

Pulski
filmski
festival

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

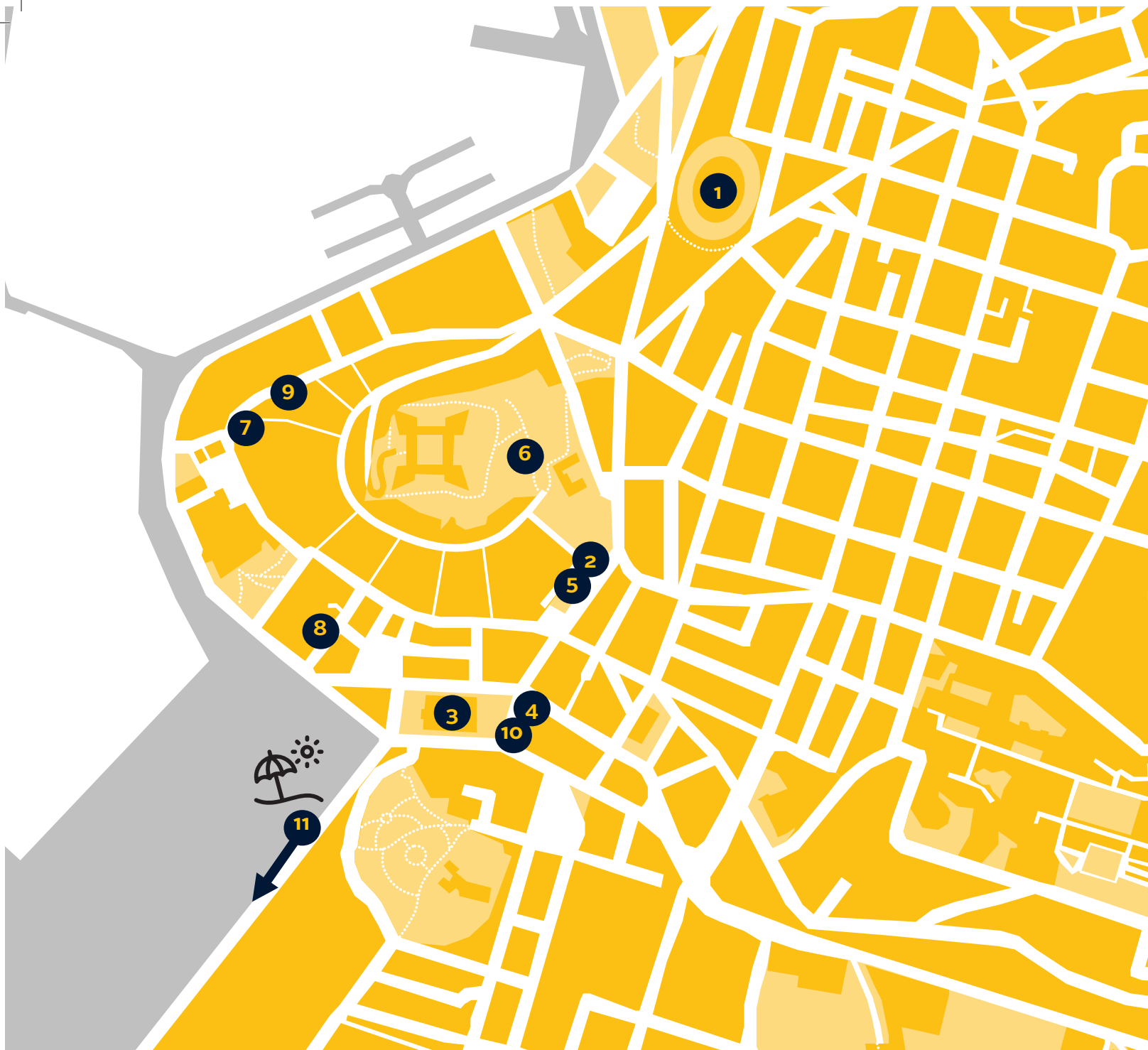
The 70th Pula Film Festival is being held under the high patronage of Zoran Milanović,
the President of the Republic of Croatia



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LOKACIJE / VENUES

1. **ARENA**, Flavijevska ulica
 2. **KINO VALLI / VALLI CINEMA**, Giardini 1
 3. **DOM HRVATSKIH BRANITELJA / HOME OF CROATIAN VETERANS**, Leharova 1
 4. **INK - ISTARSKO NARODNO KAZALIŠTE / ISTRIAN NATIONAL THEATRE**, Laginjina ulica 5
 5. **GIARDINI**, Giardini 1
 6. **MALO RIMSKO KAZALIŠTE / SMALL ROMAN THEATRE**, Herculov prolaz 1
 7. **GALERIJA MAKINA / MAKINA GALLERY**, Kapitolinski trg 1
 8. **SKUC - SRPSKI KULTURNI CENTAR / SERBIAN CULTURAL CENTRE**, Maksimijanova 12
 9. **GALERIJA MOTIKA - GRADSKA GALERIJA PULA / MOTIKA GALLERY - PULA CITY GALLERY**, Kandlerova 8
 10. **HUJU BLOK**, Laginjina 7
 11. **PLAŽA AMBRELA / AMBRELA BEACH**, Verudela 5
- BRIJUNI / BRIJUNI ISLANDS**

TKO JE TKO WHO IS WHO

70

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UVODNA OBRAĆANJA
INTRODUCTIONS

MINISTRICA KULTURE I MEDIJA REPUBLIKE HRVATSKE

MINISTER OF CULTURE AND MEDIA

DR. SC. NINA OBULJEN KORŽINEK



Sedam punih desetljeća velebno kino pod zvijezdama u Arenu privlači umjetnike i ljubitelje umjetnosti. Sve to vrijeme Pula ponosno stoji ucrtana na filmskoj karti svijeta, od samih početaka držeći korak s europskim i svjetskim kretanjima, promovirajući pritom našu kulturu. Program u posebnom jubilarnom izdanju Festivala otvorit će i zatvoriti filmovi pulskih umjetnika, koji su snimljeni u Puli i koji o njoj govore, čime odajemo zasluženu počast gradu filma koji nas sve, već punih 70 godina, toplo poziva i srdačno prima u goste. Posebno mi je drago da je velika obljetnica Festivala posvećena odnosu publike i filma jer je publika uvijek bila i uvijek treba biti u samom središtu Arene – u figurativnom i doslovnom smislu.

Program obljetničkog izdanja dobio je čast osmisliti novoimenovani umjetnički ravnatelj Danijel Pek sa suradnicima, a sedamdeseto izdanje posebno je i po izmijenjenom festivalskom konceptu. Umjetničkom ravnatelju želim uspješno prvo izdanje te se nadam da će filmska zajednica i publika podržati i prigrliti sve pozitivne promjene čija je želja dodatno osnažiti nacionalni festival i hrvatski film.

Nakon nekoliko izazovnih godina za film i kulturu općenito, kraj pandemije donio je novu slobodu, iako su naši umjetnici svojim stvaralaštvom dokazali da i krizna vremena mogu biti izrazito plodna uz naše razumijevanje i potporu. Vidljivo je to po snažnom uzletu hrvatskog filma kao i po brojnosti i kvaliteti naslova koje smo prošle i ove godine imali priliku gledati na festivalima i u kinima. Zdrava stvaralačka kompetitivnost potiče umjetničku motivaciju i kreativnost, što istodobno gledatelje vraća domaćem filmu. Velika konkurencija za vodeće ljude Festivala znači i teži posao odabira filmskih djela za program, a za publiku raznovrsni program u najljepšem kinu na svijetu.

Stoga je ove godine glavni program bogat hrvatskim filmovima i koprodukcijama različitih žanrova i vrsta, a posebno veseli činjenica da su s četiri filma u glavnom programu zastupljene redateljice kao važan ženski glas audiovizualnog izričaja. Međunarodni pregled filmova koji od ove godine nosi naziv Greater Adria donosi vrlo zanimljive i recentne naslove prikazane na svjetskim filmskim festivalima. Filmski program jubilarnog izdanja našeg najstarijeg nacionalnog festivala, zahvaljujući sjajnoj sinergiji svih dionika, doista je na visokoj razini. Promjene koncepta otvorile su vrata nekim novim nagradama i suradnjama, a lijepih novosti ima i u programu za filmske profesionalce – PULA PRO.

Drago mi je da se u programu Festivala pronašlo mjesto za obilježavanje dviju vrlo važnih obljetnica – 70 godina Zagreb filma i 15 godina Hrvatskog audiovizualnog centra.

Kako i priliči ovako visokoj obljetnici, publika kroz Vremeplov može doživjeti ili iznova proživjeti neke od slavni trenutaka koji su obilježili Pulski festival – pogledati prve pobjednike Pule ili rijetko dostupne filmske naslove. Festival, grad, njegovi stanovnici i posjetitelji zajedno su proživljavali brojne promjene, ali manifestacija je, unatoč svemu, ostala prepoznatljiva kulturna utvrda. Baš kao što su sve dosadašnje generacije ostavile neizbrisiv trag na Festivalu i učinile ga onim što danas jest, želja mi je da se nove generacije, koje tek dolaze, pronađu u njemu i učine ga svojim.

Pozivam vas da u luci hrvatske filmske kulture zajedno obilježimo veliki jubilej našeg Pulskog filmskog festivala!

For a full seven decades the magnificent cinema under the stars at the Arena has been attracting artists and art lovers. All that time, Pula has proudly stood at its place on the global film map, keeping up with European and global trends from the very start, and in doing so promoting our culture.

The programme of the special jubilee edition of the Festival will be opened and closed by films by Pula artists that have been filmed in Pula and are talking about Pula, paying homage to the city of film, which has warmly invited and welcomed us for 70 years. I am especially glad that this jubilee of the Festival is dedicated to the relationship between the audience and film, as the audience has always been and should be in the very centre of the Arena – metaphorically and literally speaking.

The newly appointed artistic director Danijel Pek and his collaborators have the honour of devising the programme of this, jubilee edition, which is also made special by changes to its concept. I wish the new artistic director a successful first edition of the Festival and I hope the film community and the audience are going to support and embrace all the positive changes that aim to further strengthen the national festival and Croatian film.

After several challenging years for film and culture in general, the end of the pandemic has provided new freedom, though the work of our artists has shown that even times of crises can be very fruitful with our understanding and support. This can be seen in the robust growth of Croatian film, as well as in the number and quality of films that we had the opportunity to see at festivals and in cinemas last year and this year. Healthy creative competition encourages artistic motivation and creativity, which draws the audience back to domestic film. More competition means a more difficult job for the management of the Festival in selecting films for the programme, and for the audience a diverse programme in the most beautiful cinema in the world.

This year, therefore, the main programme abounds in Croatian films and co-productions across different genres and types, and we are particularly pleased that four films in the main programme are directed by women directors as important female voices in audiovisual expression. The international programme, named Greater Adria from this year, offers interesting recent films screened at international film festivals. Owing to the wonderful synergy of all stakeholders, the film programme of the jubilee edition of our oldest national festival is indeed at a high level. The changes to the concept have opened the door to new awards and collaborations, and there is also great news in the programme for film professionals – PULA PRO.

I am pleased that there is also room in the Festival programme to celebrate two very important anniversaries – 70 years of Zagreb film and 15 years of the Croatian Audiovisual Centre.

As it should be at such a big anniversary, the audience will be able to experience and relive some of the famous moments that have marked Pula Film Festival in the Time Machine programme and see some of the first winning films at Pula or films that are rarely available. The Festival, the city, its inhabitants, and visitors have experienced many changes together, but in spite of everything, the Festival has remained a recognisable stronghold of culture. Just like all previous generations have left an indelible mark on the Festival and made it what it is today, it is my wish for the new generations to also find themselves in it and make it their own.

I invite you to celebrate together the great jubilee of our Pula Film Festival at the port of Croatian film culture!

ŽUPAN ISTARSKJE ŽUPANIJE

ISTRIA COUNTY PREFECT

BORIS MILETIĆ



Ove godine naš Festival slavi velikih 70 godina što je prilika da još jednom istaknemo značaj ove kulturne manifestacije za našu Istru, ali i cijelu Hrvatsku. Tijekom sedam desetljeća postojanja, Festival je postao dio našeg identiteta i prepoznatljivosti, ponosa i radosti. Uz njega su stasale generacije te mu se iznova svake godine veseli publika svih uzrasta. Vjerujem da nema sugrađanke i sugrađana koji ne pamte kakvu zgodu s Festivala ili nemaju neki svoj najdraži trenutak, film, redatelja ili glumca kojeg su upoznali i zavoljeli upravo u tisućljetnoj pulskoj Areni.

Film je bio i ostao svijet za sebe, a njegova čarolija i utisak su postojani, unatoč neminovnosti promjena, i u tome je njegova bit i ljepota. Kultura općenito, obogaćuje i oplemenjuje čovjeka, otvara mu nove horizonte i potvrđuje da je kreativnosti i mašti samo nebo granica. Bez filma, glazbe, književnosti i umjetnosti bili bismo prazni kao pojedinci i kao društvo i zato trebamo njegovati i ulagati kulturu u svim njezinim oblicima i to posebno prenositi na našu djecu i mlade.

Kvaliteta, domišljatost, upornost i inovativnost, a nadasve ljubav prema filmu zaslužni su što je Pulski filmski festival bio i ostao svjetski, a naš. Zasluge idu brojnim osobama koje su ga entuzijastično i s puno truda tijekom svog ovog vremena stvarali i osmišljali, uvijek iznova pomičući ljestvicu malo više. I da, sa 70 godina Festival je itekako zreo, ali će duhom biti vječno mlad i zaigran.

Dragi Festival, hvala ti na svemu i sretan rodendan!

Our Festival celebrates the big 70th anniversary this year, which is an opportunity to once again underline the importance of this cultural event for our Istria, but also Croatia on the whole. Over these seven decades, the Festival has become a part of our identity and recognisability, pride, and joy. Generations have grown up with the it, and year after year, the audience of all ages looks forward to it. I believe all my fellow citizens remember an occasion from the Festival or have their favourite moment, director, or actor they have met and grown to love right here at the thousand-year-old Pula Arena.

Film has been and remains a world of its own, and its magic and the impression it leaves persist despite the inevitability of change, which is its essence and beauty. Culture in general enriches and refines us, opens new horizons, and verifies the fact that for creativity and imagination the sky is the limit. Without film, music, literature, and art we would be empty as individuals and as a society, so we should nurture and invest in culture in all its forms and in particular pass it on to our children and youth.

Quality, ingenuity, perseverance, and innovativeness, and most especially love for film are the reasons why Pula Film Festival has been and remains a global festival, yet still ours. Credit goes to the many people who have always created and conceptualised it with a lot of enthusiasm and effort, always raising the bar just that little bit higher. And yes, at 70, the Festival is very much mature, but will forever remain young and playful in spirit.

Dear Festival, thank you for everything and happy birthday!

GRADONAČELNIK PULE

PULA MAYOR

DR.SC. FILIP ZORIČIĆ, PROF.



Draga publiko, poštovani prijatelji Festivala, drage sugradanke i sugradani, ove godine slavimo veliki jubilej, 70 godina festivala filma u Puli.

Festival filma u Puli najveći je filmski događaj u Hrvatskoj, a najvažniji i najljepši događaj u našem gradu. Festival koji je toliko toga lijepog ispisao u ovih 70 godina, ponos je i obveza da ga čuvamo još dugi niz desetljeća.

Na poseban način želim zahvaliti Marijanu Rotaru, osnivaču Festivala te svim ostalim ravnateljima koji su čuvali i razvijali Festival, ali i zahvaliti svim volonterkama i volonterima, glumcima, filmskim radnicima i vjernoj publici.

Festival filma u Puli nacionalni je festival sa štihom Mediterana, sa štihom regije, ali prije svega naš – pulski.

Pod svjetlima najljepše pozornice na svijetu kreće 70. izdanje događaja koji nam samo umjetnost može pružiti, tako posebno i tako jedinstveno.

U Puli, u Areni, poklonimo se filmu i Festivalu koji život znači.

Živjeli!

Dear audience, dear friends of the Festival, dear fellow citizens, this year we are celebrating the big jubilee, 70 years of the film festival in Pula.

The film festival in Pula is the largest film event in Croatia, and the most important and the most beautiful event in our city. The festival that has given us so many lovely memories over these 70 years is our pride and we have an obligation to preserve it for decades to come.

I wish to especially thank Marijan Rotar, the founder of the Festival, and all of the other directors who have preserved and developed the Festival, as well as all of the volunteers, actors, film workers, and the loyal audience.

The festival of film in Pula is a national festival with a Mediterranean and regional flare, but it is primarily ours - Pula's.

The 70th edition of the event only art can give us, and in such a special and unique way, is about the start under the lights of the most beautiful stage in the world.

In Pula, at the Arena, let us bow to film and the festival which is life.

Cheers!

UMJETNIČKI RAVNATELJ PULSKOG FILMSKOG FESTIVALA

PULA FILM FESTIVAL ARTISTIC DIRECTOR
DANIJEL PEK



Najbolji način za proslavu velike 70. obljetnice Pulskog filmskog festivala je program koji pokazuje izuzetnu perspektivu za iduće godine i desetljeća. Vjerujem da smo u tome uspjeli, da je velik broj, visoka kvaliteta i raznolikost filmova iz ovogodišnje selekcije pokazatelj da je hrvatska kinematografija živa, aktivna i u uzlaznoj putanji, da ćemo razgovore u Puli i o Puli, uz prisjećanja na slavnu prošlost, sada više posvetiti budućnosti i svemu dobrom što najvažniji nacionalni festival tek može i treba učiniti za hrvatski film.

70. izdanje Festivala posvećeno je publici i odnosu publike i filma. Publika je uvijek bila jedna od najvažnijih elemenata uspjeha i privlačnosti festivala. Ovu obljetnicu želimo iskoristiti da taj odnos obnovimo i osnažimo, da naši filmovi iz Pule krenu u svoj novi odnos s publikom s dobrim vjetrovom u leđa.

Pulu također pozicioniramo kao grad filma u kojemu se odvija najvažnije i najveće godišnje okupljanje filmske industrije, razgovara o domaćim i svjetskim produkcijama, modelima distribucije i kinoprikazivaštvu, proučavaju primjeri dobre prakse i razmatraju smjerovi razvoja filmske umjetnosti.

U programskom smislu, od ove smo se godine odredili kao filmski festival koji ne radi razliku između igranog filma i ostalih filmskih rodova. Jako sam sretan što imamo priliku prikazati uistinu najbolje od godišnje filmske produkcije, uključujući dokumentarne filmove i jedan animirani film. U natjecateljskom programu, o kojemu odlučuje isti žiri, sada se nalaze i hrvatske manjinske koprodukcije, što je također simbolično priznanje njihovog statusa hrvatskog filma. Svi oni konkuriraju za 20 Zlatnih arena kojima, uz glavne koautore i izvođače, odajemo priznanje i velikom broju hrvatskih filmskih profesionalaca i njihovom značajnom doprinosu ukupnom uspjehu filma kao umjetnosti.

Na 70. obljetnicu Festivala vraćamo se u najdugovječniji festivalski centar – Dom hrvatskih branitelja. Direkcija Festivala i ja želimo da tijekom tih dana naš centar postane drugi dom filmske umjetnosti i filmaša, da se u njemu osjećamo dobro i zajedno proslavljamo uspjehe naših kolega i njihovih filmova.

Posebno želim zahvaliti članicama žirija – Maji, Nives, Snježani, Tamari i Teni, pet izuzetnih umjetnica koje su svoje vrijeme, talent i znanje odlučile posvetiti hrvatskom filmu.

Veliko hvala filmskom izborniku Mariju Kozini i cijelom timu Festivala na podršci.

The best way to celebrate the big 70th edition of Pula Film Festival is with a programme that shows exceptional perspective for the coming years and decades. I believe we have been successful in doing that and that the large number, high quality, and diversity of films in this year's selection are an indicator that Croatian film is alive, active, and on an upward trend; and that the conversations in Pula and about Pula, with remembering its glorious past, will now be increasingly devoted to the future and everything good that the most important national festival can and should do for Croatian film.

The 70th edition of the Festival is dedicated to the audience and the relationship of the audience and film. The audience has always been one of the most important components of the success and attractiveness of the Festival, and we want to use this anniversary edition to restore and strengthen this relationship and to have our films embark on their new relationship with the audience from Pula with wind in their sails.

We also think of Pula as a city of film that hosts the largest and most important annual gathering of the film industry, with conversations about Croatian and global productions, distribution and cinema exhibition models, studying good practice examples, and examining the directions of the development of film art.

In terms of the programme, starting this year we have defined the Festival as one that does not differentiate between feature and other types of film. I am very pleased that we have an opportunity to showcase the very best of the annual production of film, including documentary films and an animated film. In the competition programme, where the jury decides on the awards, we now also have Croatian minority co-productions, which is also symbolic recognition of their status of Croatian films. All of these films will be competing for 20 Golden Arena awards that, along the main co-authors and performing artists, will give credit to a large number of Croatian film professionals and their significant contribution to the overall success of film as art.

On the 70th anniversary of the Festival, we have come back to the longest-lived festival centre - Home of Croatian Veterans. The Festival management and myself wish for our centre to become the second home for film art and filmmakers during these days, and for everyone to feel good there, celebrating together the success of our colleagues and their films.

I would especially like to thank the members of the jury - Maja, Nives, Snježana, Tamara, and Tena, the five remarkable artists who have decided to dedicate their time, talent, and knowledge to Croatian film.

A big thank you to film selector Mario Kozina and the entire Festival team for their support.

RAVNATELJICA JAVNE USTANOVE PULA FILM FESTIVAL

DIRECTOR OF THE PULA FILM
FESTIVAL PUBLIC INSTITUTION

TANJA MILIČIĆ



S jasnom koncepcijom koja je ponekad, u skladu s okolnostima i vremenom, prilagođavana, skraćivana i nadograđivana, odgovorno i sigurno Pulski filmski festival išao je svojim putem, tretirajući filmsko stvaralaštvo kao neotuđiv dio široke društvene i umjetničke scene. Brojne naknadno pokrenute filmske i ine kulturne i zabavne manifestacije, kako u bivšoj Jugoslaviji tako i u Hrvatskoj, svoje su termine održavanja određivale upravo prema Puli, što Festival čini jednom od početnih točaka u kulturnom životu našeg podneblja. To je zavidna pozicija i prema njoj imam duboko poštovanje.

Ovogodišnji smo jubilej posvetili našoj neizmerno vjernoj publici koju smo, zajedno s filmskim autorima i drugim festivalskim sudionicima, pozvali da s nama podijeli svoju **festivalsku priču** jer Pulski filmski festival dio je našeg identiteta, odrastanja, sazrijevanja, starenja i svi smo uz njega vezani nekom pričom, emocijom, sjećanjem, impresijom, asocijacijom, slikom, riječi... O njegovoj važnosti u našim životima najbolje svjedoči jedna od brojnih zabilježenih izjava: *Moja, tada petogodišnja kći htjela je da joj kupim maskaru. Pokušavala sam joj objasniti da je premala za to, ali bila je uporna. Pitala sam je što će joj, kamo bi pošla tako sređena? Rekla je: na rođendan, Novu godinu i Festival.* (B. Čustić Juraga). Nesumnjivo, u jednoj su godini, još od daleke 1954. do danas, najvažniji doček Nove godine, dan našeg rođenja i Festival.

70. Pula bit će prava posveta gradu i građanima koji ga već sedam desetljeća vole i podržavaju jer može li se, kada je festivalski program u pitanju, zamisliti bolji scenarij od otvaranja Festivala filmom koji Pulu nosi u svom nazivu – *Hotel Pula*, odnosno zatvaranja filmom *Brod*, jednim od simbola našeg grada, k tomu oba radovi pulskih filmaša? Ja ne mogu. Zvijezde su se posložile kako treba, a uz brojne filmske, obljetničke, profesionalne, popratne i zabavne programe kao i prvu monografiju nakon punih 45 godina, Pula i Pulski filmski festival ulaze u svoje osmo desetljeće.

Na kraju, osjećam iznimno veliku odgovornost i čast što sam ravnateljica 70. festivalskog izdanja i zahvalna sam svim svojim prethodnicima, nekadašnjim i sadašnjim festivalskim djelatnicima, filmašima, suradnicima, partnerima, sponzorima i publici zbog čije predanosti Festival ide dalje u budućnost.

With a clear concept that was sometimes shortened and upgraded, in line with the circumstances and the times, Pula Film Festival has responsibly and confidently followed its path, treating filmmaking as an inalienable part of the extensive social and artistic scene. A number of subsequently established film and other cultural and entertainment events, both in Yugoslavia and Croatia, have set their dates according to the dates of Pula, which makes the Festival one of the starting points in the cultural life of our area.

We have dedicated this year's jubilee to our immeasurably loyal audience that we have invited to share their festival stories, as well as filmmakers and other festival participants, because Pula Film Festival is part of our identity, growing up, maturing, ageing, and we are all connected to it with a story, emotion, memory, impression, association, image, or word. One of the many recorded statements best speaks about its importance in our lives: *My then five-year-old daughter wanted me to buy her mascara. I tried to explain that she was too young, but she was persistent. I asked why she wanted it and where she would go all made up. She said to a birthday party, New Year's Eve or the Festival* (B. Čustić Juraga). From all the way from 1954, the most important days in every year are undoubtedly New Year's Eve, our birthday, and the Festival.

The 70th edition of Pula Film Festival will truly be dedicated to the city and its inhabitants who have loved and supported it for seven decades, because can you imagine a better scenario, when it comes to the festival programme, than opening the Festival with a film that has Pula in its name - *Hotel Pula*, or closing the Festival with the film *Ship*, one of the symbols of our city, and both films made by directors from Pula? I can't. The stars have aligned, and with many film, anniversary, professional, side, and entertainment programmes, as well as the first monograph after a full 45 years, Pula and Pula Film Festival are entering their eighth decade.

In the end, I feel an overwhelming responsibility and honour to be the director of the 70th edition of the Festival and I am grateful to all of those who have preceded me, the former and current employees, filmmakers, collaborators, partners, sponsors, and the audience whose dedication keeps pushing the Festival into the future.



OCJENJIVAČKI SUDOVI I NAGRADE
JURIES AND AWARDS

NAGRADE 70. PULSKOG FESTIVALA

AWARDS OF THE 70TH 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

Zlatnu arenu za montažu

Zlatnu arenu za glazbu

Zlatnu arenu za sporednu žensku ulogu

Zlatnu arenu za sporednu mušku ulogu

Zlatnu arenu za scenografiju

Zlatnu arenu za kostimografiju

Zlatnu arenu za masku

Zlatnu arenu za oblikovanje zvuka

Zlatnu arenu za specijalne efekte u filmu

Zlatnu arenu za vizualne efekte u filmu

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

Ocjenjivački sud u kategoriji Hrvatska manjinska koprodukcija dodjeljuje sljedeće nagrade:

Zlatnu arenu za najbolju hrvatsku manjinsku koprodukciju (prima je hrvatski koproducent)

Do najviše tri Zlatne arene za režiju, scenarij, glavnu žensku ulogu, glavnu mušku ulogu, fotografiju, montažu, glazbu, sporednu žensku ulogu, sporednu mušku ulogu, scenografiju, kostimografiju, masku, oblikovanje zvuka, specijalne efekte u filmu i vizualne efekte u filmu.

OSTALE NAGRADE

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

Nagrada Marijan Rotar – Nagrada pojedincima ili ustanovama koji su, podjednako, svojim idejama i djelima spojili Pulu i film.

Nagrada 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 Hrvatskog društva filmskih djelatnika za cjeloživotni doprinos kinematografiji – 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 dodjeljuje Hrvatsko društvo filmskih djelatnika, Hrvatsko društvo filmskih kritičara, Društvo hrvatskih filmskih redatelja, Hrvatska udruga filmskih snimatelja i Hrvatski filmski savez.

Kino mreža – Pulski filmski festival i Kino mreža pokrenuli su nagradu za najbolji film Festivala prema izboru žirija udruge neovisnih kinoprikazivača. Nagrada Kino mreže dodjeljuje se hrvatskom filmu iz glavnog programa koji je za hrvatsku premijeru odabrao Pulu, te predstavlja poticaj budućoj kinodistribuciji filma u vidu priznanja i posebnog statusa u distribuciji Kino mreže.

Nagrade sponzora – Donatori i sponzori Festivala mogu dodjeljivati nagrade 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
Golden Arena for Best Editing
Golden Arena for Best Music
Golden Arena for Best Supporting Actress
Golden Arena for Best Supporting Actor
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
Golden Arena for Best Visual Effects

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

In the category Croatian Minority Co-production, the Croatian Jury presents the following awards.

Golden Arena for Best Croatian Minority Co-production (received by the Croatian co-producer)
 and

up to three Golden Arenas for Best Director, Best Screenplay, Best Actress, Best Actor, Best Cinematography, Best Editing, Best Music, Best Supporting Actress, Best Supporting Actor, Best Production Design, Best Costume Design, Best Make-Up, Best Sound Design, Best Special Effects and Best Visual Effects.

OTHER AWARDS

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

Marijan Rotar Award – Award presented to individuals or institutions that have brought together Pula and film by their ideas or activities.

Nikola Tanhofer Award – The annual award presented by the Croatian Cinematographers Society for best achievements in art and cinematography as a testament to distinctiveness and artistry in cinematography and promoting cinematography, and visual and film culture.

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

Award of the Filmmakers Association of Croatia for Lifetime Contribution to Film – Award presented by the Croatian Society of Film Workers for lifetime contribution to film.

Vedran Šamanović Award – 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 Director's Guild, Croatian Cinematographers Society, and Croatian Film Association.

Kino mreža - Pula Film Festival and Kino mreža have established an award for best festival film as selected by the jury of the Croatian Independent Cinema Network (Kino mreža). The award will be presented to the film from the main programme that had its Croatian premiere in Pula, and serves as encouragement to future cinema distribution of the film in terms of recognition and special status in the distribution by Kino mreža.

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

OCJENJIVAČKI SUD HRVATSKOG PROGRAMA

CROATIAN PROGRAMME JURY

TAMARA CESAREC, NIVES IVANKOVIĆ, MAJA POPOVIĆ MILOJEVIĆ,
TENA ŠTIVIČIĆ, SNJEŽANA TRIBUSON



TAMARA CESAREC

(1976.), direktorica fotografije i snimateljica dokumentarnih i igranih filmova, diplomirala je na Akademiji dramske umjetnosti Sveučilišta u Zagrebu. Kao snimateljica radila je na brojim igranim filmovima i TV serijama (*Crnci*, *Projekcije*, *S one strane*, *Van Helsing*), a kao direktorica fotografije na dokumentarnim filmovima *Goli* (2013.), *Moj zanat* (2014.) i *Glasnije od oružja* (2014.) i igranim projektima *Šuma summarum* (2015.), *Odvajanje* (2015.) i *Narodni heroj Ljiljan Vidić* (2015.) za koji je osvojila Zlatnu arenu za kameru na 63. Pulskom filmskom festivalu. Od 2013. članica je Hrvatske udruge filmskih snimatelja.

(1976), cinematographer and author of documentary and feature films, graduated from the Academy of Dramatic Art in Zagreb. She worked on a number of fiction films and TV series as camera operator (*The Blacks*, *Projections*, *On the Other Side*, *Van Helsing*), and as cinematographer on documentary films *Naked Island* (2013), *My Craft* (2014) and *Louder Than Guns* (2014), and feature films *Forest Creatures* (2015), *Separation* (2015) and *Shooting Stars* (2015), for which she won the Golden Arena for Best Cinematography at the 63rd Pula Film Festival. She is a member of the Croatian Cinematographers Society.



NIVES IVANKOVIĆ

(1967.), filmska, televizijska i kazališna glumica, diplomirala je na Akademiji za scenske umjetnosti u Sarajevu. Prvu televizijsku ulogu ostvaruje 1991. u seriji *Jel' me netko tražio?*. Ostale značajnije uloge ostvaruje u filmovima *Četverored* (1999.) *Ta divna splitska noć* (2004.), *Moram spavat, anđele* (2007.), *Zvzidan* (2015.) i *Zbornica* (2021.) te TV serijama *Biba svijet* (2010.), *Lud, zburjen, normalan* (2010. – 2011.), *Ruža vjetrova* (2011. – 2013.), *Novine* (2018.), *Područje bez signala* (2021.). 2016. piše scenarij i potpisuje režiju za humorističnu i realno surovu seriju *Tko je jamio, jamio je*. Za svoj je kazališni, filmski i televizijski rad višestruko nagrađivana, između ostalog dvjema Zlatnim arenama za sporednu žensku ulogu u filmovima *Zvzidan* i *Zbornica*.

(1967), film, TV, and theatre actress, graduated from the Academy of Performing Arts in Sarajevo. She had her first role in 1991 in the TV series *Jel' me netko tražio?*, and other more prominent roles in the films *Bleiburg* (1999) *A Beautiful Nigh in Split* (2004), *I Have to Sleep*, *My Angel* (2007), *The High Sun* (2015) and *The Staffroom* (2021), as well as the series *Biba's World* (2010), *Crazy, Confused, Normal* (2010–2011), *Wind Rose* (2011 – 2013), *The Paper* (2018), *The Last Socialist Artefact* (2021). In 2016 she wrote and directed the comedy and realistically harsh series *Tko je jamio, jamio je*. She received multiple awards for her work in theatre, film, and TV, including two Golden Arenas for Best Supporting Actress in the films *The High Sun* and *The Staffroom*.



MAJA POPOVIĆ MILOJEVIĆ

(1984.), producentica s višegodišnjim radnim iskustvom na televiziji, diplomirala je filmsku i televizijsku produkciju na Fakultetu dramskih umetnosti u Beogradu. Producirala je regionalni hit *Ljeto kada sam naučila letjeti* (2022.), koji je osvojio je preko 20 nagrada na međunarodnim festivalima. Jedna je od producentica filma *Varvari* (2014.), dokumentarnog filma *Kumanovska bitka: krv i magla* (2013.), kratkog filma *Divljač* (2021.) kao i koproducentica debitantskog filma rumunjskog redatelja Octava Chelaru, *Balaur* (2022.). Od 2021. radi kao izvršna producentica i supervizorica produkcije na regionalnoj platformi Apollon Media u sklopu koje je, kao izvršna producentica, radila na posljednjem filmu redatelja Puriše Đorđevića, *Usta puna zemlje*. Jedna je od suosnivačica produkcijske kuće „Sense Production“.

(1984), producer with many years of experience in TV, graduated in film and TV production from the Faculty of Dramatic Arts in Belgrade. She produced the regional hit *How I Learned to Fly* (2022), which won more than 20 awards at international film festivals. She is one of the producers of the film *Barbarians* (2014), documentary film *Battle of Kumanovo: Blood and Mist* (2013), short film *Feral* (2021), and also co-producer of the debut feature by Romanian director Octav Chelaru, *A Higher Law* (2022). Since 2021, she has been working as producer and production supervisor at the regional platform Apollon Media, where she worked as executive producer on Puriša Đorđević latest film, *Mouth Full of Earth*.



TENA ŠTIVIČIĆ

(1977.), dramatičarka, dramaturginja i spisateljica. Diplomirala je dramaturgiju na zagrebačkoj Akademiji dramske umjetnosti 2001. godine, a 2004. magistrirala na Odsjeku za dramsko pismo fakulteta Goldsmiths College. Kao dramska autorica debitirala je 1999. dramom *Nemreš pobjeć od nedjelje* nakon koje su uslijedile drame *Pssst!* (2003.), *Dvije* (2003.), *Fragile!* (2005.), *Krijesnice* (2007.), *Europa* (omnibus) (2013.), *Tri zime* (2014). Dobitnica je brojnih nagrada među kojima treba izdvojiti Nagradu za inovativni tekst na festivalu Heidelberg Stückermarkt 2008., za dramu *Fragile!* i Nagradu Susan Smith Blackburn za najbolji tekst na engleskom jeziku 2015., za dramu *Tri zime* koja je premijerno izvedena u londonskom Narodnom kazalištu u režiji Howarda Daviesa. Također piše scenarije i kolumne na engleskom i hrvatskom jeziku. Trenutačno je angažirana na novoj predstavi Berliner Ensemblea i priprema dva igrana filma, u Ujedinjenom Kraljevstvu i Hrvatskoj.

(1977), playwright, dramaturge, and writer. She graduated in dramaturgy from the Academy of Dramatic Art in Zagreb in 2001, and obtained her MA in writing for performance from Goldsmith's College in London. Her debut play was *Can't Escape Sundays* in 1999, with the plays *Pssst!* (2003), *The Two of Us* (2003), *Fragile!* (2005), *Fireflies* (2007), *Europa* (omnibus) (2013), *Three Winters* (2014). She has received a number of awards, including the Innovative Dramatic Text Award at the Heidelberg Stückermarkt 2008 for her play *Fragile!* and the Susan Smith Blackburn Award for Best Drama in 2015 for her play *Three Winters*, which had its premiere at the National Theatre in London and was directed by Howard Davies. She is also a columnist, and writes in English and Croatian. She is currently working on the new production by Berliner Ensemble and is preparing two films, in the UK and Croatia.



SNJEŽANA TRIBUSON

(1957.) diplomirala je 1981. godine filmsku i TV režiju na Akademiji dramske umjetnosti u Zagrebu. Od 1981. radi kao vanjska suradnica na Televiziji Zagreb, režirajući različite emisije (igrane, dokumentarne, obrazovno-dokumentarne). Od 1982. do 2003. režirala je TV drame i TV filmove, njih 9. Snimila je i četiri igrana filma; *Prepoznavanje*, *Tri muškarca Melite Žganjer*, *Ne dao bog većeg zla* i *Sve najbolje* kao i tri kratkometražna igrana filma. Pisala je scenarije s Goranom Tribusonom za seriju *Odmori se, zaslužio si* i režirala tridesetak epizoda. 2022. zajedno s Goranom Tribusonom piše scenarije za seriju *Oblak u službi zakona* i režira nekoliko epizoda. Od 2004. radi na Akademiji dramske umjetnosti gdje predaje kao redovna profesorica.

(1957) graduated in film and TV directing from the Academy of Dramatic Art in Zagreb in 1981. She has been working as an associate for Televizija Zagreb since 1981, and has directed various TV shows (fiction, documentary, educational-documentary). From 1982 to 2003 she directed nine TV dramas and TV films. She also made four feature films: *Recognition*, *The Three Men of Melita Žganjer*, *God Forbid a Worse Thing Should Happen* and *All the Best*, as well as three short films. She wrote the screenplay for the series *Take a Rest, You Deserved It* with Goran Tribuson, and directed around thirty episodes. In 2022, she wrote the screenplay for the series *Oblak in the Line of Law* with Goran Tribuson, and directed several episodes. Since 2004 she has been working at the Academy of Dramatic Art, where she teaches as a full professor.

OCJENJIVAČKI SUD HRVATSKE MREŽE NEOVISNIH KINOPRIKAZIVAČA – KINO MREŽE

JURY OF CROATIAN INDEPENDENT CINEMA NETWORK - KINO MREŽA

DANIJELA FABRIC FABIJANAC, IVICA PERINOVIĆ, JELENA SVIRČIĆ



DANIJELA FABRIC FABIJANAC

magistra je edukacije hrvatskoga jezika i književnosti s deset godina iskustva u radu s učenicima srednjih škola. Od travnja 2010. radio kao ravnateljica Pučkog otvorenog učilišta Slatina. Prijavljuje se na mnoge domaće projekte i projekte Europske unije, a Učilište je u posljednjih nekoliko godina uspješno provelo četiri EU projekta (dva kao nositelj i dva kao partner) vezanih za kinematografiju i obrazovanje odraslih. Organizira razna događanja i manifestacije iz područja kulture i umjetnosti. U lipnju 2022. izabrana je za članicu Vijeća Zajednice za razvoj ljudskih potencijala i obrazovanja odraslih HGK. 2019. imenovana je članicom Upravnog odbora Hrvatske mreže neovisnih kinoprikazivača – Kino mreže. U svibnju 2022. imenovana je predsjednicom Hrvatske mreže neovisnih kinoprikazivača – Kino mreže.

holds a Master in Teaching Croatian language and literature and has ten years of experience in working with secondary school students. Since April 2010 she has acted as managing director of Public Open University Slatina. She has applied to a number of Croatian and EU projects, with Open University Slatina successfully implementing four EU projects over the last few years (two as project owner and two as project partner) focusing on cinema and adult education. She has organised various events and manifestations in the field of culture and art. In June 2022 she was appointed member of the council of the group for the development of human potential and adult education at the Croatian Chamber of Commerce. In 2019, she was appointed member of the Board of Directors of Croatian Independent Cinema Network - Kino mreža. In May 2022 she was appointed President of Croatian Independent Cinema Network - Kino mreža.



IVICA PERINOVIĆ

(1978.) dugogodišnji je kolumnist portala eZadar, a surađivao je s 24sata, Svijetom Kulture i drugim portalima kao filmski recenzent i urednik vijesti. Više je godina aktivno surađivao na međunarodnom Avantura Film Festivalu u Zadru, a od 2018. stalni je član žirija i programski selektor na Betina Film Festivalu. Jedan je od suosnivača amaterske kazališne glumačke skupine za koju je deset godina pisao i osmišljavao skečeve te suosnivač prve zadarske Kinoteke. Aktivni je član Hrvatskog društva filmskih kritičara. 2019. sudjelovao je kao vanjski suradnik, a od 2020. kao službeni producent, programski savjetnik i selektor Kino Zone Zadar.

(1978) has been writing for the news portal eZadar for a number of years, and has worked with 24sata, Svijet kulture, and other news portals as film reviewer and news editor. For a number of years he worked with the international Avantura Film Festival in Zadar, and since 2018 he has been a permanent member of the jury and programme selector at Betina Film Festival. He is one of the co-founders of an amateur theatre group and wrote and devised sketches for their productions for ten years. He is also the co-founder of the first Kinoteka in Zadar, and an active member of the Croatian Society of Film Critics. From 2019 he worked with Kino Zona Zadar, and in 2020 became its official producer, programme advisor, and selector.



JELENA SVIRČIĆ

(1982.) diplomirala je novinarstvo na Fakultetu političkih znanosti u Zagrebu. Novinarski aktivna od studentskih dana, godinama je surađivala s različitim nezavisnim medijima u Hrvatskoj i BiH. Od 2014. surađuje s brojnim filmskim festivalima (Zagreb FF, Motovun FF, KinoKino FF, Subversive FF i dr.) na poslovima voditeljice press ureda i odnosa s javnošću. Trenutačno radi kao voditeljica odnosa s javnošću udruge Restart i stalna vanjska suradnica ZFF-a i Subversive festivala. Od 2019. koordinatorica je filmskog programa Tvrdave kulture Šibenik Art kina Arsen i Tvrdave Barone.

(1982) graduated in journalism from the Faculty of Political Science in Zagreb. She has worked in journalism since her student days, and has worked with various independent media in Croatia and Bosnia and Herzegovina for a number of years. Since 2014 she has worked with a number of film festivals (Zagreb Film Festival, Motovun Film Festival, KinoKino Film Festival, Subversive Film Festival, and others) as head of press office and in PR. She is head of PR at Restart and permanent external associate of Zagreb Film Festival and Subversive Film Festival. Since 2019 she has been the coordinator of the film programme Fortress of Culture of Šibenik of the Art Cinema Arsen and Barone Fortress.

NAGRADA MARIJAN ROTAR

MARIJAN ROTAR AWARD

ARHEOLOŠKI MUZEJ ISTRE

ARCHEOLOGICAL MUSEUM OF ISTRIA

Muzej koji od 1947. nosi naziv Arheološki muzej Istre, i koji u istom sjedištu djeluje i danas, već je 1953. u Areni ugostio Reviju stranog i potom domaćeg filma. Sljedeće se godine zadržala programska smjernica, ali obrnutim redoslijedom; najprije se održala Revija domaćeg filma, s ciljem da posluži kao propagandna manifestacija među širom publikom, a potom ona stranog filma. Upravo će se ova godina u povijest upamtiti kao 1. Pulski filmski festival.

Neupitne zasluge za uspjeh Pulskog filmskog festivala kroz svoju dugotrajnu bogatu povijest pripadaju Ustanovi koja skrbi o veličanstvenom amfiteatru u kojemu Festival održava svoj glavni program. Fotografije ispunjene Arene na projekcijama oduvijek obilaze svijet i izazivaju divljenje ovom jedinstvenom spoju drevne arhitekture i suvremene tehnologije. Izuzev primarne festivalske lokacije zbog koje Festival jeste jedinstvena filmska manifestacija u svijetu, Ustanove su povezane dugogodišnjom neraskidivom i ugodnom suradnjom čiju poslovnu obvezu nadjačava međusobna društvena obligacija. U tom smislu raspoloživost i dobronamjernost stručnih djelatnika Arheološkog muzeja Istre na jednak način doprinose uspješnosti realizacije Festivala.

Arheološki muzej Istre tijekom godina ugostio je i niz popratnih programa, postajući tako partner u kojega se Festival u potpunosti mogao pouzdati, poput programa u Malom rimskom kazalištu, ispred Augustovog hrama, u muzejsko-galerijskom prostoru Sveta Srca, galeriji C8 i galeriji Amfiteatar.

70. obljetnica Pulskog filmskog festivala odličan je povod da se Arheološkom muzeju Istre iskazuje posebna pohvala za riječima nemjerljivu potporu bez koje Pulski filmski festival ne bi bio ono što jest.

The Museum, which has been named the Archeological Museum of Istria since 1947, and has been located in the same place to present day, hosted the Revue of Foreign Film at the Arena in 1953 and later the Revue of Domestic Film. The following year, the programme direction was the same, but in reverse order: first the Revue of Domestic Film took place, with the goal of serving as an advertising event for the wider audience, and after that the Revue of Foreign Film. It is precisely this year that is remembered as the 1st Pula Film Festival.

Undeniable credit for the success of Pula Film Festival belongs to the institution that, throughout its rich history, has been taking care of the magnificent amphitheatre where the Festival's main programme is screened. Images of the Arena filled to capacity at the screenings have always gone around the world and inspired admiration for this unique combination of ancient architecture and modern technology. Other than being the primary location of the Festival, making it such a unique film event in the world, the Museum and the Festival have been inextricably linked by the long-standing and enjoyable cooperation that is more mutual social obligation than business obligation. In that sense, the availability and kindness of the experts of the Archeological Museum of Istria equally contribute to the success of the Festival.

Over the years, the Archeological Museum of Istria has hosted a range of side programmes, making it the always reliable partner of the Festival. These include programmes at the Small Roman Theatre, in front of the Temple of Augustus, at the Museum-Gallery Sacred Hearts, C8 Gallery, and Amfiteatar Gallery.

The 70th anniversary of Pula Film Festival is an excellent occasion to award the Archeological Museum of Istria for its immeasurable support without which Pula Film Festival would not be what it is.



NAGRADA NIKOLA TANHOFER

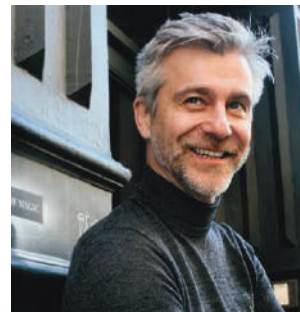
NIKOLA TANHOFER AWARD

ŽIRI / JURY: MARIO SABLJIĆ, H.F.S. (PREDSJEDNIK / PRESIDENT),
GORAN MEČAVA, H.F.S., DAMIR KUDIN, H.F.S.

TV SERIJA

Vanja Černjul, h.f.s.; A.S.C. za tv seriju *The Gilded Age*

Suptilnost i nenametljivost odlike su iskusnih snimatelja u kreiranju likovnosti djela na kojem rade. Za razliku od mladih kolega, nerijetko sklonih trendovskim rješenjima i stvaranju efektne filmske slike, pristup iskusnijih kolega nerijetko će biti pažljivo promišljen, precizno pripremljen i profesionalno izveden, a sve u savršenom skladu s dramskim narativom cjeline. Upravo su to obilježja sjajne filmske fotografije Vanje Černjula u televizijskoj seriji *The Gilded Age*. Snimateljevo, nedvojbeno veliko tehničko znanje, pomoglo mu je u odluci korištenja različitih vizualnih tehnika u stvaranju slike „starog New Yorka“, a koji je likovno potpunoj opreci s „novim New Yorkom“. No, razlika se odvija na podsvjesnoj ravni te je gledatelj ne uočava kao samodostatni likovni čimbenik. Sustavno sprovesti vizualnu ideju u zahtjevnim produkcijskim okvirima televizijskih serija respektabilan je poduhvat.



TV SERIES

Vanja Černjul, h.f.s.; A.S.C. for the TV show *The Gilded Age*

Subtlety and unobtrusiveness are characteristics of experienced cinematographers in creating the whole of a work of art they are working on. Unlike their younger colleagues, who often tend to go for trendy solutions and creating impressive film images, more experienced colleagues often take the more deliberate approach, accurately prepared and professionally carried out, all in perfect harmony with the dramatic narrative of the whole. These are the characteristics of wonderful cinematography by Vanja Černjul in the TV series *The Gilded Age*. His undoubtedly vast technical knowledge has helped him in deciding to use different visual techniques in creating the image of “old New York”, which is, visually, in complete contradiction with the “new New York”. However, the distinction happens on a subconscious level and the viewer does not perceive it as a self-sufficient visual factor. The systematic implementation of the visual idea in a demanding framework of TV series production is an endeavour to behold.

DUGOMETRAŽNI IGRANI FILM

Branko Linta, h.f.s. za film *Nosila je rubac črleni*

Rijetki su suvremeni hrvatski filmovi koji očaravaju gledatelja vizualnom elegancijom, Upravo je takva romantična komedija *Nosila je rubac črleni*. Direktor fotografije Branko Linta umiješno koristi pitoreskne vizure Hrvatskog zagorja kao slikoviti dekor naoko nezahjevne filmske priče, ali koja metaforički obiluje subverzivnijim podtekstom. Koloristički intenzivan i kompozicijski pregledan, *Nosila je rubac črleni* možda djeluje kao jednostavna likovna konstrukcija, ali snimateljsko umijeće krije se u malim stvarima, u odabiru pravog ugla snimanja i filmske kompozicije u skladu sa potrebama filmske priče i karaktera. Na toj ravni *Nosila je rubac črleni* jest ostvarenje pažljivo promišljene i vješto sprovedene vizualne ideje koja likovno nadograđuje i oplemenjuje fabulu filma.



FEATURE FILM

Branko Linta, h.f.s. for the film *Even Pigs Go to Heaven*

Not many Croatian films enchant the viewers with visual elegance, but the romantic comedy *Even Pigs Go to Heaven* does. Director of photography Branko Linta skilfully uses the picturesque views of the Croatian region of Zagorje as visual decoration of the seemingly undemanding film story, but one which is metaphorically teems with subversive subtext. Intense in its colour and clear in its composition, *Even Pigs Go to Heaven* may look like a simple visual construct, but the cinematographic skill is in the little things, in choosing the right angle and film composition in line with the needs of the film story and characters. On that level, *Even Pigs Go to Heaven* is an achievement of a carefully considered and skilfully implemented visual idea that visually expands and enriches the story.

KRATKOMETRAŽNE FILMSKE FORME

Bojan Mrdenović za film *Banija*

Film *Banija* snimljen je u naturalističkoj maniri i vrlo sugestivno uvodi gledatelja u jedan dan života protagonista na marginama društva. Naturalistički filmovi često u svojoj srži imaju socijalno osviještene teme, pa tako ni *Banija* nije iznimka. Kreirajući uvjerljiv svijet verističkim stilom fotografije, ne bježeći od stvarnog, ponekad ružnog, Bojan Mrdenović uvodi gledatelja u samu priču. Snimatelj postavlja kameru na distanci, sagledava zbivanje naoko objektivno i nerijetko ostavlja vrlo neugodne slike većim dijelom izvan filmskog okvira, kao da bježi od surove istine. Time poziva gledatelja na komunikaciju, dozvoljava mu sasvim osobne emocionalne doživljaje temeljene na sugestijama onoga što se zbiva izvan filmskim okvirom omeđenog svijeta. Mrdenovićeva je kamera voajeristička, skamenjena zbivanjima ispred nje i rado skreće pogled u potrazi za nekim „sretnijim“ mjestom. Ali takvog u *Baniji* nema, što direktor fotografije dodatno naglašava, škrtu i minimalističku osvjetljava noćne scene, ne nudeći protagonistu izlaz iz prijetećeg okruženja. Izlaza nema, kao što uostalom nema ni izlaza iz svijeta lišenog empatije, svijeta u kojem obitava junak *Banije*, svijeta od kojeg rado skrećemo pogled.



SHORT FILM

Bojan Mrdenović for the film *Banija*

Banija was filmed in the naturalistic manner and introduces the viewer to a day in the life of the protagonist on the margins of society in a very suggestive way. At their core, naturalistic films often talk about socially conscious themes, and *Banija* is no exception. Using veristic style to create a convincing world and not shying away from the real, and sometimes ugly, Bojan Mrdenović introduces the viewer to the story itself. The cinematographer places the camera at a distance, looking at the events in a seemingly objective way, and often leaving the very uncomfortable mostly out of frame, as if running away from the harsh truth. This invites the viewer to communicate and allows for personal emotional experience based on the suggestions of what is happening out of frame. Mrdenović's camera is voyeuristic, petrified by the events happening in front of it, and readily looks away searching for a "happier" spot. But such a spot doesn't exist in *Banija*, which the director of photography underlines further by sparing lighting of the night scenes and offering no way out from the threatening environment. There is no way out, just like there is no way out of a world devoid of empathy, the world in which the protagonist of *Banija* lives, the world we gladly look away from.

NAGRADA FABIJAN ŠOVAGOVIĆ DRUŠTVA HRVATSKIH FILMSKIH REDATELJA

FABIJAN ŠOVAGOVIĆ AWARD OF THE CROATIAN FILM DIRECTORS' GUILD MIODRAG KRIVOKAPIĆ

U dugotrajnim umjetničkim karijerama ništa nije slučajno pa tako ni činjenica da je Miodrag Krivokapić zvani Brik, premda rođen u Peći na Kosovu, svoju glumačku karijeru započeo baš u Zagrebu, te da ga nakon dvadesetogodišnjeg izbivanja s hrvatskih pozornica i filmskih setova ponovno često i gledamo na „domaćim“ ekranima. Kada se početkom 1970-ih „iz prve“ upisao na glumački odsjek današnje zagrebačke Akademije dramske umjetnosti, nakon što s beogradskom više puta nije imao sreće, ovdašnji redatelji prepoznali su u Krivokapiću onu posebnu glumačku „boju“, koja je možda nedostajala njegovim glumačkim vršnjacima, pa je stipendist Dramskog kazališta Gavella brzo našao put do hrvatskih pozornica i ekrana, ali i onih diljem bivše Jugoslavije. Na tom putu, popločanom s tridesetak igranih filmova, s jednako toliko TV drama i dvadesetak TV serija, traje i danas.

Od zagrebačkih angažmana u Gavelli i Hrvatskom narodnom kazalištu, do prvaka drame beogradskog Narodnog pozorišta čijem se ansambli trajno pridružuje 2005. godine, Krivokapić je na raznim pozornicama odigrao birani klasični repertoar – od Shakespearea, Molièrea, Čehova, Becketta, Jarryja... do Krleže, Brešana, Šnajdera, Kovačevića ili Jovanovića, bivajući usporedno i pred filmskim kamerama. Tamo ga je već 1975. prvi postavio Branko Ivanda u svojoj TV-ekranizaciji antiratne drame Zec Miroslava Feldmana gdje je, kao deziluzionirani oficir obezglavljene austrougarske vojske na koncu Prvoga svjetskog rata, glasno i časno parirao militarističkom sadizmu lika Ivce Vidovića. Ta uloga, kao i ukupni Krivokapićev habitus, odredila je dominantni tip likova koje je igrao – pomalo tvrdih/patrijarhalnih momaka, često u vojnom, revolucionarnom ili ratničkom ruhu, ili pak na zadatku koje mu, ne birajući posljedice, dodjeljuje nemila povijest. A filmova iz bliže ili dalje prošlosti bilo je u jugoslavenskom razdoblju napretek. Tako je ozbiljni, kršni i odrješiti Krivokapić zapeo za oko i Mimici kada je dijelio uloge pobunjenih kmetova u *Seljačkoj buni 1573*, potom i Berislavu Makaroviću kao glumac velikog komičkog potencijala u TV seriji *Mačak pod šljemom* (1978.). Štoviše, taj lik pustolovnog bosanskog drvosječe među partizanima u Makarovićevoj adaptaciji istoimenog romana Jože Horvata učinio je Krivokapića televizijskom zvijezdom kasnih 1970-ih. Do kraja sljedećeg desetljeća pak, kada već živi na novoj beogradskoj adresi, imao je priliku, alternirajući varijacije onog dominantnog tipa između povijesno obilježenih, (po)ratno ruralnih ili ambivalentnih moderno-urbanih karaktera, kreativno nadograđivati svoju filmografiju suradnjama s drugim istaknutim hrvatskim filmašima: Žižićem (*Kuća*, 1975.), Galićem (*Ispit zrelosti*, 1978. i *Putovanje u Vučjak*, 1986. – 1987.), Golikom (*Ljubica*, 1978.), Babajom (*Izgubljeni zavičaj*, 1980.), Zafranovićem (*Pad Italije*, 1981. i *Večernja zvona*, 1986.); Grličem (*U raljama života*, 1984. i *Za sreću je potrebno troje*, 1985.), Šorkom (*Mala pljačka vlaka*, 1984. i *Najbolji*, 1989.), Vrdoljakom (*Kiklop*, 1983.), Papićem (*Život sa stricem*, 1988.). Epizoda surovog patrijarha u Kreljinoj *Steli* (1990.), bila je njegova posljednja uloga u hrvatskom filmu jugoslavenskog perioda.

Zna se što je bilo poslije, no poslije tog „poslije“ Krivokapića, sada kao višestruko nagrađivanog prvaka srpskoga glumišta, na hrvatsku scenu vraća Arsen A. Ostojić u *Haliminom putu* (2012.), u vremenu kada su na dnevnom redu fikcije (po)ratni antijunaci, a ponajviše tranzicijski konvertiti, korumpirani moćnici, sitni i krupni malverzanti i pokajnici svih vrsta. U tim rubrikama hrvatski redatelji nove generacije vide i iskusnog glumca koji je i dalje glumački bridak kao onaj stari Brik, ali spreman za iznijansirane „okršaje“ sa slojevitim filmskim likovima, kakav je onaj umirovljenog zatvorskog čuvara s bremenom prošlosti u dugovječnoj seriji *Počivali u miru* (2013. – 2016.) Gorana Rukavine i Koraljke Meštrović. Nije i jedina u kojoj je Krivokapić posljednjih godina „gostovao“, ali je zasigurno ona koja je obilježila veliki povratak veterana svojim scenskim ishodištima.



In long artistic careers everything happens for a reason, including the fact that Miodrag “Brik” Krivokapić, although born in Peć in Kosovo, started his acting career in Zagreb, and the fact that after a twenty-year absence from Croatian stages and film sets, we again see him often on the “domestic” screens. In the 1970s, when he enrolled into the acting programme of the now Academy Department of Dramatic Art in his first try after a few unsuccessful attempts in Belgrade, Croatian directors recognised in Krivokapić the distinctive acting quality that his peers may not have had, and so the scholar of Gavella Drama Theatre quickly found his way to Croatian stages and screens, but also those across former Yugoslavia. The journey, studded with some thirty feature films, and just as many TV drama and around twenty TV series, continues to this day.

From productions at Gavella and the Croatian National Theatre, to being the leading actor of the National Theatre in Belgrade, which he joined in 2005 as a permanent member of the ensemble, Krivokapić has performed in a select classic repertoire - from Shakespeare, Molière, Chekhov, Beckett, and Jarry to Krleža, Brešan, Šnajder, Kovačević, and Jovanović on various stages, playing roles in film at the same time. His first role in film was in 1975, in Branko Ivanda's TV adaptation of the anti-war drama *Zec* by Miroslav Feldman, where he played a disillusioned officer of the headless Austro-Hungarian army at the end of World War I and gave a resounding and honourable performance opposite Ivica Vidović and his militaristically sadistic character. This role, as well as Krivokapić's stature, have defined the type of characters he has played - somewhat tough/patriarchal men, often in military, revolutionary, or warrior outfits, or perhaps a man on a mission given to him by ruthless history without weighing the consequences. In the period of former Yugoslavia there were plenty of films focusing on recent or distant past. Mimica noticed the serious, robust, and resolute Krivokapić when he cast the peasants for the revolt in *Anno Domini 1573*, as did Berislav Makarović, who saw in him an actor of great comedic potential in the TV series *Mačak pod šljemom* (1978). What is more, the character of the adventurous Bosnian lumberjack among partisans in Makarović's adaptation of the novel of the same name by Joža Horvat made Krivokapić a television star in the late 1970s. By the end of the next decade, when he had already made the move to Belgrade, he had the opportunity, alternating between the variations of the dominant type of historical, (post) war, or ambivalent modern-urban characters, to creatively expand his filmography by working with other prominent Croatian directors: Žižić (*The House*, 1975), Galić (*Ispit zrelosti*, 1978, and *Putovanje u Vučjak*, 1986–1987), Golik (*Ljubica*, 1978), Babaja (*Lost Homeland*, 1980), Zafranović (*The Fall of Italy*, 1981, and *Evening Bells*, 1986), Grlić (*In the Jaws of Life*, 1984, and *Three for Happiness*, 1985), Šorak (*The Little Train Robbery*, 1984, and *The Best*, 1989), Vrdoljak (*Cyclops*, 1983), and Papić (*My Uncle's Legacy*, 1988). His supporting role of a stern patriarch in *Stela* (1990), directed by Petar Krelja, was his last role in Croatian film from the period of former Yugoslavia.

Everybody knows what happened after that, but the Krivokapić of the “after”, turned multiple award-winning Serbian actor, was later brought back to Croatian screens by Arsen Ostojić in *Halima's Path* (2012). It was at the time when the agenda of feature films was focused on (post)war anti-heroes, mostly transitional converts, corrupt strongmen, small-time and high-level criminals, and leniency applicants of all kinds. In these roles, Croatian directors of the new generation also saw an experienced actor who was as sharp in his performances as Brik of the previous period, but who was also ready for nuanced “battling” with complex film characters, such as the one of a retired prison guard with a burdened history in the long-running series *Rest in Peace* (2013–2016) by Goran Rukavina and Koraljka Meštrović. That role was not the only one Krivokapić took on in recent years, but is assuredly the one that marked the big return of the veteran to his acting origins.

NAGRADA HRVATSKOG DRUŠTVA FILMSKIH DJELATNIKA ZA CJELOŽIVOTNI DOPRINOS KINEMATOGRAFIJI

AWARD OF THE FILMMAKERS ASSOCIATION OF CROATIA FOR LIFETIME CONTRIBUTION TO FILM BRANKO KNEZ

Hrvatsko društvo filmskih djelatnika (HDFD), najveća i najstarija udruga hrvatskih filmskih profesionalaca, ustanovilo je *Nagradu 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 filmskom djelatniku i dugogodišnjem članu HDFD-a Branku Knezu Šilji. S više od pedeset godina iskustva rada na filmu, Branko Knez Šiljo je na poziciji šarfera, tj. osobe zadužene za fokus slike, zaista zadužio kinematografiju. Svakom direktoru fotografije je asistent kamere odnosno šarfer osoba od povjerenja, koja često može doprinijeti autorskoj odluci te biti umjetnički oslonac. Branko Knez je svakako jedan od njih. Uvijek izrazito profesionalan i pouzdan, Branko je radio na brojnim domaćim i stranim projektima, a samo neki od njih su: *Vlak u snijegu* (1976.), *Za sreću je potrebno troje* (1985.), *The Dirty Dozen* (1988.), *Kapetan Amerika* (1990.), *Pijesak vremena* (1992.), *Kako je počeo rat na mom otoku* (1996.), *Mirotvorac* (1997.), *Tri muškarca Melite Žganjer* (1998.), *Gladijator* (2000.), *Svjedoci* (2003.), *Duga mračna noć* (2005.), *Lov u Bosni* (2007.), *72 dana* (2010.), *Zvizdan* (2015.), *Ne gledaj mi u pijat* (2016.), *Posljednji Srbin u Hrvatskoj* (2019.), *Zora* (2020.), *Tragovi* (2022.).

The Filmmakers Association of Croatia (HDFD), the largest and oldest association of Croatian film professionals, established the 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 Filmmakers Association of Croatia is very pleased to present the award to Branko Knez Šiljo, film professional and longtime member of the Filmmakers Association of Croatia. With more than fifty years of experience in film, Branko Knez Šiljo worked as focus puller and has truly done a great service to film. To each director of photography, the assistant camera, or focus puller, is a person they can trust and who can oftentimes contribute to decisions and be their artistic support. Branko Knez is certainly one of them. Always extremely professional and reliable, Branko has worked on a number of domestic and foreign projects, including, but not limited to: *The Train in the Snow* (1976), *Three for Happiness* (1985), *The Dirty Dozen* (1988), *Captain America* (1990), *The Sands of Time* (1992), *How the War Started on My Island* (1996), *The Peacemaker* (1997), *The Three Men of Melita Žganjer* (1998), *Gladiator* (2000), *Witnesses* (2003), *Long Dark Night* (2005), *The Hunting Party* (2007), *72 Days* (2010), *The High Sun* (2015), *Quit Staring at My Plate* (2016), *The Last Serb in Croatia* (2019), *The Dawn* (2020), *Traces* (2022).



NAGRADA VEDRAN ŠAMANOVIĆ

VEDRAN ŠAMANOVIĆ AWARD

DAVID GAŠO ZA FILM NISKA TRAVA / DAVID GAŠO FOR THE FILM SHORT CUT GRASS

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 (Miro Frakić, Vladislav Knežević, Diana Nenadić), četrnaesta nagrada *Vedran Šamanović* dodjeljuje se Davidu Gaši, autoru igranog filma *Niska trava* u produkciji Akademije dramske umjetnosti.

Mnogi su se autori hvatali u koštac s nijansama balkansko-hrvatske stvarnosti na manje i više kreativne načine, bilo u okviru oporih obiteljskih odnosa, društveno-ekonomskih silnica ili turistički obojanih perverzija. Ovogodišnja nagrada odlazi u ruke mladom redatelju koji je već svojim studentskim filmovima uspio ući u sve spomenute problematike, uvijek vizualno i narativno inovirajući samog sebe i pogled na svijet koji ga okružuje. „Već dugo vremena smišljam bijeg”, povjerava nam se maloljetni i zamišljeni protagonist hibridnog prvijenca *Laci bježi u Mađarsku*, razmišljajući o svojim mnogim talentima koji ga čine posebnim. No filmom, u kojem neodoljivo izvedeni *slapstick* dobiva nadrealističnu dimenziju, Gašo je najavio svoj bijeg u nepoznato. Nakon klaustrofobične *Palikuće* i seksualno oslobađajuće *Šumice*, njegovo novo ostvarenje, *Niska trava*, otvara se kao niski start u njemu neistražene mogućnosti filmskog medija.

Gašin film ima sve što jedna prosječna hrvatska obitelj može poželjeti: psujuće očeve i odmetnute sinove, fine roštilje i svježe lubenice. Sve to razvija elegantno, s luckastom patinom Jacquesa Tatija, u kontroliranim, statičnim i pažljivo kadriranim situacijama koje su uvijek negdje na granici „zdravog” razuma, poput minuciozno izgrađenih prizora Roya Anderssona iz hrvatskog predgrada. Iščašeni (polu) totali dječje igre skrivača samo potenciraju scenarističku zaigranost: hoće li dječak zaista odbrojiti do tri tisuće i postoji li uopće način da se u malenoj sredini izmaknemo pogledima, ako se ne možemo ni skriti pred neumornim očima redatelja? Postoji li uopće išta van kadra i kada točno skrivanje postaje bijeg? Pomaci u narativu, kao i specifičan redateljski postupak, stvaraju višak vrijednosti i zadiru dublje u potencijale filmskog medija. *Fort!* Igra je to bez kraja, koja se ponavlja *ad absurdum*, sve dok se ne oguli i zadnji sloj bogatog tkiva *Niske trave*. Da!

Established to honour the film cinematographer and author Vedran Šamanović, and presented for the first time at Pula Film Festival in 2010, the annual 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 Film Directors’ Guild, Croatian Society of Film Critics, and Croatian Film Association.

The three-member jury (Miro Frakić, Vladislav Knežević, Diana Nenadić) decided that the 14th Vedran Šamanović Award is presented to David Gašo, director of the feature film *Short Cut Grass*, produced by the Academy of Dramatic Art.

Many a director has taken on the nuances of the Balkan-Croatian reality, in more or less creative ways, either within harsh family relationships, socio-economic forces, or tourist-coloured perversions. This year’s award is presented to a young director who tackled all of these issues, even with his student films, always reimagining himself and his view of the world around him, both visually and narratively. “I’ve been planning my escape for a long time”, says the young pensive protagonist of Gašo’s hybrid debut *Laci’s Great Escape*, thinking about his many talents that make him special. However, the film in which the overpowering execution of the *slapstick* acquires a surreal dimension is Gašo’s declaration of his escape to the unknown. Following the claustrophobic *Incendiary* and the sexually liberating *Thicket*, his new film *Short Cut Grass* seems to be him preparing to venture into the possibilities of film he has yet to explore.

Gašo’s film has everything an average Croatian family could wish for: fathers who swear and prodigal sons, delectable barbecues, and fresh watermelons. All of this develops elegantly, with a patina of silliness in the style of Jacques Tati, in controlled, static, carefully framed situations that are always somewhere on the verge of common sense, such as the minutely constructed images of Croatian suburbs in the style of Roy Andersson. The (medium)long shots of the children’s game of hide-and-seek only emphasise the playfulness of the screenplay: will the boy really count to three thousand, and is there even a way to avoid other people’s looks in a small community if we can’t even hide from the eyes of the tireless director? Is there even anything out of frame, and when exactly does the hiding turn into escape? The shifts in the narrative, as a distinctive directorial move, create an excess of value and delve deeper into the potential of the film medium. *Fort!* It is an endless game, on repeat *ad absurdum*, until every single one of the many layers of *Short Cut Grass* is peeled back. Yes!





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CVRČAK I MRAVICA

CRICKET & ANTOINETTE



Hrvatska • Croatia
2023. • 82'
animirani, film za djecu •
animation, children's film

REŽIJA • DIRECTOR
Luka Rukavina

SCENARIJ • SCREENPLAY Luka Rukavina, Rona Žulj

MONTAŽA • EDITOR Roman Cernjak

DIZAJN PRODUKCIJE • PRODUCTION DESIGN Jadranka Soviček Krpan

OBLIKOVANJE ZVUKA • SOUND Vjeran Šalomon

ORIGINALNA GLAZBA • SCORE Vjeran Šalomon

GLASOVI • VOICES Tara Thaller, Marko Petrić, Jadranka Krajina, Katarina Madirazza,
Filip Vidović, Dušan Bućan, Mladen Vasary, Luka Petrušić,
Domagoj Janković, Hrvoje Kečkeš

PRODUCENT • PRODUCER Dino Krpan

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Diedra

KOPRODUKCIJA • CO-PRODUCED BY Zagreb film (Hrvatska • Croatia)

KOPRODUCENT • CO-PRODUCER Vinko Brešan

DISTRIBUCIJA • DISTRIBUTION Duplicato Media

PRODAJNI ZASTUPNIK • SALES AGENT Attraction Distribution



FESTIVALI I NAGRADE

FESTIVALS AND AWARDS

- Međunarodni filmski festival u Beogradu FEST 2023.
– FEST Specijal / Belgrade International Film Festival
FEST 2023 – FEST Special

U novom viđenju Ezopove i La Fontaineove basne, Ket je cvrčak koji svira gitaru sa svojim bendom, zabavljajući bezbrižne kukce u okolici. Nedaleko živi mravlja princeza Antoneta, u mravinjaku gdje je cijeni samo disciplina i rad, dok je glazba zabranjena. Kad se slučajno sretnu, među njima se rađa bliskost. Shvativši da cvrčci ne mogu preživjeti zimu, Antoneta ih želi spasiti, ali bezuspješno. No kad je otme pokvareni mrav Anteodor, cvrčci predvođeni Ketom priskočit će joj u pomoć.

Here is a new take on the famous fairy tale first told by Aesop and then Jean de la Fontaine. Ket, a guitar playing cricket, leads a band to entertain the carefree bugs. Nearby lives Antoinette, heiress of the anthill where music is forbidden and only discipline and hard work are allowed. By accident they meet and affection grows between them. The ant girl tries to warn the crickets of the upcoming winter, to no avail. When Antheodor, an over-ambitious ant, kidnaps Antoinette, it's Ket and his friends who come to her rescue.



Luka Rukavina diplomirao je dramaturgiju na Akademiji dramske umjetnosti u Zagrebu i program filmske i TV režije na praškom FAMU-u. Radio je kao scenarist i kreativni producent različitih TV formata, pisao članke i filmske kritike te nekoliko kazališnih predstava. Kao redatelj potpisuje više od 100 kratkih dokumentarnih formi za TV programe za djecu i mlade. Režirao je više od dvadeset sinkronizacija animiranih filmova u Hrvatskoj. Iskustvo je stekao u kratkometražnim igranim filmovima *Brija* (2012.) i *Ne pričamo o vama nego o djeci* (2015).

Luka Rukavina graduated in dramaturgy from the Academy of Dramatic Art in Zagreb and film and TV directing from FAMU in Prague. He has worked as a writer and creative producer of different TV formats, has written articles and film reviews, as well as several plays. He has made more than 100 short documentary films for children's and youth TV programmes, and has directed more than twenty synchronised animated films in Croatia. He has gained experience in short films *Chillin'* (2012) and *All About the Kids* (2015).

DNEVNIK PAULINE P.

THE DIARY OF PAULINA P.



Hrvatska • Croatia
2023. • 96'
film za djecu • children's film

REŽIJA • DIRECTOR
Neven Hitrec

SCENARIJ • SCREENPLAY Dora Delbianco, Ivan Turković-Krnjak
FOTOGRAFIJA • CINEMATOGRAPHY Dragan Marković Markoni
MONTAŽA • EDITOR Slaven Zečević
SCENOGRAFIJA • PRODUCTION DESIGN Tajana Čanić Stanković
KOSTIMOGRAFIJA • COSTUME DESIGN Ivana Zozoli Vargović
OBLIKOVANJE ZVUKA • SOUND Julij Zornik
ORIGINALNA GLAZBA • SCORE Darko Hajsek
MASKA • MAKE UP Snježana Gorup
VIZUALNI EFEKTI • VISUAL EFFECTS Krsto Jaram
GLAVNE ŽENSKE ULOGE • LEAD ACTRESSES Katja Matković, Judita Franković Brdar
GLAVNE MUŠKE ULOGE • LEAD ACTORS Igor Kovač, Borko Perić
SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES Aria Dunda, Ramona Ivanda, Ksenija Marinković, Iskra Jirsak
SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS Jakov Švarc, Darin Pavišić, Tom Rushaidat, Vinko Kraljević, Dražen Kuhn
DEBITANTI • FIRST TIME ON SCREEN Katja Matković, Aria Dunda, Ramona Ivanda, Jakov Švarc, Darin Pavišić, Tom Rushaidat
PRODUCENT • PRODUCER Jure Bušić
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Jaka produkcija d.o.o.
DISTRIBUCIJA • DISTRIBUTION Jučer d.o.o.
PRODAJNI ZASTUPNIK • SALES AGENT Jaka produkcija d.o.o.



Ovo je priča o Paulini P., snažnoj, emotivnoj i duhovitoj protagonistici ovoga filma i svojega života, čije avanture, unutar školske godine, pratimo u razredu i kod kuće kao i sve probleme koje ona uspješno rješava. Film se temelji na Paulininom dnevniku, a ona iz kritičke perspektive i uz komične situacije progovara o svojim problemima u prijateljstvu, ljubavi i obitelji. Sama radnja filma smještena je u stvarni svijet, s pokojim dodirima „čarolije“.

This is a story about Paulina P. – a strong, emotional and witty protagonist of this film 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 school year. The film is based on Paulina's diary, and she talks about her friendship, love and family-related problems from a critical perspective and through comic situations. The plot of the film itself is set in the real world, with a touch of “magic”.



Neven Hitrec (1967.), diplomirao je filmsku i televizijsku režiju na Akademiji dramske umjetnosti u Zagrebu. Autor je nagrađivanih dugometražnih i kratkometražnih dokumentarnih filmova od kojih se ističu *Dvorana* (1993.) i *730 dana poslije* (1993.). Debitirao je igranim filmom *Bogorodica* (1999.) koji osvaja nagradu Grand Prix, četiri Zlatne arene na Filmskom festivalu u Puli i nagradu Breza za najboljeg debitanta. S drugim dugometražnim filmom *Snivaj, zlato moje* na istom festivalu 2005. godine osvaja pet Zlatnih Arena i nagradu publike Zlatna vrata Pule. 2009. režirao je igrani film *Čovjek ispod stola*.

Neven Hitrec (1967) graduated in film and TV directing from the Academy of Dramatic Art in Zagreb. His feature and short documentary films have won several awards, of which the following stand out: *The Hall* (1993) and *730 Days Later* (1993). His feature debut *Madonna* (1999) won the Grand Prix and four Golden Arena awards at Pula Film Festival, and the Breza Award for best debutant. His second feature film, *Sleep Sweet, My Darling*, won five Golden Arena awards and the Golden Gate of Pula Audience Award at the 2005 Pula Film Festival. In 2009, he directed the feature film *The Man Under the Table*.

ESCORT



Hrvatska, Sjeverna Makedonija, Kosovo • Croatia,
North Macedonia, Kosovo
2023. • 120'
triler, drama • thriller, drama

SVJETSKA PREMIJERA
WORLD PREMIERE

REŽIJA • DIRECTOR

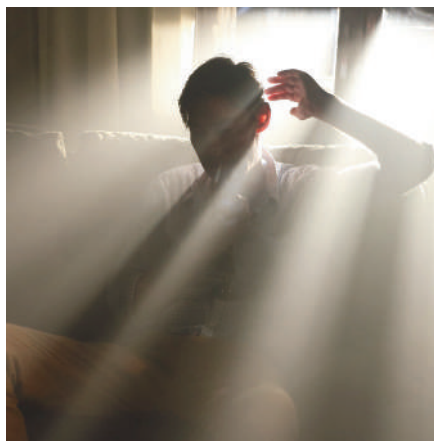
Lukas Nola

SCENARIJ • SCREENPLAY Lukas Nola
FOTOGRAFIJA • CINEMATOGRAPHY Frane Pamić
MONTAŽA • EDITOR Slaven Zečević
SCENOGRAFIJA • PRODUCTION DESIGN Ivan Veljača
KOSTIMOGRAFIJA • COSTUME DESIGN Željka Franulović
OBLIKOVANJE ZVUKA • SOUND Igor Popovski
ORIGINALNA GLAZBA • SCORE Aleksandar Pejovski
MASKA • MAKE UP Mojca Gorogranc Petrushevska
VIZUALNI EFEKTI • VISUAL EFFECTS Sandrino Požežanac
GLAVNA ŽENSKA ULOGA • LEAD ACTRESS Hrvojka Begović
GLAVNA MUŠKA ULOGA • LEAD ACTOR Živko Anočić
SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES Lena Medar, Barbara Nola, Iva Babić, Fiona Gllavica, Lana Meniga, Dajana Čuljak, Irena Žilić, Nika Barišić, Ksenija Marinković, Lucija Rukavina, Korana Ugrina, Maruška Aras
SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS Krešimir Mikić, Nikša Butijer, Igor Kovač, Hrvoje Barišić, Paško Vukasović, Matija Čigir, Fatmir Spahiu, Ilir Prapashtica, Filip Šovagović, Bashkim Alaj Dukagjin Podrimaj, Vinko Kraljević, Franjo Dijak, Milan Pleština, Lujo Kunčević
DEBITANTICA • FIRST TIME ON SCREEN Lena Medar
PRODUCENTI • PRODUCERS Hrvoje Pervan, Dragan Jurić, Ankica Jurić Tilić
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Kinorama (Hrvatska • Croatia)
KOPRODUCENTI • CO-PRODUCERS Tomi Salkovski, Fatmir Spahiu
KOPRODUKCIJA • CO-PRODUCED BY Skopje Film Studio (Sjeverna Makedonija • North Macedonia), Buka Production (Kosovo)
DISTRIBUCIJA • DISTRIBUTION Duplicato Media
PRODAJNI ZASTUPNIK • SALES AGENT Kinorama



Prvi put u životu Miro provodi noć s prostitutkom koju mu je netko poslao u hotel nakon poslovne večeri. Nakon seksa zatekne djevojku mrtvu u kupaonici. Uspješan, sretno oženjen otac dvoje djece zataškati će ovu epizodu uz pomoć dvojice namještenika hotela koji nakon toga počnu tražiti prvo sitne pa zatim sve krupnije usluge. Sudionici njegovog „zločina“ postat će neizostavna pratnja u njegovom životu koji više nikada neće biti isti.

While travelling for business, Miro spends the night with a sex worker for the first time in his life after someone sends her to his hotel room. After they've had sex, he finds the girl dead in the bathroom. A successful, happily married man and a father of two, Miro covers up the unfortunate accident with the help of two hotel employees. However, they soon start asking him to return the favour. At first, it's small things but soon their demands get out of hand. The two accomplices in his "crime" suddenly play a major role in his life that will never be the same.



Autor fotografije: Jasenko Rasol

Lukas Nola (1964. - 2022.), diplomirao je filmsku režiju na zagrebačkoj Akademiji dramske umjetnosti. Režirao je osam dugometražnih igranih filmova i dvije miniserije. Njegov film *Šuti* bio je prikazan na festivalima u Portugalu, Francuskoj, Indiji, Egiptu, Poljskoj i brojnim drugim zemljama, a njegova posljednja serija *Čuvar dvorca* prodana je SVT-u i 4. kanalu. Za svoj je rad nagrađen brojnim filmskim nagradama. Preminuo je u Zagrebu 2022.

Lukas Nola (1964–2022) graduated in film directing from the Academy of Dramatic Art in Zagreb. He directed eight feature films and two mini-series. His film *Hush...* was screened at film festivals in Portugal, France, India, Egypt, Poland, and many other countries, and his last series, *Guardian of the Castle*, was sold to SVT and Channel 4. He received numerous awards for his work. He passed away in Zagreb in 2022.

GARBURA

CARBIDE



Hrvatska, Srbija • Croatia, Serbia
2022. • 113'
drama

REŽIJA • DIRECTOR
Josip Žuvan

SCENARIJ • SCREENPLAY Josip Žuvan
FOTOGRAFIJA • CINEMATOGRAPHY Tomislav Sutlar
MONTAŽA • EDITOR Borna Buljević
SCENOGRAFIJA • PRODUCTION DESIGN Petra Poslek
KOSTIMOGRAFIJA • COSTUME DESIGN Katarina Pilić
OBLIKOVANJE ZVUKA • SOUND Zoran Maksimović
ORIGINALNA GLAZBA • SCORE Mate Matišić
MASKA • MAKE UP Jasmina Lilić
VIZUALNI EFEKTI • VISUAL EFFECTS Sandrino Požežanac
SPECIJALNI EFEKTI • SPECIAL EFFECTS Pleter vatrometi
GLAVNE MUŠKE ULOGE • LEAD ACTORS Franko Floigl, Mauro Ercegović Gracin
SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES Marija Škaričić,
Ivana Roščić, Asja Jovanović
SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS Ljubomir Bandović,
Zdenko Jelčić
DEBITANTI • FIRST TIME ON SCREEN Franko Floigl, Mauro Ercegović Gracin,
Josip Žuvan, Tomislav Sutlar
PRODUCENT • PRODUCER Damir Terešak
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Maxima film
KOPRODUKCIJA • CO-PRODUCED BY Biberche productions (Srbija • Serbia)
DISTRIBUCIJA • DISTRIBUTION Duplicato Media
PRODAJNI ZASTUPNIK • SALES AGENT Wide Management



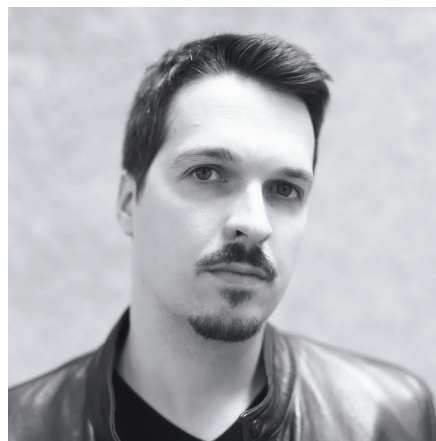
FESTIVALI I NAGRADE

FESTIVALS AND AWARDS

- Međunarodni filmski festival u San Sebastianu 2022. – Novi redatelji / San Sebastian International Film Festival 2022 – New Directors
- Zagreb Film Festival 2022.
- Festival istočnoeuropskog filma u Cottbusu 2022. – Natjecanje filmova za mlade / FilmFestival Cottbus – Festival of East European Cinema 2022 – Youth Film Competition
- Filmski festival Slobodna Zona 2022. / Free Zone Film Festival 2022
- Festival mediteranskog filma u Bruxellesu – Cinemamed 2022. – Panorama / Cinemamed – Festival Cinéma Méditerranéen de Bruxelles 2022 – Panorama

Antonio i Nikola nerazdvojni su prijatelji koji žive jedan preko puta drugog, a dijele ljubav prema pirotehnici i mobitelima. Obitelji su im godinama u zavadi radi naoko lako rješivog problema: vode koja se slijeva iz gornje kuće ka donjoj. Prijateljstvo dva dječaka na pragu puberteta naći će se na kušnji tijekom božićnih blagdana kada se među obiteljima otkrivaju ipak mnogo opasnije tajne i interesi, a vodom prenosi mržnja starijih na djecu.

Antonio and Nikola are inseparable friends who live across the road from each other and share a love of pyrotechnics and mobile phones. Their families have been in dispute for years over an easily resolvable problem: the water that flows from the top house to the bottom house. The boys' friendship, as they are about to enter puberty, is put to the test at Christmas time when their families uncover much more dangerous secrets and interests, and the water just carries the hate of the adults to the children.



Josip Žuvan (1987.), magistrirao je filmsku i TV režiju na Akademiji dramske umjetnosti. Radi kao redatelj, scenarist i kreativni producent na mnogim komercijalnim televizijskim projektima. Autor je nekoliko kratkih igranih filmova: *Epilog* (2009.), *Kako vezati kravatu* (2009.), *Lovac* (2010., koautor Dario Lonjak), *Nebitno* (2011.), *Dream Myself Away* (2012.) i *Snig* (2012.). *Garbura* mu je prvi dugometražni igrani film.

Josip Žuvan (1987) holds an MA in film and TV directing from the Academy of Dramatic Art. He works as director, writer, and creative producer for numerous commercial TV projects. He has directed several short films: *Epilogue* (2009), *How to Tie a Necktie* (2009), *Hunter* (2010, codirector Dario Lonjak), *Irrelevant* (2011), *Dream Myself Away* (2012) and *Snow* (2012). *Carbide* is his first feature film.

HOTEL PULA



Hrvatska • Croatia
2023. • 95'
drama

SVJETSKA PREMIJERA
WORLD PREMIERE

REŽIJA • DIRECTOR
Andrej Korovljević

SCENARIJ • SCREENPLAY Ivan Turković Krnjak
FOTOGRAFIJA • CINEMATOGRAPHY Stanko Herceg
MONTAŽA • EDITOR Ivana Fumić
SCENOGRAFIJA • PRODUCTION DESIGN Tajana Čanić Stanković
KOSTIMOGRAFIJA • COSTUME DESIGN Desanka Janković
OBLIKOVANJE ZVUKA • SOUND Bojan Kondres
ORIGINALNA GLAZBA • SCORE Dalibor Grubačević
MASKA • MAKE UP Snježana Gorup
GLAVNA ŽENSKA ULOGA • LEAD ACTRESS Nika Grbelja
GLAVNA MUŠKA ULOGA • LEAD ACTOR Ermin Bravo
SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES Petra B. Blašković,
Nika Ivančić, Maja Izetbegović, Romina Vitasović Lučić
SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS Jasmin Telalović, Dado Čosić,
Lav Novosel, Pavao Novak, Rok Juričić, Luka Juričić, Zoran Đorđević
PRODUCENTICA • PRODUCER Dijana Cetina Mladenović
KOPRODUCENT • CO-PRODUCER Mike Downey
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Kinematograf
DISTRIBUCIJA • DISTRIBUTION Zagreb Film Festival



Godina je 1995. Mahir (38) izbjeglica je iz Bosne i već nekoliko godina živi u Puli, u hotelu koji nosi ime grada. Njegovi dani jednolični su i prazni, a njegova prošlost nepoznata. Jedne tople noći početkom ljeta, Mahir na plaži nedaleko od hotela prvi put ugleda Unu, mladu Puljanku. Taj iznenadni susret pobudit će u njemu nadu, dok ga ne sustigne prošlost.

It is 1995. Mahir is a 38-year-old refugee from Bosnia, with unknown history, living at the Pula Hotel, modified into a refugee centre. His days are monotonous and empty, and his history is unknown. A spark of life comes when Una, a young girl from Pula, is drawn to him. Until the past catches up with him.



Andrej Korovljev (1970.), studirao je strojarstvo u Zagrebu, a u Londonu upisao film i televiziju pri Sveučilištu Westminster. Nakon studija vraća se u Hrvatsku gdje se počinje profesionalno baviti režijom. Glavna domena njegovog redateljskog angažmana postaje komercijalni i namjenski film i video. Režirao je stotine reklama na nacionalnoj razini i međunarodno za mnoge istaknute klijente. Njegov umjetnički rad uključuje kratke filmove, glazbene spotove i dokumentarce. Član je Društva hrvatskih filmskih redatelja.

Andrej Korovljev (1970) studied mechanical engineering in Zagreb and film directing at Westminster University in London. After his studies, he returned to Croatia and began his professional work in directing. The main field of his directorial work are commercial and commission films and video. He has directed hundreds of Croatian commercials, as well as commercials for numerous international clients. His artistic work includes short films, music videos, and documentary films. He is a member of the Croatian Film Directors' Guild.

PAMTIM SAMO SRETNE DANE

GOOD TIMES, BAD TIMES



Hrvatska • Croatia
2023. • 72'
drama

SVJETSKA PREMIJERA
WORLD PREMIERE

REŽIJA • DIRECTOR

Nevio Marasović

SCENARIJ • SCREENPLAY Gjermund Gisvold

FOTOGRAFIJA • CINEMATOGRAPHY Damir Kudin

MONTAŽA • EDITOR Tomislav Pavlic

SCENOGRAFIJA • PRODUCTION DESIGN Iva Rodić Novak

KOSTIMOGRAFIJA • COSTUME DESIGN Katja Šunjić, Katarina Zaninović

OBLIKOVANJE ZVUKA • SOUND Frano Homen

ORIGINALNA GLAZBA • SCORE Alen Sinkauz, Nenad Sinkauz

MASKA • MAKE UP Tamara Radinger

VIZUALNI EFEKTI • VISUAL EFFECTS Vlado Dostal, Boris Peterlić, Saša Jungić

SPECIJALNI EFEKTI • SPECIAL EFFECTS Drago Poldrugač

GLAVNA MUŠKA ULOGA • LEAD ACTOR Radko Polič

SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES Tena Nemet Brankov,

Lana Meniga, Leona Paraminski, Tonka Kovačić, Nina Viočić, Tara Thaller, Alma

Prica, Jelena Miholjević, Tihana Lazović Trifunović,

Doris Šarić Kukuljica, Ivana Starčević

SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS Zlatko Burić-Kićo, Stjepan

Perić, Dado Ćosić, Vinko Kraljević, Janko Popović Volarić, Goran Grgić, Franjo

Kuhar, Marko Petrić, Rok Juričić, Leon Lučev, Živko Anočić, Zdenko Jelčić, Milan

Štrljčić, Goran Bogdan, Toma Medvešek, Dag Vajdić, Ruslan Nabiullin,

Andrija Žunac, Manfred Rutnik

DEBITANTI • FIRST TIME ON SCREEN Tonka Kovačić, Jona Despot, Manfred Rutnik,

Ruslan Nabiullin, Dag Vajdić, Andrija Žunac

PRODUCENTICA • PRODUCER Nina Petrović

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Švenk d.o.o.



Dok sjedi u restoranu koji predstavlja čekaonicu za drugi svijet, umorni starac promatra goste restorana koji predstavljaju njega i njegovu najužu obitelj tokom bitnih trenutaka njegova života. Trenutaka koji su utjecali na njega i tu obitelj, te ga pretvorili u čovjeka kakav je bio na kraju života. Starac je prisiljen te događaje gledati objektivno, sa strane, kao svojevrсни sudac i porota tragičnog života punog žaljenja, gorčine i krivih odluka. U jednom trenutku, postaje jasno da je starac zapravo umro i promatra svoj vlastiti život.

Sitting in a restaurant representing the waiting room to the other world, a tired old man watches the patrons who represent him and his immediate family during the important moments of his life. Moments that have impacted him and the family, and have turned him into a man he was at the end of his life. The old man is forced to look at these events in an objective way, observe them from the sidelines, as the judge and jury of a tragic life filled with regret, bitterness, and bad decisions. At a certain point, it becomes clear that the old man has actually died and is watching his own life.



Nevio Marasović (1983.) diplomirao je filmsku i televizijsku režiju na Akademiji dramske umjetnosti u Zagrebu. Njegov dugometražni prvijenac, *The Show Must Go On* (2010.), ujedno i završni rad na Akademiji, na Filmskom festivalu u Puli osvojio je niz nagrada, uključujući nagradu Breza za najboljeg debitanta i nagradu Oktavijan za najbolji film po izboru kritičara. Njegov sljedeći film *Vis-À-Vis* (2013.) portal Cineuropa uvrstio je u pet najboljih europskih naslova 2013. godine. *Goran* (2016.) je nagrađen na brojnim međunarodnim festivalima. Redatelj je humoristične serije *Instruktor* (2010.) i komedije *Comic Sans* (2017.).

Nevio Marasović (1983) graduated in film and TV directing from the Academy of Dramatic Art with the feature *The Show Must Go On* (2009), which won several awards at Pula Film Festival, including the Breza Award for best debutant and the Octavian Award, presented by the Croatian Society of Film Critics. His next film, *Vis-À-Vis* (2013), was named one of the five best releases of 2013 by Cineuropa website, while *Goran* (2016) received awards at numerous festivals. He is the director of the comedy series *Instruktor* (2010) and the comedy *Comic Sans* (2017).

PELIKAN

PELICAN



Hrvatska • Croatia
2022. • 87'
drama, komedija • drama, comedy

REŽIJA • DIRECTOR

Filip Heraković

SCENARIJ • SCREENPLAY Nikolina Bogdanović, Filip Heraković

FOTOGRAFIJA • CINEMATOGRAPHY Tomislav Krnić

MONTAŽA • EDITOR Iva Ivan

SCENOGRAFIJA • PRODUCTION DESIGN Željka Burić

KOSTIMOGRAFIJA • COSTUME DESIGN Dubravka Skvrce

OBLIKOVANJE ZVUKA • SOUND Tihomir Vrbanec

ORIGINALNA GLAZBA • SCORE Matej Merlić

MASKA • MAKE UP Matea Katunar

VIZUALNI EFEKTI • VISUAL EFFECTS Studio Poster

GLAVNA MUŠKA ULOGA • LEAD ACTOR Edi Čelić

SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES Lucija Barišić, Tanja Smoje,
Valentina Lončarić, Nina Sabo, Tena Nemet Brankov,
Ana Marija Veselčić, Biljana Lovre

SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS Stojan Matavulj, Goran Koši,
Ivan Glowatzky, Marko Petrić, Dražen Šivak, Peda Gvozdić,
Vanja Gvozdić, Antonio Scarpa

PRODUCENTI • PRODUCERS Tamara Babun, Matija Drniković

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Wolfgang & Dolly d.o.o

DISTRIBUCIJA • DISTRIBUTION Udruga Festival mediteranskog filma Split



FESTIVALI I NAGRADE

FESTIVALS AND AWARDS

- Festival mediteranskog filma u Splitu 2023. / Mediterranean Film Festival Split 2023
- Filmski festival Black Nights u Tallinnu (PÖFF) 2022. – Natjecanje debitantskog filma – posebna nagrada žirija / PÖFF – Tallinn Black Nights Film Festival – First Feature Competition – Special Jury Prize
- Festival autorskog filma 2022. – Hrabri Balkan – najbolji film / Auteur Film Festival 2022 – Brave Balkans – Best Film

Josip je nogometaš koji se u toplicama oporavlja od ozljede koljena koja mu ozbiljno narušava karijeru. Između terapija s egocentričnim fizioterapeutom te posjeta uskoro bivše djevojke i nekadašnjeg najboljeg prijatelja, postaje mu jasno da mora iznova pronaći sebe. Da bi bio sretan sa sobom kakav jest, najprije mora izaći iz vlastite kože. Kada slučajno otkrije prodajnu konferenciju u toplicama, gdje ga greškom zamjene za Branimira, prodajnog predstavnika koji se nije pojavio, Josip pristaje na ulogu. Prihvaća svoj novi identitet i istražuje život iz nove perspektive.

Josip is a professional football player recovering at a health spa from a knee injury seriously threatening his career. Between sessions with his self-absorbed physiotherapist and visits by his soon to be ex-girlfriend and former best friend, it becomes clear that he needs to rediscover himself. To be happy with who he is, he first must get out of his own skin. When he accidentally discovers a sales conference at the spa and gets mistakenly identified as Branimir, a sales rep who never showed up, Josip decides to play along. He embraces his new identity and explores life from a new perspective.



Filip Heraković (1989.), diplomirao je filmsku režiju na Akademiji dramske umjetnosti u Zagrebu. Autor je scenarija i režije nekoliko kratkih filmova: *Povratak* (2014.), *Krošnje* (2016.), *Gost* (2017.) i *Zubi krokodila* (u postprodukciji). *Pelikan* je njegov prvi dugometražni igrani film.

Filip Heraković (1989) graduated in film directing from the Academy of Dramatic Art in Zagreb. He has written and directed several short films: *The Return* (2014), *Treetops* (2016), *The Guest* (2017), and *Crocodile's Teeth* (in post-production). *Pelican* is his feature debut.

SAMO KAD SE SMIJEM

ONLY WHEN I LAUGH



Hrvatska, Srbija • Croatia, Serbia
2022. • 73'
drama

SVJETSKA PREMIJERA
WORLD PREMIERE

REŽIJA • DIRECTOR
Vanja Juranić

SCENARIJ • SCREENPLAY Vanja Juranić, Elma Tataragić

FOTOGRAFIJA • CINEMATOGRAPHY Danko Vučinović

MONTAŽA • EDITOR Vanja Juranić

SCENOGRAFIJA • PRODUCTION DESIGN Tajana Čanić Stanković

KOSTIMOGRAFIJA • COSTUME DESIGN Lidija Sertić

OBLIKOVANJE ZVUKA • SOUND Ivan Zelić

ORIGINALNA GLAZBA • SCORE Janja Lončar

MASKA • MAKE UP Jasmina Lilić

GLAVNA ŽENSKA ULOGA • LEAD ACTRESS Tihana Lazović

GLAVNA MUŠKA ULOGA • LEAD ACTOR Slavko Sobin

SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES Jasna Đuričić, Elodie Paleka, Marina Redžepović, Nadine Mičić, Iva Jerković, Gloria Dubelj, Mirela Brekalo

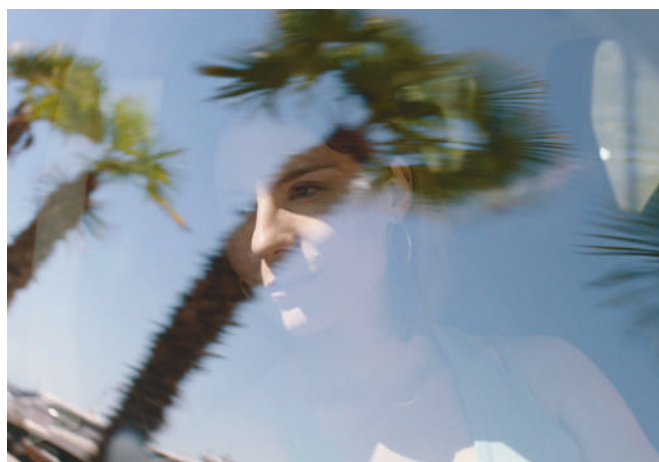
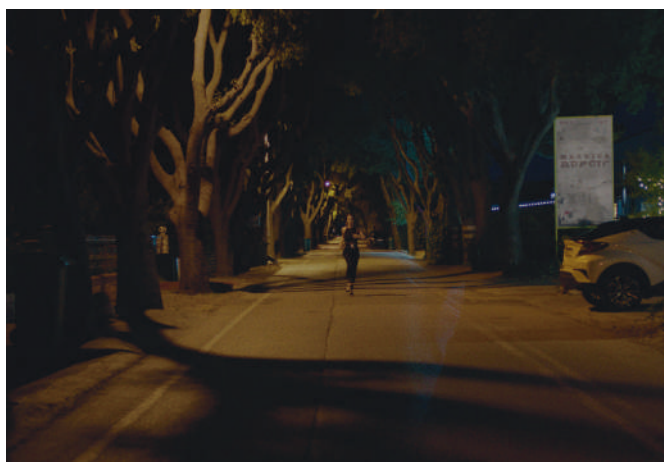
SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS Stojan Matavulj, Ivan Čuić, Stipe Radoja, Filip Radoš

PRODUCENT • PRODUCER Damir Terešak

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Maxima film

KOPRODUKCIJA • CO-PRODUCED BY Biberche productions (Srbija • Serbia)

KOPRODUKCIJA • CO-PRODUCER Nikolina Vučetić Zečević



Tina (28) živi u naizgled idiličnom braku u gradu na jadranskoj obali. Ona je domaćica koja brine o šestogodišnjoj kćerkici, dok njezin suprug Frane (32) zarađuje za obitelj. Njihov odnos počinje se mijenjati kada Tina izrazi želju da završi fakultet koji je napustila zbog trudnoće. Unatoč prvotnom pristanku i podršci, Frane počinje pokazivati negodovanje koje se na početku svodi na sitne sabotaze. S vremenom, sukobi postaju sve češći, a svade sve nasilnije.

Tina (28) lives in what appears to be an idyllic marriage in a town on the Adriatic coast. She is a housewife who takes care of their six-year-old daughter, while her husband Frane (32) provides for the family. Their relationship begins to change when Tina expresses her desire to complete the college education she had to abandon due to pregnancy. Despite initially consenting and supporting her, Frane starts showing disapproval, initially through minor acts of sabotage. Over time, conflicts become more frequent, and arguments turn increasingly violent.



Vanja Juranić (1974.), hrvatska je redateljica, scenaristica i montažerka te članica Društva hrvatskih filmskih redatelja. Njezin scenarij za kratki igrani film *Vidimo se u Sarajevu* odabran je za Sarajevo Grad Filma 2008. godine, a film nastao po njemu prikazan je na raznim međunarodnim filmskim festivalima. Njezin prvi dugometražni dokumentarni film, *Jesam li sretna?*, premijerno je prikazan na ZagrebDox Festivalu 2011., gdje dobiva posebno priznanje, a prvi dugometražni igrani film, *Zagreb Cappuccino*, prikazan je na filmskom festivalu u Göteborgu 2015. Na Pulskom filmskom festivalu ovaj je film osvojio dvije nagrade: Veliku zlatnu arenu za glazbu i nagradu Breza za najbolje debitantsko postignuće (snimatelju Danku Vučinoviću). Vanjin kratki igrani film *Djevojka s brkovima* u francusko-rumunjskoj koprodukciji premijerno je prikazan na Slamdance Film Festivalu 2016. godine.

Vanja Juranić (1974) is a Croatian director, writer, editor and member of the Croatian Film Directors' Guild. Her screenplay for the film *See You in Sarajevo* was selected for Sarajevo City of Film 2008, and the resulting film was screened at various international film festivals. Her first feature documentary, *Am I Happy?*, premiered at ZagrebDox in 2011, where it received special mention; and her first feature fiction film, *Zagreb Cappuccino*, was screened at Göteborg Film Festival in 2015, while at Pula Film Festival it won two awards: the Grand Golden Arena for Best Music and the Breza Award for best debutant (director Danko Vučinović). Her short film *Girl with a Moustache*, a French-Romanian co-production, premiered at Slamdance Film Festival in 2016.

SEDMO NEBO

SEVENTH HEAVEN



Hrvatska, Srbija • Croatia, Serbia
2023. • 89'
komedija, drama • comedy, drama

SVJETSKA PREMIJERA
WORLD PREMIERE

REŽIJA • DIRECTOR
Jasna Nanut

SCENARIJ • SCREENPLAY Jasna Nanut, Hrvoje Osvadić

FOTOGRAFIJA • CINEMATOGRAPHY Tomislav Sutlar

MONTAŽA • EDITOR Tomislav Stojanović

SCENOGRAFIJA • PRODUCTION DESIGN Denis Rubinić

OBLIKOVANJE ZVUKA • SOUND Martin Semenčić

ORIGINALNA GLAZBA • SCORE Nenad Kovačić, Mak Murtić

MASKA • MAKE UP Ivana Pralija

VIZUALNI EFEKTI • VISUAL EFFECTS Sandrino Požežanec

GLAVNE ŽENSKE ULOGE • LEAD ACTRESSES Iva Jerković, Iva Mihalić

GLAVNA MUŠKA ULOGA • LEAD ACTOR Krešimir Mikić

SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES Iva Visković, Klara Mucci,

Priska Ugrina, Mia Anočić Valentić

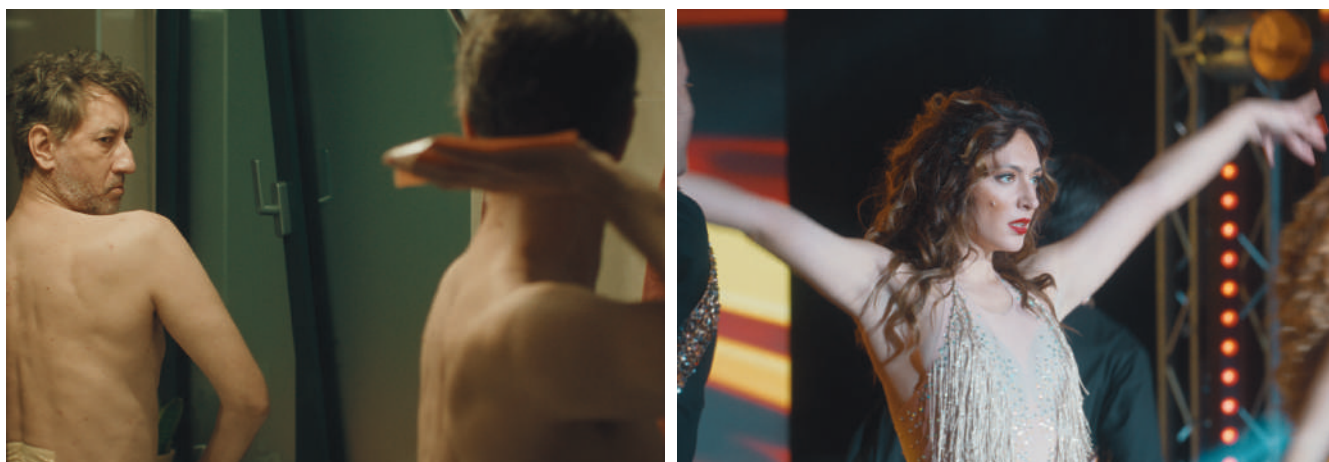
SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS Nikša Butijer, Dejan Aćimović,

Petar Ćiritović, Mario Petreković, Karlo Mrkša, Adrian Pezdirc, Jerko Marčić

PRODUCENT • PRODUCER Hrvoje Osvadić

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Petnaesta umjetnost

DISTRIBUCIJA • DISTRIBUTION Jučer



Nino Radman je čovjek s previše žena i premalo vremena, hodajući recept za katastrofu. Pokušavajući priznati ženi da se zaljubio u drugu, traži pomoć „stručnjaka“ čiji ga savjeti vode u još veći kaos. U strahu od žene, Ninova paranoja sve više raste, a on se pretvara u tempiranu bombu. Hoće li trijumfirati ili krahirati, otkriva ova komedija puna obrata, u kojoj je samo jedna stvar veća od Ninovih problema – njegov tlak.

Nino Radman is a man with many women and too little time, a walking disaster. While trying to admit to his wife that he fell in love with another woman, he seeks the help of an “expert” whose advice only leads him into more chaos. In fear of his wife, Nino’s paranoia grows and he turns into a ticking bomb. This comedy full of twists and turns shows whether he will triumph or crash and burn, with only one thing greater than Nino’s problems - his high blood pressure.



Jasna Nanut (1975.), magistrirala je Filmsku i televizijsku režiju na zagrebačkoj Akademiji. Istovremeno s filmom bavi se televizijom na kojoj je započela karijeru. Autorica je šest kratkih igranih filmova koji su prikazani na Pulskom filmskom festivalu, Zagreb film festivalu, Sarajevo film festivalu, filmskim festivalima u Motovunu, Tallinnu, Plans d'Angersu, Poitiersu i drugima. Dvostruka je dobitnica Oktavijana, za svoj diplomski film *Igra malog tigra* i prvi profesionalni kratki film *Tanja*. *Sedmo nebo* njezin je prvi dugometražni film. Članica je Društva hrvatskih filmskih redatelja.

Jasna Nanut (1975) graduated in film and TV directing from the Academy of Dramatic Art in Zagreb, while working on TV, where she started her career. She directed six short films screened at Pula Film Festival, Zagreb Film Festival, Sarajevo Film Festival, film festivals in Motovun, Tallinn, Plans d'Angers, Poitiers and others. She won the Oktavijan Award twice, for her graduate film *Playing the Tiger*, and her first professional short film *Tanya*. *Seventh Heaven* is her feature debut. She is a member of the Croatian Film Directors' Guild.

SIGURNO MJESTO

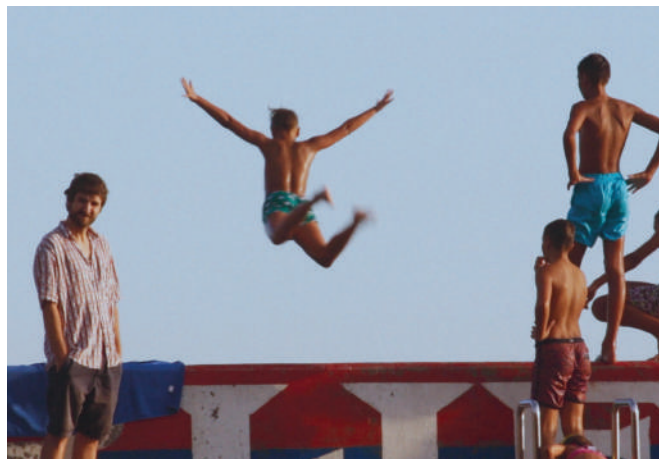
SAFE PLACE



Hrvatska, Slovenija • Croatia, Slovenia
2022. • 104'
drama

REŽIJA • DIRECTOR
Juraj Lerotić

SCENARIJ • SCREENPLAY Juraj Lerotić
FOTOGRAFIJA • CINEMATOGRAPHY Marko Brdar
MONTAŽA • EDITOR Marko Ferković
SCENOGRAFIJA • PRODUCTION DESIGN Jana Plečaš
KOSTIMOGRAFIJA • COSTUME DESIGN Katarina Pilić
OBLIKOVANJE ZVUKA • SOUND Julij Zornik
MASKA • MAKE UP Matea Katunar
SPECIJALNI EFEKTI • SPECIAL EFFECTS Branko Repalust, Katarina Pilić, David Oguić
VIZUALNI EFEKTI • VISUAL EFFECTS Zoran Mihailović
GLAVNA ŽENSKA ULOGA • LEAD ACTRESS Snježana Sinovčić Šiškov
GLAVNE MUŠKE ULOGE • LEAD ACTORS Goran Marković, Juraj Lerotić
SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES Biljana Torić, Sunčana Zelenika
Konjević, Katarina Bistrović Darvaš, Blanka Bart, Tanja Smoje, Ivana Bakarić, Daria Lorenci,
Oriana Kunčić, Mirjana Ševo, Jolanda Tudor
SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS Damir Klemenčić, Neven Aljinović Tot,
Jasmin Mekić, Mario Knezović, Darko Plovanić, Ivan Pašalić, Igor Samobor, Peda Gvozdić,
Ivan Jončić, Marinko Prga, Donat Zeko, Branimir Rakić, Mate Gulin, Izudin Bajrović
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Pipser
KOPRODUKCIJA • CO-PRODUCED BY Zelena zraka (Hrvatska • Croatia), December
(Slovenija • Slovenia)
KOPRODUCENTI • CO-PRODUCERS Nevenka Sablić, Saša Ban, Vlado Bulajić, Lija Pogačnik
DISTRIBUCIJA • DISTRIBUTION Hulahop
PRODAJNI ZASTUPNIK • SALES AGENT Cercamon



FESTIVALI I NAGRADE

FESTIVALS AND AWARDS

- Filmski festival u Locarnu 2022. – Najbolja režija, najbolji glumac, najbolji debitantski dugometražni film / Locarno Film Festival 2022 - Best Emerging Director, Best Actor, First Feature Award
- Filmski festival u Sarajevu 2022 - Srce Sarajeva za najboljeg glumca, nagrada CICAЕ, nagrada Cineuropa / Sarajevo Film Festival 2022 - Heart of Sarajevo for Best Feature Film and Best Actor
- Međunarodni filmski festival u Varšavi 2022. – Creme de la Creme / Warsaw International Film Festival 2022 – Creme de la Creme
- Zagreb Film Festival 2022. – Posebno priznanje / Special Mention
- Festival autorskog filma 2022. – Najbolja režija / Auteur Film Festival 2022 – Best Directing
- Festival istočnoeuropskog filma u Cottbusu 2022. – Najbolji igrani film / FilmFestival Cottbus – Best Feature Film
- Međunarodni filmski festival u Rotterdamu 2023. – Harbour / International Film Festival Rotterdam 2023 - Harbour
- Filmski festival u Trstu 2023. – Posebno priznanje / Trieste Film Festival 2023 - Special Mention
- Ljubljanski međunarodni filmski festival LIFFe 2022. – Glavna nagrada Vodomec / Ljubljana International Film Festival LIFFe 2022 – Main Prize – Kingfisher
- Filmski festival Oostende 2023. – Soon! – najbolji film / Ostend Film Festival 2023 – Soon! – Best Film
- New Directors/New Films Film Festival 2023

Traumatičan događaj, iznenađujući pokušaj suicida, otvara procijep u svakodnevici tročlane obitelji. Njihov život mijenja se iz temelja, kao da su uvučeni u rat nevidljiv svima ostalima. Radnja se zbiva unutar kratkog perioda i reducirana je na ono najakutnije – spasiti bližnjega. Sigurno mjesto temelji se na osobnom iskustvu autora Jurja Lerotića, koji u filmu igra i glavnu ulogu.

A traumatic event – a suicide attempt – creates a rift in a family's everyday existence. Their lives fundamentally change, as if they are waging a war invisible to everyone else. The source of the story is autobiographical, it is addressed in the film and highlighted by the fact that the author/director plays himself.



Juraj Lerotić (1978.), redatelj, scenarist i glumac. Studirao je predškolski odgoj i teologiju, a kasnije diplomirao filmsku i TV režiju na Akademiji dramske umjetnosti u Zagrebu. Režirao je srednjemetražni film *Onda vidim Tanju*, koji je premijerno prikazan na Filmskom festivalu u Rotterdamu i emitiran na televizijskom kanalu ARTE. Redatelj je, scenarist i glavni glumac u svom debitantskom dugometražnom igranom filmu *Sigurno mjesto*, premijerno prikazanom na 75. Filmskom festivalu u Locarnu.

Juraj Lerotić (1978) is a director, screenwriter, and actor. He studied early childhood education and theology, and later graduated in film and TV directing from the Academy of Dramatic Art in Zagreb. His mid-length film *Then I See Tanja* premiered at International Film Festival Rotterdam, and was broadcast on ARTE. He is the director, screenwriter, and lead actor in his debut feature fiction film *Safe Place*, which premiered at the 75th Locarno Film Festival.

SMRT DJEVOJČICE SA ŽIGICAMA

DEATH OF THE LITTLE MATCH GIRL



Hrvatska, Crna Gora, Bosna i Hercegovina •
Croatia, Montenegro, Bosnia and Herzegovina
2023. • 114'
kriminalistički, drama, triler • crime, drama, thriller

HRVATSKA PREMIJERA
CROATIAN PREMIERE

REŽIJA • DIRECTOR
Goran Kulenović

SCENARIJ • SCREENPLAY Zoran Ferić, Goran Kulenović
FOTOGRAFIJA • CINEMATOGRAPHY Mirko Pivčević
MONTAŽA • EDITOR Goran Kulenović
SCENOGRAFIJA • PRODUCTION DESIGN Veronika Radman
KOSTIMOGRAFIJA • COSTUME DESIGN Sanja Šeler
OBLIKOVANJE ZVUKA • SOUND Ivan Zelić
ORIGINALNA GLAZBA • SCORE Dubravko Robić
MASKA • MAKE UP Sanja Hrštić
SPECIJALNI EFEKTI • SPECIAL EFFECTS Petar Novaković
VIZUALNI EFEKTI • VISUAL EFFECTS Boris Hergešić
GLAVNA ŽENSKA ULOGA • LEAD ACTRESS Jelena Lopatić
GLAVNA MUŠKA ULOGA • LEAD ACTOR Ozren Grabarić
SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES Iva Babić, Aleksandra Stojaković,
Sanja Milardović, Elma Juković
SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS Goran Navojec, Borko Perić, Slavko
Juraga, Luka Petrušić, Slavko Sobin, Nikša Butijer, Voja Brajović
PRODUCENTI • PRODUCERS Antun Bahat, Ivor Hadžiabdić
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Livada produkcija d.o.o.
KOPRODUKCIJA • CO-PRODUCED BY Natenane produkcija (Crna Gora • Montenegro),
Produkcija "2006." (Bosna i Hercegovina • Bosnia and Herzegovina)
KOPRODUCENTI • CO-PRODUCERS Dušan Kovačević, Mirsad Purivatra,
Goran Kulenović, Goran Navojec
DISTRIBUCIJA • DISTRIBUTION CON film



Svježe rastavljeni patolog Fero, vraća na otok Rab na kojemu je proveo veći dio svog djetinjstva. Dolazi na sprovod kćerki svog prijatelja, ali ubrzo, preko svog prijatelja i šefa policije Mungosa, biva uvučen u istragu ubojstva rumunjske prostitutke. Dok među otočkim poznanicima pokušavaju pronaći ubojicu, nad Ferom i Mungosom sve se više nadvija sjena velike greške iz mladosti. I baš radi duhova iz prošlosti, Fero je prisiljen istragu nastaviti na svoju ruku.

Newly divorced pathologist Fero returns to the Island of Rab, where he had spent most of his childhood alongside his father. Fero comes for the funeral of his friend's daughter, but soon, the chief of police, his friend Mungos, involves him in the murder investigation of a Romanian prostitute. While they are trying to find the killer, the shadow of a big mistake from their youth looms over them. Because of ghosts from the past, Fero is forced to take up the investigation by himself.



Goran Kulenović (1971.), hrvatski je redatelj i scenarist. Studirao je filmsku i TV režiju na Akademiji dramskih i scenskih umjetnosti u Zagrebu. Pod njegovom su redateljskom palicom snimljene kultne serije *Bitange i princeze* te *Crno-bijeli svijet*. Osim što je režirao spotove brojnih domaćih izvođača (Hladno pivo, Darko Rundek, Jinx, Zabranjeno pušenje, Stampedo...), osvojio je i nagradu „Oktavijan“ za najbolji srednjometražni film *Ravno do dna* i Vjesnikovu nagradu „Breza“ za film *24 sata* (2002.). Njegov igrani film *Pjevajte nešto ljubavno* (2007.) mnogi su proglasili prvim hrvatskim rock filmom.

Goran Kulenović (Zagreb, 1971) is a Croatian director and screenwriter. He studied film and TV directing at the Academy of Dramatic Art in Zagreb. He was the director of cult series *Bums and Princesses* and *Black and White World*. He has directed music videos by domestic artists (Hladno pivo, Darko Rundek, Jinx, Zabranjeno pušenje, Stampedo, etc.), and has won the Oktavijan Award for best mid-length film for *Straight to the Bottom* and Vjesnik's Breza Award for the film *24 Hours* (2002). Many have declared his feature film *Play Me a Love Song* (2007) the best Croatian rock film.

TRAGOVI

TRACES



Hrvatska, Litva, Srbija • Croatia, Lithuania, Serbia
2022. • 98'
drama

REŽIJA • DIRECTOR
Dubravka Turić

SCENARIJ • SCREENPLAY Dubravka Turić, Danijel Žeželj
FOTOGRAFIJA • CINEMATOGRAPHY Damjan Radovanović
MONTAŽA • EDITOR Dubravka Turić
SCENOGRAFIJA • PRODUCTION DESIGN Tajana Čanić Stanković
KOSTIMOGRAFIJA • COSTUME DESIGN Željka Franulović
OBLIKOVANJE ZVUKA • SOUND Dubravka Premar
ORIGINALNA GLAZBA • SCORE Jonas Jurkūnas
MASKA • MAKE UP Snježana Gorup
SPECIJALNI EFEKTI • SPECIAL EFFECTS Branko Repalust
VIZUALNI EFEKTI • VISUAL EFFECTS Jonas Zagorskas
GLAVNA ŽENSKA ULOGA • LEAD ACTRESS Marija Škaričić
GLAVNA MUŠKA ULOGA • LEAD ACTOR Nikša Butijer
SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES Lana Barić, Tanja Smoje, Marina Redžepović, Aleksandra Naumov, Barbara Nola, Ivana Krizmanić, Sanja Milardović, Ana Maras Harmander, Antonija Stanišić Šperanda, Erna Rudnički, Dijana Vidušin
SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS Mate Gulin, Tvrtko Jurić, Dragan Mićanović, Vedran Mlikota, Dražen Šivak
PRODUCENTICA • PRODUCER Ankica Jurić Tilić
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Kinorama
KOPRODUKCIJA • CO-PRODUCED BY Tremora (Litva • Lithuania), Corona Film (Srbija • Serbia)
KOPRODUCENTI • CO-PRODUCERS Ieva Norviliene, Marija Stojanović, Milan Stojanović
DISTRIBUCIJA • DISTRIBUTION Duplicato Media
PRODAJNI ZASTUPNIK • SALES AGENT Kinorama



FESTIVALI I NAGRADE

FESTIVALS AND AWARDS

- San Antonio Independent Film Festival 2023. - Natjecateljski program / Competition programme
- Indy Film Fest 2023. - Natjecateljski program / Competition Programme
- The Lower East Side Film Festival 2023. - Glavni program / Main programme
- Filmfest Bremen 2023. - Program Njemačke premijere / German premieres programme
- Filmski festival Unrestricted View 2023. – Najbolji strani dugometražni film, posebno priznanje za režiju (Dubravka Turić), posebno priznanje za glavnu žensku ulogu (Marija Skaričić) / Unrestricted View Film Festival 2023 – Best Foreign Feature Film; Best Director – Special Mention (Dubravka Turić); Best Actress – Special Mention (Marija Skaričić)
- Međunarodni filmski festival u Santa Barbari 2023. / Santa Barbara International Film Festival 2023
- Pariški festival europskog filma L'Europe autour de l'Europe 2023. – Prix Sauvage za najbolji dugometražni film / L'Europe autour de l'Europe - European Film Festival Paris 2023 – Prix Sauvage for Best Feature Film
- Međunarodni filmski festival u Beogradu FEST 2023. – Glavni natjecateljski program / Beograd International Film Festival FEST 2023 – Main Competition
- Filmski festival 'Black Nights' u Tallinnu 2022. / Tallinn Black Nights Film Festival POFF 2022
- Međunarodni festival mediteranskog filma u Valenciji 2022. / Mostra de València – Cinema del Mediterrani 2022
- Zagreb Film Festival 2022 - Natjecateljski program / Competition Programme
- Međunarodni filmski festival u Varšavi 2022. - Natjecateljski program / Warsaw International Film Festival - Competition Programme

Kao posljednja članica nekada brojne obitelji, znanstvenica Ana suočava se s osobnom krizom, a antropološko istraživanje koje vodi isprepliće se s njezinim osjećajem izgubljenosti. Nizom podudarnosti, tragovi i simboli na stećcima postati će joj ujedno putokaz prema izlazu iz vlastite traume.

As the last member of a once big family, young scientist Ana is faced with an identity crisis, and her anthropological research intertwines with her sense of loss. In a series of coincidences, symbols and traces in stone become her guide out of the trauma.



Autor fotografije: Domagoj Lozina

Dubravka Turić (1973.), diplomirala je filmsku i TV montažu na Akademiji dramske umjetnosti u Zagrebu. Profesionalno se bavi režijom, montažom i pisanjem scenarija. Njezin prvi autorski projekt, kratki igrani film *Belladonna*, osvojio je Zlatnog lava za najbolji kratkometražni film na Filmskom Festivalu u Veneciji 2015. Film je također bio i prvi hrvatski predstavnik na filmskom festivalu Sundance. Drugi kratkometražni igrani film, *Trešnje* (2017.), premijerno je prikazan u Cannesu u sekciji Quinzaine des réalisateurs, a *Tina* (2019.) na Sarajevo Film Festivalu. *Tragovi* su njezin prvi dugometražni igrani film.

Dubravka Turić (1973) graduated in film and TV editing from the Academy of Dramatic Art in Zagreb. She is a director, editor, and screenwriter. Her first project, *Belladonna*, won the Golden Lion for Best Short Film at Venice Film Festival in 2015. It was also the first Croatian film at Sundance Film Festival. Her second feature fiction film, *Cherries* (2017), premiered at Directors' Fortnight in Cannes in 2017, and her film *Tina* (2019) premiered at Sarajevo Film Festival. *Traces* is her debut feature.

VEĆE OD TRAUME

BIGGER THAN TRAUMA



Hrvatska • Croatia
2022. • 91'
dokumentarna drama • docudrama

REŽIJA • DIRECTOR
Vedrana Pribačić

SCENARIJ • SCREENPLAY Mirta Puhlovski, Vedrana Pribačić
FOTOGRAFIJA • CINEMATOGRAPHY Dario Hacek
MONTAŽA • EDITOR Marta Broz
OBLIKOVANJE ZVUKA • SOUND Tihomir Vrbanec, Dario Domitrović
GLAVNE ŽENSKE ULOGE • LEAD ACTRESSES Ana, Katica i Marija
PRODUCENTICA • PRODUCER Mirta Puhlovski
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Metar60



FESTIVALI I NAGRADE

FESTIVALS AND AWARDS

- Ženski međunarodni filmski festival u Bejrutu 2023. - Nagrada za najbolji dokumentarni film / Beirut International Women Film Festival 2023 – Best Documentary
- Filmski festival Slobodna zona 2022. – Posebno priznanje / Free Zone Film Festival 2022 – Special Mention
- Sarajevo Film Festival 2022 – Nagrada za ljudska prava / Sarajevo Film Festival 2022 – Human Rights Award
- Dani hrvatskog filma 2022 – Nagrada za etiku i ljudska prava, nagrada Zlatna uljanica, posebno priznanje (dokumentarni film), Nagrada publike / Croatian Film Days 2022 - Ethics and Human Rights Award, Golden Oil Lamp Award, Special Mention (Documentary Competition), Audience Award
- Kanadski međunarodni festival dokumentarnog filma Hot Docs 2022. – Changing Face of Europe / Canadian International Documentary Festival Hot Docs 2022 – Changing Face of Europe
- ZagrebDox 2022 – Posebno priznanje, Zaba – Nagrada publike / Special Mention, Zaba – Audience Award
- Liburnia Film Festival 2022 – Nagrada publike / Audience Award
- Društvo hrvatskih filmskih kritičara – Nagrada za najbolji dugometražni dokumentarni film 2022 godine / Croatian Film Critics Association - Best Documentary 2022

Tri žene otkrivaju tko su bez traume s kojom su se identificirale više od dva desetljeća. Mučene i silovane u Domovinskom ratu od strane bivših školskih kolega i susjeda, šutjele su o tome više od 25 godina. Neliječena trauma im je uništila zdravlje i odnose. Film ih prati tri godine na intimnom putu izlječenja, kroz nekonvencionalni program osnaživanja. Ana se osjeća kao malo napušteno pače koje ne pripada nikome, Marija misli da ne zaslužuje biti slobodna. Katica je svaka promjena zastrašujuća. Mogu li ponovno otkriti dar života?

Three women discover who they are without the trauma they have identified with for more than two decades. Tortured and raped by former school friends and neighbours during the Homeland War, they have kept silent for 25 years. The untreated trauma has ruined their health and relationships. The film follows their intimate three-year journey of healing through an unconventional empowering programme. Ana feels like a lonely duckling that doesn't belong anywhere, Marija thinks she doesn't deserve to be free, and Katica finds any change scary. Can they rediscover the gift of life?



Vedrana Pribičić (1977.), diplomirala je politologiju na Fakultetu političkih znanosti u Zagrebu. Još za vrijeme studija zapošljava se kao TV reporterka, te objavljuje novinarske priloge za mnoge hrvatske i strane medije (Nova TV, RTL, CNN). Njezin prvi kratki dokumentarni film, *Tvornica je naša!* (2017.), nagrađen je nagradom publike i specijalnim priznanjem žirija na Liburnia film festivalu. Debitantski dugometražni dokumentarni film *Veće od traume* (2022.), domaću premijeru imao je na festivalu ZagrebDox gdje je osvojio Specijalno priznanje žirija i Nagradu publike. Svjetsku je premijeru imao na festivalu HotDocs, a u Sarajevu je osvojio srce Sarajeva za ljudska prava. Uz 17 domaćih i međunarodnih filmskih priznanja, *Veće od Traume* ovogodišnji je (i prvi ikada) hrvatski predstavnik za španjolsku nagradu Goya. Vedrana je članica HDFS-a od 2016. godine.

Vedrana Pribičić (1977) graduated in political science from the Faculty of Political Sciences in Zagreb. Even before graduating, she started working as a TV reporter, shooting television coverages for many Croatian and foreign networks (Nova TV, RTL, CNN). Her first short documentary *The Factory is Ours!* (2017) received the Audience Award and Special Jury Award at the Liburnia Film Festival. Her first feature documentary film, *Bigger than Trauma* (2022) had its Croatian premiere at ZagrebDox, where it won a Special Jury Award and Audience Award. It had its world premiere at Hot Docs Film Festival, and won the Heart of Sarajevo Human Rights Award at Sarajevo Film Festival. With 17 Croatian and international film awards *Bigger than Trauma* is this year's (and first ever) Croatian candidate for the Goya Awards. As of 2016 Vedrana is a member of the Croatian Film Directors' Guild.

BROD SHIP



Hrvatska • Croatia
2023. • 65'
dokumentarni • documentary

IZVAN KONKURENCIJE
SVJETSKA PREMIJERA
OUT OF COMPETITION
WORLD PREMIERE

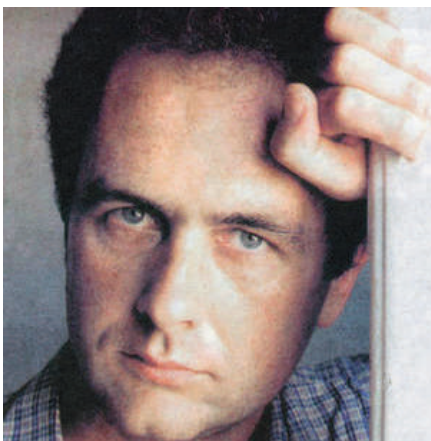
REŽIJA • DIRECTOR
Elvis Lenić

SCENARIJ • SCREENPLAY Elvis Lenić
FOTOGRAFIJA • CINEMATOGRAPHY Elvis Lenić
MONTAŽA • EDITOR Matija Debeljuh
OBLIKOVANJE ZVUKA • SOUND Bojan Kondres
PRODUCENTICA • PRODUCER Dijana Cetina Mladenović
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Kinematograf
DISTRIBUCIJA • DISTRIBUTION Kinematograf



Nakon više od 160 godina života i brojnih veličanstvenih brodova koji su isplivali iz njegova pogona, pulsko brodogradilište „Uljanik“ postao je groblje napuštenih radionica, čeličnih olupina i zaustavljenih dizalica. U tom krajoliku postapokalipse kojeg danas nastanjuju glasni galebovi, polugladne mačke i račići, susižu nas emotivna svjedočenja bivših radnika. Ovaj film posveta je svim obiteljima čiji su članovi kroz generacije bili vezani za ovo brodogradilište.

After more than 160 years and many majestic ships that came out of its plant, the shipyard Uljanik from Pula became a graveyard of abandoned workshops, steel wrecks, and halted cranes. In this post-apocalyptic landscape populated by noisy seagulls, half-starving cats, and crabs, we hear the emotional testimonies of its former workers. This film pays homage to all of the families whose members were linked to this shipyard for generations.



Elvis Lenić (1971.), diplomirao je strojarstvo na Tehničkom fakultetu u Rijeci. Neko je vrijeme radio u brodogradilištu Uljanik, a sada predaje strojarsku grupu predmeta u pulskoj Tehničkoj školi. Stalni je filmski kritičar *Glasa Istre* i povremeno piše za *Hrvatski filmski ljetopis*. Autor je mnogih kratkih i srednjometražnih dokumentarnih filmova.

Elvis Lenić (1971) graduated in mechanical engineering from the Faculty of Engineering in Rijeka. He worked at the Uljanik shipyard for a while, and now teaches mechanical engineering at the Technical School in Pula. He is a resident film critic at *Glas Istre* and occasionally writes for the *Croatian Film Chronicle*. He has directed a number of short and mid-length documentary films.

BAZEN BESKRAJA

INFINITY POOL



Kanada, Mađarska, Hrvatska • Canada, Hungary,
Croatia
2023. • 118'
triler • thriller

HRVATSKA PREMIJERA
CROATIAN PREMIERE

REŽIJA • DIRECTOR

Brandon Cronenberg

SCENARIJ • SCREENPLAY Brandon Cronenberg

FOTOGRAFIJA • CINEMATOGRAPHY Karim Hussain

MONTAŽA • EDITOR James Vandewater

SCENOGRAFIJA • PRODUCTION DESIGN Zosia Mackenzie

KOSTIMOGRAFIJA • COSTUME DESIGN Mária Fatér

OBLIKOVANJE ZVUKA • SOUND Rob Bertola

ORIGINALNA GLAZBA • SCORE Tim Hecker

MASKA • MAKE UP Svetlana Gutić

SPECIJALNI EFEKTI • SPECIAL EFFECTS Balázs Binzberger

VIZUALNI EFEKTI • VISUAL EFFECTS Daniel Besnyo

GLAVNA ŽENSKA ULOGA • LEAD ACTRESS Mia Goth

GLAVNA MUŠKA ULOGA • LEAD ACTOR Alexander Skarsgård

SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES Cleopatra Coleman,

Amanda Brugel, Caroline Boulton

SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS Jalil Lespert, Thomas Kretschmann,

John Ralston, Jeff Ricketts, Zijad Gračić, Alan Katić

PRODUCENTI • PRODUCERS Rob Cotterill, Jonathan Halperyn, Karen Harnisch, Anita Juka,

Daniel Kresmery, Christina Piovesan

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Film Forge

KOPRODUCENTI • CO-PRODUCERS Karen Harnisch, Anita Juka,

Daniel Kresmery, Jonathan Halperyn

KOPRODUKCIJA • CO-PRODUCED BY Film Forge (Kanada • Canada), 4film (Hrvatska •

Croatia), Hero Squared (Mađarska • Hungary)

PRODAJNI ZASTUPNIK • SALES AGENT Neon



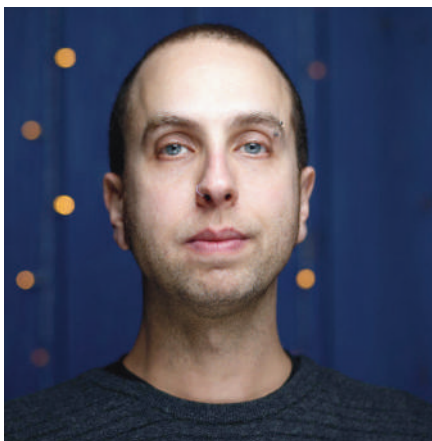
FESTIVALI I NAGRADE

FESTIVALS AND AWARDS

- Filmski festival Sundance 2023. / Sundance Film Festival 2023
- Međunarodni filmski festival u Berlinu – Berlinale 2023. / Berlin International Film Festival – Berlinale 2023
- Međunarodni filmski festival u Beogradu FEST 2023. – Gala / Beograd International Film Festival FEST 2023 – Gala

James i Em Foster uživaju u odmoru na izmišljenom otoku La Tolqa sve dok fatalna nesreća ne razotkrije perverznu supkulturu ljetovališta punog bezobzirnog nasilja i nadrealnih užasa.

James and Em Foster are enjoying an all inclusive beach vacation in the fictional island of La Tolqa, when a fatal accident exposes the resort's perverse subculture of hedonistic tourism, reckless violence and surreal horrors.



Brandon Cronenberg (1980.) kanadski je scenarist i redatelj, sin legendarnog redatelja Davida Cronenberga. Karijeru u filmu započeo je 1999. radeći na specijalnim efektima na očevom filmu *eXistenZ*, nakon čega je radio na mnogim kratkim filmovima. Najpoznatiji je po svojim znanstvenofantastičnim filmovima *Antiviral* (2012), *Please Speak Continuously and Describe Your Experiences as They Come to You* (2019) i *Possessor* (2020). Za svoj je rad dobio nekoliko nagrada.

Brandon Cronenberg (1980) is a Canadian writer-director and son of legendary filmmaker David Cronenberg. He began his cinematographic career in 1999 by working on the special effects of his father's film *eXistenZ*. He then worked on numerous short films. He is best known for his science fiction horror films *Antiviral* (2012), *Please Speak Continuously and Describe Your Experiences as They Come to You* (2019), and *Possessor* (2020). He has won several accolades for his work.

ČOVJEK BEZ KRIVNJE

L'UOMO SENZA COLPA / MAN WITHOUT GUILT



Slovenija, Italija, Hrvatska • Slovenia, Italy, Croatia
2022. • 112'
drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE

REŽIJA • DIRECTOR
Ivan Gergolet

SCENARIJ • SCREENPLAY Ivan Gergolet
FOTOGRAFIJA • CINEMATOGRAPHY Debora Vrizzi
MONTAŽA • EDITOR Natalie Cristiani
SCENOGRAFIJA • PRODUCTION DESIGN Marco Juratovec
KOSTIMOGRAFIJA • COSTUME DESIGN Gilda Venturini
OBLIKOVANJE ZVUKA • SOUND Julij Zornik
ORIGINALNA GLAZBA • SCORE Luca Ciut
MASKA • MAKE UP Alenka Nahtigal
GLAVNA ŽENSKA ULOGA • LEAD ACTRESS Valentina Carnelutti
GLAVNA MUŠKA ULOGA • LEAD ACTOR Branko Završan
SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES Rossana Mortara, Livia Rossi,
Marzia Postogna, Diana Hobel, Elvia Nacinovich
SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS Enrico Elia Inserra, Alessandro Bandini,
Ivan Zerbinati, Fabrizio Fanelli, Damjan Gasperini
PRODUCENTI • PRODUCERS Miha Černek, Jožko Rutar
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Staragara (Slovenija • Slovenia)
KOPRODUCENTI • CO-PRODUCERS Igor Prinčič, Boris Matić, Lana Matić
KOPRODUKCIJA • CO-PRODUCED BY Transmedia Production (Italija • Italy),
Propeler Film (Hrvatska • Croatia)
DISTRIBUCIJA • DISTRIBUTION Zagreb Film Festival
PRODAJNI ZASTUPNIK • SALES AGENT Slingshot Films



FESTIVALI I NAGRADE

FESTIVALS AND AWARDS

- Međunarodni filmski festival u Pekingu 2023. / Beijing International Film Festival 2023
- Međunarodni filmski festival u Sofiji 2023. / Sofia International Film Festival 2023
- Filmski festival Black Nights u Tallinnu 2022. / Tallinn Black Nights Film Festival 2022
- Filmski festival u Trstu 2022. / Trieste Film Festival 2022

Angela je predana i osjećajna njegovateljica. Udovica je. Njezin muž, kao i mnogi drugi radnici u tom području, umro je od bolesti uzrokovanim azbestom. Kada čovjek odgovoran za te brojne smrti, sada invalid, završi u bolnici, ona prihvati ponudu njegova sina da postane njegova njegovateljica u nadi da će se osvetiti. Ovo je početak Angelinog putovanja, putovanja u tragediju njezina gubitka, patnje i mržnje. Angela se osvećuje, no nema bijega od njezine prošlosti.

Angela is a dedicated and sensitive carer. She is a widow. Her husband, as many other workers in the area, died from asbestos-related diseases. When the man responsible for the many deaths, now crippled, is hospitalised, she accepts his son's offer to become his caregiver, hoping to take her revenge. This is the beginning of a journey for Angela, a journey into the tragedy of her loss, her suffering and her hatred. Angela is taking her revenge but there is no way out of her past.



Ivan Gergolet živi u Trstu. Filmove je počeo snimati tijekom studija drame, umjetnosti i glazbe na Sveučilištu u Bolonji. Od 2015. je član Europske filmske akademije. Njegov prvi dokumentarni film, *Ples s Marijom*, bio je prvi dokumentarni film izabran u selekciju Međunarodnog tjedna kritike na Venecijanskom filmskom festivalu 2014, gdje je dobio nagradu Civitas Vitae, a 2015. je nominiran za najbolji dokumentarni film Europske filmske nagrade (EFA). S ostalim autorima i profesionalcima osnovao je Prekograničnu filmsku školu u Gorici. *Čovjek bez krivnje* je njegov prvi dugometražni igrani film.

Ivan Gergolet lives in Trieste, Italy. He started shooting short films during his studies at the DAMS – University of Bologna. Since 2015 he has been a member of the European Film Academy. His first feature documentary *Dancing with Maria* was the first documentary ever selected in the International Film Critics Week at the Venice IFF in 2014, where it was awarded with the Civitas Vitae Prize and nominated as Best European Documentary at the EFA 2015. He founded with other filmmakers and professionals the Cross-Border Film School in Gorizia. *The Man Without Guilt* is his first feature fiction film.

DOSJE LABUDOVIĆ: NESVRSTANI

NON-ALIGNED: SCENES FROM THE LABUDOVIĆ REELS



Srbija, Francuska, Hrvatska, Crna Gora, Katar •
Serbia, France, Croatia, Montenegro, Qatar
2022. • 100'
dokumentarni • documentary

REŽIJA • DIRECTOR
Mila Turajlić

SCENARIJ • SCREENPLAY Mila Turajlić

FOTOGRAFIJA • CINEMATOGRAPHY Mila Turajlić

MONTAŽA • EDITORS Sylvie Gadmer, Anne Renardet, Mila Turajlić

OBLIKOVANJE ZVUKA • SOUND Aleksandar Protić

ORIGINALNA GLAZBA • SCORE Troy Herion

PRODUCENTICE • PRODUCERS Mila Turajlić, Carine Chichkowsky

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Poppy Pictures (Srbija • Serbia),
Survivance (Francuska • France)

KOPRODUCENTI • CO-PRODUCERS Vanja Jambrović, Tibor Keser, Vuk Perović

KOPRODUKCIJA • CO-PRODUCED BY Restart (Hrvatska • Croatia),
Kino (Crna Gora • Montenegro)

DISTRIBUCIJA • DISTRIBUTION Restart

PRODAJNI ZASTUPNIK • SALES AGENT Poppy Pictures



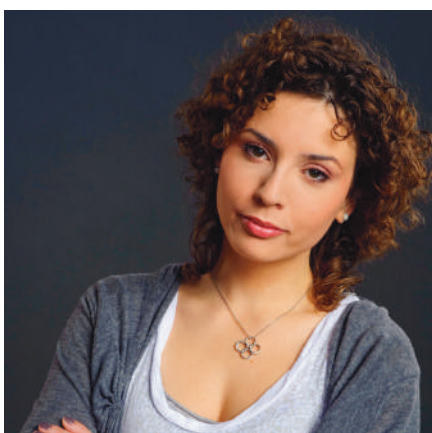
FESTIVALI I NAGRADE

FESTIVALS AND AWARDS

- Međunarodni festival dokumentarnog filma u Amsterdamu 2022. – Međunarodni natjecateljski program i svjetska premijera / International Documentary Festival Amsterdam 2022 – International competition programme and world premiere
- Međunarodni filmski festival grada Alžira 2022. – Najbolji dokumentarni film / International Film Festival of Algiers 2022 – Best Documentary Film
- Festival autorskog filma, Beograd 2022. – Glavni program / Belgrade Auteur Film Festival 2022 – Main programme
- Filmski festival u Trstu 2023. – Dokumentarna konkurencija / Trieste Film Festival 2023 – Documentary competition
- ZAGREBDOX 2023. – Regionalna konkurencija / Regional competition

Dosje Labudović: Nesvrstani dugometražni je dokumentarni film koji nas vodi na putovanje kroz arhivu Stevana Labudovića, osobnog snimatelja jugoslavenskog predsjednika Tita. Film prati rođenje Pokreta nesvrstanih i pokazuje nam zakulisni svijet u eri ličnosti, politike i obećanja koji su označili treći svijet, ispitujući kako je filmski medij pomogao u stvaranju globalnog projekta političke emancipacije.

Non-Aligned: Scenes from the Labudović Reels is a documentary feature-length film that take us on an archival road trip through the birth of the Third World project, based on unseen 35mm materials filmed by Stevan Labudović, the cameraman of Yugoslav President Tito. *Non-Aligned* retraces the birth of the Non-Aligned movement, examining how a global project of political emancipation was constituted by the cinematic image.



Mila Turajlić (1979.) autorica je dokumentarnih filmova iz Beograda, najpoznatija po dokumentarnim filmovima *Cinema Komunisto* i *Druga strana svega* od kojih je potonji pobijedio na najvažnijem svjetskom festivalu dokumentarnog filma IDFA u Amsterdamu 2018. godine.

Mila Turajlić (1979) is a documentary filmmaker from Belgrade, best known for her films *Cinema Komunisto* and *The Other Side of Everything*. The latter won at the most important documentary film festival in the world, the IDFA in Amsterdam in 2018.

DA LI STE VIDELI OVU ŽENU?

HAVE YOU SEEN THIS WOMAN?



Srbija, Hrvatska • Serbia, Croatia
2022. • 79'
crnohumorna drama • black comedy-drama

REŽIJA • DIRECTOR

Dušan Zorić, Matija Gluščević

SCENARIJ • SCREENPLAY Dušan Zorić, Matija Gluščević
FOTOGRAFIJA • CINEMATOGRAPHY Aleksa Radunović, Marko Kažić, Milica Drinić
MONTAŽA • EDITOR Olga Košarić
SCENOGRAFIJA • PRODUCTION DESIGN Iva Ilić, Milena Grošin
KOSTIMOGRAFIJA • COSTUME DESIGN Kristina Savić
OBLIKOVANJE ZVUKA • SOUND Luka Gamulin
ORIGINALNA GLAZBA • SCORE Stipe Škokić (DJ Jock)
MASKA • MAKE UP Ana Bibić, Sladana Vujković
VIZUALNI EFEKTI • VISUAL EFFECTS Vladan Đurić (Studio Primer)
GLAVNA ŽENSKA ULOGA • LEAD ACTRESS Ksenija Marinković
SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES Isidora Simijonović,
Vlasta Velisavljević, Jasna Đuričić, Olga Odanović,
Milica Mihajlović, Ivana Vuković, Isidora Minić, Alex Elektra
SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS Boris Isaković, Goran Bogdan,
Radoje Čupić, Miloš Timotijević
PRODUCENTICA • PRODUCER Čarna Vučinić
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Non-Aligned Films (Srbija • Serbia)
KOPRODUKCIJA • CO-PRODUCED BY Dinaridi Film (Hrvatska • Croatia),
RTS (Srbija • Serbia), Fakultet dramskih umjetnosti Beograd (Srbija • Serbia)
DISTRIBUCIJA • DISTRIBUTION Dinaridi Film



FESTIVALI I NAGRADE

FESTIVALS AND AWARDS

- Filmski festival Black Movie 2023. – Najbolji film / Black Movie Independent Film Festival 2023 – Best Picture
- Filmski festival New Directors/New Films 2023
- Međunarodni tjedan kritike u Veneciji 2022. / International Venice Critics' Week 2022
- Festival srednjoeuropskog i istočnoeuropskog filma CinEast 2022. / CinEast – Central and Eastern European Film Festival 2022
- Festival istočnoeuropskog filma u Cottbusu 2022. / FilmFestival Cottbus – Festival of East European Cinema 2022
- Human Rights Film Festival 2022
- Festival autorskog filma 2022. – Grand Prix „Aleksandar Saša Petrović“ / Auteur Film Festival 2022 – Grand Prix “Aleksandar Saša Petrović”
- Svjetski filmski festival u Bangkoku 2022. – Nagrada Lotus za najbolju režiju / World Film Festival of Bangkok 2022 – Lotus Award for Best Director

U vrelini ljetnog dana, Draginja pronalazi tijelo mrtve žene koja je podsjeća na nju. U vrelini ljetnog dana, Draginja unajmljuje lažnog muža kako bi se pokazala pred prijateljima. U hladnoći zimske noći, Draginja luta ulicama grada u potrazi za izgubljenim pamćenjem. Kroz tri različita života, jedna sredovječna žena pokušava iskočiti iz svoje kože.

In the heat of a summer day, Draginja discovers a dead body that resembles her. In the heat of a summer day, Draginja hires a fake husband to show off in front of her friends. In the cold of a winter night, Draginja roams the streets hoping to recover her lost memory. Through three different life possibilities, a middle-aged woman tries to get out of her skin.



Dušan Zorić i **Matija Gluščević** studirali su filmsku režiju na Fakultetu dramskih umjetnosti u Beogradu. Njihovi filmovi prikazani su na velikom broju međunarodnih festivala i osvojili su brojne nagrade. Zorićev dokumentarni film *Ljubav* (2016.) premijerno je prikazan na festivalu „Visions du Réel“ u Lyonu, dok je kratki igrani film *Strano telo* (2018.) uvršten u službeni program Venecijanskog filmskog festivala. Gluščevićev dokumentarac *Utopija* (2016.) prikazan je u Puli i na Martovskom festivalu, a njegov kratki igrani film *Loop* (2017.) imao je svjetsku premijeru na festivalu u Locarnu.

Dušan Zorić and **Matija Gluščević** studied film directing at the Faculty of Dramatic Arts in Belgrade. Their films have been screened at numerous international festivals, winning a number of awards. Zorić's documentary film *Love* (2016) had its premiere at Visions du Réel in Lyon, and his short film *Foreign Body* (2018) was selected for the official competition section at Venice Film Festival. Gluščević's documentary film *Utopia* (2016) was screened at Pula Film Festival and Motovun Film Festival, and his short fiction film *Loop* (2017) had its world premiere at Locarno Film Festival.

MAJKA

MOTHER



Bugarska, Njemačka, Hrvatska •
Bulgaria, Germany, Croatia
2022. • 117'
drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE

REŽIJA • DIRECTOR
Zornitsa Sophia

SCENARIJ • SCREENPLAY Miglena Dimova, Zornitsa Sophia
FOTOGRAFIJA • CINEMATOGRAPHY Krum Luis-Alirio Rodriguez
MONTAŽA • EDITOR Martin Savov, Victoria Radoslavova
SCENOGRAFIJA • PRODUCTION DESIGN Kalina Chelebieva
KOSTIMOGRAFIJA • COSTUME DESIGN Eka Bichinashvili, Sophia Oprisanu
OBLIKOVANJE ZVUKA • SOUND Dubravka Premar
ORIGINALNA GLAZBA • SCORE Darko Marković
MASKA • MAKE UP Michael Silva
GLAVNA ŽENSKA ULOGA • LEAD ACTRESS Daria Simeonova
GLAVNA MUŠKA ULOGA • LEAD ACTOR Leon Lučev
SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES Daria Dimitrova, Peris Wambui
SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS Steve Matias, Lamar Munene
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Focus Media (Hrvatska • Croatia)
KOPRODUKCIJA • CO-PRODUCED BY MQ Pictures (Bugarska • Bulgaria),
Ostlicht Filmproduktion (Njemačka • Germany)



FESTIVALI I NAGRADE

FESTIVALS AND AWARDS

- Festival bugarskog igranog film „Zlatna ruža“ 2022. – Svjetska premijera i Nagrada za najbolji film, najbolju glumicu i najbolju fotografiju / Golden Rose Film Festival, Bulgaria – World premiere and Best Film, Best Actress, Best Cinematographer Awards
- Međunarodni filmski festival u Varšavi 2022. – Međunarodna premijera / Warsaw International Film Festival 2022 – International premiere
- Savez bugarskih filmskih djelatnika – Nagrada za najbolji scenarij i najbolju žensku sporednu ulogu / Union of Bulgarian Filmmakers – Best Screenplay and Best Supporting Actress Awards

Elena je nadahnuta kazališna redateljica koja u dobi od 32 godine ne može više začeti. Pokušavajući zatrudnjati s pomoću terapija, Elena istovremeno razvija uspješan kazališni program koji mijenja živote za siročad. Pozivaju je da učini isto u Keniji, gdje je broj siročadi golem, kada joj Leon predlaže da pokuša *in vitro* s doniranim jajnim stanicama. Elena mora birati između svog sna da ima vlastito dijete i pomoći tisućama siročadi da počnu sanjati. Pronalazeći vlastiti put, Elena će dati novi smisao riječi „majka“. Nadahnuto istinitom pričom.

Elena is an inspired theater director who loses her ability to have children at the age of 32. Trying therapies to get pregnant, Elena develops a successful life transforming theatre program for orphans. She is invited to do the same in Kenya, where the number of orphans is massive at the same time, when Leon proposes to her to start 'in vitro' with donated egg cells. Elena has to choose between her dream of having a child of her own and helping thousands of orphans to start dreaming. Finding her own way, Elena will redefine the word "mother". Inspired by a true story.



Zornitsa Sophia studirala je slikarstvo na Akademiji likovne umjetnosti. Scenaristica je, redateljica i producentica četiri dugometražna igrana filma i dva dokumentarna filma, a režirala je i sedam televizijskih serija, jednu kazališnu izvedbu i operu. Njezini su filmovi prikazani na važnijim filmskim festivalima poput onih u Varšavi, Šangaju, Goi, Kairu, Sarajevu, Busanu, Mar del Plati i Moskvi, a osvojili su više od 25 nagrada te su dva filma bila bugarski kandidati za Oscara. Zornitsa Sophia bila je članica ocjenjivačkog suda na filmskim festivalima, a njezina su strast filmske radionice.

Zornitsa Sophia is Master of Fine Arts, with a major in painting. She has written, directed and produced 4 feature films, 2 documentaries and directed 7 tv series, one theatre performance and an Opera. Her films are screened at major film festivals like Warsaw, Shanghai, Goa, Cairo, Sarajevo, Busan, Mar del Plata, Moscow, and received over 25 awards, two of them being the Bulgarian submission for the Academy Awards. Zornitsa Sophia served as a jury member at film festivals and has a passion for leading workshops on filmmaking.

NAJSRETNIJI ČOVJEK NA SVIJETU

NAJSREĆNIOT ČOVEK NA SVETOT / THE HAPPIEST MAN IN THE WORLD



Sjeverna Makedonija, Belgija, Danska, Slovenija,
Hrvatska, Bosna i Hercegovina • North Macedonia,
Belgium, Denmark, Slovenia, Croatia, Bosnia and
Herzegovina

2022. • 95'

dramedija • dramedy

REŽIJA • DIRECTOR

Teona Strugar Mitevska

SCENARIJ • SCREENPLAY Elma Tataragić i Teona Strugar Mitevska

FOTOGRAFIJA • CINEMATOGRAPHY Virginie Saint Martin

MONTAŽA • EDITOR Per K. Kirkegaard

SCENOGRAFIJA • PRODUCTION DESIGN Vuk Mitevski

KOSTIMOGRAFIJA • COSTUME DESIGN Monika Lorber

OBLIKOVANJE ZVUKA • SOUND Ingrid Simon

MASKA • MAKE UP Mojca Gorogranc Petrushevska

GLAVNA ŽENSKA ULOGA • LEAD ACTRESS Jelena Kordić Kuret

GLAVNA MUŠKA ULOGA • LEAD ACTOR Adnan Omerović

SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES Labina Mitevska, Ana Kostovska,
Ksenija Marinković, Irma Alimanović, Vedrana Božinović, Mona Muratović, Nikolina Kujača

SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS Izudin Bajrović, Siniša Vidović,
Kemal Rizvanović

PRODUCENTICA • PRODUCER Labina Mitevska

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Sisters and Brother Mitevski (Sjeverna
Makedonija • North Macedonia)

KOPRODUCENTI • CO-PRODUCERS Sébastien Delloye, Maria Møller Christoffersen,
Danijel Hočevar, Vanja Sremac, Amra Bakšić Čamo, Adis Đapo

KOPRODUKCIJA • CO-PRODUCED BY Entre Chien et Loup (Belgija • Belgium), Frau Film
(Danska • Denmark), Vertigo (Slovenija • Slovenia), Terminal 3 (Hrvatska • Croatia),
SCCA/pro.ba (Bosna i Hercegovina • Bosnia and Herzegovina)

DISTRIBUCIJA • DISTRIBUTION Kino Mediteran

PRODAJNI ZASTUPNIK • SALES AGENT Pyramide International



FESTIVALI I NAGRADE

FESTIVALS AND AWARDS

- Međunarodni filmski festival u Santa Barbari 2023. / Santa Barbara International Film Festival 2023
- Filmski festival u Trstu 2023. – Special Events / Trieste Film Festival 2023 – Special Events
- CinEast – Festival srednjoeuropskog i istočnoeuropskog filma 2022. – Cinescope / CinEast – Central and Eastern European Film Festival 2022 – Cinescope
- Međunarodni filmski festival u Torontu 2022. / Toronto International Film Festival 2022
- Međunarodni filmski festival u Veneciji 2022. – Horizonti / Venice International Film Festival 2022 – Horizons

Asja, četrdesetogodišnjakinja bez partnera, živi u Sarajevu. Da bi upoznala nekog novog, jednu subotu završi na speed datingu. Spajaju je sa Zoranom, 43-godišnjim bankarom. Međutim, Zoran ne traži ljubav, već oprost.

Asja, a 40-year-old single woman, lives in Sarajevo. In order to meet new people, she ends up spending her Saturday at a speed dating event. She's matched with Zoran, a 43-year-old banker. However, Zoran is not looking for love but forgiveness.



Teona Strugar Mitevska (1974.), završila je magistarski studij filma na Školi za umjetnost Tisch u New Yorku. Debitirala je 2001. filmom *Veta*, nakon čega snima filmove *Kako sam ubio sveca* (2004.), *Ja sam iz Titovog Velesa* (2007.), *Žena koja je obrisala suze* (2012.), *Teresa i ja* (2013.); *Kada dan nije imao ime* (2017.) i *Bog postoji, njeno ime je Petrunija*, koji je premijerno prikazan u natjecateljskom programu Međunarodnog filmskog festivala u Berlinu 2019., gdje je nagrađen Ekumenskom nagradom, kao i nagradom Guild Film.

Teona Strugar Mitevska (1974) studied at MFA programme in film at the Tisch School of Arts, New York University. She made her debut with *Veta* in 2001, and later directed the films *How I Killed a Saint* (2004), *I am From Titov Veles* (2007), *The Woman Who Brushed Off Her Tears* (2012), *Teresa and I* (2013), *When The Day Had No Name* (2017) and *God Exists, Her Name is Petrunya*, which had its premiere in the official competition at Berlin International Film Festival in 2019, where it was awarded the Ecumenical Jury prize, as well as the German Guild Film prize.

MORSKA ISKRA

ZEEVONK / SEA SPARKLE



Belgija, Nizozemska, Hrvatska •

Belgium, The Netherlands, Croatia

2023. • 98'

film za djecu i mlade •

film for children and young audience

HRVATSKA PREMIJERA
CROATIAN PREMIERE

REŽIJA • DIRECTOR

Domien Huyghe

SCENARIJ • SCREENPLAY Domien Huyghe, Wendy Huyghe, Jean-Claude Van Rijckeghem

FOTOGRAFIJA • CINEMATOGRAPHY Anton Mertens

MONTAŽA • EDITOR Peter Alderliesten

SCENOGRAFIJA • PRODUCTION DESIGN Gert Stas

KOSTIMOGRAFIJA • COSTUME DESIGN Gudrun Wylleman

OBLIKOVANJE ZVUKA • SOUND Maria Kramer

ORIGINALNA GLAZBA • SCORE Bart Van Lierde

MASKA • MAKE UP Marleen Holthuis

VIZUALNI EFEKTI • VISUAL EFFECTS Stefan Beekhuijzen

GLAVNA ŽENSKA ULOGA • LEAD ACTRESS Saar Rogiers

GLAVNA MUŠKA ULOGA • LEAD ACTOR Sverre Rous

SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES Dunia Elwaleed, Nika Petrović

SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS Valentijn Dhaenens, Thibaud Doods

PRODUCENT • PRODUCER Siniša Juričić

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Nukleus film

KOPRODUKCIJA • CO-PRODUCED BY Private View (Belgija • Belgium),

Viking Film (Nizozemska • The Netherlands)

DISTRIBUCIJA • DISTRIBUTION Nukleus film

PRODAJNI ZASTUPNIK • SALES AGENT Level K



FESTIVALI I NAGRADE

FESTIVALS AND AWARDS

- BUFF Malmö 2023. – Nagrada ECFA / BUFF Malmö 2023. – ECFA Award
- Berlinale 2023. – Posebno priznanje / Special Mention

Ostend 2021. Lena (12) pobjeđuje na natjecanju u jedrenju na moru. Čestita joj otac Antoine. Otac i kći se obožavaju. Jedne olujne noći, očev ribarski brod potone. Lenina majka Christine, brat Jules i sestra Fran duboko su pogođeni. Uzrok nesreće nije poznat, ali se šuška da je otac bio kriv. Nije trebao isploviti po tako lošem vremenu. Na rasipanju pepela morem, brod udari val. Lena vidi ogromnu sjenu kako klizi ispod čamca. Ona misli da ih je udarila velika životinja, ali nitko joj ne vjeruje. Nitko nije vidio sjenu.

Ostend 2021. Lena (12) wins a sailing competition at sea. She is congratulated by her father. Father and daughter are thick as thieves. One night, Jacky's fishing boat crashes. Lena's mother Christine, brother Jules and sister Fran are deeply affected. The cause of the accident is unknown but people whisper that it was Jacky's fault. He should not have set sail in such heavy weather. At the ash scattering at sea, the funeral boat is hit by wave. Lena sees a huge shadow slide out from under the boat. She thinks they were hit by a large animal but no one believes her. No one saw the shadow.



Domien Huyghe (1988) belgijski je redatelj i scenarist. Pohadao je programe Torino FilmLab's SeriesLab i Midpoint TV Launch. Njegov kratki film *Maverick* i glazbeni spotovi za bendove poput Bludzun, Antler King i Arches donijeli su mu međunarodno priznanje. *Morska iskra* je njegov prvi dugometražni igrani film.

Domien Huyghe (1988), is a Belgian director and screenwriter, an alumnus of the Torino FilmLab's SeriesLab and Midpoint TV Launch programmes. His short film *Maverick* and his music videos for bands including Blaudzun, Antler King and Arches have brought him international recognition. *Sea Sparkle* is his debut feature film.



GREATER ADRIA

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L'ULTIMA NOTTE DI AMORE / THE LAST NIGHT OF AMORE

GREATER ADRIA



Italija • Italy
2023. • 120'
drama, triler • drama, thriller

REŽIJA • DIRECTOR

Andrea Di Stefano

SCENARIJ • SCREENPLAY Andrea Di Stefano

FOTOGRAFIJA • CINEMATOGRAPHY Guido Michelotti

MONTAŽA • EDITOR Giogìo Franchini

ORIGINALNA GLAZBA • SCORE Santi Pulvirenti

ULOGJE • CAST Pierfrancesco Favino, Linda Caridi, Antonio Gerardi,
Francesco Di Leva, Camilla Semino Favro

PRODUCENTI • PRODUCERS Marco Cohen, Benedetto Habib, Fabrizio Donvito,
Daniel Campos Pavoncelli, Francesco Melzi d'Eril, Gabriele Moratti, Marco Colombo

PRODUKCIJSKE KUĆE • PRODUCTION COMPANIES Memo Films, Indiana Production,
Adler Entertainment, Vision Distribution

DISTRIBUCIJA • DISTRIBUTION Kino Mediteran

FESTIVALI I INAGRADE / FESTIVALS AND AWARDS

- Međunarodni filmski festival u Berlinu 2023. – Berlinale Special Gala / Berlin International Film Festival 2023 – Berlinale Special Gala
- Filmski festival Tribeca 2023. / Tribeca Film Festival 2023
- Međunarodni filmski festival u Transilvaniji 2023. / Transilvania International Film Festival 2023

Franco Amore piše govor povodom odlaska u mirovinu. Ovo je posljednja večer njegovog 35-godišnjeg istaknutog rada u policiji. U svojoj dugoj karijeri je pisao, nikad nije pucao s namjerom da ubije i dao je sve od sebe da bude pošten. Ne zna da će ovo biti najduža i najizazovnija noć u njegovu životu i da će sve ono do čega mu je stalo biti u opasnosti.

Franco Amore is putting together his retirement speech. Tonight is the last night in 35 years of distinguished service in the Police force. In his long career, he writes, he's never shot his gun to kill, and he's done his best to keep honest. He doesn't know that this will be the longest and most challenging night of his life and that everything that matters to him will be in danger.

Andrea Di Stefano (1972.) talijanski je glumac i filmski redatelj. Glumačku je karijeru započeo većinom ulogama u filmovima poput *Fantom u operi* (1998.), *The Citizen* (1999.) i *Almost Blue* (2000.). Ranih 2000-ih glumio je u filmovima *Hotel* (2003.), *The Prince of Homburg* (2003.), *A luci spente* (2005.) i *Contronatura* (2005.). Imao je uloge i u filmovima *Jedi, moli, voli* (2010.) i *Pijev život* (2012.). 2015. režirao je *Escobar: Pakleni raj* s Beniciom Del Torom u glavnoj ulozi.

Andrea Di Stefano (1972) is an Italian actor and film director. His acting career began mostly with his roles in films, such as *The Phantom of the Opera* (1998), *The Citizen* (1999), and *Almost Blue* (2000). In the early 2000s he appeared in productions like *Hotel* (2003), *The Prince of Homburg* (2003), *A luci spente* (2005), and *Contronatura* (2005). He also appeared in *Eat Pray Love* (2010) and *Life of Pi* (2012). In 2015 he directed the Benicio Del Toro crime drama *Escobar: Paradise Lost*.

BESKRAJNA LJUBAV

L'IMMENSITÀ / THE IMMENSITY



GREATER ADRIA

Italija, Francuska • Italy, France
2022. • 94'
drama

REŽIJA • DIRECTOR

Emanuele Crialese

SCENARIJ • SCREENPLAY Emanuele Crialese, Francesca Manieri, Vittorio Moroni

FOTOGRAFIJA • CINEMATOGRAPHY Gergely Pohárnok

MONTAŽA • EDITOR Clelio Benevento

ORIGINALNA GLAZBA • SCORE Ruelsson

ULOGJE • CAST Penélope Cruz, Luana Giuliani, Vincenzo Amato, Patrizio Francioni, Maria Chiara Goretti, Penelope Nieto Conti, Alvia Reale

PRODUCENTI • PRODUCERS Mario Gianani, Lorenzo Gangarossa

KOPRODUCENTI • CO-PRODUCERS Dimitri Rassam, Ardavan Safaee

PRODUKCIJSKE KUĆE • PRODUCTION COMPANIES Wildside, Warner Bros

Entertainment Italia, Chapter 2, Pathé Films, France 3 Cinéma

DISTRIBUCIJA • DISTRIBUTION Warner Bros Entertainment Italy,

Pathé Distribution, Pathé Films AG

PRODAJNI ZASTUPNIK • SALES AGENT Pathé International

DISTRIBUCIJA • DISTRIBUTION MCF MegaCom Hrvatska

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Filmski festival u Göteborgu 2023. / Göteborg Film Festival 2023
- Filmski festival Sundance 2023. / Sundance Film Festival 2023
- Međunarodni filmski festival u San Franciscu 2023. / San Francisco International Film Festival 2023
- Filmski festival u Veneciji 2022. – Službeni program / Venice Film Festival 2022 – Main Competition

Rim, 1970-ih: Clara i Felice uselili su se u novi stan. Njihov je brak došao do točke s koje nema povratka: više se ne vole i djeca su jedino što ih drži zajedno. Najstarija Adriana upravo je navršila dvanaest godina; odbija svoje ime i identitet, a njezina uporna nastojanja da sve uvjeri da je dječak dovodi stabilnost njezine obitelji, koja je ionako krhka, do točke pucanja.

Rome, 1970s: Clara and Felice have just moved into a new apartment. Their marriage has reached a point of no return: they no longer love each other and their children are the only thing that keeps them together. Adriana, the eldest, has just turned twelve: she refuses her name and identity, and her dogged pursuit of trying to convince everyone that she is a boy brings the already fragile stability of her family to breaking point.

Emanuele Crialese (1965.) studirao je filmsku režiju na Sveučilištu New York, gdje je 1995. i diplomirao. 1997. snimio je svoj prvi dugometražni film *Once We Were Strangers*. Njegov drugi film, *Respiro*, u Cannesu je 2002. osvojio nagradu Tjedna kritike. 2006. režirao je *Nuovomondo* za koji je dobio Srebrnog lava na 63. Međunarodnom filmskom festivalu u Veneciji. *Beskrajna ljubav* njegov je peti dugometražni film.

Emanuele Crialese (1965) studied filmmaking at New York University, where he graduated in 1995. In 1997 he made his feature film debut with *Once We Were Strangers*. In 2002 his second film, *Respiro*, won the Semaine de la Critique at Cannes. In 2006 he directed *Nuovomondo*, which picked up the Silver Lion Revelation Award at the 63rd Venice International Film Festival. *The Immensity* is his fifth feature film.

PORED TEBE

NEXT TO YOU

GREATER ADRIA



Srbija • Serbia
2022. • 115'
drama, triler • drama, thriller

SVJETSKA PREMIJERA
WORLD PREMIERE

REŽIJA • DIRECTOR

Stevan Filipović

SCENARIJ • SCREENPLAY Stevan Filipović

FOTOGRAFIJA • CINEMATOGRAPHY Matej Milenković

MONTAŽA • EDITOR Snežana Ivanović, Stevan Filipović

ORIGINALNA GLAZBA • SCORE Nemanja Rančić, Aleksandar Radelović

ULOGE • CAST Mina Nikolić, Miriam Margolyes, Branislav Trifunović, Darko Ivić,
Goran Jevtić, Nikola Rakočević, Milica Majkić

PRODUCENT • PRODUCER Branislav Jević

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Hypnopolis (Srbija • Serbia)

Ksenija radi u lokalnom tabloidu te uz pomoć tajnog izvora objavljuje sočne priče o lokalnim poznatim osobama. No čim joj njezin izvor otkrije da je osoba iz njene prošlosti, a istog tog dana biva ubijen, u njezinom životu i karijeri dolazi do neočekivanog obrata. Tabloid u kojem radi postaje sve više politički orijentiran, pandemija uzrokovana koronavirusom uzrokuje kaos svuda oko nje, a jedina osoba u njezinom životu, koja joj je bila stijena i obitelj – njezina baka Vera, Engleskinja, pozitivna je na virus. Ksenija mora odabrati između sve izraženije političke istrage i veza koje su joj potrebne da spasi bakin život.

Ksenija works in a local tabloid, using her secret source to break juicy stories about local celebrities. But as soon as her source first reveals himself as a person from her past, and is killed on the same day, her life and her career take an unexpected turn. Her tabloid is becoming more and more political, Covid pandemic is wreaking havoc all around her, and the only person in her life who was her anchor and her family - her English grandmother Vera - tests positive for the virus. Now, Ksenija must choose between her increasingly political investigation and the connections she needs to save her grandmother's life.

Stevan Filipović (1981.) srpski je filmski montažer, redatelj i predavač. Njegov prvi film *Sejtanov ratnik* (2006.) prikazan je na mnogobrojnim festivalima u Srbiji i svijetu. Njegov sljedeći film *Šišanje* (2010.), politička drama o srpskim huliganima ekstremne desnice, bio je najveći domaći kino hit te godine. Njegov treći film *Pored mene* (2015.) svjetsku je premijeru imao na 62. Pulskom filmskom festivalu, gdje je osvojio Zlatnu arenu za najbolji film u međunarodnom programu. Od 2020. radi kao profesor na Fakultetu dramskih umjetnosti u Beogradu, na katedri za filmsku montažu.

Stevan Filipović (1981) is a Serbian film editor, director, and lecturer. His first feature *Shaitan's Warrior* (2006) was screened at numerous festivals in Serbia and worldwide. His next film *Skinning* (2010), a political drama about extreme right-wing hooligans in Serbia, was the biggest domestic box office hit that year. His third film, *Next to Me* (2015) had the world premiere at the 62nd Pula Film Festival, and won the Golden Arena for Best Film in the international programme. From 2020 he has tenure at the Faculty of Dramatic Arts (FDU), Belgrade, at the department for Film Editing.

PROBUDI ME

ZBUDI ME / WAKE ME



GREATER ADRIA

Slovenija, Hrvatska, Srbija • Slovenia,
Croatia, Serbia
2022. • 85'
drama

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Filmski festival GoEast 2023. – Natjecateljski program / GoEast Film Festival 2023 – Competition programme
- Filmski festival u Trstu 2023. – Natjecateljski program / Trieste Film Festival 2023 – Competition programme
- Filmski festival Black Nights u Tallinnu 2022. – Premijera / Tallinn Black Nights Film Festival 2022 – Premiere

REŽIJA • DIRECTOR

Marko Šantić

SCENARIJ • SCREENPLAY Marko Šantić, Goran Vojnović, Sara Hribar

FOTOGRAFIJA • CINEMATOGRAPHY Ivan Zadro

MONTAŽA • EDITOR Vladimir Gojun

ORIGINALNA GLAZBA • SCORE Jan Visocki

ULOGE • CAST Jure Henigman, Živa Selan, Timon Šturbej, Nataša Barbara Gračner, Jurij Drevenšek, Tamara Avguštin, Blaž Setnikar, Benjamin Krnetić, Nebojša Pop-Tasić

PRODUCENTI • PRODUCERS Danijel Hočevar, Zala Opara

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Vertigo

KOPRODUKCIJA • CO-PRODUCED BY Jaka Produkcija (Hrvatska • Croatia), Living Pictures (Srbija • Serbia)

KOPRODUCENTI • CO-PRODUCERS Jure Bušić, Dimče Stojanovski

DISTRIBUCIJA • DISTRIBUTION Vertigo

Rok se budi u bolnici u koju je pristigao bez svijesti nakon nesreće. Više se ne sjeća djevojke, posla i kuće u kojoj je živio. Sjeća se samo rodnog grada i stana u kojem je živio s majkom i mladim bratom. Ubrzo po povratku u rodni grad, Rok primjećuje da više nije dobrodošao. Obitelj i poznanici prema njemu se ponašaju drugačije. Polako mu se sklapa mozaik uspomena, i shvaća koliko je njegova prošlost bila problematična.

Rok awakes in the hospital where he ended up unconscious due to an unfortunate incident. He has no memory of his girlfriend, his job, or the apartment he lives in. All he remembers is his hometown and the home he shared with his mother and younger brother. Shortly after returning to his neighbourhood Rok notices that he's no longer welcome. His family and acquaintances behave differently toward him. Slowly, he manages to piece together a mosaic of memories, realising how problematic his past was.

Marko Šantić (1983.) diplomirao je filmsku i televizijsku režiju na Akademiji za kazalište, radio, film i televiziju u Ljubljani. Autor je niza zapaženih kratkometražnih filmova (*Sretan put, Nedime*, 2006.; *Ništa osobno*, 2010.; *Plavi Petar* 2016.), a njegov dugometražni prvijenac, *Zavedi me* (2013.), nagrađen je Posebnim priznanjem na Međunarodnom filmskom festivalu u Varšavi. Dugometražni igrani film *Lada Kamenski* koji je režirao s kolegicom Sarom Hribar na Pulskom je filmskom festivalu osvojio četiri nagrade.

Marko Šantić (1983) graduated in film and TV directing from the Academy of Theatre, Radio, Film and Television in Ljubljana, Slovenia. After directing several award-winning short films (*Good Luck, Nedim*, 2006, *Nothing Personal*, 2010, *Blue Peter*, 2016), his feature debut, *Seduce Me* (2013), was awarded Special Mention at Warsaw International Film Festival. His feature film *Lada Kamenski*, which he directed with Sara Hribar, won four awards at Pula Film Festival.



Austrija • Austria
2022. • 115'
drama

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

• Filmski festival u Veneciji 2022. (sekcija „Orizzonti“) – Najbolja glumica i najbolja režija / Venice Film Festival 2022 (Orizzonti section) – Best Actress and Best Directors

REŽIJA • DIRECTORS

Tizza Covi, Rainer Frimmel

SCENARIJ • SCREENPLAY Tizza Covi

FOTOGRAFIJA • CINEMATOGRAPHY Rainer Frimmel

MONTAŽA • EDITOR Tizza Covi

ORIGINALNA GLAZBA • SCORE Florian Benzer, Michael Pogo Kreiner

ULOGE • CAST Vera Gemma, Daniel De Palma, Sebastian Dascalu, Annamaria Ciancamerla, Walter Saabel

PRODUCENTI • PRODUCERS Tizza Covi, Rainer Frimmel

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Vento Film

PRODAJNI ZASTUPNIK • SALES AGENT Be For Films

Vera živi u sjeni svojeg poznatog oca. Dosta joj je njenog površnog života i veza te luta visokim rimskim društvom. Nakon što u prometnoj nesreći u predgrađu ozlijedi dijete, s osmogodišnjim dječakom i njegovim ocem uspostavlja intenzivan odnos, no ubrzo će biti primorana shvatiti da je u ovome svijetu samo instrument ostalima.

Vera lives in the shadow of her famous father. Tired of her superficial life and relationships, she drifts through Roman high society. When she injures a child in a traffic accident in the suburbs, she forms an intense relationship with an eight-year-old boy and his father. But soon she must realise that also in this world she is only an instrument for others.

Tizza Covi (1971.) i **Rainer Frimmel** (1971.) od 1996. surađuju na filmu, u kazalištu i na fotografiji. 2002. osnovali su vlastitu produkcijsku kuću Vento Film. Za svoje dokumentarne filmove *Das ist alles* i *Babooska* primili su mnogobrojne nagrade, uključujući i nagradu Wolfgang-Staudte na Berlinaleu. *La pivellina*, njihov prvi dugometražni film, nagrađen je nagradom Europa Cinemas Label u sekciji *Quinzaine des Réalisateurs* u Cannesu te je bio austrijski kandidat za nagradu Oscar 2011. Njihov drugi dugometražni film *Der Glanz des Tages / The Shine of Day* (2012.) dobio je Srebrnog leoparda za najboljeg glumca u Locarnu i nagradu Max Ophüls u Saarbrückenu. Njihov treći dugometražni film, *Mister Universo* (2016.), također je imao premijeru u Locarnu, gdje je osvojio nagradu FIPRESCI. Kao i svi njihovi filmovi, snimljen je s glumcima amaterima na Super 16 mm vrpci.

Tizza Covi (1971) and **Rainer Frimmel** (1971) have worked together on films, theatre and CINEMATOGRAPHY since 1996. In 2002 they founded their own film production company Vento Film. They received numerous awards for their documentaries *Das ist alles* and *Babooska*, including the Wolfgang-Staudte Prize at the Berlinale. *La pivellina*, their first feature, was awarded the Europa Cinemas Label at the *Quinzaine des Réalisateurs* in Cannes and was Austria's official entry for the Oscars 2011. Their second feature film *Der Glanz des Tages / The Shine of Day*, (2012) received the Silver Leopard for best actor in Locarno and the Max Ophüls Prize in Saarbrücken. Their third feature film *Mister Universo* (2016) also premiered in Locarno where it received the FIPRESCI Award. Like all their films it was realised with non-professional actors and shot on Super 16mm film.

ZATVOR 77

MODELO 77 / PRISON 77



GREATER ADRIA

Španjolska • Spain
2022. • 124'
povijesna drama, triler • historical
drama, thriller

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Nagrade Goya 2023. – Najbolja umjetnička produkcija, najbolja kostimografija, najbolja šminka i frizura, najbolji specijalni efekti, najbolja produkcija / Goya Awards 2023 – Best Art Direction, Best Costume Design, Best Makeup and Hairstyles, Best Special Effects, Best Production Supervision
- Filmski festival u San Sebastián 2022. – Izvan konkurencije / San Sebastián International Film Festival – Out of Competition

REŽIJA • DIRECTOR

Alberto Rodríguez

SCENARIJ • SCREENPLAY Rafael Cobos, Alberto Rodríguez

FOTOGRAFIJA • CINEMATOGRAPHY Alex Catalán

MONTAŽA • EDITOR José Manuel García Moyano

ORIGINALNA GLAZBA • SCORE Julio de la Rosa

ULOGE • CAST Miguel Herrán, Javier Gutiérrez, Jesús Carroza, Fernando Tejero, Catalina Sopelana, Xavi Sáez, Alfonso Lara, Javier Lago, Polo Camino, Víctor Castillo

PRODUCENTI • PRODUCERS José Antonio Félez, Domingo Corral, Gervasio Iglesias, Alberto Félez

PRODUKCIJSKE KUĆE • PRODUCTION COMPANIES Atípica Films, Movistar Plus+

DISTRIBUCIJA • DISTRIBUTION Kino Mediteran

PRODAJNI ZASTUPNIK • SALES AGENT Film Factory Entertainment

Manuel je mladi računovoda koji u zatvoru čeka suđenje zbog optužbi za pronevjeru novca, uz mogućnost kazne od 20 godina. Suočen sa stravičnim uvjetima života u zatvoru, započinje pobunu i postaje vođa pokreta ujedinjenja svih zatvorenika u borbi za pravdu i promjenu zatvorskih zakona.

Manuel is a young accountant who is in prison awaiting trial on charges of embezzlement, with a possible sentence of 20 years. Faced with terrible prison conditions, aided by his cellmate Pino, Manuel starts a rebellion and becomes the leader of a movement that will unite all prisoners in the fight for freedom and modification of prison laws forever...

Alberto Rodríguez (1971.) španjolski je filmski redatelj i scenarist. Studirao je sliku i zvuk na Sveučilištu u Sevilli. 2000. godine režirao je svoj prvi dugometražni film *El factor Pilgrim*, a nakon njega i filmove *7 vírgenes* (2005.), *After* (2009.), *Grupo 7* (2012.), *Močvara* (2014.) i *Čovjek s tisuću lica* (2016). Film *Grupo 7* osvojio je dvije nagrade Goya te dobio još četrnaest nominacija. Film *Močvara* osvojio je deset nagrada Goya, uključujući i nagradu za najbolji film i najbolji originalni scenarij te je dobio još sedam nominacija. Film *Čovjek s tisuću lica* osvojio je dvije nagrade Goya te dobio još devet nominacija.

Alberto Rodríguez (1971) is a Spanish film director and screenwriter. He studied image and sound at the University of Sevilla. In 2000 he directed his first feature film *The Pilgrim Factor*, followed by *7 Virgins* (2005), *After* (2009), *Unit 7* (2012), *Marshland* (2014) and *Smoke & Mirrors* (2016). *Unit 7* won two Goya Awards and had another fourteen nominations. *Marshland* won ten Goya Awards, including Best Film and Best Original Screenplay and had seven further nominations. *Smoke & Mirrors* won two Goya Awards and had another nine nominations.



POPULARNA PULA POPULAR PULA

ASTEROID CITY Wes Anderson	86
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ASTEROID CITY



SAD • USA
 2023. • 105'
 romantična komedija,
 znanstvenofantastični • romantic
 comedy, SF

REŽIJA • DIRECTOR

Wes Anderson

SCENARIJ • SCREENPLAY Wes Anderson
FOTOGRAFIJA • CINEMATOGRAPHY Robert Yeoman

MONTAŽA • EDITOR Barney Pilling

ORIGINALNA GLAZBA • SCORE Alexandre Desplat

ULOGE • CAST Jason Schwartzman, Scarlett Johansson, Tom Hanks, Tilda Swinton, Bryan Cranston, Edward Norton, Adrien Brody, Matt Dillon, Willem Dafoe, Margot Robbie

PRODUCENTI • PRODUCERS Wes Anderson, Steven Rales, Jeremy Dawson

PRODUKCIJSKE KUĆE • PRODUCTION COMPANIES American Empirical Pictures, Indian Paintbrush

DISTRIBUCIJA • DISTRIBUTION Editus d.o.o.

Radnja filma odvija se 50-ih godina prošloga stoljeća, a film prati djecu i roditelje koji dolaze u pustinjski grad na konvenciju Junior Stargazer/Space Cadet. Svi oni očekuju ugodno druženje protkano zajedništvom i natjecanjem u znanju, no umjesto toga svjedoče kaosu nakon što dolazi do prekida konvencije zbog "događaja koji mijenjaju svijet".

The plot follows the events in the 1950s when children and parents visit a desert town for a Junior Stargazer/Space Cadet convention. Everyone is expecting to have a pleasant time filled with fellowship and knowledge competitions, but instead witness chaos when the convention is disrupted by "world-changing events".

Wesley Wales Anderson (1969.) američki je redatelj nominiran za nagradu Oscar za najbolji scenarij za filmove *Obitelj čudaka* (2001.), *Kraljevstvo izlazećeg Mjeseca* (2012.) i *Hotel Grand Budapest* (2014.). Filmom *Hotel Grand Budapest* dobio je prvu nominaciju za nagradu Oscar za najboljeg redatelja i najbolji film, a osvojio je nagradu Golden Globe za najbolji film u kategoriji mjuzikl ili komedija te nagradu BAFTA za najbolji originalni scenarij. Za film *Otok pasa* 2018. osvojio je Srebrnog medvjeda za najboljeg redatelja.

Wesley Wales Anderson (1969) is an American filmmaker, nominated for the Academy Award for Best Original Screenplay for *The Royal Tenenbaums* (2001), *Moonrise Kingdom* (2012) and *The Grand Budapest Hotel* (2014). With *The Grand Budapest Hotel*, he received his first Academy Award nominations for Best Director and Best Picture, and won the Golden Globe Award for Best Motion Picture – Musical or Comedy and the BAFTA Award for Best Original Screenplay. He also won the Silver Bear for Best Director for *Isle of Dogs* in 2018.

BARBIE

70



SAD • USA
2023. • 105'
fantastika, komedija • fantasy,
comedy

REŽIJA • DIRECTOR
Greta Gerwig

SCENARIJ • SCREENPLAY Greta Gerwig, Noah Baumbach

FOTOGRAFIJA • CINEMATOGRAPHY Rodrigo Prieto

MONTAŽA • EDITOR Nick Houy

ORIGINALNA GLAZBA • SCORE Mark Ronson, Andrew Wyatt

ULOGI • CAST Margot Robbie, Ryan Gosling, America Ferrera, Kate McKinnon,
Issa Rae, Rhea Perlman, Will Ferrell

PRODUCENTI • PRODUCERS David Heyman, Margot Robbie, Tom Ackerley,
Robbie Brenner

PRODUKCIJSKE KUĆE • PRODUCTION COMPANIES Heyday Films, NB/GG Pictures,
LuckyChap Entertainment, Mattel Films

DISTRIBUCIJA • DISTRIBUTION Blitz Film&Video Distribution

Nakon što biva izbačena iz Barbielanda jer nije savršena lutka, Barbie kreće u stvarni svijet ne bi li pronašla istinsku sreću...

After being expelled from Barbieland for being a less-than-perfect doll, Barbie sets off to the real world to find true happiness...

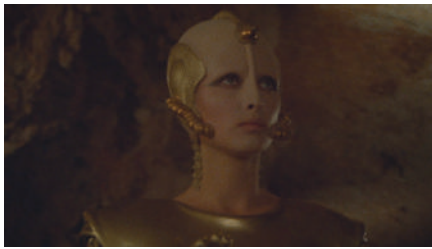
Greta Gerwig (1983.) američka je glumica, scenaristica i redateljica. Od ranih 2010-ih, s partnerom Noom Baumbachom surađuje na nekoliko filmova, uključujući *Greenberg* (2010.), *Frances Ha* (2012.) i *Mistress America* (2013.). Njezin redateljski prvijenac bio je hvaljeni film *Lady Bird* (2017.), za koji je napisala i scenarij. Glumila je u filmovima *Djevojke u nevolji* (2011.), *Jackie* (2016.) i *Žene 20. stoljeća* (2016.).

Greta Gerwig (1983) is an American actress, writer, and director. Since the early 2010s, Gerwig has collaborated with her partner Noah Baumbach on several films including *Greenberg* (2010), *Frances Ha* (2012), and *Mistress America* (2015). Gerwig made her solo directorial debut with the critically acclaimed comedy-drama film *Lady Bird* (2017), which she also wrote, and has also had starring roles in the films *Damsels in Distress* (2011), *Jackie* (2016), and *20th Century Women* (2016).

POPULARNA PULA / POPULAR PULA

GOSTI IZ GALAKSIJE

MONSTRUM Z GALAXIE ARKANA / VISITORS FROM THE ARKANA GALAXY



Jugoslavija, Čehoslovačka •
Yugoslavia, Czechoslovakia
1981. • 93'
znanstvenofantastični • SF

PREMIJERA
RESTAURIRANOG FILMA
PREMIERE OF THE
RESTORED FILM

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Međunarodni filmski festival u Portu, Fantasporto 1984. – Najbolji scenarij (ex aequo s Tajanstvenim dvorcem u Karpatima) / Porto International Film Festival, Fantasporto 1984 – Best Screenplay (ex aequo with The Mysterious Castle in the Carpathians)
- Međunarodni filmski festival u Madridu, Imagfic 1982 – Glavna nagrada, nagrada publike, nagrada FIPRESCI, nagrada žirija za najbolju masku / Madrid International Film Festival, Imagfic 1982 – Grand Prix, Audience Award, FIPRESCI Award, Jury's Award for Best Make-Up

REŽIJA • DIRECTOR

Dušan Vukotić

SCENARIJ • SCREENPLAY Miloš Macourek, Dušan Vukotić

FOTOGRAFIJA • CINEMATOGRAPHY Jiří Macák

MONTAŽA • EDITOR Ivana Kačirkova

ORIGINALNA GLAZBA • SCORE Tomislav Simović

VIZUALNI EFEKTI • VISUAL EFFECTS Jan Švankmajer

ULOGJE • CAST Žarko Potočnjak, Lucie Zulova, Ksenija Prohaska, Rene Bitorajac, Ljubiša Samardžić, Ivana Andrlova

PRODUCENT • PRODUCER Sulejman Kapić

PRODUKCIJSKE KUĆE • PRODUCTION COMPANIES Filmové studio Barrandov, Jadran film, Kinematografi, Zagreb film

Robert je pisac znanstvenofantastičnih romana koji otkrije da može materijalizirati svoje misli. Kao posljedica toga, na Zemlju stiže skupina izvanzemaljaca predvođena stamenom Androm, koja osjeća naklonost prema Robertu, što se nimalo ne sviđa njegovoj djevojci Bibi.

Robert is a sci-fi novelist who discovers he can materialise his thoughts. As a result, a group of aliens come to Earth, led by the stout Andra, who is fond of Robert, which his girlfriend Biba doesn't like one bit.

Dušan Vukotić (1927. – 1998.), redatelj, scenarist, animator, crtač i karikaturist. Prvi kontakt sa crtanim filmom ostvaruje početkom pedesetih godina u zagrebačkom Duga filmu. Debitira crtićem *Kako se rodio Kíćo* (1951.). 1956. realizira prvi potpuno svoj projekt *Nestašni robot*. Njegova najpoznatija ostvarenja su *Cowboy Jimmy* (1957.), *Veliki strah* (1958.), *Krava na Mjesecu* (1959.), *Abrakadabra* (1958.), *Osvetnik* (1958.), *Piccolo* (1959.), *Igra* (1962.). 1961. godine nagrađen je Oscarom za animirani film *Surogat* (prvi put dodijeljen filmu izvan SAD). Zanimljive rezultate ostvaruje i cjelovečernjim igranim filmovima – *Sedmi kontinent* (1966.), *Akcija stadion* (1977.) i *Gosti iz galaksije* (1981.).

Dušan Vukotić (1927-1998) was a director, screenwriter, animator, and caricaturist, who studied architecture in Zagreb. He entered the world of animated films at the beginning of the 1950s in Duga film in Zagreb. He made his debut with the cartoon *How Kico Was Born* (1951). In 1956, he made his own project – *Naughty Robot*. His most famous animated films include *Cowboy Jimmy* (1957), *The Great Fear* (1958), *Cow on the Moon* (1959), *Abracadabra* (1958), *The Avenger* (1958), *Piccolo* (1959), *The Game* (1962). In 1961, he won an Oscar for his animated film *The Substitute* (this was the first time that the Oscar in this category went outside the US). In addition, he made some interesting feature films – *The Seventh Continent* (1966), *Operation Stadium* (1977), *Visitors from the Arkana Galaxy* (1981).



ZAGREB FILM

INDIGO KRISTAL

INDIGO CRYSTAL



Srbija • Serbia
2023. • 105'
drama

REŽIJA • DIRECTOR

Luka Mihailović

SCENARIJ • SCREENPLAY Luka Mihailović

FOTOGRAFIJA • CINEMATOGRAPHY Vladimir Đurić, Vladimir Milivojević Boogie

MONTAŽA • EDITOR Matija Đukanović

ORIGINALNA GLAZBA • SCORE Damjan Nedelkov, Nikola Bugarčić, Luka Bročić,
Nikola Bukvić

ULOGI • CAST Miodrag Radonjić, Denis Murić, Nina Janković, Miloš Petrović-Trojpec,
Nikola Breković, Milan Čučilović

PRODUCENTI • PRODUCERS Miloš Avramović, Miodrag Radonjić

PRODUKCIJSKE KUĆE • PRODUCTION COMPANIES RTS, Režim, Archangel Studios

DISTRIBUCIJA • DISTRIBUTION Con film

PRODAJNI ZASTUPNIK • SALES AGENT ArtVista

Vuk je 30-godišnji povratnik iz zatvora koji nakon samoubojstva najboljeg prijatelja preuzima odgovornost da spasi njegovog mlađeg brata i izvede ga na pravi put.

Vuk, a 30-year-old returnee from prison, who was driven by the suicide of his best friend, takes the responsibility for getting his younger brother on a safe and right path.

Luka Mihailović (1997.) srpski je redatelj i scenarist. Kao student na Fakultetu dramskih umetnosti u Beogradu režira kratkometražne igrane filmove *Jedan poziv*, *Bambina*, *Šećer* i *Ludi*. *Indigo kristal* njegovo je debitantsko ostvarenje i novi regionalni hit koji mnogi prozivaju nasljednikom *Južnog vjetra*.

Luka Mihailović (1997) is a Serbian director and screenwriter. He directed the short films *One Call*, *Bambina*, *Sugar*, and *Crazy* as a student at the Faculty of Dramatic Arts in Belgrade. *Indigo Crystal* is his first feature and a new regional hit many are calling the successor of *South Wind*.



SAD • USA
2023. • 180'
biografski, drama, povijesni •
biography, drama, history

HRVATSKA PREMIJERA
CROATIAN PREMIERE

REŽIJA • DIRECTOR

Christopher Nolan

SCENARIJ • SCREENPLAY Christopher Nolan, prema knjizi *American Prometheus* K. Birda i M. J. Sherwina • based on the book *American Prometheus* by K. Bird and M. J. Sherwin

FOTOGRAFIJA • CINEMATOGRAPHY Hoyte van Hoytema

MONTAŽA • EDITOR Jennifer Lame

ORIGINALNA GLAZBA • SCORE Ludwig Göransson

ULOGJE • CAST Cillian Murphy, Emily Blunt, Matt Damon,
Robert Downey Jr., Florence Pugh

PRODUCENTI • PRODUCERS Emma Thomas, Charles Roven, Christopher Nolan

PRODUKCIJSKE KUĆE • PRODUCTION COMPANIES Universal Pictures, Syncopy Inc.,
Atlas Entertainment

DISTRIBUCIJA • DISTRIBUTION Editus d.o.o.

Oppenheimer je biografski film o američkom fizičaru J. Robertu Oppenheimeru, koji je prozvan „ocem atomske bombe“. Oppenheimer je bio glavni čovjek Operacije Manhattan, akcije američkih vlasti da stvore nuklearnu bombu i time dobiju prevlast u II. svjetskom ratu.

Oppenheimer is a biopic about American physicist J. Robert Oppenheimer, referred to as the “father of the atomic bomb”. Oppenheimer headed the Manhattan Project, the US government's effort to create a nuclear bomb and get the upper hand in World War II.

Christopher Nolan (1970.) nagrađivani je redatelj, scenarist i producent. Nakon dugometražnog prvijenca *Praćenje* (1999.), Nolan je napisao scenarij i režirao film *Memento* (2001.), za koji je dobio nominaciju za nagradu Oscar za najbolji originalni scenarij. Režirao je film *Nesanica* (2002.) s Alom Pacinom u glavnoj ulozi, a zatim počeo raditi na hvaljenoj trilogiji Vitez tame: *Batman: Početak* (2005.), *Vitez tame* (2008.) i *Vitez tame: Povratak* (2012.). Istaknutiji filmovi na kojima je radio kao producent, scenarist i redatelj uključuju *Prestiž* (2006.), *Početak* (2010.), *Interstellar* (2014.) i *Tenet* (2020.). Njegov film *Dunkirk* iz 2017. g. nominiran je za osam nagrada Oscar.

Christopher Nolan (1970) is an award-winning filmmaker who has been recognised for his work as a director, writer and producer. After making his feature film debut with *Following* (1999), Nolan wrote and directed *Memento* (2001), for which he received an Academy Award nomination for Original Screenplay. Nolan directed Al Pacino in his next film, *Insomnia* (2002), and then began working on the acclaimed Dark Knight Trilogy: *Batman Begins* (2005), *The Dark Knight* (2008) and *The Dark Knight Rises* (2012). Nolan's other credits as a producer, writer and director include *The Prestige* (2006), *Inception* (2010), *Interstellar* (2014) and *Tenet* (2020). His 2017 film, *Dunkirk*, was nominated for eight Academy Awards.

SUNCE BUDUĆNOSTI

IL SOL DELL'AVVENIRE / A BRIGHTER TOMORROW

70



Italija, Francuska • Italy, France
2023. • 96'
komedija, drama • comedy, drama

FESTIVALI I INAGRADE / FESTIVALS AND AWARDS

• Filmski festival u Cannesu 2023. – Natjecateljski program / Cannes Film Festival 2023 – Main Competition

REŽIJA • DIRECTOR

Nanni Moretti

SCENARIJ • SCREENPLAY Nanni Moretti, Valia Santella, Federica Pontremoli, Francesca Marciano

FOTOGRAFIJA • CINEMATOGRAPHY Alessandro Vannucci

MONTAŽA • EDITOR Clelio Benevento

ORIGINALNA GLAZBA • SCORE Franco Piersanti

ULOGI • CAST Mathieu Amalric, Margherita Buy, Silvio Orlando, Barbora Bobulova, Nanni Moretti, Elena Lietti, Jerzy Stuhr, Laura Nardi, Beniamino Marcon, Rosario Lisma, Flavio Furno, Francesco Brandi, Blu Yoshimi

PRODUCENTI • PRODUCERS Nanni Moretti, Domenico Procacci

PRODUKCIJSKE KUĆE • PRODUCTION COMPANIES Sacher Film, Fandango, RAI Cinema, Le Pacte

DISTRIBUCIJA • DISTRIBUTION MCF MegaCom Hrvatska

Giovanni, renomirani talijanski redatelj, uskoro počinje snimanje političkog filma. No uslijed njegovog braka koji je u krizi, njegovog koproducenta koji je na rubu bankrota i filmske industrije koja se ubrzano mijenja, čini se da mu ništa ne ide od ruke. Giovanni, koji je uvijek na rubu, morat će promisliti o svojem načinu postupanja želi li svoj mali svijet odvesti prema svijetloj budućnosti.

Giovanni, a renowned Italian filmmaker, is about to start shooting a political film. But between his marriage in crisis, his co-producer on the verge of bankruptcy and the rapidly changing film industry, everything seems to be working against him! Always on the edge, Giovanni will have to rethink his way of doing things if he wants to lead his little world towards a brighter tomorrow.

Nanni Moretti (1953.) talijanski je glumac, redatelj i producent te osnivač produkcijske i distributerske kuće Sacher Film. Svoju redateljsku karijeru započeo je 1970-ih filmovima *Ja sam autarh* (1976.) i *Ecce bombo* (1977.) 1980-ih je postao jedna od najvećih nada talijanske kinematografije filmovima *Zlatni snovi* (1981.), *Bianca* (1983.) i *Misa je gotova* (1985.). Njegova ljevičarske, iako vrlo individualističke sklonosti, očituju se u filmovima *Izravni udarac* (1989.), *Dragi dnevniče* (1993.) i *Travanj* (1997.). 2001. godine osvojio je Zlatnu palmu u Cannesu za svoju intimnu dramu *Sinova soba*. Režirao je i dobro prihvaćene filmove poput *Kajmana* (2006.), *Imamo Papu* (2011.), *Moja majka* (2015.) i *Tri kata* (2021.).

Nanni Moretti (1953), Italian actor, director, and producer, founder of the production and distribution company Sacher Film, began his directing career in the 1970s with films such as *I Am Self Sufficient* (1976) and *Ecce Bombo* (1977). He became one of the great hopefuls of Italian cinema in the 1980s, shooting the films *Golden Dreams* (1981), *Bianca* (1983), and *The Mass Is Ended* (1985). His leftist, although strongly individualistic bent, manifests itself in the movies *Red Lob* (1989), *Dear Diary* (1993), and *April* (1997). In 2001 he won the Palme d'Or at Cannes for the intimate drama *The Son's Room*. He also directed well-received films such as *Il caimano* (2006), *We Have a Pope* (2011), *My Mother* (2015), and *Three Floors* (2021).

POPULARNA PULA / POPULAR PULA



VREMEPLOV TIME MACHINE

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Jugoslavija • Yugoslavia
1969. • 88'
drama

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Pulski filmski festival 1969. – Velika srebrna arena, Srebrna arena za režiju, Zlatna arena za kameru / Pula Film Festival 1969 – Great Silver Arena, Silver Arena for Best Director, Golden Arena for Best Cinematography
- Filmski festival u Nišu 1969 – Nagrada Car Konstantin za najboljeg glumca / Niš Film Festival 1969 – Car Konstantin Award for Best Actor

Hrvatska kinoteka Hrvatskog državnog arhiva digitalno je restaurirala ovaj film 2022. godine uz potporu Hrvatskog audiovizualnog centra. Restauracija u rezoluciji 2K provedena je u studiju Ater u Zagrebu. U restauraciji slike korišten je originalni negativ, a u restauraciji zvuka ton negativ filma.

In 2022, the film was digitally restored by the Croatian Cinematheque of the Croatian State Archives with support from the Croatian Audiovisual Centre. The 2K restoration was done at Ater Studio in Zagreb using the original negative, and the sound restoration using the sound negative.

Izvor fotografija: HR-HDA-1392 Zbirka fotografija hrvatskog filma, Hrvatski državni arhiv – Hrvatska kinoteka

Photographs: HR-HDA-1392 Croatian Film Photo Collection, Croatian State Archives - Croatian Cinematheque



DOGAĐAJ

AN EVENT

REŽIJA • DIRECTOR

Vatroslav Mimica

SCENARIJ • SCREENPLAY Željko Senečić, Vatroslav Mimica

FOTOGRAFIJA • CINEMATOGRAPHY Frano Vodopivec

MONTAŽA • EDITOR Katja Majer

ULOGE • CAST Pavle Vuisić, Srdan Mimica, Boris Dvornik, Fabijan Šovagović, Neda Spasojević, Marina Nemet, Fahro Konjhođić

PRODUCENT • PRODUCER Branko Lustig

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Jadran film

Djed i unuk odlaze na sajam prodati konja. Na povratku, prate ih lugar i njegov podmukli kompanjon Matijević s namjerom da ih opljačkaju. U šikari dode do obračuna...

A grandfather and his grandson go to a fair to sell a horse. A ranger and his vicious partner, Matijević, follow them as they return home in order to rob them. The confrontation takes place in the forest.

Vatroslav Mimica (1923. – 2020.), filmski redatelj, scenarist i producent. Kao redatelj debitirao je filmom *U oluji* (1952). Pedesetih godina režira niz uspješnih animiranih filmova te se nameće kao jedan od prvaka Zagrebačke škole animiranog filma. 1961. režira spektakl *Tvrđava Samograd / Solimano il conquistatore* (1961.) i uspješne kratkometražne igrane filmove. Nakon režije crtanog filma *Vatrogasci* (1971.) napušta animaciju i u potpunosti se posvećuje igranom filmu. Snima film *Prometej s otoka Viševice* (1965.) za koji, na festivalu u Puli, osvaja Veliku zlatnu arenu i Srebrnu arenu za režiju. Slijede nagrađivani filmovi *Ponedjeljak ili utorak* (1966.), *Kaja, ubit ću te!* (1967.) i *Događaj* (1969.). Posebnu cjelinu u njegovu opusu čine filmovi *Seljačka buna 1573*, nagrađen Velikom brončanom arenom u Puli, i posljednji igrani film *Banović Strahinja* (1981.).

Vatroslav Mimica (1923–2020), film director, screenwriter, and producer. *In the Storm* (1952) was his directorial debut. In the 1950s he directed a number of successful animated films and becomes one of the prominent members of the Zagreb School of Animated Film. In 1962 he directed the spectacle *Suleiman the Conqueror / Solimano il conquistatore* and other successful short films. After directing the animated film *The Firemen* (1971), he left animation and turned to feature films. He directed the film *Prometheus on the Island* (1965), which won the Grand Golden Arena and the Silver Arena for Best Director at the film festival in Pula. He then directed the acclaimed films *Monday or Tuesday* (1966), *Kaya, I Will Kill You* (1967), and *An Event* (1969). *Anno Domini 1573*, which won the Grand Bronze Arena at Pula, and his last film, *The Falcon* (1981), form a distinct whole in his work.

DOSJE LABUDOVIĆ: CINÉ-GUERRILLAS

70

CINÉ-GUERRILLAS: SCENES FROM THE LABUDOVIĆ REELS



Srbija, Francuska, Hrvatska, Crna
Gora • Serbia, France, Croatia,
Montenegro
2022. • 100'
dokumentarni • documentary

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Međunarodni filmski festival u Torontu 2022. (Program TIFF Docs) – Svjetska premijera / Toronto International Film Festival 2022, TIFF Docs programme – World premiere
- Međunarodni filmski festival grada Alžira 2022. – Grand Prix / International Film Festival of Algiers 2022 – Grand Prix

REŽIJA • DIRECTOR

Mila Turajlić

SCENARIJ • SCREENPLAY Mila Turajlić

FOTOGRAFIJA • CINEMATOGRAPHY Mila Turajlić

MONTAŽA • EDITORS Sylvie Gadmer, Anne Renardet, Mila Turajlić

OBLIKOVANJE ZVUKA • SOUND Aleksandar Protić

ORIGINALNA GLAZBA • SCORE Troy Herion

PRODUCENTICE • PRODUCERS Mila Turajlić, Carine Chichkowsky

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Poppy Pictures (Srbija • Serbia), Survivance (Francuska • France)

KOPRODUKCIJA • CO-PRODUCED BY Restart (Hrvatska • Croatia), Kino (Crna Gora • Montenegro)

KOPRODUCENTI • CO-PRODUCERS Vanja Jambrović, Tibor Keser, Vuk Perović

DISTRIBUCIJA • DISTRIBUTION Restart

PRODAJNI ZASTUPNIK • SALES AGENT Poppy Pictures

Dosje Labudović: Ciné-Guerrillas dugometražni je dokumentarni film koji nas vodi na putovanje kroz arhivu Stevana Labudovića, osobnog snimatelja jugoslavenskog predsjednika Tita. Film nas uvodi u medijsku bitku koja se odvijala tijekom Alžirskog rata za nezavisnost u kojem je filmski medij mobiliziran kao oružje političke borbe protiv kolonijalizma.

Ciné-Guerrillas: Scenes from the Labudović Reels is a feature-length documentary film taking us on a journey through the archive of Stevan Labudović, Yugoslav president's Tito cameraman. The film takes us into the media battle that played out during the Algerian War of Independence, where film was mobilised as a weapon of political struggle against colonialism.

Mila Turajlić (1979.) autorica je dokumentarnih filmova iz Beograda, najpoznatija po dokumentarnim filmovima *Cinema Komunisto* i *Druga strana svega* od kojih je potonji pobijedio na najvažnijem svjetskom festivalu dokumentarnog filma IDFA u Amsterdamu 2018. godine.

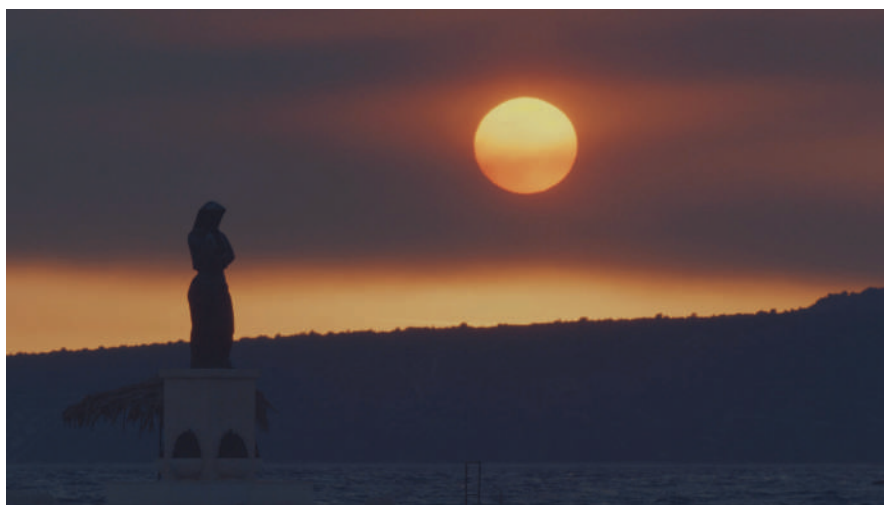
Mila Turajlić (1979) is a documentary filmmaker from Belgrade, best known for her films *Cinema Komunisto* and *The Other Side of Everything*. The latter won at the most important documentary film festival in the world, the IDFA in Amsterdam in 2018.

70.

EL SHATT – NACRT ZA UTOPIJU

EL SHATT – A BLUEPRINT FOR UTOPIA

VREMEPLOV / TIME MACHINE



Hrvatska • Croatia
2023. • 96'
dokumentarni • documentary

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

• Festival mediteranskog filma Split 2023. – Posebno priznanje žirija i Nagrada publike / Mediterranean Film Festival Split 2023 – Special Mention and Audience Award

REŽIJA • DIRECTOR

Ivan Ramljak

SCENARIJ • SCREENPLAY Ivan Ramljak

FOTOGRAFIJA • CINEMATOGRAPHY Boris Poljak

MONTAŽA • EDITOR Jelena Maksimović

OBLIKOVANJE ZVUKA • SOUND Vladimir Živković

PRODUCENT • PRODUCER Tibor Keser

KOPRODUCENTI • CO-PRODUCERS Iva Plemić-Divjak, Mladen Kovačević,
Sunčica Fradelić

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY KOMPOT (Hrvatska • Croatia)

KOPRODUKCIJA • CO-PRODUCTION Horopter Film Production (Srbija • Serbia),
Kino klub Split (Hrvatska • Croatia)

Stotine promrzlih i izgladnjelih ljudi plutaju na brodovima usred Mediterana bježeći od rata. Scene koje smo navikli gledati na vijestima u posljednje vrijeme... Ali godina je 1944. i izbjeglice bježe iz Europe u Afriku. Nakon kapitulacije Italije, a prije dolaska njemačke vojske, Tito je uz pomoć Saveznika odlučio evakuirati 28 000 stanovnika Dalmacije u Egipat, gdje su dvije godine živjeli pod šatorima usred pustinje, u svojevrsnom komunističkom model-naselju koje je trebalo pokazati Zapadu kako će izgledati nova Jugoslavija kad završi rat. Ovo je priča o njima.

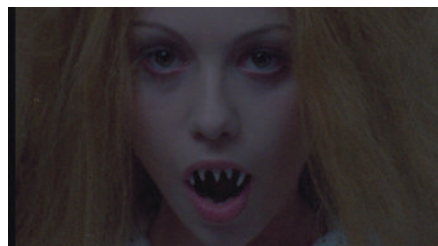
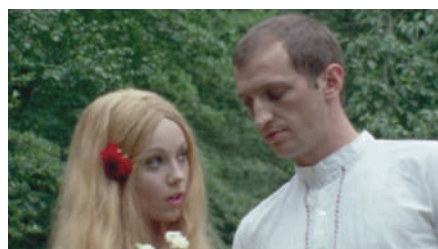
Hundreds of frozen and starved people floating on boats in the middle of the Mediterranean Sea fleeing from the war... Familiar scenes that we are used to seeing in recent times. But the year is 1944, and the refugees are travelling from Europe to Africa. After Italian capitulation, and before the arrival of German army, 28.000 Dalmatian Croats left their home villages and towns to live for two years under the tents in the middle of Egyptian desert, in a kind of a communist model village that was formed to show the Allies how the new Yugoslavia will look like when the war ends. This is a story about them.

Ivan Ramljak (1974.) filmski je redatelj i nezavisni kustos. 2003. godine osnovao je Festival filma o ljudskim pravima u Zagrebu. Od 2013. do 2022. uređivao je *Kratki utorak* – filmski program u zagrebačkom Kinu Tuškanac. Od 2016. godine umjetnički je voditelj Tabor Film Festivala, najstarijeg festivala kratkometražnog filma u Hrvatskoj, a od 2022. godine djeluje kao programer za Međunarodni filmski festival u Rotterdamu. Njegovi filmovi prikazani su na više od 80 međunarodnih festivala diljem svijeta (Cinéma du réel, DOK Leipzig, Filmski festival u Sarajevu, Dokufest, GoEast...), osvajajući više nagrada.

Ivan Ramljak (1974) is a film director and independent curator. In 2003 he founded the Human Rights Film Festival in Zagreb. From 2013 to 2022 he was the editor of *Short Tuesdays*, a short film program at Tuškanac Cinema in Zagreb. Since 2016, he has been the artistic director of the Tabor Film Festival, the oldest festival of short films in Croatia, and since 2022 he has been working as a programmer for the International Film Festival in Rotterdam. His films have been screened at more than 80 international festivals around the world (Cinéma du réel, DOK Leipzig, Sarajevo Film Festival, Dokufest, GoEast...) and won several awards.

LEPTIRICA

THE SHE-BUTTERFLY



Jugoslavija • Yugoslavia
1973. • 63'
film strave • horror

REŽIJA • DIRECTOR

Đorđe Kadijević

SCENARIJ • SCREENPLAY Đorđe Kadijević (prema priči Milovana Glišića • based on the story by Milovan Glišić)

FOTOGRAFIJA • CINEMATOGRAPHY Branko Ivatović

MONTAŽA • EDITOR Neva Paskulović-Habić

ULOGJE • CAST Mirjana Nikolić, Petar Bozović, Slobodan 'Cica' Perović, Vasja Stanković, Aleksandar Stojković, Tanasije Uzunović

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Radiotelevizija Beograd

Seoski mladić Strahinja zaljubljen je u lijepu i nježnu plavokosu Radojku, kći lokalnog gazde. Želi se njome vjenčati, ali gazda Živan neće za to ni da čuje. Kako bi dokazao svoju hrabrost i vrijednost, Strahinja pristane prenočiti u mlinu-vodenici opsjednutoj vampirima. O mlinu ovisi opstojnost sela, stoga je na mladiću izuzetna odgovornost...

The young man from a village, Strahinja, is in love with the beautiful and fair blonde, Radojka, the daughter of a local landowner. He wants to marry her, but Živan won't hear about it. To prove his valour and worth, Strahinja agrees to spend the night in the local vampire-infested mill. The fate of the village depends on the mill, so the young man has a great responsibility...

Đorđe Kadijević (1933.) srpski je redatelj, scenarist, povjesničar umjetnosti i likovni kritičar. Režirao je oko dvadeset igranih i TV filmova i televizijskih serija: *Praznik*, *Pohod*, *Žarki*, *Pukovnikovica*, *Štićenik*... Posebno mjesto u jugoslovenskog kinematografiji ima kao pionir horor žanra, a njegova antologijska ostvarenja *Leptirica* i *Sveto mjesto* donijela su mu važna priznanja, među kojima je nagrada „Bela Lugosi“ festivala Dead Lake 2016. za izuzetan doprinos horor umjetnosti.

Đorđe Kadijević (1933) is a Serbian director, screenwriter, art historian, and art critic. He directed some twenty fiction and TV films and TV series: *The Feast*, *The Trek*, *Žarki*, *The Colonel's Wife*, *Ward*... He holds a special place in Yugoslav cinema as the pioneer of horror, and won major acclaim with his anthological films *The She-Butterfly* and *A Holy Place*, including the Bela Lugoši Award at the 2016 Dead Lake Festival for outstanding contribution to horror art.

MARTIN U OBLACIMA

MARTIN IN THE CLOUDS



Jugoslavija • Yugoslavia
1961. • 97'
komedija • comedy

REŽIJA • DIRECTOR

Branko Bauer

SCENARIJ • SCREENPLAY Fedor Vidas

FOTOGRAFIJA • CINEMATOGRAPHY Branko Blažina

MONTAŽA • EDITOR Blaženka Jenčik

GLAZBA • SCORE Aleksandar Bubanović

ULOGE • CAST Boris Dvornik, Ljubica Jović, Joža Šveb, Antun Nalis,
Ljerka Prekratić, Braco Reiss

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Jadran film

U filmu pratimo zgrade i nezgode Martina, i njegove djevojke Zorice, dvoje studenata i podstanara u pokušaju da dođu do vlastitog stana, u tada suvremenom Zagrebu, koji je prikazan kao dinamičan, moderan grad u kojem postoji međunarodni velesajam, glazbene večeri, jazz, moda i sport. Naravno taj grad ima i svoje izazove, koji su slični kao i danas, poput potrebe mladih ljudi za životnim prostorom, tim magičnim stanom što ponekad postaje zamka u koju beskrupulozni hvataju naivne.

The film tells the story of the fortunes and mishaps of Martin and his girlfriend Zorica, both students and subtenants, as they try to get a flat of their own in the then modern Zagreb, shown as a dynamic, modern city that has an international fair, music evenings, jazz, fashion, and sport events. Of course, the city has its own challenges, similar to today, such as the need for young people to have a space of their own, the magical flat, which sometimes becomes a trap used by the unscrupulous to trick the naive.

Branko Bauer (1921. – 2002.), hrvatski filmski i televizijski redatelj i scenarist. U dugometražnom igranom filmu debitirao je 1953. filmom *Sinji galeb*. Nakon kanonskog ostvarenja *Ne okreći se sine* (1956.), uspješno se okušao u melodrami (*Samo ljudi*, 1957.), neorealističkoj drami (*Tri Ane*, 1959.), komediji (*Martin u oblacima*, 1961.) i političkoj drami *Licem u lice* (1963.). Potkraj 1970-ih režirao je dvije zapažene TV serije: trinaestodijelna *Salaš u Malom Ritu* (1976.) premontirana je za kinodistribuciju u dva nagrađivana igrana filma, *Zimovanje u Jakobsfeldu* (1975.) i *Salaš u Malom Ritu* (1976.), a petodijelna *Boško Buha* (1980.) prikazivana je u kinima u kraćoj filmskoj verziji 1978. Ostali cjelovečernji filmovi: *Prekobrojna* (1962.), *Nikoletina Bursać* (1964.), *Doći i ostati* (1965.), *Četvrti suputnik* (1967.).

Branko Bauer (1921–2002), Croatian film and TV director and screenwriter. He made his debut in feature film in 1953 with *The Seagull*. After his canonical film *Don't Turn Around, My Son*, he directed a successful melodrama *Only People* (1957), the neorealism drama *Three Girls Named Ana* (1959), the comedy *Martin in the Clouds* (1961), and the political drama *Face to Face* (1963). In the late 1970s he directed two successful TV series: the 13-part *The Farm in the Small Marsh* (1976) was re-edited for distribution in the cinemas as two awarded feature films, *Wintering in Jakobsfeld* (1975) and *The Farm in the Small Marsh* (1976), and the five-part *Boško Buha* (1980) was distributed in the cinemas as a shortened film version in 1978. Other feature films: *Superfluous* (1962), *Nikoletina Bursać* (1964), *To Come and Stay* (1965), *Fourth Companion* (1967).

MEKANI BRODOVI

THE SOFT SHIPS



Autor fotografije: Mladen Babić Baba



Autor fotografije: Mladen Babić Baba

Hrvatska • Croatia
2022. • 88'
dokumentarni • documentary

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

• Festival filma o ljudskim pravima 2022. – Svjetska premijera / Human Rights Film Festival 2022 – World premiere

REŽIJA • DIRECTOR

Željko Zorica-Šiš

DOVRŠILI • COMPLETED BY Ana Janjatović-Zorica, Viktor Krasnić

FOTOGRAFIJA • CINEMATOGRAPHY Dragan Ruljančić H. F. S.

MONTAŽA • EDITOR Viktor Krasnić

SUDJELUJU • PARTICIPANTS Zlatko Burić-Kićo, DB Indoš, Anica Vlašić Anić, Naco Oster, Branko Matan, Hrvoje Grgić, Igor Šuljić, Zoran Fiolić, Neven Jurić, Krunoslav Mavar, Mladen Babić, Ante Pamuković, Goran Šuljić, Branislava Stefanović, Zlatko Sviben, Branko Brezovac, Gordana Vnuk

DIZAJN ZVUKA • SOUND Dubravka Premar

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Studio Artless

Mekani brodovi dokumentarni je film o kazališnoj grupi „Kugla glumište“ koja je bila najvažnija avangardna kazališna, multimedijalna i interdisciplinarna umjetničkih skupina u Hrvatskoj od sredine sedamdesetih i početkom osamdesetih godina dvadesetog stoljeća. Umjesto tradicionalnog kazališta, Kugla je zamišljala teatar kao urbani ritual i socijalnu situaciju. Narušavala je teatar kao „kocku“, u kojoj se unaprijed znalo mjesto za gledatelje, te uspostavljala teatar kao Kuglu, kao ne-dramski teatar, totalni teatar preklapljen sa životom...

The documentary film tells the story of the theatre company Kugla glumište, the most important avant-garde theatre, multimedia and interdisciplinary art collective in Croatia from the mid-1970s and early 1980s. Instead of a traditional theatre, *Kugla* saw theatre as urban ritual and social situation. It disrupted theatre as a “cube” where the place for the audience was known in advance, and instituted theatre as Kugla, a non-drama theatre, total theatre overlapping with life...

Željko Zorica Šiš (1957. – 2023.) bio je multimedijalni umjetnik, sudionik kulturnog Kugla Glumišta, scenograf, kreator lutaka, dramskih tekstova, grafički dizajner te pisac. Na kulturnoj sceni bio je aktivan od 1976., djelujući na različitim umjetničkim poljima. Osnivač je kazališnih grupa Ulješura, Kačinsky Trupa i Uplašene žirafe. Autor je stripova, knjiga iz ciklusa „Fantastični bestijarij“ i brojnih slikovnica. Dobitnik je brojnih nagrada u raznim umjetničkim disciplinama (dizajn, strip, scenografija, društvene akcije).

Željko Zorica Šiš (1957–2023) was a multimedia artist and member of the Kugla glumište, which enjoyed cult status, production designer, puppet maker, playwright, graphic designer, and writer. He was active in culture from 1976, in various artistic fields. He was the founder of theatre companies Ulješura, Kačinsky trupa, and Uplašene žirafe. He wrote comic books, books from the *Fantastični bestijarij* cycle, and a number of picture books. He won numerous awards across different disciplines (design, comic books, production design, social action).



Jugoslavija • Yugoslavia
1971. • 30'
dokumentarni • documentary

MI IZ PRAGA

US FROM PRAGUE



REŽIJA • DIRECTOR

Rajko Grlić

SCENARIJ • SCREENPLAY Rajko Grlić

ULOGE • CAST Rajko Grlić, Goran Marković, Goran Paskaljević,
Lordan Zafranović, Srđan Karanović, Predrag Popović

Ovaj je dokumentarni film snimljen u Pragu 1968. godine, nekoliko mjeseci prije sovjetske intervencije u tadašnjoj Čehoslovačkoj, prvi je rad Rajka Grlića za televiziju. Prilično velika kolonija studenata Praške akademije za film iz svih krajeva bivše Jugoslavije, priča o svom životu u Pragu, ljubavi prema filmu, planovima...

This documentary was filmed in Prague in 1968 few months before the Soviet intervention. This is first work from Rajko Grlic that talks about big colony of students that came from all parts of former Yugoslavia to study film art. It talks about their love for films, student life, nostalgia for home and future plans...

Rajko Grlić (1947.) magistrirao je režiju igranog filma 1971. godine na FAMU-u u Pragu. Kao redatelj i scenarist potpisuje brojne dugometražne filmove: *Neka ostane među nama* (2010.), *Karaula* (2006.), *Čaruga* (1991.), *U raljama života* (1984.), *Samo jednom se ljubi* (1981.) itd. Pisao je scenarije za filmove i serije (*Glom u jagode*), a napisao je, režirao i producirao interaktivnu filmsku školu *How to Make Your Movie – An Interactive Film School*.

Rajko Grlić (1947) graduated in film directing from FAMU in Prague in 1971. As director and screenwriter he has worked on a number of features: *Just Between Us* (2010), *Border Post* (2006), *Čaruga* (1991), *You Love Only Once* (1981), etc. He wrote screenplays for films and TV series (*The Unpicked Strawberries*). He wrote, directed, and produced an award-winning interactive film school multi-media *How to Make Your Movie*.

NEOBAVEZNO – MALA NEDA

70



Jugoslavija • Yugoslavia
1969. • 38'
dokumentarni • documentary

REŽIJA • DIRECTOR

Srđan Karanović

SCENARIJ • SCREENPLAY Srđan Karanović
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Televizija Beograd

Neda Arnerić (1953. – 2020.) svojim je ulogama obilježila juoslavensku i srpsku televizijsku, filmsku i kazališnu umjetnost. Njezina prva uloga u filmu *San Puriše Đorđevića* donijela joj je status jugoslavenske dječje filmske zvijezde. Usljedile su uloge u ostvarenjima istog redatelja *Oh, divljino* i *Jutro* (1967.), a godinu dana kasnije snimila je filmove *Saculatat*, *Podne* i *Višnja na Tašmajdanu*. Uloga Višnje dovela ju je u sam vrh jugoslavenske glumačke scene. Film je prikazan na Pulskom filmskom festivalu 1969. godine o čemu govori i emisija iz serijala *Neobavezno – Mala Neda*. Inserti iz filma podsjetit će gledatelje na Višnju s Tašmajdana, na intervju koji je Neda dala novinarima u Puli, kao i na njezinu majku koja je pomno pratila prve godine kćerine karijere.

Neda Arnerić (1953–2020) has left a mark on Yugoslav and Serbian television, film, and theatre art with her roles. Her first role, in the film *The Dream*, directed by Puriša Đorđević, secured her status as Yugoslav child film star. She then played roles in films by the same director *Oh, divljino* and *The Morning* (1967), and a year after in the films *Saculatat*, *The Noon*, and *The Girl in the Park*. The role of Višnja brought her to the very top of the Yugoslav acting scene. *The Girl in the Park* was screened at Pula Film Festival in 1969, and is the theme of the episode from the TV show *Neobavezno - Mala Neda*. Inserts from the episode will remind the audience of Višnja from the park, the interview she gave to journalists in Pula, as well as her mother who closely followed the first years of her daughter's career.

Srđan Karanović (1945.) magistrirao je filmsku i TV režiju na praškom FAMU-u 1970. Režirao je više od sedamdeset dokumentarnih, kratkih igranih, namjenskih i reklamnih filmova. Djelujući na televiziji osobito se istaknuo TV-serijom u deset epizoda *Grlom u jagode*. Njegovi igrani filmovi *Miris poljskog cveća* (1978.), *Petrijin venac* (1980.), *Nešto između* (1982.), *Jagode u grlu* (1985.), *Za sada bez naslova* (1988.), *Virdžina* (1991.) prikazani su s velikim uspjehom na svim značajnim svjetskim festivalima i otkupljeni za prikazivanje u više od trideset zemalja svijeta. 2003. snima film *Sjaj u očima*, a sedam godina kasnije uslijedila je zapažena romantična drama *Besa* (2009.).

Srđan Karanović (1945) graduated in film and TV directing from FAMU in 1970. He directed more than seventy documentary, short feature, commission, and commercial films. Working in TV, he stood out with his 10-episode series *Grlom u jagode*. His feature films *Fragrance of Wild Flowers* (1978), *Petrija's Wreath* (1980), *Something in Between* (1982), *Jagode u grlu* (1985), *A Film with No Name* (1988), and *Virdžina* (1991) were screened at all important global film festivals with great success and sold to more than thirty countries around the world. In 2003 he made the film *Loving Glances*, and seven years later the acclaimed romance drama *Solemn Promise* (2009).



Jugoslavija • Yugoslavia
1953. • 96'
romantična komedija • romantic
comedy

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS
• Pulski filmski festival 1954. – Nagrada za najbolji film,
režiju i glavnu žensku ulogu / Pula Film Festival 1954 –
Best Film, Best Director and Best Lead Actress

REŽIJA • DIRECTOR
František Čap

SCENARIJ • SCREENPLAY Matej Bor, František Čap
FOTOGRAFIJA • CINEMATOGRAPHY Paul Grupp
MONTAŽA • EDITOR Milka Badjura
GLAZBA • SCORE Bojan Adamič

ULOGI • CAST Metka Gabrijelčič, Franek Trefalt, Janez Čuk, Jure Furlan, Stane Sever
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Triglav film

Trojica prijatelja iz razreda, koji moraju polagati maturu, dogovore se da jedan od njih osvoji kćer profesora Cosinusa i tako dođe do zadatka iz matematike. Kad Samo bolje upozna Vesnu, zaljubljuje se u nju i ne želi više čuti za prijašnji dogovor. Vesna ubrzo od Samovog školskog kolege doznaje za njihov plan i ne želi više Samu vidjeti...

Three classmates who have to take their graduation exam make a deal that one of them will win the daughter of professor Cosinus and get his hands on the mathematics exam. When Samo gets to know Vesna better, he falls in love and won't hear of the previous deal. Soon, Vesna learns about their plan from Samo's schoolmate and doesn't want to see Samo again...

František Čap (1913. – 1972.), češki redatelj i scenarist. Proslavio se filmom *Noćni leptir* (1941.) koji mu je donio pohvalu žirija na međunarodnom filmskom festivalu u Veneciji. Uspjeh ponavlja ratnim trilerom *Muškarci bez krila*, koji osvaja glavnu nagradu filmskog festivala u Cannesu 1946. 1952. godine seli se u Ljubljana i u produkciji Triglav filma snima romantičnu komediju *Vesna* (1953.). Za ratnu dramu *Trenutci odluke* primio je nagradu za najbolji film 1955. godine na filmskom festivalu u Puli. 1957. režirao je nastavak *Vesne*, također tada vrlo uspješan romantični film *Ne čekaj na maj*, a 1959. socijalnu dramu *Vrata ostaju otvorena* (1959.) u kojem je kao sedamnaestogodišnjakinja debitirala Milena Dravić.

František Čap (1913–1972), Czech director and screenwriter. He became famous with the film *Nocturnal Butterfly* (1941), which earned him special mention by the jury at Venice International Film Festival. He again succeeded with his war thriller *Men Without Wings*, which won the Grand Prix at Cannes in 1946. In 1952, he moved to Ljubljana, and made the romantic comedy *Vesna* (1953.), produced by Jadran film. His war drama *Moments of Decision* won the award for best film at the 1955 film festival in Pula. In 1957, he directed the sequel to *Vesna*, the then very successful romance *Don't Wait for May*, and in 1959 he directed the social drama *The Door Remains Open*, where Milena Dravić had her debut at 17 years of age.

ZIMA JEDNOG PROLJEĆA

ZIMA JEDNOG PROLEĆA / THE WINTER OF ONE SPRING

70



Srbija • Serbia
2022. • 88'
dokumentarni • documentary

REŽIJA • DIRECTOR

Milan Nikodijević

SCENARIJ • SCREENPLAY Milan Nikodijević
FOTOGRAFIJA • CINEMATOGRAPHY Jovan Milinov, Predrag Popović
MONTAŽA • EDITOR Aleksandar Komnenović
OBLIKOVANJE ZVUKA • SOUND Aleksandar Stojšin
VIZUALNI EFEKTI • VISUAL EFFECTS Živa Stanojević
SUDJELUJU • PARTICIPANTS Predrag Pega Popović, Goran Marković, Srđan Karanović, Rajko Grlić, Lordan Zafranović, Michal Bregant, Hadži Zoran Đorđević, Dr. Bogoljub Šijaković
PRODUCENTI • PRODUCERS Milan Nikodijević, Siniša Bokan
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Štap i kanap Production, Arbos Production

Ovo je priča o poznatoj fotografiji mrtvog Jana Palacha i njenom autoru Predragu Pegi Popoviću, o cenzuri i autocenzuri u turbulentnom vremenu Praškog proljeća i vojne intervencije SSSR-a 1968. u tadašnjoj Čehoslovačkoj. Svoje viđenje ovih događaja, s odmakom od pedeset godina, daju filmski autori koji su u to vreme studirali na praškom FAMU-u. Ovi pripadnici takozvane „češke škole“ iznjedrili su neke od najznačajnijih filmova nekadašnje Jugoslavije.

This is the story of the famous photograph of the body of Jan Palach and its author Predrag Pego Popović, about censorship and self-censorship in the turbulent times of Prague Spring and the USSR military intervention in the then Czechoslovakia in 1968. Looking back at the events of fifty years ago, the directors who studied at FAMU in Prague at the time recount their own experiences. The members of the so-called "Czech School" have made some of the most important films of former Yugoslavia.

Milan Nikodijević (1956.) diplomirao je na Fakultetu dramskih umetnosti u Beogradu. Novinarstvom i filmskom kritikom bavi se od 1978. godine. Objavljivao je u dnevnim novinama, tjednicima i književnoj periodici. Za radio i televiziju snimio je serijale posvećene filmu i umjetnosti. Dugogodišnji je direktor Festivala filmskog scenarija u Vrnjačkoj Banji i autor brojnih dokumentarnih filmova i televizijskih serija.

Milan Nikodijević (1956) graduated from the Faculty of Dramatic Arts in Belgrade, and has worked as journalist and film critic since 1978. His work has been published in daily newspapers, weeklies, and literary periodicals. He has made series dedicated to film and art for radio and TV. He is the longtime director of Film Screenplay Festival in Vrnjačka Banja and the author of a number of documentary films and TV series.



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Norveška • Norway
2023. • 90'
obiteljski, film o odrastanju •
family, coming of age

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- BUFF Malmö 2023 – Nagrada za najbolju komediju / Award for Best Comedy
- Međunarodni festival filmova za djecu u Montrealu 2023. / Montreal International Children's Film Festival 2023
- Međunarodni filmski festival u Berlinu 2023. / Berlin International Film Festival 2023

KRALJICA PLESA DANCING QUEEN

REŽIJA • DIRECTOR
Aurora Gossé

SCENARIJ • SCREENPLAY Silje Holtet
FOTOGRAFIJA • CINEMATOGRAPHY Åsmund Hasli
MONTAŽA • EDITOR Helge Billing
ORIGINALNA GLAZBA • SCORE Mimmi Tamba, Henrik Haraldsen Sveen
ULOGE • CAST Liv Elvira Kippersund Larsson, Sturla Puran Harbitz,
Viljar Knutsen Bjaadal, Anne Marit Jacobsen, Anders Baasmo
PRODUCENT • PRODUCER Thomas Robsahm
PRODUKCIJSKA KUĆA • COMPANY Amarcord
DISTRIBUCIJA • DISTRIBUTION Media Acquisition

Svijet dvanaestogodišnje Mine okreće se naglavačke kad se poznati plesač Edvin doseli u njezin grad. Ona se ludo zaljubi u njega, a kad on pozove lokalne klince na audiciju za novu plesnu ekipu, Mina to shvaća kao svoju priliku i prijavi se. Opijena ljubavi baca se u uzbuđenje, no zaboravila je jednu stvar: ona ne zna plesati!

Mina (12) gets her world turned upside down when the famous dancer Edvin moves to her town. She falls head over heels in love, and when he invites the local kids to an audition for a new dance crew, Mina sees her chance and signs up. Intoxicated by love she throws herself into the excitement. But there's one essential thing she has forgotten: she can't dance!

Aurora Gossé (1987.) studirala je režiju na Norveškoj školi filma. Njezin diplomski film *We Who See in the Dark* dobio je nagradu kritike na Festivalu kratkog filma u Grimstadu 2015. te je iste godine bio nominiran za studentski Oscar. Glazbeni video *Echo* osvojio je nagradu This Years Talent na VidAwards 2016. te posebno priznanje na Festivalu kratkog filma u Grimstadu, a ušao je i u uži izbor za Nordic Music Video Awards. Također je režirala dva obiteljska filma i serije iz popularnog serijala *Casper & Emma*, kao i serije *Tainted*, *Countrymen*, and *Super Hero Academy* za NRK i TV2.

Aurora Gossé (1987) is educated as director at the Norwegian Film School. Her graduation film *We Who See in the Dark* won the Critics Award at The Short Film Festival in Grimstad in 2015 and was nominated for the Students Academy Awards the same year. With the music video *Echo* she won This Years Talent at VidAwards in 2016 and got an honourable mention at The Short Film Festival in Grimstad. It was also shortlisted for the Nordic Music Video Awards. She has directed two family films and a TV-series of the popular *Casper & Emma* franchise. She has also directed the series *Tainted*, *Countrymen*, and *Super Hero Academy* for NRK and TV2.



Slovačka • Slovakia
2023. • 83'
avanturistički • adventure

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Filmski festival u Berlinu 2023. - program Generation Kplus - Grand Prix / Berlin International Film Festival 2023 - Generation Kplus programme - Grand Prix

MIMI MIMI (CESTA HRDINKY) / SHE-HERO

REŽIJA • DIRECTOR
Mira Fornay

SCENARIJ • SCREENPLAY Mira Fornay
FOTOGRAFIJA • CINEMATOGRAPHY Simona Weisslechner
MONTAŽA • EDITOR Mira Fornay
ORIGINALNA GLAZBA • SCORE Michal Kindernay
ULOGE • CAST Rozmarína Willems, Cyprián Šulej, Veronika Kořínková,
Roman Lipka, Bohuslav Zárýchta
PRODUCENTICA • PRODUCER Mira Fornay
PRODUKCIJSKA KUĆA • COMPANY Mirafox, RTV Slovenija
DISTRIBUCIJA • DISTRIBUTION Mirafox

Romy je hrabra djevojčica. Ima tigricu imena Mimi, no Mimi se izgubila. Odlučna u namjeri da je pronade, Romy se nade u drevnoj šumi gdje upoznaje različite likove iz svakodnevnog života, od kojih svaki ima svoju priču. Ne samo da će steći nove prijatelje, nego će ponajviše uživati u svojoj pustolovini.

Romy is a brave little girl. She has a budgie called Mimi and Mimi got lost. Romy's determination to find her budgie brings her out into the ancient woods, where she meets all sorts of everyday characters, each with their own story. She'll not only make new friends along the way, but mainly she enjoys her adventure.

Mira Fornay (1977.) slovačka je filmska redateljica i scenaristica. Studirala je filmsku režiju na FAMU-u u Pragu i NFTS-u u Ujedinjenoj Kraljevini. Njezin drugi film, *My Dog Killer* (2013.) osvojio je brojne svjetske nagrade te je bio slovački kandidat za nagradu Oscar za strani film. Njezin dugometražni prvijenac *Foxes* (2009.) premijerno je prikazan na Međunarodnom tjednu kritike u Veneciji 2009 te nakon toga na brojnim svjetskim festivalima, a njezin treći dugometražni film *Cook, F**k, Kill* premijeru je imao u Rebel with a Cause na Tallinn Black Nights festivalu i Međunarodnom festivalu u Rotterdamu 2020.

Mira Fornay (1977) is a Slovak film director and screenwriter. She studied film directing at FAMU, Prague and NFTS, United Kingdom. Her second film, *My Dog Killer* (2013) won many international awards and was Slovak national entry for the Oscar for best foreign film. *Foxes* (2009), her feature debut, premiered at International Critic's Week, Venice Film Festival 2009 and went to top world festivals tour, and her third feature film *Cook, F**k, Kill* premiered at Rebel with a Cause at Tallinn Black Nights IFF and IFF Rotterdam 2020.



NIKICA U POTRAZI ZA BLAGOM

LE PETIT NICOLAS:
QU'EST-CE QU'ON ATTEND
POUR ÊTRE HEUREUX? /
LITTLE NICHOLAS - HAPPY AS CAN BE

REŽIJA • DIRECTOR

Amandine Fredon,
Benjamin Massoubre

Francuska, Luksemburg •
France, Luxembourg
2022. • 82'
animirani • animated film

SCENARIJ • SCREENPLAY Anne Gosciny, Michel Fessler, Benjamin Massoubre

ANIMACIJA • ANIMATION Juliette Laurent

MONTAŽA • EDITOR Benjamin Massoubre

ORIGINALNA GLAZBA • SCORE Ludovic Bource

GLASOVI • VOICES Laurent Lafitte, Alain Chabat, Simon Faliu, Frédérique Tirmont, Alicia Hava

PRODUCENTI • PRODUCERS Adrian Politowski, Dimitri Rassam, Aton Soumache

PRODUKCIJSKA KUĆA • COMPANY ON Kids & Family, Bidibul Productions, Align

DISTRIBUCIJA • DISTRIBUTION Blitz Film&Video Distribution

Mladi Nicolas djetinjstvo provodi u veselju i učenju te prijateljstvu, prepirkama, tučama, kaznama, spačkama i igrama.

Young Nicolas lives a childhood full of joy and learning in between camaraderie, arguments, fights, punishments, pranks and games.

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

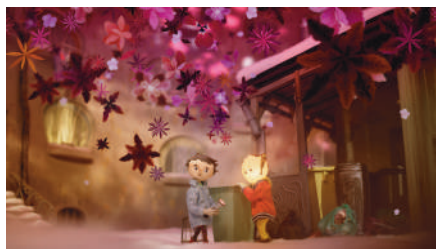
- Medunarodni festival animiranog filma u Annecyju 2022. - Nagrada Cristal za dugometražni film / Annecy International Animation Film Festival, 2022 – Cristal for Feature Film
- BIAF Južna Koreja 2022. – Nagrada publike / BIAF South Korea, 2022 – Audience Prize
- Festival Animation is Film, SAD, 2022. – Posebna nagrada žirija / Animation Is Film Festival, USA, 2022 - Special Jury Prize

Amandine Fredon (se nakon studija umjetnosti okrenula animaciji te petnaest godina većinom radila u Folimage studiju u Valenceu. Specijalizirala se za produkciju animiranih serija za televiziju, uključujući *C'est bon* s Jean Pierreom Coffeom, *Ariol* iz stripova Emmanuela Guiberta i Marca Boutavanta i *Tu mourras moins bête* (*You'll Die Less Stupid*), adaptaciju knjige Marion Montaigne za Arte.

After studying art, **Amandine Fredon**, turned to animation, working mainly at the Folimage studio based in Valence for about fifteen years. She specialised in the production of animated series for television, including *C'est bon* with Jean Pierre Coffe, *Ariol* from the comics of Emmanuel Guibert and Marc Boutavant, *Tu mourras moins bête* (*You'll Die Less Stupid*), the adaptation of Marion Montaigne's books for Arte.

Benjamin Massoubre je nakon studija montaže radio kao asistent na mnogobrojnim igranim filmovima i reklamama prije nego što je prešao u animaciju. Najprije je radio kao asistent montažera, a zatim kao montažer na različitim serijama i projektima prije nego što je počeo raditi na dugometražnim filmovima (*At the Very Top of the World and Calamity*, r. Rémi Chayé; *Little Vampire*, r. Joann Sfar; *I Lost My Body*, r. Jérémy Clapin te *The Summit of the Gods*, r. Patrick Imbert).

After studying editing, **Benjamin Massoubre** worked as an assistant on many live-action films and commercials before finally being able to work in animation. He worked first as an assistant editor then as an editor on various series and projects before moving on to feature films (*At the Very Top of the World and Calamity* by Rémi Chayé, *Little Vampire* by Joann Sfar, *I Lost My Body* by Jérémy Clapin and *The Summit of the Gods* by Patrick Imbert).



TONI, SHELLY I ČAROBNO SVJETLO

TONDA, SLÁVKA A KOUZELNÉ SVĚTLO
/ TONY, SHELLY AND THE MAGIC LIGHT

REŽIJA • DIRECTOR

Filip Pošivač

Češka, Slovačka, Mađarska • Czech Republic,
Slovakia, Hungary
2023. • 82'
animirani, obiteljski • animated family film

SCENARIJ • SCREENPLAY Jana Šrámková

FOTOGRAFIJA • CINEMATOGRAPHY Denisa Buranová

MONTAŽA • EDITOR Marek Kráľovský

ORIGINALNA GLAZBA • SCORE Ádám Balázs

ANIMATORI • ANIMATORS Tomáš Červený, Marek Jasaň, Vojtěch Kiss,

Károly „Kása“ Papp, Barbora Valecká

PRODUCENTI • PRODUCERS Pavla Janoušková Kubečková, Jakub Viktorín

KOPRODUCENT • CO-PRODUCER Gábor Osváth

PRODUKCIJSKA KUĆA • COMPANY nutprodukce, nutprodukcia

KOPRODUKCIJA • CO-PRODUCTION Filmfabriq, Česká televize, Kouzelná animace,

RTVS - Rozhlas a televízia Slovenska

DISTRIBUCIJA • DISTRIBUTION Radar distribucija

Jedanaestogodišnji Tony rodio se s jedinstvenom osobinom - on svijetli. Dane provodi kod kuće, u svojem bunkeru od deka i sanja o tome da ima prijatelja. Prije Božića, neobična djevojčica Shelly doseli se u njegovu zgradu i njegov svijet okrene naglavačke. Zajedno kreću u avanturističku potragu za izvorom tajanstvenih snopova tame koji iz njihove zgrade isisavaju sunčevu svjetlost.

Eleven-year-old Tony has a unique feature he was born with - he glows. He spends his days at home in his blanket bunker and dreams about having a friend. Before Christmas, a peculiar girl named Shelly moves into his house and turns his world upside down. Together, they embark on an adventurous search for the origin of the mysterious tufts of darkness which suck the sunshine out of their house.

Filip Pošivač diplomirao je animaciju na Akademiji umjetnosti, arhitekture i dizajna u Pragu. 2015. je završio svoj kratki film *Deep in Moss*, koji je prikazan na brojnim festivalima - HAFF-u, Međunarodnom festivalu animiranog filma u Ottawi, Međunarodnom festivalu dječjeg filma u Chicagu, Festivalu dokumentarnog filma u Leipzigu, festivalu Animateka i Anifilmu. Nastavak filma bila je web serija *Live from the Moss* iz 2016. Svoj kratki film *Overboard!* završio je 2019., a premijerno je prikazan na festivalu Cinekid.

Filip Pošivač graduated from the Academy of Arts, Architecture and Design in Prague in the field of animation. In 2015 he finished a short film *Deep in Moss*, which was screened at many festivals - HAFF, Ottawa IAF, Chicago International Children's Film Festival, DOK Leipzig, Animateka, and Anifilm. In 2016 a webseries called *Live from the Moss* followed up on the film. In 2019 he finished the short film *Overboard!*, which had its premiere at Cinekid.



YUKU I HIMALAJSKI CVIJET

YUKU ET LA FLEUR
DE L'HIMALAYA
/ YUKU AND THE
HIMALAYAN FLOWER

REŽIJA • DIRECTOR

Rémi Durin,
Arnaud Demuynck

Belgija, Francuska, Švicarska •
Belgium, France, Switzerland
2022. • 65'

animirani • animated film

SCENARIJ • SCREENPLAY Arnaud Demuynck

ANIMACIJA • ANIMATION Pierre Mousquet, Cyrille Drevon

ORIGINALNA GLAZBA • SCORE Alexandre Brouillard, David Rémy, Yan Volsy

PRODUCENTI • PRODUCERS Arnaud Demuynck, Patrick, Quinet,

Jean-François Le Corre, Mathieu Courtois, Nicolas Burlet

KOPRODUCENTI • CO-PRODUCERS Patrick Quinet, Arnaud Demuynck, Nicolas

Burlet, Jean-François Le Corre

PRODUKCIJSKE KUĆE • PRODUCTION COMPANIES La Boîte... Productions, Artémis

Productions, Les Films du Nord, Nadasdy Film, Vivement Lundi

DISTRIBUCIJA • DISTRIBUTION New Europe Film Sales

Yuku je mlada mišica koja s obitelji živi u podrumu dvorca. Njezina baka prenosi joj obiteljske vrijednosti, pričajući joj bezvremenske narodne priče. Zbog okršaja s mačkom, starija je mišica u krevetu i djeci kaže da će ih morati ostaviti da bi slijedila malu slijepu krticu u tunele u tlu. U jednoj od bakinih knjiga, Yuku pročita da joj cvijet s Himalaje može dati vječnu svjetlost te kreće u potragu za njim.

Yuku is a young mouse who lives with her family in the cellar of a castle. Her grandmother passes on the family values by telling her timeless folk tales. Injured in a tussle with a cat, the old mouse is bedridden and she tells her children that she will have to leave them to follow the little blind mole into the Earth's tunnels. In one of her grandmother's storybooks, Yuku learns that the flower of the Himalayas can bring her eternal light. She leaves on a journey of discovery to find the flower.

Arnaud Demuynck (1966.) magistrirala je scenaristiku na Université Libre u Bruxellesu. Od 2001. radi kao filmska redateljica, producentica i scenaristica specijalizirana za kratke i srednjometražne animirane filmove.

Arnaud Demuynck (1966) received MA in screenwriting from Université Libre of Brussels. Since 2001 he works as a film director, producer and screenwriter specialised in short and medium-length animated films.

Rémi Durin (1982.) je diplomirao animirani film na Belgijskoj školi za vizualne umjetnosti La Cambre (ENSAV). 2006. je s troje kolega osnovao studio za animirani film L'Enclume Animation koji se bavi kratkim filmovima, reklamama, dugometražnim filmovima, video isječcima i televizijskim serijama. Neki od njegovih filmova su *De si près* (2009.), *The Scent of Carrots* (suredateljica, 2014.), *The Unicorn* (2016.) i *Big Wolf and Little Wolf* (2018.).

Rémi Durin (1982) a graduate of the ENSAV La Cambre animated film workshop. In 2006 together with three fellow graduates he set up L'Enclume Animation, an animation studio which makes short films, adverts, long films, video clips, TV series. His films include *De si près* (2009), *The Scent of Carrots* (co-director, 2014), *The Unicorn* (2016) and *Big Wolf and Little Wolf* (2018).

PUSTOLOVNI LABORATORIJ PROFESORA BALTAZARA

PROFESSOR BALTHAZAR'S ADVENTURE LABORATORY

Pustolovni laboratorij profesora Baltazara filmska je radionica koja će i ovoga ljeta otvoriti svoja vrata novoj generaciji mladih zaljubljenika u sedmu umjetnost odnosno stop motion animaciju. Radionica je namijenjena djeci u dobi od 7 do 12 godina, a zamišljena je kao program u kojem će polaznici naučiti što je sve potrebno za izradu kratkog animiranog filma – od stvaranja priče, likova i pozadina, osnova stop motion animacije, snimanja scena i šumova, skladanja glazbe do finalne montaže. Voditelji radionice su Vibor Juhas i Vjeran Juhas. Premijera filma nastalog u sklopu radionice održat će se 23. srpnja 2023. u Kinu Valli.

Professor Balthazar's Adventure Laboratory is a film workshop that will once again this summer open its doors to a new generation of young lovers of the seventh art, that is, stop motion animation. The workshop is intended for children from 7 to 12 years of age, and is designed as a programme where participants will learn everything that is needed to make a short animated film – story development, character and background development, basics of stop motion animation, filming scenes and sounds, composing music, and final editing. The workshop will be conducted by Vibor Juhas and Vjeran Juhas. The film made as part of the workshop will premiere on 23 July 2023 at Valli Cinema.



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HORROR VACUI

REŽIJA • DIRECTOR

Boris Poljak

SCENARIJ • SCREENPLAY Boris Poljak

FOTOGRAFIJA • CINEMATOGRAPHY Boris Poljak

MONTAŽA • EDITOR Damir Čučić

ORIGINALNA GLAZBA • SCORE Mimmi Tamba, Henrik Haraldsen Sveen

OBLIKOVANJE ZVUKA • SOUND Ruzina Frankulin

Hrvatska • Croatia
2023. • 24'
dokumentarni, eksperimentalni •
documentary, experimental film

Grand Prix za najbolji film
Grand Prix for Best Film

Pojam *horror vacui*, strah od praznog prostora, upotrebljava se kao metafora koja izražava strah od neizvjesne budućnosti koja proizvodi osjećaj tjeskobe i usamljenosti. Kroz duge, asocijativno povezane kadar-sekvence, film upozorava na rastuću militarizaciju u svijetu i posljedice koje ima na ljudsku psihu. Budući da u filmu ne postoje odrednice vremena i mjesta događanja, u globaliziranu svijetu sve se može dogoditi bilo gdje i bilo kada.

The term "Horror Vacui", fear of empty space, is used as a metaphor of the fear of the uncertain future that causes feelings of anxiety and loneliness. With its one take sequences and free-associative editing style this meditative film sends out warning of the growing hyper-militarisation of the world we live in, and what it causes to the human psyche. Due to the space and time of the events taking place in film being blurred, it can all happen everywhere at any time, in this globalised world.



ISPOD MASKE UNDER COVER

REŽIJA • DIRECTOR

Darian Bakliža

SCENARIJ • SCREENPLAY Mihovil Rismondo, Darian Bakliža

ANIMACIJA • ANIMATION Darian Bakliža

OBLIKOVANJE ZVUKA • SOUND Vjeran Šalamon

GLAZBA • SCORE Vjeran Šalamon

Hrvatska • Croatia
2023. • 6' 22"
animirani • animated film

Nagrada za najbolju glazbu
Best Music

Ovaj animirani film nastao je prema kratkoj priči Mihovila Rismonda. Tema je vršnjačko nasilje s naglaskom na socijalno-psihološki aspekt. Smještena u školske dane, priča je to o dječacima koji fizički pokazuju svoje neshvaćanje nekoga tko je drugačiji i forsiranju takvo ponašanja do krajnjih granica.

This animated film is based on a short story by Mihovil Rismondo. The theme is bullying, with emphasis on the socio-psychological aspect. Set in school days, it is a story about boys who physically demonstrate their misunderstanding of someone who is different and take this behaviour to its limit.



LA PREDSTAVA

REŽIJA • DIRECTORS

Teo Morosin, Eric Ušić

SCENARIJ • SCREENPLAY Teo Morosin, Eric Ušić

FOTOGRAFIJA • CINEMATOGRAPHY Michele Bulešić

MONTAŽA • EDITOR Teo Morosin, Eric Ušić

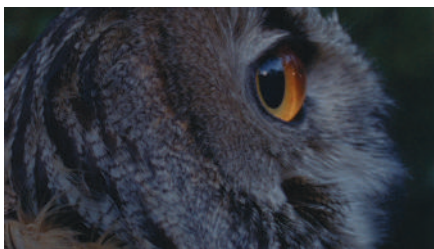
ULOGJE • CAST Bruna Nedoklan, Daria Morosin, Edi Smoljan,
Eric Ušić, Jordi Faris, Marino Morosin

Hrvatska • Croatia
2022. • 45'

Nagrada publike
Audience Award

Tijekom rata, kazališna družina Pokreta otpora obilazi usamljena sela i predstavama govori istinu o ratu. Voda družine je Rino, talentirani glumac i avangardni dramaturg opterećen dilemama o smislu teatra i umjetnosti. Dok Rino i družina nastavljaju svoju misiju iako su izgubili putujuću pozornicu, mlada kurirka Ana saznaje za veliku neprijateljsku ofenzivu i svojevrijedno kreće na put kako bi pronašla družinu i na vrijeme obavijestila Rina o nadolazećoj opasnosti.

During the war, a Resistance theatre troupe visits isolated villages and speaks the truth about the war with its productions. The troupe is headed by Rino, a talented actor and avant-garde dramaturge, burdened with dilemmas about the meaning of theatre and art. While Rino and the others continue their mission despite losing their traveling stage, young courier Ana learns of a major enemy offensive and sets off on her own to catch up with the troupe and inform Rino about the imminent danger.



MJESTA KOJA ĆEMO DISATI

PLACES WE'LL BREATHE

REŽIJA • DIRECTOR
Davor Sanvincenti

Hrvatska • Croatia
2022. • 22'
eksperimentalni • experimental film

Nagrada za najbolju montažu
Best Editing

SCENARIJ • SCREENPLAY Davor Sanvincenti
MONTAŽA • EDITOR Davor Sanvincenti
FOTOGRAFIJA • CINEMATOGRAPHY Ivan Slipčević
OBLIKOVANJE ZVUKA • SOUND Davor Sanvincenti, Miodrag Gladović

Audiovizualni esej koji zagovara imaginaciju kroz putopis konstruiranih i anonimnih pejzaža, i svojevrsna je bilješka o budućnosti. Priče koje se isprepliću između vizualnog, slušnog i iskazanog govore o gubitku, traženju, prisustvu, budnosti, odgovornosti, iščekivanju i slobodi.

An audiovisual essay that advocates imagination through a travelogue of constructed and anonymous landscapes. A note about the future that speaks about loss, exploration, presence, vigilance, responsibility, struggle and freedom.



MOJ NIKOLA MY NIKOLA

REŽIJA • DIRECTOR
Martina Marasović

Hrvatska • Croatia
2022. • 22' 34"
drama

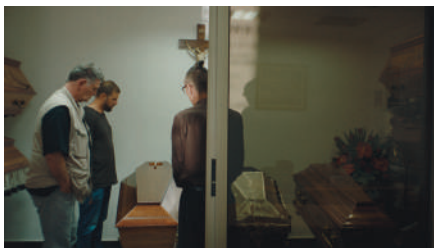
Nagrada za glavnu ulogu: Karla Brbić
Best Actress: Karla Brbić

SCENARIJ • SCREENPLAY Martina Marasović
MONTAŽA • EDITOR Lucija Strugar
OBLIKOVANJE ZVUKA • SOUND Luka Gamulin

ULOGJE • CAST Karla Brbić, Roko Sikavica, Paško Vukasović, Aneta Grabovac

Religiozna Karla udaje se za ljubav svoga života, Nikolu. Kako proslava odmiče, a prva bračna noć se bliži, Karla postaje sve tjeskobnija. Tada joj na pamet padne jedna vrlo neobična ideja.

The religious Karla marries the love of her life, Nikola. As the celebrations advance and the first wedding night approaches, Karla becomes more and more anxious. Then she gets a very unusual idea.



SPROVOD FUNERAL

REŽIJA • DIRECTORS
Šimun Šitum

Hrvatska • Croatia
2022. • 22'
drama

Nagrada za najbolji scenarij
Best Screenplay

SCENARIJ • SCREENPLAY Šimun Šitum
FOTOGRAFIJA • CINEMATOGRAPHY Rino Barbir
MONTAŽA • EDITOR Sandro Baraba
OBLIKOVANJE ZVUKA • SOUND Borna Buljević
ULOGJE • CAST Šimun Šitum, Stojan Matavulj, Marinko Prga,
Zdeslav Čotić, Ana Uršula Najev, Krunoslav Jelovac

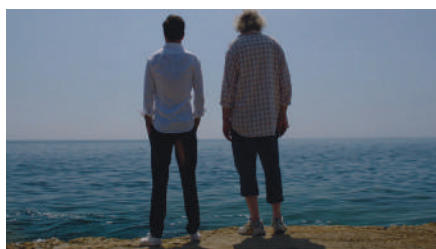
U Splitu je sunčani proljetni dan. Mariju je umro djed pa on svom ocu Bruni pomaže obaviti sve nezahvalne proceduralne dužnosti i poslove koje treba obaviti kada umre netko blizak. Bruno ima neobičnu ideju kako sačuvati uspomenu na svog oca koja se Mariju baš i ne dopada.

It's a sunny spring day in Split. Mario's grandad died so he's helping his father Bruno sort out all the unpleasant procedural tasks that one needs to sort out following the death of a loved one. Bruno wants to preserve the memory of his father in an unusual way, but Mario isn't fond of his idea.



AMBRELA

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Hrvatska • Croatia
2018. • 103'
komedija, drama • comedy, drama

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Pulski filmski festival 2018. – Zlatna vrata Pule, Zlatna arena za oblikovanje zvuka, Zlatna arena za montažu, Zlatna arena za najbolju glavnu mušku ulogu, Zlatna arena za najbolju sporednu žensku ulogu, Zlatna arena za režiju / Pula Film Festival 2018 – Golden Gate of Pula, Golden Arena for Best Sound Design, Golden Arena for Best Editing, Golden Arena for Best Actor, Golden Arena for Best Supporting Actress, Golden Arena for Best Director
- Međunarodni filmski festival u Beogradu, FEST 2018. – Najbolji film iz regije / Belgrade International Film Festival – FEST 2018 – Best Regional Film
- Filmski festival mediteranskih zemalja u Aleksandriji 2018. – Najbolja glavna muška uloga / Alexandria Film Festival of the Mediterranean 2018 – Best Lead Actor



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Hrvatska, Njemačka, Rumunjska •
Croatia, Germany, Romania
2013. • 80'
dokumentarni • documentary

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- ZagrebDox 2013. – Nagrada publike / ZagrebDox – Audience Award
- Mediteran Film Festival, BiH – Nagrada publike / Mediteran Film Festival, BiH – Audience Award
- DOKUart – Nagrada publike / DOKUart – Audience Award
- Međunarodni festival dokumentarnog filma Millenium 2014. – Posebno priznanje žirija za originalan film / Millenium International Documentary Film Festival 2014, Bruxelles, Belgium – Special jury award for the most original film



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audiovizualni
centar
Croatian Audiovisual Centre

COMIC SANS

REŽIJA • DIRECTOR
Nevio Marasović

SCENARIJ • SCREENPLAY Nevio Marasović
FOTOGRAFIJA • CINEMATOGRAPHY Damir Kudin
MONTAŽA • EDITOR Tomislav Pavlic
ORIGINALNA GLAZBA • SCORE Alen Sinkauz, Nenad Sinkauz
ULOGE • CAST Nataša Janjić Medančić, Janko Popović Volarić, Zlatko Burić, Miloš Timotijević, Alma Prica, Inti Šraj, Jette Ostan Vejrup, Sara Hjort Ditlevsen, Tanja Ribić
PRODUCENTI • PRODUCERS Ankica Jurić Tilić, Hrvoje Pervan, Ira Cević
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Kinorama
DISTRIBUCIJA • DISTRIBUTION 2i Film

Nakon što njegov pokušaj pomirbe s bivšom djevojkom završi katastrofom, uspješan grafički dizajner Alan naći će se na putu za Vis, zajedno sa svojim ocem, slikarem i hedonistom Brunom. Slučajan susret s još jednom bivšom djevojkom i njezinim novim zaručnikom te Brunini opušteni stavovi prema životu potaknut će ga da u nizu što humornih što dramatičnih situacija preispita svoje prioritete i odnose, posebice onaj s ocem.

After his efforts to make up with his girlfriend fail miserably, Alan Despot, a successful graphic designer, goes to the island of Vis with his father Bruno, a painter and hedonist. A chance encounter with another ex-girlfriend and her new fiancé, as well as his relaxed attitude to life will encourage him to rethink his priorities and relationships, especially his relationship with his father, in a series of humorous and dramatic situations.

Nevio Marasović (1983.) diplomirao je filmsku i televizijsku režiju na Akademiji dramske umjetnosti u Zagrebu. Njegov dugometražni prvijenac, *The Show Must Go On* (2010.), ujedno i završni rad na Akademiji, na Filmskom festivalu u Puli osvojio je niz nagrada, uključujući nagradu „Breza“ za najboljeg debitanta i nagradu „Oktavijan“ za najbolji film po izboru kritičara. Njegov sljedeći film *Vis-À-Vis* (2013.) portal Cineuropa uvrstio je u pet najboljih europskih naslova 2013. godine. Film *Goran* (2016.) nagrađen je na brojnim međunarodnim festivalima. Redatelj je humoristične serije *Instruktor* (2010.) i komedije *Comic Sans* (2017.).

Nevio Marasović (1983) is a Croatian director and screenwriter. He graduated from the Academy of Dramatic Art with the feature *The Show Must Go On* (2009), which won the Golden Arenas for Best Screenplay and Special Effects, as well as the Breza Award for best debutant. His next film, *Vis-À-Vis* (2013), was named one of the best releases of 2013 by Cineuropa website, while *Goran* (2016) was awarded at numerous festivals. He is the director of the comedy series *Instructor* (2010) and the comedy *Comic Sans* (2017).

GANGSTER TE VOLI GANGSTER OF LOVE

REŽIJA • DIRECTOR
Nebojša Slijepčević

SCENARIJ • SCREENPLAY Vanja Jambrović, Nebojša Slijepčević
FOTOGRAFIJA • CINEMATOGRAPHY Nebojša Slijepčević
MONTAŽA • EDITOR Nebojša Slijepčević, Iva Kraljević
ORIGINALNA GLAZBA • SCORE August Kujundžić Ago
PRODUCENTICA • PRODUCER Vanja Jambrović
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Restart
KOPRODUKCIJA • CO-PRODUCTION Kloos & Co. Medien (DE), ZDF/ARTE (DE), Sub-cult-ura Films (RO)
KOPRODUCENTI • CO-PRODUCERS Stefan Kloos, Florin Iepan, Calin Meda, Morana Komljenović

Prije 25 godina Nedjeljko Babić ostavio je posao parketara kako bi se posvetio karijeri za koju je rođen – spajanju usamljenih muškaraca i žena. Brzo se proslavio, zahvaljujući uspješnosti, ali i svom zvučnom nadimku – Gangster. Kada se Gangsteru za pomoć u pronalaženju muža obrati 35-godišnja Bugarka Maja, čini se da će njen slučaj biti vrlo jednostavan za riješiti. No, činjenica da je Maja samohrana majka trogodišnjeg djeteta i strankinja, ovaj slučaj pretvara u Gangsterovu nemoguću misiju...

Twenty-five years ago, Nedjeljko Babić left his job as a carpenter to begin his God-given career: matching lonely men and women. He became famous very fast, thanks to his skill as a matchmaker, but also his nickname – Gangster. When the pretty Bulgarian Maja (33) asks Gangster to help her find a new husband, it initially appears to be a simple task. But she is a single mother and a foreigner, making it a mission impossible for Gangster.

Nebojša Slijepčević (1973.), diplomirao je filmsku režiju na Akademiji dramske umjetnosti u Zagrebu. Karijeru je započeo kao jedan od autora hvaljenog televizijskog serijala Direkt. Režirao je dva uspješna dugometražna dokumentarca (*Gangster te voli* i *Srbenka*), te brojne kratke dokumentarne i igrane filmove prikazane na najvažnijim svjetskim festivalima dokumentarnog filma, gdje su osvojili više od 40 nagrada. Četiri puta je nagrađen na Sarajevo Film Festivalu, dva puta na ZagrebDoxu, a vrijedi izdvojiti i nagradu Doc Alliance Selection Award i ulazak u uži izbor za Europsku filmsku nagradu s filmom *Srbenka*.

Nebojša Slijepčević (1973) graduated in film directing from the Academy of Dramatic Art in Zagreb. He started his career as one of the authors of the TV series Direkt. He directed two successful feature-length documentaries (*Gangster of Love* and *Srbenka*), as well as numerous short documentary and feature films screened at the most important international documentary film festivals, winning more than 40 awards. He received four awards at Sarajevo Film Festival, two awards at ZagrebDox, as well as the Doc Alliance Selection Award. His film *Srbenka* was also shortlisted for the European Film Awards.



KAUBOJI COWBOYS

REŽIJA • DIRECTOR
Tomislav Mršić

Hrvatska • Croatia
2013. • 105'
komedija, drama • comedy, drama

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Pulski filmski festival 2013. – Nagrada publike / Pula Film Festival 2013 – Audience Award
- Festival europskog i mediteranskog filma 2014. – Nagrada za najbolji redateljski prvirjenac / Festival of European and Mediterranean Film 2014 – Best First-Time Director
- Filmski festival u Orlandu – Najbolji strani film / Orlando Film Festival – Best Foreign Language Feature
- Međunarodni festival filmova jugoistočne Europe SEEFest 2015. – Posebno priznanje žirija / South East European Film Festival: SEEFest 2015 – Special Jury Mention



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Hrvatska, Srbija • Croatia, Serbia
2016. • 110'
komedija • comedy

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Međunarodni filmski festival u Beogradu, FEST 2016. / FEST Belgrade International Film Festival 2016
- Pulski filmski festival 2016. – Zlatna arena za masku i Zlatna arena za kameru / Pula Film Festival 2016 (Golden Arena for Best Make-Up, Golden Arena for Best Cinematography)
- CinEast Film Festival 2016



Hrvatski
audiovizualni
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Croatian Audiovisual Centre

SCENARIJ • SCREENPLAY Tomislav Mršić
FOTOGRAFIJA • CINEMATOGRAPHY Predrag Dubravčić
MONTAŽA • EDITOR Hrvoje Mršić
ORIGINALNA GLAZBA • SCORE Ivanka Mazurkijević, Damir Martinović
ULOGE • CAST Saša Anočić, Živko Anočić, Matija Antolić, Hrvoje Barišić, Nikša Butijer, Kruno Klabučar, Ivana Rushaidat, Rakan Rushaidat, Radovan Ruždjak
PRODUCENTICA • PRODUCER Suzana Pandek
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Kabinet
KOPRODUKCIJA • CO-PRODUCTION HRT
DISTRIBUCIJA • DISTRIBUTION Blitz film i video

Saša, relativno uspješan kazališni redatelj, vraća se u rodni gradić. Iza sebe ostavlja naizgled uspješnu karijeru, a sa sobom nosi razočaranje, tek zaliječenu bolest i par kofera. No, od posla ipak ne uspijeva pobjeći jer ga načelnik mjesta dočeka sa ponudom postavljanje predstave u zamrlom lokalnom kazalištu. Na audiciju mu se prijavi svega pet kandidata i Saša nema izbora nego angažirati ih sve. Budući da novi kandidati nemaju preširoku kulturnu naobrazbu, a još manje afinitete, dolaze do jedine ishodišne točke zajedničke svim kandidatima – vesterna. Ni žanr, ni sva Sašina iskustva, ni njihova volja, ništa toj predstavi ne jamči uspjeh. Upravo suprotno.

Saša, a relatively successful theatre director, returns to his home town. He has left behind a seemingly successful career, but carries with him disappointment, an illness that is only healed, and a couple of suitcases. However, he can't avoid work, as the mayor offers him to put on a production in the neglected local theatre. Only five people show up to his audition, and Saša has no choice but to hire all of them. The new candidates don't have that much cultural knowledge, nor affinity for the theatre, so the only way to find common ground with all of them is to do a western. Nothing guarantees success of this production - neither the genre and Saša's experience, nor everybody's will. Quite the contrary.

Tomislav Mršić (1972.), autor je više dokumentarnih filmova i emisija. Dobitnik je nagrade za najboljeg debitanta (*Šala nije na liniji 310*, 2000.), „Oktavijana“ za kratki dokumentarni film (*Rio bravar*, 2001.) i „Zlatne uljanice“ (*Čardak i na nebu i na zemlji*, 2006.). 2008. režira dugometražni dokumentarni film *Slučajni sin*. Radi i kao asistent redatelja na igranim filmovima i serijama.

Tomislav Mršić (1972) directed a number of documentary films and series. He won the best debutant award (*Šala nije na liniji 310*, 2000), the Oktavijan Award for best documentary film (*Rio bravar*, 2011), and the Zlatna uljanica Award (*Čardak i na nebu i na zemlji*, 2006). In 2008, he directed the documentary feature-length film *Accidental Son*. He also works as assistant director in films and series.

NARODNI HEROJ LJILJAN VIDIĆ SHOOTING STARS

REŽIJA • DIRECTOR
Ivan-Goran Vitez

SCENARIJ • SCREENPLAY Zoran Lazić
FOTOGRAFIJA • CINEMATOGRAPHY Tamara Cesarec
MONTAŽA • EDITOR Mato Ilijčić

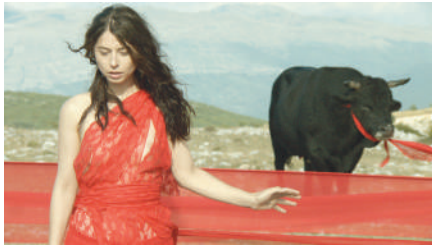
GLAZBA • SCORE Jelenko Hodak, Hrvoje Štefotić, Zoran Lazić (songs)
ULOGE • CAST Tena Jeić Gajski, Christian Coltrane, Slavica Knežević, Anja Šovagović Despot, Hana Hegedušić, Stjepan Perić, Ljubiša Savanović, Ivan Đuričić, Stojan Matavulj, Dragan Despot
PRODUCENT • PRODUCER Ivan Maloča
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Interfilm (HR)
KOPRODUKCIJA • CO-PRODUCER Lazar Ristovski
KOPRODUKCIJA • CO-PRODUCTION Zillion film (RS), Hrvatska radiotelevizija (HR)
DISTRIBUCIJA • DISTRIBUTION Blitz film i video distribucija

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

World War II. The National Liberation Movement is falling apart. Young poet Ljiljan Vidić joins the partisans and is tasked with writing a song their band will play to try and win the national talent show and get the chance to perform at the party where they can kill Hitler and bring the war to an end.

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

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



Hrvatska • Croatia
2012. • 103'
romantična komedija • romantic comedy

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Pula Film Festival 2012. – Zlatna Arena za najbolji scenarij, Zlatna Arena za najbolju kostimografiju, Zlatna Arena za najbolju glazbu / Pula Film Festival 2012 (Golden Arena for Best Screenplay, Golden Arena for Best Costume Design, Golden Arena for Best Music)
- Međunarodni filmski festival u Houstonu, WorldFest 2013. – Nagrada Platinum Remi / WorldFest Houston International Film Festival 2013 – Platinum Remi Award



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Hrvatska • Croatia
2013. • 96'
komedija • comedy

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Pulski filmski festival 2013. – Zlatna Arena za najbolju sporednu ulogu / Pula Film Festival 2013 – Golden Arena for Best Supporting Actor
- Međunarodni filmski festival u Solunu – Nagrada publike u konkurenciji Balkan Survey/ Thessaloniki International Film Festival – Audience Award in the Balkan Survey section)
- Međunarodni filmski festival Festroia – Zlatni delfin za najbolji film / Festroia International Film Festival – Golden Dolphin for Best Film



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SONJA I BIK

SONJA AND THE BULL

REŽIJA • DIRECTOR
Vlatka Vorkapić

SCENARIJ • SCREENPLAY Vlatka Vorkapić
KOSCENARIST • CO-SCREENWRITER Elvis Bošnjak
FOTOGRAFIJA • CINEMATOGRAPHY Dragan Marković
MONTAŽA • EDITOR Marin Juranić

ORIGINALNA GLAZBA • SCORE Stanko Kovačić, Damir Martinović, Ivanka Mazurkijević
ULOGE • CAST Judita Franković, Goran Bogdan, Csilla Barath Bastaić, Barbara Prpić, Mila Elegović, Dejan Ćimović, Ivo Gregurević, Elvis Bošnjak, Vladimir Tintor, Zlatan Zuhrić

PRODUCENT • PRODUCER Ivan Maloča
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Interfilm
KOPRODUKCIJA • CO-PRODUCER Hrvatska radiotelevizija (HRT)

Zagrepčanka Sonja, vegetarijanka i zagrižena aktivistica, ogorčena je protivnica borbe bikova u Dalmatinskoj zagori što iritira tamošnje stanovnike koji zaključuje da se Sonja, bez obzira na silnu deklariranu ljubav prema životinjama, ne bi usudila stati pred bika. Padnu oklade, a izazov Sonji nosi Ante, poznat po svojoj moći uvjeravanja...

Sonja, a city girl from Zagreb, a vegetarian and a hardcore animal-rights activist, strongly opposes bullfighting in the Dalmatian hinterland. People find this irritating and they conclude that no matter how passionately Sonja loves animals, she would never dare to stand in front of a bull. Bets are raised and Sonja faces a challenge in the form of Ante, known far and wide for his powers of persuasion...

Vlatka Vorkapić (1969.) diplomirala je TV i filmsku režiju na Akademiji dramske umjetnosti te komparativnu književnost i češki jezik i književnost na Filozofskom fakultetu u Zagrebu. Samostalna je umjetnica, scenaristica i redateljica. Članica je Društva hrvatskih filmskih redatelja. Scenaristica je i redateljica niza nagrađivanih dokumentarnih, dokumentarno-igranih i igranih serija (*Pučka intima*, *Zagonetni ulomak*, *Pričopričalica*, *Kad zvonit?...*), dvadesetak dokumentarnih filmova, dva kratka igrana filma te nekoliko kazališnih predstava.

Vlatka Vorkapić (1969) graduated in TV and film directing from the Academy of Dramatic Art and comparative literature and Czech language and literature from the Faculty of Humanities and Social Sciences in Zagreb. She is an independent artist, screenwriter, and director. She is a member of the Croatian Film Directors Guild. She wrote and directed a number of awarded documentary, documentary fiction and fiction serials (*Pučka intima*, *Zagonetni ulomak*, *Pričopričalica*, *Kad zvonit?...*), some twenty documentary films, two short fiction films, and a few theatrical productions.

SVEĆENIKOVA DJECA

THE PRIEST'S CHILDREN

REŽIJA • DIRECTOR
Vinko Brešan

SCENARIJ • SCREENPLAY Mate Matišić
FOTOGRAFIJA • CINEMATOGRAPHY Mirko Pivčević
MONTAŽA • EDITOR Sandra Botica Brešan
ORIGINALNA GLAZBA • SCORE Mate Matišić

ULOGE • CAST Krešimir Mikić, Marija Škaričić, Jadranka Đokić, Tihana Lazović, Senka Bulić, Ana Maras, Nikša Butijer, Dražen Kühn, Lazar Ristovski,

Goran Bogdan, Zdenko Botić, Filip Križan
PRODUCENT • PRODUCER Ivan Maloča

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Interfilm
KOPRODUKCIJSKA KUĆA • CO-PRODUCTION COMPANY Zilion fim, Srbija • Serbia

Kako bi povećao natalitet u malom mjestu na dalmatinskom otoku mladi svećenik Don Fabijan počinje bušiti zapakirane kondome. Zbog toga se udružuje s prostodušnim trafikantom i pomahnitalim apotekarom, te oni zajedno, potajno, ukidaju svu kontracepciju na otoku.

In order to help increase birth rate in a small town on a Dalmatian island, young priest Don Fabijan starts to pierce condoms before they are sold. He teams up with a simple-minded newsstand owner and a mad pharmacist, and the three of them secretly abolish contraception on the island.

Vinko Brešan (1964.), studirao je filozofiju i komparativnu književnost te filmsku i televizijsku režiju. Njegov prvijenac, *Kako je počeo rat na mom otoku* (1996), postao je najveći hrvatski domaći hit u posljednjih 20 godina. Njegovi filmovi *Maršal* (1999.) i *Svjedoci* (2003.) osvojili su nagrade na filmskim festivalima u Berlinu i Karlovim Varima, a *Nije kraj* osvojio je nagradu kritike FIPRESCI u Karlovim Varima. Njegov šesti igrani film *Koja je ovo država* u hrvatskim je kinima pogledalo više od 60 000 gledatelja. Brešan je aktivan i kao kazališni redatelj. Predstava *Kako je počeo rat na mom otoku* osvojila je nagradu publike na Marulovim danima 2019. godine. TV serija *Dnevnik velikog Perice*, na kojoj je radio kao koscenarist i redatelj, osvojila je „Srce Sarajeva“ za najbolju TV seriju u kategoriji komedije i „Heart of Europe“ kao najbolja TV serija istočne Europe 2021.

Vinko Brešan (1964) studied philosophy and comparative literature, and film and TV directing. His debut film, *How the War Started on My Island* (1996) became the biggest Croatian hit in the previous 20 years. His films *Marshal Tito's Spirit* (1999) and *Witnesses* (2003) won awards at film festivals in Berlin and Karlovy Vary, while *Will Not End There* won the FIPRESCI award at Karlovy Vary. His sixth feature, *What a Country!*, drew more than 60,000 people to the cinemas. Brešan is also active as a theatre director. The production of *How the War Started on My Island* won the audience award at Marulić Days festival in 2019. The TV series *The Diary of the Great Perica*, which he co-wrote and directed, won the Heart of Sarajevo for Best Comedy and the Heart of Europe for Best Series in 2021.



USTAV REPUBLIKE HRVATSKE

THE CONSTITUTION

REŽIJA • DIRECTOR

Rajko Grlić

Hrvatska, Ujedinjeno Kraljevstvo, Slovenija, Češka, Sjeverna Makedonija • Croatia, UK, Slovenia, Czech Republic, North Macedonia
2016. • 94'
satira, drama • satire, drama

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Pulski filmski festival 2017. – Zlatna arena za scenarij, Zlatna arena za najbolju glavnu mušku ulogu, Zlatna arena za najbolju sporednu mušku ulogu, Zlatna arena za kameru i Nagrada ocjenjivačkog suda Fedeora / Pula Film Festival 2017 – Golden Arena for Best Screenplay, Golden Arena for Best Actor, Golden Arena for Best Supporting Actor, Golden Arena for Best Cinematography, and Award of the Fedeora jury
- Filmski festival Raindance 2017. – Najbolji film, najbolji scenarij najbolja glumačka izvedba / Raindance Film Festival 2017 – Best Film, Best Screenplay and Best Performance
- Međunarodni filmski festival u Milanu 2017. – Najbolji sporedni glumac i najbolja sporedna glumica / Milan International Film Festival 2017 – Best Supporting Actor and Best Supporting Actress
- Festival europskog filma u Lecceu 2017. – Najbolji scenarij i glumac i nagrada publike / European Film Festival in Lecce 2017 – Award for Best Original Screenplay, Award for Best Actor and Audience Award



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SCENARIJ • SCREENPLAY Rajko Grlić, Ante Tomić

FOTOGRAFIJA • CINEMATOGRAPHY Branko Linta

MONTAŽA • EDITOR Andrija Zafranović

ORIGINALNA GLAZBA • SCORE Duke Bojadziev

ULOGE • CAST Nebojša Glogovac, Ksenija Marinković, Dejan Aćimović, Božidar Smiljanić

PRODUCENT • PRODUCER Ivan Maloča

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Interfilm (HR)

KOPRODUCENTI • CO-PRODUCERS Rudolf Biermann, Dejan Miloševski, Jani Sever, Mike Downey, Sam Taylor

KOPRODUKCIJA • CO-PRODUCTION In Film (CZ), Revolution Production (MK), Sever&Sever (SI), Film&Music Entertainment (UK), NP7 (HR), Hrvatska radiotelevizija (HRT)

DISTRIBUCIJA • DISTRIBUTION Blitz film & video

Priča o četvero ljudi koji žive u istoj zgradi i zaziru jedni od drugih jer se razlikuju po imovinskom statusu, seksualnim navikama, nacionalnosti i vjeri. Vjerojatno nikada ne bi međusobno prozborili da ih na to nije natjerala nesreća i učinila ih međusobno ovisnima. Mučno i bolno, polako se počinju otvarati i međusobno prepoznati kao ljudi.

Four very different people live in the same building, but avoid each other because of differences in how they live their lives, what they believe in, and where they come from. They would probably never exchange a word, but misfortune pushes them towards each other. Slowly, even painfully, they begin to open up and recognise the essential humanity in each of them.

Rajko Grlić (1947.) magistrirao je režiju igranog filma 1971. godine na FAMU-u u Pragu. Kao redatelj i scenarist potpisuje brojne dugometražne filmove: *Neka ostane među nama* (2010.), *Karaula* (2006.), *Čaruga* (1991.), *U raljama života* (1984.), *Samo jednom se ljubi* (1981.) itd. Pisao je scenarije za filmove i serije (*Grlom u jagode*), a napisao je, režirao i producirao interaktivnu filmsku školu *How to Make Your Movie – An Interactive Film School*.

Rajko Grlić (1947) graduated in film directing from FAMU in Prague in 1971. He directed and wrote a number of feature films: *Just Between Us* (2010), *Border Post* (2006), *Čaruga* (1991), *In the Jaws of Life* (1984), *You Love Only Once* (1981), etc. He wrote screenplays for films and series (*Grlom u jagode*), and has written, directed, and produced the interactive film school *How to Make Your Movie – An Interactive Film School*.



STUDENTSKI PROGRAM

STUDENT PROGRAMME

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¼ KORAKA

QUARTER OF A STEP

REŽIJA • DIRECTOR

Katja Predan

ŠKOLA • SCHOOL

Akademija za kazalište, film, radio i televiziju, Ljubljana / Academy of Theatre, Radio, Film and Television, Ljubljana

Borut Vrbančič je slijepi filmofil. Za njega slika ne postoji, a u film se uživi putem obilja zvukova. Svi želimo doživjeti to bogatstvo emocija koje film može potaknuti, no na kraju budemo razočarani. Kad bismo se barem kretali za 1/4 koraka.

Borut Vrbančič is a blind film buff. For him, the image doesn't exist, the way he connects with the film is through the wealth of sounds. We all hope to experience the wealth of emotions a film can stimulate, only to end up disappointed. If only we could move 1/4 step at a time.

Slovenija • Slovenia
8' 8"
drama**BOCA DE FERRO**

REŽIJA • DIRECTOR

Matej Matijević

ŠKOLA • SCHOOL

Akademija dramske umjetnosti – Sveučilište u Zagrebu / Academy of Dramatic Art – University of Zagreb

Tjeskoba kazališnog biljetera izmiče kontroli dok se priprema za premijeru bizarnog performansa.

A theatre check-taker's anxiety spirals out of control as the house prepares for the premiere of a bizarre performance.

Hrvatska • Croatia
20' 4"
psihološki horor • psychological horror**DALJNE NJIVE**

FARAWAY FIELDS

REŽIJA • DIRECTOR

Filip Jembrih

ŠKOLA • SCHOOL

Akademija za kazalište, film, radio i televiziju, Ljubljana / Academy of Theatre, Radio, Film and Television, Ljubljana

Jean, mladi francuski huligan, poslan je na prisilne praznike djedu Evaldu, koji živi u slovenskom selu. Unatoč Evaldovoj toploj dobrodošlici, Jean je i dalje povučen, djedu se obraća samo na francuskom i hladno odbija njegov način života, koji je uglavnom posvećen brizi o voćnjaku i prodaji jabuka na lokalnoj cesti. Dok se bore naviknuti na zajednički život, Evaldovom voćnjaku prijeti mraz.

Jean, a young French hooligan, is sent on a forced vacation to his grandfather Evald, who lives in the Slovenian countryside. Despite Evald's warm welcome, Jean remains quite withdrawn, speaks only French with his grandfather, and coldly rejects his lifestyle, which is mainly devoted to tending the orchard and selling apples on the local road. While they struggle to get used to life together, frost is slowly approaching Evald's orchard.

Slovenija • Slovenia
16' 40"
drama

FENDER

REŽIJA • DIRECTOR
Bojan Radanović

ŠKOLA • SCHOOL

Akademija dramske umjetnosti – Sveučilište u Zagrebu / Academy of Dramatic Art – University of Zagreb

Nakon što u ljeto 1991. dobije otkaz u hrvatskoj policiji i zbog svoje narodnosti trpi prijetnje, Nenad (40) odluči napustiti Hrvatsku, a samim tim i svoju obitelj, vjerujući kako je to razdvajanje privremeno.

After being fired from the Croatian police in the summer of 1991 and suffering threats because of his ethnicity, Nenad (40) decides to leave Croatia, and thus his family, believing that this separation is temporary.



Hrvatska • Croatia
22' 15"
drama

HORIZONT HORIZON

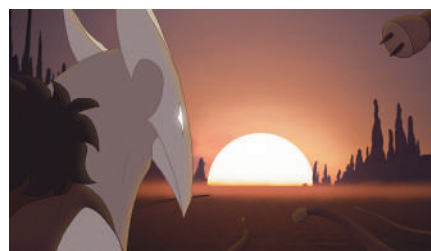
REŽIJA • DIRECTOR
Morana Marija Vulić

ŠKOLA • SCHOOL

Akademija likovnih umjetnosti, Zagreb / Academy of Fine Arts, Zagreb

Protagonistkinja Lu, zarobljena u liminalnom zatvoru vlastitog uma, uz pomoć neočekivanog, mističnog bića odlazi na riskantni put u nepoznato koji će posve promijeniti putanju njezinog života, njezinu percepciju same sebe te viđenje svijeta u kojem je dotad živjela.

Protagonist Lu, imprisoned in a liminal prison of her own mind, with the help of an unexpected, mystical being, leaves on a risky path to the unknown that will completely change the trajectory of her life, her perception of herself, as well as her view of the world she had always lived in.



Hrvatska • Croatia
7' 44"
animirani znanstvenofantastični •
animated sci-fi

I JA TEBE ISTO SO DO I

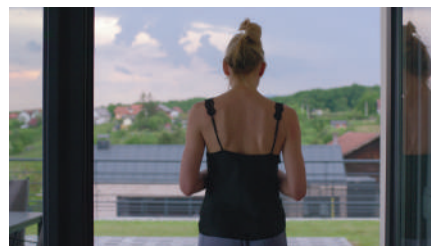
REŽIJA • DIRECTOR
Antonio David Perina

ŠKOLA • SCHOOL

Sveučilište VERN / VERN University

U braku koji je pred raspadom, Martin odlučuje posegnuti za utjehom u trećoj osobi, ne znajući kako njegova supruga pronalazi svoju.

In a marriage that is about to break up, Martin decides to reach for comfort in a third person, not knowing how his wife finds her own.



Hrvatska • Croatia
15' 7"
drama

JAE-BOT

REŽIJA • DIRECTOR
Tina Ljubenkov

ŠKOLA • SCHOOL

Umjetnička akademija u Splitu / Arts Academy in Split

Jae-Bot, program unutar simulacije za unapređenje umjetne inteligencije, poslušno slijedi niz ponavljajućih akcija unutar loopa no njegovu monotonu rutinu prekida trenutak u kojem se spotakne o zlatnu žlicu.

Jae-Bot, a program living in an AI enhancement simulation, dutifully follows a set of repetitive rules within a loop until his monotonous routine is disrupted when he stumbles over a golden spoon.



Hrvatska • Croatia
14' 53"
znanstvenofantastični • sci-fi

JOŽA

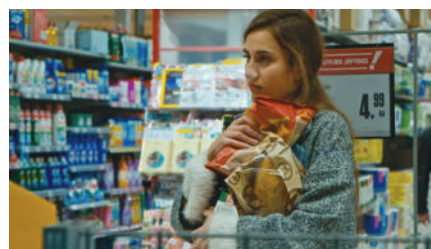
REŽIJA • DIRECTOR
Jan Krevatin

ŠKOLA • SCHOOL

Akademija dramske umjetnosti – Sveučilište u Zagrebu / Academy of Dramatic Art – University of Zagreb

Ema je studentica prve godine glume. U dućanu sretne Jakova, već etabliranog mladog glumca.

Ema is a first-year acting student. While grocery shopping, she encounters Jakov, an already established young actor.



Hrvatska • Croatia
16' 58"

MAČJA HRANA CAT FOOD

REŽIJA • DIRECTOR
Antonio Klasić

ŠKOLA • SCHOOL

Akademija likovnih umjetnosti, Zagreb / Academy of Fine Arts, Zagreb

Duh se pojavljuje u zagrobnom životu gdje otkriva da je upravo izgubio život. Ulazi u konflikt s čuvarom podzemlja zbog želje da se vrati natrag u svoje tijelo, natrag svome ljubimcu mački.

A ghost appears in the afterlife where he learns that he has just lost his life. He gets into a conflict with the keeper of the underworld because of his desire to return to his body. He wants to return to his pet cat.



Hrvatska • Croatia
5' 27"
animirana komedija • animated comedy

MARTA

REŽIJA • DIRECTOR
Milorad Milatović

ŠKOLA • SCHOOL

Akademija dramske umjetnosti u Zagrebu / Academy of Dramatic Art – University of Zagreb

Nakon traumatičnog prvog seksualnog iskustva, studentica Marta nalazi neočekivanu podršku u Vesni, svojoj stanodavki.

After a traumatic first sexual experience, student Marta discovers unexpected support in Vesna, her landlady, as they forge a unique bond.



Hrvatska • Croatia
14' 22"
drama

NELLYNA PRIČA

NELLYS STORY
/ NELLY'S STORY

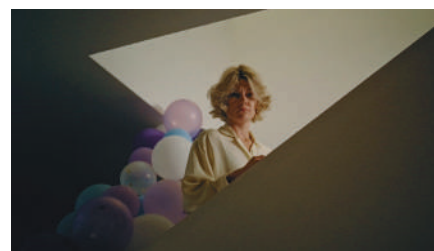
ŠKOLA • SCHOOL

Filmska akademija u Beču / Film Academy Vienna

Nelly se na svoj deveti rođendan zabarikadira u kuću i počinje objavljivati videa svoje majke Sare na internetu. Sarini pokušaji da se vrati u kuću su bezuspješni, a video sadržaj postaje sve više prijeteći.

On her ninth birthday Nelly barricades herself in her house and begins to post videos of her mother Sarah on the internet. Sarah's attempts to get back inside the house fail and the video content becomes increasingly threatening.

REŽIJA • DIRECTOR
Jonas Steinacker



Austrija • Austria
18' 55"
obiteljska napeta drama •
family suspense drama

NIJE ZIMA ZA KOMARCE

IT IS NOT COLD
FOR MOSQUITOES

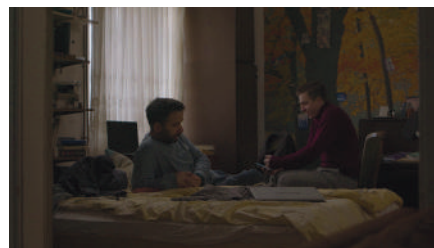
ŠKOLA • SCHOOL

Akademija dramske umjetnosti – Sveučilište u Zagrebu / Academy of Dramatic Art – University of Zagreb

Približava se kraj 2021. godine u glavnom hrvatskom gradu. Karlo (33) živi u maminom stanu u centru, radi od kuće i povremeno se druži s prijateljima.

The end of 2021 is approaching in the Croatian capital. Karlo (33) lives in his mother's apartment in the centre, works from home, and occasionally hangs out with friends.

REŽIJA • DIRECTOR
Josip Lukić,
Klara Šovagović



Hrvatska • Croatia
28' 52"
drama, komedija • drama, comedy

PATER FAMILIAS

REŽIJA • DIRECTOR

Dina Uglešić

ŠKOLA • SCHOOL

Sveučilište VERN / VERN University

Zatvorenik u bijegu slučajno ulazi u život tinejdžera koji se nosi s nedavnim gubitkom majke.

An escaped prisoner accidentally enters the life of a teenager dealing with the recent loss of his mother.



Hrvatska • Croatia
17' 28"

drama, kriminalistički • drama, crime

PERO

REŽIJA • DIRECTOR

Sara Alavanić

ŠKOLA • SCHOOL

Akademija dramske umjetnosti – Sveučilište u Zagrebu / Academy of Dramatic Art – University of Zagreb

Pero provodi dane u garažama, pokušavajući živjeti svoj san – pržiti gume.

Pero spends his days in garages trying to live his dream – that of burning tires.



Hrvatska • Croatia
14' 43"

portretni dokumentarni •
portrait documentary

PLIMA

TIDE

REŽIJA • DIRECTOR

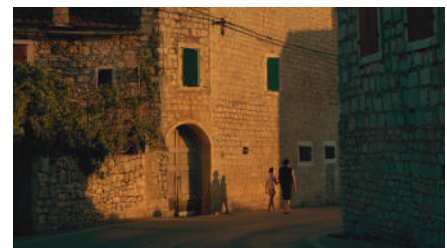
Eva Vidan

ŠKOLA • SCHOOL

Sveučilište Columbia / Columbia University

Očima djevojčice koja živi s bakom i prabakom na otoku pratimo obiteljske sukobe i prepirke oko nasljedstva i zemljišta.

Through the eyes of a girl who lives with her grandmother and great-grandmother on an island, we follow family conflicts and arguments over inheritance and land.



Hrvatska • Croatia
14' 12"

animirana komedija • animated comedy

REDAKCIJA NEWSROOM

ŠKOLA • SCHOOL

Akademija dramske umjetnosti – Sveučilište u Zagrebu / Academy of Dramatic Art – University of Zagreb

Odradivanje srednjoškolske prakse u redakciji lista *24 sata*.

High school internship in the newsroom of the Croatian tabloid *24 sata*.

REŽIJA • DIRECTOR

Karla Jelić



Hrvatska • Croatia
12' 41"
opservacija • observation

SPAS RESCUE

ŠKOLA • SCHOOL

Akademija dramske umjetnosti – Sveučilište u Zagrebu / Academy of Dramatic Art – University of Zagreb

Mladen vodi dvojicu svojih prijatelja u noćni provod te dobiva vijest od oca da je pobjegao njihov pas Micko. Noć ipak nije posvećena potrazi za psom, već alkoholnim ekstremima koji rezultiraju mamurnim jutrom i propuštenim pozivima Mladenovog oca.

Mladen takes his two best friends on a night out, but gets news from his father that their dog Micko has run away. The night is not about looking for the dog, but heavy drinking, which results in a morning hangover and missed calls from his dad.

REŽIJA • DIRECTOR

Krešimir Štulina



Hrvatska • Croatia
20' 02"
komedija • comedy

SVJETLA SVĚTLA / LIGHTS

ŠKOLA • SCHOOL

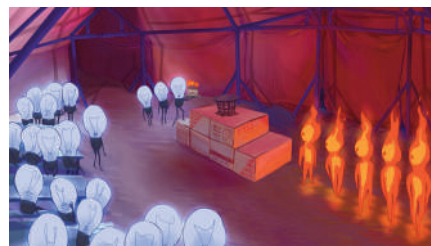
Odsjek za film i televiziju Akademije izvedbenih umjetnosti u Pragu / Film and TV School of Academy of Performing Arts in Prague (Analog Vision)

U svijetu žarulja događa se zabava za male plamenove. To će im omogućiti da odrastu i postanu dio sustava koji će ih štititi i dopustiti im da zauvijek sjaje. No jedan se plamen voli igrati vatrom i pobuni se protiv sustava.

In the town of lightbulbs, a party for small flames is taking place. This will allow them to grow up and become a part of the system which will protect them and allow them to shine forever. But one flame likes to play with fire and it rebels against the system.

REŽIJA • DIRECTOR

Jitka Nemikinsová



Češka • Czech Republic
8' 36"
animirani film o odrastanju •
animated coming-of-age



POP RATNI PROGRAM SIDE PROGRAMME

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SEDAMDESET GODINA FESTIVALA

SEVENTY YEARS OF THE FESTIVAL

U SURADNJI S JAVNOM USTANOVOM PULA FILM FESTIVAL I POVIJESNIM I POMORSKIM MUZEJOM ISTRE – MUSEO STORICO E NAVALE DELL'ISTRIA / IN COOPERATION WITH THE PUBLIC INSTITUTION PULA FILM FESTIVAL AND THE HISTORICAL AND MARITIME MUSEUM OF ISTRIA – MUSEO STORICO E NAVALE DELL'ISTRIA

GIARDINI

Izložba prikazuje gotovo sve segmente života festivalske Pule – od organizacijske strukture, filmskih plakata, filmova, nagrada te zanimljivosti koje su Festival pratile. Svaka festivalska godina popraćena je užim izborom fotografske i dokumentarne građe iz raznovrsnih fondusa arhiva, kinoteka, muzeja, filmskih centara, knjižnica i drugih institucija u Hrvatskoj i inozemstvu.

Pulski filmski festival duboko je utkan u društveno tkivo našeg grada. Od samih početaka, danas već daleke 1954. godine, Festival je bio ključni događaj svakog pulskog ljeta. Svi stanovnici Pule imaju poneku osobnu uspomenu koja ih veže uz festivalske dane; veličanstveni vatromet, preskakanje ograde radi ulaska u Arenu ili slučajni susret s kakvom filmskom zvijezdom na Zlatnim stijenama ili nedaleko od hotela Riviere. Glamur s filmskog platna na najljepšoj pozornici na svijetu tijekom godina očarao je Puljane i mnogobrojne posjetitelje koji već 70 godina pohode naš Festival pod zvijezdama.

The exhibition shows almost all segments of life in festival Pula - from the organisational structure, film posters, films, awards, and interesting facts surrounding the Festival. Each year of the Festival is presented with a selection of photographic and documentary material from various holdings of archives, film archives, film centres, libraries and other institutions in Croatia and abroad.

Pula Film Festival is woven into the social fabric of our city. From the very start a long time ago, in 1954, the Festival was the central summer event. All inhabitants of Pula have a personal memory of the festival days: the magnificent fireworks, jumping the fence to enter the Arena or a chance meeting with a film star at Zlatne stijene beach or near the Riviera Hotel. The glamour of the film screen of the most beautiful stage in the world has enchanted the inhabitants of Pula and its many visitors who have been coming to our Festival under the stars for 70 years.



IGOR DRAŽIĆ

DOGODILO SE OSAMDESETIH

IT HAPPENED IN THE EIGHTIES

KINO VALLI / VALLI CINEMA

OTVORENJE: 14. 7. 2023. / OPENING: 14 July 2023

Postav izložbe čine fotografije nastale između 1983. i 1987. godine koje prikazuju atmosferu oko Arene tijekom trajanja Filmskog festivala u Puli.

Igor Dražić (1961.) u Puli je završio srednjoškolsko obrazovanje – smjer grafički dizajner. Fotografije je izlagao na skupnim izložbama u Rovinju, Osijeku, Kopru, Trstu, Novom Sadu, Beogradu, Rijeci i Zagrebu, a samostalno u Puli i Poreču. Za omote njihovih diskografskih izdanja fotografirao je pulske grupe Messerschmitt, Spoons, Zhel, Urar i Gori Ussi Winnetou. Autor je fotografije Francija i KUD-a Idijoti objavljene u Ex YU rock enciklopediji Petra Janjatovića. Član je Hrvatskog udruženja interdisciplinarnih umjetnika.

The exhibition shows photographs taken between 1983 and 1987 of the atmosphere around the Arena during the Film Festival in Pula.

Igor Dražić (1961) graduated from secondary school in Pula in graphic design. He has exhibited at group exhibitions in Rovinj, Osijek, Koper, Trieste, Novi Sad, Belgrade, Rijeka, and Zagreb, and at solo exhibitions in Pula and Poreč. He has photographed Pula bands Messerschmitt, Spoons, Zhel, Urar, and Gori Ussi Winnetou for their album covers. He is also the author of the photo of Franci and KUD Idijoti published in the Ex YU rock encyclopaedia by Petar Janjatović. He is a member of the Croatian Association of Interdisciplinary Artists.



SLOBODAN IVETIĆ

SJEĆANJE NA ENU

REMEMBERING ENA

GALERIJA SKUC / SKUC GALLERY

OTVORENJE: 14. 7. 2023. - 20:00 / OPENING: 14 July 2023 - 8 p.m.

Izložba okuplja neke od fotografija nastalih u ljeto 1980. na Šolti tijekom snimanja filma *Pad Italije* Lordana Zafranovića. Kao student režije i kamere, Ivetić je doputovao u Maslinicu gdje se film snimao i u dva mjeseca napravio oko 1500 uglavnom crno-bijelih fotografija koje svjedoče početku blistave karijere tada dvadesetogodišnje Ene Begović.

Slobodan Ivetić diplomirao je režiju i kameru na visokoj filmskoj školi IDHEC u Parizu, režiju na Konzervatoriju francuske kinematografije i teoriju filma na pariškoj Sorboni. Režirao je 11 kratkih igranih i dokumentarnih filmova, a kao asistent i pomoćnik režije radio je na dvadesetak filmskih projekata europskih, američkih i regionalnih redatelja. Od 1990. do 2000. bavio se distribucijom filmova u Pragu gdje je osnovao prvu privatnu distributersku kuću. Scenarist je i redatelj dugometražnog dokumentarnog filma *Kreka – Lovac na snove* koji je 2021. Udruženje filmskih umetnika Srbije proglasilo filmom godine. Od 2022. predsjednik je Upravnog odbora teatra „Zvezdara“.

The exhibition shows photographs taken in the summer of 1980 on the Island of Šolta during the filming of *The Fall of Italy*, directed by Lordan Zafranović. Slobodan Ivetić, student of directing and camera at the time, travelled to Maslinica where the filming was taking place and over the course of two months took around 1,500 mostly black and white photographs that show the beginning of the brilliant career of Ena Begović in her twenties.

Slobodan Ivetić graduated in directing and camera from IDHEC film school in Paris, in directing from the Conservatory of French Cinematography, and in film theory from Sorbonne. He directed 11 short and documentary films, and worked on around twenty film projects directed by European, American, and regional directors as assistant or first assistant director. From 1990 to 2000 he worked in film distribution in Prague, where he founded the first private distribution company. He wrote and directed the feature-length documentary *Kreka: Dreamcatcher*, which the Association of Film Artists of Serbia named film of the year in 2021. Since 2022 he has acted as president of the board of Zvezdara Theatre.



STANKO HERCEG

PRIRODNO / NEPRIRODNO

NATURAL / UNNATURAL

GALERIJA MAKINA / MAKINA GALLERY

OTVORENJE: 14. 7. 2023. - 21:00 / OPENING: 14 July 2023 - 9 p.m.

Izložba donosi dvadesetak nadrealnih kadrova u boji koje je Herceg snimio od 2015. do 2022. godine. Po riječima povjesničara umjetnosti Željka Marciuša, snimajući nekonvencionalne i često čudolike predmete u urbanom ili prirodnom okruženju, autor u potpunosti ironizira uvriježena stajališta o tomu što je prirodno, a što ne, čime propituje subjektivizirajući simbolički svemir u kojem je svakome nešto drugo neprihvatljivo i nenormalno.

Stanko Herceg (1964.) diplomirao je filmsko i televizijsko snimanje na zagrebačkoj Akademiji dramskih umjetnosti. Predavao je u Školi primijenjene umjetnosti, na Akademiji likovnih umjetnosti u Zagrebu, Arhitektonskom fakultetu, Akademiji dramskih umjetnosti i Akademiji primijenjenih umjetnosti u Rijeci. Radio je kao direktor fotografije u više igranih, kratkih, dokumentarnih i eksperimentalnih filmova, redovito sudjeluje na domaćim i međunarodnim filmskim festivalima i izlaže svoje radove.

The exhibition shows around twenty surreal colour shots that Stanko Herceg took in the period from 2015 to 2022. In the words of art historian Željko Marciuš, by photographing unconventional and often strange objects in the urban or natural environment, the author fully ironises the common belief of what is natural and what isn't, questioning the subjectivising symbolic universe in which everyone finds something else to be unacceptable or abnormal.

Stanko Herceg (1964) graduated in film and TV directing from the Academy of Dramatic Art in Zagreb. He taught at the School of Applied Arts, Academy of Fine Arts in Zagreb, Faculty of Architecture, Academy of Dramatic Art, and Academy of Applied Arts in Rijeka. He worked as director of photography on a number of fiction, short, documentary, and experimental films, and regularly takes part in Croatian and international film festivals and exhibits his work.



DUŠAN VUKOTIĆ VUD

IZLOŽBA FILMSKIH KARIKATURA

FILM CARICATURES

DOM HRVATSKIH BRANITELJA / HOME OF CROATIAN VETERANS

15. – 23. 7. 2023. / 15-25 July 2023

ORGANIZATORI / ORGANISERS **Udruga Dušan Vukotić i Pula Film Festival** / Dušan Vukotić Association and Pula Film Festival

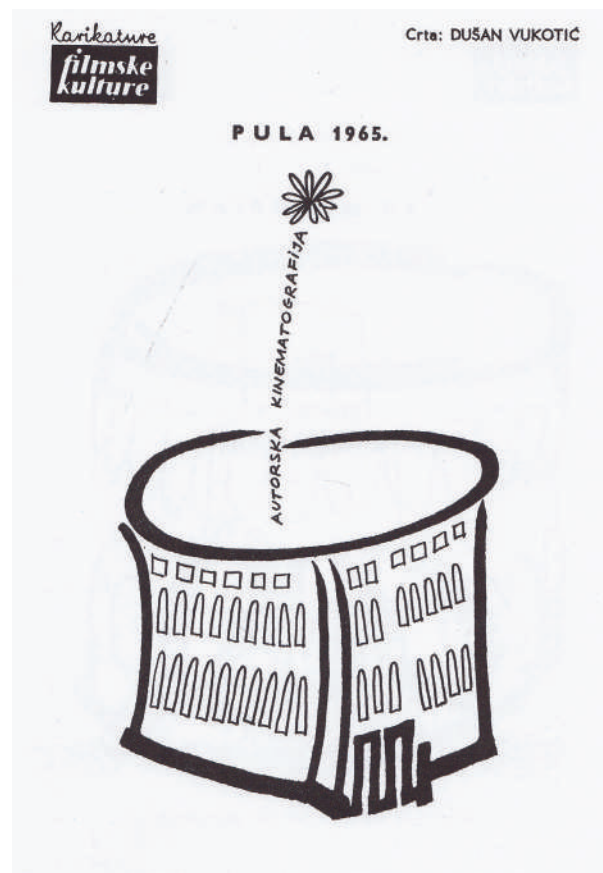
KUSTOS / CURATOR **Veljko Krulčić**

U svega nekoliko srpanjskih dana davne 1956. godine zbivanja vezana za prvi crtani film nove producerske kuće *Zagreb film* odvijala su se filmskom brzinom: najprije je isti dobio zeleno svjetlo za prikazivanje, koji dan kasnije prikazan je u glavnom programu Pulskog filmskog festivala (u kratkometražnoj selekciji) da bi, naposljetku, od strane službenoj žiriji njegov autor bio ovjekovječen i nagradom. Film kojem su posvećene ove riječi je *Nestašni robot* autora Dušana Vukotića, najnagrađivanijeg sineasta XX. stoljeća s ovih prostora. Može se slobodno reći da su upravo Pula i Arena na jedan simboličan način nagovijestili, odnosno anticipirali s jedne strane umjetnikovu tematsku preokupaciju – znanstvenu fantastiku, s druge bravuroznu i nagrađivanu karijeru. Neovisno o brojnim nagradama koje će osvojiti na najprestižnijim festivalskim adresama (uključujući, naravno, i Oscara), u narednih četvrt stoljeća Vukotić će biti suputnik, suvremenik i sudionik Pulskog filmskog festivala. Na njemu se predstavljao s autorskim crtićima, igranim ostvarenjima (*Sedmi kontinent*, *Akcija stadion*, *Gosti iz galaksije*), bio je član pulskog žirija, autor jedne od festivalskih špica... Kao i brojne kolege, Vud će u Puli dobiti nagrade (uključujući i nagradu publike), ali će se vraćati kući i razočaran, s gorčinom u ustima.

Dušan Vukotić (1927. – 1998.) nije samo genijalni sineast. Vud je i svestrani umjetnik jedinstvenog opusa i visokih stvaralačkih dometa. Jedna od Vukotićevih preokupacija bilo je i bavljenje karikaturom – u razdoblju od 1957. do 1989. godine na predzadnjoj je stranici časopisa *Filmska kultura* imao stalnu kolumnu (karikaturu) u kojoj se na svoj karakterističan, likovno dojmljiv, izražajno ekspresivan, dramaturški ingeniozan pa i ciničan način bavio filmom i kinematografijom u cjelini. Živjeti za film i kinematografiju u socijalističkoj Jugoslaviji značilo je biti involviran i u Pulski filmski festival: filmove, žirije, produkcije, pozadinske igre, producerske probleme... Zarazno duhovite, crtački jasne i prepoznatljive karikature Dušana Vukotića na temu Pulskog filmskog festivala – koje su nažalost u međuvremenu pale u zaborav – tema su ove izložbe. Uostalom, na svijetu nema nacionalnog filmskog festivala koji se može „pohvaliti“ da mu je jedan od vlasnika statue Oskara bio kroničar, makar to bilo i u formi karikature...

In only a few days in July back in 1956, the events relating to the first animated film of the new production company *Zagreb film* unfolded at film speed: first the animated film got the green light for its screening, then a few days later it was screened in the main programme at Pula Film Festival (shorts section), and in the end the official jury presented its author with an award. The animated film in question is *The Playful Robot*, directed by Dušan Vukotić, the most awarded filmmaker of the 20th century in these parts. It is safe to say that it was precisely Pula and the Arena that symbolically announced, or anticipated the artist's thematic preoccupation on the one hand - science fiction, and his bravura and award-studded career on the other. Irrespective of the numerous awards he won at the most prestigious film festivals (as well as the Academy Award, of course), for the next 25 years Vukotić continued to be a companion, contemporary, and participant of Pula Film Festival. His films screened at the Festival included his animated films and fiction films (*The Seventh Continent*, *Operation Stadium*, *Visitors from the Arkana Galaxy*), he was also a member of the jury, and author of one of the festival trailers, among other things. As many of his colleagues, Vud received awards at Pula (including the Audience Award), but also went home bitterly disappointed.

Dušan Vukotić (1927–1998) was not just a brilliant filmmaker. Vud was also a multifaceted artist of a unique body of work and high creative reach. Caricatures were one of his preoccupations - in the period from 1957 to 1989 he had a permanent column (caricature) on the last page of *Filmska kultura* magazine, where he dealt with film and cinema on the whole in his characteristic, visually striking, expressive, dramaturgically ingenious, and even cynical way. To live for film and cinema in socialist Yugoslavia meant being involved at Pula Film Festival as well: films, juries, productions, background games, producers' problems, etc. The infectiously funny, clear and recognisable in terms of drawing, the caricatures by Dušan Vukotić about Pula Film Festival - that have unfortunately fallen into oblivion in the meantime - are the theme of this exhibition. Besides, no other national film festival in the world can "boast" with having an Academy Award winner as its chronicler, even if it was in the form of caricatures...



IZLOŽBE / EXHIBITIONS



CINEMANIAC > MISLITI FILM 2023. CINEMANIAC > THINK FILM 2023 DVOSTRUKA EKSPOZICIJA

DOUBLE EXPOSURE

GALERIJA MOTIKA – Gradska galerija Pula /
MOTIKA GALLERY – Pula City Gallery

OTVORENJE: 17. 7. 2023. - 20:00 / OPENING: 17 July 2023 - 8 p.m.

KUSTOSICE / CURATORS Branka Benčić, Aleksandra Sekulić, Marta Baradić, Tanja Vrvilo
ORGANIZACIJA / ORGANISERS Apoteka – Prostor za suvremenu umjetnost • Apoteka – Space for Contemporary Art
U SURADNJI S / IN COOPERATION WITH Film Protufilm / Filmske mutacije – Festival nevidljivog filma, Kino Katarina

ZAHVALA Muzeju moderne i suvremene umjetnosti Rijeka, Muzeju suvremene umjetnosti Zagreb, obitelji Bogdanke Poznanović i Milice Badalić, Kino klubu Split, Kino klubu Zagreb, Miroslavu Bati Petroviću, Zagreb filmu, Pokrajinskom sekretarijatu AP Vojvodine i Arhivu Kinoteke Beograd te Antje Ehman i Institutu Farocki

THANKS TO Museum of Modern and Contemporary Art Rijeka, Museum of Contemporary Art Zagreb, families of Bogdanka Poznanović and Milica Badalić, Kino klub Split, Kino klub Zagreb, Miroslav Bata Petrović, Zagreb film, Provincial Secretariat of the Autonomous Province Vojvodina and the Yugoslav Film Archives, and Antje Ehmann and the Farocki Institute

Dvostruka ekspozicija, kao dvadeset drugo izdanje popratnog programa Cinemaniac > Misliti film na 70. Pulsom filmskom festivalu donosi pogled unazad, fragmentaran i letimičan pogled na audiovizualnu produkciju žena u kulturnom prostoru SFRJ tijekom 60-ih i 70-ih godina. Pritom okuplja nekoliko kustosica, inicijativa, programa i istraživanja koje su programski interes posvetile afirmaciji vidljivosti žena, umjetnica, autorica, filmašica u sustavima umjetnosti i filma – od izložbe, istraživanja i popratnog filmskog i videoprograma aktualnog međumuzejskog projekta Vidljive, koji uključuje program RONDO – od izloženosti do zaborava i nazad, do Filmskih mutacija - Festivala nevidljivog filma i Kina Katarina.

Dvostruka ekspozicija ne pokušava nemoguće, uspostaviti cjelovit pregled, koji je inherentno fragmentaran i neuhvatljiv, već želi podsjetiti, razotkriti ili ponovo sagledati pojedine umjetničke pozicije i pojave. Okuplja odabrane amaterske, eksperimentalne filmove i video radove ili kratke dokumentarističke intervencije koje su stvarale vizualne umjetnice i filmske autorice i amaterke u kulturnom prostoru SFR Jugoslavije, ispitujući prakse koje se protežu od avangardnih eksperimenata, dokumentiranja svakodnevice, radova koji se temelje na videozapisima i performansu. Radovi istražuju pozicije identiteta, strategije samoreprezentacije i medijske eksperimente. Stvarani su u razdoblju od 1960-ih, obilježenom valom entuzijazma u kinoklubovima i kino-amaterizmom posebno oko kino klubova u Zagrebu, Splitu i Beogradu, te u periodu kada se pojavljuje medij videa u okviru praksi konceptualne i postkonceptualne umjetnosti povezane s Novom umjetničkom praksom 1970-ih godina. Program okuplja umjetničke pozicije, kontekste, kustoske prakse i institucije koje uokviruju i oblikuju produkciju pokretnih slika umjetnica u SFRJ: njenu prezentaciju, brigu, interpretaciju, vidljivost, dostupnost i cirkulaciju. Dvostruka ekspozicija okuplja neke od antologijskih umjetničkih djela koja su izlagana i prepoznata širom svijeta, ali donosi i neke zaboravljene radove autorica. Dvostruka ekspozicija znači upravo oblikovati mjesto dvostruke vidljivosti: umjetničke i audiovizualne produkcije žena na središnjem mjestu reprezentacije kinematografije.

Dvostruka ekspozicija predstavit će filmske i video radove Erne Banovac, Dunje Ivanišević, Tatjane Ivančić, Sanje Iveković, Ljubice Janković, Divne Jovanović, Jagode Kaloper, Bojane Marijan, Bogdanke Poznanović i Irene Vrkljan.

The twenty-second edition of the side program Cinemaniac > Think Film of the 70th Pula Film Festival, Double Exposure, presents a look back, a fragmented and cursory glance at the audiovisual production of women in the cultural space of the Socialist Federal Republic of Yugoslavia during the 1960 and 1970s. It brings together several curators, initiatives, programmes, and research interested in the affirmation of the visibility of women, artists, authors, filmmakers in art and film - from the exhibition, research, and accompanying film and video programme of the current inter-museum project Vidljive (Visible), which includes the RONDO programme - from exposure to oblivion and back, to Film Mutations - Festival of Invisible Cinema and the Katarina Cinema.

Double Exposure is not attempting the impossible - establishing a complete overview that is inherently fragmented and elusive, but wants to remind, expose, or take another look at certain artistic positions and phenomena. It brings together select amateur, experimental film and video, or short documentarist interventions created by female artists and film authors and amateurs in the cultural space of Socialist Federal Republic of Yugoslavia, examining the practices extending from avant-garde experiments, documenting everyday life, works based on video recordings, and performances. The works explore the positions of identity, strategies of self-representation, and media experiments. They were created in the 1960s, a time marked by a wave of enthusiasm in cinema clubs and cinema amateurism, especially in cinema clubs in Zagreb, Split, and Belgrade, and the time when video appeared as a medium within the practice of conceptual and post-conceptual art related to the New artistic practice of the 1970s. The programme brings together artistic positions, contexts, curatorial practices, and institutions that frame and shape the production of moving images of female artists in the Socialist Federal Republic of Yugoslavia: its presentation, care, interpretation, visibility, availability, and circulation. Double Exposure brings together some of anthological works of art exhibited and recognised the world over, as well as some forgotten works by the female artists. Double exposure means shaping the position of double visibility: artistic and audiovisual production by women at the central place of representation of cinema.

Double Exposure presents film and video works by Erna Banovac, Dunja Ivanišević, Tatjana Ivančić, Sanja Iveković, Ljubica Janković, Divna Jovanović, Jagoda Kaloper, Bojana Marijan, Bogdanka Poznanović and Irena Vrkljan.



Dunja Ivanišević: Žemsko
Ljubaznošću Kino kluba Split / Courtesy of Kino Klub Split

PREDSTAVLJANJE MONOGRAFIJE 70 GODINA FILMA POD ZVIJEZDAMA U PULI

PRESENTING THE MONOGRAPH 70 YEARS OF FILM UNDER THE STARS IN PULA

Izdavač / Publisher Javna ustanova Pula Film Festival, Povijesni i pomorski muzej Istre – Museo storico e navale dell'Istria

Urednice / Edited by Lana Skuljan Bilić, Sanela Pliško

DOM HRVATSKIH BRANITELJA / HOME OF CROATIAN VETERANS

16. 7. 2023. - 10:30 / 16 July 2023 - 10.30 a.m.

Posljednja (i jedina) monografija *207 festivalskih dana u Puli* iz pera filmskog kritičara i teoretičara filma Ranka Munitića objavljena je 1978. godine povodom jubilarnog 25. festivala. Interval od punih četrdeset pet godina pokazao se neodgodivom potrebom da se na jednom mjestu sakupe i prezentiraju svi bitni podatci o najznačajnijoj filmskoj manifestaciji u Hrvatskoj. Tijekom dvogodišnjeg istraživanja brojnih fondusa arhiva, kinoteka, muzeja, filmskih centara, knjižnica i drugih institucija, konceptijski se monografija profilirala kao slikovno-dokumentarni heterogeni vodič kroz historiografiju filmske manifestacije. Monografija je strukturirana u pet tematskih cjelina koje, uz osnovne autorske tekstove o povijesti, obilježjima razvoja njegova vizualnog identiteta i društveno-kulturnog razvoja Pule, sadrži temeljne informacije o svakom festivalskom izdanju, s naznačenim elementima glavnog i popratnih programa te istaknutim primarnim i sekundarnim festivalskim lokacijama. Poglavlja su popraćena izborom fotografske i dokumentarne građe s temeljno ilustriranim pregledom službenih Zlatnih arena i drugih nagrada koje se dodjeljuju na Festivalu. Monografija sadrži i jedinstven prikaz općih festivalskih publikacija i popis do sada otkrivenih javnih i privatnih čuvara festivalske baštine u Hrvatskoj i široj regiji, a od osobite važnosti pokazali su se osobni arhivi pojedinih sudionika samih festivalskih događaja. Ovaj opsežni projekt realiziran je u suradnji Javne ustanove Pula Film Festival i Povijesnog i pomorskog muzeja Istre – Museo storico e navale dell'Istria.

The last (and the only) monograph, written by film critic and theoretician Ranko Munitić, *207 festivalskih dana u Puli* (*207 Festival Days in Pula*), was published in 1978 to mark the 25th anniversary of the Festival. A full 40 years have passed and there was an immediate need to collect and present all relevant information on the most important film event in Croatia. During the two-year research conducted into the holdings of a number of archives, film archives, museums, film centres, libraries, and other institutions, the monograph has taken the form of an illustrated documentary guide through the historiography of the film festival. It is structured in five thematic chapters that, along with the main original texts about the history of the festival, development of its visual identity, and the socio-historical development of Pula, also provide basic information on each of the editions of the festival and specify the main programme and side programme features, as well as the primary and secondary venues. The chapters are illustrated with a selection of photographic and documentary material, with a detailed overview of the official Golden Arena awards, as well as other awards presented at the Festival. The monograph also provides a unique overview of the Festival's publications and a list of known public and private keepers of festival heritage in Croatia and the extended region, with personal archives of individual participants of festival events proving to be of special importance. This comprehensive project is a result of cooperation between the Public Institution Pula Film Festival and the Historical and Maritime Museum of Istria – Museo storico e navale dell'Istria.

70 godina filma pod zvijezdama u Puli
70 Years of Film Under the Stars in Pula



70 godina
filma pod
zvijezdama
u Puli

70 Years of Film Under
the Stars in Pula

PROFESOR BALTAZAR I ZAGREBAČKA ŠKOLA ANIMIRANOG FILMA NA VINILU: PREDSTAVLJANJE NOVIH IZDANJA IZDAVAČKE KUĆE FOX & HIS FRIENDS

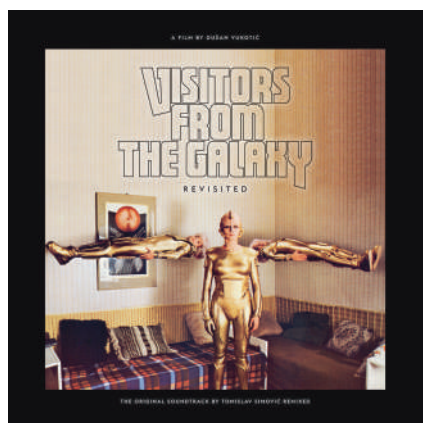
PROFESSOR BALTHAZAR AND THE ZAGREB SCHOOL OF ANIMATED FILM ON VINYL: PRESENTING FOX & HIS FRIENDS NEW RECORDS

DOM HRVATSKIH BRANITELJA / HOME OF CROATIAN VETERANS

16. 7. 2023. - 13:00 / 16 July 2023 - 1 p.m.

Zagrebačko-riječka izdavačka kuća **Fox & His Friends Records** ovih je dana završila višegodišnji projekt restauracije i digitalizacije filmske glazbe za kulturnu animiranu seriju **Profesor Baltazar**, kao i izbor glazbe za kratkometražne filmove **Zagreb filma**, među kojima su Oscarom nagrađeni **Surogat** Dušana Vukotića, **Dnevnik** Nedeljka Dragića, **Posjet iz svemira** Zlatka Grgića i mnogi drugi. Uz već postojeću digitalnu distribuciju te glazbe na najvećim svjetskim *streaming* platformama, objavljena su i kolekcionarska vinilna izdanja koja prate iscrpni tekstovi i fotografije iz područja istraživanja domaće filmske glazbe. U ovoj do sada zapostavljenoj i filmu komplementarnoj kategoriji, domaća arhivistika, izdavaštvo i javnost dobili su na početku djelovanja ove izdavačke kuće i izdanje **Gostiju iz galaksije Dušana Vukotića**, prvog u potpunosti elektronskog *soundtracka* u povijesti jugoslavenskog filma, koji je potpisao kompozitor **Tomislav Simović**, autor bez kojega povijest Zagrebačke škole animiranog filma ne bi bila potpuna. **Gosti iz galaksije** popraćeni su i kasnijim posebnim izdanjem u kojemu je 11 autora iz 9 zemalja komponiralo vlastite interpretacije originala, a među pozvanima bili su i braća **Sinkauz** iz Hrvatske, skupina **Tapan** iz Srbije, **Goran Vejvoda** iz Francuske, te slavna imena elektronske scene poput **Drvg Cvltvre**, **Anatolian Weapons**, **Credit oo** i drugi. Na predstavljanju novih izdanja, **The Zagreb School Of Animated Film (Original Soundtracks 1961 – 1982)** i **Professor Balthazar (Music From The Original TV Series)**, osnivači i urednici iz kuće Fox & His Friends, **Željko Luketić** i **Leri Ahel**, govorit će o radu na spašavanju i revalorizaciji baštine hrvatskog filma, statusu filmske glazbe koju na ovdašnjim festivalima tek **Pulski filmski festival** kontinuirano nagrađuje i uvažava, te će se osvrnuti i na obljetnicu **Zagreb filma** s kojim, kao i s drugim domaćim i inozemnim produkcijskim kućama i institucijama, intenzivno surađuju. **Željko Luketić** filmski je kritičar, filmolog, publicist i nezavisni kustos koji od 1990-ih piše i objavljuje o filmu i glazbi, te zajedno s **Lerijem Ahelom**, producentom, glazbenim urednikom i arhivistom, uz izdanja filmske glazbe radi i na proširenim aktivnostima koja prate svako izdanje. Uz brojna sveučilišna i institucionalna predavanja i suradnje, poput Jugoslovenske kinoteke, Hrvatskog državnog arhiva, Umjetničke akademije Split (UMAS) i Art-kina Rijeka, autori su i brojnih izložbi, poput najveće dokumentacijske i interaktivne izložbe o **Profesoru Baltazaru u Muzeju za modernu i suvremenu umjetnost Rijeka**, sve u sklopu programa Europske prijestolnice kulture 2020 godine. Izložbu **51000 Balthazargrad** vidjelo je u četiri mjeseca preko 10 000 posjetitelja, a autori su i brojnih postava u **Hrvatskom dizajnerskom društvu** i **Klovićevim dvorima** koji se bave poviješću i vizualnim identitetom domaće glazbe. Uz radove **Tomislava Simovića** za hrvatski film, objavili su odabrane *soundtrackove* **Alfija Kabilja**, a u pripremi je i izbor filmske i kazališne glazbe kompozitora **Mirka Krstičevića** za filmove **Ivana Martinca**, **Vanče Kljakovića** i **Aleksandra Stasenka**.

The Zagreb-Rijeka record company **Fox & His Friends Records** has just finished the project of restoring and digitalising film music for the cult series *Professor Balthazar*, as well as a selection of music for short films produced by **Zagreb film**, including the Academy Award winner *Surrogate* by Dušan Vukotić, *Diary* by Nedeljko Dragić, *A Visit from Space* by Zlatko Grgić, and many others. Along with the existing digital distribution and music on largest global streaming platforms, Fox & His Friends have also published collector's vinyl editions with exhaustive texts and photographs from the field of domestic film music research. At the start of Fox and His Friends Records' work, domestic archival studies, publishing, and the audience received a record from *Visitors from the Arkana Galaxy* by **Dušan Vukotić** from this previously neglected category complementary to film. It was the completely electronic soundtrack in the history of Yugoslav film, signed by composer **Tomislav Simović**, the author without whom the history of the Zagreb School of Animated Film would not be complete. *Visitors from the Arkana Galaxy* saw another edition where 11 authors from nine countries composed their own interpretations of the original, and among the invited authors were the **Sinkauz** brothers from Croatia, **Tapan duo** from Serbia, **Goran Vejvoda** from France, and the famous names of the electronic scene such as **Drvg Cultvre**, **Anatolian Weapons**, **Credit oo**, and others. At the presentation of the new releases *The Zagreb School Of Animated Film (Original Soundtracks 1961–1982)* and *Professor Balthazar (Music From The Original TV Series)*, founders and editors at Fox & His Friends **Željko Luketić** and **Leri Ahel** will talk about the work on saving and reevaluating the heritage of Croatian film, the status of film music, which, of all local festivals, is continuously upgraded and appreciated only at **Pula Film Festival**. They will also talk about the anniversary of **Zagreb film**, with which they have intensively been cooperating, as well with other Croatian and foreign production companies and institutions. **Željko Luketić** is a film critic, film theorist, non-fiction writer, and independent curator who has been writing about film and music since the 1990s. Together with producer, music editor, and archivist **Leri Ahel**, he has been working on extended activities on each of the releases, as well as the film music releases. Along with numerous university and institutional lectures and cooperation, such as the Yugoslav Film Archives, Croatian State Archives, Arts Academy in Split (UMAS), and Art-Kino Rijeka, they have put up numerous exhibitions, such as the largest documentary and interactive exhibition about **Professor Balthazar** at the **Museum of Modern and Contemporary Art Rijeka** as part of the programme European Capital of Culture 2020. In four months, 10,000 people visited the exhibition *51000 Balthazargrad*. Luketić and Ahel have also set up numerous exhibitions at the **Croatian Designers Association** and the **Klovićevi dvori Gallery** focused on the history and visual identity of Croatian music. Along with the work by **Tomislav Simović**, they have also released select soundtracks by **Alfi Kabiljo**, and are currently working on the selection of film and theatre music by composer **Mirko Krstičević** for the films by **Ivan Martinac**, **Vanča Kljaković**, and **Aleksandar Stasenko**.



RIJEČ IZA SLIKE: REPRODUKCIJA KNJIGA SNIMANJA HRVATSKIH FILMSKIH KLASIKA IZ ZBIRKE HDA – MARTIN U OBLACIMA

WORDS BEHIND IMAGES: REPRODUCTION OF
STORYBOARDS OF CROATIAN FILM CLASSICS FROM
THE COLLECTION OF CROATIAN STATE ARCHIVES:
MARTIN IN THE CLOUDS

Izdavač / Publisher Hrvatski državni arhiv, 2022. / Croatian State Archives, 2022

Urednik / Edited by Mladen Burić

DOM HRVATSKIH BRANITELJA / HOME OF CROATIAN VETERANS

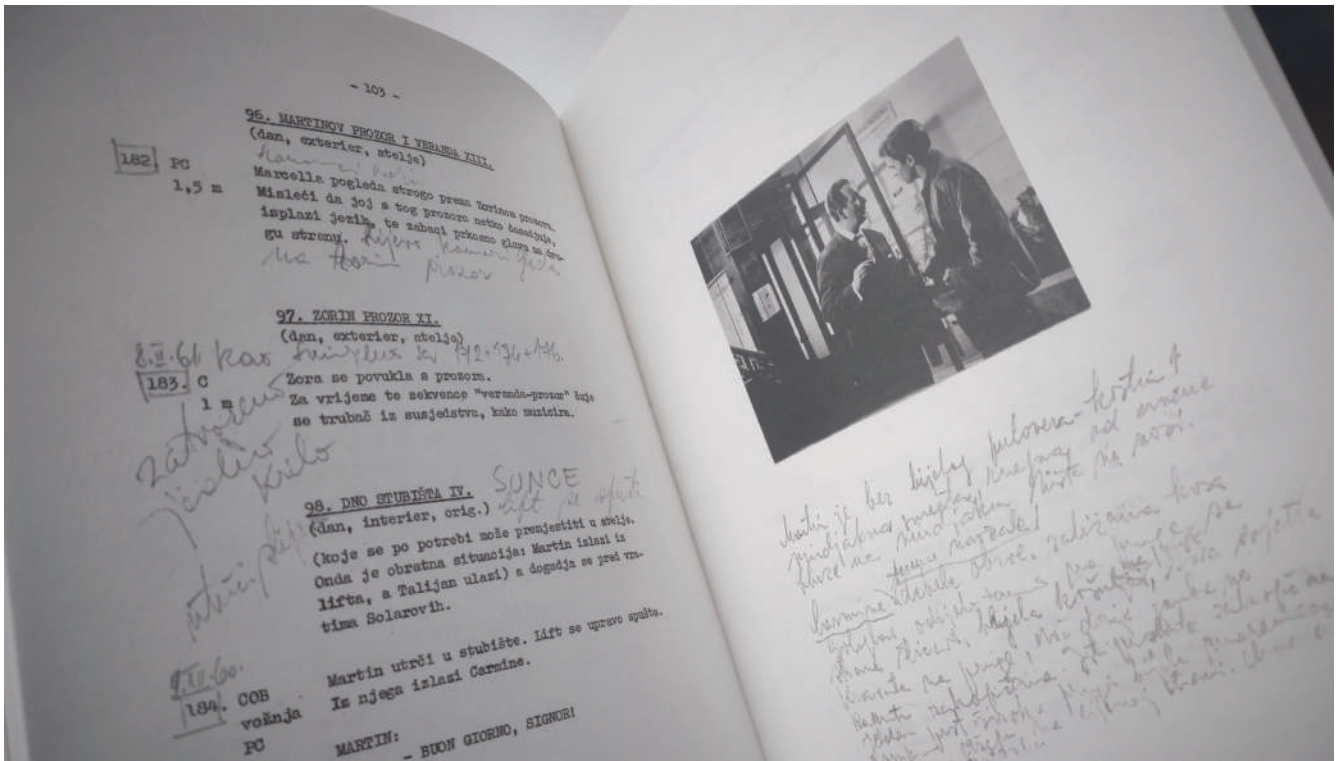
17. 7. 2023. - 11:00 / 17 July 2023 - 11 a.m.

Knjiga snimanja, prije prve klape, čini svojevrsan detaljan plan koji nakon posljednje klape ostaje svjedočanstvo jednoga zajedničkog kreativnog procesa u kojemu nalazimo zabilješke, prekrizane stranice kao i upisane nove rečenice koje su poslije postale sastavni dio filmskoga djela kakvog poznamo. Taj često fascinantn proces koji ostaje skriven, bio je poticaj koji je pokrenuo ediciju *Riječ iza slike: Reprodukcijska knjiga snimanja hrvatskih filmskih klasika iz zbirke HDA*.

Iako od kritike u doba premijere poprilično loše prihvaćen, *Martin u oblacima* kod publike je imao ogroman uspjeh i vremenom postaje cijenjen kao jedna od najboljih komedija hrvatske kinematografije. Filmska priča u kojoj pratimo zgode i nezgode Martina, i njegove djevojke Zorice, dvoje studenata i podstanara u pokušaju da dođu do vlastitog stana, smještena je u tada suvremeni Zagreb, koji je prikazan kao dinamičan moderan grad u kojem postoji međunarodni velesajam, glazbene večeri, jazz, moda i sport. Naravno taj moderni grad ima i svoje izazove, koji su slični kao i danas, poput potrebe mladih ljudi za životnim prostorom, tim *magičnim stanom* što ponekad postaje zamka u koju beskrupulozni hvataju naivne. Branko Bauer se s *Martinom u oblacima* hrabro okrenuo novom žanru, zadržavajući pritom izuzetnu vještinu građenja likova i uvjerljivog pripovijedanja priče klasičnim fabularnim stilom koji obogaćuje povremenim ubacivanjem zanimljivih vizualnih rješenja poput naopake ili ekstremno gornje vizure. Originalna knjiga snimanja *Martina u oblacima*, koju je vodila tajnica režije Nada Marki, obiluje komentarima, podacima i zanimljivim fotografijama. Osim same originalne knjige snimanja, ova knjiga sadrži i tekstove redatelja Rajka Grlića i Josipa Vujčića koji govore o Branku Baueru i filmu *Martin u oblacima*, dok je biografski dio filmske ekipe priredio filmolog Juraj Kukoč.

Before the first take, the storyboard makes a detailed plan of sorts that, after the last take, bears witness to the joint creative process, providing notes, crossed out pages, and new lines that later became part of the film as we know it. This often fascinating process that remains hidden was the incentive for the *Riječ iza slike: Reprodukcijska knjiga snimanja hrvatskih filmskih klasika iz zbirke HDA* (*Words Behind Images: Reproduction of Storyboards of Croatian Film Classics from the Collection of Croatian State Archives*).

Despite the fact that it was poorly received by the critics when it premiered, *Martin in the Clouds* was very well received by the audience and with time became appreciated as one of the best comedies of Croatian cinema. The film tells the story of the fortunes and mishaps of Martin and his girlfriend Zorica, both students and subtenants, as they try to get a flat of their own in the then modern Zagreb, shown as a dynamic, modern city that has an international fair, music evenings, jazz, fashion, and sport events. Of course, the city has its own challenges, similar to today, such as the need for young people to have a space of their own, the magical flat, which sometimes becomes a trap used by the unscrupulous to trick the naive. With *Martin in the Clouds*, Branko Bauer bravely turned to a new genre, keeping at the same time the tremendous skill of character building and convincing storytelling using the classic plot style, which he enhances by occasionally introducing interesting visual solutions such as an upside down or extremely high perspective. The original storyboard from the filming of *Martin in the Clouds*, managed by the director's secretary Nada Marki, abounds in comments, information, and interesting photographs. Other than the storyboard itself, the book also provides texts by directors Rajko Grlić and Josip Vujčić about Branko Bauer and the film *Martin in the Clouds*, while the biographical information on the film crew was prepared by film theorist Juraj Kukoč.



ANITA PANIĆ: NEDA ARNERIĆ: ČAROBNA MELANHOLIJA

ANITA PANIĆ:
NEDA ARNERIĆ: MAGIC MELANCHOLY

Izdavač / Publisher **Filmski centar Srbije** Film Centre Serbia

KINO VALLI / VALLI CINEMA

18. 7. 2023. - 18:00 / 18 July 2023 - 6 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 osam 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. 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 eight 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 monograph also includes a number of archival photographs, of which many unknown to the general public.



70.

ANKA

REŽIJA • DIRECTOR

Dejan Aćimović

2017. • HR, FR • 90'

Djevojčicu Anku iz sirotišta posvaja bogata rodakinja. Razočarana njezinim ophodnjem, Anka bježi želeći se vratiti u sirotište, ali je put odvede do šumske ciglane u kojoj joj radnici pruže utočište. Djevojčica bujne mašte susreće se s bajkovitim šumskim bićima nevidljivima odraslima. Film je prikazan na 64. Pulskom filmskom festivalu i dobitnik je Zlatne arene za vizualne efekte.

Anka is a story about an orphan girl who is adopted by a wealthy cousin. Disappointed in her behaviour, Anka runs back to the orphanage, but the path takes her to a brickyard where the workers provide her with a temporary home. Anka meets fairy-tale forest creatures only imaginative children can see. The film was screened at the 64th Pula Film Festival and won the Golden Arena for Visual Effects.



DRUŽBA PERE KVRŽICE

PERO THE LUMP'S GANG

REŽIJA • DIRECTOR

Vladimir Tadej

1970. • HR • 98'

S nekoliko školskih prijatelja Pero Kvržica odluči preurediti zapušten zadružni mlin. Budući da je izvan pogona, seljaci moraju koristiti usluge vlasnika parnog mlina. Dječaci osnivaju družbu i slobodno vrijeme provode obnavljajući vodenicu. Na tom putu očekuje ih niz pustolovina nakon kojih obnovljeni mlin ponosno predaju seljacima na korištenje. Film je prikazan na 18. Pulskom filmskom festivalu.

Pero the Lump and a few of his school friends decide to renovate an abandoned village mill. The mill is not in use and the villagers have to use the services of the owner of a steam mill, so the boys form a gang and spend their free time renovating the mill. They face a series of adventures and proudly hand over the mill to the villagers for use. The film was screened at the 18th Pula Film Festival.

KAPETAN MIKULA MALI

CAPTAIN MIKULA, THE KID

REŽIJA • DIRECTOR

Obrad Gluščević

1974. • HR • 95'

Nakon talijanske kapitulacije, njemačke se jedinice iskrcaju na dalmatinskoj obali i mnogi stanovnici utočište potraže na partizanskom teritoriju, otoku Visu. U konvoju od nekoliko bracara je broдика kapetana Mikule i njegova unuka Mikule. Njihov se motor pokvari i na okupiranom otoku pokušaju nabaviti novi dio za motor. Kad Mikula Veliki zatraži pomoć mještana, Nijemci ga uhvate. Mikula Mali se zajedno s djecom s brodice mora snaći u opasnoj situaciji. Film je prikazan na 21. Pulskom filmskom festivalu i osvojio je Nagradu publike Jelen.

Following the capitulation of Italy, German forces disembark on the Dalmatian coast and many of the inhabitants seek refuge on partisan territory, the Island of Vis. A convoy of several braceras includes captain Mikula's and his grandson Mikula's boat. Their engine fails and they try to source a part for the engine on an occupied island, but when captain Mikula asks the villagers for help, he is caught by the Germans. Mikula, the Kid, and the children from the boat have to cope with the dangerous situation. The film was screened at the 21st Pula Film Festival and won the Jelen Audience Award.

KOKO I DUHOVI

KOKO AND THE GHOSTS

REŽIJA • DIRECTOR

Daniel Kušan

2011. • HR • 95'

Nakon uzbudljivih doživljaja na Zelenom vrhu, dječak Koko Milić s obitelji se doseli u Zagreb. S novim prijateljima Koko traga za neobičnim događajima, a među takvima je i duh starog škrtca Vinceka, pokojnika koji se u posljednje vrijeme ukazuje sredovječnoj profesorici francuskog jezika. Film je prikazan na 58. Pulskom filmskom festivalu. Osvojio je Zlatnu arenu za glazbu, Zlatnu arenu za montažu, Vjesnikovu nagradu Breza za najboljeg debitanta, Nagradu publike Zlatna vrata Pule i Nagradu mladih filmofila za najbolji film.

After the exciting events at Green Hill, Koko Milić moves to Zagreb with his family. Koko and his new friends search for unusual events, including the case of ghost of a stingy old man Vincek who had passed away and is now seen by a middle-aged French teacher. The film was screened at the 58th Pula Film Festival and won the Golden Arena for Best Music, Golden Arena for Best Editing, Vjesnik's Breza Award for Best Debutant, Golden Gate of Pula Audience Award and the young cinephiles award for best film.



MOJ DIDA JE PAO S MARSA

MY GRANDPA IS AN ALIEN

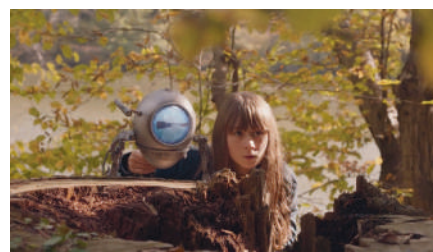
REŽIJA • DIRECTORS

Marina Andrea Škop, Dražen Žarković

2019. • HR, SI, CZ, BA, LU, SK, NO • 75'

Život djevojčice Une sasvim se preokrene kada njenog djeda otmu vanzemaljci, a njena mama iznenadno kolabira. U podrumu kuće slučajno otkrije da je djed i sam vanzemaljac čiji se brod davno srušio, no tu je ostao njegov pilot, mali mrzovoljni robot. Una i robotić imaju manje od 24 sata da pronadu i spase djeda. Film je prikazan na 66. Pulskom filmskom festivalu i dobitnik je Zlatne arene za vizualne efekte i Zlatne arene za kameru.

The life of the girl Una is turned upside down when her grandpa is abducted by aliens, and her mother suddenly collapses. In her basement, Una accidentally discovers that her grandpa is an alien himself. His spaceship crashed a long time ago, but the pilot, a small grumpy robot, is still there. Una and the robot have less than 24 hours to find and rescue her grandpa. The film was screened at the 66th Pula Film Festival and won the Golden Arena for Best Visual Effects and the Golden Arena for Best Cinematography.



ORLOVI RANO LETE

EAGLES FLY EARLY

REŽIJA • DIRECTOR

Soja Jovanović

1966. • RS • 91'

Grupa djece iz bosanskog sela često bježi iz škole pred terorom Peppera, učitelja koji je nadimak dobio zbog crvenog nosa. Ubrzo formiraju razbojničku diviziju, ali su otkriveni i uhvaćeni. Iznenadni dolazak rata njihovu igru pretvara u stvarnost. Film je prikazan na 13. Pulskom filmskom festivalu.

A group of children from a Bosnian village often run away from school from the terror of Pepper, a teacher who got his nickname because of his red nose. Soon they form a bandit division, but are discovered and caught. The sudden arrival of year 1941 turns their game into reality. The film was screened at the 13th Pula Film Festival.

SALAŠ U MALOM RITU

THE FARM IN SMALL MARSH

REŽIJA • DIRECTOR

Branko Bauer

1976. • HR • 126'

Tijekom Drugog svjetskog rata, kroz vojvodansko selo, Nijemci sprovode grupu talaca i usput maltretiraju dječaka, koji iz osvete zapali njemačko žito u riječnom pristaništu. Skupina dječaka oslanja se na svoju lukavost kako bi prevarili opasnog nacističkog policajca koji je u njihovo selo došao otkriti tko je spalio zalihu kukuruza. Film je prikazan na 23. Pulskom filmskom festivalu i dobitnik je Brončane arene za režiju, Srebrne arene za scenarij, Srebrne arene za mušku ulogu i Zlatne arene za epizodnu ulogu. Slavko Štimac za ulogu Milana osvojio je posebnu nagradu za vedrinu i spontanost.

During World War II, the Germans, rounding up a group of hostages through a village in Vojvodina, badger a boy who sets the German grains at the river harbour on fire out of revenge. A group of boys rely on their cunning to fool a dangerous Nazi policeman who came to the village to find out who burned down the German corn supply. The film was screened at the 23rd Pula Film Festival and won the Bronze Arena for Best Director, Silver Arena for Best Screenplay, Silver Arena for Best Actor, and Golden Arena for Best Supporting Role. Slavko Štimac won a special prize for his cheerful and spontaneous portrayal of Milan.

TAJNA STAROG TAVANA

THE SECRET OF AN OLD ATTIC

REŽIJA • DIRECTOR

Vladimir Tadej

1984. • HR, CZ • 101'

Dva radioamatera, dječaci Miro iz Zagreba i Pepek iz Praga, provode ljetne praznike na Hvaru u kući Mirove tete. Na prašnom tavanu pronalaze neobičan pištolj smušenog izumitelja, Mirovog pradjeda. Otkrivaju da je to antigravitacijski pištolj koji predmete lansira u svemir. Dječaci počinju slati stvari u zrak, uzrokujući pomutnju, a špijunska organizacija pokušat će se domoći moćnog oružja. Film je prikazan na 32. Pulskom filmskom festivalu.

Two boys, radio amateurs, Miro from Zagreb and Pepek from Prague, spend their summer holidays on the Island of Hvar, at Miro's aunt's house. In the dusty attic, they find an unusual gun invented by Miro's great-grandfather, the incoherent inventor. They discover it is an anti-gravity cannon that launches objects into space. The boys start launching objects into the air, wreaking havoc, while the spy organisation tries to get hold of the powerful weapon. The film was screened at the 32nd Pula Film Festival.

VLAK U SNIJEGU

TRAIN IN THE SNOW

REŽIJA • DIRECTOR

Mate Relja

1976. • HR • 82'

Razred školske djece iz malog sela putuje u Zagreb. U gradu se učitelj razboli i razred je prisiljen vratiti se kući bez njega. Tijekom njihovog putovanja vlak se zaglavi u snježnoj mečavi, a njihovo prijateljstvo je stavljeno na kušnju. Film je prikazan na 23. Pulskom filmskom festivalu, a Slavko Štimac za ulogu Ljubana osvojio je posebnu nagradu za vedrinu i spontanost.

A class of school children travel to Zagreb from a village, but the teacher falls ill in the city and the class has to return home without him. The train gets stuck in a snow storm on their way back, and the children's friendship is put to the test. The film was screened at the 23rd Pula Film Festival, and Slavko Štimac won a special prize his cheerful and spontaneous portrayal of Ljuban.

VUK SAMOTNJAK

THE LONE WOLF

REŽIJA • DIRECTOR

Obrad Gluščević

1972. • HR • 83'

U ličkom kraju, gdje vukovi nerijetko seljanima napadaju ovce, dječak Ranko uspije se sprijateljiti s divljim psom kojeg, po natpisu s medalje na ogrlici, naziva Hund. Međutim, ostali seljani za Hunda misle da je vuk te na njega organiziraju hajku. Film je prikazan na 19. Pulskom filmskom festivalu i dobitnik je Velike srebrne arene i Nagrade publike Jelen.

In Lika, where wolves often attack the villagers' sheep, the boy Ranko manages to make friends with a wild dog he calls Hund after the inscription on the medal on the dog's collar. However, all of the other villagers think Hund is a wolf and set off on a wolf hunt. The film was screened at the 19th Pula Film Festival and won the Grand Silver Arena and the Jelen Audience Award.

PULA PRO

Pula Pro je programski dio Pulskog filmskog festivala namijenjen filmskim profesionalcima i svima zainteresiranim za praktičnu stranu rada na filmu. Sastoji se od razgovora i prezentacija, čiji je cilj pomoći u jačanju vidljivosti, unaprjeđivanju distribucijskih strategija i dijeljenju stručnih znanja iz područja distribucije, plasmana i promocije dugometražnog filma.

MALI FILMSKI RAZGOVORI

Razgovori s profesionalcima iz područja promocije i distribucije te filmskim autorima čiji su filmovi postigli uspjeh među publikom ili značajno doprinijeli unaprjeđenju distribucijskih modela hrvatskog ili regionalnog filma. Ovogodišnje teme obuhvaćaju pitanja *castinga* i ulogu glumaca u promociji, ljetnu sezonu kao novi prostor za distribuciju hrvatskog filma te prepoznatljivost određenih žanrovskih fenomena među publikom.

FILMOVI U NASTANKU

Program koji dugi niz godina prikazuje hrvatske filmove u fazi postprodukcije, a koje pred tročlanim ocjenjivačkim sudom predstavljaju autori i producenti. Odabrani projekti konkuriraju za tri nagrade: nagradu slovenske postproduksijske kuće Teleking s postproduksijskim uslugama koje uključuju obradu slike i zvuka u vrijednosti od 3000 eura, nagradu češkog studija Sleepwalker s paketom postproduksijskih usluga u obradi zvuka u vrijednosti od 10 000 eura i nagradu Festivala u iznosu od 6000 eura.

SCENARIJ KINOHITA

Riječ je o novom programu prezentacije filmskih projekata, namijenjen scenarijima i projektima u razvoju koji objedinjuju autorski i komercijalni senzibilitet. Odabrani projekti bit će predstavljeni pred tročlanim ocjenjivačkim sudom, a najbolji će osvojiti 10 000 eura za daljnji razvoj, od kojih 5000 dodjeljuje Blitz Film i video distribucija, a 5000 eura Hrvatski audiovizualni centar.

PULA PRO

Pula Pro is a programme of Pula Film Festival intended for film professionals and all those interested in the practical side of working in film. The programme consists of conversations and presentations that aim to strengthen visibility, enhancing distribution strategies, and sharing expert knowledge in the fields of distribution, marketing, and promotion of feature film.

CONVERSATIONS ABOUT FILM

Conversations with professionals about promotion and distribution, as well as film authors whose films have been a success among the audience or have significantly contributed to enhancing the distribution models of Croatian or regional film. This year's topics will cover questions regarding casting and the role of actors in promotion, the summer season as the new space for the distribution of Croatian film, and recognisability of certain genre phenomena among the audience.

WORK IN PROGRESS

For a number of years, this programme has been the one screening Croatian films that are in postproduction phase, which the directors and producers present to the three-member jury. The selected projects compete for three prizes: picture and sound processing in the amount of 3,000 EUR, awarded by the Slovenian company Teleking; postproduction audio processing in the amount of 10,000 EUR, awarded by the Czech studio Sleepwalker; and the Festival prize in the amount of 6,000 EUR.

SCREENPLAY OF A BLOCKBUSTER

This is a new programme of presenting film projects intended for screenplays and projects in development that combine the authorial and commercial sensibilities. The selected projects will be presented to the three-member jury, and the best project will be awarded with 10,000 EUR for further development, of which 5,000 EUR by Blitz Film & Video Distribution, and 5,000 EUR by the Croatian Audiovisual Centre.

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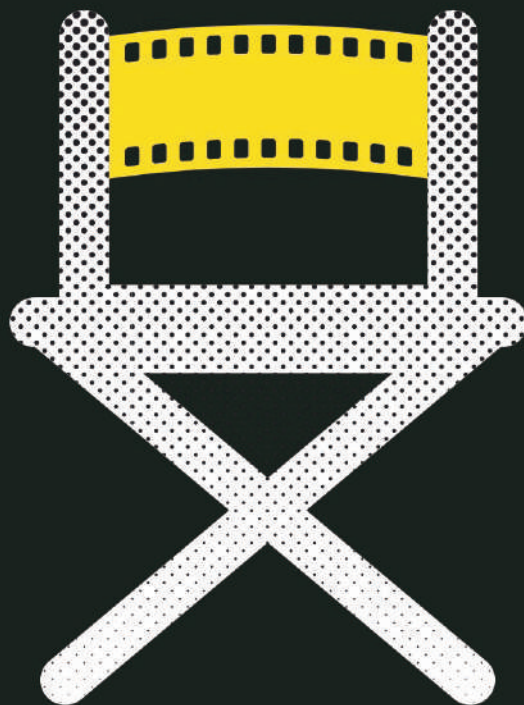
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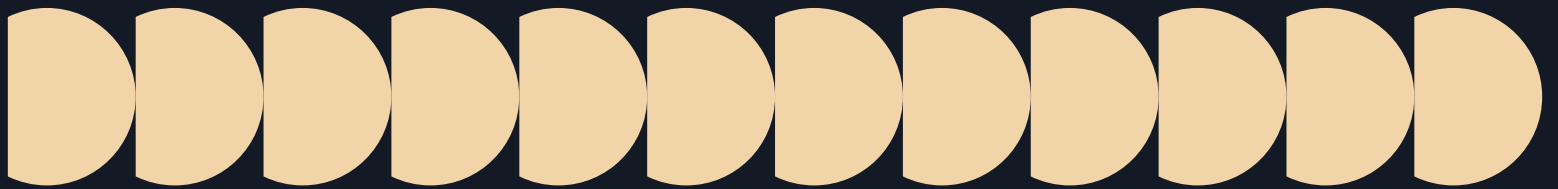
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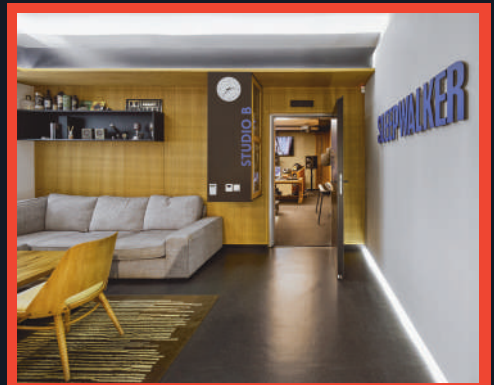
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