida Jerman

PRODUKCIJSKA KUĆA • COMPANY Croatia film

Hrvatska • Croatia

1970 • 93'

komedija • comedy

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Pula film festival 1971. - Brončana arena za režiju, Diploma Marijanu Megliču za ton / Pula Film Festival, 1971 - Bronze Arena for Directing, Diploma for Sound (Marijan Meglič)
- Niš 1971. - Nagrada za najbolju komičnu ulogu Franji Majetiću / Niš, 1971 - Best Role in Comedy (Franjo Majetić)

* Film *Tko pjeva zlo ne misli* digitaliziran je u sklopu projekta *Sezona filmskih klasika* (*A Season of Classic Films*) Europskog udruženja filmskih arhiva (ACE) uz potporu Potprograma MEDIA u sklopu Programa Kreativna Europa (2K digitalizacija: Ater, Zagreb, 2021)

* The film *One Song a Day Takes Mischief Away* has been digitalized within *A Season of Classic Films* initiative of the Association of European Cinematheques (ACE), with support from the MEDIA sub-programme of Creative Europe (2K digitalisation: Ater, Zagreb, 2021).



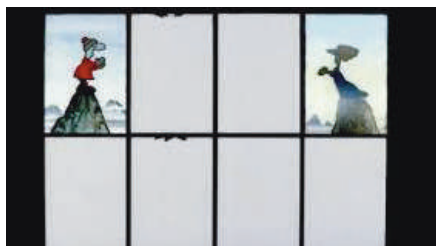
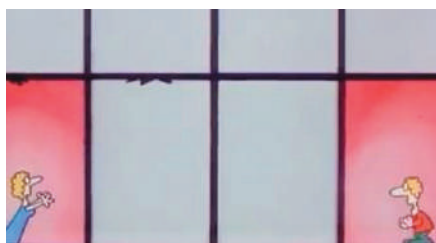
Obitelj Šafranek živi u Zagrebu 1935. godine. Otac obitelji Franjo pije špricere, dok majka Ana u kuhinji mašta o ljubavnicima iz ženskih romana koje čita. Teta Mina, Anina sestra usidjelica, često dolazi nepozvana, uglavnom samo radi besplatnog ručka, što Franju prilično nervira. Njihov sin Perica zadovoljava svoju dječju znatiželju promatrajući starije ukućane, zapisujući sve što čine i govore u svoj dnevnik. Kad izvjesni gospodin Fulir, gizdelin i zavodnik, primijeti Anu, počne joj se udvarati unatoč činjenici da je udana. Franjo, koji Fulira vidi kao dobru priliku da se riješi dosadne Mine, ne primjećuje romansu koja mu se odvija pred nosom, da bi nakon nekog vremena došlo do velikog skandala.

The Šafranek family live in Zagreb in 1935. The father of the family, Franjo, enjoys having spritzers, while Ana, the mother, works in the kitchen and fantasizes about the lovers she reads about in romance novels. Aunt Mina, Ana's spinster, often comes by uninvited, mostly for the free lunch, which rather annoys Franjo. Their son Perica satisfies his curiosity by observing the grownups in the household, writing down everything they do and say in his diary. A certain Mr. Fulir, a dandy and a charmer, notices Ana and starts courting her despite the fact that she is married. Franjo sees Fulir as a good opportunity to get rid of Mina and fails to notice the romance happening right under his nose, but after a while, a big scandal breaks out.

Krešo Golik (Fužine, 1922 – Zagreb, 1996), filmski i TV redatelj, jedan od najvažnijih redatelja hrvatske kinematografije. U karijeri između kasnih 1940-ih i kasnih 1980-ih režirao niz kritički hvaljenih igranih filmova i televizijskih serija (*Plavi 9*, 1950; *Djevojka i hrast*, 1955; *Imam dvije mame i dva tate*, 1968; tv-serija *Gruntovčani*, 1975). *Tko pjeva zlo ne misli*, podnaslovljen kao „ljubavna komedija s pjevanjem“, najpoznatiji je njegov film, ujedno jedan od najgledanijih hrvatskih filmova u povijesti, proglašavan najboljim hrvatskim filmom svih vremena.

Krešo Golik (Fužine, 1922 – Zagreb, 1996), film and TV director, one of the most important directors in Croatian cinema. In a career spanning from the late 1940s to the late 1980, he directed numerous critically acclaimed feature film and TV series (*Plavi 9*, 1950; *The Girl and the Oak*, 1955; *I Have Two Mothers and Two Fathers*, 1968; TV series *Gruntovčani*, 1975). *One Song a Day Takes Mischief Away*, with the subtitle “a love comedy with singing”, is his most famous film and one of the most-watched Croatian films in history, named the best Croatian film of all time.

Uzbudljiva ljubavna priča Exciting Love Story



IN MEMORIAM
BORIVOJ DOVNIKOVIĆ - BORDO

Hrvatska • Croatia
1989 • 5'
animirani • animated

REŽIJA • DIRECTOR

Borivoj Dovniković - Bordo

SCENARIJ • SCREENPLAY Borivoj Dovniković - Bordo
FOTOGRAFIJA • CINEMATOGRAPHY Valerija Radanović
MONTAŽA • EDITOR Tea Brunšmid
ORIGINALNA GLAZBA • SCORE Davor Rocco
PRODUKCIJSKA KUĆA • COMPANY Zagreb film 1989

U ekranu razdijeljenom na autohtona polja, pratimo muku malog čovjeka Mikija da dođe do svoje ljubavi Glorije. Vodi ga instinkt i njen glas. Preko prepreka prirode i okoliša, stići će do nje. Prepreke će se srušiti, ljubav će pobijediti.

On the screen, divided into discrete fields, we follow the troubles of the little man trying to reach his sweetheart. He is led by his instinct and her voice. Overcoming the obstacles of nature and the environment, he will reach her. The obstacles crumble away and love wins.

Borivoj Dovniković - Bordo (Osijek, 1930 – Zagreb, 2022), zagrebački autor animiranih filmova, karikaturist, ilustrator, grafički dizajner i strip-crtič. Nakon završene srednje škole (1949) dolazi u Zagreb gdje se upisuje na Akademiju likovnih umjetnosti i počinje profesionalno baviti novinarstvom kao karikaturist i ilustrator. Već 1950. napušta studije da bi se uključio u grupu karikaturista humorističkog lista *Kerempuh* koja pokreće filmsku animaciju i poslije godinu dana realizira prvi umjetnički crtani film na ovim prostorima (*Veliki miting*). Tijekom 1951/52. u Duga filmu sudjeluje u okupljanju i obučavanju novih animacijskih kadrova. Otada sudjeluje u cjelokupnom razvoju poznate Zagrebačke škole crtanog filma. Počevši kao crtač i animator, Bordo od 1961. crta, animira i režira svoje autorske filmove, uglavnom u Zagreb filmu. U pedesetogodišnjoj karijeri za svoje filmove dobio je niz domaćih i međunarodnih nagrada i priznanja.

Borivoj Dovniković - Bordo (Osijek, 1930 – Zagreb, 2022), animator, cartoonist, illustrator, graphic designer and comic book strip creator. After high school (1949), he came to Zagreb to study at the Academy of Fine Arts and started working professionally as cartoonist and illustrator in journalism. He left university as early as 1950 to join a group of cartoonists from the humour magazine *Kerempuh*, which initiate film animation and produced the first artistic animated film in the region, *The Big Meeting*. In 1951 and 1952, he worked on bringing together and training new animators at Duga film, and started work on the overall development of the Zagreb School of Animation. Starting out as drawer and animator, Bordo drew, animated, and directed his own films from 1961, mostly at Zagreb film. In his career, which spanned 50 years, he received numerous domestic and international awards and acknowledgments.



DIZALICA

DIZALICA

CURICA CARAJITA

Silvina Schnicer, Ulises Porra

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POSLIJE ZIME AFTER THE WINTER

Ivan Bakrač

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POVRATNICA L'ARMINUTA / A GIRL RETURNED

Giuseppe Bonito

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PRIČA O LJUBAVI I ŽUDNJI UNE HISTOIRE D'AMOUR ET DE DÉsir / A TALE OF LOVE AND DESIRE

Leyla Bouzid

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THE OUTSIDERS

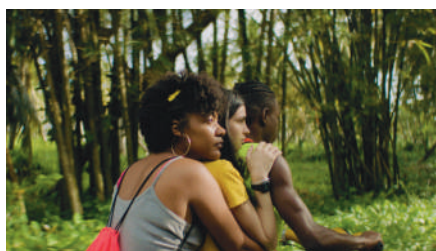
Jelena Gavrilović

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U POTRAZI ZA VENEROM NË KËRKIM TË VENERËS / LOOKING FOR VENERA

Norika Sefa

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Curica Carajita

REŽIJA • DIRECTORS

Silvina Schnicer, Ulises Porra

SCENARIJ • SCREENPLAY Ulla Prida, Ulises Porra, Silvina Schnicer
FOTOGRAFIJA • CINEMATOGRAHY Sergio Armstrong, Iván Gierasinchuk

MONTAŽA • EDITOR Delfina Castagnino

ORIGINALNA GLAZBA • SCORE Andrés Rodríguez

ULOGI • CAST Cecile Van Welie, Magnolia Nuñez, Adelanny Padilla, Genesis Buret, Richard Douglas, Javier Hermida, Dimitri Rivera, Clara Luz Lozano, Yuberbi de la Rosa

PRODUCENTI • PRODUCERS Federico Eibuszyc, Alexandra Guerrero, Ulla Prida, Barbara Sarasola-Day

PRODUKCIJSKA KUĆA • COMPANY Wooden Boat Productions, Pucara Cine

Dominikanska Republika, Argentina •
Dominican Republic, Argentina
2021 • 86'
drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Međunarodni filmski festival u San Sebastián - nagrada za najboljeg mladog redatelja / San Sebastián International Film Festival - New Directors Award
- Međunarodni filmski festival u Mar del Plati - nagrada APIMA-e / Mar del Plata International Film Festival - APIMA Award
- Međunarodni filmski festival u Miami / Miami Film Festival
- Filmski festival u Zürichu / Zürich Film Festival

U velikoj kući pored mora, Sara i njena dadilja Yaris izgradile su odnos koji nadilazi njihove klasne uvjetovanosti - bliži je odnosu majke i kćeri. Ipak, ova iluzija uskoro će biti dovedena u pitanje kad se na Yarisu nenadano sruče tajne iz prošlosti i kad kišna noć i blatnjava cesta prenapučena stadom koza postanu okidač za nastanak općeg kaosa.

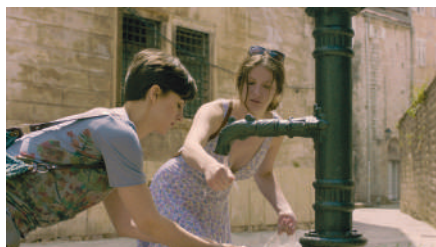
At a big house by the sea, Sara and her nanny Yaris have forged a friendship so intense that it goes beyond their class differences - it is closer to a mother-daughter relationship. That fantasy becomes affected when Yaris finds herself forced to deal with her past and when a rainy night and a muddy road invaded by goats trigger chaos.

Silvina Schnicer (Buenos Aires, 1981), samouka redateljica i scenaristica, studirala socijalnu komunikaciju. Zajedno s Ulisesom Porraom napisala je i režirala hvaljeni film *Tigre* (2017), a *Curica* je drugi zajednički naslov ovog redateljsko-scenarističkog dvojca.

Silvina Schnicer (Buenos Aires, 1981), self-taught director and screenwriter, studied social communication. Together with Ulises Porra, she wrote and directed the acclaimed film *Tigre* (2017), while *Carajita* is their second collaboration.

Ulises Porra (Barcelona, 1982), ilustrator, samouki redatelj i scenarist, studirao filozofiju. Zajedno sa Silvinom Schnicer napisao je i režirao hvaljeni film *Tigre* (2017), a scenarist je i zapaženog triler *Optužena* (*Acusada*, 2018). Porra trenutno radi na scenariju i režiji filma *Under The Same Sun*.

Ulises Porra (Barcelona, 1982), illustrator, self-taught director and screenwriter, studied philosophy. Together with Silvina Schnicer, he wrote and directed the acclaimed film *Tigre* (2017), and is the author of the screenplay for the notable film *The Accused* (2018). Porra is currently working on writing and directing the film *Under the Same Sun*.



Poslije zime After the Winter

REŽIJA • DIRECTOR

Ivan Bakrač

SCENARIJ • SCREENPLAY Ivan Bakrač
FOTOGRAFIJA • CINEMATOGRAHY Dušan Grubin

MONTAŽA • EDITOR Nataša Pantić

ORIGINALNA GLAZBA • SCORE Alen Sinkauz, Nenad Sinkauz

ULOGI • CAST Ivona Kustudić, Ana Vučković, Momčilo Otašević, Petar Burić, Maja Šuša

PRODUCENTI • PRODUCERS Ivan Đurović, Snežana Nikčević

PRODUKCIJSKA KUĆA • COMPANY Artikulacija Film, ABHO Film

KOPRODUCENTI • CO-PRODUCERS Damir Terešak, Nikolina Vučetić Zečević, Maja Ilić, Guillaume de Seille

KOPRODUKCIJA • CO-PRODUCED BY Maxima film (Hrvatska • Croatia), Biberche productions (Srbija • Serbia), Akcija film (Srbija • Serbia), Arizona productions (Francuska • France)

DISTRIBUCIJA • DISTRIBUTION Zagreb film festival

Crna Gora, Srbija, Hrvatska, Francuska •
Montenegro, Serbia, Croatia, France
2021 • 101'
drama

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Međunarodni filmski festival u Karlovy Vary 2021 - East of the West / Karlovy Vary International Film Festival 2021 - East of the West
- Festival istočnoeuropskog filma u Cottbusu / FilmFestival Cottbus
- Međunarodni filmski festival FEST, Srbija / International Film Festival FEST, Serbia

Petero prijatelja iz djetinjstva u kasnim dvadesetima sada žive na različitim krajevima bivše Jugoslavije, no i dalje se trude održati prijateljstvo unatoč udaljenosti koja ih dijeli. Jedne godine njihova bezbrižna eskapistička mladost naprasno završava.

Five childhood friends in the late 1990s are scattered across former Yugoslavia, trying to maintain their friendship despite being miles apart. All of them oppose the patriarchal heritage, ignoring the consequences of war and the poor economy. One year, their carefree, escapist youth suddenly comes to an end.

Ivan Bakrač (Nikšić, 1987), redatelj i scenarist čiji su kratkometražni filmovi sudjelovali na mnogim međunarodnim festivalima i osvojili brojne nagrade (*Ratovi*, 2013; *Koža će nam postati siva*, 2014; *Maleš*, 2016). Završio je osnovni i master studij filmske režije na Fakultetu za umetnost i dizajn u Beogradu te studij arhitekture, a radi i kao festivalski selektor. *Poslije zime* autorovo je debitantsko dugometražno ostvarenje.

Ivan Bakrač (Nikšić, 1987), director and screenwriter. His short films have been screened at a number of international festivals and have won numerous awards (*Wars*, 2013; *Our Skin Is Going to Gray*, 2014; *Malesh*, 2016). He completed BA and MA film studies in film directing at the Faculty of Arts and Design in Belgrade, as well as architecture. He also works as a festival selector. *After the Winter* is his debut feature film.



Povratnica L'Arminuta / A Girl Returned

REŽIJA • DIRECTOR

Giuseppe Bonito

SCENARIJ • SCREENPLAY Monica Zapelli

(prema romanu Donatelle Di Pietrantonio / based on the novel by Donatella Di Pietrantonio)

FOTOGRAFIJA • CINEMATOGRAPHY Alfredo Betrò

MONTAŽA • EDITOR Roberto Missiroli

ORIGINALNA GLAZBA • SCORE Giuliano Taviani, Carmelo Travia

ULOGE • CAST Sofia Fiore, Carlotta De Leonardis, Vanessa Scalerà, Fabrizio Ferracane, Elena Lietti, Andrea Fuorto

PRODUCENTI • PRODUCERS Roberto Sbarigia, Manuel Tedesco, Maurizio Tedesco

PRODUKCIJSKA KUĆA • COMPANY Baires Film, Kafilm, Maro Film

Italija, Švicarska • Italy, Switzerland
2021 • 110'
drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Filmski festival u Rimu / Rome Film Fest
- Nagrada David di Donatello za najbolji prilagođeni scenarij / David di Donatello Award - Best Adapted Screenplay



Sedamdesetih godina u Italiji trinaestogodišnja djevojčica na grub će se način susresti s realnošću, iznenada otkrivši ne samo da nije kći bogatih ljudi koje je dotad smatrala roditeljima, nego će od njih doživjeti i naglu odbačenost bez ikakvog objašnjenja. Doći će u svijet siromaštva i teških životnih uvjeta svoje biološke obitelji, u kojem će se morati naučiti ne samo prilagoditi nego i nositi se s mnogim nedaćama koje tek slijede.

In Italy in the 1970s, a 13-year-old girl faces a harsh reality when she discovers that she not only is not the daughter of the wealthy people she thought were her parents, but when they suddenly reject her with no explanation. She is forced to face a world of poverty and challenging living conditions of her biological family, where she will have to learn to adapt and deal with the difficulties that are to come.

Giuseppe Bonito (Polla, 1974), nagrađivani redatelj, poznat po filmovima: drami *Pulce non c'è* (2012) i komediji *Figli* (2020).

Giuseppe Bonito (Polla, 1974), award-winning director, known for his drama *Pulce non c'è* (2012) and the comedy *Figli* (2020).



Priča o ljubavi i žudnji Une histoire d'amour et de désir / A Tale of Love and Desire

REŽIJA • DIRECTOR

Leyla Bouzid

SCENARIJ • SCREENPLAY Leyla Bouzid

FOTOGRAFIJA • CINEMATOGRAPHY Sébastien Goepfert

MONTAŽA • EDITOR Lilian Corbeille

ORIGINALNA GLAZBA • SCORE Lucas Gaudin

ULOGE • CAST Sami Outalbali, Zbeida Belhajamor, Diong-Kéba Tacu, Aurélia Petit, Mahia Zrouki, Bellamine Abdelmalek, Mathilde Lamusse, Samir El Hakim, Khemissa Zarouel, Sofia Lesaffre, Baptiste Carrion-Weiss

PRODUCENTICA • PRODUCER Sandra da Fonseca

PRODUKCIJSKA KUĆA • COMPANY Blue Monday Productions

Francuska, Tunis • France, Tunisia
2021 • 102'
ljubavna drama • drama, romance

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Međunarodni filmski festival u Cannesu - Tjedan kritike / Cannes Film Festival - Critics Week
- MedFilm Festival, Rim - Najbolji film / Rome MedFilm Festival - Best Film
- Međunarodni filmski festival u Göteborgu / Göteborg Film Festival
- Međunarodni filmski festival u Kerali / International Film Festival of Kerala
- Međunarodni filmski festival u Valladolidu / Valladolid International Film Festival

Inteligentni, povučeni i stidljivi 18-godišnji Ahmed, Francuz alžirskog porijekla, na Sorbonni prvi dan svog studija književnosti upoznaje djevojku Farah iz Tunisa, u koju se odmah zaljubi. Istovremeno, tražeći naslove za satove arapskog, otkriva kolekciju senzualne arapske literature. I dok Ahmed pokušava odoljeti želji da se približi Farah, njeni pogledi na ljubav potpuno su različiti od njegovih.

18-year-old Ahmad, an intelligent, withdrawn and shy French of Algerian origin meets Farah, a Tunisian girl, on the first day of his literature studies and immediately falls in love. At the same time, while looking for Arabic classes, he discovers a collection of sensual Arab literature. As he tries to resist his desire to become closer to Farah, he discovers they are polar opposites when it comes to their views on love.

Leyla Bouzid (Tunis, 1984), scenaristica i redateljica. Uz studij književnosti na Sorbonni, završila je i parišku filmsku školu La Fémis. Izbor iz filmografije (kratki filmovi): *Un ange passe* (2010), *Zakaria* (2013), *Kad otvorim oči (À peine j'ouvre les yeux)*, 2015). *Priča o ljubavi i žudnji* njen je dugometražni prvijenac.

Leyla Bouzid (Tunis, 1984), screenwriter and director. Studied literature at the Sorbonne and graduated from the Paris La Fémis. Select filmography (short films): *Un ange passe* (2010), *Zakaria* (2013), *As I Open My Eyes* (2015). *A Tale of Love and Desire* is her feature debut.

INSTITUT
FRANÇAIS

Croatie



The Outsiders

REŽIJA • DIRECTOR

Jelena Gavrilović

SCENARIJ • SCREENPLAY Dimitrije Kokanov
FOTOGRAFIJA • CINEMATOGRAPHY Dušan Grubin

MONTAŽA • EDITOR Marko Klajić

ORIGINALNA GLAZBA • SCORE Daniel Mistrić

ULOGE • CAST Josh Thorley, Noa Fischer, Anja Polovina, Marko Gregurić, Mattia Leonardelli, Antonio Vuksan, Vanessa Vidaković, Borna Čimbur, Mia Zara, Goran Grgić, Marina Redžepović

PRODUCENTI • PRODUCERS Ivan Lovreček, Bruno Mustić

PRODUKCIJSKA KUĆA • COMPANY CGM Films, 24 Sata

DISTRIBUCIJA • DISTRIBUTION Joomboos

PRODAJNI ZASTUPNIK • SALES AGENT 24 Sata

Hrvatska • Croatia
2022 • 114'
drama, TV serija • drama, TV series

HRVATSKA PREMIJERA
CROATIAN PREMIERE

17-godišnjem Noah iz Londona majka radi kao kulturni ataše za britansku ambasadu. Zbog njenog posla svakih par godina sele u drugu državu, a ovaj put Noah stiže u Hrvatsku. Noah se mora integrirati u društvo kroz tipične tinejdžerske zaplete, ljubav, prijateljstvo, suparništvo, koji na kraju dovode do njegovog konačnog pronalaska mjesta koje može zvati dom.

Noah is a 17-year-old from London. His mother is the cultural attaché at the British Embassy, and every couple of years, they move to a different country. This time, Noah comes to Croatia and has to integrate into the society through typical teenage entanglements, love, friendship, and rivalry, which leads to him finally finding a place to call home.

Jelena Gavrilović (Beograd, 1990), redateljica koja je diplomirala na Fakultetu dramskih umetnosti u Beogradu. Potpisnica je dokumentarca, serija i kratkih filmova. Izbor iz filmografije: *Bibi* (2011), *Nešto slatko* (2012), *Wings and Things* (2018).

Jelena Gavrilović (Belgrade, 1990), director, graduated from the Faculty of Dramatic Arts in Belgrade. She has directed documentary films, series, and short films. Select filmography: *Bibi* (2011), *Something Sweet* (2012), *Wings and Things* (2018).



U potrazi za Venerom

Në kërkim të Venerës / Looking for Venera

REŽIJA • DIRECTOR

Norika Sefa

SCENARIJ • SCREENPLAY Norika Sefa

FOTOGRAFIJA • CINEMATOGRAPHY Luis Armando Arteaga

MONTAŽA • EDITOR Stefan Stabenow, Norika Sefa

ULOGE • CAST Kosovare Krasniqi, Rozafa Celaj,

Tristan Halilaj, Erjona Kakeli, Basri Lushtaku

PRODUCENT • PRODUCER Besnik Krapci

PRODUKCIJSKA KUĆA • COMPANY Circle Production

Kosovo, Sjeverna Makedonija •
Kosovo, North Macedonia
2021 • 111'
drama

*Titlove ustupio Split Film Festival / Subtitles
courtesy of Split Film Festival

Tiha i povučena tinejdžerica Venera živi u malom kosovskom mjestu i čezne za proširenjem svojih vidika. U skromnoj kući žive tri generacije mnogobrojne obitelji, pa Venera gotovo da i nema privatnosti. Sve će se promijeniti kad upozna slobodoumnu Dorinu.

The quiet, taciturn teenager Venera lives in a small town in Kosovo and yearns to expand her horizons. At home, where three generations are crawling together in a small house, she has hardly any privacy. Everything changes when she meets open-minded Dorina.

Norika Sefa (Đakovica), filmska redateljica, spisateljica i montažerka, magistrirala na FAMU u Pragu. U svojim filmovima često spaja fikciju s dokumentarističkim. Primjerice *Desde arriba* (2020) hibridni je dokumentarac kojeg je snimila pod mentorstvom Wenera Herzoga u peruanskoj džungli. Trenutno radi na novom dugometražnom projektu, smještenom na Kosovo.

Norika Sefa (Đakovica), director, screenwriter, and editor. She holds a master's degree from FAMU in Prague. In her films, she often merges fiction and documentary, for example, *Desde arriba* (2020) is a hybrid documentary film made under the guidance of Werner Herzog in the Peruvian jungle. She is currently working on her next feature film, set in Kosovo.

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Međunarodni filmski festival u Rotterdamu - posebna nagrada žirija / International Film Festival Rotterdam - Special Jury Award
- Međunarodni filmski festival u Trstu - nagrada Cineuropa / Trieste Film Festival - Cineuropa Prize
- Sarajevo Film Festival - posebna nagrada za promicanje rodne ravnopravnosti / Sarajevo Film Festival - Special Award (Gender Equality)
- Split Film Festival - posebno priznanje / Split Film Festival - Special Mention
- Filmski festival Tarkovsky - najbolja režija / Tarkovsky Film Festival - Best Director
- Filmski festival u Baselu - najbolji film / Filmfest Basel - Best Film
- Međunarodni filmski festival u Valenciji - Cinema Jove - najbolji glumac / Cinema Jove - Valencia International Film Festival - Best Actor



PULICA

PULICA

KAPA BEANIE

Slobodan Maksimović

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MAMA MOO SE VRAĆA KUĆI MAMMA MU HITTAR HEM / MAMMA MOO FINDS HER WAY HOME

Christian Ryltenius, Tomas Tivemark

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MEMOARI MUMINTATE: PUSTOLOVINE MLADOG MUMINA

MUUMIPAPA SEIKLUSED / THE EXPLOITS OF MOOMINPAPPA: ADVENTURES OF A YOUNG MOOMIN

Ira Carpelan

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OINK KNOR

Mascha Halberstad

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Kapa Beanie

REŽIJA • DIRECTOR
Slobodan Maksimović

SCENARIJ • SCREENPLAY Saša Eržen
FOTOGRAFIJA • CINEMATOGRAPHY Sven Pepeonik
MONTAŽA • EDITOR Jurij Moškon

ORIGINALNA GLAZBA • SCORE Michal Novinski

ULOGE • CAST Gaj Črnič, Kaja Podreberšek, Ajda Smrekar, Mojca Fatur, Frano Mašković, Mila Maksimović, Tilen Kolbe, Emil Kulović, René Štúr

PRODUCENTICA • PRODUCER Ida Weiss

PRODUKCIJSKA KUĆA • COMPANY Senca Studio

KOPRODUCENTI • CO-PRODUCERS Marina Andree Škop, Darija Kulenović Gudan, Adolf El Assal, Vanda Raymanová

KOPRODUKCIJA • CO-PRODUCED BY Studio dim d.o.o. (Hrvatska • Croatia), Wady Films (Luksemburg • Luxembourg), Objectif (Slovačka • Slovakia), Radiotelevizija Slovenija (Slovenija • Slovenia), RTVS - Slovačka Radiotelevizija (Slovačka • Slovakia)

Slovenija, Luksemburg, Hrvatska, Slovačka •
Slovenia, Luxembourg, Croatia, Slovakia
2022 • 86'

6+

obiteljski, pustolovina • family, adventure

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Filmski festival u Luksemburgu 2022 / Luxembourg City Film Festival, 2022
- Međunarodni filmski festival za djecu i mlade u Zlinu 2022 / International Film Festival for Children and Youth in Zlín, 2022

Erik, čiji je nadimak Kapa, zbog problematičnih roditelja živi u Dječjem domu. Njegova je jedina želja da za ovaj Božić može kući k svojim roditeljima. Međutim, provodi ga s nepoznatom imućnom obitelji i djevojčicom Lučkom koja za Božić želi sestricu i štenca. Usred Badnje noći, Erik i Lučka u dnevnom boravku misle da su susreli Djeda Božićnjaka, no to je ustvari maskirani lopov. Puna nade, djeca se skrivaju u njegov auto. Tada za njih kreće nevjerojatna pustolovina.

Erik is a 8-year-old boy, living in a youth home due to his problematic parents. Beanie is his nickname. His only wish is to go home for Christmas but he gets to spend the holiday with a well-off family and their 6-year-old daughter Lučka who wishes for a sister and a puppy. In the middle of the night Erik and Lučka encounter Santa in the family's living room, which is in fact a thief in disguise. Full of hopes they hide in his car and they embark on an extraordinary adventure.

Slobodan Maksimović (Sarajevo, 1975), diplomirao filmsku režiju pri AGRFT u Ljubljani. Njegovi kratki filmovi *1/2* i *Agape* iz 2007. prikazani su na preko 30 međunarodnih filmskih festivala i osvojili su 14 međunarodnih nagrada. Autor je i dugometražnih filmova *Hvala za Sunderland* (2012) i *Nika* (2016).

Slobodan Maksimović (Sarajevo, 1975), graduated in film directing from AGRFT (Academy of Theatre, Radio, Film and Television) in Ljubljana. His short films *1/2* and *Agape* from 2007 have been screened at more than 30 international film festivals, and have won 14 international awards. He is the director of feature films *Thanks for Sunderland* (2012) and *Nika* (2016).



Mamma Moo se vraća kući Mamma Mu hittar hem / Mamma Moo Finds Her Way Home

REŽIJA • DIRECTOR
Christian Ryltenius, Tomas Tivemark

SCENARIJ • SCREENPLAY Peter Arrhenius

ORIGINALNA GLAZBA • SCORE Henrik Lörstad

GLASOVI • VOICES Rachel Mohlin, Johan Ulveson, Tiffany Kronlöf

PRODUKCIJSKA KUĆA • COMPANY SF Studios

Švedska • Sweden

2021 • 65'

4+

animirani • animation

HRVATSKA PREMIJERA
CROATIAN PREMIERE

Kad se na farmi pojavi roda koja putuje po svijetu, Mamma Moo se zamisli nad brojnim pitanjima. Što je zapravo dom? Kako može biti sigurna da su upravo livada i farma na kojoj se sada nalazi njezin dom? Što ako postoji nešto bolje negdje drugdje u ovom velikom, širokom svijetu? Vrana se uzalud trudi objasniti svojoj prijateljici da trava nije zelenija negdje drugdje, ali ponekad se morate izgubiti da biste pronašli put kući.

When a globetrotting stork shows up at the farm, Mamma Moo has reason to ask the question: what is a home, really? How can she be sure that the meadow and the farm she is on right now are actually her home? What if there's something better somewhere else in this big, wide world? Crow struggles to show his friend that the grass isn't greener on the other side, but sometimes you have to get lost in order to find your way home.

Christian Ryltenius (Malmö, 1964), studirao je klasičnu animaciju na koledžu Sheridan u Kanadi a karijeru je započeo u švedskom studiju Penn Film AB. Surađivao je na mnogim međunarodnim projektima kao što su *Space Jam* (1996) ili *Quest for Camelot* (1998). U domovini je osnovao produkcijsku kuću Sluggertfilm. Potpisnik je niza u Švedskoj vrlo popularnih filmova o medvjediću Bamseu.

Christian Ryltenius (Malmö, 1964), studied classical animation at Sheridan College in Canada, and started his career at the Swedish studio Penn Film AB. He worked on different international projects, including *Space Jam* (1996) and *Quest for Camelot* (1998). He founded the production company Sluggertfilm in Sweden and is known for films about the bear Bamse that are very popular in Sweden.

Tomas Tivemark (Laxå, 1966), scenarist, glumac i producent. *Mamma Moo se vraća kući* njegov je redateljski debi.

Tomas Tivemark (Laxå, 1966), screenwriter, actor, and producer. *Mamma Moo Finds Her Way Home* is his directorial debut.



Finska, Poljska • Finland, Poland
2021 • 74'
4+
animirani • animation



Embassy of Finland
Zagreb



Nizozemska, Belgija • Netherlands, Belgium
2022 • 72'
6+
animirani • animation

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS
• Filmski festival u Berlinu / Berlin International Film Festival

Memoari Mumintate: Pustolovine mladog Mumina Muumipapa seiklused / The Exploits of Moominpappa: Adventures of a Young Moomin

REŽIJA • DIRECTOR
Ira Carpelan

SCENARIJ • SCREENPLAY Ira Carpelan, Piotr Szczepanowicz,
Malgorzata Wieckowicz-Zyla (prema knjigama Tove Jansson / based on the books by Tove Jansson)
MONTAŽA • EDITOR Ira Carpelan, Przemyslaw Chrusciewski
ORIGINALNA GLAZBA • SCORE Andrea Eklund
GLASOVI • VOICES Martin Paul, Anders Slotte, Nina Hukkinen,
Oskar Pöysti, Alma Pöysti, Stan Saanila
PRODUCENTI • PRODUCERS Ira Carpelan, Tom Carpelan
PRODUKCIJSKA KUĆA • COMPANY Animoon, Oy Filmkompaniet Alpha Ab

Vedar je ljetni dan u Dolini Mumina. Odjednom Mumintrola ubode osa, te se on razboli i mora ostati u krevetu. Kako bi ga razveselio, tata Mumin prepričava svoje mladenačke pustolovine - od djetinjstva, preko bijega iz sirotišta do povijesnog susreta s izumiteljem Hodgkinsom.

A bright summer day in Moomin Valley. Suddenly, a wasp stings Moomintroll, who falls ill and has to stay in bed. To cheer him up, Moominpappa recounts his youthful adventures - from his childhood, escape from an orphanage, to his historic meeting with the inventor Hodgkins.

Ira Carpelan redateljica je, scenaristica, producentica i scenografkinja na oba svoja realizirana dugometražna filma o Muminima – nadasve neobičnim junacima knjiga književnice i ilustratorice Tove Jansson – *Mumini i zimske čarolije* (*Muumien taikatalvi*, 2017) i *Memoari Mumintate* (*Muumipapa seiklused*, 2021). Sa suprugom Tomom Carpelanom vodi producentsku kuću Filmkompaniet.

Ira Carpelan director, screenwriter, producer, and production designer for her two feature films about the Moomins, the highly unusual characters from the books by writer and illustrator Tove Jansson - *Moomins and the Winter Wonderland* (2017) and *The Exploits of Moominpappa: Adventures of a Young Moomin* (2012). She runs the production company Filmkompaniet with her husband Tom Carpelan.

Oink Knor

REŽIJA • DIRECTOR
Mascha Halberstad

SCENARIJ • SCREENPLAY Fiona van Heemstra (prema knjizi Tosce Menten / based on the book *De wraak van Knor* by Tosca Menten)
FOTOGRAFIJA • CINEMATOGRAPHY Peter Mansfelt
MONTAŽA • EDITORS Mascha Halberstad
ORIGINALNA GLAZBA • SCORE Rutger Reinders
GLASOVI • VOICES Kees Prins, Hiba Ghafry, Jelka van Houten, Henry van Loon,
Matsen Montsma, Loes Luca, Johnny Kraaijkamp, Alex Klaasen, Remko Vrijdag
PRODUCENT • PRODUCER Marleen Slot
PRODUKCIJSKA KUĆA • COMPANY Viking Film

Kada devetogodišnja Babs od djeda na poklon dobije prašćića po imenu Oink, uvjeri roditelje da ga zadrže, a ona će zauzvrat nestašnog Oinka obučiti da se ponaša poput šteneta. No najveća prijateljica Oinku nisu Babsini roditelji nego upravo njen djed koji potajno sudjeluje u natjecanju za najbolju kobasicu u organizaciji Društva za mesne preradevine od svježih svinja.

When 9-year-old Babs receives a pig named Oink as a present from her grandfather, she convinces her parents to let her keep it on the condition that Oink follows a course in puppy training. But her parents are not the biggest threat to Oink, because her grandfather is secretly taking part in a sausage competition organized by The Society for Meat Products from Fresh Pigs.

Mascha Halberstad (1973), redateljica specijalizirana za animaciju, poglavito *stop motion*. Pohađala je ArtEZ Art Academy u Arnhemu. Autorica je nekoliko kratkometražnih nagrađivanih filmova, koje snima u svom studiju Superfex i koji su prikazivani na renomiranim festivalima.

Mascha Halberstad (1973) is a director specialised in animation, particularly stop motion. She attended the ArtEZ Art Academy in Arnhem. In her studio Superfex, she has created animation for several award-winning short films that have been screened at renowned film festivals.



STUDENSKI PROGRAM

STUDENT PROGRAMME

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Cimerica *The Roommate*

REŽIJA • DIRECTOR
Jadran Parunov

ŠKOLA • SCHOOL

Umjetnička akademija Sveučilišta u Splitu (Arts Academy of the University of Split), Kino klub Split (Split Cinema Club)

Dolazak maturantice na repeticije uvodi novu nepoznanicu u savršenu jednadžbu mladog profesora matematike.

The arrival of a high school graduate introduces a new unknown into the perfect equation of a young math instructor.



Hrvatska • Croatia
2021 • 23'
drama

Čekaj me *Wait For Me*

REŽIJA • DIRECTOR
Damir Markovina

ŠKOLA • SCHOOL

Akademija dramske umjetnosti u Zagrebu (Academy of Dramatic Art in Zagreb), Osoba D

Odnos između majke i kćeri u starijoj životnoj dobi, trajno razdvojenih fizičkom granicom nastalom uslijed ratova na Balkanu, i njihovom odnosu prema neizbježnoj smrti jedne od njih.

Relationship between mother and daughter in the late years of their lives, permanently separated by EU/Schengen border created after the Balkan wars, and their ways of dealing with inevitable departure or death of one of them.



Hrvatska • Croatia
2021 • 42'
dokumentarac • documentary

Diptih *Diptych*

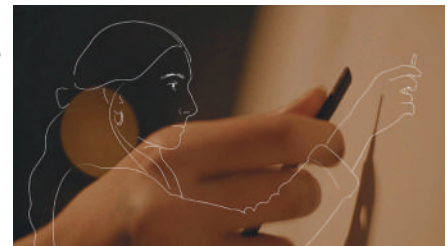
REŽIJA • DIRECTOR
Sara Tomas

ŠKOLA • SCHOOL

Akademija likovnih umjetnosti, Zagreb (Academy of Fine Arts, Zagreb)

Emma je mlada slikarica sa željom za stvaranjem, kroz proces u kojem se suočava s osjećajima frustracije, inspiracije, zadovoljstva. Kroz taj proces gubi se u međuprostor mašte, mjesta do kojeg želi stići svojom umjetnošću.

Emma is a young painter with a desire to create, through the process of facing her feelings of frustration, inspiration, excitement. In the process, she dives into her imagination, a place she wishes to reach with her art.



Hrvatska • Croatia
2021 • 6'
animirani • animated

Dužnost
Datoria / The Duty

REŽIJA • DIRECTOR
Alin Duruian

ŠKOLA • SCHOOL

Nacionalno sveučilište za kazalište i film I. L. Caragiale (UNATC – University of Theatre and Film I. L. Caragiale)

Drugi svjetski rat. Njemačka patrola primijeti dva rumunjska vojnika. Jedan je od njih ranjen, a drugi ne može učiniti ništa da mu pomogne.

In The Second World War, two Romanian soldiers are spotted by a German patrol. One of them is wounded and the other one can't do anything to help him.



Rumunjska • Romania
2021 • 7'
ratna drama • war drama

Frka
Reuring / Bustle

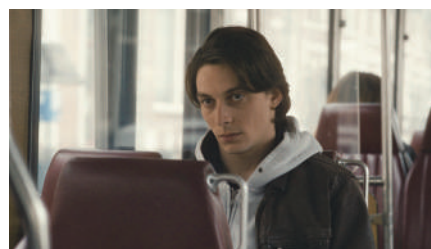
REŽIJA • DIRECTOR
Noa Kosanović

ŠKOLA • SCHOOL

Fakultet za umjetnost Sveučilišta u Utrechtu (Hogeschool voor de Kunsten Utrecht / University of the Arts Utrecht)

Ravnodušni dvadesetogodišnjak pronalazi vlastitu savjest kada mora donijeti veliku odluku nakon propale pljačke.

A bored twenty-something year old finds his own empathy when he has to make a life changing decision after a heist goes bust.



Nizozemska • Netherlands
2022 • 26'
kriminalistički • crime

Frozen Fire

REŽIJA • DIRECTOR
Kevin Mainenti

ŠKOLA • SCHOOL

Sveučilište VERN' (VERN' University)

Antonio i Suzana Ilić, muž i žena kečeri, pokušavaju organizirati međusobnu kečersku borbu za svoju djecu, ali njihov sin je prenervozan da sudjeluje pa ga trebaju ohrabriti prije nego borba počne.

A married couple tries to organize a wrestling match against each other for their children, but their son is too worried to participate so they must convince him to do his part before the match starts.



Hrvatska • Croatia
2021 • 25'
dokumentarac • documentary

Goli muškarci u šumi
Nackte Männer im Wald / Naked Men in the Woods

REŽIJA • DIRECTOR
Paul Ploberger

ŠKOLA • SCHOOL

Bečka filmska akademija (Filmakademie Wien / Film Academy Vienna)

Kompliciran brak: ona ima tumor, on je homoseksualac, a oboje to prikrivaju. U trenutku kad ona pomisli da on ima aferu, kreće potjera.

A complicated marriage: she has a tumor, he is gay, both conceal the fact. The chase is on when she believes that he has an affair.



Austrija • Austria
2021 • 30'
18+
komedija • comedy

Gradom kruže kratke ljubavne priče
Prin oras circulă scurte povesti de dragoste /
Love Stories on the Move

REŽIJA • DIRECTOR
Carina-Gabriela Dasoveanu

ŠKOLA • SCHOOL

Nacionalno sveučilište za kazalište i film I. L. Caragiale (UNATC – University of Theatre and Film I. L. Caragiale)

36-godišnja Lili je vozačica taksija. Pokušava spasiti svoj brak s Danijem, amaterskim ribolovcem.

Lili, a 36-year-old taxi driver, is trying to save her marriage with Dani, an amateur fisherman.



Rumunjska • Romania
2021 • 21'
drama

I osta noć
In je ostala noć / And the night remained

REŽIJA • DIRECTOR
Anže Grčar

ŠKOLA • SCHOOL

Akademija za kazalište, radio, film i televiziju UL AGRFT Ljubljana (Akademija za gledališče, radio, film in televizijo UL AGRFT Ljubljana / University of Ljubljana, Academy of Theatre, Radio, Film and Television)

Jedan noćni događaj iznenada mijenja živote mladog para. I više ništa neće biti kao prije.

One event instantly changes the life of a young couple. And nothing is as it used to be.



Slovenija • Slovenia
2021 • 8'
drama

Illuminated

REŽIJA • DIRECTOR
Morana Marija Vulić

ŠKOLA • SCHOOL

Akademija likovnih umjetnosti, Zagreb (Academy of Fine Arts, Zagreb)

Robot-lampa, slijep bez svog oka-žarulje, pukom slučajnošću otkriva podzemni svijet organiziranog kriminala.

Robot-lamp, blind without his eye-bulb, accidentally discovers an underground world of organised crime.



Hrvatska • Croatia
2021 • 6'
animirani • animated

Kermes Vermilio

REŽIJA • DIRECTOR
Tudor Dobrescu

ŠKOLA • SCHOOL

Nacionalno sveučilište za kazalište i film I. L. Caragiale (UNATC – University of Theatre and Film I. L. Caragiale)

Tri lika borave u napuštenoj kući, a svaki od njih prilagođava svoju ulogu zadanom prostornom dizajnu.

A group of three characters resides in an abandoned house, each one of them adapting their role according to given spatial design.



Rumunjska • Romania
2021 • 16'
eksperimentalni • experimental

Kule u pijesku *Castelli di Sabbia / Sand Castles*

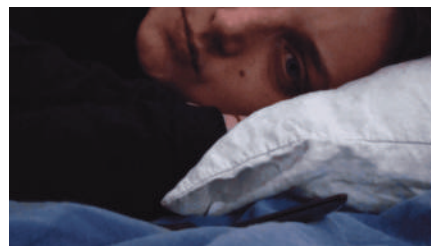
REŽIJA • DIRECTOR
Lilian Sassanelli

ŠKOLA • SCHOOL

ZeLIG – Škola za dokumentarni film, televiziju i nove medije, Bolzano (ZeLIG – School for Documentary, TV and New Media, Bolzano)

Dugi telefonski razgovor redateljice i njenog dečka otkrit će sve poteškoće u njihovoj vezi.

A long love phone call between the director and her boyfriend reveals the difficulties of their relationship.



Italija • Italy
2021 • 29'
dokumentarac • documentary

Laku noć, mamice!
Noćko, mami! / Sweet dreams, Mommy!

REŽIJA • DIRECTOR
Aljoša Nikolič

ŠKOLA • SCHOOL

Sveučilište u Ljubljani – Akademija za kazalište, radio, film i televiziju UL AGRFT
(Akademija za gledališče, radio, film in televizijo (UL AGRFT) / University of Ljubljana,
Academy of Theatre, Radio, Film and Television)

Maja svaki trenutak posvećuje kćerki Evi. Igra se s njom, oblači je, čita priče za laku noć.
No nešto nije u redu.

Maja dedicates every moment of her day to her daughter Eva. She dresses her up, plays
with her, and reads her goodnight fairy tales. But something is terribly wrong.



Slovenija • Slovenia
2021 • 15'
drama

Mjesečario sam kada sam ugledao sve te boje
Eram somnambul când am văzut toate acele culori /
I Had Been Sleepwalking When I Saw All Those Colors

REŽIJA • DIRECTOR
Bogdan Balla

ŠKOLA • SCHOOL

Nacionalno sveučilište za kazalište i film I. L. Caragiale (UNATC – University of Theatre
and Film I. L. Caragiale)

Inspirirajući se instalacijom Dereka Jarmana, uspoređuje se recentna prošlost rumunjske
queer-zajednice sa suvremenim osobnim iskustvima.

Inspired by Derek Jarman's Section 28 installation, the film compares stories from a recent
history of the Romanian queer community with current personal experiences.



Rumunjska • Romania
2021 • 10'
drama

Na cesti
Na poti / On the way

REŽIJA • DIRECTOR
Kristian Bernard Irgl

ŠKOLA • SCHOOL

Sveučilište u Ljubljani – Akademija za kazalište, radio, film i televiziju UL AGRFT
(Akademija za gledališče, radio, film in televizijo (UL AGRFT) / University of Ljubljana,
Academy of Theatre, Radio, Film and Television)

Životi Darija Divkovića i Andreja Pegana, koji se moraju nositi s posljedicama automobilske
nesreće.

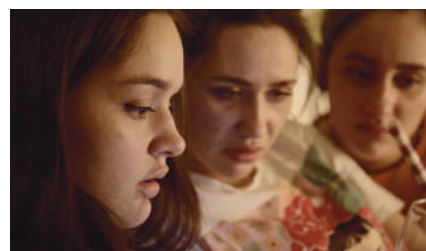
The lives of two individuals, Dario Divković and Andrej Pegan, as they are living through the
consequences of traffic accidents.



Slovenija • Slovenia
2021 • 16'
dokumentarac • documentary

Naš prvi pokušaj *Our First Hit*

REŽIJA • DIRECTOR
Sara Grgurić



ŠKOLA • SCHOOL

Akademija dramske umjetnosti – Sveučilište u Zagrebu (Academy of Dramatic Art - University of Zagreb)

Tri najbolje prijateljice imaju plan. To je njihov prvi pokušaj da ostvare zajednički cilj i zadnja prilika da sačuvaju prijateljstvo.

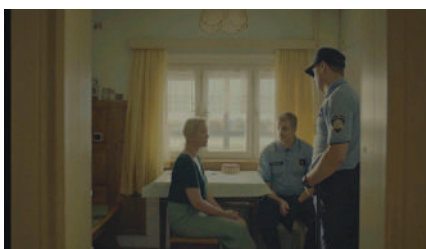
Three best friends have a plan. It is their first attempt to achieve a long-awaited common goal and their last chance to preserve the friendship.

Hrvatska • Croatia
2021 • 14'

drama o odrastanju • coming of age drama

Nehaj *Negligence*

REŽIJA • DIRECTOR
Martina Marasović



ŠKOLA • SCHOOL

Akademija dramske umjetnosti – Sveučilište u Zagrebu (Academy of Dramatic Art - University of Zagreb)

Danicu (43) jednog popodneva posjećuju dvojica policajaca kako bi je ispitali o njenim susjedima – bračnom paru.

One day, Danica (43) is visited by police to question her about her neighbours, a married couple.

Hrvatska • Croatia
2021 • 20'
drama

Neobičnost *Singularity*

REŽIJA • DIRECTOR
Ana Breten



ŠKOLA • SCHOOL

Nacionalno sveučilište za kazalište i film I. L. Caragiale (UNATC – University of Theatre and Film I. L. Caragiale)

U postapokaliptičnom svijetu u kojem vladaju izvazemaljci, susreće se dvoje posljednjih preživjelih. Zajedno, prebolijevaju traumu koja ih je zatekla.

In a post-apocalyptic world ruled by aliens, the last two survivors meet. Together, they start getting over the trauma brought by the end of the world.

Rumunjska • Romania
2022 • 33'
drama

Odluke Decisions

ŠKOLA • SCHOOL

Odsjek za film i televiziju Akademije izvedbenih umjetnosti u Pragu (FAMU – Film and TV School of Academy of Performing Arts in Prague); Kristiania, Oslo; Filmska akademija u Beču (Filmakademie, Vienna)

Kroz tri epizode triju različitih situacija protagonisti donose važne, ali i manje važne životne odluke.

Three episodes, three different life situations, three bigger and smaller life changing decisions.

REŽIJA • DIRECTORS

Jakub Jelínek, Matteo Sanders



Češka, Norveška, Austrija •
Czech Republic, Norway, Austria
2021 • 12'
drama, komedija • drama, comedy

Palikuća Incendiary

ŠKOLA • SCHOOL

Akademija dramske umjetnosti – Sveučilište u Zagrebu (Academy of Dramatic Art - University of Zagreb)

Jagoda izlazi iz stana. Važno je nahraniti mačka, provjeriti pada li kiša i dobro se odjenuti za ovo doba godine.

Jagoda is leaving her apartment. It's important to feed the cat, to check whether it's raining and to dress up well for this time of year.

REŽIJA • DIRECTOR

David Gašo



Hrvatska • Croatia
2021 • 12'
triler • thriller

Planovi za odmor Planuri de vacanta / Summer Planning

ŠKOLA • SCHOOL

Nacionalno sveučilište za kazalište i film I. L. Caragiale (UNATC – University of Theatre and Film I. L. Caragiale)

Andrei samo želi otići u ljetni kamp sa svojim prijateljima kad završi školska godina. U međuvremenu, roditelji mu se razvode.

All Andrei wants is to leave on a summer camp, together with his friends, once the school year will be over. Meanwhile, his parents are caught up with their divorce.

REŽIJA • DIRECTOR

Alexandru Mironescu



Rumunjska • Romania
2021 • 26'
drama

Sotonac
Sound Mixer

ŠKOLA • SCHOOL

Sveučilište VERN' (VERN' University)

Zbunjujući svijet premorenog tonca na rubu jave i sna.

Bewildering world of an exhausted sound mixer on the verge of dream and reality.

REŽIJA • DIRECTOR

Tin Mihaljević



Hrvatska • Croatia
2021 • 10'
komedija • comedy

Svjetski prvak
Veltmaister / Weltmeister

ŠKOLA • SCHOOL

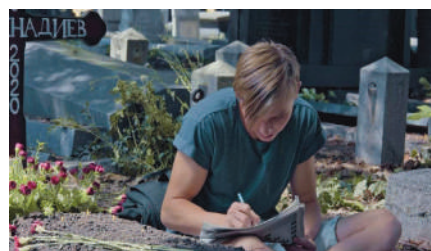
Nacionalna akademija za kazališnu i filmsku umjetnost Krastyo Sarafov (NATFA – National Academy for Theatre & Film Arts Krustyo Sarafov)

Na Velislavov život oduvijek je utjecao autoritativan otac, sve dok ne upozna starog uličnog svirača Iliju, koji ga podsjeti na dobrog pokojnog djeda Asena.

Velislav's life has always been influenced by his father's will until he meets an elderly street musician Iliya, in whom he finds the warmth of his deceased grandfather Asen.

REŽIJA • DIRECTOR

Zlatina Tochkova



Bugarska • Bulgaria
2020 • 24'
drama

Trijumf glumca
Triumph des Schauspielers / Triumph of the Actor

ŠKOLA • SCHOOL

Filmska akademija u Beču (Filmakademie Wien)

Njemačko-turski glumac Ercan zasitio se jednoličnih uloga. Kako bi izbjegao opet glumiti terorista ili dilera droge, ušulja se na audiciju za ulogu Hitlera.

German-Turkish actor Ercan is fed up with being typecast. To escape playing another terrorist or drug dealer, he sneaks into an audition for the role of Hitler.

REŽIJA • DIRECTOR

Daniel Holzberg



Austrija, Njemačka • Austria, Germany
2022 • 25'
komedija • comedy

Uspavanka
Lullaby

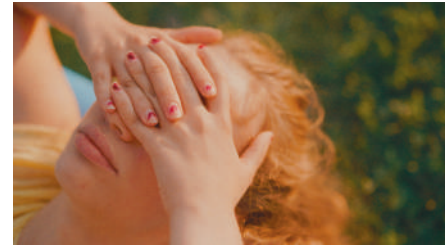
ŠKOLA • SCHOOL

Filmska akademija u Beču (Filmakademie Wien)

U očajničkoj potrazi za snom, 17-godišnja Eva učinit će sve da prenoći u tuđim kućama kako bi promatrala druge dok spavaju.

In her desperate search for sleep seventeen year-old Eva does everything to stay the night at other peoples houses where she watches others while sleeping.

REŽIJA • DIRECTOR
Magdalena Chmielewska



Austrija • Austria
2022 • 21'
drama

Vozi me na more
Take Me to the Seaside

ŠKOLA • SCHOOL

Fakultet dramskih umetnosti u Beogradu (Faculty of Dramatic Arts, Belgrade)

Šesnaestogodišnja Nađa nagovori oca da je odveze na more. Problem nastaje nakon što tata shvati da je Nađa lagala o razlogu putovanja.

Sixteen-year-old Nadia manages to convince her father to take her to the sea, but the problem arises when he discovers that Nadia lied about the reason for the trip.

REŽIJA • DIRECTOR
Tamara Todorović



Srbija • Serbia
2022 • 44'
film o odrastanju • coming of age



POP RATNI PROGRAM

SIDE PROGRAMME

IZLOŽBE EXHIBITIONS

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PREDSTAVLJANJA KNJIGA BOOK PRESENTATIONS

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A SADA FILM I GLAZBA / AND NOW, FILM AND MUSIC

Rock galerija Pula / Pula Rock Gallery
Carrarina 4

13. 7. – 13. 8. 2022. / 13 July – 13 August 2022
OTVORENJE • OPENING: 13. 7. - 21:00 / 13 July - 9 p.m.

Izložba doziva sjećanja Pule, filmskoga grada, s odmakom od 50-tak godina. Memorabilije iz privatnih arhiva iz vremena kada je svatko imao svog najdražega glumca, glumicu, film... Festivalski tjedan Puli je donosio dašak glamura. Busevi su vozili do kasno u noć nakon drugog filma u Areni, dućani radili dulje, pekla se ponoćna tura kruha; grad pun ljudi, faca s televizije; roditelji su dopuštali kasniji dolazak kući... Svi su Puležani živjeli uz svoj festival filma, imali svoje mjesto s kojeg se gledalo „rakete“, kao i mjesto u i oko Arene za praćenje filmova.

The exhibition evokes memories of Pula, a city of film, from 50 years ago. Memorabilia from personal archives of the time when everybody had their favourite actor, actress, film... The festival week brought a touch of glamour to Pula. Buses were running late at night, after the end of the second film screening at the Arena, the shops were open later, midnight rounds of bread were baked; the city bustling with people; faces from TV; parents gave longer curfews... Pula inhabitants lived with their film festival, had their own spots for watching “the rockets”, as well as their spots in and around the Arena for watching the films.



NEDELJKO DRAGIĆ: DIZAJN I ILUSTRACIJA 1969.-1991. / NEDELJKO DRAGIĆ: DESIGN AND ILLUSTRATION 1969-1991

HUIU GALERIJA / HUIU GALLERY

Zagrebačka 27

GALERIJA SKUC / SKUC GALLERY

Maksimijanova ul. 12

14. - 29. 7. 2022. / 14 - 29 July 2022

OTVORENJE • OPENING: 14. 7. / 14 July

HUIU GALERIJA - 19:00 / HUIU GALLERY - 7 p.m.

GALERIJA SKUC - 21:00 / SKUC - GALLERY - 9 p.m.

Izložba okuplja najvažnije radove istaknutog hrvatskog filmskog i likovnog umjetnika Nedjeljka Dragića u području grafičkog dizajna i ilustracije. Izloženi radovi uključuju plakate za kazalište i različite kulturne i turističke manifestacije i institucije, naslovnice knjiga, iznimno uspješne i popularne maskote, oblikovanje časopisa, reklamne filmove za domaće i strane naručitelje itd.

This exhibition brings together the most important work of the prominent Croatian film artist, animator, cartoonist and illustrator Nedeljko Dragić in graphic design and illustration. The exhibits include posters for plays and various cultural and tourist events and institutions, book covers, extremely successful and popular mascots, magazine design, commission films for Croatian and international clients, etc.



NIKOLA PREDOVIĆ: UŽAS U MAKINI: FOTOGRAFIJA ZA PLAKAT / NIKOLA PREDOVIĆ: HORROR AT MAKINA: POSTER PHOTOGRAPHY

Galerija Makina / Makina Gallery
Kapitolinski trg 1

15. 7. - 1. 9. 2022. / 15 July - 1 September 2022
OTVORENJE • OPENING: 15. 7. - 20:00 / 15 July - 8 p.m.

Nikola Predović (Split, 1976) filmski je fotograf koji fotografira akciju ispred kamere i iza kulisa. Fotografije se koriste za oglašavanje filma, u TV emisijama, na jumbo-plakatima, u kampanjama na društvenim mrežama – diljem svijeta na više platformi. No prioritet na snimanju je da glumci i ekipa neometano snimaju, pa iako su fotografije važna karika prema gledateljima, one nemaju prednost na setu te se od fotografa zahtijeva što je moguće skladnije surađivati s ekipom, dijeliti često skučen prostor i uspostaviti neverbalnu komunikaciju s glumcima.

Nikola Predović (Split, 1976), unit film photographer shooting action in front of the cameras and behind them. His photographs are used in marketing the films, in TV series, on billboards, in social network campaigns - across the world on multiple platforms. However, his priority on set is for the actors and crew to work uninterrupted, and so the photographs are an important link to the audience. They do not have precedence on set, and the photographer is required to work as harmoniously as possible with the crew, often times in tight spaces, and establish nonverbal communication with the actors.



H-8...

KINO VALLI / VALLI CINEMA

Giardini 1

16. – 24. 7. 2022. / 16 – 24 July 2022

Uspješna suradnja PFF-a s Hrvatskom kinotekom – Hrvatskim državnim arhivom omogućila je postavljanje jedinstvene izložbe Daniela Rafaelića *H-8...* koja dokumentira sve faze nastanka zasigurno najboljeg hrvatskog filma, remek-djela *H-8...* Nikole Tanhofera. Kroz niz, za povijest hrvatskog filma iznimno važnih fotografija, autor kontrapunktira one sa snimanja s onima službenima, promotivnima. Prvi put se tako na jednom mjestu može (tijekom trajanja festivala) pratiti sve faze nastanka tog filma – od same scenografske skice pa sve do premijere u Puli. Izložbu će pratiti i prikazivanje digitalno restaurirane kopije filma.

Successful cooperation between Pula Film Festival and the Croatian Film Archives makes possible the unique exhibition *H-8* by Daniel Rafaelić. The exhibition documents all stages of the making of the best Croatian film, the masterpiece *H-8* by Nikola Tanhofer. A series of photographs extremely important for the history of Croatian film, the author contrasts the photographs from the set with the official, promotional photographs. For the first time, one can follow all of the stages of making the film at one place (during the Festival) - from the production design sketches all the way to the premiere in Pula. The exhibition will be accompanied by the screening of the digitally restored copy of the film.



MISLITI FILM: CINEMANIAC XXI / THINK FILM: CINEMANIAC XXI

GALERIJA MOTIKA - Gradska galerija Pula /
MOTIKA GALLERY - Pula City Gallery
Kandlerova ul. 8

17. - 25. 7. 2022. / 17 - 25 July 2022

OTVORENJE • OPENING: 17. 7. - 20:00 / 17 July - 8 p.m.

SANJA, LYNNE, MARTINA, TANJA, GUNVOR, BARBARA, CAROLEE, MARIJA, GUERILLA GIRLS

ORGANIZACIJA • ORGANISER: Apoteka – Prostor za suvremenu umjetnost / Apoteka – Space for Contemporary Art
PARTNERI • PARTNERS: Pula Film Festival, Gradska galerija Pula / Pula Film Festival, Pula City Gallery
SUORGANIZATORI / CO-ORGANISERS: Galerija Waldinger, Gradske galerije Osijek / Waldinger Gallery, City Galleries
Zahvala / THANKS TO: umjetnicama, Bonobo Studio, Kino Rebelde / artists, Bonobo Studio, Kino Rebelde

Izložba se financira sredstvima Ministarstva kulture i medija RH, Hrvatskog audiovizualnog centra, Grada Pule, Istarske županije.

This exhibition is financed by the Ministry of Culture and Media of the Republic of Croatia, Croatian Audiovisual Centre, City of Pula, and County of Istria.

Izložba imenuje, uključuje, ističe rad umjetnica i umjetnički rad žena, a formira se kao privremena konstelacija nekoliko recentnih radova umjetnica koji u okviru skupne izložbe stvaraju dijalog umjetničkih pojava te otvaraju prostor mišljenja i djelovanja koji se bavi pozicijom umjetnica u sustavu umjetnosti i umjetničkom radu, kao i njihovim položajem u društvu. Uz autorice **Sanju Iveković, Lynne Sachs, Martinu Meštrović i Tanju Vujasinović**, prisutne su i značajne međunarodne umjetnice upisane u antologiju avangardnog filma **Gunvor Nelson, Barbara Hammer, Carolee Schneeman**.

This exhibition names, includes, and emphasises the work of female artists and the artistic work of women, and is formed as a temporary constellation of several recent works by female artists that create a dialogue of artistic phenomena within the group exhibition and open up the space of thinking and acting which deals with the position of female artists in the art system and artistic work, as well as their position in society. Along with the authors **Sanja Iveković, Lynne Sachs, Martina Meštrović, and Tanja Vujasinović**, the exhibition also has notable international female artists who are part of the anthology of avant-garde film: **Gunvor Nelson, Barbara Hammer, Carolee Schneeman**.



**RIJEČ IZA SLIKE: REPRODUKCIJA KNJIGA SNIMANJA HRVATSKIH FILMSKIH
KLASIKA IZ ZBIRKE HDA: RONDO ZVONIMIRA BERKOVIĆA, 1966. /
WORDS BEHIND IMAGES: REPRODUCTION OF STORYBOARDS OF CROATIAN FILM
CLASSICS FROM THE COLLECTION OF CROATIAN STATE ARCHIVES: RONDO BY
ZVONIMIR BERKOVIĆ, 1966**

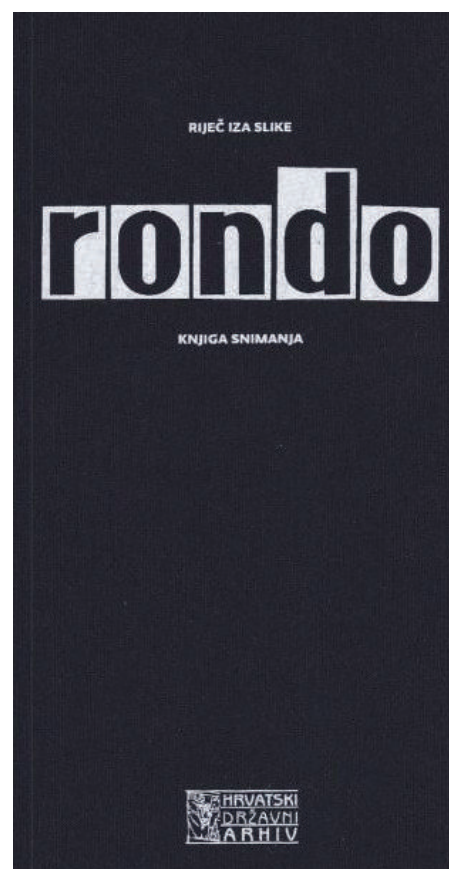
Predstavljaju / Presented by: Mladen Burić, Hrvoje Hribar

KINO VALLI / VALLI CINEMA
Giardini 1

17. 7. - 11:00 / 17 July - 11 a.m.

Hrvatska kinoteka Hrvatskog državnog arhiva od početka svog djelovanja osim samih filmskih djela prikuplja i ostalo gradivo koje se odnosi na nastanak, prezentaciju i promociju pojedinog filmskog djela, a koje nije nužno filmski zapis. Nakon prvih dvaju izdanja biblioteke *Riječ iza slike: reprodukcija knjiga snimanja hrvatskih filmskih klasika iz zbirke HDA*, u kojima su predstavljeni *Tko pjeva zlo ne misli* Kreše Golika iz 1970. i *Lisice* Krste Papića iz 1969. godine, vraćamo se još par godina unazad do 1966. i filma *Rondo* Zvonimira Berkovića. Za razliku od režijskih knjiga snimanja s kojima smo vas upoznali u prvim dvama izdanjima, koje su prepune zabilješki, izmjena u dijalogu, detalja potrebnih zbog kontinuiteta, ova knjiga snimanja direktora fotografije Tomislava Pintera donosi više *atmofere* vizualnoga stila koji se želio postići. Film *Rondo* Zvonimira Berkovića na festivalu u Puli osvojio je Srebrnu arenu za film i žensku ulogu Milene Dravić, a Zlatnu za scenarij Zvonimira Berkovića i glumu Relje Bašića, a nagrađena je i fotografija Tomislava Pintera. Osim same originalne knjige snimanja, koja je dokument jednoga kreativnog procesa, u knjizi se mogu pronaći i tekstovi koji nadahnuto govore o filmu *Rondo*, njegovoj važnosti i percepciji u javnosti te Zvonimiru Berkoviću i ostalim autorima iz pera Hrvoja Hribara, Slavena Zečevića i Nine Kolar.

From the start of its work, the Croatian Cinematheque of the Croatian State Archives has been collecting films and other materials related to the production, presentation, and promotion of film that are not necessarily film records. Following the first two editions of the series *Words Behind Images: Reproduction of Storyboards of Croatian Film Classics from the Collection of Croatian State Archives*, which presented *One Song a Day Takes Mischief Away* by Krešo Golik from 1970, and *Handcuffs* by Krsto Papić from 1969, we go back a few more years, to 1966 and the film *Rondo* by Zvonimir Berković. Unlike the directorial storyboards from the first two editions, this storyboard by director of photography Tomislav Pinter offers more *atmosphere* of the visual style the film was trying to achieve. *Rondo* by Zvonimir Berković won the Silver Arena for Film and Milena Dravić won the Silver Arena for Best Actress at Pula Film Festival. It also won the Golden Arena for Best Screenplay (Zvonimir Berković) and Best Actor (Relja Bašić), and cinematographer Tomislav Pinter was awarded the Golden Arena for Best Cinematography. Other than the original storyboard, which documents the creative process, the book also includes inspired texts about the film *Rondo*, its importance and public perception, as well as Zvonimir Berković and other authors, penned by Hrvoje Hribar, Slaven Zečević and Nina Kolar.



KATALOG RESTAURIRANIH FILMOVA DIGITALNIM POSTUPKOM 2008. - 2020. / CATALOGUE OF DIGITALLY RESTORED FILMS 2008 - 2020

Izdavač / Publisher: Hrvatska kinoteka, Zagreb, 2022. / Croatian State Archives, 2022

Publisher: Croatian Cinematheque, Zagreb, 2022

Urednici / Edited by: Mladen Burić, Dinko Majcen

KINO VALLI / VALLI CINEMA

Giardini 1

17. 7. - 11:00 / 17 July - 11 a.m.

U proteklih 40 godina postojanja, Hrvatska kinoteka Hrvatskoga državnog arhiva na temelju odredaba Zakona o arhivima i arhivskome gradivu od proizvođača i uvoznika filma te od privatnih imatelja filmskoga arhivskog gradiva prikupila je, obradila i zaštitila više od 14 tisuća naslova filmskih djela.

Kroz čitavo razdoblje svojega djelovanja Hrvatska kinoteka ujedno poduzima mjere zaštite prikupljenih filmskih djela osiguranjem tehničkih (mikroklimatskih) uvjeta za trajnu pohranu izvornoga gradiva, sustavnim pregledima prikupljenoga filmskog gradiva radi praćenja fizičkog stanja filmske vrpce, o čemu izravno ovisi i stanje filmskoga djela fiksiranoga na vrpcu. Tehnički i organizacijski najzahtjevniji dio zaštite su procesi restauracije, kako bi se izradili novi zamjenski izvornici i pozitiv kopije filmskih djela, koja se na taj način obnavljaju i ostaju dugotrajno zaštićena od daljnjeg propadanja.

Fotografsko-kemijska metoda zaštite filmskog gradiva, izradom zamjenskoga izvornog filmskog gradiva i filmske distribucijske i trezor kopije, pokazala se kao najpouzdanija i najdostupnija metoda, te je u razdoblju od 1980. do 2008. presnimavanjem s nitratne podloge na sigurnosnu podlogu i izradom zaštitnih kopija i zamjenskih izvornih materijala – prvo na acetatnoj a kasnije i poliesterskoj filmskoj vrpici, Hrvatska kinoteka zaštitila 1504 naslova filmskih djela.

Krajem prve dekade 21. stoljeća u Hrvatskoj dolazi do dvije velike promjene. Dok kao i u ostatku svijeta digitalna tehnologija kao prikazivački format ulazi u kino dvorane, ujedno u Zagrebu prestaje s radom jedini filmski laboratorij u kojemu je bilo moguće obavljati složene postupke restauracije foto-kemijskom metodom.

Prikupljeno i zaštićeno filmsko gradivo na taj način postaje sve manje dostupno svim zainteresiranim korisnicima jer tada u Kinoteci još uvijek ne postoje tehničke mogućnosti izrade digitalnih kopija za kinematografsko prikazivanje i druge vrste javne distribucije. Ali ipak, na inicijativu Hrvatskog Telekomu 2008. godine Hrvatska kinoteka ulazi kao partner u zajednički projekt restauracije digitalnim postupkom dvaju baštinskih filmskih djela (*Breza Ante Babaje* i *Vuk samotnjak* Obrada Gluščevića) da bi nakon toga postala nositeljica sličnih projekata, sa ciljem zaštitnog digitaliziranja i restauracije digitalnim postupkom ugroženih filmova koji čine audiovizualnu baštinu Republike Hrvatske.

Danas nakon više od desetljeća rada na digitalizaciji i restauraciji digitalnim postupkom filmskoga gradiva – dijelom samostalno a dijelom i u suradnji s drugim ustanovama, u Hrvatskoj se kinoteci nalazi 291 naslov filmskih djela koja su prošla ne samo kroz proces migracije u digitalni oblik nego i zahtjevan posao digitalne restauracije, te su kao takva spremna za novi život.

Izdanje *Katalog restauriranih filmova digitalnim postupkom* iz zbirke Hrvatske kinoteke Hrvatskog državnog arhiva svojevrsan je sažetak toga rada i jedinstveno mjesto na kojemu se nalaze osnovni podatci o filmskim djelima koja su tako očuvana te dostupna u digitalnom obliku sadašnjim i budućim gledateljima.

Dinko Majcen



Over the last 40 years of its existence, the Croatian Film Archive of the Croatian State Archives has, pursuant to the Act on Archives and Archival Material, collected, processed, and protected more than 14 thousand films from producers and importers, as well as private holders.

Throughout the entire period of its operation, the Croatian Film Archive has also been taking measures to protect the collected films by ensuring technical (microclimate) conditions for long-term preservation of original material, systematic examination of collected film material to monitor the physical condition of film tracks, which directly affects the state of the film fixed onto the track. The most demanding part of preservation in terms of technical and organisational issues is the process of restoration in order to build new, duplicate originals and positive copies of films that are restored and protected from further deterioration long-term.

The photochemical method of protecting film material by creating duplicate original film material and film distribution and vault copies has proven to be the most reliable and available method, and in the period from 1980 to 2008, the recording from the nitrate medium to a safety medium and creating safety copies and substitute original material - first on acetate film track, and later on polyester, meant that the Croatian Film Archive protected 1,504 films.

At the end of the first decade of the 21st century, a big change happened in Croatia. As in the rest of the world, digital technology came to the theatres as a form of cinema screening, but at the same time, in Zagreb, the only laboratory that was able perform complex processes of photochemical restoration shut down.

The collected and protected film material thus became less available to all interested users, as the Croatian Film Archive still did not have the technical abilities of making digital copies for cinema screenings and other types of public distribution. However, in 2008, at the initiative of Hrvatski Telekom, the Croatian Film Archive became a partner in a project of digital restoration of two heritage films (*The Birch Tree*, directed by Ante Babaja and *The Lone Wolf*, directed by Obrad Gluščević), and later started implementing other similar projects with the goal of protective digitalisation and digital restoration of films at risk that make the audiovisual heritage of the Republic of Croatia.

Today, after more than a decade of work on digitalisation and digital restoration of film material - in part independently, and in part in cooperation with other institutions, the Croatian Film Archive has 291 films that have gone not only through the process of migrating onto digital form, but also through the demanding task of digital restoration, and that now have a new lease on life.

The Catalogue of Digitally Restored Film from the collections of the Croatian Film Archive of the Croatian State Archives is a summary of this work and a unique place offering basic data about the films that have been preserved and are available, in digital form, to current and future audiences.

Dinko Majcen



VREMEPLOV 6 / TIME MACHINE 6

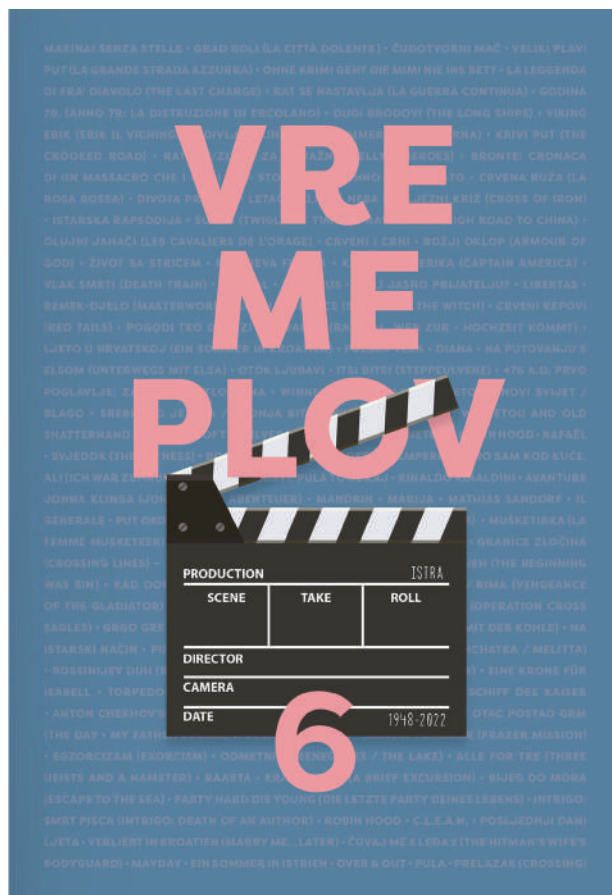
Izdavač / Publisher: Hrvatska kinoteka, Zagreb, 2022. /
Publisher: Croatian Cinematheque, Zagreb, 2022
Urednici / Editors: Mladen Burić, Dinko Majcen

KINO VALLI / VALLI CINEMA
Giardini 1

18. 7. - 11:10 / 18 July, 11.10 a.m.

U suradnji Istarske filmske komisije i Pulskeg filmskog festivala edicija Vremeplov 6 posvećena je filmskim snimanjima u Istri. Tekstovi kronološki prate filmove koji su se od 40-ih godina prošloga stoljeća snimali na području Istre, odnosno novinske članke koji su jednom mjesečno objavljivani u dnevnom tisku *Glasa Istre*, od 20. svibnja 2020. do 11. svibnja 2022. Kao edicija koja se bavi značajnim ali zanemarenim tematikama koje povezuju filmsku umjetnost, Vremeplov 6 ovoga puta na jednome mjestu objedinjuje izvorno objavljene tekstove kako bi zainteresiranoj javnosti pružio cjelovit uvid u ovu važnu produkcijsku granu, nedovoljno istraženu na našem području.

In cooperation with Istria Film Commission, Pula Film Festival presents Time Machine 6, dedicated to film shoots in Istria. The texts follow the films that were filmed in Istria from the 1940s onwards in chronological order and newspaper articles that were published once a month in the daily *Glas Istre* from 20 May, 2020 to 11 May 2022. As an edition dealing with important, but neglected themes which relate to film art, Time Machine 6 brings together original texts to offer the public concerned complete insight into this important branch of production that is not researched enough in our area.



Anita Panić: NEDA ARNERIĆ: ČAROBNA MELANHOLIJA /

Anita Panić: NEDA ARNERIĆ: MAGIC MELANCHOLY

Predstavljaju / Presented by: Anita Panić, Daniel Rafaelić

GALERIJA SKUC / SKUC GALLERY

Maksimijanova ul. 12

20. 7. - 19:00 / 20 July - 7 p.m.

Četvrta knjiga iz edicije *Monografije* koju je priredila Anita Panić, TV autorica, dokumentaristica i publicistkinja, pruža uvid u glumačku karijeru Nede Arnerić, u njezino specifično mjesto i značaj u srpskoj kinematografiji. Monografija je podijeljena na nekoliko poglavlja i donosi sjećanja filmskih stvaralaca koji su s njom surađivali, osvrt kritičara, arhivsku građu, osvjetljavanje njezine kazališne i televizijske karijere. Posljednja dva poglavlja bave se njezinom filmskom i televizijskom filmografijom, nude popis uloga ostvarenih na kazališnim daskama kao i popis nagrada koje je glumica osvojila za svoje filmsko stvaralaštvo. Knjiga se završava tekstovima Anite Panić i Daniela Rafaelića. Monografija je obogaćena brojnim arhivskim fotografijama, od kojih su neke malo poznate široj javnosti.

The fourth book from the series *Monographs*, edited by Anita Panić, TV author, documentary and non-fiction author, offers an insight into the acting career of Neda Arnerić and her specific place and importance in Serbian cinema. The monograph is divided into several chapters and includes the memories of film authors who worked with Neda Arnerić, reviews by film critics, and archival material bringing light to her career in theatre and film. The last two chapters focus on her film and television filmography, offering a list of her roles in theatre, as well as a list of awards the actress won for her work in film. The book ends with texts by Anita Panić and Daniel Rafaelić. The monograph also includes a number of archival photographs, of which many unknown to the general public.





INDUSTRY PROGRAM ***INDUSTRY PROGRAMME***

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INDUSTRIJSKI PROGRAM

Industrijski program 69. Pulskog filmskog festivala namijenjen je filmskim profesionalcima iz Hrvatske i inozemstva s ciljem profesionalnog umrežavanja, edukacije, a prije svega plasmana hrvatskih filmskih projekata, trenutno u fazi postprodukcije.

Stoga je i nama najvažniji dio Industrijskog programa naslovljen *FILMOVI U NASTANKU*, gdje će filmski profesionalci svoje filmove pred završetkom predstavljati predstavnicima filmskog plasmana: prodajnim agentima, konzultantima i delegatima filmskih festivala. Osim većinskih hrvatskih projekata, bit će predstavljene i manjinske koprodukcije – sveukupno 13 novih projekata. Međunarodni ocjenjivački sud podijelit će nekoliko vrijednih nagrada.

Hrvatsko društvo filmskih redatelja (HDFR) ima nekoliko programa potpore razvoja filmskih i televizijskih scenarija i projekata. Ove godine u suradnji s Pulskim filmskim festivalom bit će predstavljeno 7 projekata televizijskih serija u razvoju zainteresiranim producentima te predstavnicima filmskih i televizijskih kuća.

U organizaciji HAVC-a i Pulskog filmskog festivala bit će upriličena dva okrugla stola. Na okruglom stolu *Zaštita i prezentacija filmske baštine*, uoči projekcije restauriranog klasika *H-8...* Nikole Tanhofera koji će ove godine biti predstavljen u programu *Venecijanski klasici (Venice Classics)*, glavna tema bit će očuvanje filmske baštine s predstavljanjem programa restauracije hrvatskih filmova. Drugi okrugli stol pod nazivom *Manjinske koprodukcije i suradnja filmskih centara iz regije* bit će posvećen manjinskim koprodukcijama i suradnji filmskih centara. Producenti će imati priliku podijeliti svoja iskustva i ideje o mogućim koracima prema jačanju učinkovitosti sustava. Predstavit će se i relevantne inicijative na regionalnoj i europskoj razini.

Osim ovih događaja, bit će upriličen i otvoreni panel *Angažirani film danas: Zašto radimo filmove? s istaknutim redateljima*, gdje će se razgovarati o filmskim temama koje nas se tiču, o angažiranom filmu u Europi danas, o njegovom plasmanu i očekivanjima – što od publike, što od onih koji se bave festivalima i prodajom.

Predstavit će se i platforma CinEd 2.0 koja s vrhunskim europskim baštinskim i suvremenim filmom daje izvrsne mogućnosti filmske edukacije za razne uzraste. Projekt će predstaviti Boris Bakal i Marija Georgiev iz Bacača sjenki.

INDUSTRY PROGRAMME

The Industry Programme of the 69th Pula Film Festival is intended for film professionals from Croatia and abroad with the goal of professional networking and education, but primarily the goal of marketing Croatian film projects in postproduction. Therefore, the most important part of the Industry Programme for us as well is the one titled CROATIAN WORK IN PROGRESS PITCH, where film professionals will present their films nearing completion to representatives of film marketing: sales agents, consultants, and film festival delegates. Other than majority Croatian projects, minority co-productions will also be presented – a total of 13 new projects. The international jury will award several valuable prizes.

The Croatian Film Directors' Guild (HDFR) has several programmes to support the development of film and television screenplays and projects. This year, in cooperation with Pula Film Festival, 7 projects for television series in development will be presented to interested producers and representatives of film and TV companies.

Two round tables will be held, organised by the Croatian Audiovisual Centre (HAVC) and Pula Film Festival. Ahead of the screening of the restored film *H-8*, the first round table *Protecting and Presenting Film Heritage* will focus on the preservation of film heritage with a presentation of the programme of restoring Croatian films. The second round table *Minority co-productions and cooperation of regional film centers* will focus on minority co-productions and regional film centers cooperation. Producers will have the opportunity to share their experiences and ideas about possible steps towards strengthening the efficiency of the system. Relevant initiatives at the regional and European level will also be presented.

Along with the many events, an open panel *Engaged film today: Why do we make films?* will also be held, where eminent directors will talk about topical issues, engaged film in Europe today, marketing, and expectations – both from the audiences and those who work in film festivals and sales.

There will also be a presentation of the platform CinEd 2.0, which provides excellent possibilities for film education for all ages with European heritage and contemporary films of the highest calibre. The platform will be presented by Boris Bakal and Marija Georgiev from Shadow Casters.

PULA ACADEMY

Pula Academy edukativni je program Pulskog filmskog festivala namijenjen studentima, ali i otvoren svim akreditiranim profesionalcima.

Studentima će se predstaviti filmske teme iz raznih područja kratkim prezentacijama i predavanjima iza kojih slijedi diskusija panelista sa studentima. O temi *Kako koproducirati dječji film - studija slučaja Kapa* govorit će Ida Weiss (Senca Studio – Slovenija), Adolf El Assal (Wady Films – Luksemburg), Vanda Raymanova (Objectif – Slovačka) i Marina Andree Škop (PomPom Film – Hrvatska). Oliver Neumann (FreubeuterFilm – Austrija) predstaviti će temu *Stvaranje vizualnog stila u filmu Grad prokletih*, o *Paradoksu scenarista* govorit će Christian Routh (ScripTeast – Velika Britanija), a panel *Filmski sajmovi i nezavisna distribucija: Neizvjesna budućnost* vodit će Dennis Ruh (European Film Market – Njemačka). Moderatori programa su Ozana Ramljak, pročelnica diplomskih i preddiplomskih studija iz kreativnih industrija na Sveučilištu Vern i Davor Švaić, dekan Akademije dramske umjetnosti u Zagrebu.

Službeni jezik: engleski

PULA ACADEMY

Pula Academy is the educational programme of Pula Film Festival, targeted at students, but also open to all accredited professionals.

Student will be able to hear about film topics across various areas in short presentations and lectures, which will be followed by discussions led by panelists. The topic *How to produce a children's film - case study "Beanie"* will be discussed by Ida Weiss (Senca Studio - Slovenia), Adolf El Assal (Wady Films – Luxembourg), Vanda Raymanova (Objectif – Slovakia), and Marina Andre Škop (PomPom Film – Croatia). Oliver Neumann (FreubeuterFilm – Austria) will present the topic *Creating visual style in the film Hinterland*; while Christian Routh (ScripTeast - Great Britain) will discuss the topic *Screenwriters' Paradox*. The panel *Film markets and independent distribution: Uncertain future* will be led by Dennis Ruh (European Film Market - Germany). The programme will be moderated by Ozana Ramljak, head of graduate and undergraduate study programmes in creative industries at Vern University, and Davor Švaić, dean of the Academy of Dramatic Art in Zagreb.

Official language: English

FROOOM! u igrani film – radionica za djecu

FROOOM! into Feature Film – workshop for children

18 - 22 srpnja 2022. od 12:00 do 15:30 / 18 - 22 July 2022, from 12 p.m. to 3:30 p.m.

HiUI Blok (Laginjina 7)

VODITELJI / HOSTS: Maria Georgiev i Mirna Ostrošić

UZRAST: 8 do 12 godina / AGE: 8 to 12

Što je radionica FROOOM! u igrani film?

Radionica **FROOOM!** na najzabavniji način otkriva svijet filma s druge strane kino ekrana – gdje polaznici snimaju vlastiti film. Kroz pet uzbudljivih dana polaznici će razraditi ideju za film, napisati scenarij, pripremiti ga za snimanje odabirom lokacija, glumaca, kostima i snimiti kratki igrani film. Radionica je namijenjena djeci od 8 do 12 godina bez obzira na prethodno filmsko iskustvo, a realizira se u suradnji s filmskom školom Bacača sjenki FROOOM!

Marija Georgiev

Filmska autorica i edukatorica, napisala je i režirala dva kratkometražna igrana filma – *Ljuske* i *Da se sve riješi*. Radila je kao asistentica režije i produkcije na filmovima različitih vrsta, žanrova i dužina, u produkcijskim kućama Sekvenca, Studio Dim i Peglanje snova. Kao dramaturginja radila je na predstavi *Ex-pozicija* Bacača sjenki. Producirala je i filmsku reviju Kinokluba Zagreb Gledalište.

Kao filmska edukatorica s djecom, mladima i odraslima radi od 2018., a već treću godinu vodi filmsko-edukacijske programe Bacača sjenki, filmsku školu za djecu i mlade FROOOM!, CinEd program filmske edukacije i druge. Pohađala je brojne radionice režije i glume, poput glumačkih metoda Čehov, Meisner ili Kazališta potlačenih.

Mirna Ostrošić

Akadska glumica i lutkarica iz Slatine, diplomirala je na Akademiji za umjetnost i kulturu u Osijeku 2020. Od kraja 2019. živi i radi u Zagrebu kao *freelancer*. Odnedavno je i umjetnička ravnateljica novoosnovanog Gradskog amaterskog kazališta Leo Srdoč u Slatini.

Pohađala je brojne radionice i predavanja i uspješno završila CinEd filmski semestar, participativnu pedagogiju, filmsku gramatiku te formalnu i kreativnu filmsku analizu. Glumila je u dramskim i lutkarskim predstavama, bila suradnica za glumu, asistentica režije te oblikovateljica svjetla na Creskim kulturnim večerima 2019. i 2018., voditeljica na Međunarodnom lutkarskom festivalu (PIF) u Zagrebu 2020. i 2021. i na Međunarodnoj reviji lutkarstva Lutkokaz u Osijeku. Nekoliko godina radi kao dramska i lutkarska pedagoginja u Zagrebu, Slatini i Suhopolju i voditeljica napredne filmske radionice FROOOM na temu glume, filmskih kadrova, kreiranja edukativnih igara, vježbi, izradi koncepta i ideja filma te oblikovanju autorskog filma.

What is FROOOM! into feature Film?

The workshop FROOOM! is a fun way to discover the world of film from the other side of the screen - it is where the participants make their own film. Over the five exciting days of the workshop, the participants will develop an idea for a film, write a screenplay, prepare by selecting the locations, actors, costumes, and then shoot a short film. The workshop is aimed at children from 8 to 12 years of age, with or without previous experience in film, and is organised in cooperation with the Shadow Casters' FROOOM! Film School.

Marija Georgiev

Director and educator, wrote and directed two short films - *Egg Shells* and *Da se sve riješi*. She was the assistant director and assistant producer in films of various types, genres, and lengths, in production companies Sekvenca, Studio Dim, and Peglanje snova. She worked on the play *Ex-pozicija* by Shadow Casters as playwright, and has produced the *Gledalište* film revue of Kinoklub Zagreb.

She has been working with children, youth and adults as a film educator since 2018, and has been at the head of the film education programmes of Shadow Casters, FROOOM! Film School for Children and Youth, CinED programme of film education, and other programmes for three years. She attended numerous directing and acting workshops, such as the ones on the Chekhov Method, Meisner Technique, and the Theatre of the Oppressed.

Mirna Ostrošić

Actress and puppeteer, graduated in acting from the Academy of Arts and Culture in Osijek in 2020. Since late 2019, she has been living and working in Zagreb as a freelancer. She recently became the artistic director of the newly established City Amateur Theatre Leo Srdoč in Slatina.

She attended a number of workshops and lectures, and has completed the CinEd film semester, participatory pedagogy, film grammar, and formal and creative film analysis. She acted in drama and puppet productions; worked as the collaborator for acting, assistant director, and lighting designer for Cres Cultural Evenings in 2019 and 2018; worked as a host at the International Puppet Theatre Festival (PIF) in Zagreb in 2020 and 2021, and at the International Puppetry Revue *Lutkokaz* in Osijek. For several years, she has been working as a drama and puppet pedagogue in Zagreb, Slatina, and Suhopolje, and as the host of the advanced FROOOM workshop on acting, film frames, creating educational games, exercises, creating concepts and ideas for film, and developing author films.

FILMOVI U NASTANKU / WORK IN PROGRESS FILMS

Ana

psihološki triler • psychological thriller
Hrvatska, Kina, Italija, Srbija • Croatia, China, Italy, Serbia

REŽIJA • DIRECTOR Anđelo Jurkas
SCENARIJ • SCREENPLAY Anđelo Jurkas
ULOGE • CAST Tina Blade, Petra Kraljev, Maja Bajamić, Katija Bratković,
Ana Marija Percaić, Anita Schmidt, Igor Baksa, Asim Ugljen
PRODUCENT • PRODUCER Anđelo Jurkas
PRODUKCIJSKA KUĆA • COMPANY DOP Produkcija

Kombinacija *found footage* materijala i zapisa dokumentarista o neobičnoj mladoj ženi koja pati od depresije i tvrdi da je nepriznata kći Kurta Cobaina te prva žena serijski ubojica na Balkanu.

A combination of found footage material and documentary footage about an unusual Young woman who suffers from depression and claims to be the unrecognized daughter of Kurt Cobain and the first female serial killer in the Balkans.

Anđelo Jurkas (Koprivnica, 1977), hrvatski redatelj, scenarist i producent, autor šest dugometražnih igranih i tri dugometražna dokumentarna filma. Autor prve debitantske trilogije filmova u povijesti RH kinematografije. Autor deset samostalnih knjiga i nekoliko grupnih naslova, tri samostalna glazbena albuma. Autor projekta uvođenja novog školskog predmeta Pop kultura u nacionalni kurikulum.

Anđelo Jurkas (Koprivnica, 1977) Croatian director, writer, and producer who has made six feature live-action films and three feature documentary films. He is the author of the first debutant film trilogy in the history of Croatian film, has authored ten books and co-authored several titles, as well as three music albums. He is the author of the project of introducing the subject Pop Culture into the national curriculum.

Božji gnjev / The Wrath of God

ratni triler • war, thriller
Hrvatska, Bosna i Hercegovina • Croatia, Bosnia and Herzegovina

REŽIJA • DIRECTOR Kristijan Milić
SCENARIJ • SCREENPLAY Josip Mlakić
ULOGE • CAST Ivo Krešić, Marko Cindrić
PRODUCENT • PRODUCER Slaven Knezović
PRODUKCIJSKA KUĆA • COMPANY EUROFILM

Osvetnički ratni triler s elementima detekcije u kojem glavni junak istražujući sumnjive okolnosti smrti poginulog brata pokreće lavinu događaja koju više ne može kontrolirati.

Revenge war thriller with elements of crime/detective film, where a hero investigating suspicious circumstances causing the death of his brother sets off a chain of events he cannot control any more.

Kristijan Milić (Zagreb, 1969), režiju diplomirao na ADU 2001. Započeo prvo kao redatelj reklama i glazbenih spotova a potom režirao nekoliko kratkometražnih filmova, među kojima su i *Zamka* (2003) i *Sigurna kuća* (2002) – dio nagrađivanog dvodijelnog omnibusa *24 sata*. Potpisnik je i dugometražnih naslova, primjerice dva cijenjena i nagrađivana ratna filma *Živi i mrtvi* (2007) i *Broj 55* (2014) ali i TV serija poput *Počivali u miru* (2013) i *Nestali* (2020-2022).

Kristijan Milić (Zagreb, 1969) graduating in directing from the Academy of Dramatic Art in Zagreb in 2001. He started his career directing commercials and music videos, followed by several short films, including *Trap* (2003) and *Safe House* (2002) – part of the award-winning omnibus *24 sata*. He has also directed feature films, for example, two regarded and awarded war films, *The Living and the Dead* (2007) and *Number 55* (2014), as well as TV series *Rest in Peace* (2013) and *Missing* (2020-2022).

Dnevnik Pauline P. / Diary of Pauline P.

dječji • children's film
Hrvatska • Croatia

REŽIJA • DIRECTOR Neven Hitrec

SCENARIJ • SCREENPLAY Dora Delbianco, Ivan Turković Krnjak

(prema dječjem romanu Sanje Polak / based on the children's novel by Sanja Polak)

ULOGE • CAST Katja Matković, Aria Dunda, Tom Rushaidat, Borko Perić, Judita Franković Brdar, Igor Kovač

PRODUCENT • PRODUCER Jure Bušić

PRODUKCIJSKA KUĆA • COMPANY Jaka produkcija

Priča o Paulini P. – snažnoj, domišljatoj i emotivnoj djevojčici te problemima i događajima s kojima se susreće u školi i kod kuće i koje uspješno savladava. Temeljen je na iznimno popularnoj dječjoj knjizi u kojoj Paulina kroz komične situacije govori o svojim problemima u prijateljstvu, ljubavi i obitelji.

This is a story about Pauline P. - a strong, emotional and witty protagonist of this movie and her life in which we follow her adventures in class and at home, as well as all the problems she successfully overcomes during a schoolyear. The movie is based on Paulina diary, and she talks about her friendship, love and family related problems through different comic situations.

Neven Hitrec (Zagreb, 1967), diplomirao filmsku i TV režiju 1992. na zagrebačkoj ADU. Autor je više nagrađivanih dokumentarnih i igranih filmova koji su izazvali pažnju u zemlji ali i na međunarodnim filmskim festivalima. Izbor: *Snivaj, zlato moje* (2005), *Čovjek ispod stola* (2009), *Povuci-potegni* (2020). Debitirao je igranim filmom *Bogorodica* 1999.

Neven Hitrec (Zagreb, 1967) graduated in film and TV directing from the Academy of Dramatic Art in Zagreb. His documentary and feature films have won several award and have drawn attention in Croatia, as well as international film festivals. Select filmography: *Sleep Sweet, My Darling* (2005), *The man Under the Table* (2009), *Push-Pull* (2020). *Madonna* (1999) was his feature debut.

Pula

drama
Hrvatska • Croatia

REŽIJA • DIRECTOR Andrej Korovljev

SCENARIJ • SCREENPLAY Ivan Turković Krnjak

ULOGE • CAST Ermin Bravo, Nika Grbelja, Petra B. Blašković, Nika Ivančić, Maja Izetbegović, Lav Novosel

PRODUCENTICA • PRODUCER Dijana Mladenović

PRODUKCIJSKA KUĆA • COMPANY Kinematograf

Godina je 1995. Mahir (38), prognanik iz Bosne, na plaži nedaleko hotela *Pula* prvi će put vidjeti Unu, 17-godišnju Puležanku. Taj iznenađni susret pobudit će i nadu. Dok ga ne sustigne prošlost.

Impossible utopian love between Pula high school student Una and Mahir, an elderly refugee from war-torn Bosnia in 1995.

Andrej Korovljev (Pula, 1970), u Londonu studirao film na Westminsterskom sveučilištu a studij filmske režije nastavio na Akademiji dramske umjetnosti u Zagrebu. Nagrađivani je redatelj dokumentaraca (*Una storia polesana*, 1998; *Godine hrđe*, 2000; *Tusta*, 2019), namjenskih filmova i glazbenih spotova. *Pula* je njegov dugometražni igrani prvijenac.

Andrej Korovljev (Pula, 1970) studied film at Westminster University, and continued his studies in film directing at the Academy of Dramatic Art in Zagreb. He is an award-winning director of documentary films (*Una StoriaPolesana*, 1998; *The Years of Rust* 2000; *Tusta*, 2019), commercial films and music videos. *Pula* is his feature debut.

Sedmo nebo / Seventh Heaven

komedija, drama • comedy, drama
Hrvatska • Croatia

REŽIJA • DIRECTOR Jasna Nanut
SCENARIJ • SCREENPLAY Jasna Nanut, Hrvoje Osvadić
ULOGE • CAST Krešimir Mikić, Iva Jerković, Iva Mihalić, Nikša Butijer
PRODUCENT • PRODUCER Hrvoje Osvadić
PRODUKCIJSKA KUĆA • COMPANY Petnaesta umjetnost d.o.o.

Nino ima sve – ženu, djecu i ljubavnicu.

Nino has everything – a wife, two children and a mistress.

Jasna Nanut (Zagreb, 1975), magistrirala Filmsku i televizijsku režiju na zagrebačkoj Akademiji. Kratki filmovi koje je snimila prikazani su na mnogim festivalima, a također su i nagrađivani – primjerice, diplomski film *Igra malog tigra* (2015) i prvi profesionalni kratki film *Tanja* (2016). Njen debitantski dugometražni film *Sedmo nebo* trenutno je u postprodukciji, a ujedno radi i na sljedećem filmu *Birdie* te razvija humorističnu seriju *Igra malog tigra*.

Jasna Nanut (Zagreb, 1975) graduated in film and TV directing from the Academy of Dramatic Art in Zagreb. Her short films have been screened at numerous festivals and have received awards - for example, her graduate film *Playing the Tiger* (2015) and her first professional short film *Tanya* (2016). Her debut feature film *Seventh Heaven* is currently in postproduction, and she is also working on her next film, *Birdie*, and developing the comedy series *Playing the Tiger*.

Sjenoviti Mediteran

Senoviti Mediteran / Shadow of the Mediterranean

art house
Srbija, Grčka • Serbia, Greece

REŽIJA • DIRECTOR Ivan Jović
SCENARIJ • SCREENPLAY Monja Jović
ULOGE • CAST Ivan Bosiljčić, Žarko Radić, Judita Franković Brdar, Nebojša Dugalić
PRODUCENT • PRODUCER Ivan Jović
PRODUKCIJSKA KUĆA • COMPANY Terirem Produkcija
HRVATSKI KOPRODUCENT • CROATIAN CO-PRODUCER Stanislav Babić (Telefilm)

Savladavajući prepreke neobične birokracije na malom otoku, ulični umjetnik Lazar suočava se s vlastitim životom i smrtnošću.

Through overcoming obstacles of strange administration on a small island, street artist Lazar faces his own life and mortality.

Ivan Jović (Arandelovac, 1971), redatelj i pisac, magistrirao na Fakultetu za specijalnu edukaciju i rehabilitaciju. Više godina radio je u obrazovanju te kao autor i koordinator različitih alternativnih obrazovnih projekata. Poznat je po dugometražnom igranom filmu *Isceljenje* (2014) i arhivsko-dokumentarnom projektu i dugometražnom dokumentarnom filmu *Zaveštanje* (2016). Redatelj je kazališne predstave *Kiri i Klodel* (2019).

Ivan Jović (Arandelovac, 1971) is a director and screenwriter. He completed his MA studies at the Faculty of Special Education and Rehabilitation in Belgrade. For a number of years, he worked in education, and as an author and coordinator of various alternative education projects. He is known for his feature film *The Healing* (2014) and the archive-documentary project and feature documentary film *Legacy* (2016). He directed the play *Kiri i Klodel* (2019).

Slatka Simona / Sweet Simona

drama
Hrvatska • Croatia

REŽIJA • DIRECTOR Igor Mirković
SCENARIJ • SCREENPLAY Igor Mirković
ULOGE • CAST Jerko Marčić, Toma Medvešek, Tina Keserović, Maja Mirela Jurić, Nela Kocsis, Kristijan Ugrina, Paško Vukasović
PRODUCENT • PRODUCER Ivan Maloča
PRODUKCIJSKA KUĆA • COMPANY Interfilm

Dvoje seks-chat operatera vode ljubav porukama s neznancem u drugoj zemlji – sve dok igra ne ode predaleko, a on im ne dođe preblizu.

Two sex-chat operators make love in their messages with a stranger in another country – until things get too far and he gets too close.

Igor Mirković (Zagreb, 1965), televizijski novinar i redatelj, završio politologiju na Fakultetu političkih znanosti. 1998. u Factumovoj produkciji snima prvi dokumentarni film *Orbanići Unplugged*. Značajan uspjeh doživjeli su njegovi dokumentarci *Novo, novo vrijeme* (2001., suredatelj s Rajkom Grlićem) i *Sretno dijete* (2003). *Noćni brodovi* (2012) njegov je prvi dugometražni igrani film, a režirao je i kratke naslove: *Krupni otpad* (2008), *Inkasator* (2009), *Balavica* (2013), ali i uređivao TV emisije, radio u novinama i na radiju.

Igor Mirković (Zagreb, 1965) is a TV journalist and director, graduated in political science from the Faculty of Political Science in Zagreb. He made his first documentary film *Orbanići Unplugged* in 1998, produced by Factum. His documentary films *New Time* (2001, co-director Rajko Grlić) and *Happy Child* (2003) saw notable success. *Night Boats* (2012) is his first feature film, and he has also directed short films *Solid Waste* (2008), *Bill Collector* (2009), and *Little Darling* (2013), but has also worked in TV shows, newspapers, and on the radio.

Smrt djevojčice sa žigicama / Death of the Little Match Girl

krimi, triler, drama • crime, thriller, drama
Hrvatska, Crna Gora, Bosna i Hercegovina • Croatia, Montenegro, Bosnia and Herzegovina

REŽIJA • DIRECTOR Goran Kulenović
SCENARIJ • SCREENPLAY Zoran Ferić, Goran Kulenović (prema romanu Zorana Ferića / based on novel by Zoran Ferić)
ULOGE • CAST Ozren Grabarić, Goran Navojec, Jelena Lopatić, Slavko Juraga, Nikša Butijer, Slavko Sobin, Iva Babić, Voja Brajović, Elma Juković, Borko Perić, Luka Petrušić
PRODUCENTI • PRODUCERS Ivor Hadžiabdić, Antun Bahat
PRODUKCIJSKA KUĆA • COMPANY Livada produkcija d.o.o.

Povratnika na rodni otok – patologa Feru, prijatelj iz djetinjstva – policijski inspektor Mungos, upliće u istragu misterioznog ubojstva rumunjske prostitutke.

The story of a pathologist, a returnee to an Croatian island, who gets involved in the investigation of the mysterious murder of a Romanian prostitute.

Goran Kulenović (Zagreb, 1971), redatelj i scenarist, studirao je filmsku i TV režiju na ADU u Zagrebu. Kao autor brojnih glazbenih spotova radio je s mnogim poznatim izvođačima hrvatske estrade (Darko Rundek, Jinx, Stampedo, Psihomodo pop...). Potpisnik je i nekoliko nagrađivanih igranih filmova – *Ravno do dna* (2002), *Pjevajte nešto ljubavno* (2007) te serija – *Bitange i princeze* (2005-2010), *Crno-bijeli svijet* (2015-2021).

Goran Kulenović (Zagreb, 1971) is a director and screenwriter. He studied film and TV directing at the Academy of Dramatic Art in Zagreb. As a director of music videos, he worked with a number of famous performers (Darko Rundek, Jinx, Stampedo, Psihomodo pop). He directed several award-winning films – *Straight to the Bottom* (2002), *Play Me a Love Song* (2007) and the TV series *Bums and Princesses* (2005-2010) and *Black and White World* (2015-2021).

Stigme / The Stigmas

drama

Bosna i Hercegovina, Hrvatska • Bosnia and Herzegovina, Croatia

REŽIJA • DIRECTOR Zdenko Jurilj

SCENARIJ • SCREENPLAY Josip Mlakić

ULOGE • CAST Ivo Krešić, Bojan Beribaka

PRODUCENT • PRODUCER Slaven Knezović

PRODUKCIJSKA KUĆA • COMPANY Eurofilm

Na surovom duhanskom putu isprepliću se tragične sudbine nedužnog mladića i ideoloških suparnika njegovog oca.

Tragic destinies of a young man and his father's ideological opponents are intertwined on the harsh tobacco trail.

Zdenko Jurilj (Široki Brijeg, 1972) novinar, scenarist i redatelj. Studirao je povijest i novinarstvo. Njegovi dokumentarni filmovi igrali su na nekoliko relevantnih međunarodnih festivala i osvojili nekoliko nagrada a režirao je desetak dokumentarnih i promotivnih filmova te radio kao kooproducter na nagrađivanim igranim filmovima. Izbor iz filmografije: dugometražni dokumentarci *Bijeli put* (2017), *Radio Ganga* (2019). *Stigme* su njegov dugometražni igrani debi.

Zdenko Jurilj (Široki Brijeg, 1972) is a journalist, screenwriter and director. His film have been screened and awarded at several relevant international festivals, and he has directed some ten documentary and promotional films, and has worked as a co-producer in awarded feature films. Select filmography: feature documentary film *White Road* (2017), *Radio Ganga* (2019). *The Stigmas* is his feature debut.

Šlager / This Is Not a Love Song

drama, komedija • drama, comedy

Hrvatska • Croatia

REŽIJA • DIRECTOR Nevio Marasović

SCENARIJ • SCREENPLAY Nevio Marasović, Janko Popović Volarić, Lana Barić

ULOGE • CAST Lana Barić, Janko Popović Volarić

PRODUCENTI • PRODUCERS Janko Popović Volarić, Nevio Marasović, Ira Cević

PRODUKCIJSKA KUĆA • COMPANY Vis-A-Vis produkcija

Depresivni redatelj moli bivšu djevojku da mu pomogne napisati film temeljen na njihovoj propaloj vezi.

Depressed director invites his ex girlfriend to help him write a script based on their failed relationship.

Nevio Marasović (Zagreb, 1983), diplomirao je filmsku i TV režiju na ADU Zagreb. Njegov dugometražni prvijenac *The Show Must Go On* (2010), ujedno i završni rad na Akademiji, osvojio je niz nagrada, a potpisnik je i inih zapaženih i nagrađivanih dugometražnih igranih filmova: *Vis-a-vis* (2013), *Goran* (2016), *Comic Sans* (2018). Osim snimanjem filmova, profesionalno se bavi i snimanjem reklamnih spotova.

Nevio Marasović (Zagreb, 1983) graduated in film and TV directing from the Academy of Dramatic Art. His feature debut *The Show Must Go On* (2010), which was his graduation film, has won a range of awards, and he has also directed several acclaimed and award-winning feature films: *Vis-a-vis* (2013), *Goran* (2016), *Comic Sans* (2018). Besides film, he also works professionally in making commercials.

Šterkijada / Lunatic

drama

Slovenija, Hrvatska • Slovenia, Croatia

REŽIJA • DIRECTOR Igor Šterk

SCENARIJ • SCREENPLAY Igor Šterk

ULOGE • CAST Janez Škof, Jernej Gašperin, Silva Čušin

PRODUCENTICA • PRODUCER Petra Vidmar

PRODUKCIJSKA KUĆA • COMPANY A.A.C. productions

HRVATSKI KOPRODUCENT • CROATIAN CO-PRODUCER Nina Petrović (Švenk d.o.o.)

Iznenadujući i intiman portret obitelji Jure Šterka, prvog Slovenca koji je sam oplovio svijet.

A surprising and intimate portrait of the family of Jure Šterk, the first Slovenian who single-handedly circumnavigated the world.

Igor Šterk (Ljubljana, 1968), diplomirao filmsku režiju na ljubljanskoj Akademiji za kazalište, radio, film i televiziju. Njegovi dugometražni igrani filmovi objavljeni su nagradama na nekoliko europskih festivala. Izbor iz filmografije: *Ekspres, Ekspres* (1995), *Ljubljana* (2002), *9:06* (2009), *Pojdi z mano* (2016).

Igor Šterk (Ljubljana, 1968) graduated in film directing from the Academy of Theatre, Radio, Film and Television in Ljubljana. His feature films have won awards at several European festivals. Select filmography: *Gone with the Train* (1995), *Ljubljana* (2002), *9:06* (2009), *Come Along* (2016).

Što da se radi? / What's To Be Done?

dokumentarno-igrana drama • documentary, fiction, drama

Hrvatska • Croatia

REŽIJA • DIRECTOR Goran Dević

SCENARIJ • SCREENPLAY Goran Dević

ULOGE • CAST Željko Satarčević, Miro Margeta, Ilija Majstrovic, Franjo Frntić

PRODUCENT • PRODUCER Hrvoje Osvadić

PRODUKCIJSKA KUĆA • COMPANY Petnaesta umjetnost d.o.o.

Željko je šef sindikata u tvornici željezničkih vagona Gredelj. Nakon velikih javnih prosvjeda i sukoba unutar sindikata, njegov zamjenik Mladen izvršio je samoubojstvo. Željko je razapet između osjećaja krivnje za smrt prijatelja i očekivanja radnika da predvodi štrajk koji bi trebao osujetiti planove Vlade da po nalogu iz EU pošalje firmu u stečaj.

Željko is the head of the union at the Gredelj railway car factory. His deputy Mladen committed suicide after the large public protests and clashes within the union. Željko is torn between the guilt he feels because of Mladen's death and the expectation of the workers to lead a strike that should thwart the government's plans, ordered by the EU, to send the company to bankruptcy.

Goran Dević (Sisak, 1971), filmski redatelj i scenarist. Filmsku i TV režiju diplomirao je na ADU u Zagrebu, gdje radi kao asistent na Odsjeku režije. Autor je brojnih dokumentarnih filmova nagrađivanih u zemlji i inozemstvu: *Uvozne vrane* (2004), *Nemam ti šta reć lijepo* (2006), *3* (2008), *U ime Republike Hrvatske* (2019), *Hrvatskog narodnog preporoda* (2022), a jednako tako i dugometražnog igranog prvijenca *Crnci*, koji je režirao i napisao zajedno sa Zvonimirom Jurićem i koji je 2010. bio hrvatski kandidat za Nagradu Oscar.

Goran Dević (Sisak, 1971) is a film director and screenwriter. He graduated in film and TV directing from the Academy of Dramatic Art in Zagreb, where is an assistant at the Department of Directing. He has directed numerous documentary films that have received awards in Croatia and abroad: *Imported Crows* (2004), *I Have Nothing Nice to Say to You* (2006), *Three* (2008), *In the Name of the Republic of Croatia* (2019), *Croatian National Revival* (2022), as well as his debut feature film *Blacks*, which he directed and wrote with Zvonimir Jurić, and which was selected as the Croatian entry for Best Foreign Language Film at the Academy Awards in 2010.

Žal / Sweet Sorrow

film o odrastanju • coming of age
Srbija, Hrvatska • Serbia, Croatia

REŽIJA • DIRECTOR Kosta Đorđević

SCENARIJ • SCREENPLAY Kosta Đorđević

ULOGE • CAST Pavle Čemerikić, Branka Katić, Denis Murić, Dubravka Kovjanić, Alisa Radaković, Radoslav Milenković, Pavle Mensur, Teodor Vincić, Meita Bihali

PRODUCENT • PRODUCER Miloš Ivanović

PRODUKCIJSKA KUĆA • COMPANY Kinematografska kuća d.o.o.

HRVATSKI KOPRODUCENT • CROATIAN CO-PRODUCER Ivana Marinić Kragić (Marinis Media)

Šesnaestogodišnji Relja, iza leđa svoje majke koja zbog neriješene ljutnje ne želi pokopati vlastitu majku, odlučuje sam organizirati pogreb kako bi zaveo djevojku u koju je zaljubljen. Varajući sve oko sebe, a najviše svoju majku s kojom je u konstantnom sukobu potenciranom generacijskim nerazumijevanjem, shvaća da je jedina osoba koju je na kraju prevario – on sam.

Sixteen-year-old Relja, behind the back of his mother, who doesn't want to bury her own mother due to unresolved anger, decides to organize a funeral to seduce the girl he is in love with. Cheating everyone around himself, and most of all his mother with whom he is in constant conflict exacerbated by generational misunderstandings, realizes that the only person he eventually cheated on is himself.

Kosta Đorđević (Beograd, 1981), redatelj i scenarist, diplomirao je filmsku i televizijsku režiju na Fakultetu dramskih umjetnosti. Nakon nekoliko kratkometražnih igranih filmova koje samostalno režira, s Milošem Škundrićem režirao je dokumentarni film za televiziju *Đačka istorija srpskog filma* (2004). 2013. piše i režira prvi dugometražni igrani film *S/Kidanje*. Potpisnik je i filma *Reži* (2019), TV serije *Sjenke nad Balkanom* (2017), a bavi se i snimanjem promotivnih filmova, glazbenih spotova i TV emisija.

Kosta Đorđević (Beograd, 1981) is a director and screenwriter. He graduated in film and TV directing from the Faculty of Dramatic Arts. Following several documentary films, which he directed alone, he directed the TV documentary film *Pupil's History of Serbian Cinema* (2004). In 2013, he wrote and directed his first feature film *Trolling*. He is also the author of the film *Love Cuts* (2019), the TV series *Black Sun* (2017), and also works in promotional film, music videos and TV shows.

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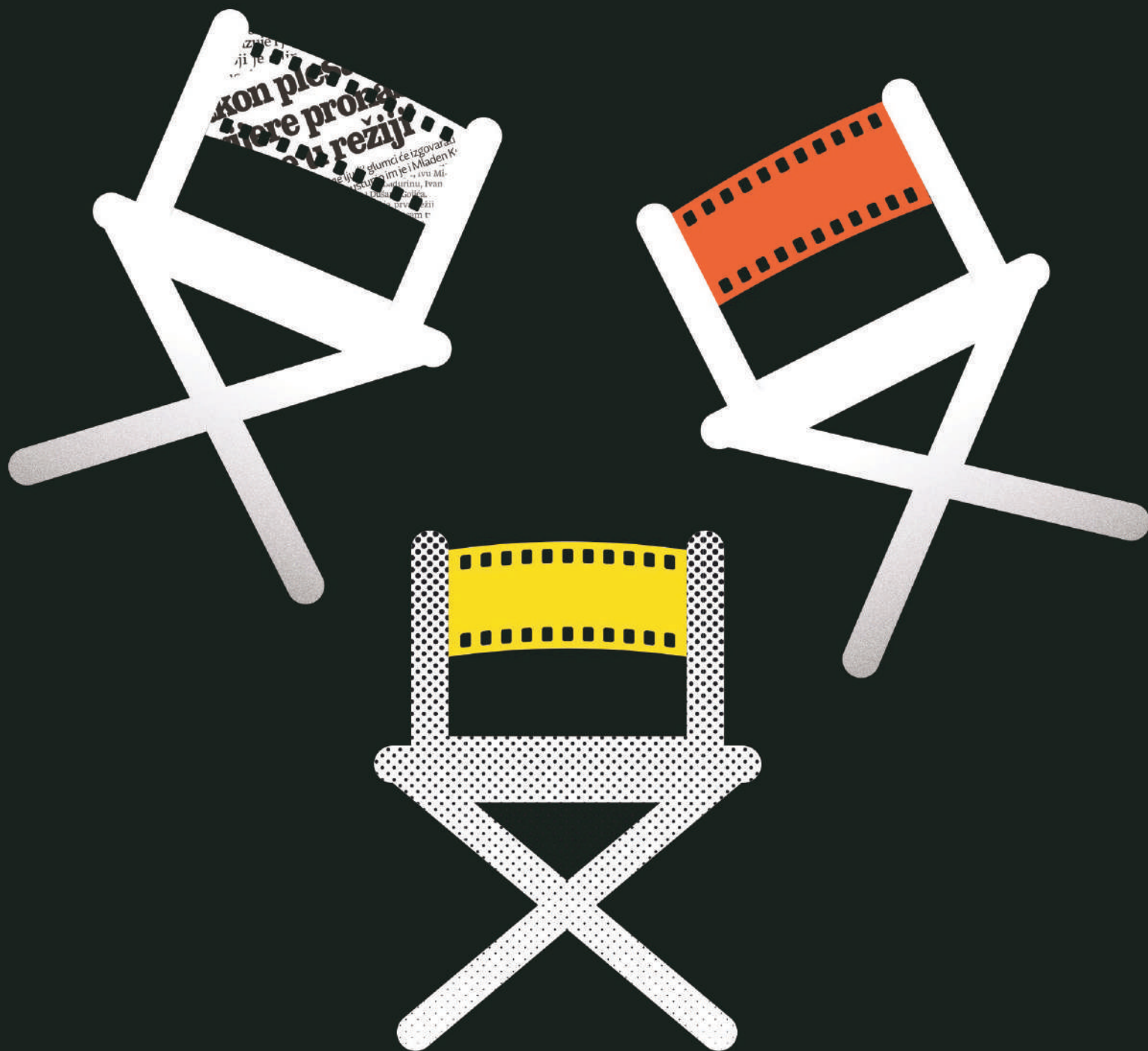
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