

Pulski filmski festival

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

62nd Pula Film Festival is being held under the high patronage of
Kolinda Grabar-Kitarović, the President of the Republic of Croatia

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Tko je tko / Who is who

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Festival u Puli već je više od šest desetljeća svečanost koja jednako zaokuplja i stvaraoce i građane. Ali ni svečanosti nisu uvijek iste. Ovogodišnji Festival pomalo na raznim razinama mijenja svoju formu, ali i sadržaj.

Naravno da su igrani filmovi njegov osnovni sadržaj, no stvaranjem Umjetničkog savjeta polako se puko prikazivanje u Areni širi na značajne i korisne dopune. Izbor filmova za ovogodišnji Pulski filmski festival bio je izazov jer iza nas je najproduktivnija filmska godina – prijavljeno je čak 28 dugometražnih igranih i dokumentarnih filmova, od kojih četrnaest naslova čini glavni program. No, prošle godine oformljena PulaPro ove godine svoj edukacijski ciklus u cijelosti posvećuje filmskoj scenografiji. Odabran je bogat i zanimljiv program namijenjen djeci. U pulskoj Kinoteci prisjetit ćemo se nekih naslova s ranijih festivala. Strani program omogućava građanima da vide niz pobjednika na međunarodnim festivalima poput Berlina i Cannesa. Ocjenjivačke sudove čine strani filmski djelatnici udruženi s domaćim snagama. Mali, ali veoma vrijedni pomaci koji zasigurno mogu obnoviti slavu ovog dugovječnog festivala.

Važnim iskorakom smatram ulazak dokumentarnog filma u Arenu. Bilježiti stvarnost postala je i potreba gledatelja, a ne samo autorski način izražavanja; svakodnevica se ne bilježi samo filmskom kamerom, nego i mobilnim telefonima. Ona se sve više pretvara u virtualnu svakodnevicu kojom se ipak najviše bori protiv čovjekove prolaznosti. No, autori koji stvaraju dokumentarce bore se za ideju, za kritiku, za baštinu koja će u budućnosti svjedočiti o nama današnjima.

Ta opojnost svakodnevica sve više ulazi i u igrani film koji ne poseže za literarnim predlošcima, nego sve odvažnije priča i izgovara društvene pa i političke probleme. Taj zaokret u igranom filmu polako, ali uspješno sve više na međunarodnoj sceni uspostavlja poziciju hrvatskog filma kao novog fenomena. Svakako najbolji dokaz tomu mnogobrojna su priznanja hrvatskim filmovima na festivalima, a osobito priznaje stručnog žirija u Cannesu filmu *Zvizdan*. Tome je doprinijela i nova organizacija stvaranja i sufinanciranja filmova što ju kreira Hrvatski audiovizualni centar, a podupire i Hrvatska televizija. Možemo slobodno reći da ulazimo u zrele godine audiovizualnog stvaralaštva.

Pulski filmski festival nije samo smotra dostignuća, nego i mjesto ideja. Naši autori posljednjih godina sve više posreduju europsku ideju – zajednički život s drugima i drugačijima. Otvorenost prema raznim vjeroispovijestima, raznim narodima i civilizacijama, bilo prošlim bilo sadašnjim, jasno uspostavlja hrvatski film kao novi napor kulture da uspostavi nove komunikacije ne samo u nedavno ratom razorenoj regiji, nego i u svjetski pokolebanom zajedništvu.

Ta želja da se obnovi povjerenje i radost suradnje vidljiva je u mnogim filmovima koji predstavljaju glavni program. Ove godine s ekrana u Areni pruža se ruka dobrodošlice svima koji žele i vjeruju u zajedničku budućnost ne samo raznih civilizacija, vjera i naroda, nego i spas našeg izranjavanog planeta.

Berislav Šipuš

Film in Pula is an event that has been captivating the minds of both authors and citizens for more than six decades. However, the festival has evolved. This year's edition has changed its form and its content at several levels.

Of course, feature films are at the core of the Festival. But, with the establishment of the Artistic Board the mere film showcasing in the Arena has been extended to important and valuable sidebar programmes. The selection of films for this year's Festival presented a challenge because this has been the most productive cinematic year so far – as many as 28 feature-length and documentary films have been submitted, out of which 14 works comprise the main programme. Moreover, last year saw the creation of the Pula Pro section, this year dedicated entirely to production design. An interesting children's programme has been selected. The Pula Cinemateque will showcase some of the works from previous festivals. The International Programme enables the citizens of Pula to see a series of films awarded at international festivals such as Berlin and Cannes. Juries are formed of foreign filmmakers joined by national partners. Little but extremely valuable steps forward that can restore the glory of the long-lived Festival.

Another important step forward that I would like to point out is the introduction of documentaries into the Arena. It has become the necessity of spectators as well, and not just a manner in which authors express themselves, to record reality. Everyday life is not just recorded on video cameras, but also on mobile phones. It is increasingly being converted into virtual reality used as a way of fight against transience. However, documentary authors fight for an idea, for a critique, for the heritage that will bear witness for the future.

The lure of the everyday life has been increasingly penetrating feature-length films that are no longer relying on adaptations of literary works but rather tell and expresses social and political problems in a daring manner. This turn in terms of feature-length films has slowly but successfully been positioning Croatian film as a new phenomenon on the international stage, as evidenced by the awards granted to Croatian films at festivals worldwide, particularly the Jury Prize at Cannes to *The High Sun*. Another element that has contributed to this trend is the new production and co-financing framework created by the Croatian Audiovisual Centre, with the support of the Croatian Public Television. We can safely say we are reaching maturity in terms of audio-visual creation.

The Pula Film Festival is not only showcasing achievements, it is a place of ideas. In the recent years, our authors have been promoting the European idea – living with others and respecting differences. Being open to different religious affiliations, nations and civilizations, either past or present, has clearly established Croatian film as a new cultural effort to create new communication channels not only within the war-torn region but also in the globally shaken sense of togetherness.

This desire to restore confidence and the joy of cooperation is visible in many of the films in the main programme. This year, the screen in the Arena is sending out a welcome message to everyone who wants and believes in a common future not only of different civilizations, religions and nations but also the salvation of our savaged planet.

Berislav Šipuš

Župan Istarske županije

Istria County Prefect



U iščekivanju smo 62. izdanja Pulskog filmskog festivala, najstarijeg nacionalnog filmskog festivala na svijetu, u jedinstvenom okruženju pulske Arene gdje će se mnogobrojnom gledalištu ponovno predstaviti najbolja domaća, regionalna i međunarodna filmska ostvarenja.

Filmski je festival za Pulu i Istru od neprocjenjive kulturne i društvene važnosti, i to od samih početaka, a svojom kontinuiranom kvalitetom ostvario je značajan utjecaj kako u domaćoj filmskoj proizvodnji tako i na europskoj razini.

Film se oduvijek smatrao medijem u kojem se reflektiraju različiti aspekti društva, ideologije i kulture. U bogatstvu i tragu koji su filmovi ostavili u cjelokupnoj svjetskoj kulturi mijenjajući pogled na svijet i Pulski filmski festival dao je svoj veliki doprinos. Za nas Istrane postao je dio regionalnog identiteta i kulturnog izričaja te nas učinio još prepoznatljivijom kulturno-turističkom destinacijom, na što smo izrazito ponosni.

Kinematografija priča univerzalnim jezikom pristupačnim svim ljudima bez obzira na njihovo nacionalno, kulturno ili socijalno podrijetlo. Biti dijelom stvaranja takvih univerzalnih priča pod otvorenim nebom i unutar povijesnih zidina uz svjetlost zvijezda neponovljivo je iskustvo jer, kako jedna mudra izreka kaže, „kino bi trebalo učiniti da zaboravite da sjedite u kazalištu”.

Stoga i ove godine pozivam sve naše drage domaćine i goste da zajedno uživamo u novim umjetničkim ostvarenjima u najljepšem kinu na svijetu.

We are eager to open the 62nd Pula Film Festival, the longest-lived national film festival in the world, in the unique atmosphere of the Arena, where some of the best national, international and regional films will be presented to a broad audience. From its beginnings, the film festival has played a key role in the social and cultural life of Pula and Istria. Through its continuous high quality, it has made an impact both on national and European film productions.

Film has always been regarded as being a medium which reflects different social, ideological and cultural aspects. The Pula Film Festival has greatly contributed to the rich legacy cinema has left in the overall global culture by changing the way people perceive the world. For us, the Istrians, it has become part of our regional identity and cultural expression, establishing us as an even more recognizable tourist destination, the fact that we are particularly proud of.

Cinema speaks a universal language, understandable by all people, irrespective of their national, cultural or social background. Taking part in the creation of these universal stories, under an open sky, within ancient walls lit by shiny stars, makes for an unforgettable experience. As the saying goes: “Cinema should make you forget you are sitting in a theatre.”

This year once again, I would like to invite our dear hosts and our guests to enjoy together in the most recent cinematic achievements at the most beautiful theatre in the world.

mr. sc. Valter Flego

Gradonačelnik Pule

Mayor of Pula

Drage sugrađanke i sugrađani, cijerenjeni gosti i prijatelji filma,

neraskidivo, blisko prijateljstvo Pule i filma traje duže od šest desetljeća, zbog čega se Pulski filmski festival, kao najstariji nacionalni filmski festival na svijetu, upisao na europsku kartu najznačajnijih kulturnih manifestacija ove vrste.

Neizmjerio sam ponosan što su upravo Pula i Arena domaćini ove kulturne manifestacije s dugogodišnjom tradicijom prikazivanja vrhunskih ostvarenja domaće i međunarodne filmske produkcije na platnu pod zvijezdama. Zahvaljujući ovom festivalu ime našeg tritisućljetnog grada iz godine u godinu nezaustavljivo putuje diljem Starog kontinenta, a film je postao svojevrsni sinonim i dio identiteta Pule.

Ovogodišnje, 62. izdanje festivala ponovno okuplja mnogobrojne eminentne predstavnike filmske industrije na jednome mjestu, ali i vjernu publiku, istinske ljubitelje sedme umjetnosti u najljepšem kinu na otvorenom. Uvjeran sam da će festival opravdati sva očekivanja i da će filmofili svih generacija pronaći ponešto za sebe.

Dobro došli u Pulu!

Dear citizens, distinguished guests and film enthusiasts,

The unbreakable, tight-knit friendship between Pula and film spans more than six decades, which is why the Pula Film Festival, the world's longest-lived national festival, has become one of the most significant European cultural events of this kind.

I am extremely proud of the fact that our Pula and Arena play host to this event with a long tradition of screening the best achievements of national and international film productions on the silver screen under the starry sky. Thanks to the Festival, the name of our three thousand-year-old city travels across the Old Continent, closely associating film with the identity of Pula.

This year's edition of the Festival gathers once again a large number of eminent representatives of film industry, as well as a faithful audience, true film enthusiasts, at the most beautiful open-air cinema. I am convinced that the Festival will justify all your expectations and that cinephiles of all generations will find something for themselves.

Welcome to Pula!

Boris Miletić



Umjetnički savjet Pulskog filmskog festivala

Artistic Board of Pula Film Festival



Mike Downey



Tanja Miličić



Hrvoje Pukšec

„Od početka smo svjesni da nam zadatak nije zadržati status quo, već napraviti iskorak, ponuditi rješenje za ono što Pulski filmski festival već dugo iščekuje – rast, osnaženje i pozicioniranje na europskoj festivalskoj sceni.” Rečenica pod navodnim znacima stajala je otprilike na istoj stranici kao što je i ova, potpisali su je isti ljudi koji potpisuju i ovaj tekst. To je ključna rečenica prošlogodišnjeg uvodnika Umjetničkog savjeta Pulskog filmskog festivala i s ponosom na nju podsjećamo.

Godina dana koja nas dijeli od te rečenice protekla je iznimno brzo, brojne su odluke u međuvremenu donesene, mnogi filmovi pogledani i, bez lažne skromnosti, ustrđujemo da smo obećanje ispunili. Šezdeset drugi Pulski filmski festival najbolji je u novije vrijeme, i to u svim svojim programima. U Hrvatskom programu među 14 naslova njih čak pet se može pohvaliti ne samo sudjelovanjem, već i nagradama na najvažnijim svjetskim festivalima. Hrvatska kinematografija bilježi ponajbolje dane u svojoj povijesti i naravno – to se i u Puli osjeća. No, to nam nije bilo dovoljno...

Prvi će put na nekom hrvatskom filmskom festivalu u dugometražnim igranim programima biti prikazane svjetske premijere međunarodnih filmova. Prvi put u Hrvatskoj jedan će filmski festival u kinu premijerno prikazati igrani serijal. Prvi će put na Pulskom filmskom festivalu u svom zasebnom međunarodnom natjecateljskom programu sudjelovati studentski filmovi i filmski autori iz čak 17 filmskih škola. Prvi će put biti održan edukativni profesionalni program s fokusom na medijski zapostavljena filmska zanimanja – ove godine na scenografiju.

Sve to ne bi bilo moguće bez naših i svjetskih filmskih autora, njihovih ideja, njihovih filmova. Hvala im! Hvala i našim suradnicima iz Javne ustanove Pula Film Festival bez čije podrške sve naše zamisli ni izdaleka ne bi bile ostvarive. I na kraju: hvala vama, filmskim zaljubljenicima i posjetiteljima pulskih projekcija! Naša je vodilja kvaliteta, a Festival posvećujemo upravo vama.

“We have been aware from the outset that our mission is not to maintain the status quo but to make a breakthrough and offer a solution for what the Pula Film Festival has long been awaiting – growth, affirmation and positioning on the European film festival scene.” The quoted sentence stood approximately on the same page as this one and it was signed by the same people who are signing this text. That is the key sentence from last year's opening remarks of the Pula Film Festival Artistic Board and we proudly remind you of our statement.

The year that has passed since we wrote that sentence has gone by very quickly. In the meantime we have made a number of decisions, saw a number of films and, without any false modesty, we claim that we have kept our promise. The 62nd Pula Film Festival is one of the best recent editions and this can be said of all its programmes. In the Croatian programme, out of 14 works, there are five films that were not only screened but were also awarded at some of the highest ranking international festivals. These are the best days in the history of Croatian cinema and, of course, this is reflected on Pula. But we wanted more...

For the first time in history, a Croatian film festival is premiering international films in its feature-length programme. For the first time in history, a Croatian film festival is presenting a premiere of a live-action serial in a theatre. For the very first time, the Pula Film Festival is showcasing student films and film authors from as many as 17 film school as part of its separate international competition programme. For the first time, the Festival will have an educational professional programme focused on film professions neglected by the media – this year, the focus is on art direction.

All of this would not be possible without our film authors, their ideas and their films. We thank them! We would also like to express our gratitude to our collaborators from the Pula Film Festival Public Institution because we could not realize our visions without their support. And finally, we would like to extend our gratitude to you, film enthusiasts and those who attend the Pula screenings. Our main concern is the quality and we dedicate this Festival to you.

Mike Downey, Tanja Miličić, Hrvoje Pukšec

Ravnateljica Javne ustanove Pula Film Festival

Director of the Pula Film Festival Public Institution

Dobro došli u osmodnevni film posebnog žanra i s najvećom glumačkom ekipom.

Festival je film. Zapis započet prije više od šest desetljeća, koji svoju nemjerljivu tradiciju postojanja nastavlja upravo zahvaljujući vama. U ovom neobičnom trenutku – sada – najvažniji element čini upravo svaka pojedina znatiželja u njegovom jedinstvenom filmskofestivalskom auditoriju. Mjesto je to obrata uloga u kojemu autori i umjetnici postaju dio publike, a publika dio ocjenjivačkog suda. Hvala vam što ste tu.

Čudesan je to trenutak konstantne mijene u kojemu se pomno izabranim programom slavi filmsko stvaralaštvo i umjetnost. Svečanost obuhvaća predstavljanje izuzetnih talenata, znanja stručnjaka i brojnih sudionika od najmlade dobi do priznatih umjetnika, no osnovu programa Pulskog filmskog festivala čini – film.

Pozivam vas da se radujete i družite s Festivalom i ponesete sa sobom vrijednu uspomenu na ljeto 2015. godine koju ćete rado prizivati.

Welcome to the eight-day film of a specific genre with the greatest cast.

The Festival is film. A record initiated more than six decades ago that continues to exist precisely because of you. At this unusual moment – now – the curiosity of its unique film and festival audience constitutes the most important element. It is a place of reversal where authors and artists become part of the audience and the audience part of the jury. Thank you for coming.

It is a miraculous moment of a constant change that celebrates film creation and art through a carefully selected programme. The Festival presents remarkable talents, expert knowledge and a number of participants, from children to acclaimed artists, but the foundation of the Pula Film Festival is the film.

I invite you to share some happy moments with the Festival and to create everlasting memories of the summer of 2015.

Gordana Restović



Ocjenjivački sudovi

I NAGRADE



Juries

AND AWARDS

Ocjenjivački sud Hrvatskog programa – dugometražnog filma

Croatian Programme – Features / Jury Members

Maurizio Braucci FILMSKI KRITIČAR / FILM CRITIC

Bernd Buder PROGRAMSKI SAVJETNIK BERLINALE FORUMA
PROGRAMME ADVISOR BERLINALE FORUM

Zlatko Burić GLUMAC / ACTOR

Srđan Kurpjel MAJSTOR TONA / SUPERVISING SOUND EDITOR
& RE-RECORDING MIXER

Kristijan Milić REDATELJ / DIRECTOR



Maurizio Braucci

Maurizio Braucci, rođen u Napulju 1966., talijanski je pisac novela i scenarist. Njegova prva knjiga *Il mare guasto* prevedena je na francuski jezik (*La mer détraquée*, Métailie, 2000.). Kao scenarist pisao je za Matteo Garronea (*Gomorra*, 2008., *Reality*, 2012.), Abela Ferraru (*Napoli, Napoli, Napoli*, 2009., *Pasolini*, 2014.), Leonarda di Costanza (*Interval*, 2012.), Giuseppea Gagliardi (*Tatanka*, 2010.) i Francesca Munzija (*Mračne duše*, 2014.). Njegov scenarij za film *Gomorra* dobio je 2008. godine nagradu Europske filmske akademije za najbolji scenarij te nagradu Chicago International Film Festivala, a njegov scenarij za film *David di Donatello* proglašen je najboljim 2009. godine. Živi u Napulju gdje promovira društvene projekte za mlade koji žive u nepovoljnim životnim uvjetima.

Maurizio Braucci, Naples 1966, is an Italian novelist and screenwriter. His first novel *Il mare guasto* is translated into French as *La mer détraquée* (Ed. Métailie – year 2000). As screenwriter he wrote for Matteo Garrone (*Gomorra*, 2008; *Reality*, 2012), Abel Ferrara (*Napoli Napoli Napoli*, 2009; *Pasolini*, 2014), Leonardo di Costanzo (*The Interval*, 2012), Giuseppe Gagliardi (*Tatanka*, 2010), and Francesco Munzi (*Black souls*, 2014). With *Gomorra* he won the EFA 2008, the Chicago International Film Festival 2008, and the David di Donatello 2009 as best screenwriter. He lives in Naples where he promotes social projects for young people living in underprivileged conditions.



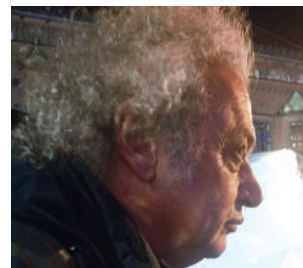
Bernd Buder

Bernd Buder rođen je 1964. godine u Berlinu, gdje je i studirao političke znanosti na Freie Universität. Od 1996. do 2005. godine bio je programski direktor art-kina Berliner Filmkunsthaus Babylon. Radi kao savjetnik na nekoliko filmskih festivala, među kojima je Međunarodni filmski festival u Berlinu (programska sekcija Forum) te Cinedays u Skoplju. Od 2011. do 2014. godine bio je direktor East-West koprodukcijskog sajma Connecting Cottbus. Ravnatelj je Filmskog festivala u Cottbusu od 2013. godine. Djeluje i kao moderator i filmski novinar.

Bernd Buder, born in 1964 in Berlin (West), studied Political Sciences at the Freie Universität of Berlin. From 1996 to 2005 he was programme director of the Berlin art film cinema *Berliner Filmkunsthaus Babylon*. He has been consulting several film festivals, among them the Forum section at the Berlin International Film Festival and the Cinedays in Skopje. From 2011 to 2014 he was the director of the East-West co-production market "connecting cottbus". Since 2013 he has been the programme director of the FilmFestival Cottbus. He also works as a moderator and film journalist.

Zlatko Burić, rođen u Osijeku 1953., kazališni je i filmski glumac, performer, glazbenik, autor kazališnih predstava. Jedan je od osnivača Kugla glumišta, najznačajnije multimedijalne grupe na alternativnoj sceni ex-Jugoslavije. Od sredine 1980-ih živi i radi u Kopenhagenu. Godine 1996. snimio je film *Pusher* u režiji Nicolasa Windinga Refna. Za ulogu u tom filmu dobio je Bodila, najvažniju dansku nagradu za glumu, a za ulogu u trilogiji Nicolasa Windinga Refna *Pusher*, *Pusher II – With blood on my hands* (1997.) i *Pusher III – I'm the Angel of Death* (2005.) dobio je nagradu za najbolju interpretaciju na talijanskom festivalu Courmayeur Noir. Glumio je i u filmovima *Bleeder* (1999.) Nicolasa Windinga Refna, *Dirty Pretty Thing* Stephena Frearsa (2002.), holivudskom hitu *2012* Rolanda Emmericha (2009.), filmu *Kosac* Zvonimira Jurića te u velikom broju TV serija. Kazališne uloge ostvario je, uz ostalo, u Kraljevskom danskom kazalištu, Teatru Republique i drugima. Godine 1993. osnovao je u Danskoj T. I. G. (Telepatska internacionalna grupa), multimedijalnu grupu u kojoj djeluje kao autor, pjevač i performer.

Zlatko Burić, born in Osijek in 1953, is a stage and screen actor, performer, musician, author of stage productions. He is one of the founders of Kugla glumište, the most important alternative multimedia group in the former Yugoslavia. From the mid-1980s, he has lived and worked in Copenhagen. In 1996, he made the film *Pusher* by Nicolas Winding Refn. The role in the film garnered him the Bodil Award, the most important Danish acting award. The role in Nicolas Winding Refn's trilogy *Pusher*, *Pusher II – With Blood on my Hands* (1997) and *Pusher III – I'm the Angel of Death* (2005) earned him the best interpretation award at the Italian Courmayeur Noir Film Festival. He made an appearance in the films *Bleeder* (1999) by Nicolas Winding Refn, *Dirty Pretty Things* by Stephen Frears (2002), the Hollywood hit *2012* by Roland Emmerich (2009), *The Reaper* by Zvonimir Jurić, and a number of television series. He has made theatrical appearances at the Royal Danish Theatre and Theatre Republique, among others. In 1993, he established the Telepathic International Group T. I. G., a multimedia group where he works as author, singer and performer.



Zlatko Burić

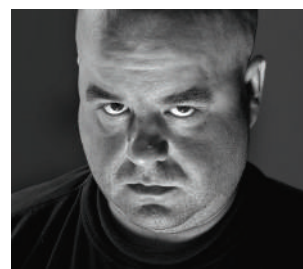
Srdan Krupjel, M. P. S. E., rođen u Sarajevu 1971., majstor je tona koji je više od 10 godina surađivao s Goranom Bregovićem kao orkestrator te kao aranžer na igranim filmovima *Underground* (1995.), *Arizona Dream* (1993.) i mnogim drugim. Stalno surađuje s producentima i redateljima Igorom Nolom, Mikeom Downeyjem, Rajkom Grlićem, Pjerom Žalicom, a suradnik je i Gabriellea Salvatorea, Paola Sorrentina, Ridleyja Scotta... Međunarodnu karijeru ostvario je 2002. otvaranjem vlastite kompanije Zound u Londonu, Istanbulu, Bruxellesu, Dubrovniku i Sarajevu. Godine 2015. potpisao je kompletan ton i mix u filmovima *Elser* Olivera Hirschiegela, *Royal Night Out* Juliana Jarrolda i *Eisenstein in Guanajuato* Petera Greenawaya. Dobitnik je Posebne Zlatne Arene za ton 2010. godine za film Rajka Grlića *Neka ostane među nama* i Porina 2008. za produkciju i aranžmane Nine Badrić.



Srdan Krupjel

Srdan Krupjel M. P. S. E., born in Sarajevo in 1971, is a sound designer who has worked as orchestrator and arranger with Goran Bregović on the films *Underground* (1995), *Arizona Dream* (1993), and many more. He has collaborated with producers and directors such as Igor Nola, Mike Downey, Rajko Grlić, Pjer Žalica, as well as Gabrielle Salvatore, Paolo Sorrentino, Ridley Scott, etc. He made an international career in 2002 when he established his own company Zound in London, Istanbul, Bruxelles, Dubrovnik and Sarajevo. In 2015, he worked as a sound designer and sound mixer on the films *Elser* by Oliver Hirschiegel, *Royal Night Out* by Julian Jarrold and *Eisenstein in Guanajuato* by Peter Greenaway. In 2010, he received a Special Golden Arena for Best Sound for Rajko Grlić's *Just Between Us* and the 2008 Porin Award for the production and musical arrangements of an album by Nina Badrić.

Kristijan Milić rođen je u Zagrebu 1969., a 2001. diplomirao je filmsku i TV režiju na Akademiji dramske umjetnosti u Zagrebu. Od 2000. aktivno se bavi režijom glazbenih i reklamnih spotova. Njegov kratki igrani film *Sigurna kuća* (2002.) dio je omnibusa *24 sata* čiji su redatelji na Pulskom filmskom festivalu osvojili nagradu Breza za najbolje debitante. Dobitnik je Zlatne Arene za režiju svog dugometražnog prvijenca *Živi i mrtvi* (2007.). Njegov akcijski film *Broj 55*, snimljen prema istinitom događaju iz 1991., a u javnosti predstavljen i doživljen kao prvi pravi akcijski film o Domovinskom ratu, na 61. pulskom filmskom festivalu osvojio je osam Zlatnih Arena, uključujući i najvažniju, Veliku Zlatnu Arenu za najbolji film. Osim filmova, reklama i spotova režirao je i TV serije: *Počivali u miru*, *Larin izbor*, *Najbolje godine*, *Hitna 94* i *Ne daj se, Nina*.



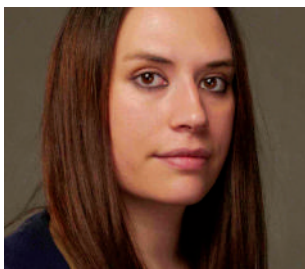
Kristijan Milić

Kristijan Milić, born in Zagreb in 1969, he received a degree in Film and Television Directing from the Academy of Dramatic Art in Zagreb in 2001. Since 2000 he has been actively engaged in directing music videos and commercials. His short feature film *Safe House* (2002) is part of the omnibus *24 Hours*, the film that won the Breza Award for Best Debut at the Pula Film Festival. He received the Golden Arena for Best Director for his feature-length debut *The Living and the Dead* (2007). His film *Number 55*, based on true events which happened during the Croatian War of Independence, won 8 Golden Arenas including the most important one for Best Film. Besides shooting numerous films and commercials, he also directed the following TV series: *Rest in Peace* (*Počivali u miru*), *Lara's Choice* (*Larin izbor*), *The Best Years of Our Lives* (*Najbolje godine*), *Hitna 94* and *Don't Give Up, Nina* (*Ne daj se Nina*), a re-made version of Colombian television series *Yo soy Betty, la fea*.

Ocjenjivački sud Kratke Pule i Studentskog programa

Short Pula Jury and Student Programme Jury

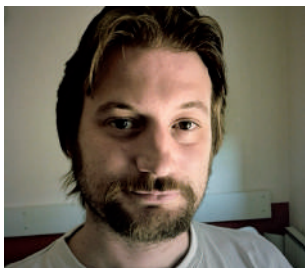
Vanja Kaluderčić SAVJETNICA I SELEKTORICA / ADVISER AND PROGRAMMER
Marin Juranić FILMSKI MONTAŽER / FILM EDITOR
Andrej Korovljev REDATELJ / DIRECTOR



Vanja Kaluderčić

Vanja Kaluderčić savjetnica je i selektorica međunarodnih filmskih festivala. Karijeru je započela radom na Filmskom festivalu u Motovunu te na slovenskoj Kinemateci, a zatim organizira nekoliko filmskih festivala u Zagrebu kao što su Human Rights Film Festival, ZagrebDox Pro te Animafest. Nakon preseljenja u Pariz postaje voditeljica nabave pri Uredu za koprodukciju od 2008. do 2010. godine. Godine 2012. počinje raditi na Europskom filmskom festivalu Les Arcs kao voditeljica koprodukcijskih projekata, a 2014. osmislila je Parišku koprodukcijsku burzu. Protekle tri godine Kaluderčić radi i za HAF – Filmsko financijsko tržište u Hong Kongu. Kao selektorica i savjetnica trenutačno radi za CPH:DOX, Međunarodni festival dokumentarnog filma u Kopenhagenu i za Sarajevo Film Festival.

Vanja Kaluderčić is a Croatia-born advisor and programmer of worldwide festivals. She began her career at the Motovun Film Festival and the Slovenian Cinematheque before organising several festivals and festival sections in Zagreb such as the Human Rights Film Festival, the ZagrebDox Pro workshop and the Animafest. After moving to Paris, she was in charge of acquisition at the Coproduction Office from 2008 to 2010. In 2012 she joined Les Arcs European Film Festival as Head of Industry and in 2014 she established Paris Coproduction Village. For the past three years, Kaluderčić has also worked for HAF – Film and Financing Market in Hong Kong. As a programmer and industry advisor, Vanja currently works for the CPH:DOX, the Copenhagen International Documentary Film Festival, and the Sarajevo Film Festival.



Marin Juranić

Marin Juranić (1979.) je filmski montažer iz Zagreba koji uz brojne kratke igrane i dokumentarne filmove, spotove, reklame i TV serije potpisuje sedam cjelovečernih igranih filmova. Član je Hrvatskog društva filmskih djelatnika i Hrvatske zajednice samostalnih umjetnika. U njegovu filmografiju spadaju: *Sex, piće i krvoprolije* (Boris T. Matić, Zvonimir Jurić, Antonio Nuić, 2004.), *Sve džaba* (Antonio Nuić, 2006.), *Kenjac* (Antonio Nuić, 2009.), *Lea i Darija* (Branko Ivanda, 2011.), *Sonja i bik* (Vlatka Vorkapić, 2012.), *Vis-À-Vis* (Nevio Marasović, 2013.), *Život je truba* (Antonio Nuić, 2015.).

Marin Juranić (1979) is a film editor from Zagreb who has directed a large number of short and documentary films, music videos, commercials and television series, as well as seven feature-length films. He is a member of the Croatian Film Makers Association and the Croatian Freelance Artists Association. Filmography: *Sex, Booze and Short Fuse* (Boris T. Matić, Zvonimir Jurić, Antonio Nuić, 2004), *All For Free* (Antonio Nuić, 2006), *Donkey* (Antonio Nuić, 2009), *Lea and Daria* (Branko Ivanda, 2011), *Sonja and the Bull* (Vlatka Vorkapić, 2012), *Vis-À-Vis* (Nevio Marasović, 2013), *Life is Like a Trumpet* (Antonio Nuić, 2015).



Andrej Korovljev

Andrej Korovljev rođen je 1970. u Puli. Studirao je filmsku režiju na Westminsterском sveučilištu u Londonu. Njegov film *Godine hrđe* nagrađivan je i prikazivan na filmskim festivalima diljem svijeta te uvršten u antologije hrvatske dokumentaristike. Više puta je nagrađivan za reklame, glazbene spotove i kratkometražne igrane uratke. Dugogodišnji je izbornik kratkog igranog filma na Motovun Film Festivalu i član Društva hrvatskih filmskih redatelja. Dvostruki je dobitnik Porina i Oktavijana te nagrade „Jelena Rajković“.

Andrej Korovljev, born in Pula in 1970. He studied Film Directing at the University of Westminster in London. His film *The Years of Rust* has been awarded and showcased at film festivals worldwide and it has been included in the anthology of Croatian documentary works. He has received a number of awards for his commercials, music videos and short subjects. He has been the selector of Motovun Film Festival's short-length programme for many years and he is a member of the Croatian Film Directors Guild. He is a two-time winner of the Porin and Oktavijan Awards and a winner of the Jelena Rajković Award.

Ocjenjivački sud Međunarodnog programa

International Competition Jury

Olinka Vištica PRODUCENTICA / PRODUCER

Srđan Dragojević REDATELJ I PRODUCENT / DIRECTOR AND PRODUCER

Christopher Goodwin FILMSKI KRITIČAR / FILM CRITIC

Olinka Vištica je producentica i suosnivačica produkcijske kuće Hulahop, organizatora Svjetskog festivala animiranog filma Animafest Zagreb te producentica nagrađivanih dokumentarnih i kratkih igranih filmova. Nekadašnja direktorica Motovun Film Festivala, strastvena plivačica i čitateljica odrasla u Splitu, Vištica je i koautorica originalnog međunarodnog projekta Muzeja prekinutih veza za koji je 2011. primila nagradu za najinovativniji muzejski projekt u Europi.

Olinka Vištica is producer and co-founder of Hulahop, a versatile production company which has backed up award winning documentaries and fiction shorts and is behind the organization of the World Festival of Animated Film Animafest Zagreb. Former director of the Motovun Film Festival, passionate reader and swimmer who grew up on the shores of the Adriatic, Olinka co-authored the Museum of Broken Relationships, an original, internationally acclaimed project that was presented the Kenneth Hudson Award for the most innovative museum in Europe in 2011.



Olinka Vištica

Srđan Dragojević, po obrazovanju klinički psiholog, proslavio se kao redatelj i producent. Njegov prvi film *Mi nismo anđeli*, snimljen 1992. godine, za koji je napisao i scenarij, doživio je veliki uspjeh, nakon čega je snimio filmove *Slatko od snova*, kultni *Lepa sela lepo gore* (1996.) i *Rane* (1998.). Režirao je i pisao scenarij za *Dva sata kvalitetnog programa*, a idejni je tvorac nekoliko epizoda serije *Otvorena vrata*. Po povratku iz SAD-a 2003. godine, snima *Mi nismo anđeli 2*, a nakon toga i film *Sveti Georgije ubiva aždahu*. U suradnji s Draganom Bjelogrićem, 2010. godine napisao je scenarij za film *Montevideo, bog te video*. Godine 2011. režira komičnu dramu *Parada*. Autor je i tri zbirke pjesama, a za *Knjigu akcione poezije* 1986. godine dobio je nagradu „Branko Radičević“.

Srđan Dragojević, with a degree in clinical psychology, Dragojević made his directorial debut at the age of 29 with *Mi nismo anđeli* (1992), whose screenplay he wrote as well. Four years later he directed a controversial drama with elements of dark comedy *Lepa sela lepo gore* and, in 1998, *Rane* – a bleak and critical portrayal of Serbia under the Milošević regime. He also wrote and directed a made-for-TV musical comedy *Two hours of quality TV programming* as well as a couple of episodes of the series *The Open Door*. In 2004, upon his return from USA, he decided to make *Mi nismo anđeli 2* which was followed by the historical melodrama *St. George Shoots the Dragon*. In 2010, together with Dragan Bjelogrić, he co-wrote *Montevideo, Bog te video*. In 2011 he directed the controversial gay-themed comedy *Parade*. He was active in poetry as well, publishing a book of poems called *The Book of Action Poetry* in 1986 and winning Branko's Award for it.



Srđan Dragojević

Christopher Goodwin piše o filmu i kulturi više od 30 godina. Bio je urednik filmskih publikacija Screen International i Moving Pictures International te međunarodni urednik The Hollywood Reportera. Izvještavao je o filmu i kulturi za The Sunday Times (London), The Times, GQ, Esquire i mnoge druge publikacije. Bio je član ocjenjivačkog suda na Zagreb Film Festivalu 2012. godine.

Christopher Goodwin has written about film and culture for more than 30 years. He was the editor of film trade publications Screen International and Moving Pictures International and was the international editor of The Hollywood Reporter. He has reported on film and culture for The Sunday Times (of London), The Times, GQ, Esquire and numerous other publications. He was on the jury of the Zagreb Film Festival in 2012.



Christopher Goodwin

Ocjenjivački sud programa Susjedi i prijatelji

Neighbours and Friends Jury

Rebecca Lenkiewicz SCENARISTICA / SCRIPTWRITER

Karel Och UMJETNIČKI RAVNATELJ MEĐUNARODNOG FILMSKOG FESTIVALA U KARLOVYM VARYMA
ARTISTIC DIRECTOR OF THE KARLOVY VARY INTERNATIONAL FILM FESTIVAL

Martina Petrović VODITELJICA DESKA KREATIVNE EUROPE – UREDA MEDIA
HEAD OF CREATIVE EUROPE DESK – MEDIA OFFICE



Rebecca Lenkiewicz

Rebecca Lenkiewicz, britanska dramatičarka i scenaristica, koscenaristica je filma *Ida* Pawela Pawlikowskog, koji je osvojio BAFTA-inu nagradu za najbolji film 2015. i Oscara za najbolji strani film 2015. godine. Jedna je od scenaristica filma *I Want to Be Like You* (2015.) Konstantina Bojanova. Prema njezinom scenariju film *The Sea Change* režirat će Kristin Scott-Thomas, a upravo radi na scenariju četverosatne televizijske drame koju režira Kevin Macdonald, mini serije Lone Scherfig i igranog filma o životu Noor Inayat Khan. Autorica je drama *Soho – A Tale of Table Dancers* i *The Night Season* (2004.), za koju je dobila nagradu Evening Standard kao najbolja scenaristica. Njena drama *Her Naked Skin* prva je drama koju je napisala žena koja je izvedena na pozornici Olivier u Kraljevskom nacionalnom kazalištu u Londonu.

Rebecca Lenkiewicz co-wrote *Ida* with the film's director Pawel Pawlikowski. *Ida* won the BAFTA for Best Film in 2015 and the Oscar for Best Foreign Film 2015. She co-wrote Konstantin Bojanov's *I Want to Be Like You*, to be shot in 2015. She wrote *The Sea Change* which will be directed by Kristin Scott-Thomas. In development; a 4-hour television drama with Kevin Macdonald, a mini series with Lone Scherfig and a feature film about the life of Noor Inayat Khan. Her plays include *Soho – A Tale of Table Dancers*, *The Night Season* which opened at the National Theatre in 2004 and won the Evening Standard Most Promising Playwright Award. *Her Naked Skin* was the first play to be written by a woman at the National's Olivier Theatre.



Karel Och

Karel Och (rođen 1974. u Češkoj) studirao je pravo i diplomirao povijest i teoriju filma na Karlovom sveučilištu u Pragu. Od 2001. godine radi za Međunarodni filmski festival u Karlovym Varyma kao član Izbornog vijeća. Začetnik je natjecateljskog programa dokumentarnih filmova na Međunarodnom filmskom festivalu u Karlovym Varyma te je vodio program retrospektiva posvećenih Samu Peckinpahu, Johnu Hustonu, Michaelu Powellu, Emericu Pressburgeru, Jean-Pierreu Melvilleu i Eliju Petriju, između ostalih. Och je 2010. godine izabran za umjetničkog direktora Međunarodnog filmskog festivala u Karlovym Varyma. Član je Europske filmske akademije, Izbornog vijeća nagrade LUX, kao i Međunarodnog udruženja filmskih kritičara (FIPRESCI).

Karel Och (b. 1974 in the Czech Republic) studied law and graduated in Film Theory and History at Prague's Charles University. Since 2001, he has worked for the Karlovy Vary International Film Festival as a member of the selection committee. He has programmed KVIFF's documentary competition and curated tributes and retrospectives to Sam Peckinpah, John Huston, Michael Powell & Emeric Pressburger, Jean-Pierre Melville and Elio Petri, among others. In 2010 Och was appointed artistic director of the Karlovy Vary IFF. He is a member of the European Film Academy, the LUX prize selection committee as well as FIPRESCI.

Martina Petrović diplomirala je međunarodne odnose i psihologiju. Većinu svog radnog iskustva stekla je pri Ministarstvu kulture, u Upravi za međunarodnu kulturnu suradnju, gdje je bila odgovorna za međunarodnu kulturnu razmjenu između Hrvatske i drugih zemalja, ali i za organizaciju hrvatskog filmskog predstavljanja u Berlinu i Cannesu. Od 2008. godine aktivno sudjeluje u osnivanju Hrvatskog audiovizualnog centra, gdje i ostaje nakon što ju Europska komisija imenuje voditeljicom MEDIA deska Hrvatske. Na temelju uspješnih rezultata u osiguravanju europskih sredstava iz Programa MEDIA te cjelokupnog doprinosa u promicanju hrvatskoga filma Hrvatska udruga producenata dodjeljuje joj prvu nagradu „Albert Kapović“ 2010. godine u sklopu Zagreb Film Festivala. Kao voditeljica MEDIA deska Hrvatske (današnjeg Deska Kreativne Europe – Ureda MEDIA) aktivno sudjeluje u organizaciji inovativnih i kreativnih radionica.

Martina Petrović holds a degree in International Relations and in Psychology. Martina has gained most of her work experience at the Ministry of Culture, Department for International Cultural Cooperation, being responsible for various cultural exchange programmes between Croatia and other countries. Among many activities, she was responsible for the organisation of Croatian film presentation during International Film Festivals in Berlin and Cannes. From 2008, she has been actively involved in establishing the Croatian Audiovisual Centre, where she stayed after having been appointed by the European Commission as the Head of MEDIA desk Croatia. Her immediate success in terms of ensuring financing through the MEDIA Programme and her thorough work on the promotion of the Croatian film resulted in receiving the first Albert Kapović award by the Croatian Producers Association, granted at the opening of the Zagreb Film Festival in 2010. As the Head of MEDIA desk Croatia (today's - Creative Europe Desk – MEDIA Office), she has been actively involved in organizing innovative and active presentations/workshops.



Martina Petrović

Nagrade 62. Pulskog filmskog festivala

62nd Pula Film Festival Awards

Hrvatski ocjenjivački sud u službenoj konkurenciji u kategoriji Hrvatski program – Hrvatski film može dodijeliti sljedeće nagrade:

Veliku Zlatnu Arenu za najbolji film festivala

Zlatnu Arenu za režiju

Zlatnu Arenu za scenarij

Zlatnu Arenu za glavnu žensku ulogu

Zlatnu Arenu za glavnu mušku ulogu

Zlatnu Arenu za kameru

Zlatnu Arenu za sporednu žensku ulogu

Zlatnu Arenu za sporednu mušku ulogu

Zlatnu Arenu za montažu

Zlatnu Arenu za glazbu

Zlatnu Arenu za scenografiju

Zlatnu Arenu za kostimografiju

Zlatnu Arenu za masku

Zlatnu Arenu za oblikovanje zvuka

Zlatnu Arenu za specijalne efekte u filmu

Zlatnu Arenu za vizualne efekte u filmu

Nagrada Breza – dodjeljuje se najboljem debitantu iz jedne od navedenih kategorija.

Hrvatski ocjenjivački sud u kategoriji Hrvatski program – Manjinska hrvatska koprodukcija može dodijeliti:

Zlatnu Arenu za najbolji film

Zlatnu Arenu za režiju

Zlatnu Arenu za glumačko ostvarenje

Hrvatski ocjenjivački sud zadržava pravo ne dodijeliti nagrade u svim predviđenim kategorijama ako ocijeni da određeno filmsko dostignuće ne odgovara kriterijima.

Međunarodni ocjenjivački sud u kategoriji Međunarodni program dodjeljuje:

Zlatnu Arenu za najbolji dugometražni film

Ostale nagrade:

Zlatna vrata Pule – nagrada publike u Areni za najbolji film u kategoriji Hrvatski program (donator nagrade je Grad Pula).

Oktavijan – nagrada Hrvatskog društva filmskih kritičara za najbolji film u kategoriji Hrvatski program – Hrvatski film.

Nagrada „Fabijan Šovagović” – nagrada Hrvatskog društva filmskih redatelja za poseban glumački doprinos hrvatskoj kinematografiji.

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

Diplome – HDFK dodjeljuje diplomu za najbolji film u kategoriji Hrvatski program – Manjinska hrvatska koprodukcija.

Priznanja – inozemni kritičari akreditirani na festivalu ili žiriji međunarodnih filmskokritičarskih organizacija mogu dodjeljivati priznanja za najbolje filmove u Hrvatskom i Međunarodnom programu.

Nagrada „Marijan Rotar” – nagrada Upravnog vijeća Javne ustanove Pula Film Festival pojedincima i ustanovama koji su svojim idejama i djelima spojili Pulu i film.

Ocjenjivački sud Susjedi i prijatelji dodjeljuje diplomu za najbolji film.

Ocjenjivački sud Kratke Pule dodjeljuje diplomu za najbolji film.

Ocjenjivački sud Studentskog programa dodjeljuje diplomu za najbolji film.

Nagrade sponzora

In the competition category Croatian Programme – Croatian Film, the Croatian Jury can award the following prizes:

Grand Golden Arena for Best Festival Film

Golden Arena for Best Director

Golden Arena for Best Screenplay

Golden Arena for Best Actress

Golden Arena for Best Actor

Golden Arena for Best DOP

Golden Arena for Best Supporting Actress

Golden Arena for Best Supporting Actor

Golden Arena for Best Editing

Golden Arena for Best Music

Golden Arena for Best Art Director

Golden Arena for Best Costume Design

Golden Arena for Best Make-Up

Golden Arena for Best Sound Design

Golden Arena for Best Special Effects

Golden Arena for Best Visual Effects

The Croatian Jury awards the **Breza prize**. The Breza prize is awarded for the best debutant from one of the above-mentioned categories.

In the category Croatian Programme – Croatian minority co-productions, the Croatian Jury can award three Golden Arenas:

Golden Arena for Best Film

Golden Arena for Best Director

Golden Arena for Best Acting Performance

The Croatian Jury reserves the right not to award prizes in all categories if it determines that no film achievement met the criteria.

In the category International Programme, the International Jury awards:

Golden Arena Best Feature Film

Other awards:

Golden Gate of Pula – Arena Audience Award. The audience votes for the films in the category Croatian Programme. The award is sponsored by the City of Pula.

Octavian – Croatian Society of Film Critics award for best film in the category Croatian Programme – Croatian film.

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

Vedran Šamanović Award to a most innovative film artist granted by the Croatian Film Makers Association, Croatian Society of Film Critics, Croatian Film Directors' Guild, Croatian Cinematographers Society and Croatian Film Association.

Diplomas – awards granted by the Croatian Society of Film Critics for best film in the category Croatian Programme – Croatian Minority Co-productions.

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

Marijan Rotar Award – The Governing Board of the Public Institution Pula Film Festival may award individuals and institutions whose ideas and work have brought together the city of Pula and the film.

The Neighbours and Friends Jury award a diploma for the best film.

The Short Pula Jury award a diploma for the best film.

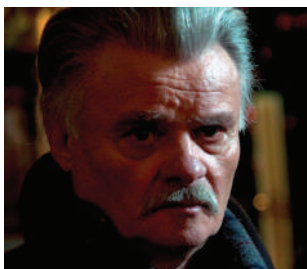
The Student programme Jury award a diploma for the best film.

Sponsor Awards

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

DOBITNIK / WINNER Ivo Gregurević

Malo je tako moćnih Šovinih nasljednika... There are few as powerful successors of Šovagović...



Svaki veliki glumac velik je i poseban na svoj način. Pa ipak, celuloidnoj markantnosti Fabijana Šovagovića, čijim se imenom mjere i nagrađuju glumačke zasluge na filmu, teško će itko još dugo moći parirati uvjerljivije od Ive Gregurevića. U više od stotinu uloga koje je odigrao na filmu i televiziji tijekom protekla četiri desetljeća, glumac rođen 1952. u Donjoj Mahali kraj Orašja u Bosni i Hercegovini, imao je priliku glumiti baš svakakve (uglavnom domaće, lokalne, naše) tipove. Bez obzira na odijela ili uniforme (koje su iz filma u film, iz serije u seriju mijenjale boju, kroj, znakovlje i epolette), na vrstu frizure, brkova i zulufa (koje su mu reckali stilisti) ili na mjesto u scenariju – središnje ili rubno / sporedno (koje su mu namijenili pisci i redatelji), Gregurević je, baš poput velikoga Šove, najvećim dijelom svoje pojave ostao neobično uvjerljiv čovjek „iz našega sokaka”.

Pritom je jednako upečatljivo upravljao groteskno tragičnim, komičnim ili naprosto dramskim situacijama, kao i aberacijama koje su u njegove karaktere ucjepljivali podneblje, povijesne i egzistencijalne prilike, kao i stvarnost kojoj pripada. Kako je to jednom prigodom formulirao Ivo Štivičić, „njegova kreativna sonda duboko se spustila u zemlju, izvlačeći iz nje i praveći na njoj likove duboke i potresne istinitosti”.

Zbog te istinitosti ili vjerodostojnosti Gregurević je privlačio redatelje svih generacija. Lansirao ga je 1977. Bogdan Žižić ulogom mladog gastarbajtera u filmu *Ne nagingi se van*, potom čvrsto zgrabio Antun Vrdoljak za ulogu povratnika mladoženje u *Mećavi* (1978.), da bi u *Kiklopu* razotkrio njegov golemi komičarski dar i uspješno ga eksploatirao do filma / serije *Duga mračna noć* (2004.). Kod Papića, Radića, Tadića ili Schmidta, s kojima najčešće surađuje, imao je prilike izmjenjivati ozbiljne i groteskne maske, „presvlačiti” kožu, ćud i moralni habitus, već prema priči iz stvarnosti kojom su redatelji bili nadahnuti, kao i u više Ogrestinih filmova, od televizijskog *Dueta za jednu noć* (84.) do omnibusa *Tu* (2003.) te u prvim igranim radovima Živorada Tomića i Snježane Tribuson. I mladofilmaši, generacija redatelja koja se pojavljuje od ranih 1990-ih naovamo – od Brešana, Nole, Hitreca i Hribara do Matanića, Jurića i Devića – prepoznali su tu „našjensku” autentičnost Gregurevićeve pojave i golemi glumački potencijal pa mu se srećom nije dogodilo da ostane zapamćen samo kao promućurni smetlar iz Dalmatinske zagore u seriji *Velo misto* (1981) ili raspojasani panonski Robin Hood zvan Čaruga iz istoimenog filma Rajka Grlića (1991.).

Kad je riječ o Gregurevićevo glumačkom licu (naizgled nesimetričnom, s prodornim očima i dinamičnom krivuljom usana), figuri (naizgled običnoj, svakodnevnoj) i bogatom umijeću, svejedno je u kojem će smjeru krenuti (ili zastraniti) lik koji tumači. Jer, njemu jednako dobro pristaju i sjetna naivnost gastarbajterstva, i razuzdanost bečarstva, i sarkastična (vrlo često i komična) bahatost koju omogućuju politička moć, oružje i novac, i mrgodnost i grubost koje su posljedica životnih prilika, kao i gorčina ili otupjelost običnog obiteljskog čovjeka koju donose umor i starost. Malo je tako moćnih Šovinih nasljednika...

Every great actor is big and special in their own way. However, for many years to come it will be difficult for anyone to match the celluloid strikingness of Fabijan Šovagović (who gave his name to a best actor award) as convincingly as Ivo Gregurević. In more than a hundred roles he played on film and television during the last four decades, the actor born in Donja Mahala in the vicinity of Orašje in 1952 had the opportunity to play all kinds of (mostly domestic, local) personalities. Regardless of suits and uniforms (which from film to film, from series to series changed colour, model, insignia, and shoulder-straps), the haircut, moustache and sideburns (cut by stylists) or the place in the screenplay – central or marginal / supporting (assigned to him by screenwriters and directors), Gregurević remained an unusually convincing man “from our streets” for the most part, just like the great Šovagović.

He managed with equal impressiveness the grotesquely tragic, comic or simply dramatic situations, as well as aberrations imposed on his characters by the environment, historical and existential circumstances, and the reality he belongs to. As Ivo Štivičić once said, “His creative probe went deep underground, pulling out of it and creating on it deep and distressing veracities”.

Because of this truthfulness and credibility, Gregurević attracted directors of all generations. He was launched in 1977 by Bogdan Žižić with the role of a young foreign worker in the film *Don't Lean Out the Window*, after which Antun Vrdoljak grabbed him firmly for the role of the returned emigrant groom in *Snowstorm* (1978), only to display his full comic potential in *Cyclops* and successfully exploit it until the film/series *Long Dark Night* (2004). With Papić, Radić, Tadić or Schmidt, with whom he most commonly collaborates, he had a chance to exchange serious and grotesque masks, to “shed” his skin, temper and moral habitus, depending on the real-life story that inspired the directors, just like in several Ogresta's works, starting from the TV film *Duet for One Night* (1984) to the omnibus *Here* (2003), and the first feature films by Živorad Tomić and Snježana Tribuson. Gregurić's authenticity and huge acting potential have been recognized by younger filmmakers as well, the generation of directors that appeared in the early 1990s – from Brešan, Nola, Hitrec and Hribar to Matanić, Jurić and Dević. This is the reason why he is not only remembered as a shrewd street sweeper from Dalmatian Zagora in the series *Velo misto* (1981) or the dissolute Pannonian Robin Hood called Charuga in Rajko Grlić's film of the same name (1991).

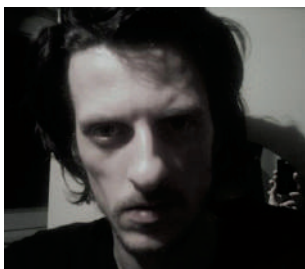
If we mention Gregurević's acting face (seemingly asymmetrical, with penetrating eyes and a dynamic lip line), his figure (seemingly ordinary, everyday) and his rich mastery, it does not matter which route his character took (or deviated from). Because both foreign worker's wistful ingenuousness and rakishness, sarcastic (very often comic) arrogance encouraged by political power, arms and money, as well as frowning looks and crudeness as a consequence of living conditions and bitterness and dullness of an ordinary family man brought about by weariness and old age, suit him equally well. There are few as powerful successors of Šovagović...

NAGRADA „VEDRAN ŠAMANOVIĆ” / VEDRAN ŠAMANOVIĆ AWARD

DOBITNIK / WINNER Dalibor Barić

za film *Nepoznate energije, neidentificirani osjećaji*
/ for the film *Unknown Energies, Unidentified Emotions*

Na tragu budućnosti filmske estetike Along the lines of the future of film aesthetics



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”. Prema pravilniku koji supotpisuje pet filmskih udruga osnivačica (Hrvatsko društvo filmskih djelatnika, Hrvatska udruga filmskih snimatelja, Društvo hrvatskih filmskih redatelja, Hrvatsko društvo filmskih kritičara i Hrvatski filmski savez), u konkurenciju za nagradu ulaze svi hrvatski filmovi javno prikazani od 30. lipnja prethodne do 1. srpnja tekuće godine.

U današnjem medijatiziranom svijetu, u kojem vlada hiperkonzumacija pokretnih slika, ne samo putem klasičnih kanala – kina i televizije – nego i putem internetskih videoservisa, društvenih mreža i *massive online multiplayer* igara, teško je odgovoriti na pitanje što je pravi eksperiment u filmu. Ono što je šezdesetih i sedamdesetih godina prošloga stoljeća predstavljalo eksperimentiranje klasičnim filmskim izražajnim sredstvima danas možemo pronaći i u srednjostrujaškim glazbenim spotovima pop-zvijezda, a nelinearne narativne strukture gledatelji svakodnevno konzumiraju kroz hollywoodske *popcorn* hitove i serijale koje produciraju komercijalne kableske mreže. Ono što bi se danas moglo predstaviti kao svojevrsan eksperiment jest brisanje granica između filmskih rodova.

Nemogućnost da se odredi kojem filmskom rodu pripada upravo je ono što izdvaja Barićev film od ostalih filmskih uradaka u ovogodišnjoj hrvatskoj produkciji. Riječ je o visokoestetiziranom hibridu u kojem se spajaju dokumentarni, animirani, igrani i eksperimentalni film. Barić rabi *found footage* kao temeljnu filmsku gradnju, što je najčešća praksa u dokumentarnim filmovima-esejima. Pronađeni materijal izrezuje, rotoskopira i grafički obrađuje, što je domena animiranoga filma, a sve to da bi napravio igrani narativni film. Cijeli taj proces ujedno ga čini i eksperimentalnim filmom.

Osim o rodovskom, riječ je i o žanrovskom hibridu u kojem se isprepliću *film noir*, znanstvena fantastika i film detekcije. Filmska priča uronjena je u svijet koji bismo mogli opisati kao retro-budućnost – budućnost gledana iz pozicije prošlosti (1960-e, 1970-e), što nas asocira na Jamesonov koncept nostalgije za sadašnjim vremenom, u kojem se sadašnjost prikazuje kao prošlost. Odnos glavnog izvijestitelja Isidora Dukasa i Klare, glavnog testnog subjekta, sadrži i natruhe romanse te funkcionira kao odnos junaka *film noir*a i *femme fatale*. Dukas je u filmu prezentiran kao agent izvijestitelj kojeg šalje tajanstvena fondacija da bi napravio izvještaj o radu, a njegovo sustavno tragalačko otkrivanje skrivenih činjenica pripada važnom izlagačkom načelu filma detekcije.

Način na koji Barić pristupa izradi svojih filmova inovativan je, vizualno dojmljiv i predstavlja budućnost filmske estetike u svijetu u kojem svakim danom mobilnim telefonima stvaramo *database* kadrova, koja će biti na raspolaganju nekim budućim autorima za kreiranje njihovih filmskih priča.

Ocjenjivački sud nagrade: Dragan Jurak (HDFK), Diana Nenadić (HFS), Josip Žuvan (DHFR)

Established in honour of film cinematographer and author Vedran Šamanović and for the first time awarded at the 2010 Pula Film Festival, the annual Vedran Šamanović Award is granted this year once again to “the artist who has, in any branch of cinematic art, be it feature or short films, broadened the boundaries of expression in Croatian cinema with an innovative approach”. According to an ordinance co-signed by the five founding film associations (Croatian Film Makers Association, Croatian Cinematographers Society, Croatian Film Directors' Guild, Croatian Society of Film Critics, Croatian Film Association), films competing for the award are all Croatian works shown publicly from June 30th of the previous year to July 1st of the next.

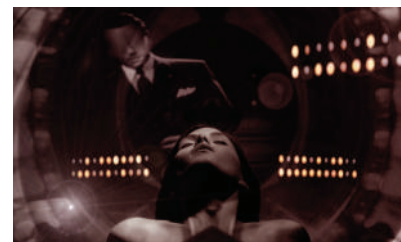
In today's mediatised world, in which moving images are being hyperconsumed, not only through traditional channels – cinema and television – but also through internet video services, social networks and massive online multiplayer games, it is hard to define a real cinematic experiment. That which in the sixties and the seventies of the past century represented experimenting with classical cinematic expressions can today be found in mainstream pop music videos. Furthermore, non-linear narrative structures are being consumed on a daily basis through Hollywood popcorn hits and serials produced by commercial cable networks. Nowadays, erasing boundaries between film types could be presented as an experiment of sorts.

It is precisely the impossibility to determine the film type what separates Barić's film from the rest of the works belonging to this year's Croatian production. Barić's film is a highly aestheticized hybrid merging documentary, animated, feature and experimental film. Barić uses found footage as the basic film material, a characteristic of documentary films-essays. The found materials are then being cut, rotoscoped and graphically processed (the practise which is typical of animated film) and all of this is done in order to create a feature narrative film. It is this entire process what makes it an experimental film.

Apart from being a film type hybrid, the film is also a genre hybrid, intertwining *film noir*, science fiction and detective film elements. The film story is immersed in a world we could describe as retro future – a future seen from the perspective of the past (1960s, 1970s), which we associate with Jameson's concept of nostalgia for the present, in which the present is presented as the past. The relationship between main reporter Isidor Dukas and Klara, the principal test subject, also contains some romance elements and functions as a relationship between a *film noire* hero and a *femme fatale*. Dukas is presented as an agent-reporter sent by a mysterious foundation to draw up a report and his systematic revelation of hidden facts falls under an important narration principle of detective films.

The manner in which Barić makes his films is innovative and visually impressive. It represents the future of film aesthetics in a world in which we create with our mobile phones frame databases that will remain at the disposal of some future authors for the creation of their own film stories

Jury: **Dragan Jurak** (Croatian Society of Film Critics), **Diana Nenadić** (Croatian Film Association), **Josip Žuvan** (Croatian Film Directors' Guild)



NAGRADA „MARIJAN ROTAR” / MARIJAN ROTAR AWARD

DOBITNIK / WINNER Mate Ćurić

Kroničar festivala s najdužim stažem Festival's most experienced chronicler



Mate Ćurić, publicist, novinar, urednik, filmski kritičar i prozaik, rođen je 1955. godine. Od 1983. godine – od kada radi u Glasu Istre kao novinar, a kasnije i kao filmski kritičar i urednik – Pulski filmski festival u središtu je njegova profesionalnog interesa. Već više od trideset godina Ćurić je cijelim svojim novinarskim bićem utkan u Pulski filmski festival. Kroničar festivala s najdužim stažem, Mate Ćurić autor je angažiranih kritika i živopisnih osvrtâ koje pulska publika, ali i filmska kritika, s nestrpljenjem već više od tri desetljeća tijekom festivalskih dana svakog jutra iščekuje u Glasu Istre. Zaljubljenik u film, posebno domaći film, ali i u festival, jedan je od onih koji su svojim kontinuiranim radom značajno obogatili identitet Pulskog filmskog festivala i Pule kao filmskog grada. Ćurić je svojim idejama i djelima, pa i u vremenima koja nisu bila naklonjena filmu i filmskoj Puli, „spojio Pulu i film i tako doprinio razvitku festivala i raspoznavanju Pule kao filmskoga grada”.

Bio je i član žirija Pulskog filmskog festivala, član Vijeća festivala, urednik festivalskog biltena i inicijator dodjele nagrade „Marijan Rotar”. Član je Hrvatskog novinarskog društva, Hrvatskog društva filmskih kritičara te Društva hrvatskih književnika.

Mate Ćurić, born in 1955, is a publicist, journalist, editor, film critic and prose-writer. Since 1983, when he started working in daily newspaper Glas Istre as a journalist, and later also as film critic and editor, the Pula Film Festival has been at the centre of his professional interests. For more than thirty years, Ćurić's entire journalistic self has been woven into the Pula Film Festival. Festival's most experienced chronicler, Mate Ćurić has authored engaged critiques and vivid reviews that both the audience as well as film critics have been anxiously awaiting to appear in Glas Istre every morning for more than three decades. A film enthusiast, with special affinity for national film and the Festival, he is one of those individuals who have significantly enriched the Pula Film Festival and Pula as a film city with his sustained work. With his ideas and efforts, even during times that were unfavourable for the film and Pula, he “brought together Pula and the film and thus contributed to the development of the Festival and to establishing Pula as a film city”.

He served as a jury member of the Pula Film Festival, member of the Festival Council, editor of Festival's newsletter and initiator of the Marijan Rotar Award. He is a member of the Croatian Journalists' Association, Croatian Film Critics' Association and Croatian Writers' Association.

Legenda / Tags

	Hrvatski program – dugometražni film / natjecateljski Croatian Programme – Features / Competition
	Hrvatski program – kratkometražni film / natjecateljski Croatian Programme – Shorts / Competition
	Međunarodni program – dugometražni film / natjecateljski International Programme – Features / Competition
	Međunarodni program – dugometražni film / izvan konkurencije International Programme – Features / Out of Competition
	Samo kratko! Short matters!
	Studentski program Student Programme
	Dizalica – program za mlade Dizalica – Youth Programme
	Pulica – program za djecu Pulica – Children's Programme
	Susjedi i prijatelji Neighbours and Friends
	Retrospektiva Retrospective
	Kinoteka Cinematheque
	Festivalski hommage Festival Hommage
	Popratni programi Sidebar Programmes

**HA
VC**

film koji je dijelom ili u potpunosti financirao Hrvatski audiovizualni centar
film partly of fully financed by the Croatian Audiovisual Centre

HRT

film koji je dijelom ili u potpunosti financirala Hrvatska radiotelevizija
film partly of fully financed by the Croatian Radiotelevision

SIP

filmovi koji konkuriraju za nagradu (po ključu) Susjedi i prijatelji
izdvojeni su iz već postojećih programa
films selected from the existing programmes
(Croatian Programme – minority co-productions, International Programme, Dizalica)

**ST
UD**

film proizveden u okviru visokoobrazovne institucije
film produced within the framework of a higher education institution

IND

film nastao izvan institucionalne potpore
film made without institutional support

MIN

film s manjinskim udjelom hrvatskog producenta
film with a minority Croatian production share

HRVATSKI PROGRAM

DUGOMETRAŽNI

Croatian Programme Features Competition

FILM

natjecanje

Bit ćemo prvaci svijeta /

sportski, biografski
sports, biography
Srbija, Slovenija, Hrvatska
Serbia, Slovenia, Croatia
2015. / 125'



MIN

IND

ST
UD

SIP

HRT

HA
VC



REDATELJ / DIRECTED BY Darko Bajić

SCENARISTI / WRITTEN BY Nebojša Romčević, Ognjen Sviličić, Gordan Mihić, po ideji Zvonimira Šimuneca PRODUKCIJSKA KUĆA / PRODUCTION COMPANY Intermedia Network (Srbija) KOPRODUCENTI / CO-PRODUCERS Ankica Jurić Tilić / Kinorama (Hrvatska), Perfo (Slovenija), Tijana Višnjić (Srbija), Aleš Pavlin (Slovenija), Andrej Štritof (Slovenija) IZVRŠNI PRODUCENT / EXECUTIVE PRODUCER Miroslav Mogorović (Srbija) PRODUCENTI / PRODUCERS Dejan Petrović, Zvonimir Šimunec DIREKTOR FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY Milan Tvrdišić MONTAŽA / EDITING Andrija Zafranović SCENOGRAFIJA / ART DIRECTOR Jelena Sopić KOSTIMOGRAFIJA / COSTUME DESIGN Dragica Laušević GLAZBA / MUSIC Zoran Kiki Lesandrić OBLIKOVANJE ZVUKA / SOUND DESIGN Velibor Hajduković MASKA / MAKE-UP Kuno Schlegelmilch, Halid Redžebašić

Darko Bajić je filmski, televizijski i kazališni redatelj rođen 1955. u Beogradu. Diplomirao je 1982. godine igranim filmom *Direktan prijenos* koji je iste godine nagrađen na Pulskom filmskom festivalu te je dobio tri nagrade na Međunarodnom filmskom festivalu u Mannheimu. Nakon toga primio je brojna priznanja za filmove i TV serije koje je režirao. Radi kao prodekan i profesor na katedri za filmsku režiju na Fakultetu dramskih umjetnosti u Beogradu.

Bit ćemo prvaci svijeta je priča o četvorici pionira koji su osnovali jugoslavensku školu košarke i koji su zaslužni za razvoj ovog sporta u Europi.

U središtu filmske priče je finalna utakmica na Svjetskom prvenstvu u košarci u Ljubljani 1970. godine između ekipa Jugoslavije i Sjedinjenih Američkih Država. Iz vizure glavnog lika Nebojše Popovića pratimo razvoj i životni put entuzijasta koji su svojim profesionalizmom, idejama i naporima ostvarili svoj san – prvu zlatnu medalju na svjetskim prvenstvima – uz ogromnu pomoć istomišljenika iz svih krajeva bivše zemlje.

We Will Be the World Champions



ULOGE / CAST **Strahinja Blažić** – Nebojša Popović, **Aleksandar Radojičić** – Bora Stanković, **Iva Babić** – Maja Bedeković, **Miloš Biković** – Radomir Šaper, **Marko Janketić** – Aleksandar Nikolić, **Sergej Trifunović** – Ranko Žeravica, **Jure Henigman** – Ivo Daneu, **Leon Lučev** – Štukalo, **Nebojša Dugalić** – Dedijer, **Katarina Čas** – američka novinarka, **Lazar Ristovski** – Tito, **Tamara Dragičević** – Sonja Mladenović, **Nina Janković Dičić** – Ljubica Otašević, **Stefan Kapičić** – Dragan Kapidžić, **Goran Bogdan** – Nikola Plečaš, **Robert Kurbaša** – Petar Skansi, **Igor Kovač** – Rato Tvrdić, **Krešimir Petar Ćosić** – Krešimir Ćosić

We Will Be the World Champions is a story about four pioneers who established the Yugoslav school of basketball, contributing to the development of this sport in Europe.

The film centres on the crucial game at the 1970 Basketball World Cup between Yugoslavia and the United States. From the perspective of the main character, Nebojša Popović, we follow the development and life path of enthusiasts, whose professional work, ideas and efforts made their major dream come true – the first gold medal for Yugoslavia in a world championship – with a huge help from supporters from all the regions of the former country.

Darko Bajić, born in Belgrade in 1955, is a film, television and stage director. His debut feature film *Live Broadcasting* (1982) was awarded at the Pula Film Festival in 1982. The same year the film won three official awards at the International Filmfestival Mannheim-Heidelberg. He has received a number of awards for his films and television series. He serves as vice dean and professor at the Department of Film Directing of the Faculty of Dramatic Arts in Belgrade.

Cure – Život druge / Cure –

drama

Švicarska, Hrvatska
Switzerland, Croatia

2014. / 83'

FESTIVALI I NAGRADE
36. Max Ophüls nagrada 2015.
za društveno relevantni film;
Locarno Film Festival 2014.;
Sarajevo Film Festival 2014.;
Zagreb Film Festival 2014.;
Međunarodni filmski festival
u Solunu 2014.

FESTIVALS AND AWARDS
36th Max Ophüls Award
for socially relevant film;
Locarno International
Film Festival 2014;
Sarajevo Film Festival 2014;
Zagreb Film Festival 2014;
Thessaloniki International
Film Festival 2014

MIN

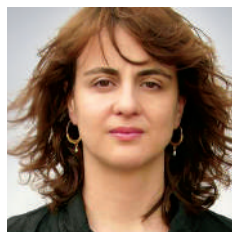
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REDATELJICA / DIRECTED BY Andrea Štaka

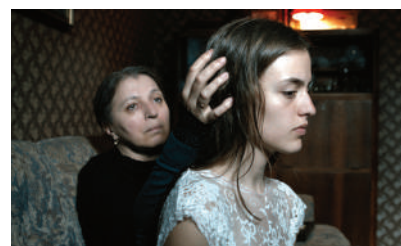
SCENARISTI / WRITTEN BY Andrea Štaka, Thomas Imbach PRODUKCIJSKA KUĆA / PRODUCTION COMPANY Okofilm (Švicarska) KOPRODUCENTI / CO-PRODUCERS Produkcija Živa d.o.o. Zagreb, Leon Lučev (Hrvatska), Deblokada (Bosna i Hercegovina), Damir Ibrahimović, Jasmila Žbanić PRODUCENTI / PRODUCERS Andrea Štaka, Thomas Imbach DIREKTOR FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY Martin Gschlacht MONTAŽA / EDITING Tom La Belle SCENOGRAFIJA / ART DIRECTOR Su Erdt KOSTIMOGRAFIJA / COSTUME DESIGN Linda Harper GLAZBA / MUSIC Milica Paranosić OBLIKOVANJE ZVUKA / SOUND DESIGN Sascha Heiny MASKA / MAKE-UP Marina Aebi

Andrea Štaka rođena je 1973. u Švicarskoj, gdje je diplomirala režiju na Akademiji primijenjenih umjetnosti u Zürichu. Njen dugometražni film *Das Fräulein (Gospodica)* osvojio je Zlatnog leoparda na Filmskom festivalu u Locarnu i Srce Sarajeva na Sarajevo Film Festivalu 2006. godine. Osnovala je Okofilm Productions 2007. godine s redateljem i producentom Thomasom Imbachom. Producirala je *Day is Done* i *Mary, Queen of Scots*. Članica je Europske filmske akademije.

Dubrovnik, godinu dana nakon rata. Četrnaestogodišnja Linda odlazi na skrovite litice sa svojom novom najboljom prijateljicom Etom..

Dubrovnik 1993. Četrnaestogodišnja Linda se s ocem vratila iz Švicarske u Hrvatsku. Njena nova najbolja prijateljica Eta odvodi je u šumu iznad grada. Cure se upuštaju u opsesivnu, seksualno obojenu igru zamjene identiteta koja završava kobnim padom. Linda se sljedećeg jutra vraća sama i postupno zauzima Etino mjesto u prijateljičinoj obitelji. U vrijeme kad su žene prepuštene same sebi i svojim gubicima iz rata, Linda je u opasnosti da izgubi uporište u realnosti i ostane zarobljena u nekom drugom, rubnom svijetu – svijetu u kojem se Eta iznova vraća da bi je suočila sa samom sobom.

— The Life of Another



ULOGE / CAST Sylvie Marinković – Linda, Lucia Radulović – Eta, Leon Lučev – Lindin otac, Mirjana Karanović – baka, Marija Škaričić – Etina majka, Franjo Dijak – Ivo

Dubrovnik, one year after the end of the war. 14-year-old Linda and her new best friend Eta go to hidden cliffs..

Dubrovnik, 1993. 14-year-old Linda has moved back to Croatia from Switzerland with her father. Her new best friend Eta takes her up to the forest above the city. The two girls become entangled in an obsessive, sexually charged game of swapping identities that leads to a fatal fall. The following morning Linda comes back alone, gradually taking Eta's place in her friend's family. In troubled times when women have to face the losses they have suffered in the war, Linda is in danger of losing her foothold and becoming entrapped in some other, marginal world – a world Eta keeps coming back to in order to make her face herself.

Andrea Štaka (born in 1973) lives in Zurich. She graduated in Film Directing from the School of Visual Arts in Zurich. Her first feature film *Fraulein* won the Golden Leopard at the Locarno Film Festival, the Heart of Sarajevo, and the Swiss Film Award for Best Script. In 2007, Andrea Štaka founded Okofilm Productions in Zurich together with director and producer Thomas Imbach and produced *Day is Done* and *Mary Queen of Scots*. She is a member of the European Film Academy.

Djeca tranzicije / Children of

dokumentarni
documentary

Hrvatska / Croatia
2014., 82'

FESTIVALI I NAGRADE
Motovun Film Festival 2014.;
Sarajevo Film Festival 2014.;
Beogradski festival dokumentarnog
i kratkog filma 2015.

FESTIVALS AND AWARDS
Motovun Film Festival 2014;
Sarajevo Film Festival 2014;
Belgrade Documentary and Short
Film Festival 2015

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REDATELJ / DIRECTED BY **Matija Vukšić** *

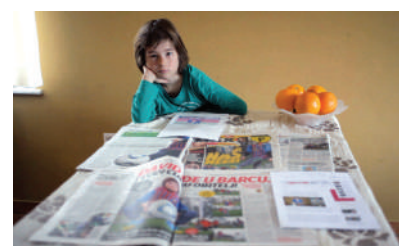
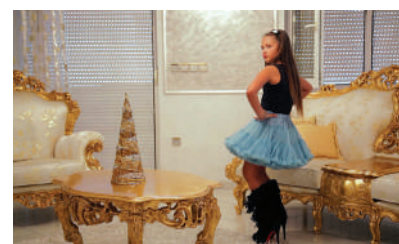
SCENARIST / WRITTEN BY **Matija Vukšić** * PRODUKCIJSKA KUĆA / PRODUCTION COMPANY
Factum (Hrvatska) PRODUCENT / PRODUCER **Nenad Puhovski** DIREKTOR FOTOGRAFIJE /
DIRECTOR OF PHOTOGRAPHY **Mario Marko Krce** MONTAŽA / EDITING **Ana Šerić** GLAZBA /
MUSIC **Bianca Ban** OBLIKOVANJE ZVUKA / SOUND DESIGN **Ivan Šmintić**

Matija Vukšić rođen je 1982. godine u Čakovcu, a 2011. diplomirao je filmsku režiju na Akademiji dramske umjetnosti. Zaposlen je kao urednik u Dokumentarnom programu HRT-a. Scenarist je i redatelj studentskih filmova *Benjamin* (Grand prix festivala Early Bird u Sofiji i druga nagrada na reviji dokumentarnog filma Fibula u Sisku) te *Sretni Hrvat u Bukureštu* i *Irokez*, kao i dugometražnog filma *Djeca tranzicije*. Bio je drugi asistent redatelja na filmu Vinka Brešana *Svećenikova djeca*.

Četiri priče. Četiri sna o sretnom djetinjstvu. U društvu koje to otežava...

Film *Djeca tranzicije* prati odrastanje Davida, Natalije, Lane i Marte. Kako izgledaju sretno djetinjstvo i zdravo odrastanje i jesu li mogući u društvu koje još nije zakoračilo u vlastitu zrelost? Ovo je film o okruženju koje stvaramo za zajedničku budućnost.

Transition



Four stories. Four dreams of a happy childhood. In a society making it next to impossible...

Children of Transition is a coming-of-age story about David, Natalija, Lana and Marta. What do a happy childhood and healthy growing up look like? Are they possible in a society which has not yet reached its own maturity? This is a film about the environment we create for our common future.

Matija Vukšić was born in 1982 in Čakovec. In 2005, he received a degree in Film Directing from the Academy of Dramatic Arts. He currently works as editor in the Croatian Radio Television Documentaries Department. He wrote and directed the student films *Benjamin* (Grand Prix at the Early Bird Festival in Sofia and a second prize at the Fibula Documentary Film Revue in Sisak), *Happy Croatian in Bucharest* and *Iroquois*, as well as the feature-length debut *Children of Transition*. He served as second assistant director on Vinko Brešan's *The Priest's Children*.

★ debutant / debutant

Goli / Naked Island

dokumentarni
documentary

Hrvatska / Croatia
2014., 75'

FESTIVALI I NAGRADE
Sarajevo Film Festival 2014.
– Srce Sarajeva za najbolji film
u dokumentarnoj konkurenciji;
Zagreb Film Festival 2014.
– posebno priznanje u kategoriji
dokumentarnog filma;
Međunarodni filmski festival
u Trstu 2015. – nagrada CEI
(Central European Initiative);
Međunarodni filmski
festival u Sofiji 2015.
– posebno priznanje (natjecateljski
program dokumentarnog filma);
Festival dokumentarnog
filma u Ljubljani 2015.
– nagrada Amnesty International;
Beogradski festival dokumentarnog
i kratkometražnog filma, BFDKF

FESTIVALS AND AWARDS
2014 Sarajevo Film Festival –
Heart of Sarajevo for Best Documentary,
2014 Zagreb Film Festival –
Special Mention in
Documentary Competition,
2015 Trieste Film Festival –
Central European Initiative Award,
2015 Sofia International Film Festival –
Special Mention in
Documentary Competition,
2015 Ljubljana Documentary
Film Festival – Amnesty
International Award,
Belgrade Documentary
and Short Film Festival

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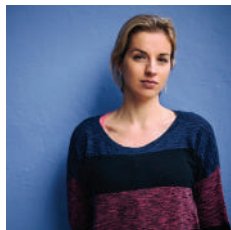
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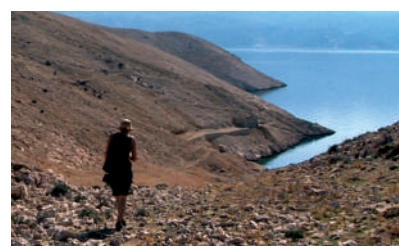
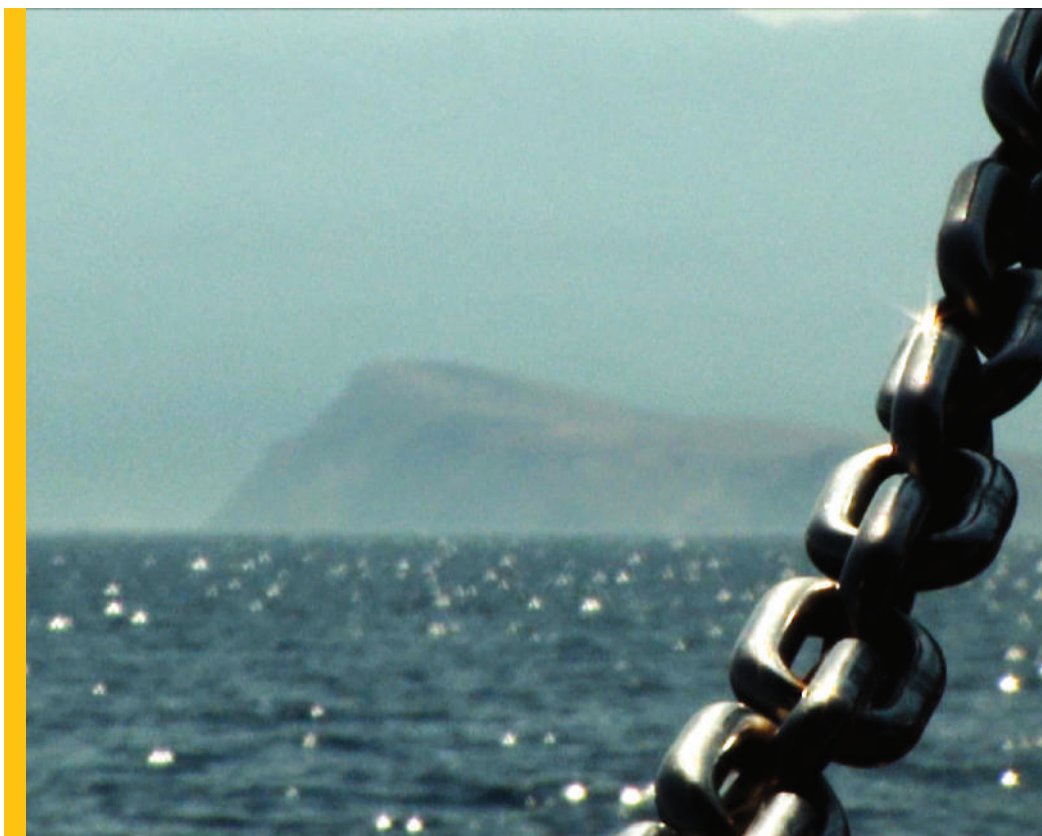
REDATELJICA / DIRECTED BY **Tiha K. Gudac** *

SCENARISTICA / WRITTEN BY **Tiha K. Gudac** * PRODUKCIJSKA KUĆA / PRODUCTION COMPANY
Factum (Hrvatska) PRODUCENT / PRODUCER **Nenad Puhovski** KAMERA / CINEMATOGRAPHY
Eva Kraljević, Tamara Cesarec, Srdan Kovačević, Tiha K. Gudac MONTAŽA / EDITING **Dragan**
von Petrovic GLAZBA / MUSIC **Dubravko Robić** OBLIKOVANJE ZVUKA / SOUND DESIGN **Ivan**
Zelić VIZUALNI EFEKTI / VISUAL EFFECTS **Bruno Razum**

Tiha K. Gudac, rođena u Zagrebu 1982., filmska je producentica. Diplomirala je filmsku produkciju i poslovnu ekonomiju. Ranije se bavila glumom, kazališnom produkcijom, marketingom, PR-om i aktivnošću u neprofitnom sektoru, osobito na području mirjenja. Kasnije se gotovo u potpunosti posvetila produkciji audiovizualnih formi i filmskih festivala. Producirala je nekoliko kratkih igranih i dokumentarnih filmova, od kojih su neki nagrađivani, a bila je i članica filmskih ekipa dugometražnih igranih, dokumentarnih, animiranih filmova. Film *Goli* je njezin redateljski prvijenac.

Dokumentarni film o bolnoj tajni začetoj prije šest desetljeća na „otoku slomljenih duša” i o prošlosti koja se polako pretvara u povijest.

Prije šezdesetak godina jedan je čovjek nestao i nije ga bilo četiri godine. Vratio se kao netko drugi, a sa sobom je donio bolnu tajnu. Na toj tajni o kojoj se šutjelo kasnije je izgradio život svoje obitelji; razgovor o prošlosti bio je zabranjen. Film *Goli* je istraživanje na ruševinama prošlosti, mozaik nastao od tragova – obiteljskih fotografija i intimnih svjedočanstava grupe bliskih ljudi koje je ujedinilo isto mjesto, politički logor Goli otok poznat i kao otok slomljenih duša – i posljedica koje je ostavio na tri generacije.



A documentary film about a family secret conceived six decades ago on "an island of broken souls" and a painful past slowly transforming into history.

Some sixty years ago, a man went missing for four years. He returned back a changed man carrying along a painful secret. He later built his family's life around this unspoken secret. Talking about the past was forbidden in the family. *Naked Island* is an investigation built upon the ruins of the past, a mosaic made of clues – family photos and intimate testimonies of a tight-knit group of people who were brought together by the same place, a political prison in the former Yugoslavia that was also known as an island of broken souls – and consequences that this place left on three generations.

Tiha K. Gudac, (Zagreb, 1982) is a film producer. She holds a degree in Film Production and Business Economics. Her earlier work includes acting, stage production, marketing, PR, and intense involvement in the non-profit sector, mostly in the area of conflict resolution. Later on, she started working in the field of production of audiovisual formats and film festivals. She has produced a few short narrative and documentary films, some of which have been awarded. She has formed part of film crews working on feature films, documentaries and animated films. The film *Naked Island* marks her directorial debut.

★ debutant / debutant

Imena višnje / Ungiven

drama

Hrvatska / Croatia
2015., 83'

FESTIVALI I NAGRADE
Međunarodni filmski festival
u Moskvi, 2015.

FESTIVALS AND AWARDS
Moscow International
Film Festival, 2015

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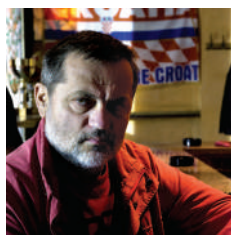
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REDATELJ / DIRECTED BY Branko Schmidt

SCENARIST / WRITTEN BY Josip Mlakić PRODUKCIJSKA KUĆA / PRODUCTION COMPANY Hrvatska radiotelevizija (Hrvatska) PRODUCENT / PRODUCER Goran Radman DIREKTOR FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY Dragan Ruljančić MONTAŽA / EDITING Vesna Lažeta, Hrvoje Mršić SCENOGRAFIJA / ART DIRECTOR Ivana Škrabalo KOSTIMOGRAFIJA / COSTUME DESIGN Lena Andrijević OBLIKOVANJE ZVUKA / SOUND DESIGN Ognjen Popić MASKA / MAKE-UP Jasna Rossin SPECIJALNI EFEKTI / SPECIAL EFFECTS Branko Repalust, Kristijan Repalust

Branko Schmidt rođen je u Osijeku 1957. godine. Na Akademiji dramske umjetnosti u Zagrebu diplomirao je 1982. Za svoje filmove dobio je brojne nagrade: *Sokol ga nije volio* bio je najbolji debitant na Pulskom filmskom festivalu 1988., *Božić u Beču* dobio je Zlatnu Arenu za scenarij 1997., *Kraljica noći* dvije Zlatne Arene 2001., *Put lubenica* dvije Zlatne Arene i Oktavijana 2006., *Metastaze* dvije Zlatne Arene 2009. godine i nagradu „Vladimir Nazor“. Dobitnik je sedam grand prix nagrada na inozemnim festivalima.

Ljude koje volimo tijekom života često tretiramo najgore, a promijenimo se tek onda kada shvatimo da ih nepovratno gubimo.

Dvoje staraca odluče se vratiti u svoje selo nakon što su obnovili ratom razrušenu kuću i nastaviti život tamo gdje je nasilno bio prekinut. Pratimo njihovu svakodnevnu muku kroz sva četiri godišnja doba. Iz dana u dan starica se ponaša sve odsutnije i izgubljenije. Starac, umjesto da joj pomogne, postaje grublji i agresivniji prema njoj. Naposljetku, kada shvati da je starica teško bolesna, potpuno mijenja svoj odnos prema njoj. No, nažalost prekasno...

■ **hrvatska premijera**
Croatian premiere



ULOGE / CAST Nada Đurevska – Kata, Ivo Gregurević – Slavko, Goran Bogdan – Marko Mesud Dedović – Vahid, Mijo Lukić – Ismet, Josip Lukić – Slavko, Ivan Magud – mladić s traktora

Sometimes, the people we love the most get the worst of us, and the true nature of our emotions is revealed when it's already too late.

Determined to move on with their life violently interrupted by war several years ago, an elderly couple returns to their restored home. We follow their everyday life through the four seasons. Every day the old woman becomes more absent and lost. Instead of helping her, the old man acts brutally, sometimes even cruelly, towards his wife. However, the realisation that something is wrong with her will make him question his behaviour and values. Unfortunately, too late...

Branko Schmidt, was born in Osijek in 1957. He graduated from the Zagreb Academy of Dramatic Arts in 1982. He has received a number of awards for his films: *Sokol Didn't Like Him* won the best film debut award at the Pula Film Festival in 1988, *Christmas in Vienna* a Golden Arena for best screenplay in 1997, *Queen of the Night* two Golden Arenas in 2001, *The Melon Route* two Golden Arenas and an Oktavian in 2006, *Metastases* two Golden Arenas in 2009 and a Vladimir Nazor Award. He has received seven Grand Prix awards at international festivals.

Ljubav ili smrt / Love or Death

dječji / children's film
Hrvatska / Croatia
2014., 95'



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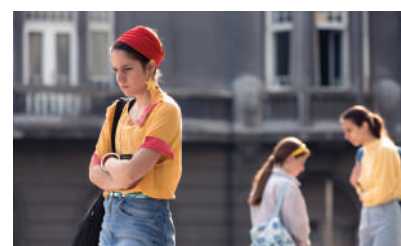
REDATELJ / DIRECTED BY Daniel Kušan

SCENARIST / WRITTEN BY Daniel Kušan PRODUKCIJSKA KUĆA / PRODUCTION COMPANY Kinorama (Hrvatska) PRODUCENTICA / PRODUCER Ankica Jurić Tilić DIREKTORI FOTOGRAFIJE / DIRECTORS OF PHOTOGRAPHY Mario Sablić i Filip Tot * MONTAŽA / EDITING Slaven Zečević SCENOGRAFIJA / ART DIRECTOR Ivan Veljača KOSTIMOGRAFIJA / COSTUME DESIGN Emina Kušan GLAZBA / MUSIC Dinko Appelt OBLIKOVANJE ZVUKA / SOUND DESIGN Dubravka Premar MASKA / MAKE-UP Mojca Gorogranc Petrushevska SPECIJALNI EFEKTI / SPECIAL EFFECTS Branko Repalust, Kristijan Repalust

Daniel Kušan rođen je u Zagrebu 1975., gdje je diplomirao filmsku i TV režiju na Akademiji dramske umjetnosti. Režirao je nekoliko kratkometražnih igranih filmova, među kojima su *Dvije tajne* (1999.) i *Zajedno* (2014.) te televizijski film *Veliko spremanje* (2000.). Svojim prvim dugometražnim igranim filmom *Koko i duhovi* na Pulskom je filmskom festivalu 2011. godine osvojio nagradu za najboljeg debitanta, a film je osvojio i nagradu publike te dvije Zlatne Arene – za glazbu i montažu.

*Zanima li mladiće zaista glazba, a djevojke nogomet, saznat ćemo u novom filmu iz serijala o Koku **Ljubav ili smrt**.*

Koku je, čini se, i dalje nogomet najvažnija stvar na svijetu, a Zlatko i dalje svaki trenutak provodi čitajući knjige i prigovara Koku da je nezreo. Da dokaže suprotno, Koko mu priča o svojoj nesretnoj ljubavi prema zagonetnoj djevojci, tajnovitoj i čarobnoj poput junakinja Zlatkovih romana. Kokova nestašna sestra Marica, samozatajna prijateljica Ema i drska Melita imaju svoj bend – Kokova će ekipa na koncert jednako kao što će i one na njihove nogometne utakmice.



ULOGA / CAST Antonio Parač – Koko, Kristian Bonačić – Zlatko, Vanja Markovinović – Marijana, Nina Mileta – Marica, Filip Mayer – Miki, Tesa Litvan – Melita, Tara Thaller – zagonetna djevojka, Korana Ugrina – Ema, Marin Stević – Žohar, Ilijana Knežević – Nina

We will find out whether the boys are really that interested in music and the girls in football in the new film from the Koko serial.

It seems that football is still the most important thing in Koko's life and Zlatko is still spending every second reading books and scolding Koko for being immature. To prove him wrong, Koko tells him that he is unhappily in love with a mysterious girl, a girl who is as magical as the heroines from Zlatko's novels. Koko's sister Marica, his friends Ema and Melita have their own band – Koko's team will go to their concert and the girls will watch boys' football games.

Daniel Kušan (Zagreb, 1975) graduated in Film and TV Directing from the Academy of Dramatic Arts in Zagreb. He has directed several short films, including *Two Secrets* (1999) and *Together* (2014), and the TV film *Spring Clean* (2000). His feature-length directorial debut *Koko and the Ghosts* earned him the 2011 Pula Film Festival's best debut award, Audience Award, and two Golden Arenas – for best music and best editing.

★ debutant / debutant

Ničije dijete / No One's Child /

drama

Srbija, Hrvatska
Serbia, Croatia
2014., 97'

FESTIVALI I NAGRADE
Venecijanski međunarodni tjedan
filmske kritike 2014., Venecija, Italija
– natjecateljski program, nagrada
publike; Palm Springs, SAD, 2015.
– program New voices, new visions,
nagrada žirija; Cairo International Film
Festival 2014., Kairo, Egipat – nagrada
The Shadi Abd El Salam Award
za najbolji film; Zagreb Film Festival
2014., Zagreb, Hrvatska – natjecateljski
program, nagrada publike

FESTIVALS AND AWARDS

2014 Venice Film Festival Critics'
Week, Venice, Italy – competition
programme, Audience Award; 2015
Palm Springs, USA – New Voices /
New Visions Grand Jury Prize;
Mediterranean Experiences Festival –
MEDEF 2014; Reggio Calabria, Italy –
Best Film Award; REC Tarragona
International Film Festival 2014,
Spain – Audience Award; Cairo
International Film Festival 2014,
Cairo, Egypt – The Shadi Abd El Salam
Award for Best Film; 2014 Zagreb Film
Festival, Zagreb, Croatia – competition
programme, Audience Award

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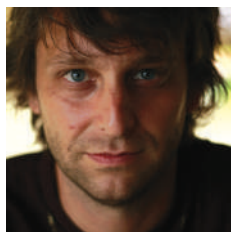
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REDATELJ / DIRECTED BY Vuk Ršumović

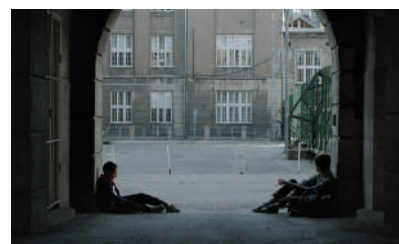
SCENARIST / WRITTEN BY Vuk Ršumović PRODUKCIJSKA KUĆA / PRODUCTION COMPANY
Art&Popcorn (Srbija) PRODUCENT / PRODUCER Miroslav Mogorović KOPRODUCENTI,
KOPRODUKCIJSKE KUĆE / CO-PRODUCERS, CO-PRODUCTION COMPANIES Ankica Jurić Tilić,
Kinorama (Hrvatska), BaBoon Production (Srbija), RTS (Radiotelevizija Srbije) DIREKTOR
FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY Damjan Radovanović MONTAŽA / EDITING Mirko
Bojović SCENOGRAFIJA / ART DIRECTOR Jelena Sopić KOSTIMOGRAFIJA / COSTUME DESIGN
Maja Mirković GLAZBA / MUSIC Jura Ferina, Pavao Miholjević OBLIKOVANJE ZVUKA / SOUND
DESIGN Dubravka Premar SPECIJALNI EFEKTI / SPECIAL EFFECTS Vladan Đurić

Vuk Ršumović je rođen u Beogradu
1975. godine. Završio je dramaturgiju
na Fakultetu dramskih umjetnosti
u Beogradu te studij analitičke
psihologije. Pisao je scenarije
za dokumentarne, kratke i animirane
filmove te igrane serije. Pored iskustva
na filmu i televiziji, radi i kao dramaturg
u srpskim kazalištima. Godine 2007.
osniva produkcijsku kuću
BaBoon Production koja je producirala
nekoliko kratkih i dokumentarnih
filmova. *Ničije dijete* je njegov
debitantski film.

Film Ničije dijete nastao je prema istinitoj priči.

Godine 1988. lovci u Bosni pronalaze divljeg dječaka odraslog u šumi s vukovima. Dječak je preplašen, ne zna govoriti i ponaša se poput životinje. Daju mu ime Haris i smještaju ga u dom za nezbrinutu djecu u Beogradu. Divlji dječak počinje spor i težak put socijalizacije i polako postaje spreman za normalan život. Jednoga dana iz Bosne dolazi pismo da se mora javiti u njihov centar. Godina je 1992. i rat je u punom zamahu. Haris se javlja u centar, ali bježi i završava u šumi. Ovoga puta u ratu. Nakon krvave bitke trajno ostavlja pušku i vraća se planini na kojoj je nađen.

/ Ničije dete



ULOGI / CAST Denis Murić – Puće, Pavle Čemerikić – Žika, Miloš Timotijević – Ilke, Isidora Janković – Alisa, Tihomir Stanić – čuvar Rade, Borka Tomović – učiteljica, Goran Šušljik – Žikin otac, Zinaida Dedakin – kuharica Aka, Branka Šelić – doktorica

The film No One's Child is based on a true story.

In 1988 hunters capture a wild boy who grew up among wolves deep in the Bosnian mountains. The boy is scared, he can't speak and behaves like an animal. Without identity, the boy is given a name Haris, and sent to an orphanage in Belgrade. The wild boy begins a slow and difficult path of socialization and slowly becomes ready for a normal life. One day a letter comes from Bosnian authorities, requesting Haris' instant return. It's 1992 and the war in Bosnia is raging. Haris comes to the social service centre but flees and ends up in the forest amid war. After a fierce battle, he leaves the army and goes back to the mountains where he was found.

Vuk Ršumović was born in Belgrade in 1975. He graduated in Dramaturgy from the Faculty of Dramatic Arts in Belgrade and in Analytical Psychology. He wrote screenplays for documentaries, shorts subjects, animated films, and live-action series. Apart from his film and television experience, he works as a dramaturg for Serbian theatres. In 2007, he established the film production company BaBoon Production which produced several short and documentary films. *No One's Child* marks his directorial debut.

Potrošeni / Consumed

dokumentarni
documentary

Hrvatska / Croatia
2014. / 93'

FESTIVALI I NAGRADE
12. Liburnia Film Festival
u Ičićima (Opatija) – nagrada
za najbolji film; 62. beogradski
festival dokumentarnog
i kratkometražnog filma – nagrada
za najbolji dokumentarni film

FESTIVALS AND AWARDS
12th Liburnia Film Festival
in Ičići (Opatija) – Best Film Award;
62nd Belgrade Documentary
and Short Film Festival
– Best Documentary Award

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REDATELJ / DIRECTED BY **Borut Šeparović** *

SCENARIST / WRITTEN BY **Borut Šeparović** * PRODUKCIJSKA KUĆA / PRODUCTION COMPANY **Montažstroj** * PRODUCENT / PRODUCER **Borut Šeparović** * KAMERA / CINEMATOGRAPHY **Vjekoslav Gašparović, Denis Lepur, David Oguić, Goran Ostojić, Tomislav Pović, Ivan Slipčević, Marko Stanić** MONTAŽA / EDITING **Jan Klemsche** SCENOGRAFIJA / ART DIRECTOR **Borut Šeparović** GLAZBA I OBLIKOVANJE ZVUKA / MUSIC AND SOUND DESIGN **Martin Semenčić**

Borut Šeparović rođen je 1967. godine u Zagrebu. Njegova redateljska biografija istovjetna je biografiji umjetničkog kolektiva Montažstroj, čiji je utemeljitelj. Od samog osnutka 1989. Montažstroj postaje zaštitnim znakom angažirane umjetnosti u Hrvatskoj i inozemstvu. Četvrt stoljeća Šeparovićeva umjetničkog rada obilježeno je multimedijalnim propitivanjem neuralgičnih točaka naše društvene stvarnosti. Filmom *Potrošeni* Šeparović je prvi put angažiranu misiju Montažstroja prenio na filmsko platno.

Oni među nama koji su preživjeli više od 30 milijuna minuta govorit će o bitnim trenucima koji su otišli u nepovrat, o njihovoj prolaznosti, sretnim završecima i našoj budućnosti – generacija 55+.

Protagonisti filma su osobe starije od 55 godina – oni koji su preživjeli više od 30 milijuna minuta. To su ljudi čije su se najvažnije minute u životu već dogodile, a posljednja minuta života im se sve više približava. Film prati protagoniste od javnog poziva osobama starijima od 55 godina preko audicije do stvaranja kazališne predstave i dokumentarnog filma. Dokumentarni film *Potrošeni* zabilježio je proces u kojem su protagonisti filma postali i više od slučajno okupljenih pojedinaca – kao kolektiv suočili su se s desetljećima vlastite šutnje i preuzeli odgovornost za svijet.



PROTAGONISTI / PROTAGONISTS Miljenka Androić Marić, Jadranka Barlović, Marta Beker, Vesna Bušljeta, Miran Cencić, Renata Dossi, Mira Egić, Zvonimir Fritz, Marijan Frković, Josip Grosek, Mira Inkret, Branko Ječmenjak, Barbara Juraja, Ante Kaštelan, Lidija Kleščić, Ana Knežević, Marica Komljenović Mikša, Nada Kos Balen, Tomislav Kramarić, Zlata Lešković, Blaženka Levak, Lidija Loborec, Marija Lovinčić, Gordana Lovrić, Katica Milanović, Jasna Paravina, Stanka Pavuna, Nada Pejša, Emil Pernar, Eduard Pešun, Ljudmila Peterfai, Božidar Petrina, Miljenko Pinterić, Višnja Pleško, Žarko Potočnjak, Ljubica Radmanović, Vlasta Rittig, Vrijeska Ročić, Hermina Rukavina, Franciska Šimenić, Vladimir Šimenić, Slavko Šoić, Miro Šola, Dražen Tišljar, Sonja Tomac, Vojko Tomašić, Ružica Tomić, Rozalija Travica, Zora Vovk, Predrag Vrabec, Mirjana Žerjav, Nevenka Žigić

Those among us who have lived over 30 million minutes so far will talk about important moments and their irreversibility, transience, happy endings and our future – generation 55+.

The protagonists of the film are persons over the age of 55 – those who have more than 30 million minutes of life behind them. For these people the most important minutes in their life have already passed and their final minute is around the corner. The film shows their partaking in an audition and in the process of making a theatre performance and a documentary. The documentary *Consumed* recorded the process in which the protagonists became more than just randomly gathered individuals. As a group, they were faced with the decades of their own silence and assumed responsibility for the world.

Borut Šeparović was born in Zagreb in 1967. He is the founder and the director of the artistic collective Montažstroj. Since its founding in 1989, Montažstroj became the symbol of socially engaged art in Croatia and worldwide. For a quarter of a century, Šeparović based his artistic work on questioning the neuralgic issues of our social reality through different media. With the documentary *Consumed* Šeparović for the first time transferred Montažstroj's engaged mission to the big screen.

★ debutant / debutant

Rakijaški dnevnik / The

dokumentarno-
eksperimentalni
experimental documentary

Hrvatska / Croatia
2015., 81'

FESTIVALI I NAGRADE
62. beogradski festival
dokumentarnog
i kratkometražnog filma, BFDKF
– nagrada za najbolju fotografiju,
nagrada za najbolju montažu,
nagrada za najbolju glazbu

FESTIVALS AND AWARDS
62nd Belgrade Documentary
and Short Film Festival
– best camera work,
best editing and best music

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REDATELJ / DIRECTED BY **Damir Čučić**

SCENARISTI / WRITTEN BY Damir Čučić, Mario Haber, Boris Poljak PRODUKCIJSKA KUĆA /
PRODUCTION COMPANY Hrvatski filmski savez PRODUCENTICA / PRODUCER Vera Robić-
Škarica DIREKTOR FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY Boris Poljak MONTAŽA /
EDITING Damir Čučić GLAZBA / MUSIC Goran Štrbac OBLIKOVANJE ZVUKA / SOUND DESIGN
Martin Semenčić

Damir Čučić, rođen 1972. u Brežicama u Sloveniji, djeluje kao filmski redatelj i montažer te kao scenarist i producent. Autor je ukupno 40 dokumentarnih, eksperimentalnih i kratkometražnih igranih filmova. Dobitnik je brojnih filmskih nagrada. Njegov dugometražni igrani prvijenac *Pismo čači* osvojio je Veliku Zlatnu Arenu na Pulskom filmskom festivalu 2012. godine, a Čučić je nagrađen za najbolju montažu i kao najbolji debitant. Dokumentarni film *Mitch – dnevnik jednog šizofreničara* nagrađen je na međunarodnom festivalu dokumentarnog filma FID Marseille i prikazan na prestižnim festivalima.

Rakijaški dnevnik je film koji se „gleda ušima“.

Mario Haber (odnosno Eric Maria Strom) bio je „alkemičar modernog doba“ – profesionalni tonski snimatelj i predani proizvođač domaće rakije. Njegova je kuća u centru Samobora bila svojevrсни rakijaški hram u koji je na degustaciju rakija i likera, ilegalno proizvedenih u vlastitom podrumu, često pozivao prijatelje i prijateljice. Više od desetljeća snimao je živopisne razgovore i zvukove u kući i oko fermentora alkohola, sve do dana kada je preminuo, u ljeto 2014. godine. *Rakijaški dnevnik* vizualna je rekonstrukcija Haberovih audiosnimaka.

Spirits Diary



The Spirits Diary is a film you “watch with your ears”.

Mario Haber (aka Eric Maria Strom) was a modern-day alchemist: a professional sound engineer who illegally distilled spirits in his basement. His house in the centre of Samobor was a sort of a sanctuary where he used to invite his friends and occasional lovers to taste and enjoy his home-made brandy. For over a decade, Mario recorded conversations taking place around the house and the fermenter, until the day he passed away, in the summer of 2014. *The Spirits Diary* is a visual reconstruction of Haber's original audio recordings, a film you need “to see with your ears”.

Damir Čučić, born in 1972 in Brežice, Slovenia, works as film director, editor, art director and producer. He authored a total of 40 documentary, experimental and short-length films. He has won a number of awards. His feature-length directorial debut *Letter to Dad* garnered him the Grand Golden Arena and the best editing and best debut director award at the 2012 Pula Film Festival. His documentary film *Mitch – Diary of a Schizophrenic Patient* was awarded at the Marseille International Documentary Film Festival and it was showcased at a number of prestigious festivals.

Svinjari / The Enchanting Porkers

crna komedija
black comedy

Hrvatska / Croatia
2012. – 2015., 95'

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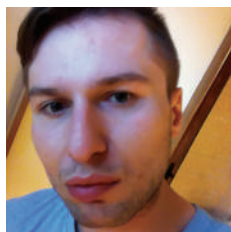
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REDATELJ / DIRECTED BY Ivan Livaković *

SCENARIST / WRITTEN BY Ivan Livaković * PRODUKCIJSKA KUĆA / PRODUCTION COMPANY Fos film PRODUCENTI / PRODUCERS Goran Mečava, Sanja Vejnović, Ivan Maloča KOPRODUKCIJSKE KUĆE / CO-PRODUCTION COMPANIES HRT, Interfilm, Jadran film, Studio Ritem DIREKTOR FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY Daniel Ruljančić * MONTAŽA / EDITING Maida Srabović * SCENOGRAFIJA / ART DIRECTOR Željka Burić KOSTIMOGRAFIJA / COSTUME DESIGN Lidija Sertić * GLAZBA / MUSIC Martian war machine OBLIKOVANJE ZVUKA / SOUND DESIGN Borna Buljević *, Tonči Tafra MASKA / MAKE-UP Iva Kurobasa, Tina Jesenković VIZUALNI EFEKTI / VISUAL EFFECTS Vedran Štefan * SPECIJALNI EFEKTI / SPECIAL EFFECTS Branko Repalust

Ivan Livaković rođen je 1982. godine u Zagrebu, gdje je diplomirao filmsku i TV režiju na Akademiji dramske umjetnosti te magistrirao filmsku režiju. Godine 2009. osvojio je nagradu „Jelena Rajković“ Društva filmskih redatelja za najboljeg mladog redatelja na Danima hrvatskog filma za kratki film *Prljavi mali mjehurići*, a za taj je film dobio i glavnu nagradu na Tabor film festivalu te brončanu medalju na UNICA festivalu u Lodzu. Filmovi su mu prikazivani na brojnim svjetskim festivalima.

Ne želim biti Paris Hilton. Želim biti London Hilton. Veći je.

Svinjari su satirični antimjuzikl koji obrađuje fenomene medijskog senzacionalizma i konstantnog bombardiranja vijestima, u kojem se i najozbiljnije, najbolnije teme trivijaliziraju. Film prikazuje fenomen medijske manipulacije, masovne histerije, žedi za slavom te govori o tome da će ljudi u današnje vrijeme još više nego prije učiniti sve da zadrže svojih 15 minuta eksponiranosti.

● **svjetska premijera**
world premiere



ULOGI / CAST Iva Visković – novinarka, Marin Radman* – Filip, Ana Maras – herojeva žena, prva pica Jakuševca, Iva Mihalić – Filipova sestra, Ivana Roščić – Filipova cura, Damir Poljičak – heroj, Goran Bogdan – dugokosi tajkun, Vili Matula – Filipov tata, Marina Redžepović – cajka Reza, Jasna Bilušić – Filipova mama, Nera Stipičević – uskrsla glumica, Senka Bulić – bolničarka, Ljerka Boroša – herojeva mama, Jadranka Matković – udovica, Slaven Knezović – policajac 1, Ivica Gunjača – policajac 2, Srećko Vujčić – Slobodan Kurdistan, Miloš Vujsić – razminiravatelj, Miran Kurspahić – najavljiivač

I don't wanna be Paris Hilton. I wanna be London Hilton. It's bigger.

The enchanting porkers are a satirical anti-musical dealing with the phenomena of media sensationalism and the overwhelming news bombardment which trivializes the most serious painful themes. It talks about media manipulation, mass hysteria, thirst for fame and how people are ready to do just about anything, more than ever before, to get their 15 minutes in the spotlight.

Ivan Livaković was born in 1982 in Zagreb. He graduated in Film and Television Directing from the Zagreb Academy of Dramatic Arts and went on to study for a master's degree in Film Directing. In 2009, his short subject *Dirty Little Bubbles* won the Jelena Rajković Award granted by the Croatian Film Directors Guild to best young directors at the Croatian Film Days. The same film also earned him the main prize at the Tabor Film Festival and a bronze medal at the UNICA Festival in Lodz. His films were showcased at a number of international festivals.

*debutant / debutant

Takva su pravila / These Are

drama

Hrvatska, Francuska, Srbija,
Makedonija / Croatia,
France, Serbia, Macedonia
2014., 77'

FESTIVALI I NAGRADE

Međunarodni filmski festival
u Veneciji 2014. – natjecateljski
program Horizonti: nagrada Emiru
Hadžihafizbegoviću za najbolje
glumačko ostvarenje za glavnu ulogu
u filmu; Filmski festival u Varšavi 2014.
– nagrada Ognjenu Sviličiću
za najboljeg redatelja; Festival
istočnoeuropskog filma u Cottbusu
– nagrada Emiru Hadžihafizbegoviću
za najbolje glumačko ostvarenje;
Međunarodni filmski festival
u Stockholmu – nagrada Jasni Žalici za
najbolju žensku ulogu, nagrada Emiru
Hadžihafizbegoviću za najbolju mušku
ulogu, nagrada Crystel Fournier za
najbolju kameru;

Međunarodni filmski festival u Minsku – nagrada Emiru Hadžihafizbegoviću za najbolje glumačko ostvarenje; Festival europskog filma Les Arcs – Grand prix žirija; Međunarodni filmski festival u Beogradu – FEST 2015. – nagrada Emiru Hadžihafizbegoviću za najbolju mušku ulogu

FESTIVALS AND AWARDS

International Film Festival in Venice 2014 – Horizons Competition Programme – best actor in a leading role award (Emir Hadžihafizbegović); Warsaw Film Festival 2014 – International Competition Programme – best director; FilmFestival Cottbus – best actor in a leading role award (Emir Hadžihafizbegović); Stockholm International Film Festival – best actress Jasna Žalica; best actor Emir Hadžihafizbegović; best cinematography Crystel Fournier; Minsk International Film Festival – best actor in a leading role (Emir Hadžihafizbegović); Les Arcs European Film Festival – Jury Grand Prix; Belgrade International Film Festival FEST – best actor in a leading role (Emir Hadžihafizbegović)

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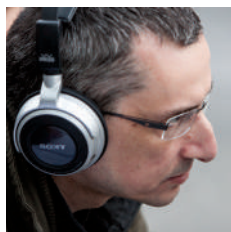
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REDATELJ / DIRECTED BY Ognjen Sviličić

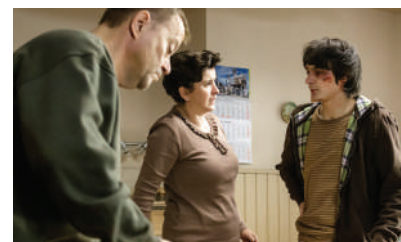
SCENARIST / WRITTEN BY Ognjen Sviličić PRODUKCIJSKA KUĆA / PRODUCTION COMPANY Maxima Film PRODUCENTI / PRODUCERS Damir Terešak, Janja Kralj KOPRODUKCIJSKE KUĆE / CO-PRODUCTION COMPANIES Kinoelektron (Francuska), Biberche Productions (Srbija), Nikolina Vučetić Zečević, Trice Films Skoplje (Makedonija), Svetozar Ristovski DIREKTOR FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY Crystel Fournier MONTAŽA / EDITING Atanas Georgiev SCENOGRAFIJA / ART DIRECTOR Ivan Veljača KOSTIMOGRAFIJA / COSTUME DESIGN Katarina Zaninović OBLIKOVANJE ZVUKA / SOUND DESIGN Tomislav Gašparić, Jean-Guy Veran MASKA / MAKE-UP Irena Hadrović

Ognjen Sviličić redatelj je i scenarist rođen 1971., diplomirao je filmsku režiju na ADU-u u Zagrebu, gdje predaje filmski scenarij. Za film *Da mi je biti morski pas* 1999. je na Pulskom filmskom festivalu dobio nagradu kritike za najbolji hrvatski film, a film *Oprosti za kung fu* iz 2004. svjetsku je premijeru imao na 55. Berlinaleu. Film *Armin* imao je svjetsku premijeru na 57. Berlinaleu, prikazan je na više od 70 međunarodnih festivala i dobio je 20 međunarodnih nagrada, među ostalim FIPRESCI nagradu za najbolji strani film nominiran za Oscara – Palm Springs 2007. Film *Takva su pravila* premijerno je prikazan na festivalu u Veneciji.

Nakon što im je sin pretučen na ulici roditeljima se mijenja njihov svijet lažne sigurnosti i moraju preispitati sve u što su do sada vjerovali.

Ivo je pedesetogodišnji vozač autobusa. Njegova žena Maja je domaćica. Tomica je njihov sin maturant. Žive u Zagrebu u stanu u prepoznatljivoj socijalističkoj zgradi i zadovoljni su svojim mirnim, običnim životom. Sve se mijenja kada jednog dana Tomica dođe kući pretučen.

the Rules



ULOGE / CAST Emir Hadžihafizbegović – Ivo Jozić, Jasna Žalica – Maja Jozić, Hrvoje Vladislavljević* – Tomica, Veronika Mach* – Tea, Mirta Zečević – bolničarka sa šaltera hitne pomoći, Sanja Drakulić – mlada žena (čekaonica bolnice), Goran Bogdan – doktor neurolog, Ana Begić – sestra za tipkovnicom (ispred šaltera bolnice), Slaven Španović – mladi policajac, Mirela Brekalo – Milica, Nikša Butijer – patolog, Vid Balog – stariji policajac

After their son has been beaten up in the street, parents find their world of false security collapsing and have to re-examine their lives and question everything they believed in.

Ivo is a 50-year-old busdriver. His spouse Maja is a housewife. Their son Tomica is about to graduate from high school. They live in an old socialist building in Zagreb and are content with their calm and ordinary life. Everything changes when Tomica comes home after having been beaten up.

Ognjen Sviličić, born in 1971, is a director and screenwriter. He graduated in Film Directing from the Academy of Dramatic Arts in Zagreb, where he teaches screenwriting. His film *Wish I Were a Shark* (1999) garnered him the Critics' Choice award for best Croatian film at the Pula Film Festival. In 2004, his film *Sorry For Kung Fu* was premiered at the 55th Berlinale. *Armin* was showcased at the 57th Berlinale and was presented at more than 70 festivals worldwide where it won 20 international awards, including the FIPRESCI award as the best Academy Award-nominated foreign language film at the 2007 Palm Springs International Film Festival. *Those are the Rules* was premiered at the Venice International Film Festival.

*debutant / debutant

Ti mene nosiš / You Carry Me

drama

Hrvatska / Croatia
2015., 155'

FESTIVALI I NAGRADE
Međunarodni filmski festival
u Karlovym Varyma 2015.
– natjecateljski program
„East of the West”

FESTIVALS AND AWARDS
Karlov Vary International
Film Festival 2015
– Competition program
“East of the West”

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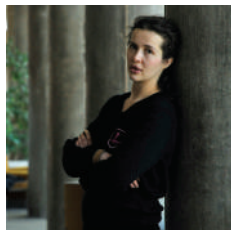
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Ivona Juka, scenaristica i redateljica dugometražnog igranog filma *Ti mene nosiš*, autorica je i dokumentarnog filma *Što sa sobom preko dana*, koji je osvojio niz nagrada – najbolji dokumentarni film na festivalu goEast u Wiesbadenu, Srce Sarajeva, Grand Prix na Danima hrvatskog filma, Dokma... Autorica je nagrađivanih kratkih igranih filmova *Smeće* i *Montaža*, koji su bili u natjecateljskim programima brojnih A festivala u SAD-u. Izabrana je među pet europskih studenata da napravi kratki film za European Film Academy Award u Berlinu, a nakon toga i kao EFA-ina kandidatkinja za „Cinema of Tomorrow”.

REDATELJICA / DIRECTED BY Ivona Juka

SCENARISTICA / WRITTEN BY Ivona Juka PRODUKCIJSKA KUĆA / PRODUCTION COMPANY Četiri Film d.o.o. PRODUCENTICA / PRODUCER Anita Juka KOPRODUCENTI / CO-PRODUCERS Vertigo Emotion Film (Slovenija) – Danijel Hočevar, Sloane Film Production d.o.o. (Srbija) – Biljana Niković, Jabuka d.o.o. (Crna Gora) DIREKTOR FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY Mario Oljača * MONTAŽA / EDITING Vladimir Gojun SCENOGRAFIJA / ART DIRECTOR FM Marketing, Lirnes Design, Art Centar, Vladimir Đurović, Ivan Ivan KOSTIMOGRAFIJA / COSTUME DESIGN Ivana Zozoli Vargović GLAZBA / MUSIC Teho Teardo OBLIKOVANJE ZVUKA / SOUND DESIGN Studio Nazor d.o.o., Studio 100 d.o.o. – Julij Zornik MASKA / MAKE-UP Snježana Gorup VIZUALNI EFEKTI / VISUAL EFFECTS Zoran Čulić, Nebojša Rogić SPECIJALNI EFEKTI / SPECIAL EFFECTS Mirinovec d.o.o., Nikola Koletić, Stjepan Župančić, Matija Cesnik, Mato Vrbanić, Marko Runkas, Branko Repalust

Tri kćeri bore se za prihvaćanje, iskupljenje i nove prilike.

Dora je zanemarena djevojčica koja mašta postati nogometna menadžerica. U njezin se život iznenada vraća otac odmetnik s kojim uspostavlja blizak odnos. Ives, redateljica sapunica, brine se o ocu koji ima Alzheimerovu bolest. Kako gubi oca, sve više gubi i tlo pod nogama. Nataša, uspješna producentica sapunice, očekuje dijete. Kad joj se uz nagomilane probleme iz prošlosti pojave još teži, želi se suočiti s ocem s kojim je prekinula sve veze.



ULOGI / CAST Vojislav Brajović – Ivan (Ivesin otac), Lana Barić – Ives, Helena Beljan* – Dora, Nataša Janjić – Lidija, Goran Hajduković* – Vedran, Juraj Dabić* – Jan, Nataša Dorčić – Nataša, Sebastijan Cavazza – Marin, Filip Križan – Filip, Krunoslav Šarić – Natašin otac, Bruno Klabučar* – Dario

Three daughters battle for acceptance, redemption and new opportunities.

Dora is a neglected girl, who dreams about becoming a football manager. Suddenly, her outlaw father enters her life and they build a close relationship. Ives, a soap opera director, nurses her father who suffers from Alzheimer's. As she loses him, she gradually loses the ground beneath her feet. Nataša, a successful producer, is pregnant. When things go awry for her, she decides to confront her estranged father.

Ivona Juka is screenwriter and director of *You Carry Me*. Her feature film *Facing the Day* is one of the most awarded Croatian documentary films – Best documentary at goEast in Wiesbaden, Sarajevo, Grand Prix at DHF, Best European Documentary, Dokma etc. Ivona Juka is the author of award-winning short fiction films *Garbage* and *Editing*, which was chosen in a competitive program at number of A festivals in the U.S.A. European Film Academy chose her as one of 5 students to make a short film for European Film Academy award in Berlin and next year as their candidate for "Cinema of Tomorrow".

*debutant / debutant

Zagrebačke priče vol. 3

omnibus
Hrvatska / Croatia
2015., 95'



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REDATELJI / DIRECTED BY

**Ivan Salaj, Petar Orešković, Matija Vukšić, Vlatka
Vorkapić, Danilo Šerbedžija, Radislav Jovanov Gonzo**

PRODUKCIJSKA KUĆA / PRODUCTION COMPANY Propeler Film
PRODUCENTI / PRODUCERS Boris T. Matić, Lana Ujdur

Omnibus *Zagrebačke priče vol. 3* sastoji se od šest kratkih igranih filmova na temu praznika / blagdana u Zagrebu u rasponu od godinu dana.

The omnibus comprises six short films, each taking place at the time of a different national holiday within one year.

Zagreb Stories Vol. 3

● **svjetska premijera**
world premiere

Dan otpora / Resistance Day

18'

REDATELJ / DIRECTED BY **Ivan Salaj**

SCENARIST / WRITTEN BY **Ivan Salaj**, prema kratkoj priči Roberta Perišića *Nema Boga u Susjedgradu* / based on Robert Perišić's short story *No God in Susedgrad* DIREKTOR FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY **Silvio Jesenković** MONTAŽA / EDITING **Dubravka Turić** SCENOGRAFIJA / ART DIRECTOR **Veronika Radman** KOSTIMOGRAFIJA / COSTUME DESIGN **Katarina Zaninović** ULOGE / CAST **Filip Križan, Borko Perić, Ivana Rushaidat, Franjo Dijak**

Dva zgubidana odluče za Praznik rada, 1. maj, posjetiti starog prijatelja, upoznati mu ženu i vidjeti dijete...

On May Day, two good-for-nothings decide to pay a visit to their old friend and meet his wife and kid...

Ivan Salaj rođen je u Zagrebu 1969. gdje je 1995. diplomirao filmsku režiju na Akademiji dramske umjetnosti. Za TV dramu *Vidimo se* kao i za dva dokumentarna filma *Drugi kat, podrum* i *Hotel Sunja* dobio je više međunarodnih nagrada te Oktavijana, Brezu i Zlatnu Arenu.

Ivan Salaj was born in Zagreb in 1969, where he obtained his BA in Film Directing from the Academy of Dramatic Art (ADU) in 1995. He won numerous international awards and important national awards (Oktavijan, Breza and Golden Arena) for his TV film *See You* and two documentaries (*Second Floor – Basement* and *Hotel Sunja*).



Praznik demokracije Celebration of Democracy

13' 55"

REDATELJ / DIRECTED BY **Petar Orešković**

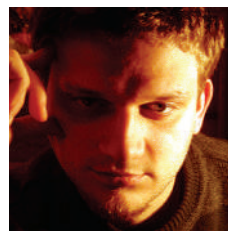
SCENARIST / WRITTEN BY **Natko Jurdana** DIREKTOR FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY **Mak Vejzović** MONTAŽA / EDITING **Ana Marija Sremec** SCENOGRAFIJA / ART DIRECTOR **Veronika Radman** KOSTIMOGRAFIJA / COSTUME DESIGN **Katarina Zaninović** ULOGE / CAST **Franjo Džimi Jurčec, Tihana Lazović, Pjer Meničanin, Slavica Knežević, Enes Vejzović**

Genijalca od ludaka dijeli samo dlaka, građane od podanika, volja, hrabrost i prilika!

If you're old, poor and crazy, / f*ck the system, / don't be lazy!

Petar Orešković rođen je 1980. godine u Zagrebu. Poslije završene gimnazije i Srednje glazbene škole „Elly Bašić“, diplomirao je filmsku i TV režiju na Akademiji dramske umjetnosti u Zagrebu. Za svoje kratke igrane filmove dobio je nekoliko nagrada na domaćim i stranim filmskim festivalima, a režirao je i dokumentarni film *Povratak mrtvog čovjeka* te dugometražni igrani film *Simon Čudotvorac*. Kao redatelj radio je na nekoliko igranih i dokumentarnih serijala prikazanih na hrvatskim televizijskim postajama.

Petar Orešković was born in Zagreb, Croatia, in 1980. After finishing high-school and Elly Bašić Music School he graduated in Film and TV Directing at Zagreb Academy of Dramatic Arts. He has won several prizes in international and national film festivals for his short films. He also directed the feature-length documentary *Dead Man Walking* and feature film *Simon Magus*. He has also great experience in directing TV formats – sitcoms and documentary tv films and shows.





Goranova ulica / Goran's Street

REDATELJ / DIRECTED BY **Matija Vukšić** *

6' 55"

SCENARIST / WRITTEN BY **Matija Vukšić** * DIREKTOR FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY **Raul Brzić** MONTAŽA / EDITING **Vladimir Gojun** SCENOGRAFIJA / ART DIRECTOR **Veronika Radman** KOSTIMOGRAFIJA / COSTUME DESIGN **Katarina Zaninović** ULOGE / CAST **Mia Rendić** *, **Juraj Čičić** *

Na Veliku Gospu u pustom centru Zagreba djevojčica Lana nailazi na dječaka iz obližnje ulice koji dane provodi gledajući kroz prozor. Običan nagovor na zajedničku igru prerast će u otkrivanje tajne zbog koje će Lana preispitati svoj odnos prema Bogu, životu i sebi.

On the Feast of the Assumption, in the deserted downtown Zagreb, little Lana meets a next-door boy who spends his days looking through the window. A simple suggestion to play together will reveal a secret that will make Lana question her attitude to God, life and herself.



Matija Vukšić je rođen u Čakovcu 1982. godine. Diplomirao je novinarstvo na Fakultetu političkih znanosti u Zagrebu 2005. godine. Dokumentarnu režiju diplomirao je 2011. na zagrebačkoj Akademiji dramske umjetnosti. Nakon novinarske karijere u tisku i na televiziji, sada radi kao urednik u Dokumentarnom programu Hrvatske radiotelevizije.

Matija Vukšić was born in Čakovec in 1982. In 2005 he took his degree in Journalism at the Faculty of Political Science in Zagreb. He graduated Documentary Film Directing from the Academy of Dramatic Art in 2011. After journalism career in newspaper and television, he currently works as editor in a documentary program of Croatian Radiotelevision.



Na Tri kralja / Epiphany

16'

REDATELJICA / DIRECTED BY **Vlatka Vorkapić**

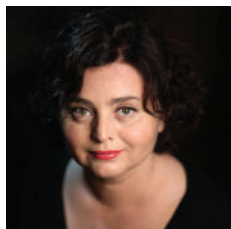
SCENARISTICA / WRITTEN BY **Vlatka Vorkapić** DIREKTOR FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY **Dragan Marković** MONTAŽA / EDITING **Marin Juranić** SCENOGRAFIJA / ART DIRECTOR **Veronika Radman** KOSTIMOGRAFIJA / COSTUME DESIGN **Morana Starčević** ULOGE / CAST **Judita Franković**, **Ksenija Marinković**, **Petra Tvrđić** *

Tko su tri muškarca koja kći vidi kada dode u posjet majci?

Who are the three men the daughter sees when she visits her mother?

Vlatka Vorkapić piše i režira na filmu, televiziji i u kazalištu. Diplomirala je TV i filmsku režiju na Akademiji dramske umjetnosti te komparativnu književnost i češki jezik i književnost na Filozofskom fakultetu u Zagrebu. Dobitnica je nagrade „Marin Držić“ za dramu *Judith French* i Grand prix DHF-a za film *Anine pjesme*. Scenaristica je i redateljica niza igranih, dokumentarnih i dokumentarno-igranih serija. Autorica je tridesetak dokumentarnih filmova, dva kratkometražna igrana filma (*Vozačka dozvola*, *Rastreseno gledanje kroz prozor*) i dugometražnog igranog filma *Sonja i bik* koji je bio kinohit 2012. godine, kada je na Pulskom filmskom festivalu nagrađen Zlatnom Arenom za scenarij.

Vlatka Vorkapić is a film, TV and theater writer and director. She obtained her degrees in TV and Film Directing from the Zagreb Academy of Dramatic Art and in Comparative Literature and Czech Language and Literature from the Zagreb faculty of Humanities and Social Sciences. She won Marin Držić Award for her theatrical play *Judith French* and her film *Ana's Poems* won her a Grand Prix at the Croatian Film Days. She wrote and directed numerous feature, documentary and documentary-fiction films. She also directed around thirty documentary films, two short feature films (*Vozačka dozvola*, *Rastreseno gledanje kroz prozor*) and the feature-length fiction *Sonja And The Bull* – a Croatian hit in 2012 when it won Golden Arena for Best Script at Pula Film Festival.



Orah / Walnut

19' 47"

REDATELJ / DIRECTED BY Danilo Šerbedžija

SCENARIST / WRITTEN BY Danilo Šerbedžija DIREKTOR FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY Danko Vučinović MONTAŽA / EDITING Jan Klemsche SCENOGRAFIJA / ART DIRECTOR Veronika Radman KOSTIMOGRAFIJA / COSTUME DESIGN Katarina Zaninović ULOGE / CAST Živko Anović, Lucija Šerbedžija

Uletiš u neku kolotečinu i zatvoriš se u čahuru. A onda neka apsurdna sitnica uzrokuje izljev emocija.

You fall into routine, and close yourself in a cocoon. And then an unexpected, absurd detail unleashes an outpour of repressed emotions.

Danilo Šerbedžija rođen je 1971. u Zagrebu. Diplomirao je filozofiju i grčki jezik na Filozofskom fakultetu u Zagrebu. Postdiplomski studij završio je na Ohio University School of Film u klasi Rajka Grlića. Režirao je dva dugometražna igrana filma, tri dokumentarna te dva kratka filma. Njegov dugometražni redateljski prvijenac *72 dana* prikazan je na više od dvadeset međunarodnih filmskih festivala, a bio je i službeni hrvatski kandidat za Oscara za najbolji strani film.

Danilo Šerbedžija was born in Zagreb in 1971. Obtained his BA in in Philosophy and Greek Language from the Zagreb Faculty of Humanities and Social Sciences. Completed his postgraduate studies at the Ohio University School of Film under mentorship of Rajko Grlić. He directed two feature-length fiction films, three documentaries and two short films. His feature-length debut, *72 Hours*, was shown at over twenty international film festivals and was the official Croatian candidate for the nominations for Academy Award for Best Film in Foreign Language.



Munja / Thunder

18' 13"

REDATELJ / DIRECTED BY Radislav Jovanov Gonzo

SCENARISTICA / WRITTEN BY Jasna Žmak DIREKTOR FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY Danko Vučinović MONTAŽA / EDITING Anita Jovanov SCENOGRAFIJA / ART DIRECTOR Veronika Radman KOSTIMOGRAFIJA / COSTUME DESIGN Morana Starčević ULOGE / CAST Jelena Lopatić, Jerko Marčić, Mate Gulin

Prvi maj će Bruni i Ivi biti posebno težak: osim što će oboje morati raditi, netko će im i ukrasti bicikl, njihovo jedino prijevozno sredstvo. No, stvar će spasiti jedan prijevremeno umirovljeni susjed koji će tako dati novi smisao nekim starim stvarima...

May Day is about to be particularly hard for Bruno and Iva: not only will they both have to work, but their bicycle – their only transport – will get stolen. However, an early retired neighbor will save the day and thus give a new meaning to some old things...

Radislav Jovanov Gonzo (Zagreb, 1964.), diplomirao je filmsko i TV snimanje na Akademiji dramske umjetnosti u Zagrebu. Redatelj je više od 350 muzičkih videospotova, pedesetak reklamnih spotova, nekoliko namjenskih, pet dokumentarnih i dva kratka igrana filma te direktor fotografije u tri dugometražna igrana filma. Jedan je od najnagrađivanijih autora u povijesti Dana hrvatskog filma. Trenutno snima svoj prvi dugometražni igrani film *Čovjek iz Katange*.

Radislav Jovanov Gonzo (Zagreb, 1964) – Obtained his degree in Film and TV Cinematography at the Zagreb Academy of Dramatic Art. Directed more than 350 music videos, some fifty commercials, several corporate films, five documentary films and two short feature films. Director of photography on three feature-length films. One of the most awarded authors at the Croatian Film Days. Currently developing his first feature-length film as a director (*A Man From Katanga*).



★ debutant / debutant

Zvizdan / The High Sun

ljubavna drama
romantic drama

Hrvatska, Slovenija, Srbija
Croatia, Slovenia, Serbia
2015. / 123'

FESTIVALI I NAGRADE
68. filmski festival u Cannesu 2015.
(program Un Certain Regard)
– nagrada žirija; Međunarodni filmski
festival u Karlovym Varyma 2015.;
Međunarodni filmski festival
u Odessi 2015.

FESTIVALS AND AWARDS
68th Cannes International Film Festival
2015 (Un Certain Regard)
– Jury Prize; Karlovy Vary
International Film Festival 2015;
Odessa International
Film Festival 2015

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Dalibor Matanić diplomirao je filmsku i TV režiju na Akademiji dramske umjetnosti u Zagrebu. Debitirao je 2000. godine festivalskom i kinouspješnicom *Blagajnica hoće ići na more*, a nakon toga režirao je još sedam dugometražnih igranih filmova (*Fine mrtve djevojke*, *Sto minuta Slave*, *Volim te*, *Kino Lika*, *Majka asfalta*, *Čaća i Majstori*) i kratke filmove (*Suša*, *Tulum*, *Mezanin*) od kojih su dva imala premijeru u Cannesu. Njegov najnoviji igrani film *Zvizdan* uvršten je u službeni natjecateljski programu Un Certain Regard 68. filmskog festivala u Cannesu te je dobio nagradu žirija.

REDATELJ / DIRECTED BY Dalibor Matanić

SCENARIST / WRITTEN BY Dalibor Matanić PRODUKCIJSKA KUĆA / PRODUCTION COMPANY Kinorama PRODUCENTICA / PRODUCER Ankica Jurić Tilić KOPRODUKCIJSKE KUĆE / CO-PRODUCTION COMPANIES Gustav film (Slovenija) – Petra Vidmar, Frenk Celarc; SEE Film Pro (Srbija) – Nenad Dukić, Miroslav Mogorović DIREKTOR FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY Marko Brdar MONTAŽA / EDITING Tomislav Pavlic SCENOGRAFIJA / ART DIRECTOR Mladen Ožbolt KOSTIMOGRAFIJA / COSTUME DESIGN Ana Savić Gecan GLAZBA / MUSIC Alen Sinkauz* i Nenad Sinkauz* OBLIKOVANJE ZVUKA / SOUND DESIGN Julij Zornik MASKA / MAKE-UP Mojca Gorogranc Petrushevskaja, Talija Ivančić VIZUALNI EFEKTI / VISUAL EFFECTS Nebojša Rogić SPECIJALNI EFEKTI / SPECIAL EFFECTS Branko Repalust

Zvizdan je prije svega priča o ljubavi i govori univerzalnim jezikom.

Zvizdan govori o zabranjenoj ljubavi, o njejoj fragilnosti, ali i o njejoj snazi. Ova filmska priča obuhvaća tri desetljeća, a smještena je u dva susjedna sela čija je povijest opterećena sukobima, netrpeljivošću i netolerancijom.



■ **hrvatska premijera**
Croatian premiere



ULOGE / CAST **Tihana Lazović** – Jelena / Nataša / Marija, **Goran Marković** ★ – Ivan / Ante / Luka, **Nives Ivanković** – Jelenina / Natašina majka, **Dado Ćosić** – Saša, **Stipe Radoja** – Božo / Ivno, **Trpimir Jurkić** – Ivanov / Lukin otac, **Mira Banjac** – Ivanova baba, **Slavko Sobin** – Mane / Dino, **Lukrecija Tudor** – Dinka, **Tara Rosandić** – Petra, **Ksenija Marinković** – Lukina majka

The High Sun is a story about love that speaks a universal language.

The High Sun talks about the fragility and strength of forbidden love. The story spans three decades and it is set in two neighbouring villages burdened with a long history of conflicts, hatred and intolerance.

Dalibor Matanić holds a degree in Film and Television Directing from the Academy of Dramatic Arts in Zagreb. In 2000, he made his award-winning feature debut *The Cashier Wants to go to the Seaside*. After this he directed seven other feature films (*Fine Dead Girls*, *100 Minutes of Glory*, *I Love You*, *Kino Lika*, *Mother of Asphalt*, *Daddy and Handymen*) and several shorts, two of which premiered at Cannes. His most recent feature film *The High Sun* was selected and afterwards awarded with the Jury Prize in the official competition program "Un Certain Regard" of the 68th Cannes Film Festival.

★ debutant / debutant

HRVATSKI PROGRAM

kratkometražni film

natjecanje

Croatian Programme Shorts

Competition



Bakina unuka

Granddaughter

drama / Hrvatska / Croatia / 2014.

7' 20"

REDATELJ / DIRECTED BY Tomislav Šestan

SCENARIST / WRITTEN BY Tomislav Šestan PRODUCENT / PRODUCER Dario Jurican – Blank filmski inkubator DIREKTOR FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY Marko Jerbić MONTAŽA / EDITING Luka Tokić ULOGE / CAST Sanja Milardović, Pero Juričić, Asim Ugljen

Unuka i njezin dečko voze djeda u Zagreb. Budući da djed slabije čuje, misle da on ne shvaća što oni rade.

A granddaughter and her boyfriend drive her grandfather to Zagreb. Since the grandfather has a hearing problem, they think he doesn't understand what they are doing.

Tomislav Šestan rođen je u Rijeci 1977. godine, a od 2005. živi u Zagrebu. Filmom se počeo baviti kada se učlanio u Blank filmski inkubator. *Bakina unuka* mu je drugi kratki film. Osim što je snimio kratke filmove, objavio je i nekoliko priča na raznim natječajima, uglavnom SF sadržaja.

Tomislav Šestan was born in Rijeka in 1977 and since 2005 he has been living in Zagreb. He got involved in film when he became a member of the Balkan Film Incubator. *Granddaughter* marks his second short film. Apart from making short subjects he published several stories as part of different writing competitions, mostly science fiction.



Da je kuća dobra i vuk bi je imao

No Wolf Has a House

drama / Hrvatska / Croatia / 2015.

24' 10"

REDATELJICA / DIRECTED BY Hana Jušić

SCENARISTICA / WRITTEN BY Hana Jušić PRODUCENTICE / PRODUCERS Tina Tišljarić, Tena Gojić – ADU KOPRODUCENT / CO-PRODUCER HRT DIREKTORICA FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY Jana Plečaš MONTAŽA / EDITING Jan Klemsche SCENOGRAFIJA / ART DIRECTOR Jana Plečaš KOSTIMOGRAFIJA / COSTUME DESIGN Katarina Pilić OBLIKOVANJE ZVUKA / SOUND DESIGN Martin Semenčić, Borna Buljević ULOGE / CAST Sanja Drakulić, Tibor Knežević, Marina Redžepović, Blanka Bart-Hajoš, Damir Poljičak, Mijo Pavelko

Sandra je pretjerano osjetljiva žena koja ponekad ne može razlučiti stvarnost od svojih neobičnih fantazija. Na rođendanskoj proslavi svoga muža prisiljena je provesti dan s njegovom obitelji koja je ne prihvaća.

Sandra is an overly sensitive woman who sometimes can't distinguish between reality and her unusual phantasies. At her husband's birthday party she is forced to spend the day with his disapproving family.

Hana Jušić diplomirala je komparativnu književnost i anglistiku na Filozofskom fakultetu u Zagrebu 2007. i iste godine upisala poslijediplomski doktorski studij književnosti i filma. Godine 2006. upisala je BA studij filmske i televizijske režije na Akademiji dramske umjetnosti u Zagrebu, a kasnije i MA studij. Potpisala je kratke filmove *Zimica*, *Mušice*, *krpelji* i *pčele* i *Terarij*. Napisala je scenarij za dugometražni igrani film *Zagonetni dječak* redatelja Dražena Žarkovića.

Hana Jušić graduated in Comparative Literature and English Language and Literature from the Faculty of Humanities and Social Sciences in 2007 and she enrolled in the Postgraduate Doctor's Study of Literature and Film in the same year. In 2006, she enrolled in the BA film and TV directing study at the Academy of Dramatic Art in Zagreb and later also in the MA study. She has directed the short films *Chill*, *Small Flies*, *Ticks and Bees* and *Terrarium*. She has written the script for the feature film *The Mysterious Boy*, directed by Dražen Žarković.



Dobro sam, vidimo se

An Awful Pair of Shoes and a Funeral

drama / Hrvatska / Croatia / 2015.

14' 51"

REDATELJ / DIRECTED BY **Luka Čurčić**

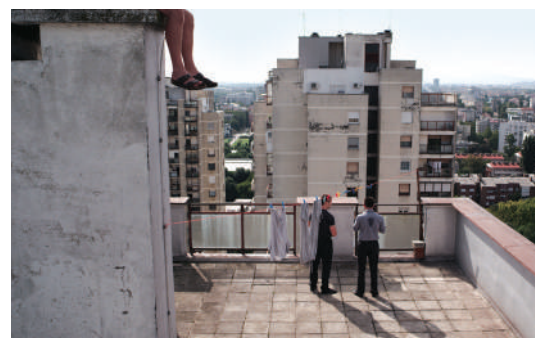
SCENARIST / WRITTEN BY **Luka Čurčić** PRODUCENT / PRODUCER **Matija Drniković** – ADU DIREKTOR FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY **Bojan Mrdenović** MONTAŽA / EDITING **Tomislav Stojanović** SCENOGRAFIJA / ART DIRECTOR **Denis Rubinić** KOSTIMOGRAFIJA / COSTUME DESIGN **Aleksandra Koluder** OBLIKOVANJE ZVUKA / SOUND DESIGN **Iva Ivan** MASKA / MAKE-UP **Zdenka Mihelj** ULOGE / CAST **Filip Lozić, Dado Ćosić, Slaven Španović**

Nakon sprovoda Dena i Kuzma šecu gradom. Slučajno dodu pred zgradu gdje su se družili s prijateljem koji je počinio samoubojstvo. Tamo ih na krovu dočeka upravo on.

After a funeral Dena and Kuzma walk around the town. They accidentally find themselves in front of a building where they used to hang out with their friend who committed suicide. And he awaits them there, on the building rooftop.

Luka Čurčić rođen je 1986. godine u Zagrebu. Trenutno je na drugoj godini diplomskog studija filmske i TV režije na Akademiji dramske umjetnosti u Zagrebu, nakon što je završio preddiplomski i diplomski studij komparativne književnosti na Filozofskom fakultetu u Zagrebu. Snimio je nekoliko kratkih filmova na Akademiji dramske umjetnosti te honorarno radi na HRT-u.

Luka Čurčić was born in 1986 in Zagreb. He is currently a second year student studying for a master's degree in Film and Television Directing at the Academy of Dramatic Arts in Zagreb. He holds a bachelor's and a master's degree in Comparative Literature from the Faculty of Humanities and Social Sciences in Zagreb. He has made several short films at the Academy of Dramatic Arts and he works part-time for Croatian Radio-Television.



Doručak / Breakfast

drama / Hrvatska, Belgija, Italija / Croatia, Belgium, Italy 2014.

10'

REDATELJ / DIRECTED BY **Salvatore Li Causi**

SCENARIST / WRITTEN BY **Salvatore Li Causi** PRODUCENT / PRODUCER **Matija Radeljak** – Aning Film d.o.o. KOPRODUCENTI / CO-PRODUCERS **Plan 9, Zagreb; Old Continent, Bruxelles (Belgija); Salvatore Li Causi, Cagliari (Italija)** DIREKTOR FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY **Damir Kudin, HFS / CFA** MONTAŽA / EDITING **Ivan Maras, Jack M. Radisson** SCENOGRAFIJA I KOSTIMOGRAFIJA / ART DIRECTOR AND COSTUME DESIGN **Mathilde Deutiful** OBLIKOVANJE ZVUKA / SOUND DESIGN **Sven Lončar** VIZUALNI EFEKTI / VISUAL EFFECTS **Ivan Maras** ULOGE / CAST **Myriem Akheddiou, Peter Connelly**

On sasvim slučajno pronalazi stari radiouređaj. Jedine vijesti koje dopiru su one o užasima rata koji bjesni u Siriji, zemlji udaljenoj tisuće kilometara i nekoliko vremenskih zona, ali miris sukoba toliko je opipljiv da potresa njegovu svakodnevnu rutinu, propituje njegove životne odabire.

He finds an old radio by accident. The only news that comes is that of the horrors of the war raging in Syria, a country thousands of kilometres and several time zones away. However, the smell of the conflict is so palpable that it shakes his daily routine, making him question his life choices.

Salvatore Li Causi rođen je u Milanu. Uz studij političkih znanosti počinje se baviti glumom. Iskustvo je stekao prije svega glumeći u televizijskim produkcijama, a zadnjih godina zaokupljen je uglavnom kazališnim i filmskim produkcijama. Godine 2010. je u naslovnoj ulozi, uz Bena Gazzaru, glumio u dugometražnom igranom filmu *Ristabbanna*, pobjedniku RIFF-a (Rome Independent Film Festival).

Salvatore Li Causi was born in Milan. Alongside studying for a degree in Political Sciences he started acting. He has gained his acting experience working mostly on television productions. In the recent years he has mostly been involved in stage and film productions. In 2010, he played a lead role, together with Ben Gazzara, in the feature-length film *Ristabbanna*, winner of the Rome Independent Film Festival.





Horvatovi / Life is Fair

drama / Hrvatska / Croatia / 2015.

14' 55"

REDATELJ / DIRECTED BY Arsen Oremović

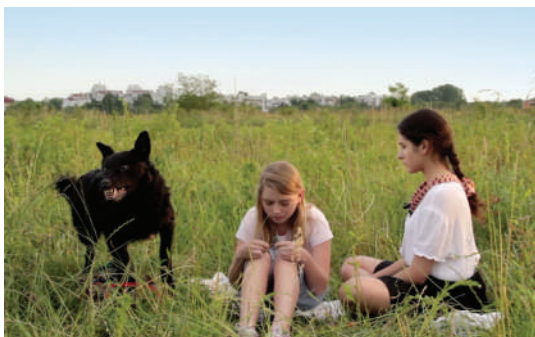
SCENARIST / WRITTEN BY Arsen Oremović, prema motivima pripovijetke Ante Tomića / based on a story by Ante Tomić PRODUCENT / PRODUCER Ivan Maloča – Interfilm DIREKTOR FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY Vjekoslav Vrdojak, HFS / CFA MONTAŽA / EDITING Tomislav Pavlic SCENOGRAFIJA / ART DIRECTOR Mario Ivezić KOSTIMOGRAFIJA / COSTUME DESIGN Ivana Zozoli Vargović, Marko Šabarić GLAZBA / MUSIC Matej Meštrović, IZVORNA GLAZBA / ORIGINAL SCORE Aljoša Šerić OBLIKOVANJE ZVUKA / SOUND DESIGN Gordan Antić, Pinknoiz Studio ULOGE / CAST Ana Majhenić, Bojan Navojec, Jan Kerekeš

Ivan Horvat vraća se kući iz noćne smjene. Upravo je podigao plaću od koje on, nezaposlena žena i troje djece ne mogu preživjeti. Izazvan slučajnim susretom s drskim prodavačem jagoda na tržnici povući će potez koji će otežati život njegovoj obitelji do sljedeće plaće, ali i donijeti joj komadić sreće kakvu dugo nisu osjetili.

Ivan Horvat comes back home after a nightshift. He has just got his paycheck, but his unemployed wife and their three children cannot live off it. After an accidental encounter with a rude strawberry seller on the green market, he makes a move that makes his family's life even more difficult until the next paycheck. However, the move also brings them a stroke of luck they have not experienced for quite a long time.

Arsen Oremović od 1991. radi kao filmski kritičar, novinar, kolumnist i urednik u Večernjem listu. Bio je direktor Pulskog filmskog festivala 1999. godine te u dva mandata predsjednik Hrvatskog društva filmskih kritičara. Posljednjih godina sve je aktivniji kao filmski redatelj i scenarist. Debitirao je dokumentarcem *U braku sa 'švicarcem'*, nagrađivanim u zemlji i inozemstvu.

Arsen Oremović has worked as a film critic, journalist, columnist and editor in daily newspaper Večernji list since 1991. He served as director of the Pula Film Festival in 1999 and he was a two-term president of the Croatian Film Critics' Association. In the recent years he has been more and more active as film director and screenwriter. He made a debut with the documentary *Married to the Swiss Franc*, awarded in the country and worldwide.



Lov u zatvorenom

Indoor Hunting

drama / Hrvatska / Croatia / 2014.

19' 39"

REDATELJICA / DIRECTED BY Kristina Vuković

SCENARISTICA / WRITTEN BY Kristina Vuković PRODUCENTICA / PRODUCER Lorena Vlahovski – ADU DIREKTORICA FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY Iva Korenčić Čabo MONTAŽA / EDITING Iva Gavrilović SCENOGRAFIJA I KOSTIMOGRAFIJA / ART DIRECTOR AND COSTUME DESIGN Martina Križanić GLAZBA / MUSIC Anton Pletikosa OBLIKOVANJE ZVUKA / SOUND DESIGN Andrej Smoljan MASKA / MAKE-UP Maša Gospić ULOGE / CAST Klara Naka, Urša Raukar, Lea Vukmanić

Na zahtjev majke, Filipa počinje nevoljko davati poduke iz matematike. Upoznaje Sašu, djevojčicu naizgled potpuno različitu od nje. Malo-pomalo Saša uspijeva doprijeti do Filipa. Filipa spušta zid koji je sagradila oko sebe, ali onda dolazi vrijeme da Saša ode kući.

Prompted by her mother, Filipa reluctantly starts giving Math lessons. She meets Sasha, a girl seemingly completely different from herself. Gradually, Sasha manages to get through to Filipa. Filipa lowers the wall she has built up around herself, but then it's time for Sasha to go home.

Kristina Vuković rođena je 1988. godine u Samoboru. Studirala je latinski jezik i kroatistiku na Hrvatskim studijima, a 2011. godine upisuje FTV režiju na Akademiji dramske umjetnosti u Zagrebu. Njezin prvi film *Samo smo se poljubili* (2011.) uvršten je u program hrvatskog kratkog igranog filma na 58. pulskom filmskom festivalu. Sudjelovala je na 10. scenarijskoj radionici Palunko Zagreb Film Festivala 2012. godine, gdje je dobila posebnu pohvalu za scenarij za film *Zujanje*.

Kristina Vuković was born in 1988 in Samobor. She studied for a degree in Latin and Croatian Language at the Center for Croatian Studies. In 2011, she started a degree in Film and Television Directing at the Academy of Dramatic Arts in Zagreb. Her debut film *We just kissed* (2011) was included in the program of the Croatian short film at the 58th Pula Film Festival. She participated in the screenplay workshop Palunko 2012, where she won an honorable mention for the screenplay *Buzzing*.

Ma, nema veze

It's No Big Deal

komedija, drama / comedy, drama / **Hrvatska, Srbija** / Croatia, Serbia / **2015.**

5'

REDATELJICA / DIRECTED BY **Gea Gojak**

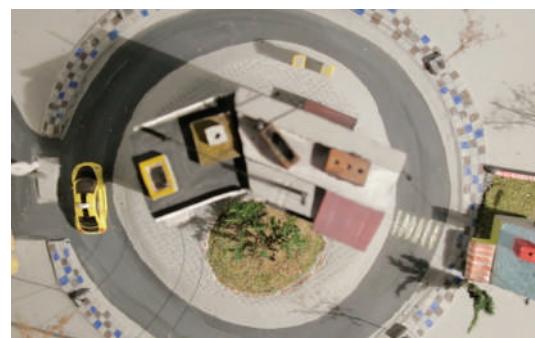
SCENARISTICA / WRITTEN BY **Gea Gojak** PRODUCENTICE / PRODUCERS **Isa Živanović, Gea Gojak – R44** DIREKTOR FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY **Aleksandar Ramadanović** MONTAŽA / EDITING **Aleksandar Ramadanović** SCENOGRAFIJA / ART DIRECTOR **Đorđe Marković** KOSTIMOGRAFIJA / COSTUME DESIGN **Đorđe Marković, Gea Gojak** GLAZBA / MUSIC **Marjan Babić** OBLIKOVANJE ZVUKA / SOUND DESIGN **Milan Čekić** ULOGA / CAST **Laura Beljanski**

Ma, nema veze je priča o djevojci koja stalno čeka svog dečka da dode na dogovoreni sastanak. Priprema mu iznenađenja, večere i rođendane, ali on se nikada ne pojavljuje. Budući da njega samo tako i upoznajemo, ne možemo mu iščitati osjećaje, zato su oni prepušteni njoj. Kroz događaje i protok vremena njezini se osjećaji mijenjaju – od razumijevanja preko povrijeđenosti i na kraju odluke da nastavi svoj život.

It's No Big Deal is a story of a girl who constantly waits for her boyfriend. She prepares him surprises, dinners and birthday parties, but he never shows up. Since we get to know him only through his messages, we cannot decipher his feelings and we rely on her interpretations. With time, her feelings change – at first she is full of understanding, then she feels hurt and finally decides to move on with her life.

Gea Gojak rođena je u Puli 1987. godine. Nakon osnovnih studija glume i lutkarstva u Osijeku završila je MA studij glume u Novom Sadu. Glumila je u kazalištima u Srbiji i u Hrvatskoj. Radila je na filmu i televiziji.

Gea Gojak was born in Pula in 1987. After graduating in Acting and Puppet Arts in Osijek, she went on to study for a master's degree in Acting in Novi Sad. She has performed in theatres in Serbia and in Croatia. She has worked on various film and television projects.



Malo više kiše / The Rainfall

drama / **Hrvatska** / Croatia / **2014.**

17' 11"

REDATELJ / DIRECTED BY **Marko Dugonjić**

SCENARIST / WRITTEN BY **Marko Dugonjić** PRODUCENTI / PRODUCERS **Mija Matasović, Marko Dugonjić – ADU** DIREKTORICA FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY **Ema Giunio** MONTAŽA / EDITING **Tomislav Stojanović** GLAZBA / MUSIC **Magda Mas** OBLIKOVANJE ZVUKA / SOUND DESIGN **Tomislav Stojanović** ULOGE / CAST **Lana Dugonjić, Mia Dugonjić, Dunja Šikić, Domagoj Šikić**

Mjesto u kojem je s obitelji živjela djevojčica Lana pogodila je prirodna katastrofa. Majka odvodi baku u bolnicu, a Lana ostaje čuvati mladu sestru. Njezina znatiželja jača je od roditeljske zabrane te s prijateljima odlazi vidjeti svoj uništen dom.

The place where Lana and her family lived in was struck by a natural disaster. Lana's mother takes her grandma to hospital and she stays at home to babysit her sister. But her curiosity prevails over parental prohibition and together with her friends she goes to see her ruined home.

Marko Dugonjić rođen je 1992. u Vinkovcima. Upisao je Akademiju dramske umjetnosti u Zagrebu, smjer filmske i TV režije, a *Malo više kiše* je njegov završni film na trećoj godini studija. Dugogodišnji je član Multimedijalnog centra Studija kreativnih ideja u Gunji gdje je napravio svoje prve filmske korake. Autor je nekoliko kratkometražnih filmova i voditelj filmskih radionica na Ljetnoj školi filma u Gunji te na Vukovar Film Festivalu.

Marko Dugonjić was born in 1992 in Vinkovci. He studied for a degree in Film and Television Directing at the Academy of Dramatic Arts in Zagreb. *The Rainfall* is the film he made for the end of his third year. He is a long-time member of the multimedia centre Creative Ideas Studio in Gunja where he made his first cinematic steps. He has authored several short films and he is the leader of film workshops at the Summer Film School in Gunja and at the Vukovar Film Festival.





Minute / Minutes

drama / Hrvatska / Croatia / 2015.

6' 55"

REDATELJ / DIRECTED BY Ivan Stanić

SCENARIST / WRITTEN BY Ivan Stanić PRODUCENTICA / PRODUCER Nina Vrdoljak – ADU DIREKTOR FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY Mihael Kovač MONTAŽA / EDITING Nina Ugrinović ULOGE / CAST Jelena Mesar, Frano Mašković

Marina u kupaonici radi test za trudnoću. U jednom trenutku u kupaonicu uđe Josip. Imaju pet minuta dok test ne pokaže rezultat.

Marina takes a pregnancy test in the bathroom. Josip enters the bathroom. Five minutes separate them from the result.

Ivan Stanić rođen je u Našicama. Student je druge godine filmske i TV režije na Akademiji dramske umjetnosti u Zagrebu. Njegova filmografija uključuje filmove *Rosebud!* (2012.) i *Minute* (2015.).

Ivan Stanić was born in Našice. He is a second year student studying for a degree in Film and Television Directing at the Zagreb Academy of Dramatic Arts. Filmography: *Rosebud!* (2012) and *Minutes* (2015).



Nedjeljni program

Sunday Night Special

komedija, drama / comedy, drama
Hrvatska / Croatia / 2014.

9' 50"

REDATELJ / DIRECTED BY Neven Dužanec

SCENARIST / WRITTEN BY Neven Dužanec PRODUCENTI / PRODUCERS Matija Drniković, Uroš Živanović, Vera Robić-Škarica – HFS DIREKTOR FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY Matija Pekić MONTAŽA / EDITING Tihomir Vrbaneć SCENOGRAFIJA / ART DIRECTOR Ana Ogrizović KOSTIMOGRAFIJA / COSTUME DESIGN Dora Novak OBLIKOVANJE ZVUKA / SOUND DESIGN Josip Šuker MASKA / MAKE-UP Marija Helena Vrdoljak, Iva Gašparac VIZUALNI EFEKTI / VISUAL EFFECTS Urša Vlahušić ULOGE / CAST Romina Vitasović, Stjepan Perić

Marina i Tomica provode jednu posve običnu nedjeljnu večer. Ona peče kolače, on gleda glazbenu emisiju. Njoj smeta što je televizor preglasan jer je „mala taman zaspala”. No, daljinski je kod njega i on ima dobar razlog zašto je pojačao.

Marina and Tomica spend together an ordinary Sunday evening. She bakes some cakes and he watches a music show. She is bothered by the fact that the TV is too loud because “the kid has just fallen asleep”. But he has the remote control and a good reason for keeping the volume up.

Neven Dužanec rođen je 1974. u Zagrebu, gdje je 2000. godine diplomirao anglistiku i filozofiju na Filozofskom fakultetu. Radi kao filmski i TV prevoditelj. Član je Kinokluba Zagreb od 2001. gdje je završio naprednu radionicu scenarija te dvije radionice kratkometražnog igranog filma. Sudjelovao je na scenarističkoj radionici Palunko na Zagreb Film Festivalu 2013., na kojoj je njegov *Nedjeljni program* osvojio nagradu za najbolji scenarij.

Neven Dužanec was born in 1974 in Zagreb. In 2000, he majored in English and Philosophy at the Faculty of Humanities and Social Sciences in Zagreb. He works as a translator for TV and film. He has been a member of Kinoklub Zagreb since 2001 and he has attended several film workshops there. He took part in the screenwriting workshop Palunko at Zagreb Film Festival 2013, where he won the Best Screenplay Award for his *Sunday Night Special*.



Odlazak / Escape

znanstvenofantastični / science fiction
Hrvatska / Croatia / 2015.

5' 30"

REDATELJICA / DIRECTED BY Ivana Marinić Kragić

SCENARISTICA / WRITTEN BY Ivana Marinić Kragić PRODUCENTICA / PRODUCER Ivana Marinić Kragić – Filmska udruga Motion DIREKTOR FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY Dragan Šiša MONTAŽA / EDITING Monika Drahotuski KOSTIMOGRAFIJA / COSTUME DESIGN Andrea Kuštović GLAZBA / MUSIC Viktor Grabar, Dino Osmanagić OBLIKOVANJE ZVUKA / SOUND DESIGN Viktor Grabar MASKA / MAKE-UP Bianka Žugelj VIZUALNI EFEKTI / VISUAL EFFECTS Ratimir Rakuljić ULOGE / CAST Dinka Vuković, Domagoj Janković, Robert Budak

Odlazak je adaptacija istoimenog stripa Igora Kordeja. Jedna je to od osam kratkih priča iz zbirke *Zvijezde* koja je nastala u umjetničkoj grupi Kvadrat osamdesetih godina. Film prati djevojku po imenu Dubravka koja da bi pobjegla od stvarnosti provodi dane zatvorena u svojoj sobi čitajući SF knjige...

Escape is an adaptation of a comic book by Igor Kordej, an internationally acclaimed comic book artist. This is one of the eight short stories from the collection *Stars*, created by the art group Kvadrat in the eighties. The film follows Dubravka, a girl who wants to run away from reality and so spends her days locked in her room reading science fiction books...

Ivana Marinić Kragić je autorica desetak kratkih filmova i glazbenih spotova. Nakon završetka studija snimanja 2012. godine na Akademiji dramske umjetnosti u Zagrebu, stječe profesionalna iskustva radeći za produkcijske kuće Maxima Film d.o.o. i Inter Film d.o.o.

Ivana Marinić Kragić has authored some ten short films and music videos. After receiving a degree in Cinematography from the Zagreb Academy of Dramatic Arts in 2012, she started working for the production companies Maxima Film and Inter Film.



Povratak / The Return

drama / Hrvatska / Croatia / 2014.

13' 9"

REDATELJ / DIRECTED BY Filip Heraković

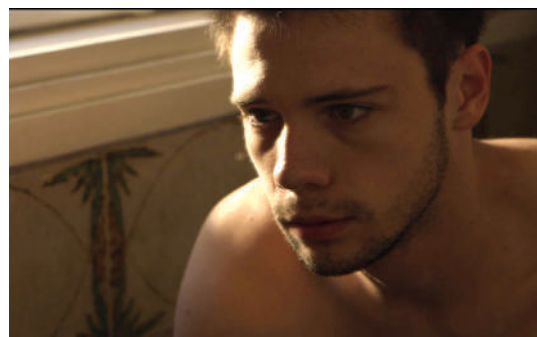
SCENARIST / WRITTEN BY Filip Heraković PRODUCENT / PRODUCER Matija Drniković – ADU DIREKTOR FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY Martin Šatović MONTAŽA / EDITING Karla Folnović SCENOGRAFIJA / ART DIRECTOR Ana Rajić KOSTIMOGRAFIJA / COSTUME DESIGN Sladana Buljan OBLIKOVANJE ZVUKA / SOUND DESIGN Tihomir Vrbaneć ULOGE / CAST Nadežda Perišić Radović, Matija Čigir, Katarina Strahinić, Ivan Ožegović, Paško Vukasović

Bojan se vraća kući majci te susreće staro društvo. Pred njim je okolina koju ponovo treba prihvatiti. Čini se da je sve isto, osim njega.

Bojan returns home to his mother and meets up with his old gang. He is faced with an environment he has to accept once again. It seems that everything is as it was, except for him.

Filip Heraković rođen je u Puli 1989. godine. Studirao je sociologiju na Filozofskom fakultetu u Zagrebu. Od 2011. studira filmsku i TV režiju na Akademiji dramske umjetnosti. Dosad je snimio niz studentskih vježbi, a *Povratak* mu je prvi kratkometražni film.

Filip Heraković was born in Pula in 1989. He studied Sociology at the Faculty of Humanities and Social Sciences in Zagreb. In 2011, he started a degree in Film and Television Directing at the Academy of Dramatic Arts. He has made a series of student exercises. *The Return* marks his short-length debut.





Pura / Polenta

drama / Hrvatska / Croatia / 2014.

11' 10"

REDATELJ / DIRECTED BY Ivan Veljača

SCENARIST / WRITTEN BY Ivan Veljača PRODUCENTI / PRODUCERS Ankica Jurić Tilić, Hrvoje Pervan – Kinorama DIREKTOR FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY Mirko Pivčević MONTAŽA / EDITING Tomislav Pavlic SCENOGRAFIJA / ART DIRECTOR Ivan Veljača KOSTIMOGRAFIJA / COSTUME DESIGN Ana Savić Gecan OBLIKOVANJE ZVUKA / SOUND DESIGN Dubravka Premar ULOGA / CAST Mate Gulin

Jadransko more, malo mjesto, ribarski čamci. U jednom od njih iz ribolova se vraća sredovječni muškarac. Dnevna mu je rutina odlazak u ribolov, obrok, odmor... I mačka koja ga svaki dan čeka u samački pustoj kući. Jednoga dana rutinu prekine događaj koji taj dan učini drugačijim.

The Adriatic Sea, a village, fishing boats. In one of them, a middle-aged man comes back from a fishing trip. He has his daily routine – going fishing, having a meal and taking a rest. And a cat that awaits him every day in an empty house. One day his routine is disturbed by an event that makes that day different.

Ivan Veljača rođen je 1984. godine u Zagrebu. Diplomirao je dizajn na Arhitektonskom fakultetu u Zagrebu. *Majka asfalta* redatelja Dalibora Matanića prvi mu je dugometražni igrani film u ulozi scenografa. Kao scenograf radi na više kratkih igranih filmova kao i na dugometražnim igranim filmovima *Koko i duhovi* D. Kušana, *Šuti* L. Nole, *Zagonetni dječak* D. Žarkovića, *Takva su pravila* O. Sviličića te *Ljubav ili smrt* D. Kušana.

Ivan Veljača was born in 1984 in Zagreb. He graduated in Design Studies from the Faculty of Architecture. He took his first credit as art director with Dalibor Matanić's *Mother of Asphalt*. Later on he worked as an art director on several short subjects and feature films, including *Koko and the Ghosts* by D. Kušan, *Hush...* by L. Nola, *The Mysterious Boy* by D. Žarković, *These Are the Rules* by O. Sviličić and *Love or Death* by D. Kušan.



Soba s kosim pogledom

A Room With a Slanting View

drama / Hrvatska / Croatia / 2015.

17'

REDATELJ / DIRECTED BY Davor Žmegač

SCENARIST / WRITTEN BY Davor Žmegač PRODUCENT / PRODUCER Ivan Maloča – Interfilm DIREKTOR FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY Branko Linta MONTAŽA / EDITING Ivana Fumić SCENOGRAFIJA / ART DIRECTOR Ines Nežirović KOSTIMOGRAFIJA / COSTUME DESIGN Marko Šabarić GLAZBA / MUSIC Jura Ferina, Pavle Miholjević MASKA / MAKE-UP Tajna Tomšić ULOGE / CAST Jasmin Telalović, Domagoj Janković, Matija Čigir, Pavle Vrkljan, Jan Vrbić, Paško Vukasović

Agim (35) dostavlja pizzu u periferijsku četvrt obiteljskih kuća. Zadatak mu je isporučiti je grupi mladića koji prate TV-prijenos nogometne utakmice i čiji klub upravo gubi. U Agimovom kontaktu s njima doći će do nesporazuma koji će ga prisiliti da provede neko vrijeme zaključan u sobi s Janom (14), bratom jednog od mladića, dječakom koji boluje od Downovog sindroma.

Agim (35) delivers pizza to a suburban neighbourhood that consists of single-family houses. He has to make a delivery to a group of young man watching a football game in which their team is losing. A misunderstanding forces Agim to spend some time locked up in a room with Jan (14), a boy with Down syndrome, a brother of one of the young man.

Davor Žmegač rođen je u Zagrebu 1955., diplomirao je filmsku i TV režiju na Akademiji kazališne i filmske umjetnosti. Režirao je više kratkometražnih i dugometražnih filmova i TV serija za koje je nagrađivan u zemlji i inozemstvu. Od 1998. stalno je zaposlen kao predavač na Akademiji dramske umjetnosti u Zagrebu.

Davor Žmegač was born in Zagreb in 1955. He graduated in Film and Television Directing from the Academy of Theatre and Film Art. He has directed a number of award-winning short subjects, documentaries and TV series. In 1998, he started working as a lecturer at the Academy of Dramatic Arts in Zagreb.

Šake / Hands

drama / Hrvatska / Croatia / 2014.

30'

REDATELJICA / DIRECTED BY Jasna Nanut

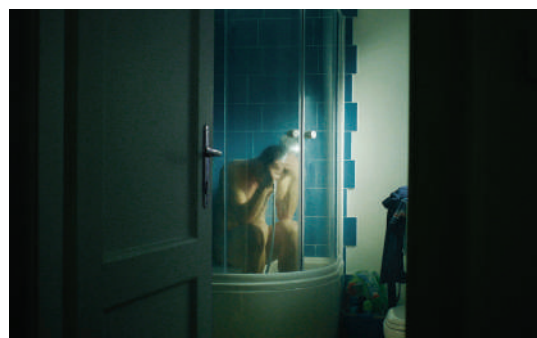
SCENARISTICA / WRITTEN BY Jasna Nanut PRODUCENT / PRODUCER Tibor Keser – ADU DIREKTOR FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY Tomislav Sutlar MONTAŽA / EDITING Tomislav Stojanović SCENOGRAFIJA / ART DIRECTOR Denis Rubinić KOSTIMOGRAFIJA / COSTUME DESIGN Aleksandra Koluder GLAZBA / MUSIC Diyala, Goran Bare, EKV, David Rončević, Branko Brkić Brka OBLIKOVANJE ZVUKA / SOUND DESIGN Tihomir Vrbaneć MASKA / MAKE-UP Zdenka Mihelj ULOGE / CAST Dado Ćosić, Goran Bogdan, Vedran Živolić, Damir Šaban, Zvonimir Jurić

Nakon kratke i intenzivne veze Mišel ostaje sam. Slomljen i izgubljen počinje tražiti novu ljubav, ali na krivim mjestima...

Following a short and intensive relationship, Mishel ends up alone. Broken and lost, he starts looking for new love, but in the wrong places...

Jasna Nanut rođena je u Zagrebu 1975. godine. Nakon petnaest godina rada na televiziji odlučila se posvetiti režiranju filmova. Trenutno pohađa MA studij filmske i televizijske režije na Akademiji dramske umjetnosti u Zagrebu. *Šake* (2014.) su njen treći kratki film.

Jasna Nanut was born in Zagreb in 1975. After 15 years of working on TV she decided to switch to film directing. She is currently studying for a master's degree in Film and TV Directing at the Zagreb Academy of Dramatic Art. *Hands* (2014) marks her third short film.



Vrlo kratki izlet

A Very Brief Excursion

art-film / art film / Hrvatska, Italija / Croatia, Italy / 2014. 15' 52"

REDATELJ / DIRECTED BY Igor Bezinović

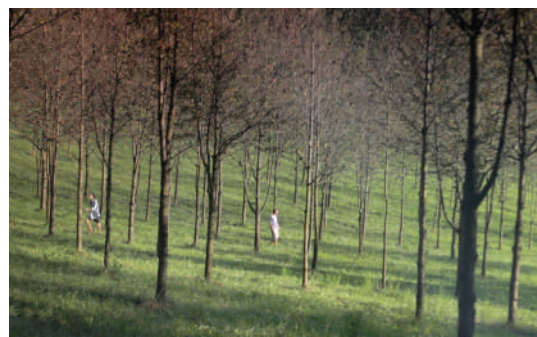
SCENARISTI / WRITTEN BY Igor Bezinović, Ante Zlatko Stolica, prema motivima romana *Kratki izlet* Antuna Šoljana / based on the novel *A Brief Excursion* by Antun Šoljan PRODUCENTI / PRODUCERS Igor Bezinović (samostalna produkcija / independent production), MonFilmFest DIREKTOR FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY Danko Vučinić MONTAŽA / EDITING Hrvošlava Brkušić OBLIKOVANJE ZVUKA / SOUND DESIGN Hrvoje Nikšić ULOGE / CAST Mladen Vujčić, Ante Zlatko Stolica

Iako je Roko izgledao kao da zna kamo ide, bilo je sve jasnije da smo se izgubili. Svejedno, činilo mi se da treba nastaviti dalje. Sjetio sam se one pjesme grupe America: *We Had No Real Summer Last Year*.

Although it seemed Roko knew where he was going, it was becoming more and more obvious that we were lost. However, it seemed to me that we should go on. I remembered a song by the rock band America: *We Had No Real Summer Last Year*.

Igor Bezinović rođen je u Rijeci 1983. godine. Diplomirao je filozofiju, sociologiju i komparativnu književnost na Filozofskom fakultetu u Zagrebu te filmsku i TV režiju na Akademiji dramske umjetnosti u Zagrebu. Filmom se bavi profesionalno i amaterski. Režirao je desetak kratkometražnih filmova i dugometražni dokumentarac *Blokada*.

Igor Bezinović was born in Rijeka in 1983. He holds a degree in Philosophy, Sociology and Comparative Literature from the Zagreb Faculty of Humanities and Social Sciences and a degree in Television Directing from the Zagreb Academy of Dramatic Arts. He is working in film both professionally and as an amateur. He has directed about ten short-length films and the full-length documentary *Blockade*.



Međunarodni **PROGRAM**

DUGOMETRAŽNI

natjecanje

International Programme

Features

Competition

FILM

600 milja / 600 Miles

drama, triler / thriller

Meksiko / Mexico
2014. / 85'

FESTIVALI I NAGRADE
Berlin International Film Festival,
2015. – najbolji debitant;
CPH:PIX, 2015.; Edinburgh
International Film Festival, 2015.

FESTIVALS AND AWARDS
Berlin International Film Festival,
2015 – Best First Feature;
CPH:PIX, 2015.; Edinburgh
International Film Festival, 2015



Gabriel Ripstein rođen je u Mexico Cityju 1972. godine, u obitelji filmaša, i od najranije dobi dobro je upoznat s kreativnom i poslovnom stranom filmske industrije. U posljednjih nekoliko godina napisao je nekoliko scenarija za američko i meksičko filmsko tržište te bio producent više od 20 filmova za Sony Pictures.

Gabriel Ripstein was born in Mexico City in 1972 into a family of filmmakers. In his early age he got familiar with both the creative and business sides of the film industry. In recent years he has written a number of screenplays for the American and Mexican markets and has been involved as a producer in over 20 feature films for Sony Pictures.

REDATELJ / DIRECTED BY Gabriel Ripstein

SCENARISTI / WRITTEN BY Gabriel Ripstein, Issa Lopez PRODUKCIJSKA KUĆA / PRODUCTION COMPANY Lucia Films Mexico City (Meksiko) IZVRŠNI PRODUCENTI / EXECUTIVE PRODUCERS Tim Roth, Fernando Perez Gavilan PRODUCENTI / PRODUCERS Gabriel Ripstein, Michel Franco, Moises Zonana KOPRODUCENTICA / CO-PRODUCER Andrea Gamboa KAMERA / CINEMATOGRAPHY Alain Marcoen MONTAŽA / EDITING Gabriel Ripstein, Santiago Perez Rocha SCENOGRAFIJA / ART DIRECTOR Carlos Jacques KOSTIMOGRAFIJA / COSTUME DESIGN Claudia Sandoval OBLIKOVANJE ZVUKA / SOUND DESIGN Alejandro de Icaza ZVUK / SOUND Federico Gonzalez MASKA / MAKE-UP Thal Echeveste ULOGE / CAST Tim Roth, Kristyan Ferrer, Noé Hernández, Harrison Thomas, Mónica del Carmen, Armando Hernández

Arnulfo Rubio je mladi Meksikanac koji za kartel krijumčari oružje iz Arizone u Meksiko. Nije svjestan da ga već neko vrijeme prati agent Hank Harris, pripadnik američke policijske organizacije ATF. Jednog dana Harris napravi sudbonosnu pogrešku – Arnulfo ga uzima za taoca i odlučuje predati svojim klijentima u Meksiku. Tijekom dugog putovanja iz Arizone u Culiacan sudbine dvojice vrlo različitih muškaraca postaju neraskidivo isprepletene...

Arnulfo Rubio, a young Mexican, smuggles weapons from Arizona to Mexico for a drug cartel. What Arnulfo does not know is that for some time he has been under surveillance by agent Hank Harris, a member of the US law enforcement organisation ATF. One day Harris makes a fateful mistake - Arnulfo takes the agent hostage and decides to hand him over to his clients in Mexico. During their long road journey from Arizona to Culiacan the fates of the two very different men soon become inextricably intertwined...

Bota / Bota



REDATELJI / DIRECTED BY Iris Elezi, Thomas Logoreci

SCENARISTI / WRITTEN BY Iris Elezi, Thomas Logoreci PRODUKCIJSKE KUĆE / PRODUCTION COMPANIES Erafilm, PMI, I's Continuum, Flex Film PRODUCENTI / PRODUCERS Sabina Kodra, Andrea Stockovitz KOPRODUCENTI / CO-PRODUCERS Burim Berisha, Robert Budina, Iris Elezi, Thomas Logoreci KAMERA / CINEMATOGRAPHY Ramiro Civita MONTAŽA / EDITING Walter Fasano ULOGE / CAST Flonja Kodheli, Artur Goishti, Fioralba Kryemadhi

U Albaniji, u blizini uklete močvare, Juli, Nora i Ben rade u izoliranom selu u kojem su njihove obitelji bile u egzilu za vrijeme komunističke vladavine. Njihov tihi svijet prestaje postojati kada se počne proširivati autocesta. Dok se u selu uz vatromet slavi izgradnja nove ceste, u ranu zoru Juli, Ben i Nora moraju se suočiti sa zajedničkom tajnom iz svoje traumatične prošlosti...

Albania. Nearby a haunted swamp, Juli, Nora, and Ben work together in an isolated village where their families were exiled during the communist rule. Their quiet world ceases to exist when a highway crew begins to widen the road. As the new road approaches, the village inhabitants have one last glorious night of fireworks and celebration. But at the break of dawn, Juli, Ben, and Nora must face a shared secret from their traumatic past...

drama

Albanija, Italija, Kosovo
Albania, Italy, Kosovo
2014. / 104'

FESTIVALI I NAGRADE
Međunarodni filmski festival
u Karlovym Varyma 2014.,
nagrada FEDEORA
San Francisco International
Film Festival, 2015.

FESTIVALS AND AWARDS
Karlový Vary International Film
Festival 2014, FEDEORA Award
San Francisco International
Film Festival, 2015



Iris Elezi rođena je u Albaniji, a završila je filmski produkcijski program na sveučilištu u New Yorku – Tisch School of the Arts. Prije povratka u Albaniju snimila je nagrađivani dokumentarni serijal *Under Constructions*.

Thomas Logoreci sin je albanskog emigranta rođen u SAD-u. Radio je kao producent, montažer i snimatelj s filmašima poput Caveha Zahedija, Jaya Rosenblatta i Marka Cousinsa. Uz Iris Elezi i Regine Longo, Logoreci je suosnivač Albanskih kinoprojekata.

Iris Elezi was born in Albania. She completed the film production program at NYU's Tisch School of the Arts before returning to Albania to make the award-winning documentary series *Under Construction*.

Thomas Logoreci was born in the USA to an Albanian émigré. He has worked as a producer, editor and cinematographer with filmmakers including Caveh Zahedi, Jay Rosenblatt and Mark Cousins. With Elezi and archivist Regina Longo, Logoreci co-founded The Albanian Cinema Project.

Dheepan / Dheepan

kriminalistička drama
crime drama

Francuska / France
2015. / 110'

FESTIVALI I NAGRADE
Međunarodni filmski festival
u Cannesu 2015., Zlatna palma

FESTIVALS AND AWARDS
Cannes Film Festival 2015,
Palme d'Or



Jacques Audiard (1952.) je francuski filmski redatelj i scenarist. Dvaput je osvojio nagradu César za najbolji film te BAFTA-inu nagradu za najbolji film koji nije na engleskom jeziku, 2005. za film *The Beat That My Heart Skipped* i 2010. za film *A Prophet*. Osvojio je i Grand Prix na festivalu u Cannesu. S filmovima *Rust* i *Bone* natjecao se za Zlatnu palmu 2012. u Cannesu, dok je za *Deephan* osvojio Zlatnu palmu 2015. godine.

Jacques Audiard (1952) is a French film director and screenwriter. He won twice both the César Award for Best Film and the BAFTA Award for Best Film not in the English Language, in 2005 for *The Beat That My Heart Skipped* and in 2010 for *A Prophet*. He also won the Grand Prix at the Cannes Film Festival. His film *Rust* and *Bone* competed for the Palme d'Or at the 2012 Cannes Film Festival. His 2015 film *Dheepan* won the Palme d'Or at the 2015 Cannes Film Festival.

REDATELJ / DIRECTED BY Jacques Audiard

SCENARISTI / WRITTEN BY Noé Debré, Thomas Bidegain, Jacques Audiard PRODUCENT / PRODUCER Pascal Caucheteux KAMERA / CINEMATOGRAPHY Eponine Momencau MONTAŽA / EDITING Juliette Welfling SCENOGRAFIJA / ART DIRECTOR Michel Barthélémy (a.d.c.) KREATIVNA SURADNJA / CREATIVE COLLABORATION Hélène Klotz KOSTIMOGRAFIJA / COSTUME DESIGN C. Bourrec IZVORNA GLAZBA / ORIGINAL SCORE Nicolas Jaar OBLIKOVANJE I MONTAŽA ZVUKA / SOUND DESIGN AND EDITING Daniel Sobrino, Valérie Deloof, Cyril Holtz ULOGE / CAST Antonythasan Jesuthasan, Kalieaswari Srinivasan, Claudine Vinasithamby, Vincent Rottiers, Marc Zinga

Da bi izbjegli građanski rat u Šri Lanki, bivši vojnik, mlada žena i djevojčica glume da su obitelj. Dobivaju smještaj u stambenom projektu izvan Pariza. Iako se jedva poznaju, pokušavaju izgraditi zajednički život.

To escape the civil war in Sri Lanka, a former soldier, a young woman and a little girl pose as a family. They end up settling in a housing project outside Paris. They barely know one another, but try to build a life together.

**Rendez
—vous**
**Festival Francuske
u Hrvatskoj
svibanj — rujan 2015.**



**INSTITUT
FRANÇAIS**

Događanje organizirano u okviru manifestacije Rendez-vous, festival Francuske u Hrvatskoj – www.rendez-vous.hr

Drvo / The Tree



REDATELJICA / DIRECTED BY Sonja Prosenc

SCENARISTI / WRITTEN BY Sonja Prosenc, Mitja Ličen PRODUKCIJA / PRODUCED BY Monoo KOPRODUKCIJA / CO-PRODUCTION RTV Slovenija, Nuframe, Staragara FINANCIJSKA SREDSTVA / FINANCED BY Slovenian Film Centre DIREKTOR FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY Mitja Ličen MONTAŽA / EDITING Miloš Kalusek SCENOGRAFIJA / ART DIRECTOR Vasja Kokelj MASKA / MAKE-UP Lija Ivančič, Mojca Gorogranc Petruševska KOSTIMOGRAFIJA / COSTUME DESIGN Emil Cerar GLAZBA / MUSIC Janez Dovč OBLIKOVANJE ZVUKA / SOUND DESIGN Julij Zornik SNIMATELJ ZVUKA / SOUND RECORDIST Peter Žerovnik

Obitelj se nađe u bezizlaznoj situaciji. Dva sina, tinejdžer Alek i njegov mladi brat Veli, ne mogu napustiti kuću, jedino mjesto na kojem su sigurni. Međutim, nakon nekog vremena utočište im postaje zatvor.

A family finds itself in a dead-end situation. The two sons, adolescent Alek and his younger sibling Veli, are unable to leave their house, the only place where they are safe. After a period of time, however, their refuge becomes a prison for the boys.

drama

Slovenija / Slovenia
2014. / 90'

FESTIVALI I NAGRADE
nagrada FIPRESCI,
nagrada Žirija mladih filmofila
za najbolji film; Karlovy Vary
2014.; CPH:PIX 2015.; Festival
slovenskog filma 2014. – nagrada
Udruge slovenskih filmskih kritičara

FESTIVALS AND AWARDS
FIPRESCI Prize, Youth Jury
Best Film; Karlovy Vary 2014;
CPH:PIX 2015; Slovene Film
Festival 2014 – Slovene Film
Critics Association Award



Sonja Prosenc diplomirala je novinarstvo na kulturnim studijama. Bila je sudionica Berlinale i Sarajevo Talent Campusa te edukativne platforme TorinoFilmLab. Suosnivačica je produkcijske kuće Monoo. Nakon nagrađivanog kratkometražnog filma *Jutro* (prikazan u 31 zemlji) i dokumentarnog filma *Čovjek s gavranom*, snima prvi dugometražni igrani film *Drvo*, koji je premijerno prikazan na Međunarodnom filmskom festivalu u Karlovym Varyma (2014.) te je osvojio i nagradu FIPRESCI.

Sonja Prosenc holds a university diploma in Journalism – Cultural Studies. She attended Berlinale and Sarajevo Talent Campus, co-founded the Monoo production company and was selected to participate in TorinoFilmLab. After her awarded short *Morning* (broadcasted in 31 countries) and a documentary *Man with a Raven*, she made her first full feature film *The Tree* that was premiered in Karlovy Vary (2014). Amongst other awards *The Tree* was awarded with FIPRESCI Prize.

Iz nekog neobjašnjivog razloga

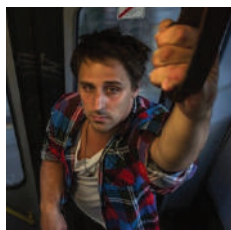
For Some Inexplicable Reason

drama, komedija
drama, comedy

Mađarska / Hungary
2014. / 96'

FESTIVALI I NAGRADE
Međunarodni filmski festival
u Karlovym Varyma 2014.

FESTIVALS AND AWARDS
Karlovy Vary International
Film Festival 2014



Gábor Reisz rođen je 1980. u Budimpešti. Na Eötvös Lóránd sveučilištu studirao je filmsku teoriju i povijesti filma, a od 2006. je kao filmski i televizijski redatelj zaposlen na Sveučilištu za kazalište i film u Budimpešti. Scenarist je i redatelj brojnih kratkih filmova, a *Iz nekog neobjašnjivog razloga* je njegov prvi igrani film.

Gábor Reisz was born in 1980 in Budapest. He graduated in Film Theory and Film History from the Eötvös Lóránd University. Since 2006, he has worked as film and television director at the Budapest University of Theatre and Film Arts. He is a screenwriter and the director of a number of short films. *For Some Inexplicable Reason* marks his feature directorial debut.

REDATELJ / DIRECTOR Gábor Reisz

SCENARIST I KAMERA / WRITTEN BY AND CINEMATOGRAPHY **Gábor Reisz** PRODUCENTSKA KUĆA / PRODUCTION COMPANY **Proton Cinema University of Theatre and Film Arts Budapest** PRODUCENTI / PRODUCERS **Júlia Berkes, Miklós Bosnyák** KOPRODUCENT / CO-PRODUCER **Viktória Petrányi** MONTAŽA / EDITING **Zsófia Tálas** SCENOGRAFIJA / ART DIRECTOR **Péter Klimó** KOSTIMOGRAFIJA / COSTUME DESIGN **Júlia Szilávik** IZVORNA GLAZBA / ORIGINAL SCORE **Lóci Csorba, Gábor Reisz** OBLIKOVANJE ZVUKA / SOUND DESIGN **Péter Benjámin Lukács** ULOGE / CAST **Áron Ferenczik, Katalin Takács, Zsolt Kovács, Zalán Makranczi, Erika Kapronczai, Miklós Horváth, Bálint Győrfiványi, Roland Lukács, Tamás Owczarek, Kata Bach, Juli Jakab**

Áron je 29-godišnji čudak pun kompleksa. Pati zbog izgubljene ljubavi, a iako je netom diplomirao, roditelji ga moraju izdržavati budući da je još uvijek u potrazi za poslom. *Iz nekog neobjašnjivog razloga* je nekonvencionalna priča o odrastanju, o nepodnošljivoj lakoći bivanja mladim, s preciznim uvidom u Budimpeštu – grad u kojem živi Áron.

Áron is a 29-year-old regular guy full of complexes. He has just been ditched by his girlfriend. Although he has just graduated, his parents have to support him because he is still looking for a job. *For Some Inexplicable Reason* is an unconventional coming-of-age story about the unbearable lightness of being young offering a glimpse into Budapest – Áron's hometown.

Jastog / The Lobster



REDATELJ / DIRECTED BY Yorgos Lanthimos

SCENARISTI / WRITTEN BY Efthymis Filippou, Yorgos Lanthimos PRODUCENTI / PRODUCERS Ed Guiney, Lee Magiday, Ceci Dempsey, Yorgos Lanthimos IZVRŠNI PRODUCENTI / EXECUTIVE PRODUCERS Andrew Lowe, Tessa Ross, Sam Lavender KOPRODUCENTI / CO-PRODUCERS Christos V. Konstantakopoulos, Leontine Petit, Carole Scotta, Joost De Vries and Derk-Jan Warrink DIREKTOR FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY Thimios Bakatakis MONTAŽA / EDITING Yorgos Mavropsaridis SCENOGRAFIJA / ART DIRECTOR Jacqueline Abrahams KOSTIMOGRAFIJA / COSTUME DESIGN Sarah Blenkinsop OBLIKOVANJE ZVUKA / SOUND DESIGN Johnnie Burn MASKA / MAKE-UP Sharon Doyle ULOGE / CAST Colin Farrell, Rachel Weisz, Jessica Barden, Olivia Colman, Ashley Jensen, Ariane Labed, Angeliki Papoulia, John C. Reilly, Léa Seydoux, Michael Smiley, Ben Whishaw

Priča je smještena u blisku budućnost u kojoj, prema pravilima grada, samce va-lja uhititi i odvesti u Hotel. Ondje imaju 45 dana da si pronađu srodnu dušu. Ako ne uspiju, bivaju pretvoreni u životinju prema vlastitom odabiru i pušteni u šumu. U očaju, čovjek bježi iz Hotela u šumu samaca i, premda se se protivi svim pravilima, ondje se zaljubljuje.

A love story set in the near future where single people, according to the rules of The City, are arrested and transferred to The Hotel. There they are obliged to find a matching mate in 45 days. If they fail, they are transformed into an animal of their choosing and released into The Woods. A desperate Man escapes from The Hotel to The Woods where The Loners live and falls in love, although it is against their rules.

romantična znanstveno-
fantastična komedija
romantic science fiction comedy

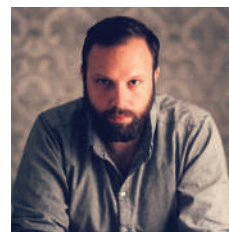
Irska, Ujedinjeno Kraljevstvo,
Grčka, Francuska,
Nizozemska / Ireland, UK,
Greece, France, Netherlands
2015. / 118'

FESTIVALI I NAGRADE

Cannes 2015., nagrada žirija,
Pseća palma – nagrada žirija,
Queer palma – posebno priznanje

FESTIVALS AND AWARDS

Cannes 2015, Jury Prize, Palm Dog –
Jury Prize, Queer Palm – Special Mention



Yorgos Lanthimos rođen je u Ateni, u Grčkoj. Njegov prvi igrani film *Kinetta* prikazan je na festivalima u Torontu i Berlinu, a film *Dogtooth* osvojio je nagradu u kategoriji Un Certain Regard na festivalu u Cannesu 2009. te brojne festivalske nagrade. Godine 2011. nominiran je za Oscara za najbolji strani film. Film *Jastog* osvojio je nagradu žirija na Cannesu 2015.

Yorgos Lanthimos was born in Athens, Greece. *Kinetta*, his first feature film, played at Toronto and Berlin film festivals and his second feature *Dogtooth* won the Prix Un Certain Regard at the 2009 Cannes film festival, followed by numerous awards at festivals. It was nominated for a Best Foreign Language Film Academy Award in 2011. *The Lobster* was selected to compete for the Palme d'Or at the 2015 Cannes Film Festival and won the Jury Prize.

Koza / Koza

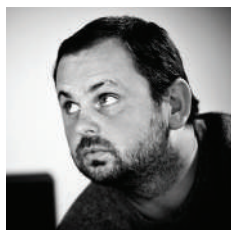
drama

Slovačka, Češka
Slovakia, Czech Republic
2015. / 75'

FESTIVALI I NAGRADE
Berlin 2015.; goEast, Wiesbaden 2015.

– najbolji redatelj, nagrada FIPRESCI;
IndieLisboa Film Festival 2015,
– Distribucijska nagrada,
Posebno priznanje; Hong Kong
International Film Festival 2015.

FESTIVALS AND AWARDS
Berlin 2015; goEast, Wiesbaden 2015
– Best Director, FIPRESCI Prize;
IndieLisboa Film Festival 2015 –
Distribution Award, Special Mention; Hong
Kong International Film Festival 2015



Ivan Ostrochovský rođen je 1972., redatelj je, producent i suvlasnik produkcijskih kuća Sentimentalfilm i Punkchart. Njegov dugometražni dokumentarni prvijenac *Baršunasti teroristi*, koji je režirao s Pavolom Pekarčíkom i Peterom Kerekesom, osvojio je nagradu FEDEORA na festivalu u Karlovym Varyma 2013. Prvijenac *Koza* (2015.) dobio je nagradu Works in progress za najperspektivniji projekt na festivalu u Karlovym Varyma 2014. godine, a premijerno je prikazan i na Berlinale Forumu.

Ivan Ostrochovský (1972) is a director, producer and co-owner of production companies Sentimentalfilm and Punkchart. His feature documentary debut *Velvet Terrorists*, which he codirected with Pavol Pekarčík and Peter Kerekes, received the FEDEORA Award at the Karlovy Vary IFF in 2013. His feature debut *Koza* (2015) received the Works in Progress Award for the most promising project at the Karlovy Vary IFF in 2014 and was premiered at the Berlinale Forum.

REDATELJ / DIRECTED BY Ivan Ostrochovský

SCENARISTI / WRITTEN BY Marek Leščák, Ivan Ostrochovský PRODUKCIJSKE KUĆE / PRODUCTION COMPANIES Sentimentalfilm, Endorfilm KOPRODUKCIJSKE KUĆE / CO-PRODUCTION COMPANIES Česká televize, Rozhlas a televízia Slovenska, Punkchart films PRODUCENTI / PRODUCERS Marek Urban, Jiří Konečný, Ivan Ostrochovský KOPRODUCENTI / CO-PRODUCERS Kamila Zlatušková, Tibor Búza, Maroš Šlap DIREKTOR FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY Martin Kollár MONTAŽA / EDITING Viera Čákanyová, Maroš Šlapeta, Matej Beneš, Peter Morávek OBLIKOVANJE ZVUKA / SOUND DESIGN Tobias Potočný

Petar Koza Balaž muku muči da spoji kraj s krajem. Miša saznaje da očekuje dijete i odluči prekinuti trudnoću. Vrší pritisak na Kozu da nabavi novac za pobačaj. Koza, koji neko vrijeme nije trenirao, vraća se u ring nadajući se da će zaraditi potreban novac kako bi možda i Miša promijenila mišljenje. On i njegov menadžer Zvonko kreću na „turneju” na kojoj se uspjeh ne mjeri u pobjedama, već u broju udaraca koje Koza može podnijeti.

Peter “Koza” Baláž is struggling to make ends meet. Miša learns that she is expecting a child and decides to terminate her pregnancy. She pressures Koza to get the money for the procedure. Koza, who has not trained in a while, steps back into the ring, hoping to earn some much-needed cash and possibly make Miša change her mind. Together with his manager Zvonko he embarks on a “tour”, where success is not measured in victories, but in the amount of blows Koza can take.

Ljeto za Sangailė / The Summer of Sangailė



Ljubavna drama
romantic drama

**Francuska, Litva,
Nizozemska / France,
Lithuania, Netherlands**
2014. / 88'

FESTIVALI I NAGRADE
Sundance 2015., nagrada za
najbolju režiju; Lithuanian Film
Awards 2015. – najbolji film,
najbolja glumica, najbolje ostvarenje

FESTIVALS AND AWARDS
Sundance 2015, Directing Award;
Lithuanian Film Awards 2015 –
Best Film, Best Actress,
Best Individual Achievement



REDATELJICA / DIRECTED BY Alantė Kavaitytė

SCENARISTICA / WRITTEN BY Alantė Kavaitytė PRODUCENTI / PRODUCERS Živilė Gallego (Fralita Films), Antoine Simkine (Les Films d'Antoine) KOPRODUCENT / CO-PRODUCER Marleen Slot (Viking Film) KAMERA / CINEMATOGRAPHY Dominique Colin MONTAŽA / EDITING Joëlle Hache IZVORNA GLAZBA / ORIGINAL SCORE JB Duncke ULOGE / CAST Julija Steponaitytė, Aistė Diržiūtė, Jūratė Sodytė, Martynas Budraitis

Sedamnaestogodišnja Sangailė opčinjena je akrobatskim letovima avionom, no boji se visine pa se nikada nije usuđivala ući u pilotsku kabinu. Na ljetnoj aeronautičkoj manifestaciji u blizini vile njezinih roditelja upoznaje vršnjakinju Auste, koja za razliku od nje život živi punim plućima. Dvije djevojke započinju romantičnu vezu i Sangailė otkriva Auste svoju najintimniju tajnu. Auste je jedina osoba koja će je potaknuti na letenje.

17 year-old Sangailė is fascinated by stunt planes. Afraid of heights, she has never dared to even enter in one of the cockpits. At a summer aeronautical show, nearby her parents' lakeside villa, she meets Auste, a local girl of her age, who unlike Sangailė, lives her life to the full with creativity and dare. As the two girls become lovers, Sangailė allows Auste to discover her most intimate secret, and finds in her teenage love the only person to truly encourage her in flying.

Alantė Kavaitytė rođena je u Vilniusu u Litvi, a živi i radi u Francuskoj. Karijeru započinje glavnom ulogom u litavskom igranom filmu *Jazz* (1992.) Raimundasa Banionisa. U Francuskoj je diplomirala na Nacionalnoj školi likovnih umjetnosti u Avignonu, a zatim upisala parišku École des Beaux-Arts gdje je specijalizirala fotografiju i video. Bavi se pisanjem scenarija i režijom igranih filmova. Njezin film *Fissures* (*Ecoute le Temps*) prikazan je na više od 20 međunarodnih festivala.

Alantė Kavaitytė was born in Vilnius, Lithuania, and began her career as the lead actress in Raimundas Banionis' *Jazz*, a Lithuanian feature film (1992). She graduating in France from Avignon's National Fine Arts School before entering Paris' Beaux Arts School where she specialised in photography and video. Alantė Kavaitytė now devotes herself to write and direct feature films, of which *Fissures* (*Ecoute le Temps*) was her first. *Ecoute le Temps* had a theatrical release in France, in the UK in 2007 and was selected in over 20 international festivals. She lives and works in France.

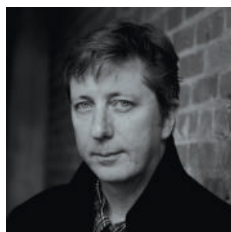
Ned Rifle / Ned Rifle

drama, crna komedija
drama, black comedy

SAD / USA
2014. / 85'

FESTIVALI I NAGRADE
Međunarodni filmski festival
u Berlinu 2015.,
nagrada Ekumenskog žirija

FESTIVALS AND AWARDS
Berlin International Film Festival
2015, Prize of the Ecumenical Jury



Hal Hartley američki je redatelj, scenarist i producent koji je veliku pozornost privukao ranih 1990-ih filmovima *Trust* (1990.), *Simple Men* (1992.) i *Amateur* (1994.) s Isabelle Huppert. Autor je 12 dugometražnih igranih filmova, a u svojoj karijeri bilježi nagrade na festivalima u Cannesu i Sundanceu. Njegova recentna djela su: *My America* (2014.), *Meanwhile* (2012.) i *Possible Films 2: New Short Films* (2009.). Režirao je i kazališne i operne predstave. Osnivač je i voditelj tvrtke Possible Films.

Hal Hartley is an American director, screenwriter and producer best known for his films from the early 1990s – *Trust* (1990), *Simple Men* (1992) and *Amateur* (1994), starring Isabelle Huppert. He is the author of 12 feature-length films and he has received awards at Cannes and Sundance. His most recent works include: *My America* (2014), *Meanwhile* (2012) and *Possible Films 2: New Short Films* (2009).

He has directed plays and operas. He is the founder and manager of the company Possible Films.

REDATELJ / DIRECTED BY Hal Hartley

SCENARIST / WRITTEN BY Hal Hartley PRODUKCIJSKA KUĆA / PRODUCTION COMPANY Possible Films, LLC PRODUCENTI / PRODUCERS Hal Hartley, Matthew Myers KAMERA / CINEMATOGRAPHY Vladimir Subotić MONTAŽA / EDITING Kyle Gilman SCENOGRAFIJA / ART DIRECTOR Richard Sylvarnes GLAZBA / MUSIC Hal Hartley OBLIKOVANJE ZVUKA / SOUND DESIGN Patrick Southern, Tom Paul ULOGE / CAST Liam Aiken, Martin Donovan, Aubrey Plaza, Parker Posey, Thomas Jay Ryan, James Urbaniak

Američka indie ikona Hal Hartley ovim filmom dovršava trilogiju koju još čine *Henry Fool* (1996.) i *Fay Grim* (2006.). Riječ je o predivnoj, nekonvencionalnoj filmskoj priči o Henryjevom i Fayinom sinu, tinejdžeru Nedu, koji izlazi iz programa zaštite svjedoka s jednim ciljem: ubiti oca koji je uništio majčin život. Smiješna, tužna i prava filmska seksi avantura, *Ned Rifle* je intelektualno poticajna i suosjećajna satira.

American indie icon Hal Hartley completes the trilogy he began with *Henry Fool* (1996) and *Fay Grim* (2006) with this delightfully offbeat tale about Henry and Fay's teenage son, Ned, who emerges from a witness protection program with a single, fixed purpose: to kill his father for ruining his mother's life. A funny, sad, and sexy adventure, *Ned Rifle* is an intellectually stimulating and compassionate satire.

Otok kukuruza / Corn Island



REDATELJ / DIRECTED BY George Ovashvili

SCENARISTI / WRITTEN BY Nugzar Shataidze, George Ovashvili, Roelof Jan Minneboo PRODUCENTI / PRODUCERS Nino Devdariani, Eike Goreczka, Guillaume de Seille, Karla Stojáková, Sain Gabdullin An Alamdary Film, 42film, Arizona Productions, Axman Production, Kazakhfilm koprodukcija u suradnji s / co-production in association with Focusfoxom KOPRODUCENT / CO-PRODUCER Gabor Ferenczy DIREKTOR FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY Elemér Ragályi GLAZBA / MUSIC Josef Bardanashvili MONTAŽA / EDITING Sun-Min Kim SCENOGRAFIJA / ART DIRECTOR Ariunsaichan Dawaachu KOSTIMOGRAFIJA / COSTUME DESIGN Ivana Axmanová IZVORNA GLAZBA / ORIGINAL SCORE Johannes Doberenz OBLIKOVANJE ZVUKA / SOUND DESIGN Frédéric Théry ULOGE / CAST Ilyas Salman, Mariam Buturishvili, Irakli Samushia, Tamer Levent

Rijeka Enguri čini granicu između Gruzije i odcijepljene Republike Abhazije, između kojih napetosti nisu popustile još od rata 1992. – 1993. Svakoga proljeća rijeka donosi plodno tlo s Kavkaza do ravnica Abhazije i sjeverozapadne Gruzije, stvarajući male otoke na ničijoj zemlji. Priča počinje kad stari Abhazijac na jednom od tih otoka za sebe i svoju unuku tinejdžericu gradi kolibu...

The Enguri River forms the border between Georgia and the breakaway Republic of Abkhazia. Tensions between the two nations have not abated since the war of 1992 – 93. Every spring the river brings fertile soil from the Caucasus down to the plains of Abkhazia and northwestern Georgia, creating tiny islands: small clusters of no man's land. Our story begins when an old Abkhaz farmer sets foot on one of the islands. The old man builds a hut for him and his teenage granddaughter...

drama

Gruzija, Njemačka, Francuska, Češka, Kazahstan, Mađarska
Georgia, Germany, France, Czech Republic, Kazakhstan, Hungary
2014. / 102'

FESTIVALI I NAGRADE

Festival istočnoeuropskog filma u Cottbusu 2014., nagrada publike; Međunarodni filmski festival u Karlovym Varyma 2014., nagrada Ekumenskog žirija, Kristalni globus; Međunarodni filmski festival u Palm Springsu 2015., nagrada „Bridging the Borders“

FESTIVALS AND AWARDS

Cottbus Film Festival of Young East European Cinema 2014, Audience Award; Karlovy Vary International Film Festival 2014, Award of Ecumenical Jury, Crystal Globe; Palm Springs International Film Festival 2015, Bridging the Borders Award



George Ovashvili diplomirao je 1996. na filmskom odjelu gruzijskog državnog instituta za film i kazalište, a pohađao je i New York Film Academy te Universal Studios u Hollywoodu 2006. godine. Njegov dugometražni prvijenac *Gagma Napiri / The Other Bank* (2009.) prikazan je na 80 međunarodnih filmskih festivala i osvojio je više od 50 međunarodnih nagrada.

George Ovashvili graduated from the film department of the Georgian State Institute of Cinema and Theatre in 1996 and studied at The New York Film Academy and Universal Studios in Hollywood in 2006. His feature debut *Gagma Napiri / The Other Bank* (2009) was screened at 80 international film festivals and won more than 50 international awards.

Parabellum / Parabellum

znanstvenofantastični
science fiction

Argentina, Austrija,
Urugvaj / Argentina,
Austria, Uruguay
2015. / 75'

FESTIVALI I NAGRADE
Rotterdam 2015., Göteborg
2015.; Jeonju Film Festival
2015. – Posebna nagrada žirija,
Međunarodni natjecateljski program

FESTIVALS AND AWARDS
Rotterdam 2015, Göteborg 2015;
Jeonju Film Festival 2015 –
Special Jury Prize for International
Competition



Lukas Valenta Rinner (Salzburg, 1985.) studirao je filmsku režiju na Universidadu del Cine u Buenos Airesu. Režirao je kratki film *A Letter to Fukuyama*. Godine 2012. osnovao je argentinsko-austrijsku produkcijsku udruhu Nabis Filmgroup. Projekt Nabis dobio je potporu festivala i institucija, među ostalima: BAL-a, Berlinale Script stationa, San Sebastiana... *Parabellum* je njegov prvi dugometražni film.

Lukas Valenta Rinner (Salzburg, 1985) studied Film Directing at the Buenos Aires University of Cinema. He directed the short film *A Letter to Fukuyama*. In 2012 he founded the Argentinian and Austrian based production company Nabis Filmgroup. The projects of Nabis have received the support of festivals and institutions such as the BAL, Berlinale Script Station, San Sebastian, etc. *Parabellum* is his first feature film.



REDATELJ / DIRECTED BY Lukas Valenta Rinner

SCENARISTI / WRITTEN BY Lukas V. Rinner, Esteban Prado, Ana Godoy PRODUKCIJSKA KUĆA / PRODUCTION COMPANY Nabis Filmgroup Billing and Deliveries: Nabis Filmgroup (Austrija) PRODUCENT / PRODUCER Lukas Valenta Rinner KAMERA / CINEMATOGRAPHY Roman Kasseroller MONTAŽA / EDITING Ana Godoy, Javier Favot SCENOGRAFIJA / ART DIRECTOR Valentina Dariomerlo GLAZBA / MUSIC Dino Spiluttini OBLIKOVANJE ZVUKA / SOUND DESIGN Nahuel Palenque ULOGE / CAST Pablo Seijo, Eva Bianco, Martin Shanly

Hernán, sredovječni geolog koji radi u javnom istražnom centru, dolazi sa skupinom neznanaca u izolirani hotelski kompleks na delti rijeke Tigris. S kućanicama i profesionalcima Hernán je dio zajednice ljudi srednje klase koji su ostavili svoje udobne živote u predgrađu Buenos Airesa. Zajedno vježbaju slijedeći stroge smjernice za ono što se čini da je predstojeći smak svijeta.

Hernán, a middle-aged geologist working at a public investigation centre, arrives with a group of strangers to an isolated hotel resort in the Tigre delta. Amongst housewives and professionals, Hernán is part of a middle-class community that has left their comfortable lives of suburban Buenos Aires. Together, they train, following strict guidelines for what seems to be the impending arrival of the end of the world.

Pored mene / Next to Me

● **svjetska premijera**
world premiere



drama

Srbija / Serbia
2015. / 95'



REDATELJ / DIRECTED BY **Stevan Filipović**

SCENARISTI / WRITTEN BY Stevan Filipović, Minja Bogavac PRODUCENT / PRODUCER Branislav Jević IZVRŠNI PRODUCENTI / EXECUTIVE PRODUCERS Jasna Nikolić, Branislav Jević DIREKTORICA FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY Maja Radošević MONTAŽA / EDITING Stevan Filipović SCENOGRAFIJA / ART DIRECTORS Ivana Karišik, Dina Juzbašić KOSTIMOGRAFIJA / COSTUME DESIGN Ivana Stanković OBLIKOVANJE ZVUKA / SOUND DESIGN Ognjen Popić, Zoran Maksimović ULOGE / CAST Hristina Popović, Mirjana Karanović, Dragan Mićanović, Slaven Došlo, Nikola Glišić, Milica Majkić, Gorica Regodić, Darko Ivić, Jelena Puzić, Andrej Pipović, Matea Milosavljević...

Olja je srednjoškolska profesorica povijesti udana za slikara čija je izložba izazvala nasilne reakcije srpskih nacionalista. Jedne noći napala ju je skupina maskiranih huligana, koji su snimili napad i stavili isječak na YouTube. Idućeg dana ona otkriva da su za napad bili odgovorni neki od njezinih studenata. Oduzima im mobitele, zaključava ih u školu i onemogućuje im pristup telefonima i internetu. Tijekom te noći generacija koja je otpisana prije negoli je dobila priliku naučiti će o sebi i svojim kolegama više nego što je ikada očekivala.

Olja is a high school history teacher married to a painter whose latest exhibition provoked violent reactions from Serbian nationalists. One night, a group of masked hooligans attacks her. They film the attack and upload the clip to YouTube. The next day Olja discovers that some of her students were responsible. She takes away their mobile phones, locks them in the school building, also disconnecting the school phones and the internet. During that night, a generation that was written off before they were ever given a chance will learn more than they ever expected about themselves and their classmates.

Stevan Filipović, redatelj, scenarist i montažer, živi u Beogradu i predaje na Akademiji umjetnosti. Njegov prvi dugometražni film *Šejtanov ratnik* (2006.) označio je početak novog vala u srpskoj kinematografiji te je osvojio brojne nagrade. Godine 2010. režirao je film *Šišanje*, u kojem je bio i koscenarist. Film je osvojio glavne nagrade na svim srpskim filmskim festivalima te je prikazan na više od 20 međunarodnih festivala.

Stevan Filipović is a film director, screenwriter and editor. He lives in Belgrade and lectures at the Academy of Arts. His first feature film *Shaitan's Warrior* (2006) marked the beginning of the New Wave in Serbia and won a number of awards. In 2010, he directed and co-wrote *Skinning*. It won major awards at all Serbian film festivals and was screened at more than 20 international festivals.

Smeće / Trash

kriministička avantura
crime adventure

**Brazil, Ujedinjeno
Kraljevstvo / Brazil,
United Kingdom
2014., 114'**

FESTIVALI I NAGRADE
Rome Film Fest 2014. – BNL
nagrada publike; Filmski festival
Crne noći u Talinu, 2014.

FESTIVALS AND AWARDS
Rome Film Fest 2014 – BNL
People's Choice Award; Tallinn
Black Nights Film Festival, 2014



Stephen Daldry rođen je 1961. u Ujedinjenom Kraljevstvu. Završio je studij engleskog jezika na sveučilištu u Sheffieldu. Prvi igrani film *Billy Elliot* producirao je 2000. godine, 2002. snima film *Sati*, a 2008. film *Žena kojoj sam čitao* s Davidom Krossom i Kate Winslet u glavnim ulogama, za koji je Winslet nagradena Oscarom za najbolju glavnu glumicu.

Stephen Daldry was born in the UK in 1961. He holds a degree in English from the University of Sheffield. In 2000, he made his feature film directorial debut with *Billy Elliot*. His next film was *The Hours* (2002) and in 2008 he made *The Reader*, starring David Kross and Kate Winslet. The film won the Best Actress at the Academy Awards for Kate Winslet.



REDATELJ / DIRECTED BY Stephen Daldry

SCENARIST / WRITTEN BY Richard Curtis TEMELJENO NA / BASED ON Andy Mulligan: *Trash*
PRODUKCIJSKE KUĆE / PRODUCTION COMPANIES O2 Filmes, PeaPie Films, StudioCanal,
Working Title Films PRODUCENTI / PRODUCERS Eric Fellner, Tim Bevan, Kris Thykier KAMERA /
CINEMATOGRAPHY Adriano Goldman MONTAŽA / EDITING Elliot Graham GLAZBA / MUSIC Antônio
Pinto ULOGE / CAST Rooney Mara, Martin Sheen, Wagner Moura, Selton Mello DISTRIBUCIJA /
DISTRIBUTED BY Universal Pictures

Dok su skupljala smeće, dvojica dječaka iz slamova Rija u kršu lokalnog deponija pronadu novčanik. Nisu mogli ni zamisliti da će im taj događaj zauvijek promijeniti život. Kada se pojavi lokalna policija nudeći pozamašnu nagradu za povrat novčanika, dječaci Rafael i Gardo shvate da ono što su pronašli mora biti izuzetno važno.

When two trash-picking boys from Rio's slums find a wallet in amongst the daily detritus of their local dump, little do they imagine that their lives are about to change forever. But when the local police show up, offering a handsome reward for the wallet's return, the boys, Rafael and Gardo realise that what they've found must be important.

Van sebe / Out of Nature / Mot naturen



drama, komedija
drama, comedy

Norveška / Norway
2014. / 80'

FESTIVALI I NAGRADE
Međunarodni filmski festival
u Berlinu 2015. – nagrada Europa
Cinemas Label; Edinburgh
International Film Festival 2015.

FESTIVALS AND AWARDS
Berlin International Film Festival
2015 – Europa Cinemas Label;
Edinburgh International Film
Festival 2015



REDATELJ / DIRECTED BY Ole Gæver

SCENARIST / WRITTEN BY Ole Gæver KOREDATELJ / CO-DIRECTOR Marte Vold PRODUKCIJSKA KUĆA / PRODUCTION COMPANY Mer Film AS PRODUCENTICA / PRODUCER Maria Ekerhovd IZVRŠNI PRODUCENT / EXECUTIVE PRODUCER Axel Helgeland DIREKTOR FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY Øystein Mamen MONTAŽA / EDITING Frida Eggum Michaelsen GLAZBA / MUSIC Ola Fløttum OBLIKOVANJE ZVUKA / SOUND DESIGN Bent Holm ULOGE / CAST Ole Gæver, Marte Magnusdotter Solem, Sivert Gæver Solem, Rebekka Nystabakk, Ellen Birgitte Winther, Per Kjerstad, John Sigurd Kristensen, Kim Sørensen, Hege Aga Edelsteen, William Valle Bache-Wiig, Trond Peter Stamsø Munch, Frida Helland

Van sebe (Mot naturen) je putovanje u Martinov um i natrag – u divlju prirodu. Martin je sam na planinarskom izletu i čujemo sve njegove necenzurirane misli i brutalno iskrena zapažanja o sebi i ljudima oko njega. S mislima i maštarijama u rasponu od trivijalnih i infantilnih do egzistencijalnih i dubokih, *Van sebe* je iskren i duhovit portret mladića koji želi izaći iz kalupa.

Out of Nature (Mot naturen) is a journey inside Martin's head and out into the wild nature. Martin is alone on a hiking trip in the mountains and we hear all of his uncensored thoughts and brutally honest observations about himself and the people around him. With thoughts and fantasies ranging from the trivial and infantile to the existential and profound, *Out of Nature* is an honest and funny portrayal of a young man wanting to break the mould.

Ole Gæver (1977.) studirao je film na Nordland Art and Film School te diplomirao 2005. na Konstfack Art Academy u Stockholmu. Između 2002. i 2007. godine s kolegom redateljem Marteom Voldom snimio je 260 kratkometražnih filmova u sklopu projekta pod nazivom Play. Godine 2007. napisao je scenarij i režirao nagrađivani film *Tommy*, nominiran za najbolji kratki film na dodjeli Europskih filmskih nagrada. Njegov film *Summer past (Sommerhuset)* bio je nominiran za norvešku nacionalnu filmsku nagradu za najbolji scenarij.

Ole Gæver (b. 1977) studied Film at Nordland Art- and Film School before attending Konstfack Art Academy in Stockholm where he graduated in 2005. Between 2002 and 2007, together with his fellow director Marte Vold, he made 260 short films in a project called Play. In 2007 he wrote and directed the award-winning short film *Tommy*. *Tommy* was also nominated for best short film at the European Film Awards. In 2008 he made the 45 minutes long *Summer Past (Sommerhuset)* which was nominated for the Norwegian National Film Award for best screenplay.

Medunarodni
program

DUGOMETRAŽNI

izvan konkurencije

FILM International Programme

Features
Out of Competition

Malci / Minions

animirani / animated

SAD / USA

2015., 91'



REDATELJI / DIRECTED BY **Kyle Balda, Pierre Coffin**

SCENARIST / WRITTEN BY Brian Lynch ULOGE / CAST Chris Renaud, Pierre Coffin, Michael Keaton

Kyle Balda radi profesionalno na igranim animiranim filmovima osobito za Pixar Animation Studios i Industrial Light & Magic. Radio je na filmovima *Obitelj Kremenko*, *Maska*, *Mars napada!*, *Jumanji*, *Zastrašivači*, *Život buba*, *Monsters, Inc.* i *Priča o igračkama 2*.

Pierre-Louis Padang Coffin je francuski animator i filmski redatelj. Najpoznatiji je kao koredatelj filmova *Despicable me* i po posuđivanju glasa u *Malcima*.

Kyle Balda has been working professionally in feature animation, most notably with Pixar Animation Studios and Industrial Light & Magic. His work includes films *The Flintstones*, *The Mask*, *Mars Attacks!*, *Jumanji*, *The Frighteners*, *A Bug's Life*, *Monsters, Inc.* and *Toy Story 2*.

Pierre-Louis Padang Coffin is a French animator and film director. He is best known for co-directing the films of the *Despicable Me* franchise, and as the voice of the *Minions*.

Malci su započeli svoje postojanje kao jednostanični žuti organizmi. Razvijali su se tijekom stoljeća uvijek služeći najgroznijim gospodarima poput T. Rexa i Drakule. Kad Malci nemaju kome služiti, padnu u tešku depresiju. Stoga jedan od Malaca, Kevin, ima plan. Uz pomoć prijatelja i buntovnika Stuarta te simpatičnog malog Boba krenut će u svijet pronaći novog zlog gospodara kojemu će služiti.

Minions began their existence as single-celled organisms. They evolved during the centuries serving despicable masters, including T. Rex and Dracula. The lack of a master drives them into depression, so one Minion named Kevin comes up with a plan. With the help of his friend and a rebel Bob, they travel the world searching for a new evil master to serve.

Pikseli / Pixels



akcijska komedija
action comedy

SAD / USA
2015., 106'

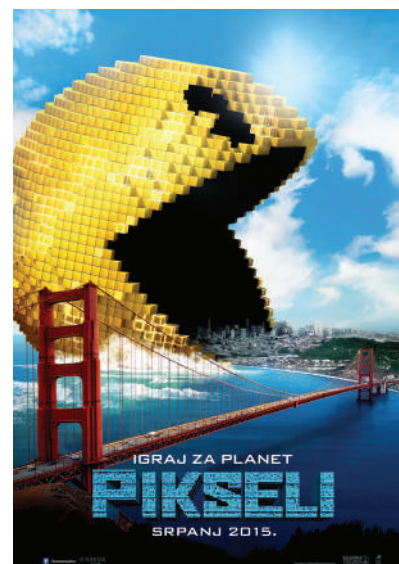


REDATELJ / DIRECTED BY **Chris Columbus**

ULOGE / CAST Adam Sandler, Kevin James, Michelle Monaghan, Peter Dinklage, Josh Gad

Kao klinci u 80-im godinama prošlog stoljeća Sam Brenner, Will Cooper, Ludlow Lamonsoff i Eddie *The Fire Blaster* Plant tisuće puta spašavali su svijet – u videoigricama koje su plaćali 25 centi po igri. Sada će morati spasiti svijet u stvarnom životu. U akcijskoj komediji *Pikseli* nakon što intergalaktički izvanzemaljci potpuno pogrešno protumače primjere arkadnih videoigara kao objavu rata, napadnu Zemlju koristeći videoigrice kao modele za svoje napade.

During the 80s of the last century, Sam Brenner, Will Cooper, Ludlow Lamonsoff and Eddie *The Fire Blaster* Plant, saved the world thousands of times - in video games that cost 25 cents per game. Now they will have to save the world in real life. In the action-comedy *Pixels* after intergalactic aliens completely misinterpret examples of arcade video games as a declaration of war, they invade Earth using video games as models for their attacks.



Chris Joseph Columbus je američki redatelj poznat po režiji filmova: *Harry Potter i kamen mudraca* (2001.), *Harry Potter i odaja tajni* (2002.), *Gospoda Doubtfire* (1993.), *Sam u kući* (1990.) i *Sam u kući 2: Izgubljen u New Yorku* (1992.) te pisanju scenarija za filmove *Gremlini* (1984.) i *The Goonies* (1985.).

Chris Joseph Columbus is an American filmmaker known for directing *Harry Potter and the Sorcerer's Stone* (2001), *Harry Potter and the Chamber of Secrets* (2002), *Mrs. Doubtfire* (1993), *Home Alone* (1990) and *Home Alone 2: Lost in New York* (1992) and for writing screenplays for *The Gremlins* (1984) and *The Goonies* (1985).

Terminator: Genisys

akcija, avantura,
znanstvenofantastični
action, advenutre,
science fiction

SAD / USA
2015., 122'



REDATELJ / DIRECTED BY **Alan Taylor**

SCENARIST / WRITTEN BY Laeta Kalogridis ULOGE / CAST Arnold Schwarzenegger, Emilia Clarke, Jai Courtney

Alan Taylor je američki televizijski i filmski redatelj, televizijski producent i scenarist poznat po svom radu na TV serijama kao što su: *Izgubljeni*, *Zapadno krilo*, *Šest stopa pod zemljom*, *Seks i grad*, *The Sopranos*, *Igre*, *Boardwalk Empire*, *Deadwood* i *Mad Men* te na filmovima *Palookaville*, *Thor: The Dark World* i *Terminator: Genisys*.

Alan Taylor is an American television and film director, television producer, and screenwriter, known for his work on TV shows *Lost*, *The West Wing*, *Six Feet Under*, *Sex and the City*, *The Sopranos*, *Game of Thrones*, *Boardwalk Empire*, *Deadwood* and *Mad Men*, and the films *Palookaville*, *Thor: The Dark World* and *Terminator: Genisys*.

Legendarno Terminatorovo obećanje *I'll be back* napokon je ispunjeno! Točno trideset godina nakon što je Terminator prvi put stigao u kina stiže novi, peti nastavak ove kultne znanstvenofantastične akcijske franšize! *Terminator: Genisys* najbolje je producirani film do sada, sa spektakularnim prikazom svijeta budućnosti, apokaliptičnim scenama borbi između ljudi i kiborga, karizmatičnim mladim glumcima te, naravno, legendarnim Arnoldom Schwarzeneggerom i T-1000!

The legendary Terminator's promise *I'll be back* has been finally fulfilled! Exactly thirty years after the Terminator first arrived in cinemas, comes the new, fifth sequel of the cult sci-fi action franchise! *Terminator: Genisys* is the best produced film so far, with a spectacular display of the world in the future, apocalyptic scenes, battles between humans and cyborgs, charismatic young actors, and of course, the legendary Arnold Schwarzenegger and the T-1000!

Utopija / Utopia



AUTOR / AUTHOR **Dennis Kelly**

MONTAŽA / EDITING Luke Dunkley, David Charap, Ben Lester KOSTIMOGRAFIJA / COSTUME DESIGN Marianne Agertoft GLAZBA / MUSIC Cristobal Tapia de Veer ULOGE / CAST Fiona O'Shaughnessy, Adeel Akhtar, Paul Higgins, Nathan Stewart-Jarrett, Alexandra Roach, Oliver Woollford, Neil Maskell

Nakon što je skupina ljudi, koji se sastaju online, otkrila bizaran grafički roman koji naizgled sadrži tajanstvene odgovore, otkriju da ih prati nemilosrdna organizacija poznata kao Mreža.

After a group of people, who met online, discover a bizarre graphic novel which seems to hold mysterious answers, they find themselves being tracked down by a merciless organization known merely as The Network.

TV serija / TV series

drama, misterij,
znanstvenofantastična
drama, mystery,
science fiction

Ujedinjeno Kraljevstvo
United Kingdom
2013.

Dennis Kelly (1970.) je britanski filmski, televizijski i kazališni scenarist. Najpoznatiji je po pisanju scenarija za BBC-jevu seriju *Pulling* u kojoj glumi Sharon Horgan, kazališnog djela *Matilda the Musical* s komičarom Timom Minchinom i po kontroverznom trileru *Utopija*.

Dennis Kelly (1970) is a British writer for film, television and theatre. He is known for co-writing BBC Three's sitcom *Pulling* with actress Sharon Horgan, for writing *Matilda the Musical* with comedian Tim Minchin, and for the controversial Channel 4 conspiracy thriller *Utopia*.

Samo Short Matters!

Kratkometražni filmovi nominirani
za nagradu Europske filmske
akademije 2014. godine

kratko!

Short Films Nominated
for the European Film Academy
Awards 2014



Dinola

Dinola

kratka drama / short drama

Gruzija / Georgia / 2013.

15'

REDATELJICA / DIRECTED BY Mariam Khatchvani

SCENARISTICA / WRITTEN BY Mariam Khatchvani PRODUCENT / PRODUCER Vladimir Katcharava
DIREKTOR FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY Konstantin Mindia Esadze MONTAŽA /
EDITING Levan Kukhashvili SCENOGRAFIJA / ART DIRECTOR Dimitri Arsanis KOSTIMOGRAFIJA
/ COSTUME DESIGN Ketie Kalandadze OBLIKOVANJE ZVUKA / SOUND DESIGN Ivane Gvaradze,
Nika Paniashvili

Svaneti je najviše planinsko područje u Gruziji gdje zima traje devet mjeseci. Selo Ushguli, najviše europsko naselje, izolirano je zbog visokih snježnih nanosa. Jedna će žena prekršiti stroge zakone planina i udati se iz ljubavi, protiv volje svoje obitelji. No, kada njezin voljeni muž umre, mora se udati za prvog muškarca koji je zaprosi.

Svaneti is the highest mountainous part of Georgia, with nine months of winter. Isolated by heavy snowfalls stands the Ushguli village, the highest settlement in Europe. A woman breaks the strict laws of the mountains and marries for love against her family's will. But when her beloved husband dies, she is forced to marry the first man who proposes to her.



Dolina kitova

Whale Valley

kratka drama / short drama

Danska, Island / Denmark, Iceland / 2013.

15' 29"

REDATELJ / DIRECTED BY Guðmundur Arnar Guðmundsson

PRODUCENTI / PRODUCERS Anton Máni Svansson, Guðmundur Arnar Guðmundsson KOPRODUCENTI
/ CO-PRODUCERS Jacob Oliver Krarup, Darin Mercado, Rúnar Rúnarsson, Sagafilm KAMERA /
CINEMATOGRAFIJA Gunnar Auðunn Jóhannsson MONTAŽA / EDITING Anders Skov OBLIKOVANJE
ZVUKA / SOUND DESIGN Gunnar Óskarsson

Film govori o čvrstoj vezi između dva brata koja žive s roditeljima na udaljenom fjord. Promatramo njihov svijet iz perspektive mlađega brata kojega slijedimo na putu koji predstavlja prekretnicu u njihovim životima.

The film shows a strong bond between two brothers that live in a remote fjord with their parents. We look into their world through the eyes of the younger brother and follow him on a journey that marks a turning point in the lives of the brothers.

Hitni pozivi

Emergency calls

kratki dokumentarni / short documentary
Finska / Finland / **2013.**

15'

REDATELJI / DIRECTED BY Hannes Vartiainen, Pekka Veikkolainen

SCENARISTI / WRITTEN BY Pekka Veikkolainen, Hannes Vartiainen DIREKTORI FOTOGRAFIJE / DIRECTORS OF PHOTOGRAPHY Hannes Vartiainen, Pekka Veikkolainen MONTAŽA / EDITING Hannes Vartiainen, Pekka Veikkolainen SCENOGRAFIJA / ART DIRECTORS Hannes Vartiainen, Pekka Veikkolainen IZVORNA GLAZBA / ORIGINAL SCORE Joonatan Portaankorva OBLIKOVANJE ZVUKA / SOUND DESIGN Joonatan Portaankorva ANIMACIJA / ANIMATION Hannes Vartiainen, Pekka Veikkolainen ULOGE / CAST Jonna Uhrman, Lauri Hynninen

Život pruža krhku i kratkotrajnu priliku da iskusimo svijet oko sebe. Da bismo se nosili s tamom koja nas okružuje, preostaje nam pronaći utjehu u našim bližnjima i osloniti se jedni na druge. Film se temelji na stvarnim pozivima hitnoj pomoći.

Being human is a fragile and fleeting opportunity to experience life and the universe around us. In the face of overwhelming darkness, all we can do is rely on and find solace in one another. The film is based on authentic emergency calls.



Imam još života

Still Got Lives

kratka drama / short drama
Njemačka / Germany / **2013.**

23'

REDATELJ / DIRECTED BY Jan-Gerrit Seyler

SCENARISTICA / WRITTEN BY Katarina Kokstein PRODUCENT / PRODUCER Thorsten Heger DIREKTOR FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY Jürgen Kemmer MONTAŽA / EDITING Max Mittelbach SCENOGRAFIJA / ART DIRECTOR Sabine Kasch KOSTIMOGRAFIJA / COSTUME DESIGN Miriam Aksoy ORIGINALNA GLAZBA / ORIGINAL SCORE Stefan Paul Goetsch OBLIKOVANJE ZVUKA / SOUND DESIGN Hartmut Teschemacher ANIMACIJA / ANIMATION Tobias Graff, Toni Sattler ULOGE / CAST Bazon Rosengarth, Swantje Kohlhof

Marco i Lisa su zaljubljeni. Na internetu se zajedno bore protiv strašnih čudovišta. Međutim, Lisa ne želi upoznati Marca u stvarnom životu. Kada se jednoga dana prestane pojavljivati na dogovorenoj igri, Marco je odlučio potražiti. Otkriva novi svijet, a ujedno i nešto doista strašno.

Marco and Lisa are in love. Online, they fight side by side against dreadful monsters. However, Lisa refuses to meet Marco in real life. When one day she stops showing up for the game, Marco decides to go searching for her. He finds a new world. And learns real dread.





Kruh svagdašnji

Daily Bread

kratki obiteljski / short family
Izrael / Israel / **2014.**

18'

REDATELJ / DIRECTED BY **Idan Hubel**

SCENARIST I MONTAŽA / WRITTEN BY AND EDITING **Idan Hubel** PRODUCENT / PRODUCER **Kobi Azran**
DIREKTOR FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY **David Stragmeister** OBLIKOVANJE ZVUKA
/ SOUND DESIGN **Moshe Silver**



Jonathan obožava čokoladu. Jednoga dana ukrade posljednju čokoladicu iz staklenke. Kada ga pomajka uhvati na djelu i kada ga braća izopće iz društva, odluči pobjeći od kuće. No, kada padne mrak i kada nastupe hladnoća, glad i strah, poželi se vratiti. Privučen tračkom svjetlosti u tami Jonathan otkriva istinsku čežnju u sebi koja ga vodi na pravi put.

Jonathan loves chocolate. One day he steals the last remaining chocolate in the jar. When his stepmother catches him and his brothers ostracize him, he decides to run away. Night falls and the cold, the hunger and fear beckon him to return home. But a glimmer of light in the darkness draws him nearer, as he discovers in himself a greater longing, showing him the way to his true path.



Mali betonski blok razbarušene kose s morem

Little Block of Cement with Disheveled Hair Containing the Sea

kratka drama / short drama
Španjolska / Spain / **2013.**

16'

REDATELJ / DIRECTED BY **Jorge López Navarrete**

SCENARIST / WRITTEN BY **Jorge López Navarrete** PRODUCENT / PRODUCER **Jorge López Navarrete**
DIREKTOR FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY **Carlos Mora** MONTAŽA / EDITING **Jorge López Navarrete** SCENOGRAFIJA / ART DIRECTOR **Carlos Enríquez, Cristina Martínez** IZVORNA GLAZBA / ORIGINAL SCORE **Carlo Marchionni** OBLIKOVANJE ZVUKA / SOUND DESIGN **Cristina Arias**
ULOGI / CAST **Kinara, Tomi**



Pas i kobila kreću na put. Sa svakim novim korakom razlike među njima neizbježno postaju sve očitije. Ipak, s vremenom se bolje upoznaju pa se pruža priliku za iznenadni svijetli trenutak u njihovu odnosu.

A dog and a mare embark on a voyage. With every step they take, the differences between them become more and more evident. However, there is a sudden luminous moment between the two as they gradually get to know each other.

Olupina

Shipwreck

kratki dokumentarni / short documentary
Nizozemska / Netherlands / 2014.

15'

REDATELJ / DIRECTED BY **Morgan Knibbe**

PRODUCENTI / PRODUCERS **Jos de Putter, Wink de Putter** DIREKTOR FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY **Morgan Knibbe** MONTAŽA / EDITING **Morgan Knibbe** IZVORNA GLAZBA / ORIGINAL SCORE **Carlos Dalla-Fiore** OBLIKOVANJE ZVUKA / SOUND DESIGN **Vincent Sinceretti, Noah Pepper, Taco Drijfhout**

Dana 3. listopada 2013. godine brod s 500 imigranata iz Eritreje potonuo je pokraj talijanskog otoka Lampedusa. Poginulo je više od 360 ljudi. Abraham, jedan od preživjelih, prolazi kroz groblje olupina i naviru mu sjećanja na taj strašan događaj. U međuvremenu u luci nastaje kaos tijekom utovara stotinu lijesova na vojni brod.

On 3 October 2013, a boat carrying 500 Eritrean refugees sunk off the coast of the Italian island Lampedusa. More than 360 people drowned. Abraham, one of the survivors, walks through a graveyard of shipwrecks and vividly remembers the nightmarish experience. Meanwhile, chaos breaks loose at the harbour, whilst hundreds of coffins are being loaded onto a military ship.



Taprobana

Taprobana

kratka komedija / short comedy
Portugal, Danska, Šri Lanka / Portugal, Denmark, Sri Lanka
2014.

24'

REDATELJ / DIRECTED BY **Gabriel Abrantes**

SCENARIST / WRITTEN BY **Gabriel Abrantes** PRODUCENTI / PRODUCERS **Natxo Checa, Patricia Drati, Tine Fischer, Vimukthi Jayasundara, Marta Furtado, Gabriel Abrantes** DIREKTOR FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY **Gabriel Abrantes** MONTAŽA / EDITING **Natxo Checa** SCENOGRAFIJA / ART DIRECTOR **Natxo Checa** OBLIKOVANJE ZVUKA / SOUND DESIGN **Daniel Gries, Hugo Leitão** ULOGE / CAST **Natxo Checa, Jani Zhao**

Luís Vaz de Camões, najveći portugalski renesansni pjesnik, vodi hedonistički život, konzumira droge te prolazi kreativnu krizu. Film prati pjesnika i njegovu ljubavnicu Dinamene tijekom njegova rada na svom remek-djelu, epskoj poemi *Luzitanci*. Putuje iz kakofonije indijske prašume, gdje se nađe okružen alegorijskim slonovima i makakijima, do ruba pakla i raja gdje se suočava sa svojim snovima o slavi i besmrtnosti.

Luís Vaz de Camões, the greatest Portuguese Renaissance poet, struggles creatively while engaging in a hedonistic and drug-addled lifestyle. The film follows the poet, and his lover Dinamene, as he writes his masterpiece, the epic poem *Os Lusíadas*. He travels from the cacophony of the Indian jungles, surrounded by allegorical elephants and macaques, to the frontier of Heaven and Hell, where he is confronted by his fantasy: fame and immortality.





Za nestalim šalom

The Missing Scarf

kratki animirani / short animated
Irska / Ireland / **2013.**

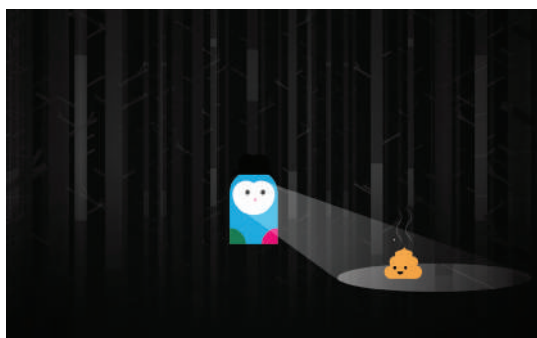
6' 35"

REDATELJ / DIRECTED BY **Eoin Duffy**

SCENARIST I ANIMACIJA / WRITTEN BY AND ANIMATION **Eoin Duffy** PRODUCENT / PRODUCER **Jamie Hogan** GLAZBENA PROIZVODNJA / MUSIC COMPANY **Echolab** SKLADATELJ / COMPOSER **Tobias Norberg** OBLIKOVANJE ZVUKA / SOUND DESIGN **Gavin Little, Joe McHugh** PRIPOVJEDAČ / NARRATOR **George Takei**

Crna komedija koja propituje neke od najučestalijih strahova: strah od nepoznatog, od neuspjeha, od odbijanja i naposljetku strah od smrti. A sve izlazi na površinu kroz varljiv ton dječjeg čitanja priča.

A black comedy exploring some of life's common fears: fear of the unknown, of failure, rejection and finally the fear of death. All delivered under the misleading tone of a child's storybook reading.



Zid

Wall

kratka drama / short drama
Mađarska / Hungary / **2013.**

11'

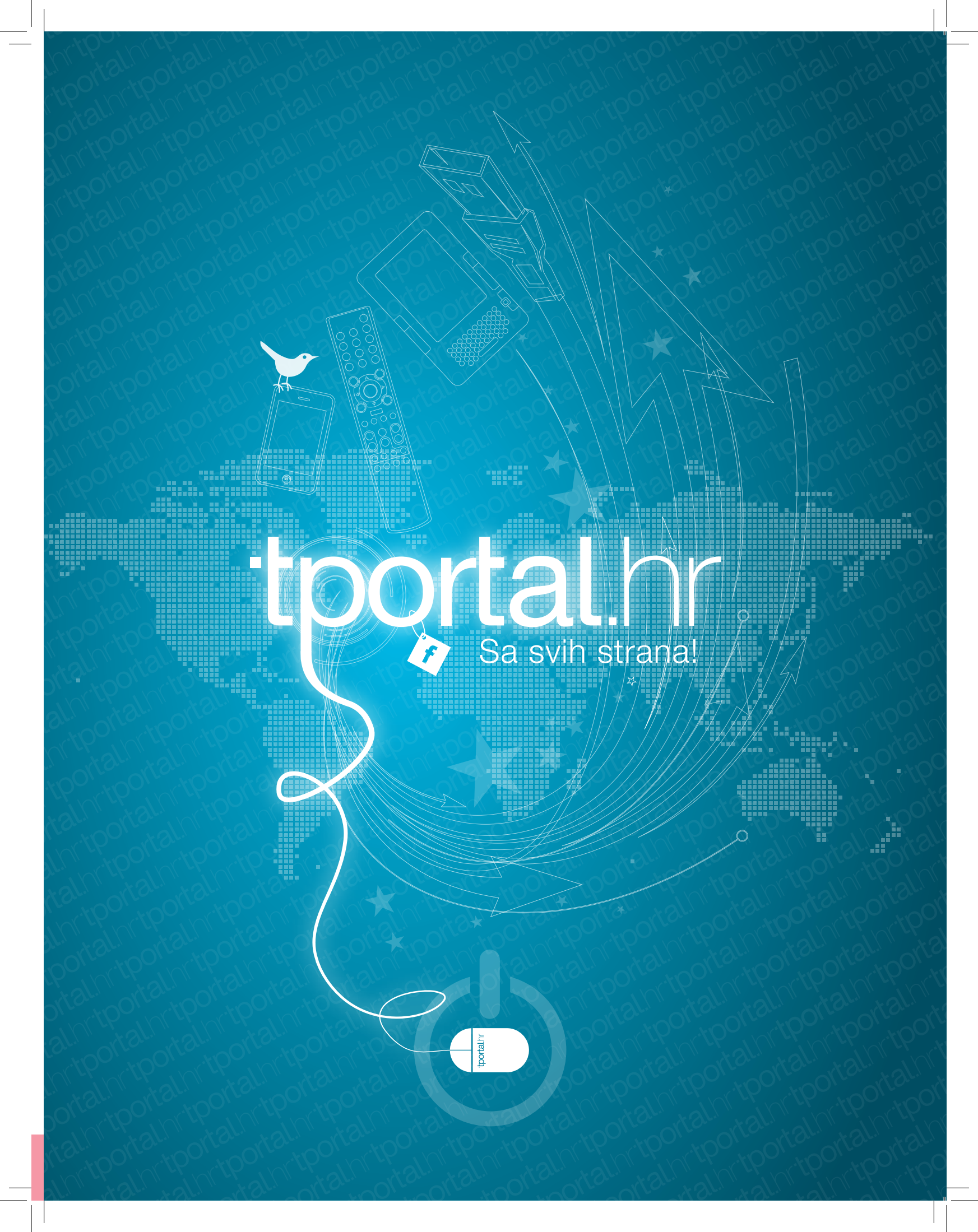
REDATELJ / DIRECTED BY **Szabó Simon**

PRODUCENTI / PRODUCERS **Petrányi Viktória, Berkes Júlia** KOPRODUCENTI / CO-PRODUCERS **Tanai Péter, Rajna Gábor, Sipos Gábor** KAMERA I MONTAŽA / CINEMATOGRAPHY AND EDITING **Czomba Albert** SCENOGRAFIJA / ART DIRECTOR **Szabó Simon** GLAZBA / MUSIC **Ekaros** OBLIKOVANJE ZVUKA / SOUND DESIGN **Hunyadi Alex**

Laci je 16-godišnji Rom koji preživljava radeći kao nadničar. Jednoga dana njega i manju skupinu radnika angažiraju za rad na gradilištu. Mora sudjelovati u izgradnji zida oko niza stambenih zgrada. Film prati nekoliko faza izgradnje tijekom kojih Laci pomaže ostalim radnicima. Na kraju Laci treba dovršiti posao. Sada prvi put baca pogled preko zida i dolazi do neobična otkrića.

Laci is a 16-year old gypsy boy, who lives off casual jobs. One day, he gets picked up from the streets along with a small group of workers for a construction job. He has to participate in the completion of a wall that surrounds a series of tenement buildings. The film follows the various stages of the construction as Laci helps out the other workers. In the end, Laci is asked to complete the work. He now takes his first look beyond the wall, which holds an unusual revelation for him.





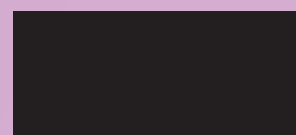
tportal.hr



Sa svih strana!

tportal.hr

Studentski program



Student

PROGRAMME



69

69

fantastični / fiction
Bugarska / Bulgaria / 2014.

16' 10"

REDATELJ / DIRECTED BY Dilian Pavlov

SCENARIST / WRITTEN BY Dilian Pavlov PRODUKCIJSKA KUĆA / PRODUCTION COMPANY Nacionalna akademija za dramske i filmske umjetnosti (NATFA) „Krustyo Sarafov“ u Sofiji (Bugarska) PRODUCENT / PRODUCER prof. Lubomir Halatchev DIREKTOR FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY Anton Bakarski MONTAŽA / EDITING Bohos Topakbashian SCENOGRAFIJA, KOSTIMOGRAFIJA, MASKA / ART DIRECTOR, COSTUME DESIGN, MAKE-UP Christian Lekov GLAZBA / MUSIC George Stresov OBLIKOVANJE ZVUKA / SOUND DESIGN Bohos Topakbashian ULOGE / CAST Snejana Makaveeva, Stoyan Radev, Yaroslava Pavlova, Todor Darliyanov

Mlada je djevojka napadnuta na ulici. U bolnici je greškom smještaju u istu sobu s napadačem, gdje je on pokušava dokrajčiti. Napadač priča drugačiju priču – da je žrtva nesreće i da u bolnici pokušava spasiti njezin život.

A young girl is attacked on the street. In the hospital, she is mistakenly put in the same room with her attacker, where he attempts to finish her off. The attacker tells a different story – he is the victim of the accident, and in the hospital, he is trying to save her life.



Audicija

Audition

drama
Makedonija / Macedonia / 2014.

12' 24"

REDATELJICA / DIRECTED BY Lavinija Sofronievska

SCENARIST / WRITTEN BY Gorjan Miloshevski PRODUKCIJSKA KUĆA / PRODUCTION COMPANY Fakultet dramskih umjetnosti u Skoplju (Makedonija) PRODUCENTI / PRODUCERS Lazar Sekulovski, Goran Trpchevski DIREKTOR FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY Dario Sekulovski MONTAŽA / EDITING Martin Ivanov SCENOGRAFIJA / ART DIRECTOR Dejan Gosevski KOSTIMOGRAFIJA / COSTUME DESIGN Emilija Ivanovska Atanasovska MASKA / MAKE-UP Frosina Mitrovska OBLIKOVANJE ZVUKA / SOUND DESIGN Sashko Potter Micevski ULOGE / CAST Ivana Pavlakovik, Milan Tocinovski, Tina Trpkoska, Jakov Angelov, Igor Angelov

Priča o Viktoru, tridesetogodišnjem pijanistu, koji ima traumu iz djetinjstva zbog smrti majke. Viktor se još uvijek sjeća ljubavi prema svojoj profesorici klavira. Uspomene pričaju priču, ali ga i sprječavaju u ostvarenju životnog sna – pojavljivanju pred ocjenjivačkim sudom na poslijediplomskom studiju u Hamburgu.

A story about Victor, a thirty-year-old pianist, who lost his mother as a child. Victor still remembers the love he felt for his piano teacher. His memories tell a story but prevent him from realizing his dream: to appear before the commission for the postgraduate course in Hamburg.



Borba

Fight

dokumentarni / documentary
Hrvatska / Croatia / 2014.

40'

REDATELJ / DIRECTED BY **Tomislav Jelinčić**

SCENARIST / WRITTEN BY **Tomislav Jelinčić** PRODUKCIJSKA KUĆA / PRODUCTION COMPANY **Akademija dramske umjetnosti u Zagrebu** PRODUCENT / PRODUCER **Mario Gigović** DIREKTORI FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY **Smiljka Guštak, Antonio Pozojević** MONTAŽA / EDITING **Karla Folnović, Denis Golenja**

Dokumentarni film o borbi za borbu. U ringu. U obitelji. U školi. U društvu. Pred objektivima. O životnim suprotnostima i borbama sa samima sobom. Ovo je priča o sazrijevanju. O autoritetima. O zagrebačkoj maturantici koja trenira tajlandski boks, ali se u Hrvatskoj nema protiv koga boriti. Učeći za maturu i upis na fakultet, sve napore i misli polaže u pripreme za nadolazeće Europsko prvenstvo u Portugalu gdje je konačno očekuju protivnice. I ona njih. Ali...

This is a documentary film about a fight for fight. In the ring. In the family. In school. In the society. In the spotlight. About contrasts and fights with oneself. This is a coming-of-age story. About authorities. About a high school senior training Thai boxing, but with no one to fight against in Croatia. Studying for her final exam and university entrance exam, all her thoughts and efforts go to the preparations for the upcoming European Championship in Portugal, where her opponents finally await her. And she awaits them. However...



Ekvilibrij

Equilibrium / Echilibru

fantastični, drama / fiction, drama
Rumunjska / Romania / 2015.

27' 53"

REDATELJ / DIRECTED BY **Alexandru Badea**

SCENARIST / WRITTEN BY **Alexandru Badea** PRODUKCIJSKA KUĆA / PRODUCTION COMPANY **UNATC Bukurešt** PRODUCENT / PRODUCER **Ioana Lascăr** (student producent) DIREKTOR FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY **Ștefania Grigorescu** MONTAŽA / EDITING **Răzvan Ilinca** SCENOGRAFIJA I KOSTIMOGRAFIJA / ART DIRECTOR AND COSTUME DESIGN **Iulia Petrescu** GLAZBA I OBLIKOVANJE ZVUKA / MUSIC AND SOUND DESIGN **Andrei Boanță** ULOGE / CAST **Crina Semciuc, Pavel Ulici, Andrei Runcanu, Mihai Niță**

Osim što je dala otkaz, ništa bitno se ne događa u Darijinom životu. Iako se trudi pronaći unutarnju ravnotežu, čini se da je nesposobna donijeti odluku o sljedećem koraku. Zaglavila je na raskrižju svog života.

Apart from quitting her job, nothing much is going on in Daria's life. Although she's trying to find an inner balance, she seems unable to decide what to do next. She's stuck at the crossroads.





Free Božidar

Free Božidar

dokumentarni / documentary
Slovenija / Slovenia / 2014.

16' 30"

REDATELJ / DIRECTED BY **Klemen Berus**

SCENARIST / WRITTEN BY **Klemen Berus** PRODUKCIJSKA KUĆA / PRODUCTION COMPANY **UL AGRFT Ljubljana** PRODUCENTICA / PRODUCER **Jožica Blatnik** DIREKTOR FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY **Uroš Hočevnar** MONTAŽA I OBLIKOVANJE ZVUKA / EDITING AND SOUND DESIGN **Sara Gjergjek** GLAZBA / MUSIC **Klemen Berus**

Film portretira slovenskog aktivista Božidara Radišiča i njegovu borbu za legalizacijom marihuane u Sloveniji. Borba se odvija od njegovog kućnog vrta do viših slovenskih sudova. The film portrays Slovenian activist Božidar Radišič and his struggle for legalization of marijuana in his country. The struggle takes place all the way from his home garden and up to higher Slovenian courts.



Institucija

Institucija

eksperimentalni filmski esej / experimental film essay
Hrvatska / Croatia / 2013.

12' 16"

REDATELJICA / DIRECTED BY **Kristina Marić**

SCENARISTICA / WRITTEN BY **Kristina Marić** PRODUKCIJSKA KUĆA / PRODUCTION COMPANY **Umjetnička akademija u Osijeku** PRODUCENT / PRODUCER **Vjeran Hrpka** DIREKTORICA FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY **Kristina Marić** MONTAŽA / EDITING **Kristina Marić** GLAZBA / MUSIC **Danijel Šimić** OBLIKOVANJE ZVUKA / SOUND DESIGN **Vlatko Galić** VIZUALNI EFEKTI / VISUAL EFFECTS **Vedran Marjanović** ULOGE / CAST **Domagoj Mrkonjić, Josip Brandis, Jakov Gavran, Filip Eldan, Nino Pavleković, Krešimir Jelić, Dario Šeremet, Tihomir Ranogajec, Hrvoje Nemec, Jurica Perharić, Matija Medverec, Kristijan Žakić, Matko Brekalo, Jurica Hrenić**

Film bilježi prostorna i vremenska određenja specifične lokacije, na kojoj je autorica provela svoje umjetničko obrazovanje. Umjetnička akademija u Osijeku smještena je u prostoru bivše vojarne. Propitujući mjesto i vrijeme, povučena je paralela između tih dviju institucija. The film deals with the questions of time and space in the urban area in which the author spent several years of artistic education. In the area of a former military barrack, the Academy of Arts is situated today. Questioning the time and space, a distinctive parallel has been drawn between these two state institutions.



Jaki dijalekt

Strong Dialect

dokumentarni, eksperimentalni / documentary, experimental
Hrvatska / Croatia / 2014.

8' 23"

REDATELJ / DIRECTED BY Dominik Grdić

SCENARISTI / WRITTEN BY Dominik Grdić, Andreja Jandrečić PRODUKCIJSKE KUĆE / PRODUCTION COMPANIES Akademija primijenjenih umjetnosti Sveučilišta u Rijeci, AdriArt PRODUCENT / PRODUCER Odsjek za medijske umjetnosti i prakse DIREKTOR FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY Dominik Grdić MONTAŽA / EDITING Dominik Grdić, Michel Mesarić, Andreja Jandrečić SCENOGRAFIJA / ART DIRECTOR Dominik Grdić, Andreja Jandrečić KOSTIMOGRAFIJA / COSTUME DESIGN Andreja Jandrečić OBLIKOVANJE ZVUKA / SOUND DESIGN Michel Mesarić NARACIJA / NARRATOR Ante Božanić PEPE ULOGE / CAST gđa Filomena, Marco Wenegger, Ante Božanić Pepe

Asimilacija mladog turista u autohtoni način života Komiže. Dva potpuno različita svijeta – stare komiške gospode kuharice i mladog Austrijanca na ljetnoj avanturi po Hrvatskoj.

Asimilation of a young tourist into the authentic Komižan lifestyle. Two completely different worlds – of an elderly lady cook and a young Austrian on a summer adventure in Croatia.



Kad bi ovce bile roze

If the Sheep Were Pink

drama
Srbija / Serbia / 2015.

29' 13"

REDATELJICA / DIRECTED BY Đurđija Radivojević

SCENARISTICA / WRITTEN BY Đurđija Radivojević PRODUKCIJSKA KUĆA / PRODUCTION COMPANY Fakultet dramskih umjetnosti Beograd PRODUCENT / PRODUCER Fakultet dramskih umjetnosti Beograd DIREKTOR FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY Filip Orlandić-Stojanovski MONTAŽA / EDITING Davor Bosankić SCENOGRAFIJA / ART DIRECTORS Mina Lazarević, Sanja Bulat, Jelena Prekajski KOSTIMOGRAFIJA / COSTUME DESIGN Kristina Kostić GLAZBA / MUSIC Dorotea Vejnović OBLIKOVANJE ZVUKA / SOUND DESIGN Marko Đukić, Nikola Janković SPECIJALNI EFEKTI / SPECIAL EFFECTS Ivan Čolić ULOGE / CAST Jelena Vrcibradić, Vasilije Prvulović, Katarina Kovačević, Zinaida Dedakin, Predrag Ejodus, Veljko Smiljanić, Miloš Arsić

Marko je jedino dijete u selu. Usamljen je, a djetinjstvo mu je jednolično i usmjereno na odrasle. A onda mu se dogode Lačo, Biber i Šotka, koji su mu došli pomoći u borbi za dječja prava. Marko će doživjeti avanturu i pravu radost odrastanja.

Marko is the only child in the village. His childhood is lonely, bored and focused on adults. That changes when he meets Lacho, Biber and Shotka, who came to help him in the fight for children's rights. Marko experiences adventure and the true joy of growing up.





Ljeto bez mjeseca

Moonless Summer / Leto bez meseca

drama
Srbija / Serbia / 2014.

31' 6"

REDATELJ / DIRECTED BY Stefan Ivančić

SCENARIST / WRITTEN BY Stefan Ivančić PRODUKCIJSKA KUĆA / PRODUCTION COMPANY Fakultet dramskih umjetnosti Beograd PRODUCENT / PRODUCER Fakultet dramskih umjetnosti Beograd DIREKTOR FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY Igor Đorđević MONTAŽA / EDITING Jelena Maksimović SCENOGRAFIJA / ART DIRECTOR Dragana Bačović OBLIKOVANJE ZVUKA / SOUND DESIGN Mladan Matavulj ULOGE / CAST Isidora Marković, Matija Ristić, Jelisaveta Karadžić, Stefan Đorđević

Prije odlaska u inozemstvo šesnaestogodišnja Isidora provodi nekoliko dana u vikendici svoga djetinjstva. Izgubljena u ljetnoj tišini, strepi od promjena koje se bliže...

Before moving abroad, sixteen-year-old Isidora spends a few days at her childhood countryside house. Lost in the summer's stillness, she fears the coming changes...



Nasamo

Alone

drama
Hrvatska / Croatia / 2015.

19' 21"

REDATELJICA / DIRECTED BY Lana Kosovac

SCENARISTICE / WRITTEN BY Lana Kosovac, Beatrica Kurbel PRODUKCIJSKA KUĆA / PRODUCTION COMPANY Akademija dramske umjetnosti Zagreb PRODUCENTICA / PRODUCER Petra Begović DIREKTOR FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY Bojan Mrdenović MONTAŽA / EDITING Denis Golenja KOSTIMOGRAFIJA / COSTUME DESIGN Sladana Buljan OBLIKOVANJE ZVUKA / SOUND DESIGN Srđan Popović ULOGE / CAST Sanja Milardović, Petar Cvirn, Branka Trlin, Željko Duvnjak

Mirna je ozbiljna djevojka. Odlučuje prijeći vlastitu granicu da bi doživjela uzbuđenje. Nasamo.

Mirna is a serious girl. She decides to cross the line to experience excitement. Alone.



Neboderi Rijeke

Apartment Buildings of Rijeka

eksperimentalni / experimental
Hrvatska / Croatia / 2015.

3' 28"

REDATELJICA / DIRECTED BY Matea Šarić

SCENARISTICA, DIREKTORICA FOTOGRAFIJE, MONTAŽA I OBLIKOVANJE ZVUKA / WRITTEN BY, DIRECTOR OF PHOTOGRAPHY, EDITING AND SOUND DESIGN Matea Šarić PRODUKCIJSKA KUĆA / PRODUCTION COMPANY Akademija primijenjenih umjetnosti Sveučilišta u Rijeci PRODUCENT / PRODUCER Odsjek za medijske umjetnosti i prakse GLAZBA / MUSIC www.vimeo.com/musicstore, *City in the Cloud* by Lee Rosevere (<http://happypuppyrecords.ca>)

Dručiji pogled na Rijeku kroz njene nebodere te kontrastiranje pogleda izvana fokusiranog prvenstveno na formu sa zvukovima života koji se odvija unutra.

A different view of Rijeka through its apartment buildings. Focused on contrasting architectural form of the building shot from the outside with the sounds of life which happens inside of it.



Plivanje

Swimming / Plavanje

fantastični / fiction
Slovenija / Slovenia / 2014.

23' 43"

REDATELJICA / DIRECTED BY Katarina Rešek

SCENARISTICA / WRITTEN BY Katarina Rešek PRODUKCIJSKA KUĆA / PRODUCTION COMPANY UL AGRFT, Ljubljana (Slovenija) PRODUCENTICA / PRODUCER Jožica Blatnik DIREKTOR FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY Rok Kajzer Nagode MONTAŽA / EDITING Andrej Avanzo SCENOGRAFIJA / ART DIRECTOR Neža Zinajić KOSTIMOGRAFIJA / COSTUME DESIGN Mateja Fajt MASKA / MAKE-UP Petra Hartman GLAZBA / MUSIC Kukla Kesherović OBLIKOVANJE ZVUKA / SOUND DESIGN Peter Žerovnik ULOGE / CAST Merisa Porić, Edina Mehić Silić

Dvanaestogodišnja Sanela odrasta u muslimanskoj obitelji, obožava plivanje i želi se kvalificirati za natjecanje u svojoj školi, ali njezin put se mijenja kada dobije prvu mjesečnicu. Film tematizira religijski i kulturološki sukob između Zapada i islama kroz pogled mladih koji odrastaju između vrijednosti zapadnog društva i islamske tradicije.

12-year-old Sanela, growing up in a Muslim family, loves swimming and wants to attend a swimming competition at her school but her path changes when she gets her first period. The theme of the film is religious and cultural conflict between the West and Islam through the eyes of youth growing up between the values of the western society and the Islamic tradition.





Polufinale

Semifinals

drama
Hrvatska / Croatia / 2014.

17' 30"

REDATELJ / DIRECTED BY Tomislav Šoban

SCENARIST / WRITTEN BY Tomislav Šoban PRODUKCIJSKA KUĆA / PRODUCTION COMPANY Akademija dramske umjetnosti u Zagrebu PRODUCENTICA / PRODUCER Tena Gojić MONTAŽA / EDITING Bojan Ocvirek Mijatović SCENOGRAFIJA / ART DIRECTOR Tomislav Šoban KOSTIMOGRAFIJA / COSTUME DESIGN Katarina Pilić OBLIKOVANJE ZVUKA / SOUND DESIGN Srđan Popović ULOGE / CAST Barbara Nola, Kristian Bonačić, Svebor Kamenski Bačun, Jadranka Đokić, Matija Pekić

Na juniorskom prvenstvu Hrvatske u mačevanju uz Svebora će prvi put nastupiti i njegov mladi brat Kristian. Dok je Kristian neopterećen rezultatom, Svebor ima visoka očekivanja. For the first time, Kristian will join his older brother Svebor in the Croatian Juniors' Fencing Championship. While Kristian merely wants to participate, Svebor has great expectations.



Posjet

The Visit / În vizită

dokumentarni / documentary
Rumunjska / Romania / 2015.

13' 57"

REDATELJICA / DIRECTED BY Hedda Bednarszky

SCENARISTICA, DIREKTORICA FOTOGRAFIJE, MONTAŽA, OBLIKOVANJE ZVUKA / WRITTEN BY, DIRECTOR OF PHOTOGRAPHY, EDITING AND SOUND DESIGN Hedda Bednarszky PRODUKCIJSKE KUĆE / PRODUCTION COMPANIES Sveučilište Babeş-Bolyai, Fakultet za dramu i televiziju, Cluj – Napoca (Rumunjska) ULOGA / CAST Peter

Glavnu ulogu u ovom kratkom filmskom projektu nema Petar, već njegova usamljenost. Usamljenost koja pogađa većinu rumunjskih umirovljenika koji ostaju sami nakon što su njihove obitelji otišle pokušati pronaći bolje šanse negdje drugdje.

A solitude that can be extrapolated to the majority of Romanian retired persons who are condemned to loneliness after their family left to try and seek better chances elsewhere.



Postaja 15033

Station #15033 / Stația #15033

dokumentarni / documentary

Rumunjska / Romania / 2015.

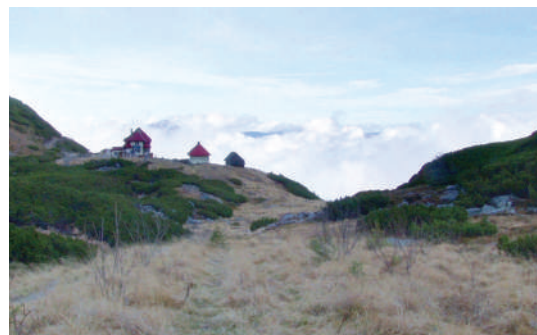
65' 39"

REDATELJICA / DIRECTED BY Iulia Matei

SCENARISTICA / WRITTEN BY Iulia Matei PRODUKCIJSKE KUĆE / PRODUCTION COMPANIES Sveučilište Babeș-Bolyai u Cluju – Napoca, Fakultet za film i televiziju (Rumunjska) PRODUCENTICA / PRODUCER Iulia Matei DIREKTOR FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY Marius Mîndruțău MONTAŽA / EDITING Vlad Voinescu, Iulia Matei OBLIKOVANJE ZVUKA / SOUND DESIGN Vlad Voinescu

Postaja 15033 je opisni dokumentarni film koji prati priču o Tiucuu, meteorologu u meteorološkoj postaji na planini Rodna, tijekom četiri godišnja doba. Simbioza između čovjeka i prirode čini srž priče.

Station 15033 is descriptive documentary that follows the story of Tiucuu, a meteorologist at the weather station on the mountain Rodna, during the four seasons. The symbiosis between man and nature is at the heart of the story.



Povratak

The Last Act / Враќање

drama

Makedonija / Macedonia / 2014.

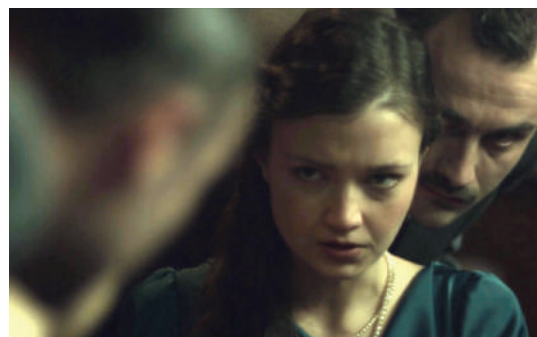
28'

REDATELJICA / DIRECTED BY Dina Duma

SCENARISTI / WRITTEN BY Aleksandar Rusjakov, Dina Duma PRODUKCIJSKA KUĆA / PRODUCTION COMPANY Fakultet dramskih umjetnosti u Skoplju (Makedonija) PRODUCENTI / PRODUCER Lazar Sekulovski, Goran Trpchevski DIREKTOR FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY Naum Dokseovski MONTAŽA / EDITING Martin Ivanov SCENOGRAFIJA / ART DIRECTOR Martin Spasevski KOSTIMOGRAFIJA / COSTUME DESIGN Rade Vasilev MASKA / MAKE-UP Irena Senokozlievska OBLIKOVANJE ZVUKA / SOUND DESIGN Sashko Potter Micevski VIZUALNI EFEKTI / VISUAL EFFECTS Oliver Velickovski SPECIJALNI EFEKTI / SPECIAL EFFECTS Dejan Krajcevski ULOGE / CAST Ivana Pavlakovik, Dimitrija Doskevski, Kristina Lelovac, Sofia Kunovska, Ivica Dimitrijevik, Vlado Jovanovski, Nikola Ristanovski

Marija je talijanska glumica koja dolazi posjetiti svog ljubavnika u okupiranoj Makedoniji 1942. godine, ali nažalost njezina želja za pustolovinom završava tragično.

Maria is an Italian actress who comes to visit her lover, in occupied Macedonia in 1942, but unfortunately her need for adventure ends tragically.





Ta'rîz: Šarena djeca sivog grada

Ta'rîz; The Colorful Kids of the Grey City
Ta'rîz: Gri Şehrini Renkli Çocukları

dokumentarni / documentary
Turska / Turkey / 2015.

9' 15"

REDATELJ / DIRECTED BY Sezer Ağgez

PRODUKCIJSKA KUĆA / PRODUCTION COMPANY Sveučilište kulturnih djelatnosti u Istanbulu, Fakultet za umjetnost i dizajn, Odjel za komunikacijski dizajn PRODUCENT / PRODUCER Furkan Köse DIREKTORI FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY İbrahim Esmer, Sercan Karataş, Sezer Ağgez MONTAŽA / EDITING Oğuzhan Erdoğan

Grafiti daju boju svakom gradu u kojem su nacrtani. S obzirom na to da je zapravo crtanje grafiti nezakonito, odnedavno je vrlo popularno u Turskoj i interpretira se na različite načine. Svaka interpretacija stvorila je drugačiju perspektivu, ali nikad nije obeshrabrila mlade koji boje grad.

Graffiti gives colour to every city. As this movement is illegal, recently it has gained popularity in Turkey, being interpreted in many different ways. Each interpretation has created a different perspective, never discouraging young graffiti artists.



U kući

In the House

fantastični, drama / fiction, drama
Rumunjska / Romania / 2014.

17' 4"

REDATELJICA / DIRECTED BY Ana-Maria Comănescu

SCENARISTICA / WRITTEN BY Ana-Maria Comănescu PRODUKCIJSKA KUĆA / PRODUCTION COMPANY UNATC Bukurešt (Rumunjska) PRODUCENT / PRODUCER Roxana Radeanu (student producent) DIREKTOR FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY Tudor Platon MONTAŽA / EDITING Patricia Chelaru SCENOGRAFIJA / ART DIRECTOR Victor Diaconu KOSTIMOGRAFIJA / COSTUME DESIGN Andrei Radut MASKA / MAKE-UP Škola šminkanja Diana Ionescu OBLIKOVANJE ZVUKA / SOUND DESIGN Patricia Chelaru ULOGE / CAST Alexandru Sinca, Lucian Ionescu, Rareş Andrici, Cristian Bota, Cosmin Teodor Pană

Nakon što je svjedočio tragičnoj sceni prometne nesreće, 23-godišnji Cristi dolazi na prijateljevu zabavu. Skupina prijatelja nije previše pogođena njegovom pričom, naprotiv, čini se kao da ga motiviraju da se zabavi najbolje što može. Kada se zabava stižala, kroz pijane muške razgovore sirove istine počinju izlaziti na površinu i stvari krenu nagore.

After witnessing the tragic scene of a car accident, twenty-three-year-old Cristi arrives at a friend's party. His group of friends doesn't seem too affected by his story, on the contrary, they seem keen on motivating him to party as hard as he can. The party settles down, they sit in a circle and start telling seemingly random stories. Through drunken slurs of guy-talk, raw truths start to slip out and things take a turn for the worse.



Vlog

Vlog

drama

Hrvatska / Croatia / 2014.

70' 9"

REDATELJ / DIRECTED BY Bruno Pavić

SCENARISTI / WRITTEN BY Bruno Pavić, Anamarija Pavić PRODUKCIJSKA KUĆA / PRODUCTION COMPANY Umjetnička akademija Sveučilišta u Splitu (UMAS) PRODUCENT / PRODUCER Slobodan Jokić DIREKTOR FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY Ratko Ilijić MONTAŽA / EDITING Goran Čače GLAZBA I OBLIKOVANJE ZVUKA / MUSIC AND SOUND DESIGN Gildo Bavčević ULOGE / CAST Matija Kačan, Dara Vukić, Jelena Posavec Tušek, Ivan Matijašević, Ivica Ljubić Žila

Krešo postaje žrtva nepravednog društvenog sustava i situacija koje ga polako vode u potpunu materijalnu i egzistencijalnu propast, pri čemu sam ne može utjecati na ishod ili učiniti išta da bi promijenio svoj život nabolje. Njegovo je jedino mjesto ostvarenja videoblog (vlog) u kojem povremeno iznosi svoje misli o životu, uvijek tražeći dobro u negativnim stvarima koje mu se događaju.

Krešo becomes victim of an unjust social system and various life situations that unfold gradually leading him to utter financial and existential destruction, while he is powerless over the outcome and can do nothing to change his life for the better. He finds self-achievement only in the video blog (vlog) he occasionally shoots where he reveals his positive thoughts on life.



Dizalica

**Program
za mlade**

Youth Programme



MYTHERAPY

colour is beautiful

Radionica RED za digitalnu generaciju

RED Workshop for Digital Natives

Circolo, 16. – 23. 7.

VODITELJ / INSTRUCTOR **Dado Valentić**



Dado Valentić osnivač je londonskog studija za digitalni mastering Mytherapy iz čijih je radionica izašao niz dugometražnih filmova i serija (*Totalni opoziv, Sherlock Holmes, Igra prijestolja...*). Osvojio je nagradu za reklamu godine na Nagradama britanskih televizijskih reklama, Zlatnog lava u Cannesu za Philips i za Nike, BAFTA-u za najbolji poseban televizijski program (3D TV emisija *Leteća čudovišta*), itd. Iznimno je cijenjen zbog doprinosa u razvoju boje za digitalne filmske kamere. Predaje na Međunarodnoj akademiji kolorista.

Dado Valentić is the founder of Mytherapy, London's leading studio for digital colour correction responsible for finishing a large number of feature films and series whose credits include *Total Recall, Sherlock Holmes, Game of Thrones* and many other works. He has received a number of awards: TV Commercial of the Year, Cannes Golden Lion for Philips and Nike, BAFTA for Best Specialist Factual Programme – *Flying Monsters 3D*, etc. He is renowned for his development of colour science for digital film cameras. He is an instructor at the International Colourist Academy.



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

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

Beautiful Girl / Beautiful Girl

romantična drama / romantic drama
Austrija / Austria / 2015.

95'

REDATELJ / DIRECTED BY Dominik Hartl

SCENARISTI / WRITTEN BY Dominik Hartl, Agnes Pluch PRODUKCIJSKA KUĆA / PRODUCTION COMPANY Allegro filmproduktion PRODUCENTI / PRODUCERS Helmut Grasser, Constanze Schumann DIREKTORI FOTOGRAFIJE / DIRECTORS OF PHOTOGRAPHY Andreas Thalhammer, Xiaosu Han MONTAŽA / EDITING Ingrid Koller, Christoph Loidl GLAZBA / MUSIC Paul Galister, Max Borchardt, Matthias Weber ZVUK / SOUND Thomas Szabolcs ULOGE / CAST Jana McKinnon, Marlon Boess, Giacomo Pilotti, Lilian Klebow, Dany Sigel, Mortiz Uhl, Christian Tramitz

Kad joj se roditelji razdvoje, 15-godišnja Charlotte prvi put okusi koliko ljubav može biti bolna. No, onda upozna dva dječaka, najbolje prijatelje Sulzera i Carla, i uskoro otkriva da ljubav može, s vremena na vrijeme, biti prilično kaotična i suluda.

When her parents separate, 15-year-old Charlotte has her first taste of how painful love can be. But then she meets two best friends, Sulzer and Carlo, and soon discovers that love can be pretty chaotic and crazy at times.

Dominik Hartl je rođen 1983. u Schladmingu (Austrija). Studirao je režiju i scenarij na filmskoj akademiji u Beču gdje je 2012. diplomirao s filmom *Vienna waits for you*, koji je osvojio nekoliko nagrada. *Beautiful girl* je njegov prvi dugometražni film. Hartl je uključen i u nekoliko glazbenih projekata, gdje svira klarinet, saksofon, bas-gitaru i sintesajzer.

Dominik Hartl was born in 1983 in Schladming, Austria. He studied Directing and Screenwriting at the Film Academy Vienna, from which he graduated in 2012 with the film *Vienna Waits for You*. The film has won several awards. The film *Beautiful Girl* marks his feature-length directorial debut. Hartl is involved in several music projects, where he plays the clarinet, saxophone, bass-guitar and synthesizers.



Diši / Breathe / Respire

drama
Francuska / France / 2014.

91'

REDATELJICA / DIRECTED BY Mélanie Laurent

SCENARISTI / WRITTEN BY Mélanie Laurent, Julien Lambroschini TEMELJENO NA ROMANU / BASED ON THE NOVEL BY Anne-Sophie Brasme PRODUKCIJSKE KUĆE / PRODUCTION COMPANIES Gaumont, Move Movie, Mely Production PRODUCENT / PRODUCER Bruno Levy KAMERA / CINEMATOGRAPHY Arnaud Potier MONTAŽA / EDITING Guerric Catala SCENOGRAFIJA / ART DIRECTOR Stanislas Reydellet GLAZBA / MUSIC Marc Chouarain ZVUK / SOUND Cyril Moisson, Cyril Holtz, Alexis Place ULOGE / CAST Lou de Laâge, Joséphine Japy, Isabelle Carré, Claire Keim

Charlie je 17-godišnja djevojka koju muče sumnje, razočaranja i usamljenost. Kada u njezin život uđe atraktivna i samouvjerena Sarah, postaju nerazdvojne. Charlie je uzbuđena što se osjeća živom. Međutim, kad Sarah dosadi Charlie i počne tražiti nova prijateljstva negdje drugdje, njihovo prijateljstvo doživi zloslutni zaokret.

Charlie is a 17-year-old girl tortured by doubt, disillusionment and loneliness. When the attractive and self-confident Sarah arrives and the two become inseparable, Charlie is excited to feel alive. However, as Sarah tires of Charlie and begins to look elsewhere for a new friend, their friendship takes an ominous turn.

Mélanie Laurent je rođena u Parizu. Od 1999. glumila je u više od 35 filmova, uključujući *Ne brini, dobro sam* i *Nemilosrdni gadovi*, oba premijerno prikazana na Toronto International Film Festivalu. Dugometražni redateljski privijenac joj je film *Usvojeni*, a *Respire* je njezin najnoviji film.

Mélanie Laurent was born in Paris. Since 1999 she has appeared in over thirty-five films including *Je vais bien, ne t'en fais pas*, *Inglourious Basterds* and *Beginners* and *Enemy*, both of which premiered at Toronto International Film Festival. She made her feature directorial debut with *Les Adoptés*. *Respire* is her latest film.



Rendez-VOUS
Festival Francuske
u Hrvatskoj
svibanj — rujan 2015.



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Rendez-vous, festival Francuske u Hrvatskoj
www.rendez-vous.hr



Moja sestra mršavica

My Skinny Sister

drama

Švedska, Njemačka / Sweden, Germany / 2015.

95'

REDATELJICA / DIRECTED BY Sanna Lenken

SCENARISTICA / WRITTEN BY Sanna Lenken PRODUCENTICA / PRODUCER Annika Rogell KOPRODUCENTI / CO-PRODUCERS Jessica Ask, Hanne Palmquist, Katharina Dufner, Olaf Grunert, Ilona Schultz KAMERA / CINEMATOGRAPHY Moritz Schultheiss MONTAŽA / EDITING Hanna Lejonqvist GLAZBA / MUSIC Per Storby Jutbring ULOGE / CAST Rebecka Josephson, Amy Deasismont, Annika Hallin, Henrik Norlen, Maxim Mehmet, Ellen Lindbom

U trenutku kada Stella ulazi u uzbudljivi svijet adolescencije otkriva da njezina starija sestra Katja, koja joj je uzor, krije da ima poremećaj u prehrani. Bolest polako razdire obitelj.

Just as Stella enters the exciting world of adolescence, she discovers that her big sister and role model Katja is hiding an eating disorder. The disease slowly tears the family apart.

Sanna Lenken diplomirala je filmsku režiju i stekla magisterij iz pisanja scenarija na Dramatiska Institutetu 2009. godine. Autorica je nekoliko nagrađivanih kratkih filmova, a režirala je i dvije sezone švedske televizijske serije za mlade *Double life*. Njezin kratki film *Eating lunch* prikazan je u konkurenciji Međunarodnog filmskog festivala u Gothenburgu 2013., a međunarodnu premijeru imao je na Berlinaleu u programu Generation 14 plus competition te na Tribeci.

Sanna Lenken graduated in Film Directing. In 2009, she received a master's degree in Screenwriting from the Dramatiska Institutet, the national film school of Sweden. She has made several award-winning short films and directed *Double life*, a youth series in two seasons for the Swedish Television. In January 2013, her most recent short film *Eating Lunch* premiered in competition at the Gothenburg International Film Festival. This was followed by its international premiere in the Generation 14 plus competition at Berlinale and Tribeca.



Patnje mladog Ede / Short Skin

komedija / comedy / Italija, Iran, Ujedinjeno Kraljevstvo
Italy, Iran, United Kingdom / 2014.

83'

REDATELJ / DIRECTED BY Duccio Chiarini

SCENARISTI / WRITTEN BY Duccio Chiarini, Ottavia Madeddu, Marco Pettenello u suradnji s Miroslavom Mandicem PRODUKCIJSKE KUĆE / PRODUCTION COMPANIES La Règle du Jeu, Asmara Films IZVRŠNI PRODUCENTI / EXECUTIVE PRODUCERS Ginevra Elkann, Francesca Zanza PRODUCENTI / PRODUCERS Babak Jalali, Duccio Chiarini KAMERA / CINEMATOGRAPHY Baris Ozbicer MONTAŽA / EDITING Roberto Di Tanna IZVORNA GLAZBA / ORIGINAL SCORE Woodpigeon ULOGE / CAST Matteo Creatini, Francesca Agostini, Nicola Nocchi, Miriana Raschillà, Bianca Ceravolo, Bianca Nappi, Michele Crestacci, Francesco Acquaroli...

Film je priča o Edoardu, 17-godišnjem mladiću iz Pise, koji ima zdravstveni problem koji ga sprječava da iskusi bilo kakvo seksualno zadovoljstvo. Ljeto je, a Edoardo i njegov najbolji prijatelj pokušavaju doživjeti vlastiti ritual gubljenja nevinosti. Edoardo pritom otkriva da je život, kao i seks, vrlo složen...

Film is the story of Edoardo, a 17-year-old boy from Pisa, with a medical condition that has prevented him from experiencing any sexual satisfaction. It is summertime and Edoardo and his best friend are trying to lose their virginity. But it is also during this period that Edoardo discovers that life, like sex, is very complicated...

Duccio Chiarini, rođen i odrastao u Firenci, studirao je kinematografiju na London Film Schoolu. Godine 2004. s Babakom Jalalijem osniva produkcijsku kuću La Règle du Jeu, a njihovi kratki filmovi nagrađeni su na međunarodnim festivalima. Autor je filma *Hit the road, Nonna* koji je premijerno prikazan u Veneciji 2011. te je osvojio brojne nagrade.

Duccio Chiarini, born and raised in Florence, studied Cinema at the London Film School. In 2004, he set up the production company "La Règle du Jeu" together with Babak Jalali. Their short films have won awards at major international festivals. In 2011, he made the documentary *Hit The Road, Nonna*. Since its premiere in Venice in 2011, the film has received a number of awards.



Streetkids United II: Djevojke iz Rija

Streetkids United II: The Girls From Rio

dokumentarni / documentary

Ujedinjeno Kraljevstvo, Nizozemska, Brazil

United Kingdom, Netherlands, Brazil / 2015.

78'

REDATELJICA / DIRECTED BY Maria Clara

PRODUKCIJSKE KUĆE / PRODUCTION COMPANIES Film & Music Entertainment (F&ME), JaJa Film Productions, Total Entertainment IZVRŠNI PRODUCENTI / EXECUTIVE PRODUCERS Stephan Daldry, Beeban Kidron PRODUCENTI / PRODUCERS Mike Downey, Jamillah van der Hulst, Conrad Alleblas, Sam Taylor

Streetkids United II: Djevojke iz Rija dokumentarni je film o iskustvu grupe djevojaka iz favela u Riju de Janeiru koje im potpuno mijenja život. Favela Street Girls izabrane su da predstavljaju Brazil tijekom Street Child World Cupa 2014. Djevojke, koje su se suočile s kriminalom, nasiljem i socijalnim problemima, sa svojim trenerima ulažu izuzetan napor da bi postale pobjednički tim. Njihovo putovanje u nepoznato konačno ih nagrađuje...

Streetkids United II: The Girls From Rio is a documentary film about a life-changing experience for a group of girls from the favelas in Rio de Janeiro. The Favela Street Girls are chosen to represent Brazil during the Street Child World Cup 2014. The girls, who have faced crime, violence and social problems during their lives, work hard with their coaches to become a winning team. Their journey to the unknown finally rewards them with much more...

Maria Clara je redateljica u usponu, montažerka i producentica. Rodom iz Rija de Janeira, kao pomoćnica redatelja radi već kao 17-godišnjakinja, a diplomirala je na prestižnom filmskom programu sveučilišta u New Yorku. Njezina biografija uključuje, uz ostalo, i rad na filmovima Spikea Leeja *Summer of Sam* i *Bamboozled* te na filmu *Disappearing Acts* nagrađenom Oscarom, i rad na oglašavanju produkcije za Saatchi & Saatchi. Radila je s Fernandom Meirellesom.

Maria Clara is one of the rising stars of Brazilian cinema. She is a director, editor, and producer. A native of Rio de Janeiro, she was a first assistant director at the age of seventeen. She is a graduate of New York University's prestigious Film Programme. Her credits include Spike Lee's *Summer of Sam* and *Bamboozled*, *Disappearing Acts*, the Academy Award winning *Election*, as well as numerous advertising productions for Saatchi & Saatchi. She has worked with Fernando Meirelles.

● svjetska premijera
world premiere



Pulica

Program
za djecu

Children's Programme

Radionica animiranog filma Pustolovni laboratorij profesora Baltazara

Animated Film Workshop Professor
Balthazar's Adventure Laboratory

Circolo, 15. – 23. 7.

VODITELJI / INSTRUCTORS **Manuel Šumberac, Vibor Juhas**
GOŠĆA / GUEST **Natalia Chernysheva**



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

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

Manuel Šumberac magistar je animiranog filma i novih medija. Radio je kao glavni animator na filmu *Guliver* Zdenka Bašića. Realizirao je četiri autorska animirana filma (*Mehaničko srce*, 2013.) i tri animirana glazbena spota za Gibonija. Godine 2012. osvojio je nagradu Porin za najbolje likovno oblikovanje albuma *Svijet glamura* Hladnog piva. Ilustrirao je niz slikovnica i knjiga.

Manuel Šumberac holds an MA degree in Animated Film and New Media. He worked on Zdenko Bašić's film *Gulliver*. He is the author of four animated films (*Mechanical Heart*, 2013) and three animated music videos for Croatian musician Gibonni. In 2012, he won the Porin Award for best album cover for the album *Svijet glamura* by the Croatian band Hladno pivo. He works as illustrator as well.



Manuel Šumberac

Vibor Juhas (1982.) bavi se ilustracijom, animacijom, glazbom i filmom. Godine 2012. snimio je dugometražni dokumentarni film *Monteparadiso*. Ilustrator je knjige za djecu *Strahosmijeh*, slikovnice *Ponoć u Parku 52* i nekoliko kratkih stripova, a trenutačno radi na animiranom filmu, interaktivnoj slikovnici i novoj slikovnici. Radi kao dizajner na Sajmu knjige u Istri.

Vibor Juhas (1982) is an illustrator, animator, musician and filmmaker. In 2012, he made his full-length documentary *Monteparadiso 2*. He illustrated the children's book *Strahosmijeh* and the picture book *Ponoć u Parku 52*, as well as several short comic books. He is currently working on a new animated film and an interactive picture book. He works as a designer at the Pula festival of books and authors Book Fair(y) in Istria.



Vibor Juhas

Natalia Chernysheva, mlada ruska redateljica animiranih filmova, za svoj je kratki animirani film *Pahuljica* (*Snowflake*), koji prikazujemo na ovogodišnjem festivalu, osvojila nagradu publike na New York International Children's Film Festivalu.

Natalia Chernysheva is a young Russian animated film director. Her short animated film *Snowflake* won the Audience Award at the New York International Children's Film Festival and it will be presented at this year's Pula edition.

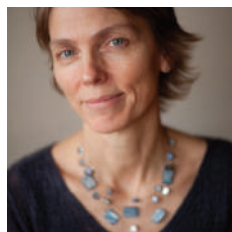


Natalia Chernysheva

Hokus pokus, Albert / Hocus Pocus, Alfie Atkins

animirani, obiteljski
animated, family

Norveška / Norway
2013., 76'



Torill Kove (1958.) rođena je i odrasla u Norveškoj, a živi u Montrealu u Kanadi. Njezin prvi kratki film *My Grandmother Ironed the King's Shirts* bio je 2000. nominiran za Oscara. Za svoj drugi kratki film *The Danish Poet* (2007.) osvojila je Oscara. Uz režiju i animirane filmove, Torill je napisala i ilustrirala nekoliko dječjih knjiga.

Torill Kove (b. May 25, 1958) was born and raised in Norway but now lives with her family in Montreal, Canada. In 2000 her first short film *My Grandmother Ironed the King's Shirts* was nominated for an Oscar (Academy Award). Torill's breakthrough as a director came when she won the Oscar for her next short film *The Danish Poet* in 2007. Torill Kove has directed the feature film *Hokus pokus, Alfie Atkins* (2013). In addition to directing and animating, Torill has also written and illustrated several children's books.

REDATELJICA / DIRECTED BY Torill Kove

SCENARISTI / WRITTEN BY Hans Åke Gabrielsson, Tora Berg TEMELJENO NA / BASED ON Gunilla Bergström: *Hokus pokus, Albert Åberg!* PRODUKCIJSKA KUĆA / PRODUCTION COMPANY Maipo Film AS, Oslo IZVRŠNI PRODUCENT / EXECUTIVE PRODUCER Synnøve Hørsdal PRODUCENTICA / PRODUCER Kristin Ulseth GLASOVI / VOICES Harry Collet, Alex MacQueen, Joss Ackland, Alison Steadman, Joe Reynolds, Mia Hope, Amelie Forester-Evans

Kad se ne igra gusara s prijateljima, šestogodišnji Alfie Atkins sanja da ima psa, baš kao što ga ima i stari mađioničar. Budući da se sva magija nalazi u umu, Alfie je uvjeren da je može koristiti da bi ostvario vlastiti san. No, to nije lako kao što je mislio, iako se na kraju njegov san ostvaruje na vrlo neočekivan način.

When he's not playing pirates with his friends, 6-year-old Alfie Atkins dreams of having a dog of his own, just like the one the old magician has. And since magic is all in the mind, Alfie is convinced he can use it to make his dream come true. But it is not as easy as he thinks... Although, in the end, his dream does come true, in the most unexpected manner.

Karsten i Petra na safariju

Casper and Emma on Safari



obiteljski / family
Norveška / Norway
2015., 75'



REDATELJ / DIRECTED BY Arne Lindtner Næss

SCENARIST / WRITTEN BY Alexander Eik PRODUCENTI / PRODUCERS Silje Hopland Eik, Tanya Nanette Badendyck DIREKTOR FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY Trevor Brown MONTAŽA / EDITING Leif Axel Kjeldsen KOSTIMOGRAFIJA / COSTUME DESIGN Ilja Magga SCENOGRAFIJA / ART DIRECTOR Bobby Cardoso SKLADATELJ / COMPOSER Lars Kilevold

Karsten i Petra imaju pune ruke posla na safariju u Africi – mladunče lava izgubilo je mamu, djed je zapeo u zamci za lava, a valja pronaći i kradljivca životinja.

A real lion cub which has lost its mummy, Grandpa being caught in a lion trap, and chasing a lion thief, demands everything of Casper and Emma on safari in Africa.

Arne Lindtner Næss rođen je 1944., diplomirao je glumu i igrao brojne uloge u gotovo svim kazalištima u Norveškoj te u filmovima i televizijskim serijama. Glumački filmski debi ostvario je 1969. godine, a od 1985. radi i kao filmski i kazališni scenarist, redatelj i kreativni producent. Veteran je norveških obiteljskih i dječjih filmova. Između ostalog, redatelj je višestruko nagrađivanih filmova za djecu *Finding Friends* (2005.) i *SOS – Summer of Suspense* (2008.).

Arne Lindtner Næss (b. 1944) was educated as an actor and has performed at most every theatre in Norway, in addition to numerous roles in film and television since his cinematic debut in 1969. Since 1985 he's also expanded to the roles of writer, director and creative producer for both stage and screen, and has established himself as a veteran of Norwegian family- and children-films. Also, he is a director of the award-winning films *Finding Friends* (2005.) i *SOS – Summer of Suspense* (2008.).

Nevidljivi dječak / The Invisible Boy

fantastični / fantasy

Italija, Francuska, Irska
Italy, France, Ireland
2014., 100'



Gabriele Salvatores je talijanski nagradivani filmski redatelj i scenarist. Roden je u Napulju, a debitirao je kao kazališni redatelj 1972. Režirao je brojne filmove: *Sogno di una notte d'estate* (1983.), *Kamikazen – Ultima notte a Milano* (1987.), *Marrakech Express* (1989.), *On Tour* (1990.), *Mediterraneo* (1991.), *Puerto Escondido* (1992.), *Sud* (1993.), *Nirvana* (1997.), *Denti* (2000.), *Amnèsia* (2002.), *I'm Not Scared* (2003.), *Quo Vadis, Baby?* (2005.), *As God Commands* (2008.), *Happy Family* (2010.), *Siberian Education* (2012.), *Italy in a Day* (2014.), *The Invisible Boy* (2014.).

Gabriele Salvatores is an Italian Academy Award-winning film director and screenwriter. Born in Naples, Salvatores debuted as a theatre director in 1972. He directed many movies: *Sogno di una notte d'estate* (1983), *Kamikazen – Ultima notte a Milano* (1987), *Marrakech Express* (1989), *On Tour* (1990), *Mediterraneo* (1991), *Puerto Escondido* (1992), *Sud* (1993), *Nirvana* (1997), *Denti* (2000), *Amnèsia* (2002), *I'm Not Scared* (2003), *Quo Vadis, Baby?* (2005), *As God Commands* (2008), *Happy Family* (2010), *Siberian Education* (2012), *Italy in a Day* (2014), *The Invisible Boy* (2014).

REDATELJ / DIRECTED BY Gabriele Salvatores

PRODUKCIJSKE KUĆE / PRODUCTION COMPANIES Indigo Film, Babe Film, Element Pictures, Rai Cinema
ULOGE / CAST Ludovico Girardello, Valeria Golino, Fabrizio Bentivoglio, Ksenia Rappoport, Aleksei Guskov, Noa Zatta, Raicho Vasilev

U glavnoj ulozi je Michele, tinejdžer koji živi u mirnom primorskom gradu, koji nije popularan u školi, ne briljira u učenju i ne ističe se u sportu. No, njemu to zapravo nije važno. Bilo bi mu dovoljno da može zaokupiti Stellinu pažnju, pažnju djevojke iz razreda koju ne može prestati gledati, a ona ga ne primjećuje. No, jednog dana monotonija svakodnevice prekinuta je izvanrednim otkrićem: Michele se gleda u ogledalo i otkrije da je nevidljiv. Počinje najnevjerojatnija pustolovina njegovog života...

Michele is 13 and lives in a quiet seaside town. Nobody would say he was popular at school nor is he a brilliant student nor is he very good at sports. But deep down, he does not care. Michele would settle for catching the attention of Stella, the girl he cannot help looking at all the time in class. But he has the feeling that she is totally unaware of his presence. But one day the monotony of normal life is shattered by an extraordinary discovery: Michele looks in the mirror and finds that he is invisible. The most incredible adventure of his life is about to begin...

Pettson i Findus – Mala napast, veliko prijateljstvo

Pettson and Findus – A Little Nuisance, a Great Friendship



obiteljski / family

Njemačka / Germany
2014., 86'



REDATELJ / DIRECTED BY **Ali Samadi Ahadi**

SCENARISTI / WRITTEN BY Sven Nordqvist, Thomas Springer KOPRODUCENTI / CO-PRODUCERS Tania Reichert-Facilides, Sigrid Strohmann PRODUCENTI / PRODUCERS Helge Sasse, Thomas Springer, Helmut G. Weber DIREKTOR FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY Mathias Neumann, BVK GLAZBA / MUSIC Ali N. Askin ULOGE / CAST Ulrich Noethen, Marianne Sägebrecht, Max Herbrechter

Starac Pettson živi u maloj crvenoj kući, provodi vrijeme cijepajući drva, radeći na svojim izumima, lovi ribu i vodi brigu o pilićima. Čini se da ima sve što mu je potrebno u životu. Međutim, ponekad se osjeća usamljeno. Jednog mu dana susjed Beda Andersson pokloni malog mačka, Pettson mu da ime Findus i podiže ga s ljubavlju. Njegova sreća je upotpunjena kad mali mačak počne govoriti...

Old man Pettson lives in a small, red house, spending his time chopping wood, doing odd jobs, working on his inventions, fishing and taking care of his chickens. It seems he has everything he needs in life. However, sometimes Pettson feels lonely. One day his neighbour, Beda Andersson, who takes care of everything warmheartedly, gives him a small tomcat, so the old man has a bit of company. Pettersson names him Findus and raises him lovingly. His happiness is perfect when the small cat begins to speak: it is the start of a wonderful, apparently inseparable friendship...

Ali Samadi Ahadi rođen je 1972. u Iranu. Školovanje je završio u Hanoveru, gdje je studirao sociologiju i elektronički medijski dizajn. Radi kao nezavisni redatelj i montažer od 2000. godine. U zbirku njegovih filmova spadaju: *Africa-mayibuye* (2002.), *Culture Clan* (2003.), *Lost Children* (2005.), *Salami Aleikum* (2009.), *The Green Wave* (2010.), *45 Minutes to Ramallah* (2013.) i *Pettson and Findus* (2014.).

Ali Samadi Ahadi was born in 1972 in Iran and took his final school examinations in Hanover where he also studied Sociology and Electronic Media Design followed by Film in Kassel. He has been working as an independent director and editor since 2000. A selection of his films includes: *Africa-mayibuye* (2002), *Culture Clan* (2003), *Lost Children* (2005, in codirection with Oliver Stoltz), *Salami Aleikum* (2009), *The Green Wave* (2010), *45 Minutes to Ramallah* (2013), and *Pettson and Findus* (2014).

Pjesma mora / Song of the Sea

animirani, fantastični
animated, fantasy

Irska, Luksemburg,
Belgija, Francuska,
Danska
Ireland, Luxembourg,
Belgium, France, Denmark
2014., 93'



Tomm Moore je irski ilustrator, crtač stripova i redatelj. Suosnivač je Cartoon Saloon, animacijskog studija i produkcijske tvrtke u Irskoj. Njegova prva dva igrana filma, *The Secret of Kells* (2009.) i *Song of the Sea* (2014.), bila su nominirana za prestižne nagrade.

Tomm Moore is an Irish illustrator. He is co-founder of Cartoon Saloon, an animation studio and production company, based in Kilkenny, Ireland. His first two feature films, *The Secret of Kells* (2009) and *Song of the Sea* (2014), were both nominated for the Academy Award for Best Animated Feature.

REDATELJ / DIRECTED BY Tomm Moore

PRODUKCIJSKA KUĆA / PRODUCTION COMPANY Cartoon Saloon KOPRODUKCIJA / CO-PRODUCTION Melusine Productions (Luksemburg), The Big Farm (Belgija), Nørlum (Danska), Superprod (Francuska), ULOGE / CAST Brendan Gleeson, Fionnula Flanagan, David Rawle, Lisa Hannigan, Lucy O'Connell, Jon Kenny

Nakon dugometražnog animiranog filma *Tajna Kellsa*, nominiranog za Oscara, redatelj Tomm Moore predstavlja svoje čudesno, rukom crtano remek-djelo. Prema irskoj legendi o Selkijima *Pjesma mora* priča je o posljednjoj djevojčici tuljanici Saoirse i njezinom bratu Benu koji odlaze na epsko putovanje da bi spasili svijet čarolije i otkrili tajne svoje prošlosti.

From the creators of the Academy Award-nominated *The Secret of Kells* comes a breathtakingly gorgeous, hand-drawn masterpiece. Based on the Irish legend of the Selkies, *Song of the Sea* tells the story of the last seal-child, Saoirse, and her brother Ben, who go on an epic journey to save the world of magic and discover the secrets of their past.

Rabarbara / Rhubarb



obiteljska drama
family drama

Nizozemska
Netherlands
2014., 70'



REDATELJ / DIRECTED BY Mark de Cloe

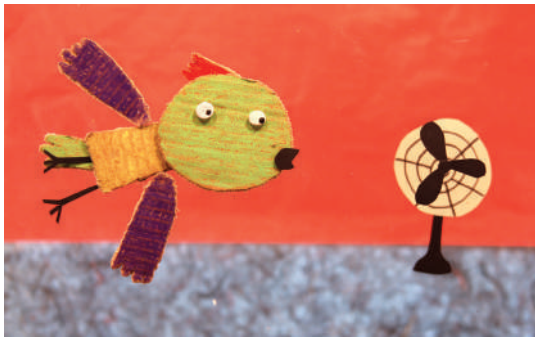
SCENARIST / WRITTEN BY Maarten Lebens PRODUCENT / PRODUCER Alain de Levita DIREKTOR FOTOGRAFIJE / DIRECTOR OF PHOTOGRAPHY Jan Moeskops MONTAŽA / EDITING Moek de Groot KOSTIMOGRAFIJA / COSTUME DESIGN Margriet Procee GLAZBA / MUSIC Jorrit Kleijen, Alexander Reumers OBLIKOVANJE ZVUKA / SOUND DESIGN Marco Vermaas MASKA / MAKE-UP Joan Tjon A Hie

Rabarbara je film o miješanoj obitelji. Winnie i Siem upoznaju se nakon što se njihovi roditelji zaljube. Dvoje tinejdžera brzo se prijatelje pa ih počinju zabrinjavati sve žešće svade njihovih roditelja. Da bi spriječili njihov prekid, odluče snimiti filmić sa savjetima o tome kako se ponašati u vezi. Taj ih projekt još više zbližava.

A film about a "patchwork family". Winnie and Siem get to know one another after Siem's father and Winnie's mother fall in love. The two teenagers quickly get on really well together, so they are concerned when the quarrels and bickering between their parents start to get worse. To stop their parents from splitting up, the kids decide to make a "how-to video" with tips on having a relationship. This brings the two of them even closer together.

Mark de Cloe studirao je na akademiji Rietveld te na institutu „Maurits Binger” u Amsterdamu. Dobitnik je brojnih nagrada. Njegov film *Valse Wals* iz 2004. osvojio je nagradu Prix d'Italia u kategoriji izvedbenih umjetnosti te nominacije za nagradu Emmy 2007. godine, a *The Strongest Man in Holland* odabran je za Međunarodni filmski festival u Berlinu 2011., osvojio je nagradu Prix Europa u kategoriji najboljeg igranog filma, te je 2012. nominiran za nagradu Emmy Kids.

Mark de Cloe studied at the Rietveld Academie and the Maurits Binger Institute in Amsterdam. He has been granted a number of awards for his work. His 2004 film *Valse Wals* won the Prix d'Italia in the Performing Arts category and garnered an Emmy Award nomination in 2007. *The Strongest Man in Holland* was selected for the 2011 Berlin Film Festival, it received the Prix Europa in the Best Fiction category and in 2012 it was nominated for an Emmy Kids Award.



Jojine avanture

The Adventures of Yoyo

animirani / animated / **Belgija** / Belgium / **2013.**

3' 30"

REDATELJI / DIRECTED BY skupina djece / group of children

KOORDINACIJA RADIONICE / COORDINATION OF THE COLLECTIVE WORKSHOP Louise-Marie Colon, Delphine Hermans SCENARIJ, LIKOVI, POZADINA, ANIMACIJA I ZVUK / SCRIPT, CHARACTERS, BACKGROUND, ANIMATION AND SOUND skupina djece / group of children PRODUCENT / PRODUCER Jean-Luc Slock MONTAŽA / EDITING Simon Medard GLAZBA / MUSIC Tycho Brahé

Pierre pušta bakinu papigu. No, ptica mora naučiti letjeti prije nego što se pridruži drugim papigama u Amazoni...

Pierre releases Yoyo, his grandmother's parrot. But the animal has to learn to fly before joining other parrots in Amazonia...



Koka s dekice

Patchwork Chicken

animirani / animated / **Njemačka** / Germany / **2014.**

3' 30"

REDATELJICE / DIRECTED BY Angela Steffen, Andrea Deppert

SCENARISTICE / WRITTEN BY Angela Steffen, Andrea Deppert PRODUKCIJSKA KUĆA / PRODUCTION COMPANY FILM BILDER PRODUCENT / PRODUCER Thomas Meyer-Hermann KOPRODUKCIJA / COPRODUCTION SWR OBLIKOVANJE LIKOVA / CHARACTER DESIGN Angela Steffen ANIMACIJA / ANIMATION Angela Steffen, Andrea Deppert SCENOGRAFIJA / ART DIRECTOR Andreas Hykade POZADINA / BACKGROUND Angela Steffen, Andrea Deppert GLAZBA / MUSIC Martin Lickleder, Claudia Kaiser GLAS / VOICE Kaya Kruczek

Što se događa na dekici? Na njoj živi mnogo životinja i sve su dobro. No, u ovom nastavku jedna koka ima problem. Njezino je jaje zapelo! Hoće li joj društvo s dekice uspjeti pomoći?

What's happening on this blanket? Lots and lots of animals live here and everybody's doing fine – but in this episode the chicken has a problem: the egg is stuck! Will the patchwork pals find a solution for this problem and help her?

Angela Steffen rođena je 1979. u Njemačkoj. Nakon završetka studija grafičkog dizajna studira animaciju u Hamburgu. Na filmskoj je akademiji razvila osobit i poetičan stil koji je pokazala u filmu *Lebensader*, koji joj je bio diplomski rad. S filmovima *Wie Ich Mich Traf* i *Loko Mare* osvojila je nekoliko nagrada.

Andrea Deppert rođena je 1997. u Njemačkoj. Do 2001. studirala je arhitekturu na Akademiji likovne umjetnosti u Hamburgu, a do 2004. pohađala je tečajeve na berlinskom umjetničkom institutu. Diplomirala je animaciju na Filmskoj akademiji Baden-Württemberg. *Ravenboy* bio je njezin diplomski film.

Angela Steffen was born in Germany in 1979. After some basic studies in Graphic Design she continued studying animation in Hamburg. At the Filmakademie she developed a personal and poetic style culminating in *Lebensader*, her diploma film. Her previous films *Wie Ich Mich Traf* and *Loko Mare* won several prizes.

Andrea Deppert was born in 1977 in Germany. Until 2001, she studied architecture at the Academy of Fine Arts, Hamburg. She enrolled in a foundation course in arts at the same institute, as well as at the Berlin University of Arts until 2004. She graduated in animation at the Film Academy Baden-Württemberg. *Ravenboy* is her diploma film.



Pahuljica / Snowflake

animirani / animated **Rusija** / Russia / **2012.**

5' 44"

REDATELJICA / DIRECTED BY **Natalia Chernysheva**

SCENARISTICA / WRITTEN BY **Natalia Chernysheva** PRODUKCIJSKA KUĆA / PRODUCTION COMPANY **Studio Pchela** (Moskva, Rusija) PRODUCENT / PRODUCER **Vladimir Gasiev** MONTAŽA / EDITING **Ludmila Putatina** GLAZBA / MUSIC **Alexandr Babin** ZVUK / SOUND **Pavel Pogudin**

Dječak iz Afrike dobiva pismo. U pismu pronalazi pahuljicu od papira koja mu se toliko sviđa da se počinje pitati kako izgleda pravi snijeg i poželi ga vidjeti u prirodi.

Once a little African boy got a letter. In the letter he found a snowflake made of paper. He liked it so much that he wanted to see it in reality as he wondered what the real snow looks like.

Natalia Chernysheva rođena je 1984. u Sverdlovskoj oblasti u Rusiji. Diplomirala je grafički dizajn i animaciju na Uralskoj akademiji za arhitekturu i umjetnost. Potpisuje animaciju i oblikovanje likova na nekoliko animiranih filmova. *Pahuljica* je njezin redateljski prvijenac.

Natalia Chernysheva was born in 1984 in Sverdlovsk, Russia. Graduated from Ural State Academy of Architecture and Art, majoring in graphics and animation. Worked as animator, character designer and artist on several animated films. *Snowflake* is her debut as a director.



Rukavica / The Mitten

animirani / animated
Francuska, Belgija / France, Belgium / **2014.**

8' 30"

REDATELJICA / DIRECTED BY **Clémentine Robach**

SCENARIST / WRITTEN BY **Arnaud Demuynck** PRODUKCIJSKA KUĆA / PRODUCTION COMPANY **Les Films du Nord** KOPRODUCENTI / CO-PRODUCERS **La Boite... Productions, Les Films de l'Île, Pictanovo** PRODUCENT / PRODUCER **Arnaud Demuynck** ANIMACIJA / ANIMATION **Clementine Robach, Nicolas Liguori, Elise Catros** MONTAŽA / EDITING **Nicolas Liguori, Corine Bachy** GLAZBA I ZVUK / MUSIC AND SOUND **Falter Bramnk** GLASOVI / VOICES **Lily Demuynck Deydier, Jacqueline i Guy Deschamps**

Sniježi. Lily i njezin djed grade kućicu za ptice da bi lakše preživjele zimu. „Ali, gdje se zimi sklanjaju sve druge životinje iz vrta?“, pita se Lily. Djevojčica skine jednu rukavicu i ostavi je ispod drveta na koje su postavili kućicu za ptice.

It is snowing. Lily and her grandfather are making a little bird house to help the birds survive during the winter. "But where do the other animals in the garden find shelter in winter?" wonders the little girl. So she puts one of her mittens at the foot of the tree where they have fastened the bird house.

Clementine Robach se nakon studija animacije (ESAAT, Roubaix – Sint Lukas u Bruxellesu) i didaktike vizualnih umjetnosti (Arts décoratifs u Strasbourgu) počinje baviti animacijom, grafičkim dizajnom i ilustracijom. Autorica je interaktivne knjige za djecu *L'Ogresse* (2012.) te drži radionice animacije za organizaciju Cellofan' u Lilleu.

Clémentine Robach, after studying animation (ESAAT, Roubaix–Sint Lukas, Brussels) and the didactics of visual arts (Arts décoratifs, Strasbourg), works in animation, graphic design and illustration. She is the author of the interactive children's book *L'Ogresse* (2012). She holds animation workshops for the Cellofan' organisation in Lille.





Slon i bicikl / Elephant and the Bicycle

animirani / animated

Belgija, Francuska / Belgium, France / 2014.

9'

REDATELJICA / DIRECTED BY Olesya Shchukina

SCENARIJ, PREDVIZUALIZACIJA, GRAFIČKI DIZAJN, ANIMACIJA / SCRIPT, STORYBOARD, GRAPHIC DESIGN, ANIMATION Olesya Shchukina PRODUCENTI / PRODUCERS Corinne Destombes (Folimage), Arnaud Demunyk (La Boite... Productions) ANIMACIJA / ANIMATION Lucrèce Andrae, Marjolaine Parot KAMERA / CINEMATOGRAPHY David Tutevoix MONTAŽA / EDITING Hervé Guichard IZVORNA GLAZBA / ORIGINAL SCORE Yan Volsy OBLIKOVANJE ZVUKA / SOUND DESIGN Philippe Fontaine

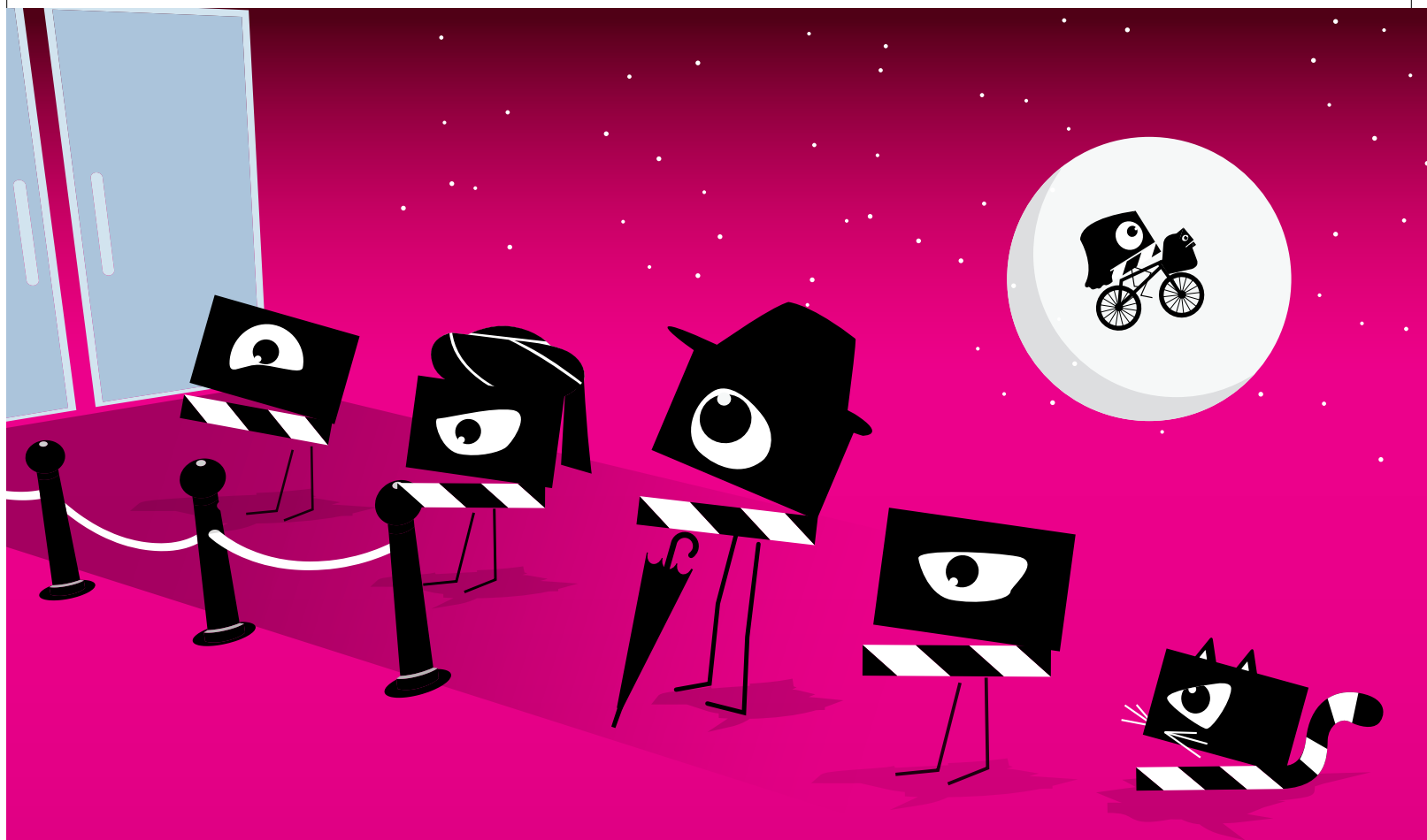


Slon živi u gradu među ljudima i radi kao čistač ulica. Jednog dana ugleda reklamu za bicikl. Čini se idealnim za njega! U tom trenutku život mu se promijeni: mora pošto-poto nabaviti taj bicikl.

An elephant lives in a town among people and works as a street cleaner. One day, he sees a big billboard advertising a bicycle. It seems the perfect size for him! This is the minute the elephant's life changes: he has to get this bicycle whatever it costs him.

Olesya Shchukina (1986.) ruska je redateljica animiranih filmova koja živi u Francuskoj. Studirala je na Sveučilištu za film i televiziju u St. Peterburgu. Godine 2012. diplomirala je na Školi animacije La Poudrière u Francuskoj. *Slon i bicikl* njezin je prvi profesionalni film.

Olesya Shchukina, born in 1986, is a Russian animation filmmaker based in France. She studied in St Petersburg State University for Cinema and Television. In 2012, she graduated from La Poudrière Animation School in France. *The Elephant and the Bicycle* is her first professional film.



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ŽIVJETI ZAJEDNO

Susjedi i prijatelji

Neighbours and Friends

Susjedi i prijatelji

Neighbours and Friends

Uzmemo li da je film, pored svega onog uobičajenog što o njemu znamo, zabilješka točno određenog trenutka kinematografije i zemlje u kojoj je nastao, ne treba čuditi da nas često najviše privlače upravo filmovi iz nama bliskih kultura, društava, država. Naravno, uvijek će biti egzotično zavodljiva sredenost sjevera ili kaos juga. O opasnostima zapada i istoka ne treba ni trošiti riječi. No, ono što nam je blisko, što poznajemo ili barem mislimo da znamo nužno je zanimljivo – bilo da gledajući druge malo bolje vidimo sebe, bilo da prethodno podrazumijevajući naknadno otkrijemo vlastite zablude.

Dugometražni filmovi iz zemalja geografski i povijesno bliskih Hrvatskoj u Puli su uvijek imali svoj dom, a imat će ga i ubuduće. Za te je filmove smišljen neformalan programski nazivnik i krajnje konkretna istoimena nagrada: Susjedi i prijatelji. Filmovi koji konkuriraju za nagradu Susjedi i prijatelji izdvojeni su iz festivalskih programa (Hrvatski program – manjinska koprodukcija, Međunarodni program, Dizalica i Pulica), a ti su pak programi definirani upravo s namjerom da malo bolje upoznamo naše susjede i prijatelje. I njihove filmove, naravno.

Ove su godine u konkurenciji za nagradu Susjedi i prijatelji:

Beautiful girl

Austrija
REDATELJ Dominik Hartl

Bit ćemo prvaci svijeta

Srbija, Slovenija, Hrvatska
REDATELJ Darko Bajić

Bota

Albanija, Italija, Kosovo
REDATELJ Iris Elezi, Thomas Logoreci

Cure – Život druge

Švicarska, Hrvatska
REDATELJICA Andrea Štaka

Drvo

Slovenija
REDATELJICA Sonja Prosenc

Iz nekog neobjašnjivog razloga

Mađarska
REDATELJ Gábor Reisz

Koza

Slovačka, Češka
REDATELJ Ivan Ostrochovský

Nevidljivi dječak

Italija
REDATELJ Gabriele Salvatores

Ničije dijete

Srbija, Hrvatska
REDATELJ Vuk Ršumović

Patnje mladog Ede

Italija, Iran, Ujedinjeno Kraljevstvo
REDATELJ Duccio Chiarini

Pored mene

Srbija
REDATELJ Stevan Filipović

If we consider film, apart from the common things we know about it, as a record of a precise moment of the cinema and the country where it originates from, one should not be surprised that we are very often attracted to films from cultures, societies and countries closest to us. Of course, the orderliness of the North and the chaos of the South will always be exotically thrilling. And one should not waste time mentioning the dangers of the West and the East. But that what we know, or at least think we know, is always interesting – either it is that through watching others we get a better perspective of ourselves or it is that we later discover our misconceptions due to the opinions that we have formed beforehand.

Feature-length films from countries which are geographically and historically close to Croatia have always been welcomed by Pula and this trend will continue. For those films the Festival has conceived an informal programme and a concrete prize, both bearing the same name – Neighbours and Friends. Films competing for the Neighbours and Friends Award have been singled out from festival programmes (Croatian Programme – Minority Co-productions, International Programme, Dizalica and Pulica) and, in turn, those programmes have been defined so that we could get to know our neighbours and friends. And their films, of course.

These are the films competing for the Neighbours and Friends Award:

Beautiful Girl

Austria

DIRECTED BY Dominik Hartl

We Will Be the World Champions

Serbia, Slovenia, Croatia

DIRECTED BY Darko Bajić

Bota

Albania, Italy, Kosovo

DIRECTED BY Iris Elezi, Thomas Logoreci

Cure – The Life of Another

Switzerland, Croatia

DIRECTED BY Andrea Štaka

The Tree

Slovenia

DIRECTED BY Sonja Prosenc

For Some Inexplicable Reason

Hungary

DIRECTED BY Gábor Reisz

Koza

Slovakia, Czech Republic

DIRECTED BY Ivan Ostrochovský

The Invisible Boy

Italy

DIRECTED BY Gabriele Salvatores

No One's Child

Serbia, Croatia

DIRECTED BY Vuk Ršumović

Short Skin

Italy, Iran, United Kingdom

DIRECTED BY Duccio Chiarini

Next to Me

Serbia

DIRECTED BY Stevan Filipović

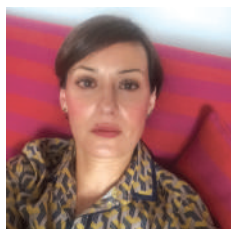


Ivana
Primorac

Retrospektiva

RETROSPECTIVE

Retrospektiva / Retrospective Ivana Primorac



Mnogo izuzetnih umjetnika surađuje na filmskom setu, a kada ih redatelj sve zajedno uspije vješto i učinkovito uskladiti, njihov rad rezultira *Gesamtkunstwerk*om, odnosno filmom. Jedna od vodećih stručnjakinja u jednom od najvažnijih područja filmske umjetnosti je šminkerica Ivana Primorac. Rođena je u Hrvatskoj, a njezin je profesionalni životopis usko povezan s najpoznatijim dobitnicima Akademijinih nagrada, dok se osobe s kojima je surađivala nalaze na aristokratskoj filmskoj listi od A do Ž.

U ovogodišnjem izdanju Retrospektive Pulskog filmskog festivala, kao i u Studentskom programu i našim PulaPro radionicama, odlučili smo se usredotočiti na umjetnosti i vještine u stvaranju filma. Prva osoba koje smo se sjetili bila je upravo Ivana Primorac, nevjerojatno talentirana žena koja je puno doprinijela filmskoj umjetnosti, i to na najvišoj razini – u međunarodnoj filmskoj produkciji.

Ivana Primorac karijeru je započela radeći kao pomoćna šminkerica na filmu Rajka Grlića *Đavolji raj – ono ljeto bijelih ruža* (1989.), u kojem igra Tom Conti, i od tada njezina karijera munjevito napreduje. Nominirana je pet puta za nagradu BAFTA-e u kategoriji filmske šminke i frizure za rad na filmovima *Charlie i tvornica čokolade* i *Đavolji brijač* Tima Burtona s Johnnym Deppom i Helenom Bonham Carter u glavnim ulogama; *Studengora* pokojnog Anthonyja Minghelle s Judeom Lawom, Nicole Kidman i dobitnicom Oscara Renée Zellweger; *Sati* Stephena Daldryja s oskarovkom Nicole Kidman i *Okajanje* Joea Wrighta. Rad za Working Title Films označio je njezinu prvu suradnju s redateljem Ane Karenjine Joeom Wrightom, a uslijedila je suradnja na filmu *Hanna*.

Kao dizajnerica šminke i frizura Ivana Primorac radila je i na filmovima *Labor Day* Jasona Reitmana; *Jedan dan* Lone Scherfig s Anne Hathaway i Jimom Sturgessom; *Brighton Rock* redatelja Rowana Joffea; *Jako glasno i nevjerojatno blizu* Stephena Daldryja, *Dvije sestre za kralja* Justina Chadwicka; *Provala* Anthonyja Minghelle; *Posljednji Airbender* M. Nighta Shyamalana i *Goyini duhovi* Miloša Formana, koji joj je donio i nominaciju za nagradu Goya.

Ivana Primorac radila je i na filmovima *Gospodar prstenova: Povratak kralja* dobitnika Oscara Petera Jacksona, *Libertine* Laurencea Dunmorea s Johnnym Deppom; *Zaselak* M. Nighta Shyamalana; *Intima* Patricea Chéreauxa, *Billy Elliot* Stephena Daldryja. U njezinoj profesionalnoj biografiji je i rad na Oscarom nagrađivanom filmu *Gladijator* Ridleyja Scotta, kao i filmovima *Ratna zona* Tima Rotha, *Elizabeth* Shekhara Kapura, *Zimska priča* Kennetha Branagha, *Sestra, moja sestra* Nancy Meckler, *Gotovo najbolje* Chrise Mengesa, *Kraljica pustinje* Wenera Herzoga i *Rosencrantz & Guildenstern su mrtvi* po scenariju i u režiji Toma Stopparda.

Bila je dizajnerica šminke na predstavi *Smrt trgovačkog putnika* (nastaloj prema drami Arthura Millera) u režiji Mikea Nicholisa, u kojoj igra Philip Seymour Hoffman i koja je dobila nagradu Tony. Trenutno je zadužena za šminku i frizuru u dugogodišnjoj TV seriji *The Crown* Stephena Daldryja u kojoj glumi Kristin Scott Thomas.

Ponosni smo što je Ivana Primorac s nama u Puli i čast nam je zajedno s domaćom publikom proslaviti njezino izuzetno djelo.

There are many exceptional artists working together in collaboration on a film set, who, when all the arts are curated and conducted together by the director with skill artistry and panache, result in the gesamtkunstwerk that is cinema. One of the leading proponents in the world today, in one of the most important arts in the cinema, is Croatian born Ivana Primorac, whose CV reads like a who-who of Academy Award successes and the people she has worked with a list of movie aristocracy from A-Z. In this year's Pula Film festival retrospective we have decided in this sector, and in our student section and in our PulaPro workshops, to focus on the art and craft of cinema. And in this case, the first person to that sprang to mind is this extraordinarily talented woman who has contributed so much to the art of film at the highest level of the international film production industry.

Ivana Primorac who began her career working as assistant make-up artist on Rajko Grlic's *That Summer of White Roses* starring Tom Conti, since then, her rise has been meteoric. Ivana has been BAFTA Award-nominated for Best Make-up and Hair five times, for her work on Tim Burton's *Charlie and the Chocolate Factory* and *Sweeney Todd*, both starring Johnny Depp and Helena Bonham Carter; the late Anthony Minghella's *Cold Mountain*, starring Jude Law, Nicole Kidman, Academy Award winner Renée Zellweger; Stephen Daldry's *The Hours*, starring Academy Award winner Nicole Kidman; and *Atonement*, also for Working Title Films, which marked her first collaboration with *Anna Karenina* director Joe Wright, followed by Hanna.

Other films for which Ms. Primorac has been the hair and make-up designer include Jason Reitman's upcoming *Labor Day*; Lone Scherfig's *One Day*, starring Anne Hathaway opposite Jim Sturgess; Rowan Joffe's *Brighton Rock*; Stephen Daldry's *Extremely Loud & Incredibly Close* and *The Reader*, Justin Chadwick's *The Other Boleyn Girl*; Anthony Minghella's *Breaking and Entering*; M. Night Shyamalan's *The Last Airbender*; and Milos Forman's *Goya's Ghosts*, starring Natalie Portman and Javier Bardem. The latter earned her a Goya Award nomination.

She has also worked on such films as Peter Jackson's Academy Award-winning *The Lord of the Rings: The Return of the King*; Laurence Dunmore's *The Libertine*, starring Johnny Depp; M. Night Shyamalan's *The Village*; Patrice Chéreau's *Intimacy*; Stephen Daldry's *Billy Elliot*; Ridley Scott's Academy Award-winning *Gladiator*; Tim Roth's *The War Zone*; Shekhar Kapur's *Elizabeth*; Kenneth Branagh's *In the Bleak Midwinter* (a.k.a. *A Midwinter's Tale*); Nancy Meckler's *Sister My Sister*; Chris Menges' *Second Best*; Werner Herzog's *Queen of the Desert*, and *Rosencrantz & Guildenstern Are Dead*, written and directed by *Anna Karenina* screenwriter Tom Stoppard.

As a stage make up designer, Ms. Primorac was the make-up designer on the Tony Award-winning revival of Arthur Miller's *Death of a Salesman*, directed by the late great Mike Nichols and starring the late great Philip Seymour Hoffman. She is currently in charge of make up and hair on Stephen Daldry's epic TV marathon *The Crown* starring Kristin Scott Thomas.

We are proud to have Ivana with us here in Pula to celebrate together with her home grown fans her most exceptional oeuvre.



Đavolji raj / That Summer of White Roses

drama / Hrvatska, Ujedinjeno Kraljevstvo

Croatia, United Kingdom / 1989. (cenzura 11. srpnja 1989.)

103'

REDATELJ / DIRECTED BY Rajko Grlić

SCENARISTI / WRITTEN BY Borislav Pekić, Rajko Grlić, Simon MacCorkindale, TEMELJENO NA / BASED ON Borislav Pekić: *Obrana i posljednji dani* PRODUKCIJSKE KUĆE / PRODUCTION COMPANIES Jadran film, Amy International, London, Maestro film KAMERA / CINEMATOGRAPHY Tomislav Pinter MONTAŽA / EDITING Damir F. German KOSTIMOGRAFIJA / COSTUME DESIGN Vjera Ivanković GLAZBA / MUSIC Brane Živković, Junior Campbell, Mike O'Donnell MASKA / MAKE-UP Maria Dziewulska ASISTENCE MASKE / MAKE-UP ASSISTANTS Svjetlana Gutić, Koraljka Pavlinić, Ivana Primorac ULOGE / CAST Tom Conti, Susan George, Rod Steiger, Alun Armstrong, John Gill, John Sharp, Geoffrey Whitehead, Miljenko Brlečić, Slobodan Šembera, Nitzan Sharron, Vanja Drach

Jugoslavija, posljednje ljeto rata... U zabačenom ljetovalištu čuvar plaže i spasitelj Andrija još nikada nije uspio spasiti nekoga iz dubina Vilinih voda. Zbog toga je predmet mnogih poruga. It's the last summer of the Second World War in Yugoslavia, but so far nothing much of this has touched Andrea. He's the lifeguard who has never had to save a life and as such is a well-liked figure of fun.

Rajko Grlić (1947., Zagreb) diplomirao je filmsku režiju 1971. godine na FAMU-u u Pragu. Kao redatelj i scenarist radio je na 11 dugometražnih filmova prikazivanih u natjecateljskim programima najvažnijih filmskih festivala. Umjetnički je ravnatelj Motovun Film Festivala. Filmovi: *Neka ostane među nama*, *Karaula*, *Čaruga*, *Za sreću je potrebno troje*, *U raljama života*, *Samo jednom se ljubi*, *Bravo Maestro*, *Kud puklo da puklo...*

Rajko Grlić (1947, Zagreb) graduated in film directing at FAMU in Prague, Czech Republic, in 1971. As a director and scriptwriter he worked on 11 theatrical features, which were shown in competition programmes of leading world festivals. He is Artistic Director of Motovun Film Festival, Croatia. Films: *Just Between Us*, *Border Post*, *Charuga*, *Three For Happiness*, *In The Jaws Of Life*, *You Love Only Once*, *Bravo Maestro*, *If It Kills Me...*



Jako glasno i nevjerojatno blizu

Extremely Loud & Incredibly Close

avantura, drama, misterij / adventure, drama, mystery

SAD / USA / 2011.

129'

REDATELJ / DIRECTED BY Stephen Daldry

SCENARIST / WRITTEN BY Eric Roth KAMERA / CINEMATOGRAPHY Chris Menges MONTAŽA / EDITING Claire Simpson SCENOGRAFIJA / ART DIRECTOR Peter Rogness GLAZBA / MUSIC Alexandre Desplat MASKA / MAKE-UP Ivana Primorac (članica tima / member of the team) ULOGE / CAST Thomas Horn, Tom Hanks, Sandra Bullock

Devetogodišnji izumitelj amater i pacifist kreće u potragu za bravom koja odgovara tajanstvenom ključu koji mu je ostavio otac koji je poginuo u Svjetskom trgovačkom centru u New Yorku 11. rujna 2001. godine.

A nine-year-old amateur inventor and pacifist, searches in New York City for the lock that matches a mysterious key left behind by his father, who died in the World Trade Center on September 11, 2001.

Stephen Daldry rođen je 1961. u Ujedinjenom Kraljevstvu. Prvi igrani film *Billy Elliot* producirao je 2000. godine. Dvije godine kasnije (2002.) snima film *Sati*, a 2008. godine film *Žena kojoj sam čitao* s Davidom Krossom i Kate Winslet u glavnim ulogama, za koji je Kate Winslet nagrađena Oscarom za najbolju glavnu glumicu.

Stephen Daldry was born in the UK in 1961. In 2000, he made his feature film directorial debut with *Billy Elliot*. His next film was *The Hours* (2002) and in 2008 he made *The Reader*, starring David Kross and Kate Winslet. The film won the Best Actress at the Academy Awards for Kate Winslet.

Ratna zona / War zone

drama / Italija, Ujedinjeno Kraljevstvo
Italy, United Kingdom / 1999.

98'

REDATELJ / DIRECTED BY Tim Roth

SCENARIST / WRITTEN BY Alexandar Stuart PRODUCENTI / PRODUCERS Eric Abraham, Steve Butterworth, Dixie Linder, Sarah Radclyffe, Paul Webster KAMERA / CINEMATOGRAPHY Seamus McGarvey MONTAŽA / EDITING Trevor Waite SCENOGRAFIJA / ART DIRECTOR Karen Wakefield KOSTIMOGRAFIJA / COSTUME DESIGN Mary-Jane Reyner GLAZBA / MUSIC Simon Boswell MASKA / MAKE-UP Ivana Primorac, Alex Volpe ULOGE / CAST Ray Winstone, Laura Belmont, Freddie Cunliffe, Tilda Swinton

Otuđeni tinejdžer, tužan jer je odselio iz Londona, mora naći način kako se suočiti s tamnom obiteljskom tajnom.

An alienated teenager, sad that he has moved away from London, must find a way to deal with a dark family secret.

Tim Roth je engleski glumac i redatelj. Debitirao je u filmovima *Made in Britain* (1982.) i *The Hit* (1984.). Privukao je pozornost ulogama u filmovima *Kuhar, lopov, njegova žena i njezin ljubavnik*, *Vincent & Theo* i *Rosencrantz & Guildenstern su mrtvi*, a međunarodnu slavu stječe ulogama u Tarantinovim filmovima kao što su *Psi iz rezervoara*, *Pulp Fiction* i *Četiri sobe*. U ulozi redatelja debitirao je filmom *Ratna zona*, koji je osvojio brojne nagrade.

Tim Roth is an English actor and director. He made his debut in the 1982 television film *Made in Britain* and the 1984 film *The Hit*. He gained more attention for his performances in *The Cook, the Thief, His Wife & Her Lover*, *Vincent & Theo*, and *Rosencrantz & Guildenstern Are Dead*. He later earned international recognition for appearing in Quentin Tarantino films such as *Reservoir Dogs*, *Pulp Fiction*, and *Four Rooms*. He made his directorial debut with *The War Zone*, for which he won numerous awards.



Sati / The Hours

drama / Ujedinjeno Kraljevstvo / United Kingdom / 2002.

114'

REDATELJ / DIRECTED BY Stephen Daldry

SCENARISTI / WRITTEN BY David Hare, Michael Cunningham KAMERA / CINEMATOGRAPHY Seamus McGarvey MONTAŽA / EDITING Peter Boyle KOSTIMOGRAFIJA / COSTUME DESIGN Ann Roth GLAZBA / MUSIC Philip Glass ULOGE / CAST Nicole Kidman, Julianne Moore, Meryl Streep, Stephen Dillane, Miranda Richardson, George Loftus, Charley Ramm, Sophie Wyburd, Lyndsey Marshal, Linda Bassett, Christian Coulson, Michael Culkin

Virginia Woolf ranih 1920-ih u predgrađu Londona bori se s pomračenjem uma kada započinje pisati svoj prvi veliki roman *Gospoda Dalloway*. Supruga i majka u poslijeratnom Los Angelesu, Laura Brown čita *Gospodu Dalloway* i doživljava je kao otkrivenje te razmišlja o drastičnoj promjeni u svome životu. Clarissa Vaughan, suvremena verzija gospode Dalloway, živi u New Yorku i zaljubljena je u prijatelja koji boluje od AIDS-a.

This is the story of three women living in different time periods of the twentieth century all linked by a work of literature. In 1923 Virginia Woolf starts to write her novel *Mrs Dalloway* whilst struggling to cope with depression and mental illness. In 1951 Laura Brown, a dissatisfied housewife contemplates her own life after reading *Mrs Dalloway*. In 2000 editor, Clarissa Vaughan, struggles to look after her ex-lover, Richard Brown, who is losing his battle with Aids.

Stephen Daldry rođen je 1961. u Ujedinjenom Kraljevstvu. Prvi igrani film *Billy Elliot* producirao je 2000. godine. Dvije godine kasnije (2002.) snima film *Sati*, a 2008. godine film *Žena kojoj sam čitao* s Davidom Krossom i Kate Winslet u glavnim ulogama, za koji je Kate Winslet nagrađena Oscarom za najbolju glavnu glumicu.

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Sweeney Todd: Đavolji brijač Fleet Streeta

Sweeney Todd: The Demon Barber of Fleet Street

drama, glazbeni / drama, musical / SAD / USA / 2007.

116'

REDATELJ / DIRECTED BY Tim Burton

SCENARISTI / WRITTEN BY John Loga, Hugh Wheeler, Christopher Bond KAMERA / CINEMATOGRAPHY Dariusz Wolski MONTAŽA / EDITING Chris Lebenzon KOSTIMOGRAFIJA / COSTUME DESIGN Colleen Atwood MASKA / MAKE-UP Ivana Primorac (članica tima / member of the team) ULOGE / CAST Johnny Depp, Helena Bonham Carter, Alan Rickman, Timothy Spall, Sacha Baron Cohen, Jamie Campbell Bower, Laura Michelle Kelly

Brijač Benjamin Barker pod imenom Sweeney Todd vraća se u London pun želje za osvetom. Proveo je godine života nepravедno osuđen zbog korumpiranog suca Turpina, koji je žudio za njegovom lijepom ženom i htio ga se riješiti. Barker odlazi u svoju staru brijačnicu, koju sada drži gđa Lovett, koja mu javlja da mu je žena mrtva, a njegova kći Johanna je pod starateljstvom suca Turpina. Barker uzima ime Sweeney Todd i opet otvara svoju brijačnicu, spreman iskoristiti obrt kao oruđe osвете...

In the Victorian London, the barber Benjamin Barker is married to the gorgeous Lucy and they have a lovely child, Johanna. The beauty of Lucy attracts the attention of the corrupt Judge Turpin, who falsely accuses the barber of a crime that he did not commit and abuses Lucy later after gaining custody of her. After fifteen years in exile, Benjamin returns to London under the new identity of Sweeney Todd, seeking revenge against Turpin...

Tim Burton (1958.) američki je filmski redatelj, producent, scenarist i konceptualni umjetnik. Snimio je niz filmova: *Edward Škaroruki*, *Bubimir*, *Batman se vraća*, *Charlie i tvornica čokolade*, *Sanjiva dolina*, *Mrtva nevjesta*, *Alisa u zemlji čudesa* i mnoge druge.

Tim Burton (1958) is an American film director, producer, writer and conceptual artist. He's best known for *Edward Scissorhands*, *Beetlejuice*, *Batman Returns*, *Charlie and the Chocolate Factory*, *Sleepy Hollow*, *Corpse Bride*, *Alice in Wonderland* and many others.



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Rescuing Croatian Film

NAPISAO I IZABRAO / WRITTEN AND SELECTED BY **Rajko Grlić**



Sjećate li se Fellinijeve *Rome*? U tom filmu postoji sekvenca u kojoj kamere, praćene reflektorima, ulaze u podzemne dvorane oslikane freskama. U dodiru sa svjetlom freske počinju blijedjeti i zauvijek nestaju pred našim očima.

Ulazak u povijest hrvatskog filma sve više podsjeća na tu sekvencu. Naša filmska prošlost, naime, doslovno nestaje pred našim očima, a vrlo se malo, u zadnje vrijeme gotovo ništa, ne poduzima da se taj filmocid zaustavi. Evo kako to zvuči u brojevima: od oko 400 igranih filmova snimljenih u Hrvatskoj obnovljene su filmske kopije za njih stotinjak, i to na materijalima čiji je rok trajanja relativno kratak. Digitalno je restaurirano, što za sada znači spašeno od propadanja, samo njih 24. Ove strašne brojke govore isključivo o igranom filmu. Kod dokumentarnog i crtalog filma omjer snimljenog i sačuvanog puno je porazniji. Da stvar bude još gora, u posljednje dvije godine nije digitalno restauriran niti jedan film, a Hrvatski državni arhiv (čiji je Hrvatski filmski arhiv / Hrvatska kinoteka, jedan od odjela kojem je to primarna zadaća i osnovni razlog postojanja), za 2015. godinu nije od HAVC-a ni zatražio sredstva za zaštitu i restauraciju kao ni za digitalizaciju baštine.

Izgleda da ovdje nitko više ne vodi brigu o onome što su generacije stvarale. Ne brine o jednom od glavnih, ako ne i najjačem izvoru podataka o tome kako se živjelo, o čemu se sanjalo, kroz što se sve prolazilo. Svaki film, i onaj najbolji kao i onaj nagori, kako igrani tako i dokumentarni, jedinstveni je dokument svog vremena. Bez njih je nezamisliva bilo koja ozbiljna arheologija svakodnevnog života na ovim prostorima. Nestankom tih filmova ne nestaju samo umjetnička djela, s njima nestaje stvarnost



zabilježena kamerom. A kada nestaje stvarna prošlost, onda na scenu stupa njeno redizajniranje, nadopisivanje i brisanje, manipulacija u kojoj sve više živimo. Zato u svemu tome i ne vidim samo sramotu hrvatske kulturne politike, već puno bolniju sliku koja se uklapa u sve jači pokušaj opće uniformiranosti mišljenja, u tu jednodimenzionalnost kojom se tretira prošlost, želi kontrolirati sadašnjost i nametnuti budućnost.

No, da se vratim tamo odakle sam počeo i zbog čega sve ovo i pišem. Zamoljen da i ove godine složim program Kinoteke Pulskog filmskog festivala, odlučio sam se za pet od 24 digitalno restaurirana igrana filma. Pet koji su imali neizmjernu sreću da im je netko omogućio da prežive. Izabrao sam ih da bi Pulski filmski festival, kao festival nacionalnog filma, pomoću njih poslao poziv za pomoć, jedan veliki SOS, upućen hrvatskoj javnosti, da ne kažem kulturi. Zato ovaj program prije svega više: „Ljudi, nestaju nam filmovi. Nestaje nam trag o nama samima. Spasimo filmove da bi oni iza nas znali kakvi smo bili i što smo činili”.

Program ovogodišnje Kinoteke čini pet „spašenih” filmova:

Lisinski – Oktavijan Miletić, 1944. (90')

Plavi 9 – Krešo Golik, 1950. (95')

Tri Ane – Branko Bauer, 1959. (91')

Carevo novo ruho – Ante Babaja, 1961. (67')

Crne ptice – Eduard Galić, 1967. (85')

Rajko Grlić (1947., Zagreb) diplomirao je filmsku režiju 1971. godine na FAMU-u u Pragu. Kao redatelj i scenarist radio je na jedanaest dugometražnih filmova prikazivanih u kinima u cijelom svijetu i u natjecateljskim programima najvažnijih filmskih festivala, od Cannesa nadalje. Njegovi filmovi osvojili su više od 20 nagrada na Pulskom filmskom festivalu. Napisao je, režirao i producirao CD *Kako napraviti vlastiti film: Interaktivna filmska škola* koji je proglašen najboljim multimedijalnim programom 1998. godine. Kao profesor filmske režije na Sveučilištu Ohio (Athens) nositelj je najviše američke akademske titule na području filma. Umjetnički je ravnatelj Motovun Film Festivala. Filmovi: *Neka ostane među nama* (2010.), *Karaula* (2006.), *Josephine* (2001.), *Novo, novo vrijeme* (2001.), *Čaruga* (1991.), *Ljeto bijelih ruža* (1989.), *Za sreću je potrebno troje* (1986.), *U raljama života* (1985.), *Samo jednom se ljubi* (1981.), *Bravo Maestro* (1974.), *Kud puklo da puklo* (1974.).



Rajko Grlić (1947, Zagreb) graduated in film directing at FAMU in Prague, Czech Republic, in 1971. As a director and scriptwriter he worked on eleven theatrical features, which were shown in cinemas across all five continents, included in competition programmes of leading world festivals, from Cannes onwards. His films received more than 20 awards at Pula Film Festival! He wrote, directed and produced *How to Make Your Movie*; *An Interactive Film School*, which was proclaimed the Best World Multimedia in 1998. He is Ohio Eminent Scholar in Film at Ohio University, Athens, OH, USA and Artistic Director of Motovun Film Festival, Croatia. Films: *Just Between Us* (2010), *Border Post* (2006), *Josephine* (2001), *Croatia 2000 – Who Wants To Be A President* (2001), *Charuga* (1991), *That Summer of White Roses* (1989), *Three For Happiness* (1986), *In The Jaws Of Life* (1985), *You Love Only Once* (1981), *Bravo Maestro* (1974), *If It Kills Me* (1974).

Do you remember Fellini's *Roma*? In the film there is a sequence in which cameras, followed by reflectors, enter underground halls decorated with frescoes. Faced with the light, the frescoes begin to fade and disappear before our eyes forever.

Entering the history of Croatian film increasingly reminds of this sequence. Our film past literally disappears before our eyes and very little, recently almost nothing, is being done to stop this filmocide. And this is what this sounds like in figures: out of some 400 feature films made in Croatia there have been made renewed film copies of about a hundred of them, on materials of a relatively short duration. Only 24 films have been digitally restored, which for now means that they have been rescued from decay. These disappointing numbers only refer to feature films. In terms of documentary and animated films the ratio between the existing film stock and the preserved films is even more devastating. To make it even worse, in the last two years there has not been a single film digitally restored. Moreover, the Croatian State Archives (comprising Croatian Film Archives / Croatian Cinemateque, one of the departments of which this is a primary task and purpose) has not applied for either protection and restoration or film heritage digitalization funding of the Croatian Audiovisual Centre for the year 2015.

It seems as if nobody cares about what has been created by many generations. Nobody cares about one of the key, if not the strongest, sources of information on how people used to live, what they dreamed about and what they went through. Every film, the best and the worst, feature and documentary alike, is a document of its time. Without them one could not imagine any serious archaeology of everyday life in this region. It is not only art work that disappears with these films. The reality captured on camera disappears along with them as well. And when real history vanishes, then its redesign and erasure take place, manipulations that we increasingly witness. That is why I do not perceive this only as a disgrace of the Croatian cultural policy but as a much more painful image that fits into an increasingly stronger attempt to achieve general uniformity of opinions, into this one-dimensional manner in which history is treated, aiming to control the present and to impose the future.

But let me get back to where I started and the reason I am writing all of this. Asked once again to come up with this year's Cinemateque programme of the Pula Film Festival, I decided to present five films from the list of the 24 digitally restored feature films. Five films that were lucky enough to have someone ensure their survival. I selected them so that the Pula Film Festival, as a national film festival, could send out a cry for help, one big S.O.S. to Croatian people, not to say culture. This is why this programme primarily cries: *Folks, our films are disappearing. We are losing trace of ourselves. Let's rescue films so that those who come after us know what we were like and what we did.*

This year's Cinemateque comprises five "rescued" films:

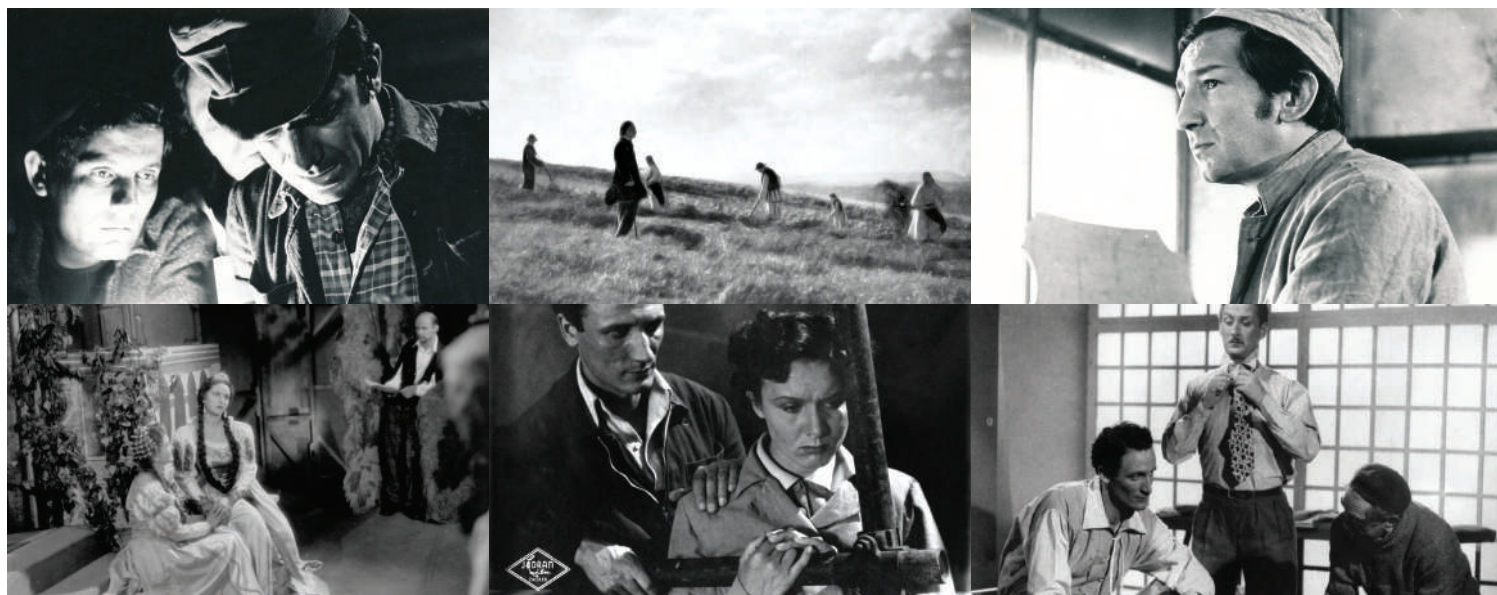
Lisinski – Oktavijan Miletić, 1944 (90')

Blue 9 – Krešo Golik, 1950 (95')

Three Girls Named Anna – Branko Bauer, 1959 (91')

The Emperor's New Clothes – Ante Babaja, 1961 (67')

Black Birds – Eduard Galić, 1967 (85')



Lisinski / Lisinski

biografski / biography

Hrvatska / Croatia 1944.

90'

REDATELJ / DIRECTED BY Oktavijan Miletić

SCENARIST / WRITTEN BY Milan Katić PRODUKCIJA / PRODUCTION Hrvatski slikopis KAMERA / CINEMATOGRAPHY Oktavijan Miletić, Ivan Zettlinger MONTAŽA / EDITING Branko Marjanović GLAZBA / MUSIC Boris Papandopulo ULOGE / CAST Branko Špoljar, Lidija Dominković, Srebrinka Jurinac, Veljko Maričić, Tomislav Tanhofer, Hinko Nučić, Tošo Lesić, Janko Rakuša, August Cilić

Biografski film o životu i radu hrvatskog skladatelja Vatroslava Lisinskog (1819. – 1854.), koji je živio i skladao u burnim vremenima buđenja hrvatske nacionalne svijesti. Isprva je skladao pjesmice i budnice, a 1846. komponirao je prvu hrvatsku operu *Ljubav i zloba*. Bio je krhkog zdravlja, a njegovo tijelo kao da nije moglo slijediti senzibilitet i revolucionarni duh koji je u njemu vrio, kao i bolna nerazumijevanja i otpor konzervativnih i politički reakcionarnih gradskih moćnika. Umro je mlad, u 35. godini života. Njegova izuzetna vrijednost, kao i kod mnogih drugih velikana, shvaćena je tek nakon njegove smrti.

Lisinski is biographical film about the life and work of Vatroslav Lisinski (1819-1854), a Croatian composer who lived and composed during the turbulent times of the awakening of the Croatian national awareness. At first he wrote patriotic songs and in 1846 he composed the first Croatian opera *Love and Malice*. He was a man of poor health and it seems as if his body could not cope with the sensibility and the revolutionary spirit that boiled inside him as well as with the painful resistance and lack of understanding demonstrated by conservative and ultraconservative members of the city's elite. He died young, at the age of 35. Just like many other great men, his extraordinary genius was recognized only after his death.





Plavi 9 / Blue 9

komedija / comedy / Hrvatska / Croatia / 1950.

(cenzuriran 22. prosinca 1950. / censored on December 22, 1950)

95'

REDATELJ / DIRECTED BY Krešo Golik

SCENARISTI / WRITTEN BY Geno Senečić, Hrvoje Macanović, Krešo Golik PRODUKCIJSKA KUĆA / PRODUCTION COMPANY Jadran film KAMERA / CINEMATOGRAPHY Nikola Tanhofer, Slavko Zalar MONTAŽA / EDITING Radojka Ivančević SCENOGRAFIJA / ART DIRECTOR Zdravko Gmajner GLAZBA / MUSIC Bruno Bjelinski SNIMATELJ ZVUKA / SOUND RECORDIST Albert Pregernik MONTAŽA ZVUKA / SOUND EDITING Tea Brunšmid MASKA / MAKE-UP V. Pribetić, Duje Duplančić ULOGE / CAST Irena Kolesar, Jugoslav Nalis, Antun Nalis, Ljubomir Didić, Tješivoj Cinotti, Šime Šimatović, Josip Daneš, Stane Sever, Veljko Maričić

Mnoge vrline debitantskog dugometražnog ostvarenja Kreše Golika: zrela naracija, fino baratanje melodramsko-humornim žanrovskim sastavnicama, vrstan vizualni stil i uvjerljivi glumački nastupi navijestile su već početkom 50-ih godina prošlog stoljeća veliki talent budućeg klasika hrvatskog filma. *Plavi 9* bio je prva hrvatska tonska filmska komedija, ujedno i prvi film iz sportskog života, što ga, uz ostale filmske kvalitete, smješta na posebno mjesto hrvatske kinematografije.

Already at the beginning of the 1950s, many of the virtues of Krešo Golik's feature-length directorial debut – mature narration, nuanced incorporation of melodramatic and humorous elements, exquisite visual style and convincing acting – heralded the huge talent of the future master of Croatian cinema. *Blue 9* was the first Croatian comedy film from the sound era and at the same time the first Croatian film centred on sports. Apart from other cinematic qualities, this is why it occupies a very special place in Croatian cinematic history.

Tri Ane / Three Girls Named Anna

drama

Makedonija / Macedonia / 1959.

91'

REDATELJ / DIRECTED BY Branko Bauer

SCENARIST / WRITTEN BY Slobodan Glumac PRODUKCIJSKA KUĆA / PRODUCTION COMPANY Vardar film KAMERA / CINEMATOGRAPHY Branko Blažina MONTAŽA / EDITING Radojka Ivančević SCENOGRAFIJA / ART DIRECTOR Vladimir Tadej KOSTIMOGRAFIJA / COSTUME DESIGN Mira Glišić GLAZBA / MUSIC Bojan Adamić ULOGE / CAST Dušan Stefanović, Svetlana Mišković, Marija Kohn, Dubravka Gall, Branko Tatić, Ružica Komnenović, Tito Strozzi, Vera Misita, Velimir Hytil, Marica Popović, Josip Marotti, Dubravka Rajh

Otkrivši mogućnost da mu je kći Ana, za koju je dotad mislio da je poginula, preživjela rat, sredovječni Marko Petrić pokušava joj ući u trag. Susretne se s beogradskom kazališnom glumicom koja bi mogla biti njegova Ana. Međutim, postoje indicije da bi Zagrepčanka Vera Blažek mogla biti njegova kći te se Marko sastane i s njom. Kada se pojavi i treća Ana, Marko shvaća da svojom potragom unosi nemir u tuđe živote i tada sazna da je njegova Ana ipak poginula.

Marko Petrić, a middle-aged man, believes his daughter was killed in World War II. Suddenly he finds out that she could have survived and starts looking for her. He meets a stage actress from Belgrade who could be his Anna. However, Vera Blažek, a woman from Zagreb, could also be his daughter so Marko meets her as well. When a third Anna appears, Marko realizes his search is affecting the lives of other people and then finds out his Anna had died after all.

Carevo novo ruho

The Emperor's New Clothes

komedija / comedy / Hrvatska / Croatia / 1961.

(cenzuriran 29. svibnja 1961. / censored on May 29, 1961)

67'

REDATELJ / DIRECTED BY **Ante Babaja**

SCENARIST / WRITTEN BY **Božidar Viočić** TEMELJENO NA / BASED ON istoimenom djelu Hansa Christiana Andersena / Hans Christian Andersen's tale of the same title PRODUKCIJSKA KUĆA / PRODUCTION COMPANY **Zora film** KAMERA / CINEMATOGRAPHY **Oktavijan Miletić** MONTAŽA / EDITING **Boris Tešija** SCENOGRAFIJA / ART DIRECTOR **Zvonimir Lončarić** KOREOGRAFIJA / CHOREOGRAPHY **Vera Maletić** KOSTIMOGRAFIJA / COSTUME DESIGN **Jagoda Buić** GLAZBA / MUSIC **Andelko Klobučar** ULOGE / CAST **Zlatko Madunić, Ana Karić, Stevo Vujatović, Aleksandra Viočić, Ivo Kadić, Antun Nalis, Vanja Drach, Josip Petričić, Zvonimir Rogoz**



Babajina obrada slavne bajke Hansa Christiana Andersena, realizirana prema scenariju istaknutog kazališnog redatelja Božidara Viočića, prvi je hrvatski dugometražni igrani film u boji i predstavlja rijetko viđen eksperiment unutar hrvatske kinematografije. Film se odlikuje dojmljivom fotografijom tzv. visokog ključa, koju u svojstvu direktora fotografije potpisuje pionir domaće kinematografije Oktavijan Miletić. Film karakteriziraju neobičan tehnički postupak – korištenje bijele pozadine i izostanak realistične scenografije – i glumačka stilizacija, a predstavlja alegoriju na totalitarizam, kult ličnosti vladara i ozračje ondašnjeg doba.

Babaja's adaptation of Hans Christian Andersen's famous fairy tale, based on the screenplay by prominent stage director Božidar Viočić, is the first Croatian colour feature-length film and it represents a rare experiment within Croatian cinema. The film is marked by impressive high-key photography, the work of Oktavijan Miletić, the pioneer of national cinema. The film is characterized by an unusual technical procedure – the use of white background and the lack of realistic art direction – as well as stylized acting. It represents an allegory of the totalitarian regime, personality cult and the atmosphere of those times.

Crne ptice / Black Birds

ratna drama / war drama

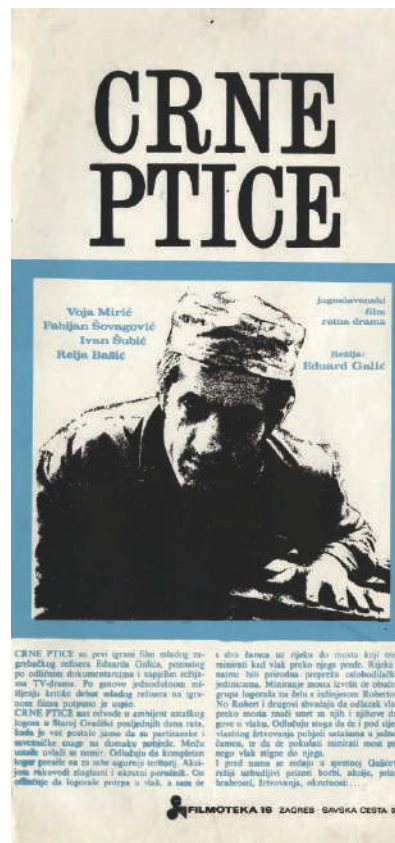
Hrvatska, Slovenija / Croatia, Slovenia / 1967.

(cenzuriran 18. srpnja 1967. / censored on July 18, 1967)

85'

REDATELJ / DIRECTED BY **Eduard Galić**

SCENARIST / WRITTEN BY **Grga Gamulin** PRODUCENTI / PRODUCERS **Producerska grupa Most, Viba film** KAMERA / CINEMATOGRAPHY **Mile de Gleria** SCENOGRAFIJA / ART DIRECTOR **Branko Hundić** IZBOR GLAZBE / SELECTION OF MUSIC **Andelko Klobučar** MONTAŽA ZVUKA / SOUND EDITING **Boris Tešija** ULOGE / CAST **Voja Mirić, Fabijan Šovagović, Ivan Šubić, Ivo Serdar, Vanja Drach, Rade Šerbedžija, Relja Bašić**



Posljednji su dani Drugog svjetskog rata i ustaše pokušavaju masovno likvidirati zatočenike jednog koncentracijskog logora prije dolaska osloboditelja. Vlak sa zatvorenicima treba odletjeti u zrak pri prelasku mosta, a taj zadatak moraju obaviti šestorica logoraša koje su izabrali i na to natjerali ustaše. U želji da spase ostale logoraše uspijevaju u svojoj akciji, plaćajući vlastitim životima slobodu svojih zatočenih drugova.

In the last days of the Second World War the Ustashas plan to eliminate the prisoners of a concentration camp before the arrival of the liberators. The plan is to transport the prisoners to a bridge and to blow up the train. They choose six prisoners to carry out the task. The prisoners manage to save their comrades but pay their liberty with their own lives.

FESTIVALSKI
HOMMAGE

Tomislav Radić

FESTIVAL HOMMAGE

Festivalski hommage / Festival Hommage

Tomislav Radić

(8. prosinca 1940. – 7. ožujka 2015.)



*Tomislav Žiro Radić je došao u Pulu 1972. godine s filmom **Živa istina** i nitko, pa valjda ni on sam, nije očekivao da jedan malen film može izazvati toliko pomutnje na Festivalu. Tomislav Žiro Radić posljednji je put bio u Puli 2011. godine s još jednim malim velikim filmom, **Kotlovinom**. Došao je i otišao iz Pule kao pobjednik i stoga Pulski filmski festival u sjećanje na njega prikazuje njegove filmove **Živa istina** i **Kotlovina**.*

Tomislav Žiro Radić jedan je od najznačajnijih hrvatskih kazališnih redatelja, vrstan televizijski autor, posebice dokumentarist i veliki filmski redatelj. Možda bi mu ovo posljednje, danas općeprihvaćeno priznanje, još prije deset godina malo tko potvrdio. Međutim na pulskom festivalu 2005. pojavio se s filmom kakvog je malo tko od njega još očekivao *Što je Iva snimila* 21. listopada 2003., koji je trijumfirao osvojivši Zlatne Arene za najbolji film, režiju, glavnu žensku (Anja Šovagović) i mušku ulogu (Ivo Gregurević) te nagradu Oktavijan Hrvatskog društva filmskih kritičara za najbolji film, značajnu i po tome što većina kritičara nije naročito cijenila tri njegova prethodna filma – *Luka* (1992.), *Anđele moj dragi* (1995.) i *Holding* (2001.).

Priča o Ivi, djevojčici koja za četrnaesti rođendan dobiva digitalnu kameru i njome odmah počinje snimati pripreme za svoje slavlje na kojem neće biti njenih vršnjaka nego strani partneri njenog očuha svojim je prožimanjem igranofilmskog i dokumentarnog postupka bila iznimno dojmljiv kritički prikaz novih bogataša i pohlepe koja ih vodi te zanemarivanja svih, ne samo obiteljskih, nego i ljudskih vrijednosti.

Povezivalo se tada Radića i s u to doba u europskom filmu dominantnom *Dogmom* 95, ali je ona još čvršće bila povezana sa sjajnim Radićevim niskobudžetnim prvijencem *Živa istina* (1972.) u kojem je snimajući svakodnevicu mlade glumice koja bezuspješno traži posao promišljeno koristio metodu *cinéma-vérité* da bi godarovskim prožimanjem igranog i dokumentarnog stvorio kompleksnu sliku neveselog života mladih u tadašnjem društvu. I za taj je film prikazivanje na pulskom festivalu bilo dramatičan događaj. U vremenu u kojem su jačale ideološke stege žiri ga nije uvrstio u službeni konkurenciju, ali je snažan medijski pritisak mladih kritičara i filmaša doveo do toga da je (mimo pravilnika) Zlatna Arena za glavnu žensku ulogu pripala Božidarki Frajt za izvanredno tumačenje protagonistice *Žive istine*.

Godinu dana kasnije Tomislav Radić se uspješno upustio u još kompleksniji prikaz odnosa između života i umjetnosti u *Timonu* u kojem se život tumača naslovne uloge Shakespeareovog *Timona Atenjanina*, a i ostalih interpreta počinje preklapati sa zbivanjima u predstavi. Tim je filmovima Radić zauzeo posebno mjesto među modernistima u našem filmu, ali u kinematografiji koja je proizvodila tek nekoliko filmova godišnje i u kojoj filmske vrijednosti nisu uvijek bile i odlučujuće, više nije uspio realizirati niti jedan film sve do devedesetih godina. No, tek je s *Ivom*... i povratkom na zasade iz svojih početaka pokazao prave domete filmske originalnosti.

Potom je virtuosnom paralelnom montažom postigao cjelovitost *Tri priče o nespavanju* (2009.) koje se događaju u jednoj noći, a tek postupno se otkriva povezanost njihovih protagonista, postavljenih u mučne situacije koje ih bitno određuju, što postaje vidljivo iz njihovog govora tijela puno prije no što počinju dijalogom često praćenim verbalnom agresivnošću razvijati kompleksne međusobne odnose.

Vrhunac dosiže *Kotlovinom* (2011.). To je jelo u kojem se miješaju brojni sastojci čuvajući svaki svoj okus, a istodobno dajući cjelini posebnost specijaliteta. Na sličan način Radić koristi protagoniste svog filma, članove brojne obitelji i nekoliko njihovih susjeda i prijatelja koji se okupljaju u vikendici na selu oko kotlovine. Pritom izvanredno uspijeva profilirati svakog pojedinca koji postaje i tipičnim primjerom jednog od elemenata hrvatskog mentaliteta, a i različitih političkih opcija i odnosa prema tradiciji i suvremenim kretanjima. Režija virtuosno ostvaruje dojam dokumentarnog prikaza u kojem se svakodnevne sitnice i nevažni događaji pretvaraju u kompleksnu sliku stanja u hrvatskom društvu. I *Kotlovina* je osvojila Veliku Zlatnu Arenu za najbolji film i još pet Zlatnih Arena – za najbolji scenarij (Tomislav Radić), za najbolju glavnu žensku ulogu (Mirela Brekalo Popović), za najbolju glavnu mušku ulogu (Draško Zidar), za najbolju sporednu mušku ulogu (Boris Buzančić) i posebnu za ton (Frano Homen), a i Oktavijana HDFK-a za najbolji film, definitivno potvrdivši Tomislava Radića kao jednog od naših najvećih i najsamosvojnijih filmaša.

Tomislav Kurelec

*Tomislav Žiro Radić came to Pula in 1972 with the film **The Living Truth** and no one, not even he, expected that such a little film could cause so much confusion at the Festival. Tomislav Žiro Radić last came to Pula in 2011 with another little great film **Kotlovina**. He arrived and left Pula as a winner and therefore as a tribute, Pula Film Festival will screen his films **The Living Truth** and **Kotlovina** in his memory.*

Tomislav Žiro Radić was one of the most important Croatian stage directors, a competent television author, particularly a documentarist. He was a first-rate film director. However, ten years ago, my last statement, nowadays universally accepted, would have been accepted by maybe only a handful of people. But, in 2005, Radić appeared at the Pula Film Festival with a film few would have expected from him. *What Iva Recorded on October 21st, 2003* made a triumph, winning a Golden Arena for best film, best director, best lead actress (Anja Šovagović), best lead actor (Ivo Gregurević), and the Oktavijan Award granted by the Croatian Film Critics' Association for best film, relevant due to the fact that the majority of critics did not think particularly high of his previous three films – *Luka* (1992), *My Dear Angel* (1995) and *Holding* (2001).

Intertwining fictional and documentary elements, a story about Iva, a girl who gets a digital camera for her fourteenth birthday and immediately starts shooting the preparations for her celebration were the only guests will be her stepfather's foreign partners instead of her friends, was an impressive critique of the newly wealthy and the greed that leads to a disrespect for all, not just family, but human values.

At that time Radić was connected to *Dogme 95*, the then dominant European film-making movement, which was even more closely linked to Radić's excellent low-budget debut *The Living Truth* (1972). Shooting the daily routine of a young actress desperately looking for a job, he carefully employed *cinéma-vérité* techniques to create a complex picture of a bleak life of the young in the society in those times by fusing fictional and documentary elements in the Godardian manner. The screening of that film at Pula was just as dramatic. In times when ideological constraints were getting stronger, the jury did not select the film for the official competition. However, strong media pressure by younger critics and filmmakers led to the fact that a Golden Arena for best lead actress went to Božidarka Frajt for her extraordinary interpretation of the protagonist in *The Living Truth*.

A year later, Tomislav Radić embarked on an even more complex depiction of the relationship between life and art in *Timon*, in which the lives of the lead actor of Shakespeare's *Timon of Athens* and other actors start to overlap with occurrences in the play. With those films Radić occupied a special place among Croatian modernists. However, in the cinema that produced only several films a year and in which film values did not always play the key role, he was not able to make another film until the nineties. Only with *What Iva Recorded* and by going back to his original principles did he demonstrate the true scope of his cinematic originality.

This was followed by a demonstration of masterly parallel editing with which he achieved coherence in *Three Stories About Sleeplessness* (2009). The story takes place in a single night and only gradually we become aware of the interconnectedness of the protagonists, placed in agonizing situations that largely determine them, which becomes apparent from their body language long before they start to develop their complex interpersonal relations through a dialogue often accompanied by verbal aggression.

Radić reached his peak with *Kotlovina* (2011). *Kotlovina* is a dish in which all the ingredients preserve their taste, offering a unique flavour of this specialty. In the same way Radić uses the protagonist of the film, members of a big family and some of their neighbours and friends who gather at a weekend cottage in a village to enjoy *kotlovina*. He managed to profile each individual who becomes a typical example of one of the elements of Croatian mentality, as well as different political views and contemporary movements. His skilful directing leaves an impression of a documentary presentation where everyday details and unimportant events turn into a more complex picture of the condition of Croatian society. *Kotlovina* too won the Grand Golden Arena for Best Film as well as five another Golden Arenas – best screenplay (Tomislav Radić), best lead actress (Mirela Brekalo Popović), best lead actor (Draško Zidar), best supporting actor (Boris Buzančić), a special award for best sound (Frano Homen) as well as the Oktavijan Award granted by the Croatian Film Critics' Association for best film – and thus confirmed Tomislav Radić's status as one of our greatest and most authentic filmmakers.

Tomislav Kurelec

Živa istina / The Living Truth

biografski / biography

Hrvatska / Croatia / 1972.

77'

REDATELJ / DIRECTED BY Tomislav Radić

SCENARIST / WRITTEN BY Tomislav Radić KAMERA / CINEMATOGRAPHY Dragutin Novak MONTAŽA / EDITING Maja Filjak-Bilandžija GLAZBA / MUSIC Arsen Dedić ULOGE / CAST Božidarka Frajt, Ruža Rosoci, Vesna Veselić, Zlatica Dubravčić, Irena Uhl, Verica Podolšak, Zdenka Livajić

Glumica Božidarka neuspješno traži posao, a u čekanju glumačke šanse sjeća se svog teškog djetinjstva ratnog siročeta, odlazi na zabave s prijateljima... Naposljetku dolazi i na razgovor kod voditelja Teatra &td Vjerana Zuppe...

While waiting for a role, Božidarka, an unemployed actress, recalls her war-torn childhood and goes to parties with her friends. Finally she gets an interview with Vjeran Zuppa, the Head of the &td Theatre...



Kotlovina / Pork Stew

drama / Hrvatska / Croatia / 2011.

120'

REDATELJ / DIRECTED BY Tomislav Radić

SCENARIST / WRITTEN BY Tomislav Radić KAMERA / CINEMATOGRAPHY Vedran Šamanović MONTAŽA / EDITING Maja Filjak-Bilandžija KOSTIMOGRAFIJA / COSTUME DESIGN Željka Franulović GLAZBA / MUSIC Siniša Leopold ULOGE / CAST Igor Kovač, Suzana Nikolić, Boris Buzančić, Goran Navojec, Draško Zidar, Mirela Brekalo

Sredovječna Ana i njezin suprug Mirko ljudi su u čijoj se vikendici negdje u Zagorju poslije dugo vremena okuplja čitava njihova brojna obitelj. Povod okupljanju je činjenica da se nakon 35 godina života u Australiji u domovinu vratila sredovječna Mimi, jedna od Aninih dviju sestara. Već tijekom putovanja do sela, dok ju vozi Anin i Mirkov posinak Jakov, Mimi se upusti u seksualni odnos s 20 godina mladim mladićem. Skrivena veza njih dvoje bit će tek jedan od okidača zbog kojeg će se isprva miran i srdačan obiteljski skup pretvoriti u nešto sasvim drugo. Na vidjelo će postupno početi isplivavati koješta, od starih obiteljskih razmirica i nesporazuma do različitih političkih stavova o Europskoj uniji, državotvornosti i dijaspori.

Mimi, a forty-something widow from Australia comes to Croatia for the first time after she left as a little girl. She wants to visit her two elder sisters and to meet other members of yet unknown family. Her sister's stepson Jacob, a young man in his twenties, met her at the airport and they hit the road towards the village where the family is eagerly expecting Mimi. But the trip turned to an adventure; Mimi and Jacob got involved in a love affair. Upon arrival, where all family members are gathered around traditional food preparation called *kotlovina*, it is impossible for Mimi and Jacob to hide their involvement. Family members cannot suppress a variety of reactions. Thus, all assembled around *kotlovina*, we encounter a gallery of characters having different believes, moral judgments and dubious political opinions.



Popratni

PROGRAMI



SIDEBAR

Programmes

PULA PROfessional

Obrazovni i industrijski program PULA PROfessional namijenjen je filmskim profesionalcima i studentima audiovizualnih djelatnosti. Tematski osmišljen, fokus ovogodišnjeg programa usmjeren je na scenografiju, čiji koncept potpisuje nagrađivana hrvatska scenografkinja Tanja Lacko.

Scenografija i kreiranje svjetova, antropologija imaginarnog prostora, režija prostora, Hrvatska kao „fantastična“ destinacija, tajne vizualne percepcije, produkcijska strana scenografije, vizualni efekti i virtualna stvarnost – neke su od tema ovogodišnjeg programa. Sudionici programa moći će aktivno sudjelovati i proširiti svoja znanja u nizu zanimljivih predavanja poznatih europskih i hrvatskih scenografa te filmskih profesionalaca kao što su David Munns, Heizo Schulze, Uli Hanisch, Damir Gabelica, Tomislav Vujnović, Tanja Lacko i Hrvoje Hribar, a temu u širem filmskom kontekstu predstaviti će Charles McDonald, Nik Powell, Marko Rojnić i Mike Downey.

U povodu otvaranja i predstavljanja programa bit će upriličena izložba o scenografiji pod nazivom „Graditelji svjetova“.

Pored tematskih predavanja, okruglih stolova, predstavljanja projekata i Kritike mladih filmofila, u sklopu programa PULA PROfessional ove je godine ostvareno partnerstvo s Akademijom dramske umjetnosti u Zagrebu i suradnja s brojnim sveučilištima, fakultetima, i akademijama iz zemlje i šire regije, čijim je studentima omogućeno praćenje svih profesionalnih programa. Time se stvara platforma novih partnerstava studenata šire regije koji će međusobno moći razmijeniti znanja i iskustva, a eminentni filmski stručnjaci otkrit će im „tajne zanata“.

The Pula PROfessional Industry section is aimed at film professionals and audiovisual art students. This year's programme will focus on production design. The author of the concept is award-winning Croatian art director and production designer Tanja Lacko.

Production design and the creation of new worlds, anthropology of imaginary spaces, directing space, Croatia as a “fantastic” destination, secrets of visual perception, production aspect of production design, visual effects and virtual reality – these are some of the topics covered by this year's programme. The participants will be able to expand their knowledge through a series of interesting masterclasses by well-known European and Croatian production designers and film professionals, such as David Munns, Heizo Schulze, Uli Hanisch, Damir Gabelica, Tomislav Vujnović, Tanja Lacko and Hrvoje Hribar. The broader cinematic context of the topic will be explained by Charles McDonald, Nik Powell, Marko Rojnić and Mike Downey. The programme will open with a production design exhibition entitled *Builders of Worlds*.

Apart from masterclasses, round tables, project presentations and the Young Cinephiles' Film Criticism, this year the Pula Pro has formed a partnership with the Academy of Dramatic Arts in Zagreb and a number of universities, faculties and academies from Croatia and the region, thus enabling students to follow all the professional programmes. A platform of new partnerships with students in the region has been created so that they can exchange knowledge and experiences and have prominent film professionals reveal them “the secrets of the trade”.

PREDAVANJA – SCENOGRAFIJA U SREDIŠTU

MASTERCLASSES – PRODUCTION DESIGN IN FOCUS

Antropologija filmskih prostora

Anthropology of Imaginary Spaces

PREDAVAČICA / LECTURER **Tanja Lacko**

Tanja Lacko osvrnut će se na to da umjetnička djela ne govore samo o sebi, već posredno govore i o svijetu u kojem su nastala. Gledanjem prostora filma upoznajemo imaginarni svijet filmske priče i njegove stanare, ali i stvarni svijet u kojem je ta priča nastala.

Tanja Lacko will talk about the fact that art works do not only talk about themselves but also indirectly about the world in which they were created. Looking at the space of the film, we get to know the imaginary world of the film story and its characters but also the real world in which the story came into existence.

Tanja Lacko je arhitektica, scenografkinja, docentica na Akademiji dramske umjetnosti Sveučilišta u Zagrebu. Radila je na filmovima *Iza stakla*, *Sonja i bik*, *Kauboji*, *Što je muškarac bez brkova?* i mnogim drugima. Godine 2007. osvojila je Zlatnu Arenu za scenografiju filma *Pjevajte nešto ljubavno*.

Tanja Lacko is an architect, art director and a senior lecturer at the Academy of Dramatic Arts in Zagreb. Her film credits include: *Behind the Glass*, *Sonja and the Bull*, *Cowboys*, *What is a Man Without a Moustache?* and many others. In 2007, she was granted a Golden Arena for best art direction for the film *Play Me a Love Song*.



Hrvatska kroz scenografiju TV serije Dig

Croatia from the perspective of production design of the TV series Dig

PREDAVAČ / LECTURER **Damir Gabelica**

U svom će predavanju Damir Gabelica govoriti o organizaciji snimanja američke akcijske TV serije *Dig* u Hrvatskoj, odnosno o traženju lokacija, smještanju objekata za snimanje i o tome što je scenografska ekipa napravila za potrebe snimanja.

Damir Gabelica will talk about the shooting of the American TV series *Dig* in Croatia, i.e. about finding locations, placement of objects within the frame and the activities of the production design team.

Damir Gabelica po završetku je studija postao član Društva filmskih radnika Hrvatske te je kao samostalni filmski radnik s Jadran filmom započeo suradnju tijekom koje je boravio u londonskim filmskim studijima. Autor je knjige *Scenografija u skici – od Lisinskog do konca XX. stoljeća* (2005.) i s Vladimirom Tadejem koautor knjige *Putevima Winnetoua po Hrvatskoj*. Radio je na više domaćih i koprodukcijских filmova i TV serija (*Pad crnog jastreba*, *Kraljevstvo nebesko*, *Svećenikova djeca*, *Happy Endings*, *Bibin svijet...*). Član je Hrvatske zajednice samostalnih umjetnika, a 2014. nagrađen je Zlatnom Arenom za scenografiju filma *Broj 55*.

Damir Gabelica became a member of the Croatian Film Makers Association after completing his studies. He started cooperating with Jadran Film as a freelance filmmaker. During this period he spent some time with London film studios. He authored the book *Art Direction in Sketches – From Lisinski to the End of the 20th Century* (2005) and co-authored the book *Following the Trail of Winnetou Across Croatia* with Vladimir Tadej. His credits include a number of national films as well as co-productions and TV series (*Black Hawk Down*, *Kingdom of Heaven*, *The Priest's Children*, *Happy Endings*, *Biba's World*, etc.). He is a member of the Croatian Freelance Artists Association. In 2014, he won a Golden Arena for best art direction for the film *Number 55*.



Scenografija kao naracija

Production design as storytelling

PREDAVAČ / LECTURER David Munns



U svom predavanju David Munns objasniti će da je istraživanje procesa scenografije i stvaranje svjetova koji su uvjerljivi i evokativni, neizostavan dio filmskog pripovijedanja. Priča se vizualizira, otkrivaju se značenja, stvara se osjećaj mjesta, filmski svijet čini se stvarnim, dok je sve to na neki način u isto vrijeme vidljivo i nevidljivo.

David Munns will explain that the research into the process of production design and the creation of a new world is an integral part of film narration. The story is visualized, meanings are revealed, there is a sense of place being developed, the film world seems real, all of this is in a way at the same time being visible and invisible.

David Munns filmski je scenograf koji od 1980-ih radi na filmovima, televizijskim dramama, reklamama, glazbenim spotovima... Suradnju s redateljem Milčom Mančevskim započeo je filmom *Prije kiše* (Zlatni lav za najbolji film na venecijanskom filmskom festivalu 1994., nominacija za Oscara za najbolji strani film 1995.). Od ostalih filmova ističu se *Six Shooter* (redatelj Martin McDonagh – dobitnik Oscara za najbolji kratki film 2006.) i *This Little Life* (u režiji Sarah Gavron – dobitnik BAFTA-e 2004.). Godine 2009. osvojio je nagradu makedonske vlade za doprinos makedonskom filmu i kinematografiji. Nositelj je kolegija filmske produkcije na postdiplomskom studiju umjetničkog sveučilišta u Bournemouthu, gdje predaje i na preddiplomskom studiju.

David Munns has been a film production designer since the 1980's working on features, television dramas, commercials, music videos and others. He has worked consistently with director Milcho Manchevski since designing *Before The Rain* (Golden Lion for Best Film – Venice Film Festival 1994; Academy Award Nomination – Best Foreign Film 1995). Other films include *Six Shooter* (directed by Martin McDonagh – Academy Award for Best Short Film in 2006) and *This Little Life* (directed by Sarah Gavron – BAFTA winner 2004). In 2009, David received an award from the Government of Macedonia for contribution to Macedonian film and cinema. He has recently become course leader of MA Film Production at Arts University Bournemouth having been course leader of the BA (Hons) Film Production course since 2006.

Setscene – kompendij filmskih setova

Setscene – the compendium of film sets

PREDAVAČ / LECTURER Heizo Schulze



Heizo Schulze govorit će o tome kako je stvorena ideja o *Setscene* aplikaciji koja je prerasla u istraživački projekt. Filmski scenarij, kao početna točka u produkciji filma, određuje priču, dijalog i mjesto / scenografiju radnje. Scenograf mora organizirati lokaciju s obzirom na sadržaj priče i estetiku. Sustavna analiza filmova prema setu (a ne zemljopisnim lokacijama) pomaže onima koji se profesionalno bave filmovima i medijima, kao i filmofilima općenito.

Heizo Schulze will talk about the birth of the idea of a *setscene*, an application that has developed into a research project. The screenplay, as a starting point in film production, determines the story, the dialogue and the location / scenery of the plot. The production designer has to arrange the location of the story with regard to the content and aesthetics. Analysing movies systematically by sets (not geographical locations) assists those who have to deal with movies / media professionally, as well as cinephiles in general.

Heizo Schulze svoju karijeru započeo je kao grafički i tekstualni dizajner u Magdeburgu. Osim što je radio kao znanstveni novak i predavač na Institutu za istraživanje medija i Akademiji likovnih umjetnosti u Braunschweigu, djelovao je i kao samostalni dizajner. Kasnije je postao profesor audiovizualnog medijskog dizajna te dekan i prodekan fakulteta Ostwestfalen-Lippe u Lemgu. Njegov je opus vrlo raznolik te sadrži glazbene spotove, filmove, audiovizualna djela, umjetničke radove, instalacije i iOS aplikacije.

Heizo Schulze started his career as a graphic and textual designer in Magdenburg. Apart from working as a junior researcher and lecturer at the Media Research Institute and the Academy of Fine Arts in Braunschweig, he also worked as freelance designer. Later on, he was appointed professor of Audiovisual Media Design and dean and vice-dean at the Ostwestfalen-Lippe University of Applied Sciences in Lemgo. His portfolio is very heterogeneous. It contains music videos, films and audiovisual works, as well as interactive artistic works, installations and iOS applications.

Upotreba računala u scenografiji na filmu

Using computers for production design purposes

PREDAVAČ / LECTURER Tomislav Vujnović

U Hrvatskoj se tek u zadnjih nekoliko godina upotreba računala pomaknula iz domene postprodukcije u produkciju. Tomislav Vujnović pokazat će primjere u kojima se korištenjem računala za nadogradnju scenografije bitno smanjila cijena realizacije nekog scenarija i s druge strane omogućila realizacija neke ideje koja bi samo klasičnom scenografijom bila nerealna za budžete hrvatskih filmova. Cilj predavanja jest usvajanje ideje da se korištenje računala treba uključiti u planiranje produkcije kao kreativni i produkcijski alat, a ne samo kao alat za ispravljanje grešaka.

In Croatia, the use of computer technology has been moved from the postproduction phase to the production phase only in the last few years. Tomislav Vujnović will present cases where the use of computers for production design purposes largely reduced the cost of screenplay realization, enabling, in turn, the realization of an idea that would not be feasible with classic art direction considering Croatian film budgets. The aim of this lecture is to present the idea that the use of computer technology should be considered as a creative production tool (not just intended for error correction) when plans for the production of a film start.

Tomislav Vujnović primjenom se računala u obradi slike počeo baviti ranih 90-ih godina. Tada zajedno s Robertom Vidićem otvara Studio Vizije u kojem radi na mnogobrojnim hrvatskim glazbenim spotovima i namjenskim filmovima, kao i dugometražnim i kratkometražnim filmovima. Jedan je od pionira vizualnih efekata u Hrvatskoj. Dobitnik je posebne Zlatne Arene za vizualne efekte 2010. godine na Pulskom filmskom festivalu za film *The Show Must Go On* redatelja Nevija Marasovića te drugih nagrada. Član je Hrvatskog društva filmskih radnika.

Tomislav Vujnović started using computers for image processing in the early 1990s. At that time he established Studio Visions together with Robert Vidić and started working on a large number of Croatian music videos and films made for specific purposes, as well as feature-length and short films. He is one of Croatia's visual effects pioneers. He won a special Golden Arena for visual effects at the 2010 Pula Film Festival for *The Show Must Go On* by Nevio Marasović, as well as other awards. He is a member of the Croatian Film Makers Association.



Forma slijedi fikciju

Form follows fiction

PREDAVAČ / LECTURER Uli Hanisch

Na predavanju će Uli Hanisch predstaviti svoj način razvijanja scenografije kroz sadržaj priče i stanje likova prema komentaru situacije kao umjetničkog izraza. Govorit će o tome da priči treba dati prostor, odnosno svijet, ali isto tako i lice i značenje. Hanisch odlazi korak dalje od „podupiranja redateljeve ideje” prema priči koja se razvija u ovisnosti o sadržaju. Pokazat će i neolicinu fotografija iz filmova na kojima je radio.

Uli Hanisch will present his way of developing design on the basis of the content of the story and the state of characters to finally give a comment on the situation as an artistic expression. He will talk about giving the story not only its room, or its world, but also its face and meaning. Hanisch goes one step further from “backing up director's ideas” towards a story driven by the development of the content. He will show some pictures of the films he has worked on.

Uli Hanisch je 1987. godine počeo surađivati s Christophom Schlingensiefom na eksperimentalnim filmovima kao i dizajnirati filmove iznimnog njemačkog komičara Helge Schneidera. Radio je na odjelu scenografije europskih koprodukcija te je sudjelovao u realizaciji raznih njemačkih igranih filmova. Nagraden je Bavorskom, Njemačkom i Europskom filmskom nagradom za najbolju scenografiju za film *Parfem – povijest jednog ubojice* te Njemačkom filmskom nagradom za film *Atlas oblaka*. Radi na međunarodnim filmskim projektima diljem Europe, a od 2001. predaje scenografiju na Međunarodnoj filmskoj školi (IFS) u Kölnu te filmskim školama u Berlinu, Potsdamu, Ludwigsburgu i Münchenu.

Uli Hanisch started his collaboration with Christoph Schlingensief on experimental films in 1987. He designed the movies of Germany's exceptional comedian Helge Schneider. He has worked in art departments of European co-productions and designed various German feature films. He has been granted the Bavarian, German and European Film Awards for best production design for *Perfume: The Story of a Murderer* and the German Film Award for *Cloud Atlas*. He works on international film projects across Europe and since 2001 he has taught production design at the International Film School in Cologne as well as film schools in Berlin, Potsdam, Ludwigsburg and Munich.



Hrvatska – fantastična filmska destinacija

Croatia – fantastic and fantasy film destination

PREDAVAČ / LECTURER Hrvoje Hribar



U svom predavanju Hrvoje Hribar govorit će o Hrvatskoj kao iznimno zanimljivoj zemlji za snimanje, odnosno pravom filmskom butiku u kojem se snimaju i u kojem će se snimati vrhunske stvari. Filmska destinacija kao filmski set ima moćnu ulogu u stvaranju filma. Film zatim kao audiovizualno sredstvo komunicira svojim idejama, vrijednostima i prenosi doživljaj, a time se i sama destinacija pozicionira kao „film-friendly” destinacija.

Hrvoje Hribar will talk about Croatia as a very interesting country in terms of shooting a film, Croatia as a true film boutique where top things are being and will be shot. A film destination as a film set plays a powerful role in film creation. As an audio-visual tool, the film communicates through its ideas and values. It transmits feelings, positioning a country as a film-friendly destination.

Hrvoje Hribar diplomirao je filmsku režiju na zagrebačkoj Akademiji dramske umjetnosti. Radio je kao prvi pomoćnik redatelja, scenarist, autor radiodrama, kuhar i esejist. U sklopu svoje produkcijske kuće FIZ producirao je i režirao komediju *Što je muškarac bez brkova?*, najuspješniji film u hrvatskim kinima 2006. godine. Prije toga, napisao je scenarij te režirao i producirao dva dokumentarca (*Svijet je velik* i *Bil jedon*) te igrani film *Puška za uspavljivanje*. Autor je scenarija i režije TV filma *Hrvatske katedrale* te kratkog filma *Između Zaghlula i Zahariasa*. Godine 2001. režirao je TV seriju *Novo doba* za HRT. Nekoliko je puta osvojio nagradu Oktavijan za najbolji film godine. Od studenog 2010. član je Izvršnog odbora FERA-e, a u rujnu 2010. imenovan je ravnateljem Hrvatskog audiovizualnog centra, središnje hrvatske audiovizualne agencije.

Hrvoje Hribar graduated in film directing from the Academy of Dramatic Art in Zagreb. He has worked as a first assistant director, screenwriter, radio playwright, cook and essayist. Through his production company FIZ, he produced and directed the comedy *What Is a Man Without a Moustache?*, the highest grossing film at Croatian box offices in 2006. Prior to that, he wrote, directed and produced two documentaries (*The World is Great* and *Once There Was a Man*), as well as his first feature *The Tranquilizer Gun*. As a director and a scriptwriter, Hribar is also the author of a TV film *Croatian Cathedrals* and the short film *Between Zaghlul & Zaharias*. In 2001, he directed the TV series *New Age* for Croatian Radiotelevision (HRT). He was awarded the Oktavijan several times. Hribar has been serving as a member of the Executive Committee of FERA. In 2010 he was appointed Chief Executive of the Croatian Audiovisual Centre, the main audiovisual agency in Croatia.

OPĆA PREDAVANJA / GENERAL LECTURES

Odnos s medijima i filmski časopisi / razmjena

Unit publicity and the trades

PREDAVAČ / LECTURER Charles McDonald

U svom predavanju Charles McDonald govorit će o osnovama PR-a tijekom produkcije, postprodukcije sve do lansiranja filma. Govorit će o razvoju strategije, pripremanju promidžbenih materijala, medijskim upitima i vezama s filmskim časopisima kao i o radu sa sve strožim rasporedom snimanja, pronalaženju distributera, suradnji s distributerskom kućom, uspješnoj komunikaciji s lokalnim tiskom tijekom snimanja te osiguravanju što boljeg prvog dojma o filmu.

Charles McDonald will talk about the essentials of PR work during production and into the post production period leading up to a film's launch. He will touch on the following topics: developing a strategy, preparing the delivery publicity materials, dealing with press enquiries, liaison with trade publications, working with tighter and tighter shooting schedules, finding and working with a sales company, the importance of effective communication with local press during the shoot, and ensuring that the first impression of your film is as strong as possible.

Charles McDonald jedan je od vodećih svjetskih stručnjaka za odnose s javnošću. Djeluje kao samostalni savjetnik zastupajući klijente: Picturehouse Cinemas / Entertainment Corniche Pictures, Prix Lux / Europski parlament, BBC Films, Europa Cinemas i Europske filmske nagrade. Držao je predavanja o promociji filmova na britanskoj Nacionalnoj školi za film i televiziju, Europskom filmskom fakultetu, Nacionalnoj filmskoj i TV školi, Filmskim susretima Azija – Europa, Međunarodnoj filmskoj školi u Londonu kao i tečaj Making Waves na Berlinaleu. Zastupao je filmove P. Almodovara, M. Leigha, K. Loacha, M. Winterbottoma, D. Cronenberga, S. Coppola, W. Wendersa, S. Frearsa i A. Arnold, plasirajući ih na festivale u Cannesu, Berlinu, Torontu, Veneciji te na dodjele nagrada Oscar, BAFTA i Zlatni globus.

Charles McDonald is one of the world's leading PR experts. He has operated as a freelance consultant, representing clients such as Picturehouse Cinemas / Entertainment Corniche Pictures, Prix Lux / European Parliament, BBC Films, Europa Cinemas and the European Film Awards. He has given talks on Film PR at the likes of the British National Film & TV School, European Film College, Asia Europe Film Meetings, London International Film School and the Making Waves course at the Berlin Festival. He has represented films by P. Almodovar, M. Leigh, K. Loach, M. Winterbottom, D. Cronenberg, S. Coppola, W. Wenders, S. Frears and A. Arnold, ensuring their presence at festivals in Cannes, Berlin, Toronto and Venice, as well as Academy Awards, BAFTA and Golden Globe ceremonies.



Razumijevanje filma: znanost filmske percepcije

Understanding cinema: the science of film perception

PREDAVAČ / LECTURER Marko Rojnić

Pružajući pregled znanstvenih istraživanja koja demonstriraju kako gledatelji percipiraju filmove i na što obraćaju pažnju, predavanje će predstaviti razmjerno novu, iako sve propulzivniju disciplinu – psihologiju filma – te slijedom toga ukazati na to kako metode empirijske psihologije i kognitivne neuroznanosti mogu unaprijediti razumijevanje filma i pokretnih slika, jednako kao razumijevanje mozga i mentalnih operacija.

In this lecture I'll first give an outline of the most famous psychological interpretations in film studies before the advent of cognitivism, and will then focus on an overview of contemporary scientific research which demonstrates how viewers process moving pictures, what they attend to, and especially why viewers perceive continuity despite discontinuity. In other words, I'll present relatively new, yet very propulsive discipline – psychology of film – and will try to show that using the methods of empirical psychology and cognitive neuroscience can advance our understanding of film and moving images, as well as that scientific investigation of film can improve our understanding of the human brain and mental processes.

Marko Rojnić (Pula, 1978.) osnovnoškolsku i srednjoškolsku naobrazbu stekao je u Puli, a diplomirao je psihologiju na Filozofskom fakultetu Sveučilišta u Rijeci. Magistrirao je kognitivnu psihologiju na Filozofskom fakultetu Sveučilišta u Ljubljani. Tijekom studija filmologije na Eötvös Loránd Universityju u Budimpešti odlazi na University of Kent u Canterbury, gdje je i magistrirao na filmskim studijima. Trenutno predaje na Akademiji dramske umjetnosti Sveučilišta u Zagrebu.

Marko Rojnić (Pula, 1978). Has a BA/MA in psychology from the University of Rijeka, and an MSc in cognitive psychology from the University of Ljubljana. During his film studies at the Eötvös Loránd University in Budapest, he went to the University of Kent in Canterbury, where he got his MA in film studies. He currently teaches at the Academy of Dramatic Arts, University of Zagreb, and is preparing his PhD on the intersection between psychology and film studies.



Trikovi financiranja europskih filmova

Tricks of European film funding

PREDAVAČ / LECTURER **Nik Powell**



Nik Powell će govoriti o današnjem financiranju europskih filmova, o tome kako su se stvari promijenile posljednjih 20 godina, kao i o budućem financiranju filmova. Pokušat će odgovoriti na pitanje zašto unatoč brojnim državnim potporama u Europi od sjevera prema jugu i istoka prema zapadu, mnogi filmaši imaju poteškoća izraditi svoje filmove. Ukratko, kako se organizirati i snimiti film?

Nik Powell will talk about how European films are nowadays financed, how things have changed in the last 20 years, and about future financing models. He will try to explain why many filmmakers have problems making their films despite the state financial support provided all around Europe. In brief, how to get one's ducks in a row and make a film.

Nik Powell osnovao je 1970. godine Virgin Records s Richardom Bransonom. Godine 1982. ulazi u partnerstvo sa Stephenom Woolleyjem, vlasnikom kina Scala Cinema. Zajedno su osnovali Palace Video, zatim Palace Pictures i Palace Productions, najveću produkcijsko-distribucijsko-prodajnu silu u Ujedinjenom Kraljevstvu. Powell je producirao 44 filma izvrsnih britanskih redatelja kao što su Neil Jordan, Stephan Elliott, Shane Meadows, Terence Davis... Direktor je britanske Nacionalne škole za film i televiziju, predsjednik BAFTA filma, član Upravnog odbora BAFTA-e, član američke akademije AMPAS i član Kluba europskih producenata. Zadnjih deset godina bio je potpredsjednik Upravnog odbora Europske filmske akademije i organizacije GECT, ravnatelj Filmske i televizijske komisije Sjeverne Irske te od 2003. do 2007. godine tamošnji predsjednik odbora Filmskog investicijskog fonda.

Nik Powell set up Virgin Records with Richard Branson in 1970. In 1982, Powell went into partnership with Stephen Woolley, the owner of Scala Cinema. Together they formed Palace Video, followed by Palace Pictures, and then Palace Productions, soon establishing each as highly regarded entities within the UK film distribution and production industry. Powell has produced 44 films by prominent British directors such as Neil Jordan, Stephan Elliott, Shane Meadows, Terence Davis, etc. He serves as director of the National Film and Television School, chairman of the BAFTA Film committee and member of the BAFTA Board of Trustees, member of the US academy AMPAS and member of the European Producers Club. Mike Downey joined the EFA Board in 2004 and was elected deputy chairman in 2014. He was vice-chairman of the GECT Board from 2004 to 2014 and director of the board of the Northern Ireland Film and TV Commission and Chairman of its Film Investment Fund Committee from 2003 to 2007.

Zašto snimamo filmove? Jesu li filmovi važni?

Why do we make films? Do films matter?

PREDAVAČ / LECTURER **Mike Downey**



U svom uvodnom predavanju plodni britanski filmski producent Mike Downey, koji je ujedno član Umjetničkog savjeta Pulskog filmskog festivala i potpredsjednik Europske filmske akademije, podijelit će s nama svoje stavove vezane za mnoga pitanja. Zašto snimamo filmove? Imamo neutaživu želju za pričanjem priča. Jesu li one važne? Filmovi nas pogađaju u srce, šire naše horizonte i mijenjaju način na koji promatramo svijet oko sebe. Odvode nas na neka druga mjesta, otvaraju vrata i umove. Filmovi su uspomene na život i moramo ih sačuvati.

In his the inaugural lecture, prolific British film producer Mike Downey, who is in addition a member of the Artistic Board of the PFF and the Deputy Chairman of the European Film Academy, will share with us his thoughts on: Why do I make movies? I have an insatiable desire to tell stories. Do they matter? Movies touch our hearts and awaken our vision, and change the way we see things. They take us to other places, they open doors and minds. Movies are the memories of our lifetime, and we need to keep them alive.

Mike Downey je producent i izvršni direktor nezavisne produkcijske kuće Film and Music Entertainment (F&ME) osnovane 2000. godine. Otada je producirao više od 50 igranih filmova. Član je Umjetničkog savjeta Pulskog filmskog festivala, predsjednik Motovun Film Festivala te umjetnički savjetnik Zagreb Film Festivala. Blisko surađuje s organizacijom Amnesty International na uvođenju filmske nagrade za ljudska prava na međunarodnim filmskim festivalima. Suradnik je USAID-a, programa vlade Sjedinjenih Američkih Država koji se bavi obnovom (filmske) infrastrukture na Balkanu.

Mike Downey, producer, and CEO of Film and Music Entertainment (F&ME), launched his independent UK production company on the Frankfurt DAX. He has produced, since then more than 50 feature films. He is a member of the Artistic Board of The Pula Film Festival also President of the Motovun Film Festival and Artistic Advisor to the Zagreb Film Festival and works closely with Amnesty International establishing Amnesty Human Rights Awards at international film festivals as well as being a consultant for USAID, the American government programme rebuilding infrastructure (film) in the Balkans.

OKRUGLI STOLOVI / ROUND TABLES

Spasimo našu prošlost!

Let's save our past!

MODERATOR Bruno Kragić

Sjećate li se Fellinijeve *Rome*? U tom filmu postoji sekvenca u kojoj kamere, praćene reflektorima, ulaze u podzemne dvorane oslikane freskama. U dodiru sa svjetlom freske počinju blijedjeti i zauvijek nestaju pred našim očima.

Ulazak u povijest hrvatskog filma sve više podsjeća na tu sekvencu. Naša filmska prošlost, naime, doslovno nestaje pred našim očima, a vrlo se malo, u zadnje vrijeme gotovo ništa, ne poduzima da se taj filmocid zaustavi. Evo kako to zvuči u brojevima: od oko 400 igranih filmova snimljenih u Hrvatskoj obnovljene su filmske kopije za njih stotinjak, i to na materijalima čiji je rok trajanja relativno kratak. Digitalno je restaurirano, što za sada znači spašeno od propadanja, samo njih 24. Ove strašne brojke govore isključivo o igranom filmu. Kod dokumentarnog i crtanog filma omjer snimljenog i sačuvanog puno je porazniji.

Rajko Grlić, izbornik festivalskog programa Pulsa kinoteka

Do you remember Fellini's *Roma*? In the film there is a sequence in which cameras, followed by reflectors, enter underground halls decorated with frescoes. Faced with the light, the frescoes begin to fade and disappear before our eyes forever.

Entering the history of Croatian film increasingly reminds of this sequence. Our film past literally disappears before our eyes and very little, recently almost nothing, has been done to stop this filmocide. And this is what this sounds like in figures: out of some 400 feature films made in Croatia there have been made renewed film copies of about a hundred of them, on materials of a relatively short duration. Only 24 films have been digitally restored, which for now means that they have been rescued from decay. These disappointing numbers only refer to feature films. In terms of documentary and animated films the ratio between the existing film stock and the preserved films is even more devastating.

Rajko Grlić, selector of the Pula Cinematque Programme

Filmski festivali: Kako film nakon festivala može doći do šire publike?

Film festivals: How can a film travel beyond festivals to a wider viewership?

MODERATOR Mihai Gligor

Okrugli stol o filmskim festivalima pokrenut je na 61. pulskom filmskom festivalu s ciljem jačanja i nadopunjavanja međusobne komunikacije i suradnje festivala. Ovogodišnji okrugli stol bit će posvećen filmovima koji nakon festivala moraju pronaći svoj put k široj publici i povećati svoju gledanost. Kako u tome uspjeti, kako festivali mogu pomoći filmovima u tom procesu i kako generalno ojačati primijećenost festivalskih filmova, teme su o kojima će razgovarati predstavnici festivala iz Hrvatske i svijeta.

The round table on film festivals was launched at the 61st Pula Film Festival with a view to strengthening and upgrading communication and cooperation between festivals. This year's round table is dedicated to films that have to find their way towards a broad audience after their festival run. How to succeed? How can festivals help films in this process? How to increase the impact of festival films? These are the questions that festival representatives from Croatia and around the world will try to answer.

Filmska kritika mladih filmofila

Young cinephiles film criticism

Filmska kritika mladih filmofila profesionalna je platforma o kojoj ljubitelji pokretnih slika mogu samo sanjati, a podrazumijeva analiziranje filmova, stjecanje znanja potrebnog za istraživanje sedme umjetnosti, komentiranje i ocjenjivanje domaćih i stranih filmskih ostvarenja, aktivno sudjelovanje u anketama i diskusijama s autorima filmova, pisanje blogova i recenzija te općenito uživanje u domaćim i međunarodnim dugometražnim i kratkometražnim filmovima. Ovogodišnji mentor mladih filmofila je ugledni hrvatski filmski kritičar Nenad Polimac.

The Young Cinephiles Film Criticism is a professional platform moving images enthusiasts can only dream about. It involves film analyses, acquiring knowledge necessary to explore the Seventh Art, commenting and rating national and foreign films, active participation in surveys and discussions with film authors, writing blogs and reviews, and generally enjoying national and international feature-length and short films. This year the mentor appointed to young cinephiles is Croatian film critic Nenad Polimac.

AKADEMIJE / ACADEMIES

Ovogodišnji početak suradnje Pulskog filmskog festivala i sveučilišta, fakulteta i akademija iz zemlje i regije osmišljen je s ciljem međusobnog povezivanja i uključivanja studenata i profesora kroz različite aktivnosti (projekcije studentskih filmova, predavanja, panele, radionice, okrugle stolove) čime se stvara svojevrsna kreativna i edukativna platforma. Time se postiže internacionalizacija audiovizualnog obrazovanja i treninga u izvaninstitucionalnim uvjetima te pospješuje umrežavanje sveučilišta, fakulteta, akademija i mobilnost studenata. Teme o kojima će se razgovarati su: Prelazak iz akademskog u profesionalni svijet, Izazovi novog digitalnog AV tržišta, Koprodukcija studentskih filmova, Studentska Pula i ostale.

The newly established cooperation between the Pula Film Festival and national and regional universities, faculties and academies is aimed at connecting and engaging students and professors in different activities (student film screenings, lectures, panel discussions, workshops, and round tables) so as to create a creative and educational platform. This helps to internationalize audiovisual education and extra-institutional training, create networks between universities, faculties, academies, as well as to improve student mobility. The following topics will be discussed: From the Academic to the Professional Work, The Challenges of the New Digital AV Market, Coproduction of student films and Student Pula, among others.

PARTNER

Akademija dramske umjetnosti Zagreb Academy of Dramatic Art, Zagreb
<http://www.adu.unizg.hr/>

SURADNICI

Akademija likovnih umjetnosti Zagreb Academy of Fine Arts, Zagreb
<http://www.alu.unizg.hr/>

Akademija primijenjenih umjetnosti Rijeka Academy of Applied Arts, Rijeka
<http://www.apuri.uniri.hr/>

Sveučilište u Rijeci, studij Gluma i mediji The University of Rijeka, Acting and Media Studies
<http://www.acting.uniri.hr/>

Umjetnička akademija u Osijeku Academy of Arts, Osijek
<http://www.uaos.unios.hr/>

Umjetnička akademija u Splitu Arts Academy, Split
<http://www.umas.hr/>

Fakultet dramskih umetnosti u Beogradu Faculty of Dramatic Arts, Beograd
<http://www.fdu.edu.rs/>

Akademija za gledalište, radio, film in televizijo u Ljubljani
Academy of Theatre, Radio, Film and Television, Ljubljana
<http://www.agrft.uni-lj.si/>

Fakultet za dramski umetnosti Skopje Faculty of Dramatic Arts, Skopje
<http://www.fdu.ukim.edu.mk/>

Akademija umetnosti Novi Sad Academy Of Arts, Novi Sad
<http://www.akademija.uns.ac.rs/>

Facultatea de Teatru și Televiziune Faculty of Theatre and Television, Cluj
<http://teatrutv.ubbcluj.ro/cm/>

SEECs – jugoistočne europske filmske škole South-Eastern Europe Cinema Schools
Academy of Arts Belgrade, Academy of Dramatic Art Zagreb, Academy of Film and Multimedia Tirana,
Faculty of Dramatic Arts Belgrade, Hellenic Cinema and Television School Stavrakos Athens,
Istanbul Kültür University Istanbul, National Academy for Theatre and Film Arts Sofia,
Universitatea Natională de Artă Teatrală și Cinematografică "I.L. Caragiale" Bucharest
<http://www.seecs.org/>

Akademija scenskih umjetnosti Sarajevo Academy of Performing Arts Sarajevo
<http://www.asu.unsa.ba/>



Sveučilište u Zagrebu
Akademija dramske umjetnosti



University of Zagreb
Academy of Fine Arts
Sveučilište u Zagrebu
Akademija likovnih umjetnosti



Akademija
primijenjenih
umjetnosti
Sveučilište u Rijeci



Univerza v Ljubljani
Akademija za gledalište, radio, film in televizijo



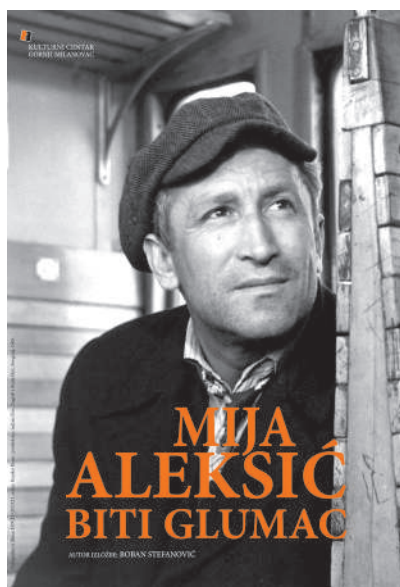
UNIVERSITET U SARAJEVU
UNIVERSITY OF SARAJEVO
AKADEMIJA SCENSKIH UMJETNOSTI
ACADEMY OF PERFORMING ARTS

Izložbe / Exhibitions

Biti glumac / To be an actor

Srpski kulturni centar / Serbian Cultural Centre
otvaranje / opening 16. 7. 2015.

AUTOR / AUTHOR **Boban Stefanović**



Glumačke zapovijedi Mije Aleksića:

Uvijek počni sve ispočetka!
Smiješno je ono što je istinito!
Ne forsiraj ulogu nego je postupno osvajaj, ali sa strasću!
Daj sebi vremena odigrati suštinu!
Igraj estradu kao najvišu komediju!
Od smijeha do suza jedan je korak!
Voli publiku, ali joj se ne udvaraj!
Igraj za partnera, jer on igra za tebe!
Cijeni riječ, ali i šutnju!
Stotu predstavu igray kao i prvu, ali bolje!

Actor's ten commandments by Mija Aleksić:

Always start everything from the beginning!
That what is true is funny!
Don't push the role; conquer it gradually, but with passion!
Give yourself time to play the essence!
Play the show business as if it was the greatest comedy!
There is only one step between laughter and tears!
Lead the audience but don't pay court to it!
Play for your partner because your partner plays for you!
Appreciate words but appreciate silence too!
Play the hundredth performance as if it was your first, but even better!

Milosav Mija Aleksić rođen je 26. rujna 1923. u Gornjoj Crnući, općina Gornji Milanovac (Srbija). Godine 1933. s obitelji seli u Kragujevac. U matičnu knjigu Srpskog narodnog pozorišta Okruga kragujevačkog upisan je 1943., a te je godine odigrao prvu ulogu u predstavi *Djevojačka kletva*. Godine 1949. prelazi u Narodno pozorište u Beogradu, a prva uloga u ovom kazalištu bila mu je stražar u *Hamletu*. Dvije godine kasnije, 1951., prelazi u Jugoslovensko dramsko pozorište, a u Narodno pozorište vraća se 1965. Igrao je i na scenama drugih kazališta (Atelje 212, Humorističko pozorište Beograd...). Tijekom blistave karijere ostvario je niz značajnih uloga u kazalištu, filmu, na televiziji i radiju. Veliku popularnost stekao je u emisiji *Vesela večer* Radio Beograda i televizijskim serijama *Servisna stanica* i *Ogledalo građanina pokornog*.

Filmski debi ostvario je 1950. godine u kratkometražnom filmu *Muha* Branka Ćelovića. Igrao je u više od 50 filmova.

Za svoje glumačke bravure dobio je brojne nagrade i najviša društvena priznanja, među kojima su i nagrade Festivala jugoslavenskog filma u Puli 1960. i 1962. godine, posebna diploma festivala za ulogu u filmu *Drug predsjednik centarfor* 1960. godine i Zlatna Arena za ulogu u filmu *Dr* 1962. godine.

Mija Aleksić preminuo je u Beogradu 12. ožujka 1995.

Izložba u povodu 90. godišnjice rođenja glumca Mije Aleksića (1923. – 1995.) premijerno je predstavljena u rujnu 2013. godine u Gornjem Milanovcu, u Srbiji. Realizirao ju je Kulturni centar Gornji Milanovac u suradnji s obitelji Mije Aleksića, Narodnim pozorištem u Beogradu, Radio-televizijom Srbije, Jugoslovenskom kinotekom, Narodnim muzejom u Kragujevcu i Muzejom pozorišne umetnosti Srbije.

Milosav Mija Aleksić was born on September 26th, 1923, in Gornja Crnuća, within the municipality of Gornji Milanovac (Serbia). In 1933, he moved to Kragujevac with his family. In 1943, he started working for the Serbian National Theatre in Kragujevac and in the same year he played his first role in the play *Girl's Curse*. In 1949, he moved to the National Theatre in Belgrade where his first role was the role of the guard in *Hamlet*. Two years later, in 1951, he joined the Yugoslav Drama Theatre in Belgrade, where he would stay until 1965, when he went back to the National Theatre. He also played at other theatres (Atelje 212, Humorous Theatre Belgrade, etc.).

During his glittering career he made a series of important appearances in theatre, film, television and radio. He gained popularity with the Radio Belgrade show *Happy Night* and television series *Car Repair Station* and *The Mirror of the Citizen Pokorny*.

He made his film debut in 1950 in Branko Ćelović's short-length film *Fly*. He made appearances in more than 50 films.

He received a large number of awards and recognitions for his acting, including the Yugoslav Film Festival award in Pula in 1960 and 1962, a special diploma for the role in the film *Comrade President Center-Forward* in 1960, and a Golden Arena for the role in the film *Dr* in 1962.

Mija Aleksić passed away in Belgrade on March 12th, 1995.

The exhibition marking the 90th anniversary of Mija Aleksić's birth (1923 – 1995) was presented in September 2013 in Gornji Milanovac, Serbia. It was organized by the Cultural Centre Gornji Milanovac in cooperation with Mija Aleksić's family, National Theatre in Belgrade, Radio Television of Serbia, Yugoslav Cinemateque, National Museum in Kragujevac and Museum of Theatrical Arts of Serbia.

CINEMANIAC 2015. Motovun 1976. – Međunarodni videosusret

CINEMANIAC 2015
Motovun, 1976 – International Video Encounter

MMC Luka
otvaranje / opening 19. 7. 2015.

KUSTOSICA / CURATED BY Branka Benčić

Projekt Cinemaniac / Misli film predstavlja istraživačku platformu koja propituje veze filma, pokretnih slika i suvremene umjetnosti, a od 2002. godine realizira se kao popratni program Pulskog filmskog festivala. Mjesto je to gdje se prezentira recentna hrvatska i međunarodna produkcija umjetničkih filmova / videa, eksperimentalnih filmova te multimedijalnih instalacija, otkriva i artikulira audiovizualna baština.

Ovogodišnji Cinemaniac na javnu scenu donosi istraživački i izložbeni projekt koji u središte interesa smješta antologijski „motovunski videosusret“, međunarodnu videoradionicu hrvatskih i talijanskih umjetnika održanu u Motovunu 1976. godine, u sklopu višegodišnje manifestacije Motovunski susreti.

Četrnaesto izdanje Cinemaniaca gradi se na temelju prethodnih iskustava i istraživanja eksperimentalnih filmskih praksi i audiovizualne baštine prije svega kao kontinuitet istraživanja pokrenut projektom Nevidljivi MAFAF, a uspostavlja kontinuitet istraživanja povijesnih narativa o počecima videoumjetnosti u SFRJ kao suvremene umjetničke prakse te artikuliranja i mapiranja razvoja novomedijske umjetnosti tijekom 1970-ih godina.

Sedamdesetih godina video postaje dominantan medij pokretnih slika, a novi mediji – fotografija, film i video – ulaze na umjetničku scenu. Susreti u Motovunu ukazuju na potencijale videoumjetnosti i transnacionalnih mreža kao mogućnosti za novu generaciju umjetnika i kustosa. U tom kontekstu videoradionica u Motovunu 1976., organizirana pod temom „identitet“, igra ključnu ulogu.

Izložba će putem fotografija, dokumentacije i videoradova podsjetiti na motovunski susret, okupiti sudionike i preispitati utjecaj, poziciju i značaj manifestacije, kao i pojedinih radova.

U Motovunu su 1976. godine bili hrvatski i talijanski umjetnici: **Sanja Iveković, Dalibor Martinis, Goran Trbuljak, Claudio Ambrosini, Michele Sambin, Luigi Viola, Živa Kraus, Zdravko Milić**, a neki od njih realizirali su svoje antologijske radove.

The project Cinemanic / Think Film, established in 2002 as a sidebar program of the Pula Film Festival, is a long-term interdisciplinary research platform questioning the connection between film, moving images and contemporary art. It presents recent Croatian and international production of art films / videos, experimental films and multimedia installations as well as the audiovisual heritage.

This year's Cinemaniac introduces a research and exhibition project that brings into the spotlight the anthological Motovun Video Encounter, an international video workshop gathering Croatian and Italian artists that took place in Motovun in 1976 as part of the years-long project entitled *Motovun Encounters*.

The 14th edition of Cinemaniac is built on the basis of previous experiences and research into experimental film practices and the audiovisual heritage, first of all as a research continuity launched with the project *The Invisible MAFAF*. It establishes the continuity of the research into historical narratives about the beginnings of video art in the Socialist Federal Republic of Yugoslavia as a contemporary art practice, as well as mapping the development of the new media art in the 1970s.

In the 1970s, the video becomes the dominant moving images medium and the new media – photography, film and video – come onto the art scene. The Motovun encounters demonstrate the potentials of video art and transnational networks as a possibility for the new generation of artists and curators. In this context, the 1976 video workshop in Motovun, dedicated to identity, plays the key role.

Through photographs, documents and video works, the exhibition will remind us of a Motovun encounter. It will gather participants and question the impact, position and importance of the project, as well as individual works.

Croatian and Italian artists participated in the 1976 Motovun encounter: **Sanja Iveković, Dalibor Martinis, Goran Trbuljak, Claudio Ambrosini, Michele Sambin, Luigi Viola, Živa Kraus, Zdravko Milić**, some of them completing their anthological works.



Graditelji svjetova – izložba o filmskoj scenografiji

Builders of Worlds – production design exhibition

Galerija C8 / C8 Gallery
otvaranje / opening 21. 7. 2015.



Filmski scenograf kolekcionira postojeću realnost za potrebe nepostojeće.

Production designers collect the existing reality for the needs of the non-existent one.

Hrvoje Hribar, filmski redatelj, predsjednik HAVC-a / film director, President of the Croatian Audiovisual Centre

Scenografija je kreiranje prostora priče, uproštenje radnje, atmosfera, prostorni i vremenski kontekst. Scenografija je kreiranje novih, imaginarnih, ekskluzivnih svjetova – svjetova koji će biti nastanjeni likovima priče.

Scenografija je avantura koja pretpostavlja znatiželju i kreativnost, suradnju i komunikaciju i, ne manje važnu, sposobnost pomicanja teških predmeta.

Scenografija je izgrađeni svijet. Ona je konkretna, opipljiva i nastanjiva.

Tko su ti *graditelji svjetova*? Scenografi, da. Scenografi su vrhovni sanjari. Njima uz bok stoje rekviziteri i patineri, dekorateri i crtači, maleri i slikari, stolari i bravari, maketari i strojari, učenici i naučenjaci, vozači i kibiceri, kuhari i švelje, nadničari i tapetari, knjiški moljci i bonvivani, iluzionisti i šarmeri.

Graditelji svjetova se ne boje visine, niti zime, mraka, niti šanka. Oni nose udobnu obuću.

Njihova vozila su uvijek usmjerena prema izlazu. Oni mogu mijenjati brzine, pričati na mobitel, žvakati sendvič i snimati lokacije – istovremeno.

Oni ne vole dispozicije, crvena svjetla, ni radne sastanke. Oni vole pune tavane, prostrte stolove i otvorene ceste.

Izložba *Graditelji svjetova*, u sklopu programa Pula PROfessional Pulskog filmskog festivala, bavi se „svjetovima“ hrvatskih filmova ovogodišnje konkurencije.

Svi ti „svjetovi“, mali ili veliki, suvremeni ili svevremeni, rekonstruirani ili rekreirani, utaboreni su u pričama i nastanjeni svojim stanarima, likovima.

Predradnici gradnje, scenografi, podijelit će s nama riječju i djelom (a možda i propustom), neku od postaja puta uproštenja filmske priče.

Production design is the creation of the space of a story, setting the action in a location, the atmosphere, a spatial and temporal context. Production design is the creation of new, imaginary, exclusive worlds – worlds populated with characters from the story.

Production design is an adventure that requires curiosity and creativity, cooperation and communication and, last but not least, the ability to move heavy objects.

Production design is a constructed world. It is concrete, tangible and habitable.

Who are those 'builders of worlds'? Production designers, that's right. Production designers are supreme dreamers. Alongside them stand prop managers, costume colourists, decorators and sketchers, varnishers and art painters, carpenters and locksmiths, model builders and mechanical engineers, students and apprentices, drivers and onlookers, cooks and tailors, labourers and upholsterers, book worms and bon vivants, illusionists and charmers.

Builders of worlds are not afraid of heights, or winters, or darkness, or bars. They wear comfortable shoes. Their vehicles are always facing exits. They can shift gears, talk on their cell phones, eat a sandwich and shoot locations – all at the same time.

They don't like to be at anyone's disposal. They don't like red lights or working meetings. They love stuffed attics, set tables and open roads.

As part of the Pula PRO section of the Pula Film Festival, the 'Builders of Worlds' exhibition deals with the "worlds" of Croatian films in this year's competition.

All those "worlds", small or large, contemporary or timeless, reconstructed or recreated, have been incorporated in the stories and populated with their tenants – characters.

The constructors – production designers – will share with us by words and deeds (and maybe an oversight) some of the stations on the path to film's setting.

Tanja Lacko, scenografkinja / production designer

Ideja, poruka, koncept

Idea, message, concept

Radovi učenika Odjela grafičkog dizajna Škole primijenjenih umjetnosti i dizajna u Puli / Works by students of the Graphic Design Departments of the Pula School of Applied Arts and Design

Kino Valli / Valli Cinema
otvaranje / opening 20. 7. 2015.

Grafički dizajn sve je više dio našeg svakodnevnog života, važan aspekt suvremenog svijeta. Odjel grafičkog dizajna Škole primijenjenih umjetnosti i dizajna u Puli ima zadatak i ambiciju utjeloviti tradiciju klasičnog grafičkog izraza koji se materijalizira kroz grafičke tehnike klasične provenijencije i suvremeni grafički dizajn. Kroz proces analize, sinteze, verifikacije i prezentacije razvijamo specifičnu metodologiju rada temeljenu na kulturi projekta. Takva nam metoda dozvoljava preuzimanje znanja i kompetencija iz različitih predmeta učenja, kojih ima barem toliko koliko je disciplina involvirano u proces komunikacije, i to bilo kao konsolidacija kulture slike i njene evokativne i simboličke vrijednosti, bilo kao percepcija forme u sklopu vizualnih umjetnosti.

S razvojem tehnološke inovacije učenike osposobljavamo za multimedijalni likovni jezik, ali i za oblikovanje i realizaciju kompleksnih *poruka* tražeći u isto vrijeme moguću interakciju s različitim profesijama involviranim u proces realizacije gotovog proizvoda (fotografi, arhitekti, ilustratori, tipografi...) i naravno s korisnicima same poruke. Na kraju četverogodišnjeg školovanja učenik posjeduje iskustvo i znanje koje ide od poznavanja i stvaranja tipografskog znaka do prijeloma teksta i pripreme za tisak, od oblikovanja poruke u obliku plakata do ilustracije, od izrade stripa do klasične grafike...

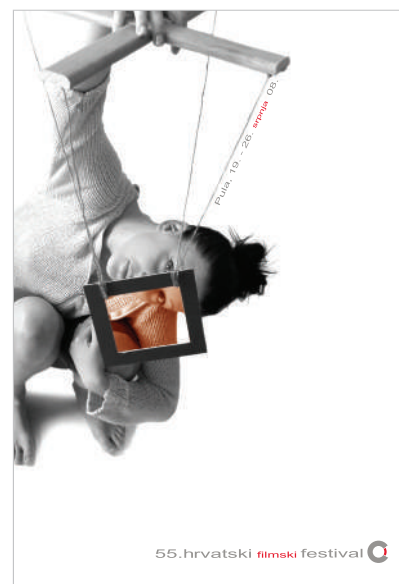
Ova je izložba mali presjek našega rada i još jedan dokaz da smo uspješni u svojim nastojanjima te da ove mlade autore osim usvojenog znanja krasi i iskrena radost stvaranja.

Graphic design is becoming more and more important in our daily lives, a significant aspect of the contemporary world. The Graphic Design Department of the School of Applied Arts and Design in Pula has the task and ambition to embody the tradition of the classical graphic design style which is being materialized through classical graphic design techniques and contemporary graphic design. Through the processes of analysis, synthesis, verifications and presentations we develop a specific work methodology based on a project culture. This method allows us to transfer knowledge and competencies from different fields of study, which there are at least as many as the number of disciplines involved in the communication process, be it as a consolidation of an image culture and its evocative and symbolic value or as a perception of the form within visual arts.

Developing technological innovations enables us to train our students in the multimedia visual-art language as well as in forming and realizing complex messages, seeking at the same time for a possible interaction with different professions involved in the process of the completion of the finished product (photographers, architects, illustrators, typographers, etc.) and, of course, the message users. At the end of the four-year training our student has experience and knowledge, spanning from the creation of a typographic symbol to text and printing layouts, from creating messages in the form of a poster to illustrations, from comic book to classical graphic design.

The exhibition is a small overview of our work and yet another proof that we have been successful in our attempts and that these young authors possess both the knowledge and an honest joy of creating.

Denis Sardoz, prof.



Street Kids United II: Djevojke iz Rija

Street Kids United II: The Girls from Rio

Galerija Makina / Makina Gallery
otvaranje / opening 17. 7. 2015.

AUTORI / AUTHORS Robin Utrecht, Marco Hofste
KUSTOSICA / CURATED BY Jamillah van der Hulst



Poznati fotografi Robin Utrecht i Marco Hofste zaputili su se u Rio de Janeiro fotografirati Svjetsko prvenstvo djece beskućnika. Osam njihovih fotografija čini dojmljivu kolekciju, a izložene su na različitim lokacijama u Riju de Janeiru (primjerice u hotelu gdje je boravila nizozemska nogometna reprezentacija tijekom Svjetskog kupa), u Sao Paulu (u nizozemskom konzulatu), u Amsterdamu (u Areni, sjedištu nogometnog kluba Ajax), u Haagu (u Ministarstvu vanjskih poslova) i Londonu. Izložba prikazuje, iz perspektive djece beskućnika, pozitivan utjecaj Svjetskog prvenstva na djecu, kao i njihov veliki potencijal.

Kustosica izložbe je Jamillah van der Hulst, koja je pokrenula i putujuću izložbu fotografija za Sport 4 Development – Right to Play (Sport za razvoj – Pravo na igru) 2008. godine.

The famous photographers Robin Utrecht and Marco Hofste have gone to Rio de Janeiro for the Street Child World Cup to take photographs of this tournament. An appealing photography exhibition, consisting of 8 photographs made by Robin and Marco, was created. These photographs were shown at different locations in Rio de Janeiro (e.g. during the World Cup in the hotel where the Dutch Football team stayed), Sao Paulo (e.g. Dutch Consulate), Amsterdam (e.g. Amsterdam ArenA, homebase of Football Club Ajax), The Hague (e.g. Ministry of Foreign Affairs) and London. The exhibition shows, through the eyes of the street children, the positive impact of the Street Child World Cup on the children and the great potential in them.

The photography exhibition is organised by Jamillah van der Hulst. She initiated a traveling photo exhibition for Sport 4 Development organization Right To Play in 2008.

Robin Utrecht je nizozemski fotograf koji djeluje od 1998. godine. Osvojio je veliki broj nagrada, a njegove su fotografije dospjele na brojne naslovnice. Kreativan je fotograf gotovo apstraktnoga stila, a kao fotoreporter je svestran i pokriva teme u rasponu od vijesti do sporta, od portreta do fotoreportaža iz cijeloga svijeta. Nakon završetka studija bio je tri godine zaposlen u lokalnim nizozemskim novinama Utrechts Nieuwsblad. Od 2001. do 2011. godine bio je jedan od stalnih glavnih fotografa u nizozemskoj novinskoj agenciji ANP-i. Trenutno radi kao *freelance* fotograf za Robin Utrecht Photography. Njegove su fotografije višestruko nagrađivane, a 2002. izabran je za fotoreportera godine u Nizozemskoj, osvojio je i Prix de Brendrihem u Parizu za najbolju političku fotografiju godine, kao i prvu nagradu u sportskoj kategoriji Sony World Photography Awardsa 2008. godine za fotografiju nogometne momčadi osoba s invaliditetom iz Sierra Leonea. Svoje radove često izlaže, a u dvorcu Paleis Soestdijk predstavljene su njegove fotografije kraljevske obitelji.

Marco Hofste nizozemski je fotograf koji je osvojio nekoliko nagrada, uključujući Zilveren Cameru. Pratio je Robina Utrechta tijekom putovanja u Rio de Janeiro na Svjetsko prvenstvo djece beskućnika.

Robin Utrecht is Dutch photographer. Since his start as a photographer in 1998 Robin won a large number of awards and from the start his photos make the frontpages regularly. He knows how to photograph his subjects in a creative, almost abstract style.

As a photojournalist, Robin is allround and covers subjects ranging from news items to sports and portraits to surveys in every part of the world. After finishing his studies Robin was employed by the local Dutch Newspaper Utrechts Nieuwsblad for three years. In 2001, he was contracted by the Dutch press agency ANP, where he was one of the main staff photographers till late 2011. He now is a freelance photographer at Robin Utrecht Photography.

His pictures have been awarded many times. In 2002 Robin was chosen Dutch photojournalist of the year. The same year he also won the Prix de Brendrihem in Paris for the best political picture of the year and he was awarded first prize in the sports category of the Sony World Photography Awards in 2008 with a feature on the Sierra Leone amputee soccer team. Robin displays his work frequently in exhibitions. One of his exhibitions was in Paleis Soestdijk, where pictures that Robin made of the Royal family are shown.

Marco Hofste has accompanied Robin Utrecht during their trip to the Street Child World cup in Rio. The Dutch photographer won several awards including the Zilveren Camera.

Portarata

Film na ulici / Film on the Street



Direkt / Direct

Seriya **Direkt** zamišljena je kao predstavljanje iskaza mladih o različitim temama važnim u njihovu životu, a koristio se pristup „izvornog filma“ (direct cinema). Ti filmovi, rađeni impresivnim vizualnim i montažnim stilom, s iznimno spontanim iskazima mladih ljudi, postali su uzori visokog produkcijskog standarda za dokumentarne serije.

***Direct** is envisaged as a serial through which young people can express their opinion on the topics they find relevant using direct cinema approach. Those films, that have an impressive visual and editing style, with extremely spontaneous comments made by young people, have become a model of high-level production standards for documentary series.*

Hrvoje Turković, filmski kritičar / film critic, ZagrebDox 2008.

Od listopada 2002. pokrenut je serijal dokumentarnih emisija koje fenomenološki prate generaciju mladih od adolescentske do zrele dobi s ciljem osmišljavanja medijskog sadržaja bliskog ciljanoj publici. Teme koje serijal obrađuje su svakodnevni, pretežno egzistencijalni problemi mladih te fenomeni vezani uz ovu populaciju, a beskompromisnim i nekonvencionalnim pristupom nastoje se promijeniti uvriježeni pogledi i standardi televizije.

Direct is a documentary serial that follows a generation of young people from their adolescence and into adulthood launched in October 2002. The aim was to create media content close to this target audience. The themes covered in the serial are every day, existential problems of the young and phenomena related to this age group. Through its uncompromising and unconventional approach, the serial strives to change common views and television standards.

P. S. Pula

Kaštel / the Castle
otvaranje / opening 22. – 28. 8. 2015.



Žanrovski raznovrsni i široj publici atraktivni europski i svjetski umjetnički vrijedni filmski naslovi dugi niz godina nerazdvojiv su dio Pulskog filmskog festivala, a atrij Povijesnog i pomorskog muzeja Istre, popularni Kaštel, idealna lokacija za njihovo prikazivanje. Sve ostaje isto, po dobroj staroj recepturi, jedino se mijenja datum jer želimo da Pula „diše“ festival i „živi“ film i nakon podjele nagrada u Areni.

Diverse in terms of genre and attractive to a broad audience, artistically valuable films from Europe and worldwide have been an integral part of the Pula Film Festival for a number of years. The atrium of the Historical and Maritime Museum of Istria, the popular Kaštel, has always been an ideal venue for the presentation of these films. Everything remains the same, based on the good old recipe. The only thing that changes is the date because we want Pula to “breathe” the Festival and “live” the film even after the awards ceremony in the Arena.

PROGRAM / PROGRAMME

SUBOTA / SATURDAY 22. 8.

Mr. Holmes REDATELJ DIRECTED BY Bill Condon
kriminalistički / crime / Ujedinjeno Kraljevstvo, SAD / United Kingdom, USA / 2015.

Ricki and the Flash REDATELJ DIRECTED BY Jonathan Demme
komedija, drama / comedy, drama / SAD / USA / 2015.

NEDJELJA / SUNDAY 23. 8.

Locke REDATELJ DIRECTED BY Steven Knight
drama / Ujedinjeno Kraljevstvo, SAD / United Kingdom, USA / 2013.

Fantastična četvorka / Fantastic FOUR REDATELJ DIRECTED BY Josh Trank
znanstvenofantastični / sci-fi / SAD / USA / 2015.

PONEDJELJAK / MONDAY 24. 8.

Mr. Turner REDATELJ DIRECTED BY Mike Leigh
biografija, drama / biography, drama / Ujedinjeno Kraljevstvo / United Kingdom / 2014.

UTORAK / TUESDAY 25. 8.

Far from the Madding Crowd REDATELJ DIRECTED BY Thomas Winterberg
drama / Ujedinjeno Kraljevstvo, SAD / United Kingdom, USA / 2015.

Genijalni umovi / Masterminds REDATELJ DIRECTED BY Jared Hess
komedija / comedy / SAD / USA / 2015.

SRIJEDA / WEDNESDAY 26. 8.

Diary of a Teenage Girl REDATELJICA DIRECTED BY Marielle Heller
drama / SAD / USA / 2015.

Gradovi na papiru / Paper TOWNS REDATELJ DIRECTED BY Jake Schreier
romantična drama / romantic drama / SAD / USA / 2015.

ČETVRTAK / THURSDAY 27. 8.

Virgin Mountain REDATELJ DIRECTED BY Dagur Kári
romantična drama / romantic drama / Island / Iceland / 2015.

Šifra U.N.C.L.E. / The Man from U.N.C.L.E. REDATELJ DIRECTED BY Guy Ritchie
akcija, komedija / action, comedy / Ujedinjeno Kraljevstvo / United Kingdom / 2015.

PETAK / FRIDAY 28. 8.

Irrational Man REDATELJ DIRECTED BY Woody Allen
misterij / mystery / SAD / USA / 2015.

Hitman: Agent 47 / Paper TOWNS REDATELJ DIRECTED BY Aleksander Bach
akcija, triler, znanstvenofantastični / action, thriller, sci-fi / SAD / USA / 2015.

Pulica u kaputu

Coated Pulica

Pulicu, ljetno festivalsko izdanje filmskog i edukativnog programa za djecu, nije uvijek lako uskladiti s odlascima na more i egzotičnim putovanjima, stoga smo joj priskrbili šareni kaputić da bismo se družili s njom i razigranim filmskim likovima i kad malo zahladi. Nije baš fer da Pulica spava zimski san poput nekog mede dok su djeca vrijedna u vrtićima i školama. Iako nema ništa ljepše od odlaska u kino s prijateljima, roditeljima, bakama, djedovima, tetama... dok vani prži sunce, prava je avantura biti u kinu s čitavim razredom ili vrtićkom grupom dok vani puše bura, a u kinu je fino toplo.

Bez obzira na godišnje doba ili društvo s kojim smo u kinu, nikada nije dovoljno filmova koji otvaraju vrata u druge nepoznate kulture i šarolike filmske izričaje, koji se bave odrastanjem, obrazovanjem, prijateljstvom, ljubavlju, u kojim se otkrivaju tajne i istražuju misteriji, u kojima učimo kako poštovati različitost i prihvaćati druge. Kroz film učimo o sebi i životu oko sebe.

Osim filmova, Pulica u kaputu priprema i posebne radionice za djecu, poput onih za izradu optičkih igračaka i animiranih filmova. Odgajatelji i učitelji imat će mogućnost naučiti kako detaljno analizirati film i kako djeci na zabavan i njima pristupačan način približiti filmsku umjetnost.

It is not always easy to adjust Pulica, the summer edition of the educational children's programme, with summer vacations and exotic travels. This is why we decided to provide Pulica with a colourful coat so as to be able to hang out with it and with its playful film characters even when it gets a bit colder. It is not fair to have Pulica hibernating like a bear while children spend their time in kindergartens and schools. Although there is nothing better than going to a movie house with your friends, parents, grandmas, grandpas and aunts when it is extremely hot outside, it is a real adventure to be in a movie theatre with your classmates when it's windy outside and warm inside.

Irrespective of the season or the company, there are never enough films that open the door to unknown cultures and a variety of film styles talking about growing up, education, friendship and love, revealing secrets and investigating mysteries, teaching us to respect differences and to accept others. Through films we learn about ourselves and the life surrounding us.

Apart from films, Coated Pulica organizes special workshops for children, such as those for the construction of optical toys and animated films. Teachers will get the opportunity to learn how to analyse films in detail and how to familiarize children with cinema in an amusing manner.



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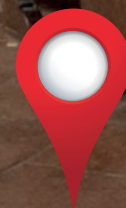
ZANIMA LI VAS UMJETNOST?

HRVATSKA. USPOMENA KOJA OSTAJE.

PHOTO BY IGOR ŽIROJEVIĆ



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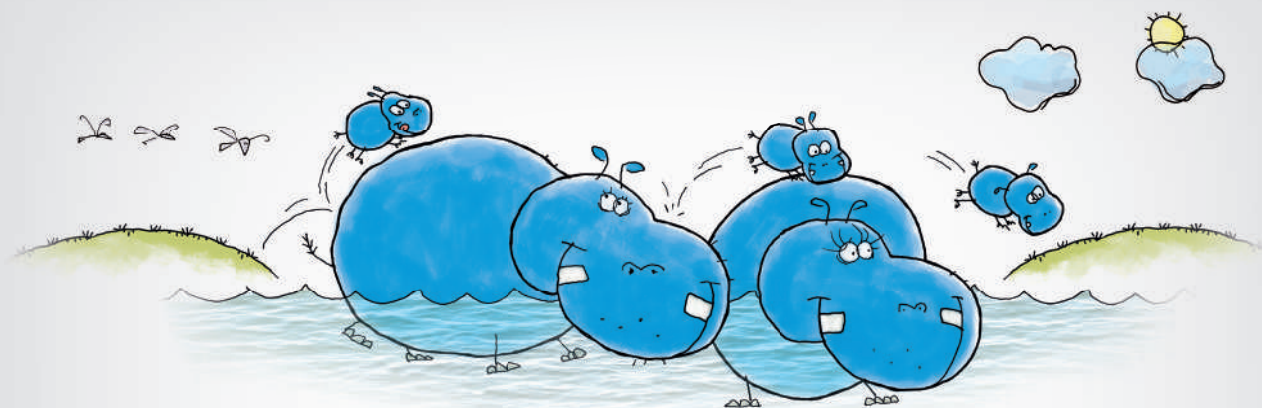


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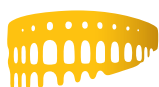


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MUP Pula, Policijska postaja Pula MOI Pula, Pula Police Station

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Obrtnička komora Istre, Udruženje obrtnika Pula Istrian Chamber of Crafts and Trades, Pula Craftsmen Association

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