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Vijeće Festivala igranog filma u Puli /
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O FESTIVALU

About the Festival



Festival igranog filma u Puli ima dugu i bogatu povijest. U jednom od najvećih i najspektakularnijih kina na otvorenom u svijetu – u rimskom amfiteatru Areni, 1938. godine prikazan je prvi filmski program. U lipnju 1954. u Puli nastaje nacionalni filmski festival, najvažniji filmski događaj u bivšoj Jugoslaviji. Nakon osamostaljenja Hrvatske 1991, tijekom devedesetih na Pulskom festivalu prikazivali su se hrvatski filmovi. Godine 2001. Festival dobiva i međunarodni natjecateljski program. Najbolje filmove Festival tradicionalno nagrađuje Zlatnim Arenama.

LOKACIJE FESTIVALSКИH DOGAĐANJA

ARENA

Nacionalni i PoPularni program, 5000 sjedećih mjesta

Pulski amfiteatar svoj konačan oblik poprima za vrijeme vladavine rimskoga cara Tita Flavija Vespazijana u drugoj polovici 1. stoljeću, istodobno kad i rimski Koloseum. Građevina eliptična izgleda, duljine 133, širine 105 i visine na morskoj strani do 32,5 metara, kojoj vanjski zidni plašt sačinjavaju temeljne supstrukcije, ima dva kata arkada sa 72 luka i najviši kat sa 64 četvrtasta prozora.

POVIJESNI I POMORSKI MUZEJ ISTRE Æ MUSEO STORICO E NAVALE DELL' ISTRIA - KAŠTEL

Međunarodni program, Retrospektiva, 600 sjedećih mjesta

Na najvišem brežuljku u Puli, na nadmorskoj visini od 32,4 metra, između mora i brežuljaka Arena, Zaro i Sv. Mihovil, 1630. godine izgrađena je utvrda četvrtastog tlocrta, istaknutih ugaonih zašiljenih bastiona. Građena je po nacrtima francuskog vojnog arhitekta Antoina De Villea po narudžbi mletačke vlade, poradi zaštite grada i luke. U Kaštelu se od 1961. godine nalazi Povijesni i pomorski muzej Istre.

KINO VALLI

Međunarodni program, Retrospektiva, Press-projekcije Nacionalnog programa, Program hrvatskog kratkog igranog filma, Pulica – matineje, 209 sjedećih mjesta

Na dijelu nekadašnjega kamenita gradskoga bedema smješteno je prvo pravo i jedino očuvano kino u Puli, u zgradi sagrađenoj početkom 20. stoljeća kao dvorana za zabave. Od 1950-ih djeluje kao Kino Zagreb, a nakon preuređenja dobiva naziv po prezimenu pulske glumice međunarodne karijere Alide Valli.

ZAJEDNICA TALIJANA PULA – COMUNITÀ DEGLI ITALIANI DI POLA, Carrarina 1

Festivalski centar, Press-centar, Akreditacije

Početkom 20. stoljeća Ferdinand Geyer gradi pivnicu Stadt Pilsen, u čiju se zgradu 1947. godine, kada talijansko stanovništvo postaje manjinsko, smješta Talijanski dom kulture, nazivan i Circolo Italiano di cultura, a koji je početkom 1970-ih preimenovan u Zajednicu Talijana. Od 2004. godine tu se svakog srpnja smješta Festivalski centar.

The Pula Film Festival is a festival with a long and rich history. In one of the biggest and most spectacular open air cinemas in the world, in the Roman amphitheatre the Arena, the first films' programme screened in 1938. In June 1954, Pula started a national film festival, one of the most important events in the former Yugoslavia. After Croatia won its independence in 1991, the Pula festival presented Croatian films in the nineties. In 2001, the Festival got its international competition programme. Best films are traditionally awarded with Golden Arenas.

VENUES

THE ARENA

National and PoPular Programmes, 5000 seats

The amphitheatre took its final form during the reign of Roman emperor Titus Flavius Vespasianus, in the second half of the 1st century AD, simultaneously with the Roman Colosseum. The amphitheatre is elliptical in shape, 133 meters long, 105 meters wide and 32.5 meters high on the side turned to the sea. Its outer walls are made up of substructions, it has two stories of arcades with 72 arches and the top story with 64 square-shaped windows.

THE HISTORICAL AND MARITIME MUSEUM OF ISTRIA Æ MUSEO STORICO E NAVALE DELL' ISTRIA – KAŠTEL

International Programme, Retrospective, 600 seats

On the highest hilltop in Pula, at 32.4 meters above sea level, between the sea and the hills Arena, Zaro and St. Michael, a square-shaped fortress with pointy bastions was built in 1630. It was designed by a French military engineer, Antoine De Ville, on the commission of the Republic of Venice to protect the town and the port. Since 1961, The Historical and Maritime Museum of Istria has been located in Kaštel.

THE VALLI CINEMA

International programme, Retrospective, National Programme screenings for the press, Croatian Short Fiction Film Programme, Pulica – morning screenings, 209 seats

The first real and the only preserved cinema in Pula is located on a part of the ancient city walls, in a building constructed at the beginning of the 20th century as an entertainment hall. Since 1950 it had functioned as the Zagreb Cinema and after reconstruction it was named after Aida Valli, a Pula-born actress with an international career.

ITALIAN COMMUNITY PULA, Carrarina 1

Festival Centre, Press Centre, Accreditations

At the beginning of the 20th century, Ferdinand Geyer constructed a pub called Stadt Pilsen. In 1947, when the Italian population became a minority, the pub hosted the Italian Clubhouse, also called Circolo Italiano di cultura, renamed into the Italian Community at the beginning of the 1970s. Every July, since 2004, the Festival Centre has been located here.

UVODNA RIJEČ MINISTRICE KULTURE REPUBLIKE HRVATSKE

Introduction by the Minister of Culture of the Republic of Croatia

Poštovani,

Festival igranog filma u Puli jedinstvena je filmska manifestacija od nacionalnog značenja koja svojim programom kontinuirano njeguje i promiče umjetničke vrijednosti ne samo hrvatskog nego i europskog filmskog stvaralaštva. Osobito me raduje da je ovogodišnja zemlja prijatelj festivala Francuska jer će se upravo u Francuskoj nizom programa, među kojima će biti i filmski, Hrvatska od rujna do prosinca ove godine predstaviti na Festivalu Hrvatske u okviru manifestacije Kulturne sezone.

Hrvatski dugometražni igrani film od prošle je godine, kada je svih deset igranih filmova u Areni prikazano s DCP-a, definitivno napustio 35mm vrpcu i prešao u digitalno doba. Stoga je u okviru Nacionalnog programa digitalizacije nezavisnih kinodvorana Ministarstvo kulture odobrilo većinu sredstava za nabavu digitalne opreme za festivalske projekcije u Areni, koja će se koristiti za još nekoliko hrvatskih filmskih festivala. Ministarstvo kulture također će osigurati većinu sredstava i za digitalizaciju festivalskog Kina Valli te će na taj način Festival od idućeg izdanja biti potpuno opremljen najmodernijom digitalnom tehnologijom za prikazivanje filmova.

Hrvatska radiotelevizija desetljećima je glavni koproducent hrvatskog dugometražnog igranog filma te glavni medijski partner Festivala igranog filma u Puli. S obzirom na to da je zadaća javne televizije da većinu programa zasniva na kulturnim potrebama naših građana, a što znači emitiranje dokumentarnih filmova, obrazovnih emisija i dramskih serija, njihova participacija u izravnom stvaranju domaće filmske produkcije samo je proširenje njihova javnog djelovanja.

Daljnji razvoj audiovizualne proizvodnje, osobito one u suradnji s inozemnim partnerima, postavili smo kao jedan od naših prioriteta jer se tako povećava korištenje hrvatskih lokacija, zaposlenost filmskih djelatnika, ali i broj filmskih koprodukcija koje se od 2010. godine prikazuju u okviru posebne natjecateljske sekcije Nacionalnog programa Festivala igranog filma u Puli.

Kao najposjećenija hrvatska kulturna manifestacija sa 73 tisuće gledatelja i jakim medijskim odjekom, Festival je uspio postići visoku gledanost hrvatskih filmova u Areni te je stoga osobito važan za promociju hrvatske kinematografije. Ministarstvo kulture zato će ga i dalje podržavati, osobito vodeći računa o predstojećem jubilarnom, 60. izdanju, kojim će Pula podsjetiti na svoj status najdugovječnijeg nacionalnog festivala na svijetu.

Želim svima uspješan 59. Festival!

Ministrica kulture
prof. dr. sc. Andrea Zlatar Violić



Dear visitors,

The Pula Film Festival is a unique film event of national interest, which has continuously fostered and promoted artistic values of both Croatian and European film through its programme. I am especially pleased by the fact that this year France is the Friend Country of the Festival, meaning that Croatia will be presented in France during the Cultural Season, through various programmes including film, between September and December this year.

Last year, when all 10 feature films shown at the Arena were played on DCP, Croatian feature films definitely abandoned the 35 mm film era and entered the digital age. Therefore, the Ministry of Culture has, within the National Programme of Digitalisation of Independent Cinemas, already approved most of the funds needed to purchase digital equipment for festival screenings at the Arena, which will also be used at several other film festivals in Croatia. The Ministry of Culture will also provide most of the funds for the digitalisation of the Valli Cinema, meaning that from next year on the Festival will be fully equipped with state-of-the-art film screening facilities.

Croatian Radiotelevision has for decades been the main co-producer of Croatian feature films and main media partner of the Pula Film Festival. Since the task of the public broadcasting company is to base most of its programmes on the cultural needs of Croatian citizens, which includes broadcasting documentaries, educational series and dramas, its direct participation in the creation of national film production is only a step further in expanding its public engagement.

Further development of audio-visual production, especially such programmes that would be realised in cooperation with partners from abroad, has been made one of our priorities as it increases the use of Croatian locations, employment among film workers, as well as the number of co-productions that have been part of a special competition within the National Programme of the Pula Film Festival since 2010.

The Pula Film Festival has been the most frequented cultural manifestation in Croatia. With 73000 viewers and exceptional media coverage, it has managed to draw a large audience to Croatian films at the Arena and is therefore particularly important for the promotion of Croatian film industry. The Ministry of Culture will therefore continue to support the Festival, especially taking into account the forthcoming 60th jubilee with which Pula will remind us of its status as host to the longest-lived national festival in the world.

I wish you all a successful 59th Pula Film Festival!

Minister of Culture
prof. dr. sc. Andrea Zlatar Violić

UVODNA RIJEČ ŽUPANA ISTARSKJE ŽUPANIJE

Introduction by the County Prefect of the County of Istria

Nekada smo maštali promatrajući zvijezde; danas to činimo gledajući filmove. Nekada smo snivali snove gledajući u nebo i zvijezde; danas sanjarimo gledajući filmove. Nekada su zvijezde bile najveća tajna; danas filmovi tajne često razotkrivaju.

Rijetki su pojmovi opisom različiti, a suštinom povezani kao zvijezde i film. Mašta, snovi, sanjarenje... naviru gledajući filmove, posebno ako je to u Areni, u Puli, u Istri – pod jednim od najljepših zvjezdanih svodova, na jednoj od najljepših pozornica na otvorenom.

Gledajući filmove i programe ovogodišnje 59. Pule, pod zvijezdama na Kaštelu, na Portarati, u Circolu ili gledajući filmove u kinu Valli, MMC Luci, Gradskoj knjižnici, zaljubljenici u film uživat će u Međunarodnom i Nacionalnom programu, u retrospektivama i uradcima profesora Baltazara te s nestrpljenjem očekivati, kao i uvijek do sada, tko će dobiti Arene!?

Čarobni trenutci gledanja filma ponovo se događaju na radost svih koji filmsku umjetnost cijene i vole; gledatelja, glumaca, kritičara, volontera, organizatora, žirija, svih onih koji film stvaraju i u njemu bez zadržke uživaju. Ponovo će se glasovati, raspravljati, čestitati, ponekad i negodovati, pa i svađati se.

A svi ti isprepleteni ljudski osjećaji dogodit će se pod treperavim sjajem zvijezda koje promatraju Arenu, Kaštel, Pulu, Istru... i, naravno, gledaju filmove zajedno s nama.

*Župan Istarske županije
Ivan Jakovčić*



Once we mused watching the stars; today we muse watching films. Once we dreamed watching the sky and the stars; today we daydream watching films. Once, the stars were the biggest of all the secrets; today, films very often reveal these secrets.

There are very rare concepts so different when described, and so closely linked in essence like stars and film. Imagination, dreams, daydreaming... It all gushes forth, especially if it is at the Arena, in Pula, in Istria, under one of the most beautiful starry skies, on one of the most beautiful open-air stages.

Watching this year's films and programmes, under the stars at Kastel, at Portarata, in Circolo, or watching films at the Valli Cinema, MMC Luka, or at the City Library, film enthusiasts will enjoy the International and National Programmes, the retrospectives and Professor Balthazar's works, and anxiously wonder, like always, who will get the Arenas?!

Magical moments of watching films reoccur to the joy of all those who appreciate cinematic art – visitors, actors, critics, volunteers, organizers, members of the jury, all those who create and fully enjoy films. Once again, people will cast their votes, discuss, congratulate, sometimes express their dissatisfaction, and even argue.

And all of these human feelings, closely intertwined, will emerge under the twinkling glitter of stars that oversee the Arena, Kastel, Pula, Istria, and, of course, watch films together with us.

*County Prefect of the County of Istria
Ivan Jakovčić*

UVODNA RIJEČ GRADONAČELNIKA PULE

Introduction by the Mayor of Pula



Više od pola stoljeća grad Pula ponosan je domaćin jedne od najznačajnijih kulturnih manifestacija u Hrvatskoj. Ove godine, kao i svakog ljeta, filmofili svih generacija i sa svih strana svijeta pohrlit će ponovno u pulsku Arenu da pod otvorenim nebom uživaju u projekcijama najnovijih postignuća međunarodne i domaće filmske industrije. Rimljani možda jesu posjećivali ovu staru građevinu radi drukčijih predstava, ali su nam u naslijeđe ostavili savršenu kulisu za održavanje ovakvih kulturnih poslastica, i tako već posljednjih 59 godina.

Bogata i raznovrsna selekcija filmova i popratni program pružaju mogućnost građanima i turističkim posjetiteljima najvećeg istarskog grada da ispune svoje ljetne odmore filmskim projekcijama, glazbenim koncertima i radionicama. Pulska festivalska dama uvijek pokušava pratiti trendove, tako da će se ove godine, između ostalog, premijerno prikazati i prvi hrvatski dugometražni film izveden u trodimenzionalnoj verziji.

Pula će zasigurno i dalje ostati najbliži prijatelj sedme umjetnosti i vjerujem kako će Festival igranog filma ponovno dati svoj obol prepoznatljivosti Pule kao grada s bogatom kulturnom ponudom.

Neka i ovogodišnje festivalsko izdanje krasi iznimna kvaliteta i velika posjećenost te neka najbolji film pobijedi!

Gradonačelnik Pule
Boris Miletić

For over a century Pula has been the proud host of one of the most important cultural events in Croatia. This year once again, just like every summer, cinephiles of all generations and from all over the world will throng into the Arena to enjoy the most recent national and international cinematic achievements under the starry sky. The Romans might have visited this ancient monument to attend a different kind of spectacles, but they left us this perfect piece of scenery for this type of cultural delicacies, that we have been enjoying for the last 59 years.

With a rich and versatile film selection, as well as sidebar programmes, the citizens and visitors of the largest city in Istria will get a chance to enrich their summer holidays with film screenings, music concerts, and workshops. The festival lady of Pula is always trying to follow trends and so this year, among other things, the first Croatian feature film shot in 3D technology will be premiered.

Pula will remain to be the closest friend of the Seventh Art for sure and I believe that the Festival will contribute to Pula being recognized as a city with a whole range of cultural events.

Let this year's edition of the Festival be distinguished by exceptional quality and a high number of visitors. And let the best film win!

Mayor of Pula
Boris Miletić

UVODNA RIJEČ RAVNATELJICE FESTIVALA

Introduction by the Festival Director

Pokretna slika krajem devetnaestog stoljeća očarala je i začarala Puljane. Sredinom dvadesetog stoljeća Festival igranog filma trajno se ugnijezdio u Areni.

... ☆ povijest, atmosfera, osjećaj, dubina, poštovanje, rijeke ljudi koje teku prema Areni, luka, vatromet, preskakanje ograde, uganuta noga, neudobne stolice, trava, točno mjesto na kojem treba **biti**, gledanje filmova, **ne** gledanje filmova, prvi poljubac, prvi kasnonoćni izlasci, drugi način života, zvijezde, sloboda, živahna noćna Pula, trgovina na markatu koja radi cijelu noć, mornari, ljeto, noć, odmor, mir, ruke, smijeh, zvižduci, pljesak, ljutnja, radost, jedno, svi, zrak, nebo, veličina, publika diše istim ritmom, vruće scene na velikom platnu, energija, vrtlog koji tjera oblake, projektor za nebesa, film pod ☆ nebom ...

... i tako bismo mogli nizati asocijacije do početka prvoga filma **59. Pule**, ali i do kraja Festivala prije pedeset ili trideset godina. Jer svakoga je ljeta, i onoga prije gotovo šest desetljeća, kao i ovoga danas, Festival, ustvari, sasvim **osobna** priča. Osobni **film** koji je zapisan u trajnoj memoriji – glumaca, redatelja, scenarista, snimatelja, fotografa, kostimografa, majstora zvuka, svjetla i tehnike, dizajnera, novinara, organizatora, članova ocjenjivačkih sudova, Puljana i svih koji čine publiku, i – njegova gnijezda, travnato-kamenitoga krila pulske – Arene.

No, film – osim **Arene** (koja i dalje zadržava svoje izuzetno mjesto i važnost dugogodišnjeg festivalskog epicentra) – sve jače valuje te je ovog srpnja zapljusnuo cijelu Pulu.

Pohodite zbivanja na Kaštelu, u **Kinu Valli, Circolu**, na **Giardinima, Portarati, Forumu**, u **Galeriji Makina, Gradskoj knjižnici i čitaonici**, u **Muzeju suvremene umjetnosti, MMC Luci, Klubu Pulske filmske tvornice**... 152 filma, 13 koncerata, 4 izložbe ...

Festivalske će zvijezde ovog ljeta sjati i nad solarnim kinom u Rojcu, Fažani, Svetvinčentu, Barbanu, Labinu, Premanturi, kao i na projekcijama 59. Pule u Zagrebu, Rijeci, Zadru, Šibeniku i Dubrovniku.

Dobrodošli i – **dobrojte** u pamćenje Festivala svoj **film – prva klapa pada 14., a zadnja 28. srpnja 2012.**

Zdenka Višković-Vukić
Ravnateljica Festivala



In the late 19th century, motion pictures both delighted and enchanted the inhabitants of Pula and by mid-20th century the Pula Film Festival was born and permanently settled at the Arena.

... ☆ the history, the atmosphere, the emotions, the depth, the respect, throngs flooding the streets leading to the Arena, the port, the fireworks, jumping the fences, a twisted ankle, uncomfortable chairs, the grass, the exact place where you should **be**, watching the movies, **not** watching the movies, the first kiss, the first late-night outings, a different way of life, the stars, the freedom, lively Pula nightlife, the late-night corner shop at the market or *markat*, the sailors, the summer, the night, vacation, serenity, the hands, the laughter, the whistle blows, the applause, anger, joy, one, all, the air, the sky, magnitude, the entire audience breathing at the same pace, hot scenes on the big screen, the energy, the cloud-clearing vortex, the film projector shooting towards the sky, the movie under the ☆ sky...

.... And we could go on and on with memories, from the first film of the **59th Pula Film Festival** and all the way back to the very end of the Festival some fifty or thirty years back. For every summer the Festival is in fact a **personal** story, which is what it was that summer six decades ago and what it will be this summer too. It is a personal **film** recorded for all times in the memories of actors, directors, screenwriters, cinematographers, photographers, costume designers, sound directors, lighting directors, designers, journalists, organizers, members of the jury, inhabitants of Pula and all of those who make up an audience, and of its hearth – that stone and grass covered wing of the Pula Arena.

It is, **however**, the **film** that makes a splash and not only the Arena (which still occupies the central role as the Festival epicentre that it has been for years now), and this July its waves are rocking Pula.

Come by and see what's up at the Pula Castle – Kaštel, **the Valli Cinema, the Circolo, Giardini or the Gardens, Portarata Square, the Forum, the Makina Gallery, the City Library, the Museum of Contemporary Art, MMC Luka, Pula Film Factory Club** ... 152 films, 13 concerts, 4 exhibitions ...

Festival stars will light the screens of the Rojč solar cinema, in Fažana, Svetvinčenat, Barban, Labin, Premantura, and during the 59th Pula Film Festival film screenings in Zagreb, Rijeka, Zadar, Šibenik and Dubrovnik.

Welcome and – **make sure** your **film** is among those Festival memories – **the first clapperboard is slapped on the 14th and the last on the 28th of July 2012.**

Zdenka Višković-Vukić
Festival Director

UVODNA RIJEČ UMJETNIČKOG RAVNATELJA

Introduction by the Artistic Director



S 11 filmova u Glavnoj sekciji Nacionalnog programa hrvatska je kinematografija definitivno prešla na dvoznamenkastu godišnju produkciju dugometražnih igranih filmova.

Osim sedam filmova nastalih po scenarijima odobrenim na redovnim natječajima, tu je nakon dugo vremena i jedan film koji je u cijelosti financirala Hrvatska radiotelevizija (inače koproducent šest domaćih ostvarenja) te tri nezavisna filma, od kojih je jedan prvi hrvatski film snimljen u 3D tehnologiji. Filmovi su ove godine žanrovski vrlo raznoliki, od romantičnih komedija do ljubavnih drama i krimića, i treba se nadati da će se takav trend i nastaviti.

Od 11 ovogodišnjih filmova samo su 4 režirali redatelji koji imaju dugometražni igranofilmski opus: Papić, Schmidt, Ostojić i Žmegač. Svi su ostali za Pulu debitanti: Vorkapić, Mirković, Čučić, Patljak i Rukavina te mladi redatelji u dvama omnibusima koji svoj samostalni debi uglavnom još iščekuju.

Gledanost hrvatskih filmova u Puli sve je veća: prosječna posjećenost domaćeg filma u Areni prošle je godine bila 4.222 gledatelja po filmu. Dokazali samo da hrvatski film može biti gledan, ali iza rasta posjećenosti stoji jako puno rada na pripremi, promociji, organizaciji, ostalim filmskim programima, popratnim događanjima i osmišljavanju Festivala kao programski bogatog i privlačnog kulturnog događaja.

Međunarodni program ove je godine, u kojoj je Hrvatska primljena u Europsku uniju, potpuno europski, s naglaskom na Francusku, koja je zemlja prijatelj Festivala. Prije kina Valli međunarodni program Europolis bit će prikazan pod zvijezdama na Kaštelu, dok će redateljski debi Ralpa Fiennesa o rimskom vojskovođi Koriolanu protresti antičku Arenu.

Uživajte u filmovima!

Zlatko Vidačković
Umjetnički ravnatelj

With 11 films in the National Programme's Main Section, Croatian film industry has definitely made a step forward to the two-digit annual production of feature films.

Alongside seven films based on the screenplays approved at regular calls for proposals, after a long time we have a film entirely financed by the Croatian Radiotelevision (co-producer of six national films), as well as three independent films, one of them being the first Croatian film shot in 3D technology. This year's films vary in terms of genre – from romantic comedies to love dramas and thrillers – and we need to hope that this trend will continue in the future.

Out of 11 this year's films there are only four directed by feature film directors: Papić, Schmidt, Ostojić, and Žmegač. All the other directors are Pula debutants: Vorkapić, Mirković, Čučić, Patljak, and Rukavina, as well as young filmmakers with episodes in two omnibuses still awaiting their independent debutant achievements.

Pula's Croatian films' rating figures are going up: an average of 4,222 viewers saw a Croatian film in the Arena last year. We have proved that Croatian films can be popular. However, this rising trend should be attributed to strong efforts when it comes to preparation, promotion, organization, sidebar programmes, accompanying events, and conceptualizing the festival as a rich and attractive cultural event.

In the year of Croatia's accession to the EU the Festival's international programme is completely European, with an emphasis on France, friend of the Festival. Before its presentation at the Valli Cinema, the Europolis International Programme will be screened under the stars at Kastel, while Ralph Fiennes's directorial debut about Roman military leader Coriolanus will shake up the ancient Arena.

Enjoy the films!

Zlatko Vidačković
Artistic Director

glavna sekcija
main section



- Sonja i bik / Sonja and the Bull
Cvjetni trg / Flower Square
Noćni brodovi / Night Boats
Slučajni prolaznik / Accidental Passer-By
Zagrebačke priče vol. 2 / Zagreb Stories Vol. 2
Halimin put / Halima's Path

glavna sekcija
main section



Zabranjeno smijanje / No Laughing Allowed
Ljudožder vegetarijanac / Vegetarian Cannibal
Pismo ćaći / A Letter to Dad
Košnice / Hives



manjinske koprodukcije
minority coproductions



Praktični vodič kroz Beograd s pjevanjem i plakanjem /
Practical Guide to Belgrade with Singing and Crying
Parada / The Parade

NATIONAL PROGRAMME



redateljica / director **Vlatka Vorkapić**
 scenaristica / written by **Vlatka Vorkapić**, koscenarist / co-written by **Elvis Bošnjak**
 produkcijska kuća / production company **Interfilm**
 producent / producer **Ivan Maloča**
 koprodukcijska kuća / co-production company **Hrvatska radiotelevizija**
 direktor fotografije / director of photography **Dragan Marković**, h.f.s.
 montažer / editor **Marin Juranić**
 scenografkinja / art director **Tanja Lacko**
 kostimografkinja / costume designer **Slavica Šnur**
 skladatelji / composers **Stanko Kovačić, Damir Martinović, Ivanka Mazurkijević**
 ton / sound **Mladen Šiklić, Ruben Albahari**
 maska / make-up **Slavica Šnur**
 specijalni efekti / special effects **Kristijan Mršić, Boris Hergešić**
 (vizualni efekti / visual effects)

uloge / cast

Judita Franković – Sonja
Goran Bogdan – Ante
Dejan Aćimović – Stipe otac
Ivo Gregurević – Antin otac
Elvis Bošnjak – Mate Mlikota
Csilla Barath Bastaić – Nika Pofuk
Barbara Prpić – Franka
Vladimir Tintor – Davor
Vlasta Ramljak – Antina majka
Željko Mavrović – Sonjin otac
Ante Šučur – Stipe djed
Marko Petrić – Stipe mladić
Franko Jakovčević – Stipe dječak
Nikša Eldan – Roman
Filip Eldan – Siniša
Dražen Čuček – Kristijan
Mila Elegović – saborska zastupnica gđa Toninić

Sonja i bik

(Sonja and the Bull)

hrvatska premijera / national premiere

komedija / comedy

Hrvatska / Croatia, 2012, 103 min

Bik Garonja spojiti će Sonju, aktivisticu za prava životinja, i Antu, sina glavnog organizatora borbi bikova, no hoće li to i preživjeti?

SADRŽAJ: Izglasavanje Zakona o zabrani borbi životinja pokreće sve strane na akciju. U Zagrebu se održava protestni skup u kojem glavnu riječ ima mlada aktivistica za prava životinja, Sonja Sterle. U Zagori s negodovanjem gledaju televizijsku emisiju u kojoj ih ona optužuje za okrutan odnos prema bikovima. Pada i oklada da Sonja neće imati hrabrosti ni stati pred bika za kojeg se tako angažira. Izazov Sonji nosi Ante, sin glavnog organizatora borbi bikova, agent osiguranja poznat po svojoj moći uvjeravanja. Tako će bik Garonja spojiti glavne aktere – samo, hoće li to preživjeti?

REDATELJSKA IZJAVA: *Sonja i bik* romantična je komedija i ujedno komedija mentaliteta, a mi smo na setu govorili da je film zapravo *vlaški vestern*. Naime, u taj opori svijet vlasnika bikova glavna junakinja stvarno upada poput neke skvo. Već dok sam snimala dokumentarac o borbama bikova u Zagori, počela sam razmišljati o igranom filmu koji bih smjestila u taj milje. Kažu da je najteže raditi sa životinjama, a mi nismo na setu imali samo jednog bika nego koji put i njih pet-šest. A da nam svima ne bi bilo prejednostavno, u filmu imamo i mačka, psića, zmiju i zlatnu ribicu. O tapiru se, srećom, samo govori.

redateljica VLATKA VORKAPIĆ

Diplomirala TV i filmsku režiju na Akademiji dramske umjetnosti te komparativnu književnost i češki jezik i književnost na Filozofskom fakultetu u Zagrebu. Režira i piše za televiziju, kazalište i film. Autorica je niza dokumentarnih i igranih televizijskih serija, više od trideset dokumentarnih filmova i dva kratka igrana filma (*Vozačka dozvola*, *Rastreseno gledanje kroz prozor*). Autorica je kazališnih predstava *Oblak-vila* i *Judith French*. Za dramu *Judith French* osvojila je nagradu *Marin Držić*, a za svoje dokumentarne filmove dobila je niz nagrada. *Sonja i bik* njezin je prvi dugometražni igrani film.

Opširnije o ostalim članovima filmske ekipe pročitajte na www.pulafilmfestival.hr



Garonja the bull will bring together Sonja, an animal-rights activist, and Ante, the son of the organizer of bullfights. But will he survive?

SUMMARY: Passing the Animal Fighting Prohibition Act incites all sides to action. Demonstrations are held in Zagreb and the lead marcher is a young animal-rights activist, Sonja Sterle. People in Zagora watch disapprovingly as she accuses them of cruelty to bulls on national TV. A bet is placed that Sonja will not have the guts to stand in front of a bull she so eagerly advocates. Sonja's main challenge is Ante, the son of the top bull fights organizer, and an insurance agent known for his power of persuasion. Thus, Garonja the bull joins the main characters, but is he going to survive?

DIRECTOR'S STATEMENT: *Sonja and the bull* is a romantic comedy and a comedy of mentality. The crew called it "*vlaški vestern*" (*Wallachian western*). The main female character enters austere world of bull owners like a squaw. While I was making a documentary on bull fighting in Zagora, I started thinking about a feature film which would take place in this environment. They say that working with animals is the hardest thing, and we had not only one bull on the set, but sometimes as many as five or six. In addition, in order not to make our task too easy, we also had a cat, a puppy, a snake and a gold fish. The tapir was, luckily, only talked about.



director VLATKA VORKAPIĆ

She graduated in Television and Film Directing from the Academy of Dramatic Art and Comparative Literature and Czech Language and Literature from the Faculty of Philosophy, both in Zagreb. She directs and writes for television, theatre and film. She is the author of a number of television documentaries and series, more than thirty documentary films, and two short films (*Driving Licence*, *Absent-minded Window-gazing*). She is the author of two plays, *Cloud-Fairy* and *Judith French*. She received the Marin Držić Award for *Judith French*, and she also received numerous awards for her documentary films. *Sonja and the Bull* is her first feature film.

Read more about the other film crew members at www.pulafilmfestival.hr

INTERFILM, Nova Ves 45/2, HR-10000 Zagreb

tel. +385 (0)1 4667 290, e-mail: interfilm@interfilm.hr; web: www.interfilm.hr



redatelj / director **Krsto Papić**

scenarist / written by **Mate Matišić** (po drami *Balon* Mate Matišića i dokumentarnom filmu *Građani na Cvjetnom trgu* Krsto Papića / based on Mate Matišić's drama *The Balloon* and Krsto Papić's documentary *Citizens on Flower Square*)

produkcijnska kuća / production company **Ozana Film**

producent / producer **Krsto Papić**

koprodukcijnska kuća / co-production company **Hrvatska radiotelevizija**

koproducent / co-producer **Josip Popovac**

direktor fotografije / director of photography **Branko Cahun**

montažer / editor **Robert Lisjak**

scenograf / art director **Mario Ivezić**

kostimografkinja / costume designer **Lena Andrijević**

skladatelj / composer **Mate Matišić**

ton / sound **Mladen Šiklić, Hrvoje Niković, Ater studio**
(završna obrada slike i zvuka)

maska / make-up **Irena Hadrović**

uloge / cast

Dražen Kühn – Filip

Dragan Despot – Branko

Mladen Vulić – Macko

Anja Šovagović-Despot – Nives

Goran Grgić – Ministar

Marija Škaričić – Irena

Matija Prskalo – Mackova žena

Slaven Knezović – Mlađi tjelohranitelj

Ivica Zadro – Blaž

Vedran Živolić – Nikola, Filipov sin

Janko Rakoš – Policijski službenik

Igor Mešin – Irenin muž

Damir Lončar – Pjevač Baja

Renne Gjoni – Liječnik

Natalija Đorđević – Medicinska sestra

Ingeborg Appelt – Mackova majka

Nikša Kušelj – Mlađi muškarac

Cvjetni trg

(Flower Square)

hrvatska premijera / national premiere

krimi drama / crime drama

Hrvatska / Croatia, 2012, 102 min

Prosječna zagrebačka obitelj splotom okolnosti nađe se na udaru mafije te se pokušava izvuci iz nezavidne i opasne situacije...

SADRŽAJ: *Cvjetni trg* napravljen je prema konceptu običan čovjek u neobičnoj situaciji i bavi se gorućim problemima hrvatske stvarnosti, svime o čemu čitamo u dnevnim novinama, ali na posve drugačiji način. Priča je to o prosječnoj građanskoj obitelji, koja stjecajem okolnosti dospije u ralje mafije i kriminalnog podzemlja. Film je koncentriran na njihovu dramu i napore da se izvuku iz te nezavidne i opasne životne situacije. Nakon mnogih uzbuđenja, dramskih i humornih prizora, skoro nevjerojatnih ali istinitih zapleta i obrata ostaje gorak okus i zabrinjavajuća slika društva u kojem je moguće sve što im se dogodilo.

REDATELJSKA IZJAVA: S preko četiri sata snimljenog materijala za dokumentarni film *Građani na Cvjetnom trgu* nisam bio zadovoljan. Uzeo sam taj materijal i pokazao ga Mati Matišiću, koji je vrlo sretno i na originalan način spojio moje dokumentarne snimke sa svojom dramom *Balon*. Scenarij je na Natječaju HAVC-a izvanredno ocijenjen, a kasnije se u projekt uključio i Dramski program HRT-a. Imao sam sjajnu i darovitu ekipu suradnika, savršenu organizaciju i glumačku ekipu iz snova pa ako film uspije, bit će to velika zasluga svih njih, a ako bude promašen, *zasluga* je isključivo moja.

redatelj **KRSTO PAPIĆ**

(1933) Diplomirao je na Filozofskom fakultetu u Zagrebu. Scenarist je i filmski redatelj. Debitirao je 1965. epizodom u omnibusu *Ključ*. Dobitnik je mnoštva nagrada, među kojima su i *Grand Prix Special des Amériques* u Montrealu te Nagrada *Vladimir Nazor* za životno djelo. Filmografija: dokumentarni filmovi *Kad te moja čakija ubode* (1968), *Nek se čuje i naš glas* (1971), *Mala seoska priredba* (1971)...; igrani filmovi: *Iluzija* (1967), *Lisice* (1969), *Velika zlatna Arena*, *Predstava Hamleta u selu Mrduša Donja* (1973, konkurencija festivala u Berlinu), *Izbavitelj* (1976), *Tajna Nikole Tesle* (1980), *Život sa stricem* (1988), *Velika zlatna Arena*, nominacija za *Zlatni globus*, *Priča iz Hrvatske* (1992), *Kad mrtvi zapjevaju* (1997), *Infekcija* (2003) i dr.

Opširnije o ostalim članovima filmske ekipe pročitajte na www.pulafilmfestival.hr



An average Zagreb family finds itself under threat from the mafia and is trying to find a way out of this unenviable and dangerous situation...

SUMMARY: *Flower Square* was designed by the concept of ordinary man in an unusual situation. The film deals with burning Croatian reality, with everything we read about in newspapers, but in a completely different manner. By coincidence, an average middle-class family falls into the jaws of the mafia and the underworld. The film is focused on their drama and their efforts to come out of this unenviable and dangerous situation. After a lot of excitement, drama, and humorous scenes, almost unbelievable, but real twists and turns, a bitter taste and a worrying picture of the society, in which everything that happened to them is possible, remain.

DIRECTOR'S STATEMENT: I was not satisfied with over four hours of working materials for the documentary *Citizens on Flower Square*. I showed it to Mate Matišić who, very happily and in an original way, combined my documentary with his drama *The Balloon*. The screenplay was highly rated at HAVC's call for entries. Later, the Drama Department of the Croatian Radiotelevision decided to support the project. I had great and talented collaborators, perfect organization, a dream cast, so if the movie succeeds, the credit will go to all of them, and if it fails, the credit is only mine.

director **KRSTO PAPIĆ**

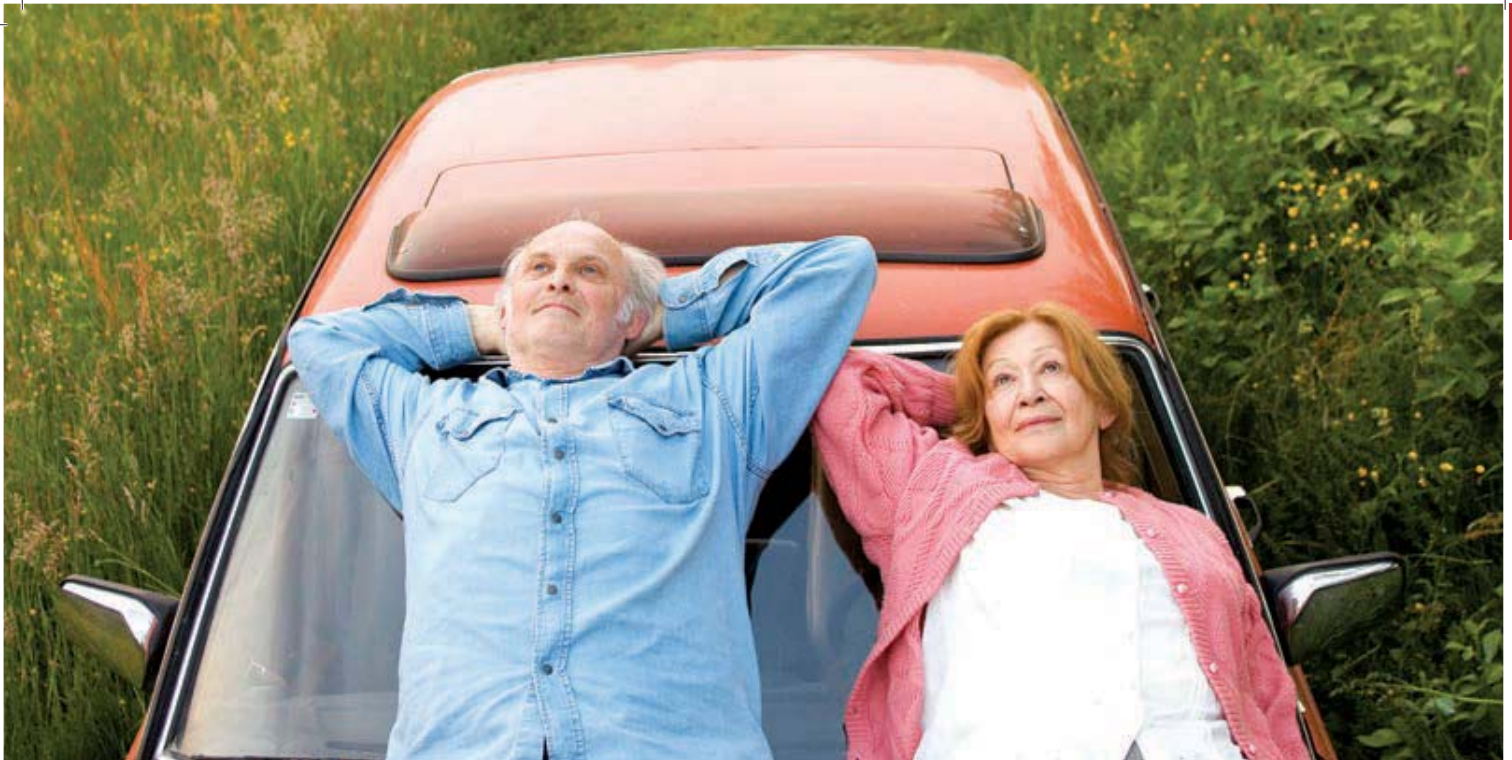


(1933) He graduated from the Faculty of Philosophy in Zagreb. A screenwriter and film director, he made his debut in 1965 with an episode of the omnibus *Key*. He received a number of awards, including a *Grand Prix Special des Amériques* in Montreal and a *Vladimir Nazor* Lifetime Achievement Award. Filmography: documentary films *When my Boat Hook Stabs You* (1968), *Let Them Hear Our Voice* (1971), and *A Little Village Performance* (1971), feature films *Illusion* (1967), *Handcuffs* (1969, Grand Golden Arena), *A Village Performance of Hamlet* (1973, Berlin competition), *The Rat Saviour* (1976), *The Secret of N. Tesla* (1980), *My Uncle's Legacy* (1988, Grand Golden Arena, Golden Globe nomination), *A Story from Croatia* (1992), *When the Dead Start Singing* (1997), *Infection* (2003), etc.

Read more about the other film crew members at www.pulafilmfestival.hr

OZANA FILM, Visoka 14 a, HR-10000 Zagreb

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redatelj / director **Igor Mirković**
 scenaristi / written by **Igor Mirković, Elvis Bošnjak**
 produkcijska kuća / production company **Studio dim**
 producenti / producers **Darija Kulenović Gudan, Marina Andree Škop**
 koprodukcijska kuća / co-production company **Bela film** (Slovenija / Slovenia), **Delirijum films** (Srbija / Serbia), **Hrvatska radiotelevizija, Radiotelevizija Slovenije**
 koproducenti / co-producers **Ida Weiss, Biljana Prvanović, Srđan Dragojević, Josip Popovac**
 direktor fotografije / director of photography **Silvestar Kolbas**
 montažerka / editor **Ivana Fumić**
 scenografkinja / art director **Željka Burić**
 kostimografkinja / costume designer **Tatjana Strugar**
 skladateljica / composer **Tamara Obrovac**
 ton / sound **Dubravka Premar**
 maska / make-up **Snježana Gorup**
 specijalni efekti / special effects **Josip Klobučar**

uloge / cast:

Ana Karić – Helena
Radko Polič – Jakov
Lana Barić – Anja
Renata Ulmanski – Olgica
Bogdan Diklić – Marko
Marija Geml – Tonka
Stanka Pavuna – Mira
Jadranka Đokić – Frizerka
Pero Kvirgić – General
Zvonimir Torjanac – Vlado
Željko Mavrović – Branko
Angel Palašev – Doktor
Mirna Medaković – Trafikantica
Miloš Vujisić – Pišta
Štefica Aćimac – Mrs. Bolfek
Mijo Takač – Mali
Kruno Belko – Prodavač na pumpi

Noćni brodovi

(Night Boats)

melodrama / melodrama

Hrvatska, Slovenija, Srbija /

Croatia, Slovenia, Serbia, 2012, 101 min

Sedamdesetogodišnjaci Helena i Jakov preskočili su balkonsku ogradu staračkog doma i poput tinejdžera pobjegli zajedno u noć...

SADRŽAJ: Zadnja je jednaka kao prva, neočekivana, začuđujuća i nesporna. Stotinu je priča o prvoj ljubavi, a ovo je priča o zadnjoj – o romansi koju nitko nije očekivao i nikada se ne bi dogodila da Helena i Jakov nisu skočili preko ograde balkona i kao sedamdesetogodišnji tinejdžeri pobjegli u noć. Pobjegli su iz staračkog doma. I život će odjednom postati drukčiji: autom koji ne može u rikverc krenut će neutabanim stazama, bacit će mobitele u rijeku, poslati svakodnevicu kvragu i kao bjegunci krenuti u posljednju avanturu. Nisu spavali tri dana i tri noći, a iz daljine se čuje grmljavina...

REDATELJSKA IZJAVA: Htio sam napraviti film za ljude koji vole filmove o ljudima. I zato sam ga sastavio od svega što sam u filmovima ikada volio. Romansa. Suprotstavljanje neizbježnom. Bijeg. I na neki daleki način, *Noćni brodovi* posveta su jednoj od onih scena zbog kojih sam zavolio filmove: kada De Sica siromasi Milana, suočeni s bijedom i bezizglednošću, zajaše metle i odlete u nebo.

redatelj **IGOR MIRKOVIĆ**

(Zagreb, 1965) Televizijski je novinar i redatelj, autor nagrađivanih emisija i dokumentarnih i kratkih filmova. Njegovi dugometražni dokumentarci *Novo, novo vrijeme* (2001) i *Sretno dijete* (2003) bili su među najgledanijim domaćim filmovima u hrvatskim kinima u godinama kinodistribucije. Za kratki film *Krupni otpad* (2007) na Danima hrvatskog filma osvaja nagradu za najbolji scenarij i nagradu *Oktavijan* Hrvatskog društva filmskih kritičara za najbolji film. Isti uspjeh ponavlja i 2009. filmom *Inkasator*, koji je bio i dijelom omnibusa *Zagrebačke priče*. Direktor je Motovun Film Festivala.

Opširnije o ostalim članovima filmske ekipe pročitajte na www.pulafilmfestival.hr



Seventy-year-old Helena and Jakov jump from the balcony of their retirement home and run into the night like some teenagers...

SUMMARY: The last one is the same as the first: unexpected, astonishing, and awkward. There are hundreds of stories of first love. This is a story of the last one. A story of a romance unexpected, a romance that would never have happened if Helena and Jakov had not eloped like a pair of 17-year-old teenagers jumping over a balcony fence. Escaping from a retirement home. Life suddenly changes: they travel through roadless areas in a car that has no reverse, they dump their cell phones in a river, they say to hell with everything and like fugitives they embark on their last adventure. They haven't slept for three nights and three days, and thunder roars in the distance...

DIRECTOR'S STATEMENT: I wanted to make a movie for people who love movies about people. That is why I made it out of everything I ever loved about movies. Romance. Resisting the inevitable. Running. In some distant way, *Night Boats* is also an homage to one of the scenes which made me love movies: the scene in which De Sica's poor of Milan, faced with misery and dead end, climb on broomsticks and fly into the sky.

director **IGOR MIRKOVIĆ**



(Zagreb, 1965) He is a journalist and film director, author of award-winning shows, documentaries and short films. His documentaries *Who Wants to be a President* (2001) and *Lucky Kid* (2003) were one of the most-watched national films in Croatian cinemas in the years of their theatrical release. His short film *Waste* received the Best Screenplay Award at the Days of Croatian Film and the *Oktavijan* Award for Best Film by the Croatian Film Critics' Association. Same success was achieved in 2009 with the film *Bill Collector*, part of the omnibus *Zagreb Stories*. He is the director of the Motovun Film Festival.

Read more about the other film crew members at www.pulafilmfestival.hr

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redatelj / director **Jozo Patljak**
 produkcijska kuća / production company **Alka Film**
 producent / producer **Jozo Patljak**
 direktor fotografije / director of photography **Miodrag Trajković**
 montažer / editor **Dubravko Slunjski**
 scenografkinja / art director **Veronika Gamulin**
 kostimografkinja / costume designer **Veronika Gamulin**
 skladatelj / composer **Branimir Mihaljević**
 ton / sound **Blaž Andračić**
 maska / make-up **Tina Jesenković**
 specijalni efekti / special effects **Antonio Patljak**

uloge / cast
Elizabeta Kukić
Igor Hamer
Josipa Patljak
Neven Aljinović Tot
Goran Grgić
Slaven Knezović
Vlado Lončarić
Gordan Lopac
Kristijan Milić
Antonio Nuić
Stanislav Tomić

Slučajni prolaznik

(Accidental Passer-By)

hrvatska premijera / national premiere
psihološka drama / psychological drama
Hrvatska / Croatia, 2012, 80 min

Mladić živi skupljajući boce i pokušava izaći iz takve situacije. Sredovječna konobarica pokušat će mu pomoći...

Slučajni prolaznik priča je o crnom talogu grada, o Njemu i Njoj. Urbana priča o paru koji po mnogočemu i nije par, priča o rasipanju života i nesnalaženju. Teško je nekog takvog zavoljeti. Vječni gubitnici okruženi ljepotom otpada, grafiti i pothodnika vrte neki svoj ritam u glavi. Zbog Njezina očitog bijesa On izmiče kontroli te dolazi do neočekivanog trenutka koji prekida njihov odnos...

REDATELJSKA IZJAVA: Namjera nam je bila snimiti zanimljiv i uzbudljiv urbani film. Neobičnu priču prikazati s malo riječi a puno akcije i bogate vizualne atmosfere. Kako svaki film želi biti o nečemu, tako se i ovom filmu sama nametnula tema snalaženja u životu. Film je uspješno snimljen u 3D tehnologiji.

redatelj **JOZO PATLJAK**

(Gradačac, Bosna i Hercegovina, 1966) Diplomirao filmsko i TV snimanje na Akademiji dramske umjetnosti u Zagrebu. Godine 1997. osniva producencku kuću Alka Film. Filmografija (dugometražni igrani film): *Fine mrtve djevojke* (2002, *Velika zlatna Arena* za najbolji film), *Zlatna Arena* za najbolju produkciju), *Sami* (2003), *Doktor ludosti* (2003), *Ta divna splitska noć* (2004), *Go West* (2005), *Lopovi prve klase* (2005), *Ničiji sin* (2008, *Velika zlatna Arena* za najbolji film), *Zapamtite Vukovar* (2008), *Ljubavni život domobrana* (2009), *Josef* (2011). *Slučajni prolaznik* njegov je redateljski debi u dugometražnom igranom filmu.

Opširnije o ostalim članovima filmske ekipe pročitajte na www.pulafilmfestival.hr



A young man collects bottles from people's garbage and is trying to find a way out of that situation. A middle-aged waitress will try to help him...

SUMMARY: *Accidental Passer-by* is a story about the dregs of society, about Him and Her. An urban story about a couple which in many ways is not a couple, a story about wasting life and failing to adapt. It is hard to love someone like that. Eternal losers surrounded by the beauty of waste, graffiti, and subways have their own vision of life. Because of Her obvious anger, He loses control. An unexpected moment cuts their relationship short...

DIRECTOR'S STATEMENT: It was our intention to make an interesting and exciting urban film. To present an unusual story with a few words and a lot of action, rich in visual atmosphere. As every film tends to be about something, the topic of finding one's course in life imposed itself onto this film. The film was successfully shot in 3D technology.



director **JOZO PATLJAK**

(Gradačac, Bosnia and Herzegovina, 1966) He graduated in Film and Television Cinematography from the Academy of Dramatic Art in Zagreb. In 1997 he established the production company Alka Film. Filmography (feature film): *Fine Dead Girls* (2002, Grand Golden Arena for Best Film, Golden Arena for Best Producer), *Alone* (2003), *Medic of Madness* (2003), *A Wonderful Night in Split* (2004), *Go West* (2005), *Take the Money and Run* (2005), *No One's Son* (2008, Grand Golden Arena for Best Film), *Remember Vukovar* (2008), *Love Life of a Gentle Coward* (2009), *Josef* (2011). *Accidental Passer-by* marks his feature directorial debut.

Read more about the other film crew members at www.pulafilmfestival.hr

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tel. +385 (0)1 467 4187, e-mail: alka-film@zg.htnet.hr, web: www.alka-film.hr

Zagrebačke priče vol. 2

(Zagreb Stories Vol. 2)

drama / drama

Hrvatska, Slovenija, Velika Britanija /
Croatia, Slovenia, United Kingdom, 2012,
100 min

produkcijnska kuća / production company **Propeler film**
producent / producer **Boris T. Matić**

koprodukcijnska kuća / co-production company **Restart**
(Slovenija/ Slovenia), **Alka Film** (Hrvatska / Croatia), **F.&M.E.**
(Velika Britanija / United Kingdom)
koproducenti / co-producers **Bojan Mastilović, Jozo Patljak,**
Mike Downey, Sam Taylor

Nakon uspjeha omnibusa *Zagrebačke priče*, Propeler Film je raspisao javni natječaj za novi omnibus: *Zagrebačke priče vol. 2*. Na natječaj je pristiglo 142 scenarija od kojih je za realizaciju izabrano njih šest. Šest vrlo različitih filmša nudi zanimljive priče o ljubavi i obitelji u današnjem Zagrebu.

producent **BORIS T. MATIĆ**

(Doboj, Bosna i Hercegovina, 1966) Završio je novinarstvo u Zagrebu. Bavio se likovnom umjetnošću, marketingom, produkcijom događanja i dizajnom, za što je u suradnji s drugim autorima osvojio nekoliko domaćih i inozemnih nagrada. Producirao je petnaestak filmova, koji su osvojili preko 50 nagrada u zemlji i svijetu. Jedan je od osnivača Motovun Film Festivala te osnivač i direktor Zagreb Film Festivala. Dobitnik je dviju *Velikih zlatnih Arena* na festivalu u Puli te plakete Grada Zagreba i Motovuna. Član je Europske filmske akademije, Hrvatske udruge producenata i Hrvatskog udruženja filmskih radnika.



Following the success of *Zagreb Stories*, Propeler Film invited screenwriters to submit scripts for *Zagreb Stories Vol 2*. The producers received as many as 142 scripts, out of which the selection committee chose six. Six very different filmmakers offer six intriguing stories about love and family in present Zagreb.

producer **BORIS T. MATIĆ**

(Doboj, Bosnia and Herzegovina, 1966) He graduated in Journalism in Zagreb. He occupied himself with art, marketing, event production, and design, for which he won several national and international awards in cooperation with other authors. He produced some fifteen films that earned him more than 50 awards in Croatian and around the globe. He is one of the founders of the Motovun Film Festival and the founder and director of the Zagreb Film Festival. He received two Grand Golden Arenas at the Pula Film Festival as well as the City of Zagreb and Motovun medallions. He is a member of the European Film Academy, Croatian Producers' Association, and the Croatian Film Makers Association.

PROPELER FILM, Varšavska 3, HR-10000 Zagreb

tel. +385 (0)1 4827717, e-mail: lana@propelerfilm.com, web: www.propelerfilm.com

Kruške / Pears

r. i sc./d.&sp. Hana Veček; ul./cast: Aleksandra Stojaković, Siniša Popović; df./dop. Josip Ivaničić; m./e. Marin Juranić; scg./s.d. Sven Stilinović; ma./m.-u. Ivana Šimunić

Djevojka Dome s ocem provodi večer uoči njegova vjenčanja s mnogo mlađom djevojkom.. Večer prelazi u noć uz puno alkohola i emocija.



A girl named Dome is with her father the evening before his wedding to a much younger girl. The evening turns into night filled with alcohol and emotions.

O REDATELJICI: Hana Veček (Zagreb, 1969) studirala je komparativnu književnost i filozofiju, a potom kazališnu režiju na Akademiji dramskih umjetnosti. Režirala je više kazališnih predstava i kratkometražne filmove *Loš dan za kapetana Kuku* (2008, Zlatna kolica Zagreb Film Festivala, *Oktavijan* na Danima hrvatskog filma) i *Zamka za sirene* (2012). Bavi se i prevođenjem, dramaturgijom i pedagogijom.

DIRECTOR: Hana Veček (Zagreb, 1969) studied Comparative Literature and Philosophy and later Stage Directing at the Academy of Dramatic Art. She directed a number of stage productions as well as short films *Bad Day for Captain Hook* (2008, Golden Pram Award of the Zagreb Film Festival, *Oktavijan* Award at the Days of Croatian Film) and *A Trap for Sirens* (2012). She is also engaged in translation, dramaturgy, and pedagogy.

Od danas do sutra From One Day to Another

r. i sc./d.&sp. Sara Hribar; ul./cast: Dijana Vidušin, Nika Trenc Sato, Stjepan Perić; df./dop. Vjekoslav Skledar; m./e. Marin Juranić; scg./s.d. Tanja Lacko; ko./c.d. Lidija Sertić; ma./m.-u. Iva Kurobasa

Mladi se ljubavni par manje ili više uspješno nosi s nametnutim klišejima o modernom bračnom životu...

O REDATELJICI: Sara Hribar (Zagreb, 1986) 2005. upisuje se na filmsku i TV režiju na Akademiji dramske umjetnosti u Zagrebu. Scenaristica je, producentica i redateljica srednjemetražnih igranih filmova prikazivanih i nagrađivanih u zemlji i inozemstvu: *Pusti me da spavam* (2007, 30 festivala, 15 nagrada), *Pričaj mi o ljubavi* (2008), *Libertango* (2009), *Ta tvoja ruka mala* (2010), *U jednoj zimskoj noći* (2012).



A young couple deals with the imposed clichés about modern marriage more or less successfully...

DIRECTOR: Sara Hribar (Zagreb, 1986) enrolled at the Zagreb Academy of Dramatic Art to study for a degree in Film and Television Directing in 2005. She wrote, produced and directed middle-length films that were screened and received awards in Croatian and abroad: *Let Me Sleep* (2007, 30 festivals, 15 awards), *Tell Me About Love* (2008), *Libertango* (2009), *That Little Hand of Yours* (2010), *Once Upon a Winter's Night* (2012).

Mucica / Sweetie

r. i sc./d.&sp. Aldo Tardozi; ul./cast: Hana Hegedušić, Alex Rakoš, Janko Rakoš; df./dop. Raul Brzić; m./e. Mato Ilijić; scg./s.d. Damir Gabelica; ko./c.d. Zorana Meić; ma./m.-u. Iva Kurobasa

Danas je dan kada Tvrško mora odabrati pravi put – put do škole.

O REDATELJU: Aldo Tardozi (Zagreb, 1974) diplomirao je filmsku i TV režiju na Akademiji dramske umjetnosti u Zagrebu. Redatelj je nagrađivanih dokumentarnih filmova *Terra roza*, *Početak jednog lijepog prijateljstva*, *Priča iz Nunića*, *Ode Eddy* te televizijskih serija *Mrtvi kutovi*, *Bibin svijet*, *Periferija City*, *Dome, slatki dome*, *Dnevnik plavuše...* Redatelj je dugometražnog igranog filma *Fleke* (2011).



Today is the day when Tvrško has to find the right way – a way to school.

DIRECTOR: Aldo Tardozi (Zagreb, 1974) received a degree in Film and Television Directing from

the Academy of Dramatic Art in Zagreb. He directed the award-winning documentaries *Think Pink*, *The Beginning of a Beautiful Friendship*, *A Story from Nunić*, *Eddy is Gone* and the TV series *Blind Spots*, *Biba's World*, *Periferija City*, *Home, Sweet Home*, *A Diary of a Blonde*, etc. He is the director of the feature film *Blurs* (2011).

Sin / Son

r./d. Ivan Sikavica; sc./sp. Ivan Skorin; ul./cast: Goran Radaković, Matija Čigir; df./dop. Almmir Fakić; m./e. Nina Velnić; scg./s.d. Veronika Radman; ko./c.d. Neda Frank; ma./m.-u. Iva Kurobasa

Može li jedan trening otrijezniti i ponovno povezati sina i oca?

O REDATELJU: Ivan Sikavica (Zagreb, 1979) diplomirao je na Fakultetu političkih znanosti u Zagrebu, a na Akademiji dramske umjetnosti studira na diplomskom studiju režije igranog filma. Redatelj je kratkog igranog filma *Špansko kontinent* (2009, nagrađenog na Danima hrvatskog filma) prikazanog u Puli u sklopu omnibusa *Zagrebačke priče*. Redatelj je za televizijsku emisiju *Rekonstrukcija*. *Sin* je njegov drugi film.



Can a training session bring to senses and reunite a father and a son?

DIRECTOR: Ivan Sikavica (Zagreb, 1979) graduated from the Faculty of Political Science in Zagreb and he is

currently studying feature film directing at the Academy of Dramatic Art. He directed the short film *Špansko the Continent* (2009, awarded at the Days of Croatian Film) that was screened at Pula as part of the omnibus *Zagreb Stories*. He is the director of the TV show *Reconstruction*. *Sin* is his second film.

Može neko bacit čik odozgo Someone might drop a cigarette butt

r., sc. i m./d., sp. & e. Josip Visković; ul./cast: Katja Crevar, Nikola Miljanović; df./dop. Dragan Šiša; scg./s.d. Veronika Radman; ko./c.d. Nevena Čaklović; ma./m.-u. Iva Kurobasa

Jasna i Darko očekuju prinovu. Žive s Darkovim ocem alkoholičarem.

O REDATELJU: Josip Visković (Zagreb, 1978) studirao je režiju na Akademiji dramskih umjetnosti. Od 1995. do 2000. pisao je o filmu, a 2000. nagrađen je nagradom *Vladimir Vuković* za filmsku kritiku. U vlastitoj produkciji, bez budžeta, snimio je tridesetak kratkih igranih, dokumentarnih i eksperimentalnih filmova prikazanih na domaćim i inozemnim festivalima. Suorganizator je Maratona kratkog filma.



Jasna and Darko are expecting a baby. They live with Darko's alcoholic father.

DIRECTOR: Josip Visković (Zagreb, 1978) studied Directing at the Academy of Dramatic Art. From 1995 to

2000 he wrote about film and in 2000 he received the Vladimir Vuković Award for film criticism. He made some thirty independent no-budget short, documentary and experimental films that were screened at national and international festivals. He is the co-organizer of the Short Film Marathon.

Na kvadrat / Squared

r./d. Radislav Jovanov – Gonzo; sc./sp. Jasna Žmak; ul./cast: Ivana Roščić, Judita Franković; df./dop. Marko Brdar; m./e. Ana Štulina, Andrija Gvozdić Michl; scg./s.d. Veronika Radman; ma./m.-u. Ivana Šimunić

Dvije dvadeset-i-nešto-godišnjakinje sele se u novi stan. Između svih tih kutija možda će se izgubiti i njihova ljubav...

O REDATELJU: Radislav Jovanov – Gonzo (Zagreb, 1964) studirao je filmsko i TV snimanje na Akademiji dramske umjetnosti u Zagrebu. Kao redatelj, a često istovremeno i snimatelj glazbenih video spotova, djeluje od 1988. Autor je više od 150 glazbenih video spotova, desetak reklamnih spotova, tri dokumentarna i jednog kratkog igranog filma, a bio je i direktor fotografije na dugometražnom filmu *Rezervni deli* (2003).



Two twenty-something year olds move into a new flat. In between all those boxes, their love might get lost...

DIRECTOR: Radislav Jovanov – Gonzo (Zagreb,

1964) studied Film and Television Cinematography at the Academy of Dramatic Art in Zagreb. Since 1988 he has been directing and very often simultaneously shooting music videos. He is the author of more than 150 music videos, some ten commercials, three documentaries, and one short film. He was listed as director of photography on the feature film *Spare Parts* (2003).



redatelj / director **Arsen A. Ostojić**
 scenarist / written by **Feda Isović**
 produkcijska kuća / production company **Arkadena Zagreb**
 producenti / producers **Slobodan Trninić, Arsen A. Ostojić**
 koprodukcijske kuće / co-production companies **Studio Arkadena**
 (Slovenija / Slovenia), **Produkcija F.I.S.T.** (Bosna i Hercegovina / Bosnia
 and Herzegovina), **Hrvatska radiotelevizija, Radiotelevizija Slovenija,**
Radio-televizija Federacije Bosne i Hercegovine
 koproducenti / co-producers **Janez Kovič, Davor Pušić**

direktor fotografije / director of photography **Slobodan Trninić**
 montažer / editor **Dubravko Slunjski**
 scenograf / art director **Ivo Hušnjak**
 kostimografkinja / costume designer **Branka Tkalčec**
 skladatelj / composer **Mate Matišić**
 ton / sound **Damir Ključarić, Miljenko Pušić**
 maska / make-up **Martina Šubic-Dodočić**
 specijalni efekti / special effects **Drago Poldrugáč**

uloge / cast

Alma Prica – Halima
Olga Pakalović – Safija
Mijo Jurišić – Slavomir
Izudin Bajrović – Salko
Aldin Tucić – Aron
Miraj Grbić – Mustafa
Daria Lorenci Flatz – Rapka
Mustafa Nadarević – Avdo
Emina Muftić – Nevzeta
Miodrag Krivokapić – Rastko
Gordana Gadžić – Zora
Dejan Aćimović – Jovan
Sebastian Cavazza – Mitja
Lena Politeo – Nana
Muhamed Bahonjić – Kondukter
Žarko Savić – Lutvo
Slaven Knezović – Milovan
Marija Omaljev – Konobarica

Halimin put

(Halima`s Path)

hrvatska premijera / national premiere
drama / drama

Hrvatska, Slovenija, Bosna i Hercegovina /
Croatia, Slovenia, Bosnia and Herzegovina,
2012, 95 min

Kako bi pronašla posmrtno ostatke svoga sina ubijenog tijekom rata u Bosni, Halima mora prvo pronaći nestalu nećakinju...

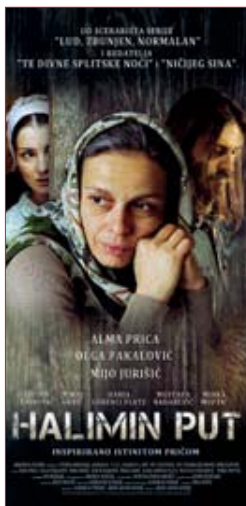
SADRŽAJ: Nakon rata u Bosni, dobroćudna Muslimanka Halima iz zapadne Bosne traži posmrtno ostatke svog muža i sina jedinca, koji su odvedeni i ubijeni. Analizom DNK-a Komisija za nestale uspjela je identificirati ostatke njezina muža, ali sina ne mogu pronaći. Postoji nešto što Komisija ne zna, nešto što Halima taji: da bi pronašla ostatke svog voljenog sina, Halima mora prvo pronaći svoju davno odbjegliu nećakinju, koju nitko nije vidio više od dvadeset godina, nakon što je imala vezu s mladićem druge vjere.

REDATELJSKA IZJAVA: Ono što me je privuklo ovom projektu prije svega je snažna emotivna priča, koja se manjim dijelom temelji na stvarnim događajima, a koju je zamislio i napisao vrstan scenarist Feđa Isović, s nepogrešivim osjećajem za likove, narativni tijek i uvjerljive dijaloge. Koristeći male detalje u scenama i nenametljiv ali jako efektan dijalog, on uspješno oslikava stvarnost predratne, kao i poslijeratne zabiti Bosanske Krajine. Moja je osnovna namjera bila naglasiti emocionalni učinak koji proizvodi scenarij i stvoriti žive, uvjerljive i prepoznatljive likove čije će sudbine gledatelji s lakoćom moći pratiti.

redatelj **ARSEN A. OSTOJIĆ**

Diplomirao je filmsku i TV režiju na Akademiji dramske umjetnosti u Zagrebu i magistrirao filmsku režiju i produkciju na New York University. Režirao je dva višestruko nagrađivana igrana filma – *Ta divna splitska noć* (2004, nominirana za nagradu *Discovery* Europske filmske akademije) i *Ničiji sin* (2008, *Velika zlatna Arena*, uključen u Selekciju Europske filmske akademije 2009.), jednu kazališnu predstavu (*Billie Holiday* 2006. u HNK-u Split) te nekoliko nagrađivanih dokumentaraca i kratkih filmova (*Orden; Ljubitelj ptica i Slikanje akta...*). Izvanredni je profesor na Akademiji dramske umjetnosti i član Europske filmske akademije od 2005. godine.

Opširnije o ostalim članovima filmske ekipe pročitajte na www.pulafilmfestival.hr



In order to find the remains of her son who was killed in the Bosnian War, Halima first has to track down her missing niece...

SUMMARY: After the end of the Bosnian War, Halima, a good-natured Muslim woman from a village in Western Bosnia, searches for the remains of her husband and her only son who were taken away and executed. Using DNA analysis, the Commission for Missing Persons manages to identify the remains of her husband, but they cannot identify her son. There is something that the Commission does not know, something that Halima is hiding: in order to find her son's remains, Halima first needs to locate her estranged niece, who has not been seen for over 20 years, following her affair with a young man of a different religion.

DIRECTOR'S STATEMENT: What attracted me to this project is primarily the powerful emotional story partially based on true events, written by the successful Bosnian writer Fedja Isović with a strong sense for characters, narrative flow, and convincing dialogues. Using simple details and sparse, but effective dialogue, he managed to depict the realities of the pre-war as well as the post-war remote Bosnian countryside. My intention was to underline the emotional impact of the script and to create believable and recognizable characters whose stories can be followed with ease.

director **ARSEN A. OSTOJIĆ**

After receiving a bachelor's degree in Film and Television Directing from the Academy of Dramatic Art in Zagreb, he completed a master's degree in Film Directing and Film Production at the University of New York. He made two multiple award-winning feature films - *A Wonderful Night in Split* (2004, nominated for the European Film Academy Discovery Award) and *No One's Son* (2008, Grand Golden Arena, included in the 2009 Selection of the European Film Academy), one theatre play (*Billie Holiday* in 2006 for the Croatian National Theatre in Split), and several award-winning documentaries and short films (*Decorations, The Bird Lover* and *Life Drawing* among others). He is an associate professor at the Academy of Dramatic Art in Zagreb. He has been a member of the European Film Academy since 2005.

Read more about the other film crew members at www.pulafilmfestival.hr

ARKADENA ZAGREB, Oporovečka 12, HR-10000 Zagreb
e-mail: trn@post.htnet.hr



redatelj / director **Davor Žmegač**
 scenaristi / written by **Davor Žmegač, Miro Gavran** (prema istoimenoj komediji Mire Gavrana / based on Miro Gavran's comedy of the same name)
 produkcijska kuća / production company **Hrvatska radiotelevizija**
 producenti / producers **Josip Popovac, Mario Orešković**

direktor fotografije / director of photography **Davorin Gecl**
 montažer / editor **Mladen Radaković**
 scenograf / art director **Velimir Domitrović**
 kostimografkinja / costume designer **Lena Andrijević**
 skladatelj / composer **Mate Matišić**
 ton / sound **Mladen Šiklić i Robert Stanić**
 maska / make-up **Irena Hadrović**
 specijalni efekti / special effects **Branko Repalust**

uloge / cast

Ljubomir Kerekeš – Boris
Ljiljana Bogojević – Mia
Nataša Dangubić – Nina
Lana Barić – Biba
Kristijan Ugrina – Sergio
Karla Brbić – Alida
Silvio Vovk – Igor
Filip Detelić – Bojan
Draško Zidar – Ravnatelj
Nikša Butijer – Stipe
Sven Šestak – Drago
Slavica Knežević – Ravnateljica
Marica Vidušić – Krupna žena
Biserka Fatur – Savjetnica

Zabranjeno smijanje

(No Laughing Allowed)

hrvatska premijera / national premiere
komedija / comedy

Hrvatska / Croatia, 2012, 93 min

Nakon propale avanture tata se vratio! Svi bi trebali biti sretni, no obiteljske navike delikatna su stvar u koju je bolje ne dirati...

SADRŽAJ: Vrsni prodavač lovne i ribolovne opreme Boris, na pragu pedesetih godina, nema se na što požaliti: žena, kći, sin i ljubavnica – mlađa, dakako. No ljubavnička sreća iznenada okrene Borisu leđa i nagna ga da toplinu ponovno potraži u obiteljskom gnijezdu. Pokušavajući povratiti poljuljani sklad, i ne primjećuje da je, kao u igri pokera, postao monetom koja prelazi iz ruke u ruku. Muž, žena, kći, sin, ljubavnica i ljubavnik, bračna savjetnica i instruktor jahanja kreću u raspletavanje zapetljanih muško-ženskih odnosa. Završnica će biti nalik pomaknutom pasijansu – krive će karte pasti na pravo mjesto!

REDATELJSKA IZJAVA: Pomalo bahata i egocentrična komocija sredovječnog muškarca počinje se raspadati kada on iznevjeri očekivanja i poremeti navike dviju jakih žena: svoje ljubavnice i svoje supruge. Njegovo koprcanje u lancu događaja koji ga bacaju od jedne do druge i natrag pokušali smo prikazati istovremeno i smiješnim i malčice zastrašujućim u posljedicama izolacije koja mu prijete. Priča pritom nalikuje vrtuljku jer se likovi vraćaju u početne pozicije, ali u novom rasporedu koji na izvjestan način ironizira poetsku pravdu. Svi su dobili onoga koga su zaslužili, iako to možda nije onaj kojega su željeli. Iz tog je razloga i smijanje *zabranjeno*.

redatelj **DAVOR ŽMEGAČ**

(Zagreb, 1955) diplomirao filmsku i TV režiju na Akademiji dramske umjetnosti (ADU) u Zagrebu. Redoviti je profesor Filmskog pisma (scenarij) na Odsjeku dramaturgije ADU-a. Redatelj je dugometražnih filmova *Zlatne godine* (1993, *Zlatna Arena* za režiju), *Putovanje tamnom polutkom* (1995) i *Prezimiti u Rio* (2002), kratkometražnih filmova *Dioskuri* (1983), *Utočišta* (1987), *Spreman za upotrebu* (1989), *8 x 30* (1991) i *Odštopavanje* (2007), televizijske serije *Tužni bogataš* (2008). Dobitnik je više domaćih i inozemnih nagrada. Član je Društva hrvatskih filmskih redatelja.

Opširnije o ostalim članovima filmske ekipe pročitajte na www.pulafilmfestival.hr



Daddy is back after his love affair breaks! Everyone should be happy but family habits are a delicate matter that no one should interfere with...

SUMMARY: Boris, a first-rate salesman of hunting and fishing supplies, is about to turn fifty and has nothing to complain about. He has a wife, a daughter, a son and a mistress, his junior, of course. Boris' lucky romantic streak is suddenly cut short though, and he is forced to seek affection back in the fold of his family. In his effort to reclaim the lost conjugal bliss, he fails to see that he has become a currency that keeps changing hands like in a game of poker. The husband, wife, daughter, son, mistress, lover, marriage counsellor and riding instructor tackle this tangled web of male-female relationships. The finale of this family comedy will nonetheless be more like a solitaire with a twist: the wrong cards will fall into the right place!

DIRECTOR'S STATEMENT: A somewhat arrogant and egocentric comfort zone of a middle aged man starts to crumble when he fails the expectations and disrupts the routines of two strong women: his mistress and his wife. It was our aim to show how he wriggles in this chain of events that keep tossing him from one to the other and back again, so that it would be funny, but at the same time slightly scary in terms of isolation that threatens him. The story resembles a merry-go-round because the characters return to where they started from, but in a different constellation that gives a certain ironic touch to *poetic justice*. Everyone ended up with whom they deserved, although that might not be the one they had wanted. And that is why no laughing is allowed.

director **DAVOR ŽMEGAČ**

(Zagreb, 1955) He graduated in Film and Television Directing at the Academy of Dramatic Art (ADU) in Zagreb. He teaches Screenwriting at the ADU's Dramaturgy Department. He directed the feature films *The Golden Years* (1993, *Golden Arena* for Best Director), *A Journey Through the Dark Side* (1995), and *Winter in Rio* (2002), short films *Dioskuri* (1983), *Sanctuaries* (1987), *Ready for Use* (1989), *8 x 30* (1991), and *Unclogging* (2007), and the TV series *Sad Rich Man* (2008). He received a number of national and international awards. He is a member of the Croatian Film Directors' Guild.

Read more about the other film crew members at www.pulafilmfestival.hr



HRT, Hrvatska radiotelevizija, Prisavlje 3, HR-10000 Zagreb

tel. +385 (0)1 6342634, web: www.hrt.hr



redatelj / director **Branko Schmidt**
scenarist / written by **Branko Schmidt** (prema istoimenom romanu Alena Bovića / based on Alen Bovič's novel of the same name)
produkcijnska kuća / production company **Telefilm**
producent / producer **Stanislav Babić**
koprodukcijnska kuća / co-production company **Hrvatska radiotelevizija**
snimatelj / cinematography **Dragan Ruljančić**
montaža / editing **Vesna Lažeta i Hrvoje Mršić**
scenografija / set design **Ivana Škrabalo**
kostimografija / costume design **Željka Franulović**
ton / sound **Zvonko Poljak**
maska / make-up **Jasna Rosini**

uloge / cast

Rene Bitorajac – dr. Danko Babić
Zrinka Cvitešić – dr. Lovrić
Nataša Janjić – sestra Lana
Leon Lučev – inspektor Ilija
Ljubo Kerekeš – prof. Matić
Daria Lorenci Flatz – dr. Miler
Ksenija Pajić – dr. Domljan
Živko Anočić – dr. Matanić
Mustafa Nadarević – patolog Marelja
Krešimir Mikić – dr. Bantić
Robert Ugrina – dr. Soldo
Dražen Kuhn – Marić

Ljudožder vegetarijanac

(Vegetarian Cannibal)

triler / thriller

Hrvatska / Croatia, 2012, 86 min

Danko Babić vrlo je uspješan, cijenjen i ambiciozan ginekolog, no istodobno korumpiran, nemoralan i povezan sa zagrebačkim podzemljem...

SADRŽAJ: Danko Babić vrlo je uspješan ginekolog, cijenjen stručnjak, zaposlen u vodećoj hrvatskoj klinici za ginekologiju i sterilitet. Beskrajno je ambiciozan, korumpiran, nemoralan i povezan s najgorim zagrebačkim podzemljem. U želji da se domogne novca i moći, u Klinici čini razne kriminalne radnje. Lažima i falsificiranjem nalaza Babić uspije diskreditirati kolege i postati šef Klinike, no da bi to i ostao, mora odraditi još jedan *posao*...

REDATELJSKA IZJAVA: Većinu devijacija, metastaza, u hrvatskom društvu moguće je najjasnije prikazati kroz bolesno hrvatsko zdravstvo. Bez ikakve patetike, uz pomoć vrhunskih filmskih profesionalaca i pomno odabranih glumaca, dokumentarnom vrlo dinamičnom kamerom, kontrastnom fotografijom u kojoj prevladavaju zelenkasti tonovi operacijskih sala i ambulanta za patologiju, u furioznom ritmu, bez komponirane glazbe, tvrdo i beskompromisno, u kost, ispričao sam ovu priču o tragičnoj situaciji u kojoj se našlo naše društvo, a za koju ovaj put ne možemo okriviti nikoga osim sebe samih.

redatelj **BRANKO SCHMIDT**

(Osijek, 1957) Diplomirao je filmsku režiju na Akademiji dramske umjetnosti u Zagrebu 1982. Filmografija: *Sokol ga nije volio* (1988, nagrada za najboljeg redatelja debitanta), *Đuka Begović* (1991), *Vukovar se vraća kući* (1994), *Božić u Beču* (1997, Zlatna Arena za scenarij), *Srce nije u modi* (1999), *Kraljica noći* (2001, dvije Zlatne Arene), *Put lubenica* (2006, tri Zlatne Arene i nagrada kritike Oktavijan, 7 Grand prixa na inozemnim festivalima), *Metastaze* (2009, Velika zlatna Arena, 2 Zlatne Arene, 2 Grand prixa na inozemnim festivalima). Branko Schmidt dobitnik je godišnje nagrade *Vladimir Nazor* za režiju filma *Metastaze*.

Opširnije o ostalim članovima filmske ekipe pročitajte na www.pulafilmfestival.hr



Danko Babić is a very successful, respected, and ambitious gynaecologist, but at the same time corrupt, amoral, and well-connected to the Zagreb underworld...

SUMMARY: Danko Babić is a very successful gynaecologist and a respected professional who works for the Croatia's leading Gynaecology and Sterility Clinic. He is immensely ambitious, corrupt, amoral, and well-connected to the Zagreb organized crime of the worst kind. In order to gain money and power, he commits all sorts of crimes at the Clinic. Resorting to lies and forging test results, Babić manages to discredit his colleagues and becomes the head of the Clinic. However, in order to keep his post, he has to take care of another *job*...

DIRECTOR'S STATEMENT: Most of the deviations, metastases of the Croatian society are most clearly evident in the ill Croatian health care system. Without any pathos, and with the help from the top film professionals and carefully selected cast, documented with a very dynamic camera, contrast photography with dominating green shades of the operating rooms and pathology wards, in a furious tempo, with no composed score, harsh and uncompromising, down to the bone, I have told this story about a tragic situation our society has found itself in, for which this time there is no one else to blame but us.

director **BRANKO SCHMIDT**

(Osijek, 1957) He graduated in Film Directing from the Academy of Dramatic Art in Zagreb in 1982. Filmography: *Sokol Did Not Love Him* (1988, best debutant director award), *Đuka Begović* (1991), *Vukovar, the Way Home* (1994), *Christmas in Vienna* (1997, Golden Arena for Best Screenplay), *The Old Oak Blues* (1999), *Queen of the Night* (2001, two Golden Arenas), *Melon Route* (2006, three Golden Arenas and Oktavijan Award by the Croatian Film Critics' Association, seven Grand Prix awards at international festivals), *Metastases* (2009, Grand Golden Arena, two Golden Arenas, two Grand Prix awards at international festivals). Branko Schmidt received the Vladimir Nazor Award for *Metastases*.

Read more about the other film crew members at www.pulafilmfestival.hr

TELEFILM, Vramčeva 4, HR-10000 Zagreb

tel. +385 (0)1 4818856, e-mail: telemfilm@telemfilm.hr



redatelj / director **Damir Čučić**
scenaristi / written by **Milivoj Beader, Mate Gulin, Boris Poljak, Mario Haber, Damir Cucic**
produkcijnska kuća / production company **Hrvatski filmski savez**
producentica / producer **Vera Robić-Škarica**
koprodukcijnska kuća / co-production company **Milva Filim i video**
direktor fotografije / director of photography **Boris Poljak**
montažeri / editing **Hrvoje Mršić, Damir Čučić**
ton / sound **Martin Semencić**

uloge / cast
Mate Gulin – Otac
Milivoj Beader – Sin

Pismo ćaći

(A Letter to Dad)

hrvatska premijera / national premiere
drama / drama

Hrvatska / Croatia, 2012, 72 min

Milivoj (45) se videopismom nastoji riješiti strahova da je tek očeva kopija, a očev život projekcija njegove budućnosti...

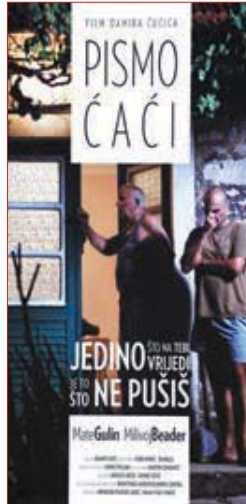
SADRŽAJ: Milivoj (45) se rješava strahova da je tek očeva kopija, a očev život projekcija njegove budućnosti. Želja da se pokaže superiornijim potakne ga da snimi videopismo u kojem pokušava kompromitirati oca, a sebe prikazati višestruko boljom osobom. Sinovljevo pismo narušava starčeve rituale i reflektira se na njegov život u malobrojnoj mediteranskoj zajednici. Pismo postaje okidač za silovite međusobne optužbe koje su toliko puta izrekli, ali i dalje tvrdoglavo ponavljaju... I tako dok jedan ne umre.

REDATELJSKA IZJAVA: Čitav projekt filma *Pismo ćaći* režijska je improvizacija koja se zasniva na zadavanju teme, a potom dokumentiranju glumačkih izvedbi, koje se kasnije organiziraju kao paralelne sekvence sinovljevih optužbi i očevih obrana. To čini platformu za prve dvije trećine filma, a završnu trećinu čini uprizorenje susreta oca i sina. Redateljski pristup uvjetovali su skromni produkcijski uvjeti na početku snimanja, no namjera je redatelja da to u konačnici ne bude vidljivo nego da se napravi dojmljiv dugometražni igrani film snimljen u dokumentarnoj maniri.

redatelj **DAMIR ČUČIĆ**

(Brežice, Slovenija, 1972) Filmom se bavi od 1989. Do danas je režirao dvadeset dokumentarnih, dvanaest eksperimentalnih i dva kratka igrana filma te četiri epizode znanstvenog televizijskog serijala. Dobitnik je devetnaest domaćih i međunarodnih filmskih nagrada, a filmovi su mu prikazani na oko 130 festivala u četrdeset zemalja i na programima više od petnaest europskih javnih televizija. S tri filma sudjelovao je na International Documentary Film Festival Amsterdam (IDFA). Od 1995. zaposlen je kao montažer na HRT-u. Od 1999. godine radi kao producent i izvršni producent kratkih filmova.

Opširnije o ostalim članovima filmske ekipe pročitajte na www.pulafilmfestival.hr



Using a video-letter, Milivoj (45) is trying to get rid of his fear that he is a carbon copy of his father and that his father's life is a projection of his future...

SUMMARY: Milivoj (45) is trying to get rid of his fear that he is a carbon copy of his father and that his father's life is a projection of his future. Wishing to prove himself superior, he shoots a video-letter trying to compromise his father and present himself as a much better person. The son's letter disrupts his father's daily rituals and reflects on his life in an underpopulated Mediterranean community. The letter becomes a trigger for fierce accusations they have expressed so many times in the past, but still stubbornly repeat... Until one of them dies.

DIRECTOR'S STATEMENT The entire project of the film *A Letter to Dad* was a directing improvisation based on a set theme and documentation of actors' performances. Subsequent improvisations are organized as parallel sequences of son's accusations and father's defences, and they represent a platform for the first two thirds of the film. The final part features their encounter. Directorial approach was a result of initially modest production conditions. However, the director's intention was not to showcase the modesty of the project, but rather to make an impressive feature film shot in the manner of a documentary.



director **DAMIR ČUČIĆ**

(Brežice, Slovenija, 1972) He has been working in film industry since 1989 and up until now he has directed twenty documentaries, twelve experimental films, two short motion pictures, and four episodes of a science TV show. He received nineteen domestic and international film awards. His films screened at about 130 festivals in forty countries and featured on programs of more than fifteen European public televisions. Three of his films participated at the International Documentary Film Festival Amsterdam (IDFA). Since 1995, he has been working as editor on HRT (Croatian Radiotelevision) and since 1999 as producer and executive producer on short films.

Read more about the other film crew members at www.pulafilmfestival.hr

HRVATSKI FILMSKI SAVEZ, Tuškanac 1, HR-10000 Zagreb

Tel. +385 (0)1 4848 771, e-mail: vera@hfs.hr, kristina@hfs.hr, web: www.hfs.hr

Košnice

(Hives)

drama, komedija / drama, comedy
Hrvatska, Njemačka, Izrael, Velika Britanija,
Češka Republika / Croatia, Germany, Israel,
United Kingdom, Czech Republic, 2012, 70 min

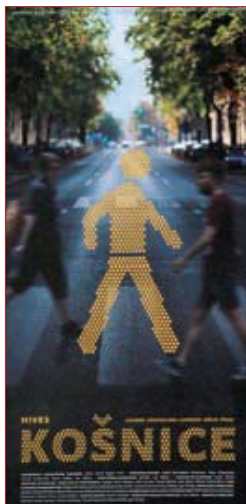
Četvrtak ujutro: Zagreb, Jeruzalem, London, Koeln, Prag.
Petoro ljudi ustaje, ide na posao u pet gradova-košnica,
kao pčele. Tragajući za medenijim životom od onog koji
imaju..

produkcijnska kuća / production company **Akademija
dramske umjetnosti, Zagreb**

producenti / producers **Ivan Kelava** (Hrvatska /
Croatia), **Yaakov Kobi Azran** (Izrael / Israel), **Elisabeth
Feltes** (Njemačka / Germany), **Ajay Rai** (Velika Britanija /
United Kingdom), **Martina Štruncova** (Češka
Republika / Czech Republic)

glavni producent / delegate producer **Ivan Kelava**

koprodukcijnske kuće / co-production companies **Sam
Spiegel Film & Television School** (Jeruzalem, Izrael
/ Jerusalem, Izrael), **Internationale Filmschule** (IFS,
Köln, Njemačka / Cologne, Germany), **FAMU** (Prag,
Češka Republika / Czech Republic), **National Film
and Television School** (NFTS, London, Velika Britanija
United Kingdom)



Četvrtak ujutro: Zagreb, Jeruzalem, London, Koeln, Prag.
Petoro ljudi ustaje, ide na posao u pet gradova-košnica,
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(Njemačka / Germany), Ajay Rai (Velika Britanija /
United Kingdom), Martina Štruncova (Češka Republika
/ Czech Republic)

glavni producent / delegate producer Ivan Kelava

koprodukcijnske kuće / co-production companies Sam
Spiegel Film & Television School (Jeruzalem, Izrael
/ Jerusalem, Izrael), Internationale Filmschule (IFS,
Köln, Njemačka / Cologne, Germany), FAMU (Prag,
Češka Republika / Czech Republic), National Film
and Television School (NFTS, London, Velika Britanija
United Kingdom)

autorske ekipe

Zagreb

r. i sc./d.&sp. Igor Šeregi; ul./cast: Ozren Grabarić, Linda Begonja,
Ljubomir Kerekeš; df./dop. Nikola Sučević, Ino Zeljak; m./e. Lea
Mileta; kgf./c.d. Zorana Meić; z./s. Bojan Perić; m./m.-u Ivana
Pralija

O REDATELJU: Igor Šeregi (Zagreb, 1983) završava studij filmske
i televizijske režije na Akademiji dramske umjetnosti u Zagrebu.
Asistirao na brojnim televizijskim i filmskim projektima. S
autorskim filmovima sudjelovao je na više domaćih i inozemnih
filmskih festivala i revija. Filmografija (kratki igrani filmovi):
Životinjsko carstvo (2012), *3-2-1* (2009), *Spoj* (2009), *U troje* (2008),
Inspektor Kuzma (2008).

film crews



DIRECTOR: Igor Šeregi (Zagreb, 1983) is currently finishing his
film and TV directing studies at the Academy of Dramatic Art in
Zagreb. He has worked as a first assistant director on numerous
TV and film projects. His films participated on a number of
national and international film festivals and revues. Filmography
(short feature films): *Animal
Kingdom* (2012), *3-2-1* (2009),
Date (2009), *Threesome* (2008.),
Inspector Kuzma (2008).

Jeruzalem / Jerusalem

r. i sc./d.&sp. Boaz Debby; ul./cast: Nily Tserruya, Yiftach Kaminer,
Elad Peretz; df./dop. Asaf Zakar; m./e. Yaron Helder; z./s. Noy
Barak; m./m.-u. Tzili Shay

O REDATELJU: Boaz Debby (Izrael, 1979) odrastao je u blizini
Tel Aviva. Završio BA studij kazališne režije. Trenutno završava
filmsku školu *Sam Spiegel*. Dobitnik je američko-izraelske
stipendije za dramsko pisanje 2005. te dobitnik priznanja na Aco
kazališnom festivalu 2008. Mladim naraštajima drži predavanja i
radionice iz područja filma i kazališta.



DIRECTOR: Boaz Debby (Israel, 1979) grew up in the vicinity of Tel
Aviv. He holds a bachelor's degree
in Stage Directing and is about
to graduate in Film Directing
from the Sam Spiegel School.
He received the American-Israeli
scholarship for dramatic writing
in 2005 and recognition at the
Acco theatre festival in 2008. He
teaches film and theatre in high
schools.

London

r./d. Michael Carson Lennox; sc./sp. Regina Moriarty; ul./cast: Akbar Kurtha, Theo Barklem-Biggs, df./dop. Kasper Wind Nielsen; m./e. Isabelle Bernadette Brammer; z./s. Steve Bond; m./m.-u. Hannah Jones

O REDATELJU: Michael Carson Lennox 2008. režirao je svoj prvi kratki film *Rip and the Preacher*, koji je British Council promovirao na preko 20 međunarodnih festivala. Iskustvo je skupljao radeći dokumentarce po Africi i Aziji za londonske humanitarne organizacije. Prije dolaska na NFTS režirao je 30-ominutnu dramu *Eclipse*, koju je emitirao Channel 4. Odnedavno ga zastupa agent United Agentsa.



DIRECTOR: Michael Carson Lennox made his first short film *Rip and the Preacher* in 2008. The British Council promoted the film at more than 20 international festivals. His experience comes from making documentaries for London-based humanitarian organizations in Africa and Asia. Before enrolling at NFTS (National Film and Television School), he received a commission from Channel 4 for *Eclipse*, a 30-minute drama. He is represented by United Agents.

Köln / Cologne

r./d. Simon Dolensky; sc./sp. Stefan Zinke i Simon Dolensky; ul./cast: Stefan Lampadius, Sabrina Haus, Steffen Jürgens, df./dop. Felix Tonnat, m./e. Yana Gürkaynak; sgf./s.d. Franziska Kettman; kgf./c.d. Nina Sarah Jensen; m./m.-u. Alica Uebelgonne, Vanessa Brinkmann

O REDATELJU: Simon Dolensky (1984) radio je kao kameran i novinar na televizijskim postajama u Njemačkoj. Godine 2008. počeo je režirati reklame i viralne filmove u Koelnu. Od 2010. studira filmsku režiju na IFS u Koelnu.



DIRECTOR: Simon Dolensky (1984) worked as a camera operator and journalist for different German television stations. In 2008 he started directing commercials and virals in Cologne. In 2010 he enrolled at IFS in Cologne to study for a degree in Film Directing.

Prag / Prague

r., sc. i m. / d.,sp.&e. Tomáš Kratochvíl; ul./cast: Luboš Veselý, Jan Ctvrtník, Halina Paseková; df./dop. Tomáš Jelinek; z./s. Jan Kalužný; m./m.-u. Ladislav Bina

O REDATELJU: Tomáš (Brno, Češka, 1983) od 2006. samostalno radi nezavisne filmove, a od 2008. radi kao snimatelj na Češkoj nacionalnoj televiziji. Godine 2010. upisuje se na FAMU u Pragu.



DIRECTOR: Tomáš Kratochvíl (Brno, Czech Republic, 1983). Since 2006 he has been making independent films and since 2008 he has worked as a camera operator for Czech national television. In 2010 he enrolled at FAMU in Prague.

Pulska veza

(Pula Connection)

akcijska komedija / action comedy
Hrvatska / Croatia, 2012, 90 min

produkcijnska kuća / production company MedVid
producenti / producers Zoran Mikletić, Roberto Legović, Boris Plastić
redatelj / director Zoran Mikletić
scenaristi / written by Roberto Legović, Zoran Mikletić
uloge / cast Roberto Legović, Mirko Mocko, Dalila Antolović, Leon Brenko, Gianniudio Bonassin, David Janković
direktor fotografije / director of photography Kristian Burlović
montažer / editor Ivan Štifić
skladatelj / composer Boris Bošković, Saša Đuračić
ton / sound Alen Peruško

Novinaraka je oteta, a njezin nestanak zainteresira upravo suspendiranog policijskog inspektora Romana, koji samostalno pokreće istragu. Započinje utrka s vremenom i borba s brojnim umreženim interesima lokalnog tajkuna.

O REDATELJU: Zoran Mikletić (Pula, 1972) od sredine 1990-ih bavi se snimanjem, a nekoliko je godina radio i kao snimatelj na HRT-u. Autor je i koautor desetak kratkih igranih i dokumentarnih filmova, nagrađivanih na domaćim i međunarodnim filmskim festivalima. Redatelj je reklamnih i glazbenih videospotova. Filmografija: dokumentarni filmovi *Na stanicu u Puli*, *Posidonia oceanica*, *Cesare Rossarol* i *Rijetke istarske životinje*, kratki igrani filmovi *Zmajeva oštrica* i *Mito i korupcija*.



A journalist is missing, and her disappearance is only investigated by the suspended police inspector Romano. A race with time starts where Romano will have to fight against the vested interests of a local tycoon linked to the journalist's disappearance.

DIRECTOR: Zoran Mikletić (Pula, 1972). Since the mid-1990s he has been engaged in cinematography. He worked as a camera operator for Croatian Radiotelevision for several years. He authored or co-authored some ten short feature and documentary films, awarded at national and international film festivals. He shoots commercials and music videos. Filmography: documentary films *At a Station in Pula*, *Posidonia Oceanica*, *Cesare Rossarol*, and *Rare Istrian Animals*, short films *The Dragon's Edge*, and *Bribe and Corruption*.

Larin izbor: Izgubljeni princ

(Lara's Choice: Lost Prince)

ljubavna drama / romantic drama
Hrvatska / Croatia, 2012, 100 min

produkcijnska kuća / production company Mediapro audio vizual
producenti / producers Jelena Popović Volarić, Milo Grisogono
redatelj / director Tomislav Rukavina
scenaristica / written by Jelena Popović Volarić
u glavnim ulogama / starring Doris Pinčić, Ivan Herceg, Filip Juričić, Jagoda Kumrić, David Šikić, Stefan Kapičić
direktor fotografije / director of photography Mišo Orebić
montažer / editor Sven Pavlinić
scenograf / art director Danijel Završki
kostimograf / costume designer Robert Sever
skladatelj / composer Tonči Huljić
ton / sound Marko Grgić
maska / make-up Saša Joković
specijalni efekti / special effects Dragec Podrugac

U životima Lare i Jakova događa se nov obrat i postaju svjesni da su bili žrtve velike obmane koja im je dramatično izmijenila živote. Tko je tajanstveni moćnik koji iz sjene upravlja svime?

O REDATELJU: Tomislav Rukavina (Zagreb, 1975) diplomirao je filmsku i televizijsku režiju na Akademiji dramske umjetnosti u Zagrebu. Kao asistent redatelja radio je na desetak dugometražnih filmova. Režirao je nekoliko nagrađivanih dokumentarnih filmova. Od 2006. režira televizijske serije *Kazalište u kući*, *Dobre namjere*, *Zakon!*, *Dolina sunca*, *Dome slatki dome*, *Dnevnik plavuše*, *Pod sretnom zvijezdom* i *Larin izbor*. *Larin izbor: Izgubljeni princ* njegov je prvi cjelovečernji igrani film.



A new twist occurs in the lives of Lara and Jakov and they become aware of the fact that they have fallen victims to a huge deception which changed their lives dramatically. Who is the mysterious and powerful shadow man?

DIRECTOR: Tomislav Rukavina (Zagreb, 1975) graduated in Film and Television Directing from the Academy of Dramatic Art in Zagreb. He worked as assistant director on some ten feature films. He directed several award-winning documentaries. Since 2006 he has directed the TV series *Theatre in the House*, *Good Intentions*, *The Law!*, *The Sun Valley*, *Home Sweet Home*, *Diary of a Blonde*, *Under a Lucky Star*, and *Lara's Choice*. *Lara's Choice: Lost Prince* marks his feature directorial debut.



Praktični vodič kroz Beograd s pjevanjem i plakanjem

(Praktičan vodič kroz Beograd, sa pevanjem i plakanjem
Practical Guide to Belgrade with Singing and Crying)

komedija / comedy

Srbija, Njemačka, Francuska, Mađarska, Hrvatska / Serbia, Germany, France, Hungary, Croatia, 2011, 87 min

produkcijnska kuća / production company Art & Popcorn
producenti / producers Miroslav Mogorović, Oliver Röpke
koprodukcijnske kuće / co-production companies TR9 Film (Njemačka), Petit Film (Francuska), Laokoon Filmgroup (Mađarska), Kinorama (Hrvatska)

Nakon godina izolacije u Beograd ponovno stižu turisti i poslovni ljudi koji, kao i domaćini, tragaju za onim pravim / onom pravom...

Četiri potpuno različite ljubavne priče spojiti će se u ovom filmu. Mladi beogradski vozač zaljubljuje se u francusku šansonijerku. Sredovječna Melita danju je organizatorica koncerata, a noću fetiš domina čiji je ljubavnik američki diplomat. Hotelska sobarica iskušava vjernost njemačkog biznismena turskog podrijetla, a njezina prijateljica, srpska policajka, na dan svog vjenčanja s hrvatskim policajcem ispričat će mu sve o sebi što je dotad tajila od njega.

O REDATELJU: Bojan Vuletić (Beograd, Srbija, 1977) diplomirao je filmsku i TV režiju na Fakultetu dramskih umetnosti u Beogradu 2007. Radio je kao asistent režije na većem broju filmova. Koscenarist je filma *Ljubav i drugi zločini* te autor ideje za kratki film *Izvanredna Vera* u omnibusu *Lost and Found*. Filmografija: kratki filmovi *Ljubavnici*, *Suze Dennisa Tita*, *Vanda nikad ništa ne zaboravlja* i *My heart and I*; dokumentarni filmovi *Čuruvija* i *Goblen* te dokumentarna televizijska serija *Sav taj folk*. *Praktični vodič kroz Beograd s pjevanjem i plakanjem* njegov je debitantski dugometražni igrani film.

MEĐUNARODNA PREMIJERA: Filmski festival u Karlovym Varyma 2012. (East of the West)

koproducenti / co-producers Cyriac Auriol, Jean des Forêts, Marie Dubas, Anka Jurić Tilić, Gábor Sipos, Matthias Tuchmann

redatelj / director Bojan Vuletić

scenaristi / written by Bojan Vuletić, Stefan Arsenijević

u glavnim ulogama / starring Julie Gayet, Marko Janketić, Anita Mančić, Jean

Marc-Barr, Nada Sargin, Baki Davrak, Hristina Popović, Leon Lučev

direktorica fotografije / director of photography Jelena Stanković

montažerka / editor Ksenija Petričić

scenografkinje / art directors Jelena Sopić, Jovana Cvetković

kostimografkinja / costume designer Lana Pavlović

skladatelji / composers Rastko Čolić, Gabriel Des Forets

ton / sound Johannes Doberenz, Danijel Miloš

maska / make-up Jana Schulze, Aleksandra Pavelkić



After years of isolation tourists and business people return to Belgrade and, just like the locals, they search for "the one"...

SUMMARY: Four completely different love stories are brought together in this film. A young Belgrade driver falls in love with a French chanson singer. Middle-aged Melita is a concert organizer by day and a fetishist dominant lady in the night with an American diplomat for a lover. A hotel maid puts the fidelity of a German businessman of Turkish origin to the test while her friend, a Serbian police-woman, on the day of her wedding with a Croatian policeman, confesses everything she has been hiding from him.

DIRECTOR: Bojan Vuletić (Belgrade, Serbia, 1977) graduated in Film and Television Directing from the Faculty of Performing Arts in Belgrade in 2007. He worked as assistant director on a number of films. He co-wrote the film *Love and Other Crimes* and he is the author of the idea for the short film *Outstanding Vera* from the omnibus *Lost and Found*. Filmography: short films *Lovers*, *Dennis Tito's Tears*, *Vanda Never Forgets Anything*, and *My Heart and I*, documentaries *Čuruvija* and *Tapestry*, and the documentary TV series *All That Folk*. *Practical Guide to Belgrade with Singing and Crying* marks his feature directorial debut.

INTERNATIONAL PREMIERE: 2012 Karlovy Vary Film Festival (East of the West)



Parada

(The Parade)

drama / drama

Srbija, Hrvatska, Makedonija, Slovenija / Serbia, Croatia, Macedonia, Slovenia, 2011, 112 min

produkcijnska kuća / production company Delirium Film
 producenti / producers Biljana Prvanović, Srđan Dragojević
 koprodukcijnske kuće / co-production companies Mainframe (Hrvatska / Croatia), Forum Ljubljana (Slovenija / Slovenia), Sektor Film (Makedonija / Macedonia)

koproducenti / co-producers Igor Nola, Eva Rohrman, Vladimir Anastasov
 redatelj i scenarist / directed & written by Srđan Dragojević
 u glavnim ulogama / starring Nikola Kojo, Miloš Samolov, Hristina Popović, Goran Jevtić, Goran Navojec, Dejan Aćimović
 direktor fotografije / director of photography Dušan Joksimović
 montažer / editor Petar Marković
 scenograf / art director Kiril Spaseski
 kostimografi / costume designers Stefan Savković, Jelena Đorđević
 skladatelj / composer Igor Perović
 ton / sound Zoran Maksimovoić, Ognjen Popić
 maska / make-up Tatjana Lipanović
 specijalni efekti / special effects Nebojša Rogić

Homofobni bivši kriminalac i ratni veteran nađe se u situaciji da surađuje s gay aktivistom i stavi se u zaštitu prvog Pridea u Srbiji...

Parada je film koji na tragikomičan način priča priču o stalnoj bitci između dva svijeta u današnjem srpskom društvu, podijeljenom između tradicionalističke homofobne većine i liberalne manjine. Nacionalističke i neonacističke organizacije ujedinile su se da nasilno spriječe gay aktiviste, čiju je manifestaciju beogradska policija odbila štititi. Homofobni ratni veteran nađe se u situaciji da surađuje s gay aktivistom i stavi se u zaštitu prvog Pridea u Srbiji.

O REDATELJU: Srđan Dragojević (Beograd, Srbija, 1963) diplomirao je kliničku psihologiju, a potom i filmsku režiju u Beogradu. Autor je triju zbirki pjesama. Kao redatelj dugometražnih igranih filmova debitira 1992. komedijom *Mi nismo anđeli*. Filmografija: *Lepa sela lepo gore* (1996, nagrade na festivalima u Moskvi, Sao Paulu, Angersu...), *Rane* (1998, nagrade u Stockholmu i Solunu), *Mi nismo anđeli 2* (2005), *Sveti Georgije ubiva aždahu* (2009, nagrada za najbolje umjetničko postignuće na festivalu u Montrealu), *Parada* (2011, nagrada publike u programu Panorama Berlinalea).

MEĐUNARODNA PREMIJERA: Filmski festival u Berlinu 2012. (Panorama)
 NAGRADE: Nagrada publike u programu Panorama



A homophobic ex-criminal and war veteran finds himself cooperating with a gay activist and protecting the first Pride in Serbia...

SUMMARY: *The Parade*, in a tragicomic way, tells the story about an ongoing battle between the two worlds in contemporary Serbian society – the traditional homophobic majority and the liberal minority. Nationalists and neo-Nazis gather to stop gay pride activists who were denied protection of the Belgrade police. A homophobic war veteran finds himself cooperating with a gay activist and protecting the first Pride in Serbia.

DIRECTOR: Srđan Dragojević (Belgrade, Serbia, 1963) graduated in Clinical Psychology and Film Directing in Belgrade. He is the author of three books of poetry. He made his feature directorial debut in 1992 with the comedy *We Are Not Angels*. Filmography: *Pretty Village Pretty Flame* (1996, awarded at Moscow, Sao Paulo, Angers, etc.), *The Wounds* (1998, awarded at Stockholm and Thessaloniki), *We Are Not Angels 2* (2005), *Saint George Shoots the Dragon* (2009, Montreal Film Festival – the Best Artist Achievement Award), *The Parade* (2011, Panorama Audience Award at Berlinale)

INTERNATIONAL PREMIERE: 2012 Berlin Film Festival (Panorama)
 AWARDS: Audience Award in Panorama section, Berlin

FILMOVI U NASTANKU

work in progress



Svećenikova djeca / The Priest's Children



Obrana i zaštita / The Bridge

U programu Filmovi u nastanku insertima iz filmova i kratkim autorskim predstavljajima predstaviti ćemo dugometražne igrane filmove u nastanku:

1. **Svećenikova djeca**, r. Vinko Brešan
2. **Obrana i zaštita**, r. Bobo Jelčić
3. **Šuti**, r. Lukas Nola
4. **Oproštaj**, r. Dan Oki
5. **Most na kraju svijeta**, r. Branko Ištvančić
6. **Kauboiji**, r. Tomislav Mršić
7. **Visoka modna napetost**, r. Filip Šovagović
8. **Nije sve u lovi**, r. Dario Pleić

manjinske koprodukcije

Most na lbru, r. Mihaela Kezele

As part of the Work in Progress section, we will announce feature length films in progress by showcasing short excerpts and inviting authors to present their work:

1. **The Priest's Children**, d. Vinko Brešan
2. **The Bridge**, d. Bobo Jelčić
3. **Be Quiet!**, d. Lukas Nola
4. **The Release**, d. Dan Oki
5. **The Bridge at the End of the World**, d. Branko Ištvančić
6. **Cowboys**, d. Tomislav Mršić
7. **Fashion Strung**, d. Filip Šovagović
8. **All About the Money**, d. Dario Pleić

Minority coproduction

My Beautiful Country, d. Mihaela Kezele



Posljednja ambulanta kola Sofije

(Sofia's Last Ambulance /Poslednata lineika na Sofia)

dokumentarni / documentary

Njemačka, Bugarska, Hrvatska / Germany, Bulgaria, Croatia, 2012, 73 min

produkcijaska kuća / production company Nukleus film

producent / producer Siniša Juričić

koprodukcijiske kuće / co-production companies: Sutor Kolonko (Njemačka), Chaconna Films (Bugarska), SIA (Bugarska)
 producenti / producers Ingmar Trost, Ilian Metev, Dimitar Gotschev

redatelj i scenarist / directed & written by Ilian Metev

sudjeluju / participants: Krassimir Yordanov, Mila Mikhailova, Plamen Slavkov

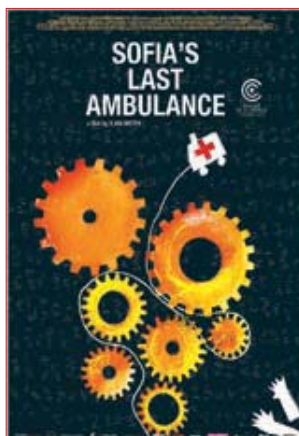
direktor fotografije / director of photography Ilian Metev

montažeri / editors Ilian Metev, Bettina Ip

ton / sound Tom Kirk

Nakon dvadeset godina kapitalizma broj ambulantnih kola u Sofiji pao je na trinaest. Sustav je nadomak potpunom kolapsu. Doživite li srčani udar u Sofiji, može vam se dogoditi da čekate ambulanta kola i do pet sati. Mnogi umru čekajući. Gdje su sva vozila? Ovo je film o liječnicima koji rade posao koji nitko ne želi i ne znaju bi li se pritom smijali ili plakali.

DIRECTOR: Ilian Metev (Sofia, Bugarska, 1981) započeo je karijeru koncertnog violinista, no počelo ga je zanimati spajanje glazbene forme i filmskog jezika. Studirao je likovnu umjetnost u Londonu, a zatim režiju dokumentarnih filmova na Nacionalnoj školi za film i televiziju. Njegov diplomski film *Goleshovo* (2008) prikazan je na više od 60 festivala te je osvojio 17 nagrada, uključujući BBC Development Award, nagradu *Don Quixote* u Krakovu te Talent Dove na DOK Leipzigu. *Posljednja ambulanta kola Sofije* njegov je prvi dugometražni igrani film. Ilian trenutačno živi na relaciji između Oxforda i Sofije.



After twenty years of capitalism, the number of Sofia's ambulances has dropped down to thirteen. The system is close to a total breakdown. If you suffer a heart attack in Sofia you can wait up to five hours for an ambulance to arrive. Many people die waiting in vain. Where are all the ambulances? This film is about the medics who are doing the job that no one wants, with one eye laughing and one eye crying.

DIRECTOR: Ilian Metev (Sofia, Bulgaria, 1981) initially pursued a career as a concerting violinist and became obsessed with melding musical form and film language. He went on to study Fine Art in London, followed by an MA in Documentary Direction at the National Film and Television School. His graduation film *Goleshovo* (2008) has been screened at over 60 festivals and received 17 awards, including a BBC Development Award, the Don Quixote Award in Krakow and the Talent Dove at DOK Leipzig Film Festival. *Sofia's Last Ambulance* is his first feature film. Ilian is currently based between Oxford and Sofia.

program hrvatskog kratkog
igranog filma

croatian short fiction films
competition



Vikend / Weekend



Red Handed / Red Handed

Obid / Father

Brija / Chillin'

Rom kom / Rom Com

Izvan sezone / Out of Season



Jedan / One

Slon / Elephant

Rastanak 2 / Farewell 2

Kapetan i audicija / Captain and the Audition



najbolje od dana
hrvatskog filma

best of croatian film days



Mušice, krpelji, pčele / Gnats, Ticks, Bees

Iris / Iris

Ivo / Ivo

Prva dama Dubrave / First Lady of Dubrava



KRATKA PULA

SHORT PULA

KRATKA PULA

program hrvatskog kratkog igranog filma

Vikend / Weekend

drama / drama
Hrvatska / Croatia, 2012, 9 min

p.k./p.c. Akademija dramske umjetnosti; prod./prod. Ivana Grubišić Perišić; r. i sc./d.&sp. Goran Ribarić; ul./cast: Adrian Pezdirc, Anja Đurinović, Mirela Brekalo Popović; df./dop. Nikola Zelmanović; m./e. Denis Golenja; comp./m. Tomislav Oliver; z./s. Iva Ivan

Mladi student vraća se u svoje rodno mjesto na vikend...

O REDATELJU: Goran Ribarić (Zagreb, 1990) od 2009. studira filmsku i televizijsku režiju na Akademiji dramske umjetnosti u Zagrebu. Film *Vikend* njegov je treći kratki film.



A young student returns to his hometown for the weekend...

DIRECTOR: Goran Ribarić (Zagreb, 1990) has studied for a degree in Film and Television Directing at the Academy of Dramatic Art in Zagreb since 2009. *Weekend* is his third short film.

Red Handed / Red Handed

drama / drama
Hrvatska / Croatia, 2012, 8 min

p.k./p.c. Kino Klub Split; prod./prod. Bruno Mustić; r. i sc./d.&sp. Bruno Mustić; ul./cast: Šimun Caktaš, Ivona Barišić, Luka Pletikosić; df. i m./dop.&e. Bruno Mustić; sgf. i kgf./ a.d.&c.d. Bruno Mustić

Pregledavajući fotografije lijepih trenutaka koje je proveo s djevojkom i prijateljem, tinejdžer se sjeća i događaja koji je sve promijenio...

O REDATELJU: Bruno Mustić član je Kino Kluba Split od 2008. Dizajnirao je desetak internetskih stranica. Filmografija: *Naša škola, naša briga* (2007, reportaža), *Ulice našeg grada* (2008, eksperimentalni), *Svijet slova* (2012, dokumentarni), *Broj 12* (2012, kratki igrani), *Red Handed* (2012, kratki igrani), *Promo video Splita* (2012, eksperimentalni).



Looking at the photographs of the good times he spent with his girlfriend and his friend, a teenager remembers the event that changed everything...

DIRECTOR: Bruno Mustić has been a member of the Split Cinema Club since 2008. He designed some ten web pages. Filmography: *Our School, Our Worry* (2007, reportage), *Streets of Our Town* (2008, experimental), *World of Letters* (2012, documentary), *Number 12* (2012, short feature film), *Red Handed* (2012, short feature film), *Split - Promo Video* (2012, experimental).

Obid / Father

drama / drama
Hrvatska / Croatia, 2012, 12 min

p.k./p.c. Međunarodni festival novog filma/Split Film Festival; prod./prod. Branko Karabatić; r. i sc./d.&sp. Ivica Mušan; ul./cast: Milutin Vujasinović, Ana Gruica, Slavko Sobin; df./dop. Tonči Gačina; m./e. Marija Bulat; sgf./ a.d. Ivica Mušan; z./s. Attila Antal, Igor Dropuljić

Iznenadan posjet sina i nevjeste dovest će starog ribara pred gotov čin da donese brzu odluku. Morat će izabrati hoće li postupati ispravno ili dopustiti da prevlada roditeljska ljubav...

O REDATELJU: Ivica Mušan (Metković, 1977) diplomirao je na preddiplomskom (BA) studiju filma i videa na Umjetničkoj akademiji u Splitu 2010. i 2011. upisao se na diplomski studij (MA) filmske i televizijske režije na Akademiji dramske umjetnosti u Zagrebu. Suradivao je na različitim filmskim i video projektima. Filmografija: dokumentarni film *Šegrti ulice* (2007), kratki film *Visibabe* (2011).



An unexpected visit of a son and his wife leaves a fisherman without any options. He has to make a quick decision. It's up to an old man to decide whether he will do the right thing or let parental love prevail...

DIRECTOR: Ivica Mušan (Metković, 1977) received a B.A. degree in Film and Video at the Split Art Academy in 2010 and in 2011 he enrolled at the Zagreb Academy of Dramatic Art to study for an M.A. degree in Film and Television Directing. He has collaborated on different film and video projects. Filmography: documentary *Street Apprentices* (2007), short film *Hanging Flowers* (2011).

SHORT PULA

croatian short fiction films competition

Brija / Chillin'

komedija / comedy

Hrvatska / Croatia, 2012, 15 min

p.k./p.c. Plan 9 Produkcija; prod./prod. Ljubo Zdjelarević, Luka Rukavina; Šimun Kuliš;

r./d. Luka Rukavina; sc./sp. Dijana Merdanović, Luka Rukavina; ul./cast: Luka Petrušić, Marko Cindrić, Jasna Bilušić; df./dop. Davor Bjelanović; m./e. Mislav Muretić, Jelena Modrić; sgf./a.d. Damir Gabelica; kgf./c.d. Katja Šunjić; comp./m. Cultura Profetica, Hrvoje Šiljug; z./s. Marko Stefan-Poljak; m./m.-u Zdenka Mihelji; s.e./s.e. Kristijan Kaurić

Dvojica dugogodišnjih prijatelja krute sunčan radni dan u lokalnom parkiću uz sendvič i pokoji joint i kuju velike planove o tome što bi oni sve mogli učiniti da izdažu iz besparice...

O REDATELJU: Luka Rukavina (Zagreb, 1981) diplomirao je dramaturgiju na Akademiji dramske umjetnosti u Zagrebu i filmsku režiju na FAMU u Pragu. Scenarist, redatelj i kreativni producent različitih televizijskih formata i poneke reklame. Autor knjige *Bludilište, kolekcija drame i scenarija* (2008). Suvlasnik produkcijske kuće Plan 9 Prod. Filmografija (izbor): *U tišini* (2006.), *Goodbye Variations* (2008).



Two long-time friends spend a sunny afternoon at a local park, eating a sandwich, smoking one joint after another, scheming and debating the best way to make some quick cash...

DIRECTOR: Luka Rukavina (Zagreb, 1981) graduated in Dramaturgy from the Academy of Dramatic Art in Zagreb and in Film Directing from FAMU in Prague. He has worked as screenwriter, director and creative producer on different TV formats and on several commercials. He is a published author - *Fornicatorium, collection of plays and scripts* (2008). He co-owns the production company Plan 9 Productions. Filmography (selection): *At a Still Point* (2006), *Goodbye Variations* (2008).

Rom kom / Rom Com

drama / drama

Hrvatska / Croatia, 2011, 36 min

p.k./p.c. Četiri film; prod./prod. Anita Juka; r./d. Zvonimir Rumboldt; sc./sp. Damir Markovina; ul./cast: Ana Majhenić, Iva Mihaljić, Goran Bogdan; df./dop. Tomo Krnić; m./e. Ivor Ivezić; sgf./a.d. Zlatko Gregorević; kgf./c.d. Vesna Librić; comp./m. Goran Gubić; z./s. Tonči Tafr, m./m.-u Slavica Šnur

Ona i On izgubljeni u zagrljajima na setu snimanja hit sapunice suočavaju se s vlastitom erotskom željom, instant medijskom slavom te prijazirom i zavišću kolega...

O REDATELJU: Zvonimir Rumboldt (Split, 1969) diplomirao je filmsku i TV režiju na Akademiji dramske umjetnosti (ADU) u Zagrebu 2003. Od 1995. režira filmove, na televiziji i u kazalištu. Asistent je na ADU-u u Zagrebu od 2006. Voditelj je filmske radionice za djecu u sklopu Festivala u Puli od 2005. Predsjednik je Ogranka režije Hrvatskog društva filmskih djelatnika od 2010. Član je Hrvatske zajednice samostalnih umjetnika od 2011.



Her and Him, lost in the embrace on the set filming a hit soap opera, face their erotic desires, instant media fame, and the contempt and envy of their colleagues...

DIRECTOR: Zvonimir Rumboldt (Split, 1969) received a degree in Film and Television Directing from the Academy of Dramatic Art in Zagreb in 2003. Since 1995 he has directed films and worked on television and in theatre. In 2006 he was appointed Assistant Lecturer at the Academy of Dramatic Art in Zagreb. Since 2005 he has been leading Pula Film Festival's children's workshop. In 2010 he was appointed president of the Directing Department of the Croatian Film Makers Association. In 2011 he became a member of the Croatian Freelance Artists' Association.

Izvan sezone / Out of Season

drama / drama

Hrvatska / Croatia, 2012, 15 min

p.k./p.c. Studio dim; prod./prod. Darija Kulenović Gudan, Marina Andree Škop; r. i sc./d.&sp. Dijana Bolanča Paulić; ul./cast: Nina Violić, Jernej Šugman, Nebojša Glogovac; df./dop. Sandi Novak; m./e. Marko Ferković; sgf./ a.d. Marija Šimoković; kgf./c.d. Nataša Mihaljićšin; comp./m. Pavle Miholjević, Jure Ferina; z./s. Hrvoje Radnić; s.e./s.e. Josip Klobučar

Katjina snažna želja za djetetom dovodi u pitanje smisao njezina postojanja. Pritisnuta godinama, ona ne nalazi bijeg od vlastite želje. On je siguran u svoju odluku da ne želi dijete. Ona više ni u što nije sigurna.

O REDATELJICI: Dijana Bolanča Paulić (Šibenik, 1974) diplomirala je glumu na Akademiji dramske umjetnosti u Zagrebu 1998. Odigrala je brojne uloge u filmovima i na televiziji, u kazalištu i radiodramama, a sinkronizirala je i animirane filmove. Režirala dokumentarne filmove, serije (*Direkt, Mijenjam svijet*) i reklamne spotove. *Izvan sezone* njezin je prvi kratkometražni igrani film.



Katja's strong desire to have a baby brings into question the whole purpose of her life. Burdened by her growing age, she can't escape from her wish. And He is strong in his decision not to have a baby. She's not sure of anything anymore.

DIRECTOR: Dijana Bolanča Paulić (Šibenik, 1974) received a degree in Acting at the Zagreb Academy of Dramatic Art in 1998. She has appeared a number of times in films and on television, on stage and in radio dramas, and she lent her voice to animated films. She directed documentaries, series (*Direct, Changing the World*), and commercials. *Out of Season* marks her short-length directorial debut.

KRATKA PULA

program hrvatskog kratkog igranog filma

Jedan / One

drama / drama

Hrvatska, Slovenija / Croatia, Slovenia, 2011, 15 min

p.k./p.c. Aning film; prod./prod. Matija Radeljak, Mija Matasović; kop.k./co-p.k. Umjetnost za sve (Hrvatska), Partizanka (Slovenija); r./d. Matija Radeljak; sc./sp. Matija Radeljak (po predlošku Tomislava Zajca Soba za razbijanje); ul./cast: Csilla Barath Bastaić, Marko Cindrić; df./dop. Damir Kudin; m./e. Mislav Muretić; sgf./a.d. Ana Sekulić, Davor Prah; kgf./c.d. Katja Šunjić; z./s. Željko Veljković

Priča jednog para o ljubavi i pristupu odnosu koji treba završiti. U toj situaciji Nikola i Ivana moraju vjerovati jedno drugome više no ikad. Tko će i kako odlučiti?

O REDATELJU: Matija Radeljak, direktor i producent Aning filma, dosad je realizirao kratki igrani film *Jedan*, eksperimentalni film *Violinist*, a u postprodukciji je njegov kratki igrani film *Doručak* nastao u suradnji s francuskim glumcima i talijanskim redateljem. Priprema adaptaciju Hemingwayeve priče *Brda kao bijeli slonovi*, cross media projekt *Teretana Banana* i kratki igrani film *Kuća Populetovih*.



A love story of a couple who share a relationship that has to come to an end. In this situation Nikola and Ivana must trust each other more than ever. Who will decide? What will they do?

DIRECTOR: Matija Radeljak is the director and producer of Aning film. He has directed the short film *One*, experimental film *The Violinist*, and short film *Breakfast*, made in cooperation with French actors and Italian director, still in the post-production stage. He is preparing the adaptation of Hemingway's short story *Hills Like White Elephants*, the cross media project *Teretana Banana*, as well as the short film *House of Populeti*.

Slon / Elephant

drama / drama

Hrvatska / Croatia, 2012, 12 min

p.k./p.c. Sova; prod./prod. Filip Šovagović; r./d. Dalija Dozet; sc./sp. Dalija Dozet, Nataša Antulov; ul./cast: Vlatko Dulić, Andrija Žunac; df./dop. David Oguić; m./e. Jan Klemš; kgf./c.d. Marita Čop

Kroz idilični zimski pejzaž koračaju djed i unuk. Mališan se sanjka i djedu postavlja puno pitanja, a djed nastoji što brže proći kroz to područje u kojem ne želi sresti ljude u uniformama...

O REDATELJICI: Dalija Dozet (Osijek, 1987) studirala je godinu dana na FAMU u Pragu (jednogodišnji program režije), a danas studira režiju na Akademiji dramske umjetnosti u Zagrebu. Sudjelovala je u više radionica: Motovunska filmska škola (2004), Restarted (2008), European Summer Film School (2009), Talent Campus u Sarajevu (2010). Njezin kratki film *Pile* (2009) prikazan je na Zagreb Film Festivalu.



A grandpa and his grandson tread through snow-covered paths. The boy is sliding and asking loads of questions but grandpa is trying to pass through the area as quickly as possible because he does not want to meet the men in uniforms...

DIRECTOR: Dalija Dozet (Osijek, 1987) attended a one-year directing programme at FAMU in Prague and she is currently studying Directing at the Academy of Dramatic Art in Zagreb. She participated in a number of workshops: Motovun Film School (2004), Restarted (2008), European Summer Film School (2009), Talent Campus in Sarajevo (2010). Her short film *Chick* (2009) was screened at the Zagreb Film Festival.

Rastanak 2 / Farewell 2

drama / drama

Hrvatska / Croatia, 2012, 22 min

p.k./p.c. Akademija dramske umjetnosti; prod./prod. Irena Škorić; r. i sc./d.&sp. Irena Škorić; ul./cast: Irena Škorić, Ivan Brkić, Asim Ugljen; df./dop. Raul Brzić; m./e. Veljko Segarić; sgf./i. kgf./a.d.&c.d. Irena Škorić; comp./m. Pere Istvančić; m./m.-u. Ela Milković

Kratki igrani film Rastanak (2008) obišao je sve kontinente i mnoštvo prestižnih festivala te dobio pregršt nagrada. Rastanak 2 autoironijski je komentar na nastavke filmskih uspješnica.

O REDATELJICI: Irena Škorić diplomirala je i magistrirala filmsku i TV režiju na Akademiji dramske umjetnosti u Zagrebu. Autorica je više od 20 filmova različitih duljina i žanrova, koji su na domaćim i inozemnim festivalima osvojili 50 nagrada. Filmografija (izbor): *Rastanak* (2009, 16 nagrada, Grand prix DHF-a), *Sudbina broja 13* (2010), *9. ožujak* (2009, nagrada FEDEORA-e u Puli), dugometražni igrani film *7 seX 7* (2011).



Short film Farewell (2008) has visited all the continents and many prestigious festivals and it won a handful of awards. Farewell 2 is an auto-ironic comment on sequels to blockbusters.

DIRECTOR: Irena Škorić received both the bachelor's and master's degrees in Film and Television Directing at the Zagreb Academy of Dramatic Art. She directed more than 20 films of different lengths and genres which received 50 awards at national and international festivals. Filmography (selection): *Farewell* (2009, 16 awards, Grand Prix at the Days of Croatian Film), *Destiny of Line 13* (2010), *March 9th* (2009, FEDEORA Award at Pula), feature film *7 seX 7* (2011).

SHORT PULA

croatian short fiction films competition

Kapetan i audicija Captain and the Audition

komedija / comedy
Hrvatska / Croatia, 2012, 69 min

p.k./p.c. Akademija dramske umjetnosti Sveučilišta u Zagrebu; prod./prod. Tibor Keser; r. i sc./d.&sp. Zvonimir Jurić, Antonio Nuić; ul./cast: Slaven Španović, Filip Detelić, Jakov Billić, Milica Manojlović, Filip Lozić, Ivan Bošnjak, Andrej Dojkić, Ivana Zanjko, Iva Babić, Nataša Kopeč, Sanja Drakulić, Dinka Vuković, Marija Šegvić, Zoran Erak; df./dop. Jana Plečaš, Tamara Dugandžija; m./e. Tomislav Stojanović, Lea Mileta, Barbara Lach, Iva Mrkić; sgf./a.d. Jana Plečaš i Tamara Dugandžija; z./s. Dora Bodakoš, Višeslav Laboš, Vladimir Božić, Borna Buljević

Jedan prostor, dvije međusobno povezane priče, trinaestero studenata i studentica glume...

O REDATELJU: Zvonimir Jurić (Osijek, 1971) diplomirao je filmsku i TV režiju na Akademiji dramske umjetnosti u Zagrebu 1999. Filmografija (igrani film) *Onaj koji će ostati neprimijećen* (2003, *Breza* za najboljeg debitanta na Festivalu u Puli), epizoda u omnibusu *Sex, piće i krvoproliće* (2004) i *Crnci* (2009, *Zlatna Arena* za režiju) te kratki film *Žuti mjesec* (konkurencija festivala u Berlinu), koji je dio omnibusa *Zagrebačke priče* (2009).

O REDATELJU: Antonio Nuić (Sarajevo, Bosna i Hercegovina, 1977) diplomirao je filmsku i TV režiju na Akademiji dramske umjetnosti u Zagrebu, na kojoj od 2010. predaje na kolegiju Gluma pred kamerom. Umjetnički je savjetnik Zagreb Film Festivala i predsjednik Društva hrvatskih filmskih redatelja. Režirao je dugometražne filmove *Sve džaba* (2006, *Velika zlatna Arena* za najbolji film, *Zlatne Arene* za režiju i scenarij) i *Kenjac* (2009, *Zlatna Arena* za scenarij, *Oktavijan*).



One space, two related stories, thirteen acting students.

DIRECTOR: Zvonimir Jurić (Osijek, 1971) received a degree in Film and Television Directing from the Zagreb Academy of Dramatic Art in 1999. Filmography (feature film): *The One That Will Remain Unnoticed* (2003, *Breza* Award for Best Debut at Pula), an episode in the omnibus *Sex, Booze and Short Fuse* (2004) and *The Blacks* (2009, Golden Arena for Best Director), short film *The Yellow Moon* (Berlin competition), part of the omnibus *Zagreb Stories* (2009).



DIRECTOR: Antonio Nuić (Sarajevo, Bosnia and Herzegovina, 1977) received a degree in Film and Television Directing from the Zagreb Academy of Dramatic Art where he has taught Screen

Acting since 2010. He is the artistic adviser of the Zagreb Film Festival and the president of the Croatian Film Directors Guild. He directed the feature films *All for Nothing* (2006, Grand Golden Arena for Best Film, Golden Arenas for Best Director and Best Screenplay) and *Donkey* (2009, Golden Arena for Best Screenplay, Oktavijan Award).

Najbolje od Dana hrvatskog filma / Best of Croatian Film Days

Mušice, krpelji, pčele Gnats, Ticks, Bees

drama / drama
Hrvatska / Croatia, 2012, 30 min

p.k./p.c. Grupa sedam; prod./prod. Ivan Kelava; r. i sc./d.&sp. Hana Jušić; ul./cast: Tihana Lazović, Karla Brbić, Silvio Vovk; df./dop. Marko Brdar; m./e. Martin Semencić; sgf. i kgf./ a.d.& c.d. Katarina Pilić; comp./m. Borna Buljević; z./s. Martin Semencić; m./m.-u Ivana Pralija

Dvije mahnite, potpuno različite sestre, savršena Maja i kaotična pijanica Josipa, i jedan šmokljan, Majina simpatija Robi, odlaze na piknik...

O REDATELJICI: Hana Jušić (Šibenik, 1983) diplomirala je komparativnu književnost i engleski jezik i književnost 2007. Godine 2006. upisala se na BA, a 2010. na MA filmske i TV režije na Akademiji dramske umjetnosti u Zagrebu. Od 2009. radi kao znanstveni novak u Leksikografskom zavodu Miroslav Krleža. Filmografija: kratki *Marina i Erik* (2007), *Daniel* (2009), *Stric i Pametnice* (2010), dokumentarci *Moj dan* (2007) i *Predstava* (2008).



Maja and Josipa are two crazy and completely different sisters. Maja is a Miss Goodie Two-Shoes and Josipa is a chaotic drunk. One day they go on a picnic with Robi, Maja's sweetheart...

DIRECTOR: Hana Jušić (Šibenik, 1983) received a degree in Comparative Literature and English Language and Literature in 2007. In 2006 she enrolled for a B.A. in Film and TV Directing at the Academy of Dramatic Art in Zagreb and in 2010 for an M.A. at the same Academy. Since 2009 she has been working as a junior researcher at Miroslav Krleža Lexicographic Institute. Filmography:

short films *Marina and Erik* (2007), *Daniel* (2009), *Uncle and Smart Girls* (2010), documentaries *My Day* (2007) and *The Performance* (2008).

KRATKA PULA

program hrvatskog kratkog igranog filma

Iris / Iris

neo-noir komedija / noir comedy
Hrvatska / Croatia, 2012, 29 min

p.k./p.c. Grupa sedam; prod./prod. Tomislav Vujić; r./d. Andrija Mardešić; sc./sp. Andrija Mardešić, David Kapac; ul./cast: Goran Bogdan, Ivana Roščić, Ozren Grabarić; df./dop. Sven Mihaljević; m./e. Frano Homen; sgf./a.d. Marijana Gradečak; kgf./c.d. Andrea Kuštović; comp./m. Dubravko Robić; z./s. Danijel Golem, Marko Grgić; m./m.-u Slavica Šnur; s.e./s.e. Kristijan Repalust

Detektivu Nebojši Šarkoviću najbolje bi bilo da je ostao doma, no umjesto toga završio je u suludoj potjeri koja uključuje najtraženiju ženu u gradu, Haaški tribunal, dva leša, časnu sestru i burek.

O REDATELJU: Andrija Mardešić (1985) diplomirao je filmsku i TV režiju na Akademiji dramske umjetnosti u Zagrebu 2011. Tijekom školovanja režira nagrađivane kratke igrane filmove. Osim režijom bavi se i pisanjem scenarija za razne projekte. Filmografija: kratki filmovi *Krik u tmini* (2006), *Noćna vožnja* (2006), *Prokleti* (2007) i *Dva* (2011) te televizijska serija *Ruža vjetrova* (2011).



It would have been best for detective Nebojša Šarković if he had stayed home. Instead, he ended up in a mad chase involving the most wanted woman in town, the Hague Tribunal, two dead bodies, a nun, and a meat pie.

DIRECTOR: Andrija Mardešić (1985) received a degree in Film and Television Directing from the Zagreb Academy of Dramatic Art in 2011. During his studies he directed award-winning short films. Apart from directing, he is also engaged in screenwriting for different projects. Filmography: short films *Scream in Darkness* (2006), *Night Ride* (2006), *The Damned* (2007), *Two* (2011), and the TV series *Wind Rose* (2011).

Ivo / Ivo

drama / drama
Hrvatska / Croatia, 2012, 24 min

p.k./p.c. Kinoteka; prod./prod. Tomislav Vujić; r. i sc./d.&sp. Nikola Strašek; ul./cast: Dora Lipovčan, Goran Bogdan, Dejan Aćimović; df./dop. Dragan Šiša; m./e. Roman Cernjak; sgf./a.d. Damir Gabelica; kgf./c.d. Andrea Kuštović; z./s. Hrvoje Petek; m./m.-u Ivana Pralija; s.e./s.e. Kristijan Repalust

Slučajni autostoper upoznat će debelog Ivu, vozača kamiona zatočena u izgubljenom vremenu, i kroz san te uz kavu i doručak otkriti davno zaboravljenu istinu.

O REDATELJU: Nikola Strašek (Zagreb, 1978) apsolvant je na Odsjeku filmske i TV režije na Akademiji dramske umjetnosti. Autor nagrađivanih dokumentarnih filmova. Filmografija: *Ubil bum te!* (2007), *Vajt* (2008), *Kratki pregled raspadanja* (2010), *Čedo* (2012), *Ivo* (2012).



An accidental hitchhiker meets Ivo, a fat truck driver trapped in long-lost times. In his sleep and over a cup of coffee and a breakfast he discovers a long-forgotten truth.

DIRECTOR: Nikola Strašek (Zagreb, 1978) is eligible for his degree finals at the Film and Television Directing Department of the Academy of Dramatic Art. His documentaries received a number of awards. Filmography: *I Will Kill You!* (2007), *Vajt* (2008), *A Short History of Decay* (2010), *Čedo* (2012), *Ivo* (2012)

Prva dama Dubrave First Lady of Dubrava

drama / drama
Hrvatska / Croatia, 2012, 20 min

p.k./p.c. Akademija dramske umjetnosti; prod./prod. Marijana Martelock, Ivana Grubišić Perišić; r. i sc./d. &sp. Barbara Vekarić; ul./cast: Tena Pataky, Marija Piliškić, Asim Ugljen; df./dop. Filip Tot; m./e. Sara Gregorić; kgf./c.d. Iva Šimunović; comp./m. Ajla Čustović Ayllah, Dino Brazzoduro

Privlačna tinejdžerica Amra upravo na dan kad planira snimanje spota za svoju novu rap pjesmu mora brinuti o karakterno i tjelesno suprotnoj mlađoj sestri, no odbija žrtvovati svoju veliku priliku...

O REDATELJICI: Barbara Vekarić (Dubrovnik, 1987) diplomirala je (BA) komparativnu književnost na Filozofskom fakultetu te filmsku i TV režiju na Akademiji dramske umjetnosti (ADU) u Zagrebu. Trenutno je na MA studiju igranog filma na ADU-u. Suosnivačica je Filmske udruge Motion. Pohađala je Berlinale Talent Campus 2011. Filmografija (kratki igrani film): *Prva dama Dubrave*, *Adieu, N, Nina, molim te*, *Deda DJ*, *Puni krug*, *Kino-oko* i dr.



Amra is an attractive teenage girl. She is planning to shoot a music video for her new rap hit but learns that she has to babysit her younger sister, her opposite in terms of looks and character. She refuses to sacrifice her "big chance"...

DIRECTOR: Barbara Vekarić (Dubrovnik, 1987) received a bachelor's degree in Comparative Literature from the Zagreb Faculty of Philosophy and a bachelor's degree in Film and Television Directing from the Zagreb Academy of Dramatic Art (ADU). She is currently a first-year M.A. student in film directing programme

at the ADU. She co-founded the film association Motion. She attended the 2011 Berlinale Talent Campus. Filmography (short film): *First Lady of Dubrava*, *Adieu, N, Nina, Please*, *Grandpa DJ*, *Full Circle*, *Cinema-Eye*, etc.

Ponesite kino doma!

Uživajte u filmovima na festivalu, a
doma ih ekskluzivno gledajte u
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EKSKLUZIVNO s pulskog platna odmah u MAXtv Videoteci:

ZBOGOM KRALJICE - drama,
od 24. 7. 2012. u 20:00 do 31. 7. 2012.

ŽENA IZ PETOG OKRUGA - triler,
od 25. 7. 2012. u 20:00 do 1. 8. 2012.

.....
SLUČAJNI PROLAZNIK - domaći,
od 25. 7. 2012. u 00:00 do 27. 7. 2012. u 23:59,
prvi hrvatski 3D film (dostupan i u 2D)

.....
OVO JE PRAVO MJESTO - drama,
od 26. 7. 2012. u 20:00 do 2. 8. 2012.

NOĆNI BRODOVI - domaći,
od 24. 7. 2012. u 00:00, u stalnoj ponudi

KROKODILI 2 - film za djecu,
od 20. 7. 2012. u 15:00 - 3 mjeseca **bez naknade**

■ ■ **T** Hrvatski
Telekom ■



Festival
igranog filma
u Puli

FESTIVALSKA GOSTOVANJA

Guest Screenings



Festival igranog filma u Puli i ove će godine gostovati na Dubrovačkim ljetnim igrama s filmovima iz Glavne sekcije Nacionalnog programa te odabranim naslovima iz Međunarodnog programa, koji će se naći i na programu Ljetnog Art-kina Croatia, dok će na Šibenskom ljetu biti prikazane manjinske koprodukcije te, kao i u Zadru, kratki filmovi.

U Ljetnom Art-kinu Croatia od 19. do 24. srpnja bit će prikazani filmovi: *Povratak u mladost*, *Drugi svijet*, *Italija: Voli je ili napusti*, *Osveta*, *Sarkozy* i *Zbogom kraljice*.

U Ljetnom kinu Tuškanac u Zagrebu od 17. do 20. srpnja bit će prikazani filmovi iz Retrospektive Claudea Chabrola *Inspektor Lavardin*, *Betty*, *Pakao* i *Cvijet zla*, a od 24. srpnja do 2. kolovoza izbor iz Međunarodnog programa, u kojem će se naći filmovi *Osveta*, *Drugi svijet*, *Sarkozy*, *Povratak u mladost*, *Shun Li* i *Pjesnik*, *Savršeni dani*, *Hotel Lux*, *Romeos*, *Italija: Voli je ili napusti* i *Noćni izlazak*.

U Kinu Metropolis Muzeja suvremene umjetnosti u Zagrebu od 18. do 22. srpnja u Retrospektivi Claudea Chabrola bit će, uz četiri navedena filma, prikazan i *Lijepi Serge*, a potom slijedi posebna projekcija restaurirane *Bitke za Alžir* 23. srpnja te sedam filmova iz Međunarodnog programa (*Italija: Voli je ili napusti*, *Osveta*, *Drugi svijet*, *Sarkozy*, *Povratak u mladost*, *Shun Li* i *Pjesnik* te *Savršeni dani*), koji su na rasporedu od 24. do 30. srpnja.

U Kic art kinu, kao i u Art kinu Grič u Zagrebu, moći će se od 25. do 29. srpnja, odnosno od 26. do 30. srpnja, pogledati po pet istih filmova iz Međunarodnog programa: *Italija: Voli je ili napusti*, *Osveta*, *Drugi svijet*, *Sarkozy* i *Povratak u mladost*.

U Ljetnom kinu u Šibeniku u sklopu Šibenskog kulturnog ljeta bit će tijekom tri večeri, od 26. do 28. srpnja, predstavljeni novi hrvatski kratki igrani filmovi te dva filma iz Sekcije manjinskih koprodukcija – 29. srpnja *Praktični vodič kroz Beograd s pjevanjem i plakanjem*, a 30. srpnja *Parada*.

Program kratkih filmova moći će se vidjeti od 8. do 10. kolovoza i u Zadru u crkvi sv. Donata u sklopu festivala Zadar snova.

Posjetitelji Dubrovačkih ljetnih igara moći će od 27. do 29. srpnja u Ljetnom kinu Jadran ili Dvorana Visia vidjeti filmove *Osveta*, *Zbogom kraljice* i *Pakao* te od 30. srpnja do 1. kolovoza dobitnike nagrada publike, mladih filmofila i *Velike zlatne Arene*.

This year once again the Pula Film Festival will organize satellite screenings of films from the National Programme Main Section and selected films from the International Programme at the Dubrovnik Summer Festival. The selected films from the International Programme will also be part of the programme of the Art House Cinema Croatia, while the Šibenik Summer of Culture will present the films from the minority co-productions section, and, just like in Zadar, short films.

From July 19 - 24, the Art House Cinema Croatia will showcase the films *A Distant Neighbourhood*, *Black Heaven*, *Italy: Love It, or Leave It*, *Chaos*, *The Conquest* and *Farewell, My Queen*.

From July 17 - 20 the Tuškanac Summer Theatre in Zagreb will screen the films which are part of the Claude Chabrol Retrospective - *Inspector Lavardin*, *Betty*, *Hell* and *The Flower of Evil* - and from July 24 - August 2, a selection from the International Programme with the films *Chaos*, *A Distant Neighbourhood*, *Shun Li and the Poet*, *Perfect Days*, *Hotel Lux*, *Romeos*, *Italy: Love It, or Leave It*, and *Atomic Age*.

From July 18 - 22 the Metropolis Theatre of the Zagreb Museum of Contemporary Art will screen the four mentioned films from the Claude Chabrol Retrospective as well as the film *Le beau Serge*, on July 23 a restored version of *The Battle of Algiers*, and from July 24 - 30 seven films from the International Programme (*Italy: Love It, or Leave It*, *Chaos*, *Black Heaven*, *The Conquest*, *A Distant Neighbourhood*, *Shun Li and the Poet*, and *Perfect Days*).

From July 25 - 29 and July 26 - 30 the Kic and Grič Art House Theatres will present five films from the International Programme: *Italy: Love It, or Leave It*, *Chaos*, *Black Heaven*, *The Conquest* and *A Distant Neighbourhood*.

From July 26 - 28, as part of the Šibenik Summer of Culture, the Šibenik Summer Theatre will present Croatian new short films and two films from the Minority Co-Productions Section - *Practical Guide to Belgrade with Singing and Crying* on July 29, and *Parade* on July 30.

From August 8 - 10, as part of the Zadar Dreams Festival, Zadar will present a short films programme at the St. Donatus Church.

From July 27 - 29, as part of the Dubrovnik Summer Festival, the Jadran Summer Theatre or the Visia Hall will showcase the films *Chaos*, *Farewell, My Queen*, and *Hell* and from July 30 - August 1 the Pula winners of the Audience Award, the Young Cinephiles Award and the Grand Golden Arena.



OCJENJIVAČKI SUDOV I NAGRADE

JURIES AND AWARDS

NAGRADE 59. FESTIVALA IGRANOG FILMA U PULI

59th Pula Film Festival Awards

Nagrade u Nacionalnom programu

Ocjenjivački sud Nacionalnog programa dodjeljuje sljedeće nagrade u Glavnoj sekciji Nacionalnog programa:

Veliku zlatnu Arenu za najbolji film

Zlatnu Arenu za režiju

Zlatnu Arenu za scenarij

Zlatnu Arenu za najbolju glavnu žensku ulogu

Zlatnu Arenu za najbolju sporednu žensku ulogu

Zlatnu Arenu za najbolju glavnu mušku ulogu

Zlatnu Arenu za najbolju sporednu mušku ulogu

Zlatnu Arenu za kameru

Zlatnu Arenu za montažu

Zlatnu Arenu za glazbu

Zlatnu Arenu za scenografiju

Zlatnu Arenu za kostimografiju

Ocjenjivački sud može dodijeliti i tri posebne **Zlatne Arene**, i to: za masku, ton i specijalne efekte u filmu.

Nagrada **Breza** prema odluci službenog Ocjenjivačkoga suda dodjeljuje se najboljem debitantu iz jedne od navedenih kategorija.

Na službenoj dodjeli nagrada dodjeljuje se i nagrada publike **Zlatna vrata Pule** glasovanjem publike u Areni ocjenom od 1 do 5. Glasovanje se obavlja izrezivanjem kupona s ulaznice. Ljestvica ocijenjenih filmova dnevno se objavljuje u *Festivalskim novinama*. Donator nagrade je Grad Pula.

Službena je nagrada Festivala i nagrada **Oktavijan** Hrvatskoga društva filmskih kritičara za najbolji hrvatski dugometražni igrani film. Za nagradu glasuju kritičari akreditirani na Festivalu, ocjenjujući filmove Nacionalnog programa ocjenom od 1 do 5. Na isti način laureata će odabrati Ocjenjivački sud mladih filmofila.

Ocjenjivački sud Nacionalnog programa filmovima iz sekcije manjinskih koprodukcija može dodijeliti do **tri Zlatne Arene za manjinske koprodukcije**, i to u svim kategorijama u kojima se dodjeljuje Velika zlatna Arena i Zlatne Arene. Manjinske koprodukcije konkuriraju i za posebne nagrade Hrvatskog društva filmskih kritičara i Ocjenjivačkog suda mladih filmofila.

Ocjenjivački sud Federacije filmskih kritičara Europe i Mediterana (FEDEORA) odabrat će najbolje filmove u Glavnoj sekciji i Sekciji manjinskih koprodukcija Nacionalnog programa te Programu hrvatskih kratkih igranih filmova.

Ocjenjivački sud mladih filmofila odabrat će i najbolji film u Programu hrvatskih kratkih igranih filmova.

Hrvatsko društvo filmskih redatelja dodjeljuje nagradu **Fabijan Šovagović** za poseban glumački doprinos hrvatskoj kinematografiji.

Nagrada **Marijan Rotar** dodjeljuje se pojedincima i ustanovama koji su podjednako idejama i djelima spojili Pulu i film.

Sponzorske nagrade mogu se dodjeljivati sukladno sponzorskim ugovorima.

Nagrade u Međunarodnom programu

Ocjenjivački sud Međunarodnog programa dodijelit će 3 nagrade:

- Zlatnu Arenu za najbolji **film**

- Zlatnu Arenu za najboljeg **redatelja**

- Zlatnu Arenu za najbolje **glumačko ostvarenje**

U Međunarodnom programu dodijelit će se i 2 posebne nagrade:

- Nagrada **kritike**

- Nagrada mladih **filmofila**

Nagradu kritike za najbolji film iz Međunarodnog programa dodijelit će Hrvatsko društvo filmskih kritičara. Za nagradu glasuju članovi HDFK-a akreditirani na Festivalu, ocjenjujući filmove iz Međunarodnog programa ocjenom od 1 do 5. Na isti način svog laureata odabrat će i Ocjenjivački sud mladih filmofila.

Pri dodjeli nagrada vrijede sljedeća pravila:

- niti jedna nagrada ne može se dijeliti *ex aequo*;

- nagrada se dodjeljuje za ostvarenje samo u jednom filmu;

- odluke o nagradama drže se u tajnosti do službene objave na konferenciji za novinstvo pri zatvaranju Festivala.

National Programme Awards

The Jury of the National Programme grants the following awards in Main Section of National Programme:

Grand Golden Arena for best film

Golden Arena for best director

Golden Arena for best script

Golden Arena for best actress in a leading role

Golden Arena for best actress in a supporting role

Golden Arena for best actor in a leading role

Golden Arena for best actor in a supporting role

Golden Arena for best cinematography

Golden Arena for best film editing

Golden Arena for best score

Golden Arena for best art direction

Golden Arena for best costume design

The Jury can grant three additional **Golden Arenas** for best makeup, best sound, and best special effects.

Based on the decision of the Jury the **Breza** Award is granted for best debut from one of the above-listed categories.

The **Golden Gate of Pula** Audience Award is granted at the official awards ceremony based on the audience vote. The festival audience rate the films they have viewed on a scale of 1 to 5 in the Arena by cutting out a coupon from the ticket. The rating list is published daily in the Festival newspaper. The Award is sponsored by the City of Pula.

The **Oktavijan** Prize for best Croatian feature-length film granted by the Croatian Film Critics' Association is another official prize of the Pula Film Festival. Accredited critics rate National Programme films on a scale of 1 to 5.

The Jury of the National Programme can grant up to three **Golden Arenas** for minority co-productions, in all the categories for which the **Grand Golden Arena** and **Golden Arenas** are granted, to films from the minority co-productions section. Minority co-productions also compete for special prizes granted by Croatian Society of Film Critics and Young Film Lovers Jury.

The Federation of Film Critics of Europe and the Mediterranean (FEDEORA) Jury will select best films in Main Section and Minority Co-productions Section of the National Programme and in the Croatian Short Fiction Films Programme

Young Film Lovers Jury will also select best film in the Croatian Short Fiction Films Programme.

The Croatian Film Directors' Guild grants the **Fabijan Šovagović** Award to actors for outstanding contribution to the Croatian film industry.

The **Marijan Rotar** Award is granted to individuals and institutions that have helped connect Pula and film both with their ideas and actions.

Sponsor awards can be granted in accordance with sponsor agreements.

International Programme Awards

The Jury of the International Programme grants three awards:

- Golden Arena for best **film**

- Golden Arena for best **director**

- Golden Arena for best **acting achievement**

2 additional awards are granted for the International Programme:

- **Critics' Choice** Award

- Young **Film Lovers'** Jury Award

The critics' choice award for best film in the International Programme is granted by the the Croatian Film Critics' Association. Accredited critics, members of the Croatian Film Critics' Association, rate International Programme films on a scale of 1 to 5. The same principle applies to the jury composed of young film lovers.

Rules for granting awards:

- no award can be granted *ex aequo*;

- awards are granted for achievement in a single film;

- decisions on the awards are kept secret until they are officially announced at the press conference upon Festival closure

OCJENJIVAČKI SUD NACIONALNOG PROGRAMA

Jury of the National Programme

Dalibor Matanić (Zagreb, 1975) diplomirao je filmsku i TV režiju na Akademiji dramske umjetnosti u Zagrebu. Član je Europske filmske akademije. Filmografija: dugometražni igrani filmovi: *Blagajnica hoće ići na more* (2001, *Breza* za najboljeg debitanta u Puli), *Fine mrtve djevojke* (2002, *Velika zlatna Arena* za najbolji film i nagrade publike *Zlatna vrata Pule*), *Sto minuta Slave* (2004), *Volim te* (2005), *Kino Lika* (2009), *Majka asfalta* (2010) i *Čača* (2011, *Zlatna Arena* za režiju); kratkometražni igrani filmovi *Suša* (2002), *Tulum* (2009) i *Mazanin* (2011) (dijelovi predviđenog šestodijelnog omnibusa). Filmovi su mu prikazivani na mnoštvu festivala diljem svijeta i osvajali brojne nagrade.

Ante Tomić (Split, 1970) diplomirao je filozofiju i sociologiju na Filozofskom fakultetu u Zadru. Nagrađivani je profesionalni novinar i kolumnist. Jedan je od najčitanijih suvremenih hrvatskih pisaca. Objavio je dvije zbirke priča, knjigu drama, tri knjige feljtona i kolumni te tri romana – *Što je muškarac bez brkova?* (2000), *Ništa nas ne smije iznenaditi* (2003) i *Ljubav, struja voda & telefon* (2005), od kojih su prema prva dva snimljeni gledani filmovi *Što je muškarac bez brkova?* (2005) i *Karaula* (2006), na kojima je, kao i na filmovima *Posljednja volja* (2001) i *Neka ostane među nama* (2010), bio koscenarist.

Vanja Černjul (Zagreb, 1968) diplomirao je snimanje na Akademiji dramske umjetnosti u Zagrebu, a u New Yorku, gdje danas živi, završio je poslijediplomski studij filma na New York University. Kao direktor fotografije potpisao je šesnaest igranih filmova, između ostalog *The Mudge Boy* (Michael Burke, 2003), *Pizzerija Kamikaze* (*Wristcutters: A Love Story*, Goran Đukić, 2006), *City Island* (Raymond de Felitta, 2009, nagrada publike na Tribeca Film Festivalu), *Majka asfalta* (2010) i *Čača* (2011, *Zlatna Arena* za kameru). Za snimateljski je rad nagrađen na festivalima u Aspenu, New Yorku i Stockholmu i dva puta nominiran za nagradu *Emmy* za serije *30 Rock* (2006) i *Nurse Jackie* (2009).

Nina Viočić (Rijeka, 1972) diplomirala je glumu na Akademiji dramske umjetnosti u Zagrebu. Od 1995. do 2007. godine u stalnom je angažmanu u Teatru &TD, a od 2007. članica je ansambla Zagrebačkog kazališta mladih. Za kazališne uloge nagrađena je Nagradom hrvatskoga glumišta za mladu glumicu (1996), nagradom *Ivo Fici* na Festivalu glumca (1996) i na Festivalu kazališta za djecu i mlade hrvatskog centra ASSITEJ (2011). Filmografija (izbor): *Svaki put kad se rastajemo* (1994), *Rusko meso* (1997), *Blagajnica hoće ići na more* (2001), *Zlatna Arena* za sporednu žensku ulogu), *Fine mrtve djevojke* (2002), *Sami* (2003), *Šuma sumarum* (2010), *Neke druge priče* (2010), *Na putu* (2010).

Tomislav Kurelec (Karlovac, 1942) diplomirao je komparativnu književnost te francuski i jezik i književnost na Filozofskom fakultetu u Zagrebu 1965. godine. Od 1961. objavljuje kazališne i književne, a od 1963. i filmske kritike. Radio kao urednik na Trećem programu Radio Zagreba, asistent na Filozofskom fakultetu u Zagrebu i urednik Filmskog programa Hrvatske radiotelevizije. Režirao kratki igrani film *Plavi svijet* (1969), četiri dokumentarna filma te stotinjak televizijskih emisija. Godine 2004. objavio je knjigu *Filmska kronika: Zapis o hrvatskom filmu*. Godine 2012. dobio je nagradu *Vladimir Vuković* za životno djelo Hrvatskog društva filmskih kritičara.

Dalibor Matanić (Zagreb, 1975) holds a degree in Film and Television Directing from the Zagreb Academy of Dramatic Art. He is a member of the European Film Academy. Filmography: feature films *Cashier Wants to Go to the Seaside* (2001, *Breza* Award for Best Debut at Pula), *Fine Dead Girls* (2002, Grand Golden Arena for Best Film and Golden Gate of Pula Audience Award), *100 Minutes of Glory* (2004), *I Love You* (2005), *Kino Lika* (2009), *Mother of Asphalt* (2010), and *Daddy* (2011, Golden Arena for Best Director); short films *The Drought* (2002), *The Party* (2009), and *Mezzanine* (2011) (which will make up a six-part omnibus). His films were screened and won a number of awards at various festivals around the world.

Ante Tomić (Split, 1970) majored in Philosophy and Sociology at the Faculty of Philosophy in Zadar. He is an award-winning professional journalist and columnist and one of the best-selling contemporary Croatian authors. He published two collections of stories, a book of plays, three books of feuilletons and columns and three novels – *What is a Man Without a Moustache?* (2000), *Nothing Should Surprise Us* (2003), and *Love, Electricity, Water & Telephone* (2005). The first two novels were made into successful films on which he worked as a co-writer - *What is a Man Without a Moustache?* (2005) and *The Border Post* (2006). He also co-authored the scripts for the films *The Last Will* (2001) and *Just Between Us* (2010).

Vanja Černjul (Zagreb, 1968) holds a degree in Cinematography from the Academy of Dramatic Art in Zagreb. He lives in New York where he completed the postgraduate course in Film at the New York University. His film credits include sixteen feature films, such as *The Mudge Boy* (Michael Burke, 2003), *Wristcutters: A Love Story* (Goran Đukić, 2006), *City Island* (Raymond de Felitta, 2009), *Tribeca Film Festival's Audience Award*, *Mother of Asphalt* (2010), and *Daddy* (2011, Golden Arena for Best Cinematography). He was awarded for his work at film festivals in Aspen, New York and Stockholm and he won two Emmy nominations for the series *30 Rock* (2006) and *Nurse Jackie* (2009).

Nina Viočić (Rijeka, 1972) holds a degree in Acting from the Academy of Dramatic Art in Zagreb. From 1995 to 2007 she worked for the &TD Theatre and since 2007 she has been a member of the Zagreb Youth Theatre. Her stage roles earned her a Croatian Theatre Award for Best Young Actress (1996), an Ivo Fici Award at the Actor's Festival (1996), and an award at the Theatre for Children and Young People Festival of the ASSITEJ Croatia (2011). Filmography (selection): *Each Time We Part Away* (1994), *Russian Meat* (1997), *Cashier Wants to Go to the Seaside* (2001, Golden Arena for Best Actress in a Supporting Role), *Fine Dead Girls* (2002), *Alone* (2003), *Forest Creatures* (2010), *Some Other Stories* (2010), *On the Path* (2010).

Tomislav Kurelec (Karlovac, 1942) received a degree in Comparative Literature and French Language and Literature from the Faculty of Philosophy in Zagreb in 1965. Since 1961 he has published theatre and literature criticism and since 1963 film reviews as well. He worked as Editor at the Third Programme of Radio Zagreb, Assistant Lecturer at the Zagreb Faculty of Philosophy and Editor of the Film Programme of the Croatian Radiotelevision. He directed the short subject *The Blue World* (1969), four documentaries, and about a hundred TV programmes. In 2004 he published the book *Film Chronicles: Notes on Croatian Film*. In 2012 he received a Vladimir Vuković Award for Lifetime Achievement granted by the Croatian Film Critics' Association.



OCJENJIVAČKI SUDOVI

Juries

Ocjenjivački sud Međunarodnog programa

Milčo Mančevski (Skopje, Makedonija, 1959) autor je scenarija i redatelj tri dugometražna igrana filma: *Prije kiše* (*Pred dozor*, 1994), *Prašina* (*Dust*, 2001) i *Sjene* (*Senki*, 2008) te igrano-dokumentarnog filma *Majke* (*Majki*, 2011). Od 1978. do danas režirao je više od pedeset kratkih formi (eksperimentalnih i kratkih filmova, glazbenih videospotova...). Film *Prije kiše* osvojio je *Zlatnog lava* u Veneciji, bio nominiran za nagradu *Oscar* u kategoriji stranog filma te osvojio tridesetak međunarodnih filmskih nagrada. Filmovi su mu prikazani na više od stotinu filmskih festivala diljem svijeta i imali distribuciju (kino, video, televizijsku (ili kablovsku) u preko pedeset zemalja.

Mirjana Karanović (Beograd, Srbija, 1957) diplomirala glumu na Fakultetu dramskih umetnosti u Beogradu. U kazalištu je ostvarila više od sedamdeset uloga. Od 1995. predaje glumu na Akademiji umjetnosti BK u Beogradu, gdje je od 2009. i dekanica. Filmografija (izbor): *Petrijin venac* (1980, *Zlatna Arena* na Festivalu u Puli), *Pad Italije* (1981), *Otac na službenom putu* (1985, *Zlatna Arena* za glavnu žensku ulogu), *Marjuča ili smrt* (1987), *Underground* (1995), *Bure baruta* (1998), *Svjedoci* (2003), *Život je čudo* (2004), *Grbavica* (2005, nominacija za nagradu Europske filmske akademije), *Go West* (2005), *Gospodica* (*Das Fräulein*, 2006), *Blodsband* (2007), *Čekaj me, ja sigurno neću doći* (2009), *Torta s čokoladom* (2010), *Na putu* (2010).

Metod Pevec (Ljubljana, Slovenija, 1958) diplomirao je filozofiju i komparativnu književnost na Filozofskom fakultetu u Ljubljani 1983. Kao glumac nastupio je u nekoliko filmova (*Ko zorijo jagode*, 1978, *Nasvidenje v naslednji vojni*, 1980). Autor je romana *Carmen* (1881), *Marija Ana* (1994), *Večer u Dubrovniku* (2002), zbirke novela *Luna, violine* (1994) i više scenarija cjelovečernih igranih filmova. Filmografija (igrani film): *Carmen* (1995), *Pod njenim oknom* (2003), *Estellita* (2007), *Hit poletja* (televizijski film, 2007), *Laku noć gospodiče* (*Lahko noč, gospodična*, 2011, *Zlatna Arena* za režiju u Puli u Nacionalnom programu – sekciji manjinskih koprodukcija).

Ocjenjivački sud Federacije filmskih kritičara Europe i Mediterana (FEDEORA)

Nenad Dukic diplomirao je produkciju i magistrirao teoriju i povijest filma na Fakultetu dramskih umetnosti u Beogradu. Predavač je na više sveučilišta. Radi kao filmski kritičar na Radio Beogradu te kao filmski dopisnik za BBC World Service i berlinski radio RBB. Objavljuje filmsku kritiku, komentare i teoretske tekstove za različite jugoslavenske, srpske i strane filmske časopise. Član je uprave Srpske filmske akademije te potpredsjednik FEDEORE. Bio je idejni začetnik projekta filma *Neke druge priče* i jedan od njegovih producenata.

Radovan Holub (Pilsen, Češka, 1949) studirao je engleski i češki na Filozofskom fakultetu na Karlovom sveučilištu u Pragu, a doktorirao 1974. Radio je u filmskom studiju Barandov, a potom, nakon pada Berlinskog zida, kao slobodni novinar. Predavač je na Sveučilištu u Bratislavi i stručnjak za medije i audiovizualnu umjetnost. Prati nezavisnu filmsku scenu i piše za medije u Pragu i u Bratislavi. Selektor je Međunarodnog filmskog festivala u Bratislavi.

Sherif Awad (1971) diplomirao je telekomunikacije na Sveučilištu u Kairu. Urednik je redakcije zabavnog programa mjesečnika *Egypt Today*, kustos Filmskog festivala u Aleksandriji za zemlje Mediterana te urednik tjedne emisije *Cinemascope* na Dream TV-u. Objavljuje tekstove u časopisima *Variety* (US), *Variety Arabia*, *Westchester Guardian* (US), *International Film Guide* (UK), *Printed Projects* (Irska) te na internetskoj stranici *Al-Masry Al-Youm*. Suradivao je na izradi *Međunarodnog filmskog vodiča* u Velikoj Britaniji.

Jury of the International Programme:

Milčo Mančevski (Skopje, Macedonia, 1959) wrote and directed three feature films, *Before the Rain* (*Pred dozor*, 1994), *Dust* (2001), and *Shadows* (*Senki*, 2008), and the documentary narrative *Mothers* (*Majki*, 2011). Since 1978 he has directed more than fifty short forms (experimental and short films, music videos, etc.). The film *Before the Rain* received a Golden Lion in Venice, Academy Award nominations for Best Foreign-Language Film, and about thirty international film awards. His films were screened at more than a hundred film festivals around the world and were released (in theatres, on video, television and/or cable TV) in more than fifty countries.

Mirjana Karanović (Beograd, Serbia, 1957) holds a degree in Acting from the Academy of Dramatic Arts in Belgrade. She has made more than seventy appearances in theatre. Since 1995 she has taught Acting at the BK Academy of Arts in Belgrade, of which she was appointed dean in 2009. Filmography (selection): *Petria's Wreath* (1980, Golden Arena at the Pula Film Festival), *The Fall of Italy* (1981), *When Father Was Away on Business* (1985, Golden Arena for Best Actress in a Leading Role), *Marjuča or Death* (1987), *Underground* (1995), *Cabaret Balkan* (1998), *Witnesses* (2003), *Life is a Miracle* (2004), *Grbavica: The Land of My Dreams* (2005, European Film Academy award nomination), *Go West* (2005), *Fraulein* (*Das Fräulein*, 2006), *Blodsband* (2007), *Wait For Me and I Will Not Come* (2009), *Chocolate Cake* (2010), *On the Path* (2010).

Metod Pevec (Ljubljana, Slovenia, 1958) received a degree in Philosophy and Comparative Literature from the Ljubljana Faculty of Philosophy in 1983. He appeared in several films (*Ko zorijo jagode*, 1978, *Nasvidenje v naslednji vojni*, 1980). He is the author of the novels *Carmen* (1881), *Marija Ana* (1994), *Večer u Dubrovniku* (2002), the short stories collection *Luna, violine* (1994), and a number of screenplays for feature films. Filmography (feature film): *Carmen* (1995), *Beneath Her Window* (2003), *Estellita* (2007), *Summer Hit* (TV film, 2007), *Good Night, Missy* (*Lahko noč, gospodična*, 2011, Golden Arena for Best Director at Pula's National Programme – Minority Co-Productions Section).

Jury of the Federation of Film Critics of Europe and the Mediterranean (FEDEORA)

Nenad Dukic received a B.A. degree in Production and an M.A. degree in Film Theory and History from the Faculty of Dramatic Arts in Belgrade. He teaches at several universities. He is a film critic of Radio Belgrade and film correspondent for the BBC World Service and Berlin radio RBB. He has published film reviews, comments and theoretical texts in various Yugoslav, Serbian and foreign film magazines. He is now a member of the Board of the Serbian Film Academy and vice-president of FEDEORA. He is the originator of the film *Some Other Stories* and one of its producers.

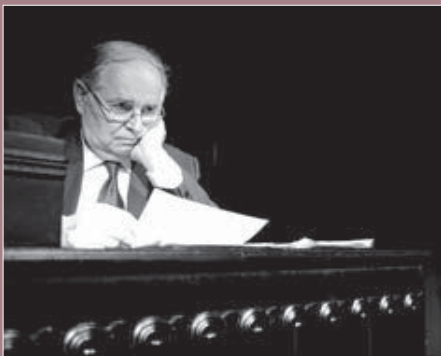
Radovan Holub (Pilsen, Czech Republic, 1949) graduated in English and Czech at the Faculty of Philosophy of the Charles University in Prague and received a Ph. D. degree in 1974. He worked for the Barandov film studio and later, after the fall of the Berlin Wall, as a freelance journalist. He teaches at the University of Bratislava and he is a media and audiovisual arts expert. He follows independent cinema and contributes to different magazines in Prague and Bratislava. He is the selector of the International Film Festival in Bratislava.

Sherif Awad (1971) holds a Bachelor of Science degree in Communications Engineering from the University of Cairo. He is the editor of the entertainment section in *Egypt Today*, monthly magazine, curator of Alexandria Film Festival for Mediterranean Countries, TV writer of weekly *Cinemascope* Program on Dream TV, and contributor to *Variety* (US), *Variety Arabia*, *Westchester Guardian* (US), *International Film Guide* (UK), *Printed Projects* (Ireland) and *Al-Masry Al-Youm* English Online Website. He also contributed to the *International Film Guide* in the UK.



Hrvoje Turković

Nagrada Vladimir Nazor
Vladimir Nazor Award



Boris Buzančić

Nagrada Fabijan Šovagović
Fabijan Šovagović Award



Duško Marušić Čiči

Nagrada Marijan Rotar
Marijan Rotar Award



Darko Masnec

Nagrada Vedran Šamanović
Vedran Šamanović Award

HOMMAGE

NAGRADA VLADIMIR NAZOR ZA ŽIVOTNI DOPRINOS FILMSKOJ UMJETNOSTI

Vladimir Nazor Lifetime Achievement Award for Contribution to Film
Hrvoje Turković



Hrvoje Turković (Zagreb, 1943). U Sjedinjenim Državama magistrirao je, a u Zagrebu doktorirao na teoriji filma. Urednik je (*Polet, Studentski list, Film, Hrvatski filmski ljetopis...*) te suradnik brojnih kulturnih i filmskih časopisa (*Kinoteka, Vijenac, Zapis, Filmske sveske, Moveast...*). Radio je na Akademiji dramske umjetnosti, a predavao je i na drugim fakultetima. Bio je prvi predsjednik Hrvatskog društva filmskih kritičara, član Vijeća Animafesta i Kulturnog vijeća za film te predsjednik Upravnog vijeća Zagreb filma. Pisao je natuknice u *Filmskoj enciklopediji* te *Filmskom leksikonu* i glavni je urednik *Filmskog enciklopedijskog rječnika* (u izradi). Objavio je preko sedamsto članaka te jedanaest knjiga o filmu, kao i knjigu *Razumijevanje perspektive* (2002) o teoriji likovnih umjetnosti.

Svojim brojnim tekstovima o filmu, no prvenstveno knjigama kritičko-esejističkog usmjerenja (*Filmska opredjeljenja*, 1985; *Umijeće filma*, 1996; *Suvremeni film*, 1999. i *Narav televizije*, 2008), kao i knjigama u kojima dominira znanstvena metodologija (*Strukturalizam, semiotika, metafilmologija*, 1986; *Razumijevanje filma*, 1988; *Teorija filma*, 1994. i 2000; *Hrvatska kinematografija* (s Vjekoslavom Majcenom) 2003; *Film: zabava, žanr, stil*, 2005; *Retoričke regulacije*, 2008. i *Nacrt filmske genologije*, 2010), Hrvoje Turković nametnuo se kao najvažniji kritičar i filmolog u Hrvatskoj, o čemu svjedoče i dva dosadašnja izdanja njegove kapitalne *Teorije filma* te treće, koje izlazi 2012. godine. Polemički razmatrajući sva važnija pitanja domaće kinematografije, filmske kulture i kino-repertoara, Hrvoje Turković prvi je uveo metode semiotike te komunikacijske i kognitivne teorije filma u naše promišljanje sedme umjetnosti, posebno se ističući ozbiljnim tekstovima o autorskom i o žanrovskom filmu, o problemima televizije kao medija, o filmskoj teoriji rodova i vrsta te o animaciji, o postmodernom i eksperimentalnom filmu, a veoma je uspješno pisao i filmsko-historiografske te popularizacijske studije.

U svojim se kritikama i ogleđima dokazao kao okretan stilist privlačnih i domišljatih rečenica, a u znanstvenim radovima kao inovativan i kompleksan teoretičar veoma širokog zahvata u područje filmske umjetnosti i audiovizualnih medija, zbog čega ne čudi da je dobitnik više nagrada i priznanja (npr. *Kiklop* za *Narav televizije* i *Vladimir Vuković* za životno djelo). Obavljao je i brojne važne funkcije u strukovnim udrugama (Hrvatsko društvo filmskih kritičara, Hrvatski filmski savez), a svojim tekstovima, uredničkim radom i stalnom otvorenosti za nove ideje, filmove i ljude otvorio je put generacijama filmskih kritičara, znanstvenika i nastavnika. Osim njih, kao profesor na Akademiji dramske umjetnosti i drugim visokim školama te na Školi medijske kulture, svojom je jedinstvenom kombinacijom ozbiljnosti i pristupačnosti podjednako nadahnjivao i umjetnike svih filmskih opredjeljenja.

U komisiji za dodjelu Nagrade *Vladimir Nazor* za filmsku umjetnost bili su: Vera Robić Škarica (predsjednica), Nikica Gilić, Diana Nenadić, Urša Raukar, Ksenija Marinković i Ognjen Sviličić.

Hrvoje Turković (Zagreb, 1943). He received his M.A. degree in the United States and his Ph.D. in Film Theory in Zagreb. He is an editor (*Polet, Studentski list, Film, Hrvatski filmski ljetopis*, etc.) and collaborator on a number of cultural and film magazines (*Kinoteka, Vijenac, Zapis, Filmskesveske, Moveast*, etc.). He worked at the Academy of Dramatic Art but taught at other faculties as well. He was the first president of the Croatian Film Critics Association, member of the Animafest Council and the Cultural Film Council, as well as the president of the Zagreb Film Governing Council. He wrote entries for *Film Encyclopaedia* and *Film Lexicon* and he is the editor-in-chief of *Encyclopaedic Film Dictionary* (work in progress). He published more than seven hundred articles and eleven books on film, as well as the book about visual arts theory *Understanding Perspective* (2002).

With his numerous texts on film, but primarily with his essayistic criticism (*Film Orientations*, 1985; *The Art of Film*, 1996; *Contemporary Film*, 1999 and *The Nature of Television*, 2008) and the books with scientific methodology predominating (*Structuralism, Semiotics, Metafilmology*, 1986; *Understanding Film*, 1988; *Film Theory*, 1994 and 2000; *Croatian Cinema* (with Vjekoslav Majcen) 2003; *Film: Entertainment, Genre, Style*, 2005; *Rhetorical Regulations*, 2008 and *Film Genology*, 2010), Hrvoje Turković asserted himself as one of Croatia's most important critics and film scholars, which is attested by the two editions of his capital *Film Theory*, as well as the third one, coming out in 2012. Discussing all important topics related to national film, film culture and cinema programming, Hrvoje Turković first introduced the methods of semiotics and communication and cognitive film theories when we think about the Seventh Art, distinguishing himself with serious texts about auteur and genre film, about the problems of television as a medium, about the film theory of film categories and types, about animation and postmodernist and experimental film. He was very successful at writing historiographic and popularizational studies as well.

In his reviews and essays he asserted himself as a skilled stylist of attractive and ingenious sentences and in his scientific works as an innovative and complex theoretician with a broad knowledge of film and audiovisual media. It comes as no surprise that he has received a number of awards and acknowledgements (such as *Kiklop Award* for *The Nature of Television* and *Vladimir Vuković Lifetime Achievement Award*). He worked on important positions in different professional organizations (Croatian Film Critics Association, Croatian Film Association). With his texts, editorial work and constant openness to new ideas, films and people, he opened up a path to generations of film critics, researchers and professors. As a professor at the Academy of Dramatic Art, the School of Media Culture and other schools, he equally inspired the artists of all cinematic orientations with his unique combination of seriousness and affability.

The commission for the *Vladimir Nazor Award* was composed of: Vera Robić Škarica (president), Nikica Gilić, Diana Nenadić, Urša Raukar, Ksenija Marinković and Ognjen Sviličić.

NAGRADA FABIJAN ŠOVAGOVIĆ DRUŠTVA HRVATSKIH FILMSKIH REDATELJA

Fabijan Šovagović Award by the Croatian Film Director's Guild

Boris Buzančić



Obrazloženje nagrade

Boris Buzančić aktivno glumi već šezdeset godina. U tih šezdeset godina odglumio je preko osamdeset uloga na filmu, a ako dodamo i one koje je ostvario u televizijskim serijama, brojka se penje na više od stotinu različitih uloga na audiovizualnom području. Glumio je profesore, direktore, liječnike, novinare, sudce, glumce, izumitelje, inspektore, majore, plemiće, intelektualce, građane i maršale. Njegovo lice, njegov glas, smirenost, odmjerenost i senzibilitet donijeli su mu u hrvatskom filmu uloge urbanih likova, ljudi od autoriteta, umjetnika, intelektualaca, kojima je davao uvjerljive ljudske crte.

Njegovi likovi ponekad su ostali zapamćeni upravo zbog toga što se on svojom pojavnošću izdvajao iz sredine u koju je dospio. Takvog ga pamtimo i u filmu Nikole Tanhofera *Nije bilo uzalud*, gdje glumi mladog ambicioznog liječnika koji dolazi u primitivnu sredinu koja ne vjeruje u suvremenu medicinu. Iako je prije toga glumio u filmovima *Ciguli Miguli* Branka Marjanovića i *Koncertu* Branka Belana, glavna uloga liječnika Jure u Tanhoferovu filmu učinila ga je popularnim i poželjnim glumcem i dovela do istaknutih glavnih i epizodnih ostvarenja u *H-8*, *U gori raste zelen bor*, *Put u raj*, *Timonu*, *Maršalu* i mnogim drugim domaćim i stranim filmovima te serijama, te do suradnje s brojnim redateljima poput, uz već spomenute, Marija Fanellija, Antuna Babaje, Františka Čapa, Antuna Vrdoljaka, Petra Krelje, Krste Papića, Matjaža Klopčiča, Tomislava Radića, Vinka Brešana, Zrinka Ogresta i Lukasa Nole i dr. Glumio je u filmovima različitih žanrova, u ulogama različite zahtjevnosti, ostvarujući uvijek upečatljive karaktere, postavši neodvojiv dio glumačke povijesti našeg filma, a sve uz kontinuiran i isto tako bogat kazališni rad.

U žiriju DHFR-a bili su Antonio Nuić (predsjednik), Danilo Šerbedžija i Snježana Tribuson.

Argumentation

Boris Buzančić has been actively acting for sixty years now. During these sixty years he has appeared in more than eighty screen roles, and if we add to that his appearances in television series, the number rises to more than a hundred different roles in the field of audiovisual production. He portrayed professors, directors, doctors, journalists, judges, actors, inventors, inspectors, majors, noblemen, intellectuals, citizens, and marshals. His face, his voice, his tranquillity, measuredness, and sensibility earned him the roles of urban characters, people of authority, artists and intellectuals, which he always endowed with human qualities.

His characters were sometimes memorable because he stood out against the surroundings he was placed in. Thus we remember him in Nikola Tanhofer's *It Was Not Useless* where he portrays a young ambitious doctor arriving to a small-minded social environment that does not believe in modern medicine. Although previously appearing in the films *Ciguli Miguli* by Branko Marjanović and *Concert* by Branko Belan, the leading role of doctor Jure in Tanhofer's film made him popular and sought-after and was conducive to distinguished leading and episode roles in *H-8*, *The Pine Tree in the Mountain*, *The Way to Paradise*, *Timon*, *Marshal Tito's Spirit*, and many other national and foreign films and series, as well as to cooperation with a number of directors, such as, apart from the mentioned ones, Mario Fanelli, Antun Babaja, František Čap, Antun Vrdoljak, Petar Krelja, Krsto Papić, Matjaž Klopčič, Tomislav Radić, Vinko Brešan, Zrinko Ogresta, Lukas Nola, etc. He appeared in films of different genres, in the roles of different complexity, always building noticeable characters and thus becoming an inseparable part of the acting history of Croatia's film, alongside his continuous and equally rich work in theatre.

The jury of the Croatian Film Directors' Guild was composed of Antonio Nuić (president), Danilo Šerbedžija and Snježana Tribuson.

NAGRADA MARIJAN ROTAR

Marijan Rotar Award

Duško Marušić Čiči

Festival igranog filma u Puli dodjeljuje **Nagradu Marijan Rotar** u spomen na njegova osnivača i idejnog oca pojedincima ili institucijama koji su svojim idejama, djelima, radom i pomoći, nastojanjima i potporom isprepleli Pulu i film.

Ove je, 2012. godine, dobitnik nagrade **Duško Marušić Čiči**, koji punih 36 godina pažljivo i sveobuhvatno bilježi sva filmska događanja na Festivalu i oko njega.

Njegov je dodir sa svijetom filma došao kad je bio jednogodišnjak i kada su ga roditelji 1955. godine prvi put odveli na projekcije filmova u Areni. Odonda su i film i Festival nezaobilazan i važan dio njegova (kreativnog) odrastanja.

Kad je sa šest godina očevim fotoaparatom zabilježio svoju prvu snimku Fidela Castra, fotografija postaje njegova strast i njegovo životno opredjeljenje. U ranoj mladosti otkriva snažnu privlačnost prema umjetničkoj i eksperimentalnoj fotografiji, a od sedamdesetih profesionalno se bavi umjetničkom, reklamnom, *life style* i sofisticiranom fotografijom. Poseban opus fotografija pripada Puli – gradu u kojem je rođen i u kojemu živi i radi. Pula tako postaje svjetlopisna tema njegove umjetničke preokupacije.

Reporterska znatiželja (Čičija gotovo nije moguće sresti bez fotoaparata), dinamičnost i kreativnost osobine su koje ga desetljećima potiču na otkrivanje i bilježenje najdugovječnije i najznačajnije filmske manifestacije u Hrvatskoj – Festivala igranog filma u Puli.

Gledajući te Marušićeve fotografije (počesto začudnih rakursa), kojima bilježi samo njemu znanu unutarnju dinamiku neponovljivih **događanja** (a ne statičnu formu!) – kao da se uvijek nađe na pravom mjestu u pravo vrijeme – otkrivaju sam bitak zbivanja i ne možemo se oteti dojmu da sve oko nas što mislimo da poznajemo posjeduje i jedan skriveni, tajni identitet znan samo onima koji znaju **gledati**.

Tako je Čiči, tijekom 36 godina foto bilježenja Festivala, sebi svojstvenom upornošću, stvorio neprocjenjivo vrijednu fotografsku arhivu festivalskih događanja, posebice u Areni. Te su fotografije objavljivane u mnogim važnim izdanjima, časopisima, novinama, knjigama u zemlji i inozemstvu. Duško je autor i fotografija 12 festivalskih plakata (posljednje tri godine na festivalskim plakatima čak su četiri Čičijeve fotografije). Njegove su fotografije i na plakatima za koje su vrhni pulski dizajner Predrag Spasojević i Duško Marušić Čiči 1985. i 1986. godine osvojili nagrade „Hollywood Reporter“.

Osebnost i profinjenost fotografskog umijeća te vrhunska sprega umjetnosti i zanata donose mu brojna uvažena priznanja i nagrade u Hrvatskoj i inozemstvu.

Upravo zahvaljujući Čičijevoj predanosti fotografskom bilježenju filma u Puli, Pulu možemo nazvati **filmskim gradom!** Stoga ova nagrada ne smije zaobići onog jednogodišnjaka koji otvorenih očiju, uma i srca bilježi odnos Pule i filma.



In memory of the Festival founder and originator, the Pula Film Festival grants the **Marijan Rotar Award** to individuals and institutions whose ideas, work, efforts, support and assistance have brought together Pula and the film.

This year – 2012 – the award goes to **Duško Marušić Čiči** who, with an enormous amount of care and attention, has for 36 years been recording all film-related events, at and about the Festival.

His first contact with the world of film was in 1955, at the age of one, when his parents first took him to see a film at the Arena. Since then both the film and the Festival

have been an integral part of his (creative) life.

Photography turned into a passion and later a career when at the age of six he made his first shot of Fidel Castro with his father's camera. At a very early age he discovered a very strong attraction towards experimental and fine art photography. Since the seventies, fine art, advertising, life-style and sophisticated photography have been the focus of his professional attention. A special series of photos are dedicated to Pula – the town he was born in and in which he lives and works – which thus becomes the central theme of his creative work.

His reporter-like curiosity, as well as the creativity and energy he displays (Čiči can hardly ever be seen without his camera) are all traits that have for decades inspired him to discover and record the longest lasting and the most significant film event in Croatia – the Pula Film Festival.

Looking at Marušić's photos (quite often offering surprising angles of view) with which he records the internal dynamic of unrepeatable **events** (and not static forms!) known only to him – as if he is always at the right place at the right time – and which reveal the very essence of the scene, one cannot escape the impression that everything around us, everything we think we know, has a secret identity to it, visible only to those who know how to **watch**.

And that is how during the 36 years he recorded the festival, with that characteristic stubbornness that stood him in good stead, Čiči created a valuable photo archive of Festival events – especially those that have taken place at the Arena. His photographs have been published in many important editions, magazines, newspapers and books both in Croatia and abroad. Duško also authored 12 Festival poster photos (as many as 4 of his photos were published on film posters published in the last 3 years). The posters designed by renowned Pula designer Predrag Spasojević also featured Duško Marušić Čiči's photos, winning the two artists the Hollywood Reporter Award in 1985 and 1986.

His peculiar style and fine artistic skills along with his exceptional combination of art and crafts have won him many highly esteemed awards and acknowledgements, in Croatia and around the globe.

It is due to Čiči's dedication to recording the Pula Film Festival in pictures that Pula can be called the **film city!** Therefore this award must not miss that one-year-old-boy who once, with his heart, mind and eyes wide open, set out to record the relationship between Pula and the film.

VJESNIKOVA NAGRADA KREŠO GOLIK

The Krešo Golik Award by Croatian daily Vjesnik



Zbogom Vjesniku i nagradi Krešo Golik

Vjesnikova nagrada Krešo Golik za životni doprinos filmskoj umjetnosti dodjeljuje se od 1996. godine, a nasljednica je nagrade *Jelen*, koju je godinu ranije dobio upravo Golik. Gašenjem dnevnog lista *Vjesnik*, koji je uz Festival bio od njegova početka, a *Vjesnik u srijedu* bio je i njegov suorganizator, ugasila se i ta nagrada. Tim povodom prisjećamo se svih dobitnika Nagrade.

- 1996. Ante Babaja
- 1997. Fabijan Šovagović
- 1998. Nikola Tanhofer
- 1999. Antun Vrdoljak
- 2000. Branko Lustig
- 2001. Boris Dvornik
- 2002. Nedjeljko Dragić
- 2003. Fadil Hadžić
- 2004. Tomislav Pinter
- 2005. Krsto Papić
- 2006. Zvonimir Berković
- 2007. Ante Peterlić
- 2008. Radojka Tanhofer
- 2009. Relja Bašić
- 2010. Šime Šimatović
- 2011. Vladimir Tadej

Farewell to Vjesnik and the Krešo Golik Award

The Krešo Golik Award by Croatian daily *Vjesnik* for lifetime contribution to film art has been handed out since 1996 and it is the heir to the *Jelen* Award received precisely by Golik the year before. Closing down daily paper *Vjesnik*, which has been supporting the festival from its beginnings, *Vjesnik u srijedu* being its co-organizer as well, the award has closed down too. On this occasion we remember all the winners:

- 1996 Ante Babaja
- 1997 Fabijan Šovagović
- 1998 Nikola Tanhofer
- 1999 Antun Vrdoljak
- 2000 Branko Lustig
- 2001 Boris Dvornik.
- 2002 Nedjeljko Dragić
- 2003 Fadil Hadžić
- 2004 Tomislav Pinter
- 2005 Krsto Papić
- 2006 Zvonimir Berković
- 2007 Ante Peterlić
- 2008 Radojka Tanhofer
- 2009 Relja Bašić
- 2010 Šime Šimatović
- 2011 Vladimir Tadej

NAGRADA VEDRAN ŠAMANOVIĆ

Vedran Šamanović Award

Darko Masnec



Nakon uvida u cjelokupnu hrvatsku filmsku produkciju prikazanu između dva Festivala u Puli, tročlano Povjerenstvo u sastavu Nikica Gilić (predsjednik), Antonio Nuić i Mima Simić najsnažnije argumente za nagradu *Šamanović* pronašao je u animirano-eksperimentalnom filmu *Ja već znam što čujem* Darka Masneca.

Obrazloženje nagrade

U veoma živoj hrvatskoj produkciji animiranih ostvarenja, film *Ja već znam što čujem* mladog autora Darka Masneca izdvaja se osebujnim i jedinstvenim pristupom slici i zvuku te sklonošću apstrakciji i radikalnom propitivanju forme. Po svojim se temeljnim značajkama ovo djelo može opisati i kao jedan od prvih, ako ne i prvi umjetnički iznimno relevantan animacijski pokušaj istraživanja umjetničkog jezika dalje od točke do koje su stigli najradikalniji predstavnici Zagrebačke škole animiranog filma, pri čemu prvenstveno mislimo na Vladimira Kristla.

Premda je, dakle, prispodobiv ponekim segmentima tradicije, *Ja već znam što čujem* i od njih se udaljava, pa možemo reći da ovaj animirani film od digitalnog medijskog okružja i njegovih konvencija odskače zrelošću istraživanja kao intelektualno veoma složene djelatnosti, konceptom u kojem se, doduše, materijalnost animacije propituje, ali su i tehnologija i medij animiranja podređeni jasnoj ideji, snažnoj emociji i osjećaju za ritam kakav dugo nije viđen u našoj animiranoj, niti u našoj eksperimentalističkoj produkciji.

Kako se ova nagrada dodjeljuje autorima koji pomiču granice domaće filmske umjetnosti, mišljenja smo da je Darko Masnec zaslužuje i zato što je, premda na početku svoga stvaralačkog puta, filmom *Ja već znam što čujem* itekako pridonio širenju izražajnog repertoara pokretnih slika u nas.

Having reviewed the overall Croatian film production presented between two festivals in Pula, a three-member commission composed of Nikica Gilić (president), Antonio Nuić and Mima Simić has found the strongest arguments to grant the Vedran Šamanović Award to the animated experimental film *I Already Know What I Hear* by Darko Masnec.

Argumentation

The film *I Already Know What I Hear* by young author Darko Masnec distinguishes itself in a very lively Croatian animated works production with its unique approach to image and sound, a tendency toward abstraction, and radical questioning of the form. This film can be described as one of the first, if not the first, animation attempts of a high artistic value to explore artistic language further from the point reached by the most radical representatives of the Zagreb School of Animated Film, thinking primarily of Vladimir Kristl.

Thus, although comparable with some traditional elements, *I Already Know What I Hear* departs from them and we can say that this animated film distinguishes itself in the digital media environment and its conventions with the maturity of exploration as a very complex activity and with a concept where, although the materiality of animation is being questioned, the animation technology and the medium are subjected to a clear idea, a strong emotion and a sense of rhythm which has not been witnessed in our animated or experimental productions for a long time.

As this award is granted to authors who move the boundaries of national cinematic art, we believe that Darko Masnec deserved it also because, although being at the beginning of his career, with the film *I Already Know What I Hear* he contributed greatly to the expansion of the moving images expression repertoire in Croatia.



MEĐUNARODNI PROGRAM
INTERNATIONAL PROGRAMME



Zbogom kraljice / Farewell, my Queen

Snjegovi Kilimandžara / The Snows of Kilimanjaro

Žena iz Petog okruga / The Woman in the Fifth

Sarkozy / The Conquest

Noćni izlazak / Atomic Age

Drugi svijet / Black Heaven

Osveta / Chaos

FRANCUSKA - ZEMLJA PRIJATELJ FESTIVALA

FRANCE - COUNTRY FRIEND OF THE FESTIVAL



Shun Li i Pjesnik / Shun Li and the Poet
Ovo mora biti pravo mjesto / This Must Be the Place
Hotel Lux / Hotel Lux
Romeos / Romeos
Povratak u mladost / A Distant Neighborhood
Vrata / The Door
Savršeni dani / Perfect Days
Koriolan / Coriolanus
Noćni ubojica / I, Anna
Ljubav / Love
Italija: Voli je ili napusti / Italy: Love It, or Leave It



Zbogom kraljice

(Farewell, My Queen / Les adieux à la reine)

povijesno-ljubavna drama / historical love drama
Francuska, Španjolska / France, Spain, 2012, 100 min

produkcijske kuće / production companies: GMT Productions, Les Films du Lendemain, Morena Films
producenti / producers: Jean-Pierre Guérin, Kristina Larsen, Pedro Uriol

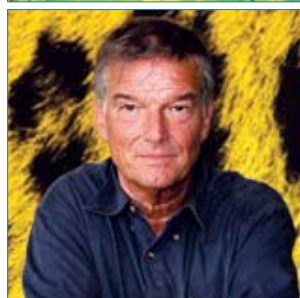
režija / directed by: Benoît Jacquot
scenarij / written by: Benoît Jacquot, Gilles Taurand (prema romanu Chantal Thomas)

u glavnim ulogama / starring: Léa Seydoux, Diane Kruger, Virginie Ledoyen, Xavier Beauvois, Noémie Lvovsky, Michel Robin
snimatelj / cinematography: Romain Winding
montaža / editing: Luc Barnier, Nelly Ollivault
scenografija / set design: Katia Wyszokop
kostimografija / costume design: Christian Gasc, Valérie Ranchoux
glazba / music: Bruno Coulais

SADRŽAJ: Godina je 1789, uoči Francuske revolucije. Stanovnici Versaillesa – kralj Luj XVI, kraljica Marija Antoaneta, dvorska aristokracija i sluzinčad – žive neometano raskošno i neopterećeni rastućim nemirima u Parizu. No kad stigne vijest o padu Bastille, svi napuštaju kraljevsku obitelj, ali ne i vjerna mlada kraljičina čitačica Sidonie...

O REDATELJU: Benoît Jacquot (Pariz, Francuska, 1947) iznimno je plodan redatelj u čijoj je filmografiji četrdesetak naslova, od kojih polovinu čine dugometražni igrani filmovi koje režira od 1976. (*L'Assassin musicien*). Filmografija (izbor): *Bez iluzija* (*La Désenchantée*, 1990), *La Fille seule* (1995), *L'école de la chair* (1998, konkurencija festivala u Cannesu), *Villa Amalia* (2009, konkurencija Karlovy Vary), *Duboko u šumi* (*Au fond des bois*, 2010) te tri filma uvrštena u konkurenciju festivala u Veneciji: *Na sedmome nebu* (*Le septième ciel*, 1997), *Samo bez skandala* (*Pas de scandale*, 1999) i *L'Intouchable* (2006).

MEĐUNARODNA PREMIJERA: Filmski festival u Berlinu 2012. (film otvaranja)



SUMMARY: 1789, at the eve of the French Revolution. Versailles' occupants, King Louis XVI, Queen Marie Antoinette, court aristocrats and servants, live in luxury, free from disturbance and unconcerned by the increasing turmoil in Paris. However, when news about the storming of the Bastille reaches the Court, everyone deserts the Royal Family, except for Sidonie, a faithful young servant who reads to the Queen...

DIRECTOR: Benoît Jacquot (Paris, France, 1947) is a particularly fertile director whose filmography includes some forty films, out of which half full-length features he has directed since 1976 (*L'Assassin musicien*). Filmography (selection): *The Disenchanted* (*La Désenchantée*, 1990), *A Single Girl* (1995), *The School of Flesh* (1998, Cannes competition), *Villa Amalia* (2009, Karlovy Vary competition), *Deep in the Woods* (*Au fond des bois*, 2010), as well as three films selected for the Venice competition – *Seventh Heaven* (*Le septième ciel*, 1997), *No Scandal* (*Pas de scandale*, 1999) and *The Untouchable* (2006).

INTERNATIONAL PREMIERE: 2012 Berlin Film Festival (opening film)



Snjegovi Kilimandžara (The Snows of Kilimanjaro / Les neiges du Kilimandjaro)

drama / drama
Francuska / France, 2011, 107 min

produkcijske kuće / production companies: Agat Films & CIE, France 3 Cinéma

režija / directed by: Robert Guédiguian
scenarij / written by: Jean-Louis Milesi, Robert Guédiguian (nadahnuto poemom Victora Hugoa)
u glavnim ulogama / starring: Ariane Ascaride, Jean-Pierre Darroussin, Gérard Meylan, Grégoire Leprince-Ringuet, Marilyne Canto, Anaïs Demoustier
snimatelj / cinematography: Pierre Milon
montaža / editing: Bernard Sasia
scenografija / set design: Michel Vandestien
kostimografija / costume design: Juliette Chanaud

SADRŽAJ: Unatoč tomu što je ostao bez posla u brodogradilištu, Michel sretno živi s Marie-Claire. Prijatelji im za tridesetu godišnjicu braka poklone novac za putovanje u Tanzaniju do planine Kilimandžaro, no prije puta opljačkani su u vlastitu domu. Vozeći se u autobusu, Michel u rukama dvojice dječaka spazi strip ukraden u pljački i odluči ih slijediti...

O REDATELJU: Robert Guédiguian (Marseille, Francuska, 1953), svestrani filmaš – redatelj, scenarist i producent – kao redatelj debitira 1981. filmom *Dernier été*. Filmografija (izbor): *Marius i Jeannette* (*Marius et Jeannette*, 1997), *Tamo gdje je srce* (*À la place du coeur*, 1998), *Grad je miran* (*La Ville est tranquille*, 2000, nagrada FIPRESCI na dodjeli Europske filmske nagrade), *Marie-Jo i njezine dvije ljubavi* (*Marie-Jo et ses deux amours*, 2002, konkurencija Canessa) te u konkurenciji festivala u Berlinu (kao i u Puli) prikazani *Šetač s Marsovih poljana* (*Le Promeneur du champ de Mars*, 2005) i *Lady Jane* (2008).

MEĐUNARODNA PREMIJERA: Filmski festival u Cannesu 2011. (Un Certain Regard)



SUMMARY: Despite losing his job, Michel lives happily with Marie-Claire. For their 30th wedding anniversary their friends present them with a trip to Tanzania to visit Mount Kilimanjaro. But before they leave for their holiday, they are robbed while at home. Michel is on the bus when he sees two boys with the comic book stolen from him in the robbery. He decides to follow them...

DIRECTOR: Robert Guédiguian (Marseille, France, 1953) versatile filmmaker – director, screenwriter, and producer – made his directorial debut in 1981 with *Dernier été*. Filmography (selection): *Marius and Jeannette* (*Marius et Jeannette*, 1997), *Where the Heart Is* (*À la place du coeur*, 1998), *The Town is Quiet* (*La Ville est tranquille*, 2000, FIPRESCI Prize at the European Film Awards), *Marie-Jo and Her Two Lovers* (*Marie-Jo et ses deux amours*, 2002, Cannes competition), and from the Berlin (as well as Pula) competition *The Last Mitterrand* (*Le Promeneur du champ de Mars*, 2005) and *Lady Jane* (2008).

INTERNATIONAL PREMIERE: 2011 Cannes Film Festival (Un Certain Regard)



Žena iz Petog okruga (The Woman in the Fifth / La femme du Vème)

triler / thriller

Francuska, Poljska, Velika Britanija / France, Poland, UK, 2011, 85 min

produkcijske kuće / production companies: Haut et Court, Film4, SPI International, The Bureau

producenti / producers: Caroline Benjo, Carole Scotta
 režija / directed by: Pawel Pawlikowski
 scenarij / written by: Pawel Pawlikowski (prema romanu Douglasa Kennedyja)
 u glavnim ulogama / starring: Ethan Hawke, Kristin Scott Thomas, Joanna Kulig,
 Samir Guesmi, Delphine Chuillot, Julie Papillon
 snimatelj / cinematography: Ryszard Lenczewski
 montaža / editing: David Charap
 scenografija / set design: Benoît Barouh
 kostimografija / costume design: Julian Day, Shaïda Day
 glazba / music: Max de Wardener

SADRŽAJ: Američki pisac Tom Ricks putuje u Pariz ne bi li se ponovno zbližio sa suprugom i kćeri. No ne ide baš sve po planu i Tom je, nakon što ga opljačkaju, prisiljen odsjesti u sumnjivu hotelu i zaposliti se kao noćni čuvar. Na jednom primanju upozna očaravajuću tajanstvenu Margit, s kojom započinje strastvenu vezu...

O REDATELJU: Pawel Pawlikowski (Varšava, Poljska, 1957) studirao je književnost i filozofiju na Oxfordu, a u svijet filma ulazi krajem osamdesetih nagrađivanim dokumentarcima *Dostoevsky's Travels* (1992), *From Moscow to Pietushki* (1991)... Kao redatelj dugometražnih filmova debitira 2000. dramom *Posljednje utočište* (*Last Resort*, 2000, BAFTA za najboljeg debitanta, uz ostalo i pobjednik festivala u Motovunu) i *Moje ljeto ljubavi* (*My Summer of Love*, 2004, nominacija za Europsku filmsku nagradu za najbolji film i redatelja, BAFTA (Alexander Korda Award) za najbolji britanski film).

MEĐUNARODNA PREMIJERA: Filmski festival u Torontu 2011.



SUMMARY: American writer Tom Ricks comes to Paris desperate to win back the love of his estranged wife and daughter. However, things don't go according to plan, and after he gets robbed, he ends up in a shady hotel in the suburbs, having to work as a night guard. At one reception, he meets the beautiful and mysterious Margit and they embark on a passionate affair...

DIRECTOR: Pawel Pawlikowski (Warsaw, Poland, 1957) studied Literature and Philosophy at Oxford and he entered the world of film in late eighties with the award-winning documentaries *Dostoevsky's Travels* (1992), *From Moscow to Pietushki* (1991), etc. As a director of full-length films he made his debut in 2000 with the drama *Last Resort* (2000, BAFTA for Most Promising Newcomer, among other awards Motovun Film Festival winner) and *My Summer of Love* (2004, nomination for European Film Award for Best Film and Best Director, BAFTA (Alexander Korda Award) for Best British Film).

INTERNATIONAL PREMIERE: 2011 Toronto Film Festival



Sarkozy

(The Conquest / La conquête)

humorna drama / humorous drama
Francuska / France, 2011, 105min

produkcijske kuće / production companies: Mandarin Cinema, Gaumont
producenti / producers: Eric Altmeyer, Nicolas Altmeyer

režija / directed by: Xavier Durringer
scenarij / written by: Xavier Durringer, Patrick Rotman
u glavnim ulogama / starring: Denis Podalydès, Florence Pernel, Bernard Le Coq, Hippolyte Girardot, Samuel Labarthe, Mathias Mlekuz
snimatelj / cinematography: Gilles Porte
montaža / editing: Catherine Schwartz
scenografija / set design: Eric Durringer
kostimografija / costume design: Jürgen Doering
glazba / music: Nicola Piovani

SADRŽAJ: Karizmatični, eksplozivni, metodični Nicolas Sarkozy ima velike političke ambicije i želi postati predsjednik Francuske. Na tom putu prate ga brojne emotivne turbulencije, od kojih je najveća ona da ga je usred predizborne kampanje supruga Cécilia, nakon gotovo dvadeset godina zajedničkog života, odlučila napustiti zbog drugog muškarca...

O REDATELJU: Xavier Durringer (Pariz, Francuska, 1963) od 1989. voditelj je kazališne kompanije La Lézarde, za koju piše tekstove i u kojoj režira kazališne predstave. Jedan je od najvažnijih suvremenih francuskih dramatičara čija su djela prevedena na više jezika i izvođena i izvan Francuske. Na filmu je debitirao 1993. naslovom *La nage indienne* (1993). Filmografija mu, uz desetak televizijskih filmova i serija, sadrži i dugometražne igrane filmove *J'irai au paradis car l'enfer est ici* (1997) i *Chok-Dee* (2005).

MEĐUNARODNA PREMIJERA: Filmski festival u Cannesu 2011. (Glavni program, izvan konkurencije)



SUMMARY: Nicolas Sarkozy, charismatic, explosive, and methodical, has huge political ambitions and wants to become the president of France. On this road he will experience numerous emotional turbulences, the biggest one being the decision made by his wife Cécilia to leave him for another man after almost twenty years of living together and in the middle of the election campaign...

DIRECTOR: Xavier Durringer (Paris, France, 1963) has been leading the theatre company La Lézarde, for which he has been writing texts and directing plays, since 1989. He is one of the most important contemporary French dramatists whose works have been translated into several languages and performed in and outside France. He made his cinematic debut with *La nage indienne* (1993). Apart from about ten television films and series, his filmography includes feature films such as *J'irai au paradis car l'enfer est ici* (1997) and *Chok-Dee* (2005).

INTERNATIONAL PREMIERE: 2011 Cannes Film Festival (main programme, out of competition)



Noćni izlazak

(Atomic Age / L'âge atomique)

drama / drama

Francuska / France, 2012, 67 min

produkcijnska kuća / production company: Kidam
 producent / producer: Alexandre Perrier

režija / directed by: Héléna Klotz
 scenarij / written by: Héléna Klotz, Elisabeth Perceval
 u glavnim ulogama / starring: Elliott Paquet, Dominik Wojcik, Niels Schneider,
 Mathilde Bisson, Clémence Boissard, Luc Chessel
 snimatelj / cinematography: Héléne Louvart
 montaža / editing: Cristobal Fernandez, Marion Monnier
 kostimografija / costume design: Sarah Da Silva
 glazba / music: Ulysse Klotz

SADRŽAJ: Dvojica prijatelja, Victor i Rainer, uputili su se s periferije Pariza u njegovo središte kako bi u tamošnjim noćnim klubovima potražili zabavu, seks, nešto droge, ali i zaborav od tmurne svakodnevice. No očekivana zabava izostaje, jedan od njih ne uspijeva pronaći djevojku, dok drugi prema prijatelju počinje osjećati nešto više...

O REDATELJICI: Héléna Klotz (Pariz, Francuska, 1979) karijeru je započela u kazalištu kao asistentica redatelja, a nastavila na filmu, gdje isprva surađuje na castingu, a kao redateljica debitira 2004. kratkim višestruko nagrađivanim filmom *Le léopard ne se déplace jamais sans ses taches*. Slijedili su srednjemetražni dokumentarni filmovi *Les amants cinéma* (2006) i *Gennevilliers 07/08* (2007) te više glazbenih spotova. Njezin prvi dugometražni igrani film *Noćni izlazak* zamišljen je kao prvi dio trilogije posvećene mladima. Scenaristica je ili koscenaristica svih filmova koje je režirala.

MEĐUNARODNA PREMIJERA: Filmski festival u Berlinu 2012. (Panorama)

NAGRADE: nagrada međunarodne kritike
 FIPRESCI u Berlinu 2012.



SUMMARY: Two friends, Victor and Rainer, go from the suburbs of Paris to the city centre night clubs, searching for fun, sex, some drugs, and an escape from their bleak everyday life. But they are not having such a great time. One of them does not manage to find a girl, while the other one starts to feel something more for his friend...

DIRECTOR: Héléna Klotz (Paris, France, 1979) started her career as a director's assistant in theatre and continued to work on film as a casting director. In 2004 she made her directorial debut with the short award-winning film *Le léopard ne se déplace jamais sans ses taches*. She went on to make the middle-length documentaries *Les amants cinéma* (2006) and *Gennevilliers 07/08* (2007), as well as several music videos. Her first feature film *Atomic Age* is the first part of a trilogy on youth. She has written or co-written all the films she has directed.

INTERNATIONAL PREMIERE: 2012 Berlin Film Festival (Panorama)

AWARDS: 2012 FIPRESCI Prize winner in Berlin



Drugi svijet

(Black Heaven / L'autre monde)

triler / thriller

Francuska, Belgija / France, Belgium, 2010, 105 min

produkcijske kuće / production companies: Haut et Court, Versus Production, France 2 Cinéma, RTBF

producenti / producers: Simon Arnal, Caroline Benjo, Barbara Letellier, Carole Scotta

režija / directed by: Gilles Marchand

scenarij / written by: Gilles Marchand, Dominik Moll

u glavnim ulogama / starring: Grégoire Leprince-Ringuet, Louise Bourgoin,

Melvil Poupaud, Pauline Etienne, Pierre Niney, Ali Marhyar

snimatelj / cinematography: Céline Bozon

montaža / editing: Nelly Quettier

scenografija / set design: Jérémie Sfez

kostimografija / costume design: Joana George-Rossi

glazba / music: Emmanuel D'Orlando, Anthony Gonzalez

SADRŽAJ: Dvoje mladih, Gaspard i Marion, na ljetnom odmoru pronađu izgubljeni mobitel i odluče ga vratiti vlasniku. Ispostavit će se kako to i nije bila najbolja ideja jer je bivši vlasnik počinio ritualno samoubojstvo, a njegova tajanstvena poznanica Audrey uskoro počne navlačiti Gasparda na opasnu računalnu igricu.

O REDATELJU: Gilles Marchand (1963) od 1987. režira kratke filmove (*L'étendu*, *Joyeux Noël*, *C'est plus fort que moi*), a 2003. debitira kao redatelj dugometražnog igranog filma trilerom *Tko je ubio Bambi?* (*Qui a tué Bambi?*) prikazanim na Festivalu u Cannesu izvan konkurencije. Kao scenarist surađivao je u više poznatih francuskih filmova, među kojima su i *Ljudski potencijali* (*Ressources Humaines*, 1999), *Harry, vaš dobronamjerni prijatelj* (*Harry, un ami qui vous veut du bien*, 2000, nominacija za Europsku filmsku nagradu za najbolji scenarij), *Sretan put* (*Bon voyage*, 2003) i *Crveno svjetlo* (*Feux Rouges*, 2004).

MEĐUNARODNA PREMIJERA: Filmski festival u Cannesu 2010. (izvan konkurencije)



SUMMARY: Teenagers Gaspard and Marion find a cell phone while on their summer holiday and decide to give it back to its owner. This will prove to be a bad idea because the former owner has committed a ritual suicide and his mysterious acquaintance Audrey soon starts to lure Gaspard into a dangerous video game.

DIRECTOR: Gilles Marchand (1963) has been directing short films since 1987 (*L'étendu*, *Joyeux Noël*, *C'est plus fort que moi*) and in 2003 he made his directorial debut with the feature-length thriller *Who Killed Bambi?* (*Qui a tué Bambi?*), presented out of competition at the Cannes Film Festival. He has cooperated on several French films as a screenwriter, including *Human Resources* (*Ressources Humaines*, 1999), *With a Friend Like Harry* (*Harry, un ami qui vous veut du bien*, 2000, nomination for the European Film Award for Best Screenwriter), *Bon voyage* (2003), and *Red Lights* (*Feux Rouges*, 2004).

INTERNATIONAL PREMIERE: 2010 Cannes Film Festival (out of competition)



Osveta

(Chaos / Désordres)

triler / thriller

Francuska / France, 2012, 101 min

produkcijske kuće / production companies: Eivissa Productions, Bagan Films
 producenti / producers: Etienne Faure, Patrick Hernandez

režija / directed by: Etienne Faure
 scenarij / written by: Etienne Faure
 u glavnim ulogama / starring: Isaach De Bankolé, Sonia Rolland, Niels Schneider,
 Jean-Christophe Bouvet, Estelle Simon
 snimatelj / cinematography: Christophe Larue
 montaža / editing: Gerald Bouget
 scenografija / set design: Philippe Barthelemy
 kostimografija / costume design: Esther Pillot
 glazba / music: Mister Modo & Ugly Mac Beer, Laurent Perez Del Mar, Aube L.

SADRŽAJ: Bračni par, profesor povijesti i zemljopisa Vincent i poznata pijanistica Marie, koja je završila karijeru, sa sinom se seli iz Pariza na farmu pored gradića na jugu Francuske. Vincent se veseli mirnijem načinu života, no Marie nije toliko entuzijastična. Vincentov student Thibault ubrzo unosi nemir u tu dotad uglavnom skladnu obitelj...

O REDATELJU: Etienne Faure (1969) kao redatelj debitira 1988. kratkim dokumentarnim filmom *À la recherche de Tadzio*. Slijede tri kratkometražna filma: *Tous les garçons* (1992), *Les paroles invisibles* (1992) i *La fin de la nuit* (1997), a potom i prvi dugometražni igrani film, *In extremis* (2000). Godine 2004. snima srednjemetražni dokumentarac *Quoi?, l'éternité* (2004) i kratki film *Prisonnier*, a 2009. svoj drugi dugometražni film, *Des illusions* (2009). Autor je scenarija, a u novije vrijeme i producent svojih filmova.



SUMMARY: A married couple, Vincent, a history and geography professor, and Marie, a world famous pianist whose career has come to an end, move from Paris to a farm close to a small town in the south of France with their son. Vincent is looking forward to a more serene way of life but Marie does not share the same enthusiasm. Vincent's student Thibault soon brings tension into an up to that point mostly harmonious family...

DIRECTOR: Etienne Faure (1969) made his directorial debut in 1988 with the short documentary *À la recherche de Tadzio*. He went on to make three short films, *Tous les garçons* (1992), *Les paroles invisibles* (1992), and *La fin de la nuit* (1997), and in 2000 he directed his first feature film *In extremis*. In 2004 he made his middle-length documentary *Quoi?, l'éternité* (2004) and the short *Prisonnier*, and in 2009 his second feature film *Des illusions* (2009). He writes his screenplays himself. Lately, he has been listed as producer on his films.



Shun Li i Pjesnik

(Shun Li and the Poet / Io sono Li)

drama / drama

Italija, Francuska / Italy, France, 2011, 100 min

produksijske kuće / production companies: Adriana Chiesa Enterprises, Jolefilm, Aeternam Films

producenti / producers: Francesco Bonsembiante, Francesca Feder

režija / directed by: Andrea Segre

scenarij / written by: Marco Pettenello, Andrea Segre

u glavnim ulogama / starring: Tao Zhao, Rade Šerbedžija, Marco Paolini, Roberto Citran, Giuseppe Battiston, Giordano Bacci

snimatelj / cinematography: Luca Bigazzi

montaža / editing: Sara Zavarise

scenografija / set design: Leonardo Scarpa

kostimografija / costume design: Maria Rita Barbera

glazba / music: François Couturier

SADRŽAJ: Kineskinja Shun Li marljivo radi isprva u tvornici tekstila, a potom kao konobarica u kafiću u gradiću Chioggia kako bi otplatila troškove puta u Italiju i omogućila dolazak i svome sinu. U kafiću upoznaje ribara Bepija poznata po nadimku Pjesnik, s kojim se sprijatelji, što smeta kako ostalim mještanima, tako i kineskoj zajednici.

O REDATELJU: Andrea Segre (1976) nagrađivani je redatelj, scenarist i snimatelj dokumentarnih filmova te istraživač u području sociologije komunikacija. Njegovo umjetničko djelovanje uvijek je povezano s borbom protiv nepravde te promoviranjem znanja i međukulturne razmjene. *Shun Li i Pjesnik* njegov je prvi dugometražni igrani film. Filmografija – dokumentarni film (izbor): *Zelena krv (Il Sangue Verde)*, 2010), *Magari Le cose cambiano* (2009), *Lo sterminio dei popoli zingari* (1998, debitantski film) te na festivalu u Veneciji prikazani *Dio era un musicista* (2004) i *Marghera Canale Nord* (2003).

MEĐUNARODNA PREMIJERA: Filmski festival u Veneciji 2011. (Giornate degli Autori)

NAGRADE: Andrea Segre dobitnik je triju priznanja na Filmskom festivalu u Veneciji – FEDIC, Laterna Magica i Lina Mangiacapre.



SUMMARY: Shun Li, a Chinese woman, works hard, first in a textile factory and later as a waitress in the town of Chioggia to pay off to her employers the cost of her journey to Italy and make it possible for her son to join her. At the pub she meets fisherman Bepi, known as "the Poet". The two of them become friends, which disturbs both the Chinese and the Italian local communities...

DIRECTOR: Andrea Segre (1976) is an award-winning documentary film director, screenwriter, and cameraman, as well as a researcher in Sociology of Communication. His artistic work has always been linked to the fight against injustice, promotion of knowledge and intercultural exchange. *Shun Li and the Poet* is his first feature film. Documentary film filmography (selection): *The Green Blood (Il Sangue Verde)*, 2010), *Maybe Things Change (Magari Le cose cambiano)*, 2009), *Lo sterminio dei popoli zingari* (1998, debut film), and *Dio era un musicista* (2004) and *Marghera Canale Nord* (2003), which screened at Venice.

INTERNATIONAL PREMIERE: 2011 Venice Film Festival (Giornate degli Autori)

AWARDS: FEDIC Award, Laterna Magica Prize, and Lina Mangiacapre Award for Andrea Segre at the Venice Film Festival



Ovo mora biti pravo mjesto

(This Must Be the Place)

humorna drama / humorous drama
Italija, Francuska, Irska / Italy, France, Ireland, 2011, 118 min

produksijske kuće / production companies: Indigo Film, Lucky Red, Medusa Film
producenti / producers: Nicola Giuliano, Francesca Cima, Andrea Occhipinti, Mario Spedaletti

režija / directed by: Paolo Sorrentino
scenarij / written by: Paolo Sorrentino, Umberto Contarello
u glavnim ulogama / starring: Sean Penn, Frances McDormand, Judd Hirsch, Eve Hewson, Kerry Condon, Harry Dean Stanton
snimatelj / cinematography: Luca Bigazzi
montaža / editing: Cristiano Travaglioli
scenografija / set design: Stefania Cella
kostimografija / costume design: Karen Patch
glazba / music: David Byrne

SADRŽAJ: Cheyenne je imućna umirovljena rock zvijezda. Njegovu svakodnevicu ispunjenu dosadom prekida vijest da mu je otac, s kojim godinama nije u dobrim odnosima, na samrti. Stigavši prekasno da bi se s njime izmirio i oprostio, Cheyenne odlučuje ostvariti očevu opsesiju – krenuti u potragu za njegovim zlostavljačem iz logora u Auschwitzu...

O REDATELJU: Paolo Sorrentino (Napulj, Italija, 1970) devedesetih godina režira kratke igrane filmove, a dugometražni prvijenac *Suvišan čovjek (L'uomo in più)* realizira 2001, i za njega osvaja nagradu *Nastro D'Argento* za najboljeg novog redatelja. Međunarodno priznanje stječe 2004. nagrađivanim trilerom *Posljedice ljubavi (Le conseguenze dell'amore)* prikazanim u konkurenciji festivala u Cannesu kao i njegovi naredni filmovi: *Obiteljski prijatelj (L'amico di famiglia)*, 2006), *Il Divo* (2008, nagrada žirija u Cannesu) i *Ovo mora biti pravo mjesto*.

MEĐUNARODNA PREMIJERA: Filmski festival u Cannesu 2011.

NAGRADE: Dobitnik nagrade Ekumenskog žirija na Filmskom festivalu u Cannesu 2011.



SUMMARY: Cheyenne is a wealthy, retired rock star. His everyday life filled with boredom is interrupted when he learns that his estranged father is on his deathbed. Arriving too late to reconcile with him, Cheyenne sets out to fulfil his father's obsession – to find the man who tortured him in Auschwitz...

DIRECTOR: Paolo Sorrentino (Naples, Italy, 1970) directed short films in the nineties and made his first full-length feature *One Man Up (L'uomo in più)* in 2001. The film earned him the *Nastro D'Argento* Award for Best First Time Director. He earned international acclaim in 2004 with the award-winning thriller *The Consequences of Love (Le conseguenze dell'amore)*, selected in competition at the Cannes Film Festival, just like his subsequent films: *The Family Friend (L'amico di famiglia)*, 2006), *Il Divo* (2008, Prix du Jury at Cannes) and *This Must Be the Place*.

INTERNATIONAL PREMIERE: 2011 Cannes Film Festival

AWARDS: Prize of the Ecumenical Jury at the 2011 Cannes Film Festival



Hotel Lux

(Hotel Lux)

komedija / comedy

Njemačka / Germany, 2011, 102 min

produksijske kuće / production companies: Bavaria Pictures, Colonia Media Filmproduktions GmbH, Arte

producenti / producers: Corinna Eich, Günter Rohrbach

režija / directed by: Leander Haußmann

scenarij / written by: Leander Haußmann prema motivima Uwea Timma i Volкера Einraucha

u glavnim ulogama / starring: Michael Bully Herbig, Jürgen Vogel, Thekla Reuten, Alexander Senderovich, Valery Grishko, Sebastian Blomberg

snimatelj / cinematography: Hagen Bogdanski

montaža / editing: Hansjörg Weißbrich

scenografija / set design: Uli Hanisch

kostimografija / costume design: Ute Paffendorf

glazba / music: Ralf Wengenmayr

SADRŽAJ: U Berlinu 1930-ih Hans Zeisig kabaretska je zvijezda i nastupa u točki u kojoj se parodiraju Hitler i Staljin. Kako su se političke okolnosti izmijenile, Zeisig mora hitno napustiti Njemačku. No umjesto u priželjkivanom Hollywoodu završi u Hotelu Lux u Moskvi, u kojem će ponovo sresti šarmantnu poznanicu Fridu, a kasnije i prijatelja Meyera...

O REDATELJU: Leander Haußmann (Quedlinburg, Njemačka 1959) studirao je glumu na fakultetu Ernst Busch u Berlinu. Kazališni je i filmski redatelj i glumac. Od 1995. do 2000. bio je umjetnički ravnatelj Kazališta u Bochumu. Kao filmski redatelj potpisuje komedije: *Sunčana strana ulice* (*Sonnenallee*, 1999, Srebrna Njemačka filmska nagrada), *Berlin Blues* (*Herr Lehmann*, 2003), *NVA* (2005, za koju je adaptirao vlastiti roman), *Warum Männer nicht zuhören und Frauen schlecht einparken* (2007), *Robert Zimmermann razmišlja o ljubavi* (*Robert Zimmermann wundert sich über die Liebe*, 2008), *Dinosaurier* (2009).

MEĐUNARODNA PREMIJERA: Filmski festival u Rimu 2011.

NAGRADE: Nagrada *Marco Aurelije* za najbolju originalnu glazbu na festivalu u Rimu



SUMMARY: Berlin, 1930s. Cabaret star Hans Zeisig cracks up his audiences with his Stalin-Hitler parody. With the political atmosphere changing, he is forced to flee from Germany. However, instead of coming to Hollywood, he makes it to Moscow's Hotel Lux where he meets his charming friend Frida and later his friend Meyer...

DIRECTOR: Leander Haußmann (Quedlinburg, Germany 1959) studied Acting at the Ernst Busch Academy in Berlin. He is a theatre and film director and actor. From 1995 to 2000 he was the artistic director of the Schauspielhaus Bochum. As a film director he made the comedies *Sun Alley* (*Sonnenallee*, 1999, Silver German Film Award), *Berlin Blues* (*Herr Lehmann*, 2003), *NVA* (2005, based on his own novel), *Why Men Don't Listen and Women Can't Read Maps* (*Warum Männer nicht zuhören und Frauen schlecht einparken*, 2007), *Robert Zimmermann Is Tangled Up In Love* (*Robert Zimmermann wundert sich über die Liebe*, 2008), *Dinosaurier* (2009).

INTERNATIONAL PREMIERE: 2011 Rome Film Festival

AWARDS: Marcus Aurelius Award for Best Original Score at Rome



Romeos

(Romeos)

drama / drama

Njemačka / Germany, 2011, 94 min

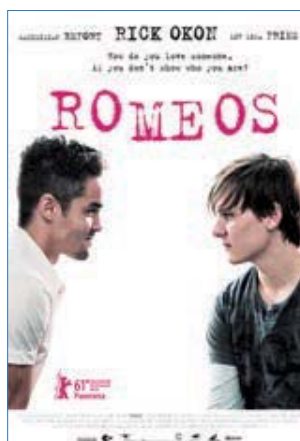
produkcijske kuće / production companies: Boogiefilm, ZDF, Enigma Film
 producenti / producers: Janna Velber, Kristina Löbbert

režija i scenarij / written and directed by: Sabine Bernardi
 u glavnim ulogama / starring: Rick Okon, Maximilian Befort, Liv Lisa Fries, Felix Brocke, Silke Geertz, Gilles Tschudi
 snimatelj / cinematography: Moritz Schultheiß
 montaža / editing: Renata Salazar Ivancan
 scenografija / set design: Christiane Schmid
 kostimografija / costume design: Verena Reuter
 glazba / music: Roland Appel

SADRŽAJ: Dvadesetogodišnji Lukas rođen je kao djevojčica i uzima hormone kako bi se pripremio za operaciju promjene spola. Seli se u veliki grad, a u tom teškom razdoblju pomaže mu prijateljica Ine, koja jedina zna njegovu tajnu. U novom društvu Lukas se počne zanimati za atraktivnog mladića Fabija, što dodatno zakomplicira njegovu životnu situaciju...

O REDATELJICI: Sabine Bernardi (München, Njemačka, 1974) studirala je politologiju i paralelno radila kao asistentica redatelja. Diplomirala je režiju na Internationale Filmschule (IFS) u Kölnu i od tada radi kao freelance scenaristica i redateljica. *Romeos* je njezin igranofilmski debi. Filmografija: kratki filmovi *Greta* (2004), *Ludmila's Love Song* (2005) i epizoda filma *GG19 – Kindersicherung* (2006); dokumentarci *Transfamily* (2005), *Powerful Punch* (2009) i *Es hat sich eine Welt eröffnet* (2009).

MEĐUNARODNA PREMIJERA: Filmski festival u Berlinu 2011. (Panorama)



SUMMARY: Twenty-year-old Lukas was born a girl and takes hormones to prepare for a sex-change operation. He moves to a big city and is helped through these difficult times by his friend Ine, the only person who knows his secret. Lukas is attracted to Fabio, an appealing young man, and this complicates his life even more...

DIRECTOR: Sabine Bernardi (Munich, Germany, 1974) studied Politics working parallelly as an assistant director. She graduated in Film Directing from the Internationale Filmschule (IFS) in Cologne and since then she has worked as a freelance screenwriter and director. *Romeos* marks her feature debut. Filmography: short films *Greta* (2004), *Ludmila's Love Song* (2005), and an episode in the film *GG19 – Kindersicherung* (2006); documentaries *Transfamily* (2005), *Powerful Punch* (2009), and *Es hat sich eine Welt eröffnet* (2009)

INTERNATIONAL PREMIERE: 2011 Berlin Film Festival (Panorama)



Povratak u mladost

(A Distant Neighborhood / Quartier lointain)

fantastična drama / fantasy drama

Belgija, Luksemburg, Francuska, Njemačka / Belgium, Luxembourg, France, Germany, 2010, 98min

produkcijske kuće / production companies: Entre Chien et Loup, Samsa Film, Archipel 35, Pallas Film
 producenti / producers: Diana Elbaum, Denis Freyd, Jani Thiltges, Thanassis

Karathanos, Karl Baumgartner, Sébastien Delloye

režija / directed by: Sam Garbarski

scenarij / written by: Jérôme Tonnerre, Sam Garbarski, Philippe Blasband (prema stripu Jirōa Taniguchija)

u glavnim ulogama / starring: Pascal Greggory, Jonathan Zaccà, Alexandra Maria Lara, Léo Legrand, Laura Martin, Laura Moisson, Pierre-Louis Bellet

snimateljica / cinematography: Jeanne Lapoirie

montaža / editing: Ludo Troch

scenografija / set design: Véronique Sacrez

kostimografija / costume design: Anaïs Romand

glazba / music: Air (Jean-Benoît Dunckel, Nicolas Godin)

SADRŽAJ: Thomas Verniaz obiteljski je čovjek pogođen krizom srednjih godina. Dok se pita što dalje u životu, sudbina ga je prebacila u prošlost – tijekom posjeta majčinu grobu nakon nadrealnog obrata sudbine Thomas je ponovo dječak i pokušava saznati što se uistinu dogodilo onoga dana kada je iz kuće otišao njegov otac.

O REDATELJU: Sam Garbarski (Planegg, Njemačka, 1948) živi u Belgiji od svoje 22. godine. Sedamdesetih godina otvara uspješnu reklamnu agenciju, a prije prelaska u filmske vode od 1997. do 2003. snima pedesetak reklama, od kojih je nekolicina nagrađena. Od 1998. režira kratke, a od 2003. dugometražne igrane filmove. Filmografija: *La Dinde* (1999), *La vie, la mort & le foot* (2001), *Joyeux Noël*, *Rachid* (2001), *Le tango des Rashevski* (2003), *Irina Palm* (2007, konkurencija u Berlinu, glumačke nominacije (Marianne Faithfull, Miki Manojlović) za Europske filmske nagrade).



SUMMARY: Thomas Verniaz is a family man struck by the midlife crisis. While wondering what to do with his life, destiny throws him back to the past. In a surreal twist of faith Thomas visits his mother's grave and becomes a boy again. He is trying to find out what really happened on the day his father disappeared.

DIRECTOR: Sam Garbarski (Planegg, Germany, 1948) has lived in Belgium since the age of 22. He opened up a successful marketing agency in the seventies. Before entering film industry, from 1997 to 2003, he made some fifty commercial videos, out of which several award-winning. Since 1998 he has directed shorts and since 2003 feature films. Filmography: *La Dinde* (1999), *La vie, la mort & le foot* (2001), *Joyeux Noël*, *Rachid* (2001), *Le tango des Rashevski* (2003), *Irina Palm* (2007, Berlin competition, nominations for best actors (Marianne Faithfull, Miki Manojlović) for the European Film Award).



Vrata

(The Door)

drama / drama

Mađarska, Njemačka / Hungary, Germany, 2012, 97 min

produkcijske kuće / production companies: FilmArt Kft, Intuit Pictures, Head Gear Films

producenti / producers: Jenő Hábermann, Sándor Söth

režija / directed by: István Szabó

scenarij / written by: István Szabó, Andrea Vészits (prema romanu Magde Szabó)

u glavnim ulogama / starring: Helen Mirren, Martina Gedeck, Károly Eperjes,

Enikő Börcsök, Mari Nagy, Ági Szirtes, Péter Andorai

snimatelj / cinematography: Elemér Ragályi

montaža / editing: Réka Lemhényi

scenografija / set design: Lóránt Jávör

kostimografija / costume design: Györgyi Szakács

SADRŽAJ: Šezdesete su godine 20. stoljeća u Mađarskoj. Spisateljica Magda na preporuku prijatelja angažira pouzdanu kućnu pomoćnicu Emerenc. Emerenc se isprva pomalo čudno ponaša prema svojoj poslodavki, no tijekom vremena otkrit će se razlozi takva ponašanja, a između dvije žene razvit će se duboko međusobno poštovanje...

O REDATELJU: István Szabó (Budimpešta, Mađarska, 1938) od 1965. režirao je preko trideset često nagrađivanih dugometražnih filmova. Veliku pozornost privlači filmom *Povjerenje* (*Bizalom*, 1980, *Srebrni medvjed* za režiju u Berlinu), a svjetsku slavu stječe trilogijom koju čine *Mefisto* (*Mephisto*, 1981, najbolji scenarij u Cannesu, *Oscar* za najbolji film), *Pukovnik Redl* (*Oberst Redl*, 1985, nagrada žirija u Cannesu) i *Hanussen* (1988). Europske filmske nagrade osvaja za scenarije drama *Slatka Emma*, *draga Böbe* (*Édes Emma*, *drága Böbe*, 1992, posebna nagrada žirija u Berlinu) i *Stoljeće ljubavi i mržnje* (*Sunshine*, 1999).

MEĐUNARODNA PREMIJERA: Filmski festival u Moskvi 2012.



SUMMARY: Hungary in the 1960s. At a friend's recommendation a novelist named Magda hires a reliable maid, Emerenc. At first Emerenc demonstrates unusual behaviour with her new employer but as time goes by the reasons are revealed and the two women develop a deep respect for each other...

DIRECTOR: István Szabó (Budapest, Hungary, 1938) has directed more than thirty award-winning feature films since 1965. His film *Confidence* (*Bizalom*, 1980, Silver Bear for Best Director at Berlin) attracted a lot of attention, but he achieved his greatest international success with the trilogy comprising *Mephisto* (1981, Best Screenplay at Cannes, Academy Award for Best Foreign Language Film), *Colonel Redl* (*Oberst Redl*, 1985, Jury Prize at Cannes) and *Hanussen* (1988). The dramas *Sweet Emma*, *Dear Böbe* (*Édes Emma*, *drága Böbe*, 1992, Special Jury Prize at Berlin) and *Sunshine* (1999) earned him two European Film Awards for Best Screenplay.

INTERNATIONAL PREMIERE: 2012 Moscow Film Festival



Savršeni dani

(Perfect Days / Perfect Days – I ženy mají své dny)

komedija / comedy
Češka / Czech Republic, 2011, 108 min

produkcjska kuća / production company: IN Film Praha
producenti / producers: Adam Polák, Rudolf Biermann

režija / directed by: Alice Nellis
scenarij / written by: Alice Nellis (prema knjizi Liz Lochhead)
u glavnim ulogama / starring: Ivana Chýlková, Zuzana Bydžovská, Zuzana Kronerová, Ondřej Sokol, Vojtěch Kotek, Bohumil Klepl, Jan Vondráček
snimatelj / cinematography: Matěj Cibulka
montaža / editing: Filip Issa
scenografija / set design: Milan Býček
kostimografija / costume design: Katarína Hollá, Erika MaxMara
glazba / music: Jan Ponocný

SADRŽAJ: Erica Miller poslovno je uspješna žena, ima vlastitu televizijsku emisiju, velik stan i slobodu, ali kako godine odmiču, sve više žudi za djetetom. Za 44. rođendan dobiva neugodnu radijsku poruku od bivšega muža, čestitku od njegove sestre, kremu protiv bora od gay prijatelja Richarda i ples stripera od vlastite majke...

O REDATELJICI: Alice Nellis (České Budějovice, Češka, 1971) studirala je englesku i američku književnost pa potom dramaturgiju na FAMU. Dramatičarka je i kazališna redateljica. Filmsku karijeru započinje 1997. kao redateljica i često scenaristica vlastitih kratkih filmova i dokumentaraca, a kao redateljica dugometražnog igranog filma debitira 2000. filmom *Ene bene* (posebno priznanje međunarodne kritike FIPRESCI na festivalu u Karlovym Varyma). Filmografija: *Mamas & Papas* (2010), *Tajnosti* (2007, nacionalna nagrada *Češki lav* za najbolji film), *Izlet* (Výlet, 2002, nacionalna nagrada *Češki lav* za najbolji scenarij).



SUMMARY: Erica Miller is a successful businesswoman who has her own television show, a big apartment, and freedom, but as the years go by her desire to have a baby is getting stronger. For her 44th birthday she receives an embarrassing radio message from her ex-husband, a birthday card from his sister, an anti-wrinkle cream from her gay friend Richard, and a striptease artiste from her own mother...

DIRECTOR: Alice Nellis (České Budějovice, Czech Republic, 1971) studied English and American Literature and then Scriptwriting at FAMU. She is a playwright and stage director. She started her film career in 1997 directing and often writing her own short films and documentaries and in 2000 she made her feature debut with *Eeny Meeny* (FIPRESCI Prize – Special Mention at Karlovy Vary). Filmography: *Mamas & Papas* (2010), *Little Girl Blue* (2007, Czech Lion for Best Film), *Some Secrets* (Výlet, 2002, Czech Lion for Best Screenplay)



Koriolan

(Coriolanus)

ratna drama / war drama
Velika Britanija / UK, 2011, 122 min

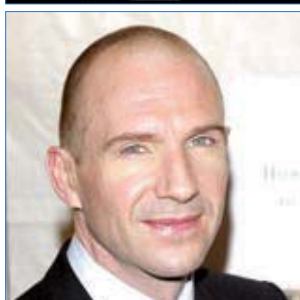
produkcijske kuće / production companies: Icon, Hermetof Pictures, BBC Films, Lonely Dragon

producenti / producers: Ralph Fiennes, John Logan, Gabrielle Tana, Julia Taylor-Stanley, Colin Vaines
režija / directed by: Ralph Fiennes
scenarij / written by: John Logan (prema drami Williama Shakespearea)
u glavnim ulogama / starring: Ralph Fiennes, Gerard Butler, Brian Cox, Vanessa Redgrave, Jessica Chastain, John Kani
snimatelj / cinematography: Barry Ackroyd
montaža / editing: Nicolas Gaster
scenografija / set design: Ricky Eyres
kostimografija / costume design: Bojana Nikitović
glazba / music: Ilan Eshkeri

SADRŽAJ: Rimski vojskovođa Koriolan protivnik je demokratskih reformi, a njegovi ekstremistički stavovi izazivaju masovne, krvave pobune gladnog naroda. Zahvaljujući manipulacijama rimskih političara, ali i vlastite majke Volumnije, Koriolan je protjeran iz Rima. Kako bi se osvetio, stupa u službu osobnog neprijatelja Tulija Aufidija...

O REDATELJU: Ralph Fiennes (Ipswich, Suffolk, Velika Britanija, 1962) diplomirao je glumu na Royal Academy of Dramatic Art. Svjetsku je slavu stekao ulogom Amona Goetha u *Schindlerovoj listi* (*Schindler's List*, 1993, BAFTA, nominacija za Oscar za sporednu ulogu). *Koriolan* je njegov redateljski debi. Filmografija (izbor): *Engleski pacijent* (*The English Patient*, 1996, nominacija za Oscar za glavnu mušku ulogu), *Stoljeće ljubavi i mržnje* (*Sunshine*, 1999, Europska filmska nagrada), *Bijela grofica* (*The White Countess*, 2005), *Vojvotkinja* (*The Duchess*, 2008, nominacija za Zlatni globus za sporednu ulogu), serijal o Harryju Potteru.

MEĐUNARODNA PREMIJERA: Filmski festival u Berlinu 2011. (konkurencija)



SUMMARY: Coriolanus is a Roman military leader who opposes democratic reforms and his extreme views ignite a mass and bloody riot of the hungry citizens of Rome. Manipulated by Roman politicians and even his own mother Volumnia, Coriolanus is banished from Rome. In order to avenge himself he offers his services to his sworn enemy Tullus Aufidius.

DIRECTOR: Ralph Fiennes (Ipswich, Suffolk, Great Britain, 1962) holds a degree in Acting from the Royal Academy of Dramatic Art. He made his international breakthrough as an actor with the role of Amon Goeth in *Schindler's List* (1993, BAFTA, Academy Award nomination for Best Actor in a Supporting Role). *Coriolanus* marks his directorial debut. Filmography (selection): *The English Patient* (1996, Academy Award nomination for Best Actor in a Leading Role), *Sunshine* (1999, European Film Award), *The White Countess* (2005), *The Duchess* (2008, Golden Globe nomination for supporting role), Harry Potter film series.

INTERNATIONAL PREMIERE: 2011 Berlin Film Festival (competition)



Noćni ubojica

(I, Anna)

noir triler / noir thriller
Velika Britanija, Njemačka, Francuska / UK, Germany, France, 2012, 93 min

produkcijske kuće / production companies: Embargo Films, Arsam International, Riva Filmproduktion
producenti / producers: Felix Vossen, Christopher Simon, Michael Eckelt, Ilann Girard

režija / directed by: Barnaby Southcombe
scenarij / written by: Barnaby Southcombe (prema romanu Else Lewin)
u glavnim ulogama / starring: Charlotte Rampling, Gabriel Byrne, Eddie Marsan, Hayley Atwell, Jodhi May, Ralph Brown
snimatelj / cinematography: Ben Smithard
montaža / editing: Peter Boyle
scenografija / set design: Tom Burton
kostimografija / costume design: Pam Downe
glazba / music: K.I.D.

SADRŽAJ: Najnoviji slučaj londonskog detektiva Bernieja Reida brutalno je umorstvo muškarca. Njegova koncentracija na dokaze narušena je činjenicom da se razvodi i pati od nesаницe, a sve se dodatno zakomplicira nakon što upozna zagonetnu Annu, koja ga neodoljivo privlači...

O REDATELJU: Barnaby Southcombe (1972), sin glumice Charlotte Rampling, redateljsku karijeru započinje u kazalištu, nastavlja režirajući reklame, a potom 2001. prelazi na režiju televizijske serije *Teachers* i tinejdžerske emisije *As If*. Slijedila je prva MTV-jeva dramska serija *Top Buzzer* (2004) i pilot i nekoliko epizoda televizijske serije *Waterloo Road* (2006-2007). Jedan je od osnivača producentske kuće Embargo Films. *Noćni ubojica* njegov je debitantski dugometražni igrani film za koji je u scenarij pretočio knjigu *I, Anna* Else Lewin.

MEĐUNARODNA PREMIJERA: Filmski festival u Berlinu 2012. (Berlinale Special)



SUMMARY: London detective Bernie Reid's latest case is a brutal murder of a man. As an insomniac going through a divorce, Reid's concentration on the evidence is disrupted and everything is further complicated after his encounter with Anna, an enigmatic figure he is irresistibly attracted to...

DIRECTOR: Barnaby Southcombe (1972) is the son of actress Charlotte Rampling. He began his directing career in theatre and went on to shoot commercials. In 2001 he started to work on the drama series *Teachers* and teen show *As If*. He subsequently launched MTV's first ever drama series *Top Buzzer* (2004) and directed the pilot and several episodes for the TV series *Waterloo Road* (2006-2007). He is one of the founders of the production company Embargo Films. *I, Anna* is his feature debut for which he adapted Elsa Lewin's novel of the same name.

INTERNATIONAL PREMIERE: 2012 Berlin Film Festival (Berlinale Special)



Ljubav

(Love / Amour)

drama / drama
 Francuska, Njemačka, Austrija / France, Germany, Austria, 2012, 125 min
 produkcijske kuće / production companies: France 3 Cinéma, ARD Degeto, Bayerischer Rundfunk, Westdeutscher Rundfunk

producenti / producers: Margaret Ménégoz, Stefan Arndt, Veit Heiduschka, Michael Katz
 režija i scenarij / written and directed by: Michael Haneke
 u glavnim ulogama / starring: Jean-Louis Trintignant, Emmanuelle Riva, Isabelle Huppert, Alexandre Tharaud, William Shimell, Ramón Agirre
 snimatelj / cinematography: Darius Khondji
 montaža / editing: Nadine Muse, Monika Willi
 scenografija / set design: Jean-Vincent Puzos
 kostimografija / costume design: Catherine Leterrier

SADRŽAJ: Georges i Anne u osamdesetim su godinama i već desetljećima u sretnom braku. Intelektualci su, umirovljeni profesori glazbe. Njihova kći, također glazbenica, s obitelji živi u inozemstvu. Nakon moždanog udara Anna je djelomice paralizirana, a suprug je brižno njeguje. Njihova ljubav nikad nije bila na većoj i težoj kušnji...

O REDATELJU: Michael Haneke (München, Njemačka, 1942) diplomirao je psihologiju, filozofiju i dramu na Bečkom sveučilištu. Dvaput je osvojio prestižnu Zlatnu palmu u Cannesu – 2009. za *Bijelu vrpcu* (*Das weiße Band*, *Zlatni globus* i *Europska filmska nagrada za najbolji film*, nominacija za *Oscar* za najbolji strani film) i 2012. za *Ljubav*. Filmografija (izbor): *Sedmi kontinent* (*Der siebente Kontinent*, 1989, debitantski), *Bennyjev video* (*Benny's Video*, 1992), *Šaljive igre* (*Funny Games*, 1997), *Pijanistica* (*La pianiste*, 2001, Velika nagrada žirija u Cannesu), *Skriveno* (*Caché*, 2005, najbolji redatelj u Cannesu).

MEĐUNARODNA PREMIJERA: Filmski festival u Cannesu 2012. (konkurencija)

NAGRADE: *Zlatna palma* u Cannesu 2012.



SUMMARY: Georges and Anne are in their eighties. They have been happily married for decades. They are cultivated, retired music teachers. Their daughter, who is also a musician, lives abroad with her family. After experiencing a stroke, Anna is partially paralyzed and her husband takes care of her. Their love has never been put to heavier test...

DIRECTOR: Michael Haneke (Munich, Germany, 1942) graduated in Psychology, Philosophy, and Drama at the University of Vienna. He has won the prestigious Cannes Golden Palm Award twice – in 2009 for *The White Ribbon* (*Das weiße Band*, Golden Globe and European Film Award for Best Film, Academy Award nomination for Best Foreign Language Film) and in 2012 for *Love*. Filmography (selection): *The Seventh Continent* (*Der siebente Kontinent*, 1989, debut), *Benny's Video* (1992), *Funny Games* (1997), *The Piano Teacher* (*La pianiste*, 2001, Grand Prize of the Jury at Cannes), *Caché* (*Hidden*) (*Caché*, 2005, Best Director at Cannes)

INTERNATIONAL PREMIERE: 2012 Cannes Film Festival (competition)

AWARDS: Golden Palm at the 2012 Cannes Film Festival



Italija: Voli je ili napusti

(Italy: Love It, or Leave It)

igrano-dokumentarni film / docufiction
Italija, Njemačka / Italy, Germany, 2011, 75 min

produkcijske kuće / production companies: HIQ Productions, NDR/ARTE, WOR, RAI 3
producenti / producers: Gustav Hofer, Luca Ragazzi

režija / directed by: Gustav Hofer, Luca Ragazzi
scenarij / written by: Gustav Hofer, Luca Ragazzi
snimatelj / cinematography: Michele Paradisi
montaža / editing: Desideria Rayner
glazba / music: Santi Pulvirenti

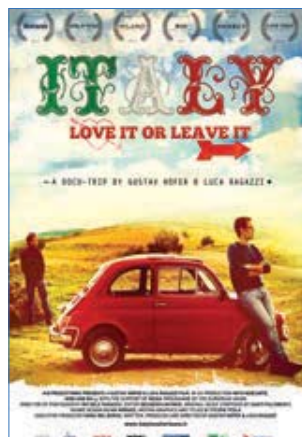
SADRŽAJ: Veći se broj njihovih prijatelja odselio iz Italije te su Luca i Gustav pred izborom otići ili ostati. Kako bi se odlučili, uskočili su u Fiat 500 i krenuli na dugo putovanje Italijom tijekom kojeg pokušavaju proniknuti u običaje takozvanog talijanskog načina života, redefinirati ih i procijeniti što je od njega ostalo u suvremenosti...

O REDATELJIMA: Gustav Hofer (Sarnthino, Italija, 1976) studirao je komunikologiju u Beču i kinematografiju na Middlesex University u Londonu. Nezavisni je filmaš i *freelance* novinar, suradnik televizijske postaje Arte. Filmografija: *Korea Prioritaria* (2002), *Men for all Seasons* (2005), *Iznenada prošle zime* (2008).

Luca Ragazzi (Rim, Italija, 1971) diplomirao je književnost i filozofiju na Sveučilištu La Sapienza u Rimu. Novinar je, filmski kritičar i fotograf. Kao redatelj debitira filmom *Iznenada prošle zime* (*Improvvisamente l'inverno scorso*, 2008, više od 200 festivala, 20 nagrada).

MEĐUNARODNA PREMIJERA: Filmski festival u Milanu 2011.

NAGRADE: Nagrada publike (Solun, Milano), najbolji film (Milano), Nagrada Žirija mladih (Annecy)...



SUMMARY: In the last years Luca and Gustav have seen many of their friends leave Italy and now they have to decide: should they stay in Italy, or leave it. In order to make a decision they go on a long trip through Italy on their Fiat 500, trying to get to the bottom of the so-called *Italian way of life*, redefine it and figure out what is left of it...

DIRECTORS: Gustav Hofer (Sarnthino, Italy, 1976) studied Communication Science at the University of Vienna and Cinema at the Middlesex University in London. He works as a freelance journalist, independent filmmaker, and for the TV network Arte. Filmography: *Korea Prioritaria* (2002), *Men for all Seasons* (2005), *Suddenly, Last Winter* (2008)

Luca Ragazzi (Rome, Italy, 1971) holds a degree in Literature and Philosophy from the University La Sapienza of Rome. He is a journalist, film critic, and photographer. He made his directorial debut with the film *Suddenly, Last Winter* (*Improvvisamente l'inverno scorso*, 2008, more than 200 festivals, 20 awards)

INTERNATIONAL PREMIERE: 2011 Milan Film Festival

AWARDS: Audience Award (Thessaloniki, Milan), Best Film (Milan), Youth Jury Award (Annecy)...



posebna projekcija / special screening
Bitka za Alžir
(The Battle of Algiers / La battaglia di Algeri)

povijesna drama / history drama
Italija, Alžir / Italy, Algeria, 1966, 121 min

produksijske kuće / production companies: Igor Film, Casbah Film
producenti / producers: Antonio Musu, Yacef Saadi

režija / directed by: Gillo Pontecorvo
scenarij / written by: Gillo Pontecorvo, Franco Solinas
u glavnim ulogama / starring: Brahim Haggiag, Jean Martin, Saadi Yacef, Samia Kerbash, Ugo Paletti, Fusia El Kader
snimatelj / cinematography: Marcello Gatti
montaža / editing: Mario Morra, Mario Serandrei
scenografija / set design: Sergio Canevari
kostimografija / costume design: Giovanni Axerio
glazba / music: Ennio Morricone, Gillo Pontecorvo

SADRŽAJ: Okružen u svom skloništu, vođa alžirske gerile La Pointe prisjeća se nedavne prošlosti. Zajedno s Yusefom osnovao je Frontu nacionalnog oslobođenja, koja se bori protiv francuskih kolonijalnih vlasti. Po dolasku francuske vojske Fronta je organizirala snažan otpor, ali je francuski vojni zapovjednik uspostavio vojnu vlast. No otpor ne prestaje...

O REDATELJU: Gillo Pontecorvo (Pisa, Italija, 1919 – Rim, 2006), talijanski redatelj i scenarist, karijeru započinje kao redatelj dokumentarnih filmova, a u dugometražnom igranom filmu debitira 1957. dramom *Široki plavi put* (*La grande strada azzurra*). Slijede dva filma nominirana za nagradu *Oscar* za najbolji strani film: *Kapò* (1960) i *Bitka za Alžir* (1966), koja se smatra jednim od najutjecajnijih filmova političke tematike. Za režiju preostala dva filma u svom nevelikom igranofilmskom opusu, *Queimada* (1969) i *Operación Ogro* (1979), Pontecorvo je nagrađen nagradama *David di Donatello* Talijanske filmske akademije.

MEĐUNARODNA PREMIJERA: Filmski festival u Veneciji 1966.

NAGRADE: *Zlatni lav* i nagrada međunarodne kritike *FIPRESCI* u Veneciji 1966, nominacija za *Oscar* za najbolji strani film te najbolju režiju i originalni scenarij



SUMMARY: Surrounded in his shelter, the Algerian guerrilla leader La Pointe remembers recent past. Together with Yusef he founded the FLN (National Liberation Front) which fights against the French colonial power. The FLN organized strong resistance when the French troops arrived, but the French Commander established military power. However, the resistance still remains...

DIRECTOR: Gillo Pontecorvo (Pisa, Italy, 1919 – Rome, 2006), Italian director and screenwriter, began his career directing documentaries. He made his feature debut in 1957 with the drama *The Wide Blue Road* (*La grande strada azzurra*) and went on to make two Academy Award nominees for Best Foreign Language Film - *Kapò* (1960) and *The Battle of Algiers* (1966), considered to be one of the most influential political films. His other two feature films from his modest feature film body of work, *Queimada* (1969) and *Operation Ogre* (*Operación Ogro*, 1979), earned Pontecorvo two Italian Film Academy's David di Donatello Awards.

INTERNATIONAL PREMIERE: 1966 Venice Film Festival

AWARDS: Golden Lion and *FIPRESCI* Prize at 1966 Venice, Academy Award nominations for Best Foreign Language Film, Best Director, and Best Original Screenplay



Lijepi Serge / The Handsome Serge
Betty / Betty
Inspektor Lavardin / Inspector Lavardin
Pakao / Hell
Cvijet zla / The Flower of Evil

RETROSPEKTIVA: CLAUDE CHABROL

RETROSPECTIVE: CLAUDE CHABROL

RETROSPEKTIVA: CLAUDE CHABROL

Claude Chabrol (Pariz, 1930. – Pariz, 2010.) francuski je redatelj, scenarist, glumac i producent te svakako kulturna, legendarna figura svjetskoga filma. Među začetnicima je važnog pokreta u povijesti kinematografije, fenomena francuskog *La Nouvelle Vague* – *Novog vala* (uz Erica Rohmera, François Truffaut, Jean-Luc Godarda i Jacquesa Rivettea) iz pedesetih godina 20. stoljeća, koji je oblikovala skupina filmofila-redatelja okupljenih oko utjecajnog časopisa *Cahiers du Cinema*. Redatelj *Novog vala* razvijaju za to doba radikalne ideje poput one o važnosti autorstva – artističkog individualizma na filmu, koji pak evoluiraju do statusa umjetnosti.



Claude Chabrol (Paris, 1930 – Paris, 2010) is a French film director, screenwriter, actor and producer and definitely a legendary cult figure in the world of cinema. He is one of the originators of an important movement in the history of film, the phenomenon of the French New Wave - *La Nouvelle Vague* (together with Eric Rohmer, François Truffaut, Jean-Luc Godard and Jacques Rivette) from the 1950s, formed by a group of cinephiles-directors gathered around the influential magazine *Cahiers du Cinema*. The New Wave directors developed ideas which were considered radical at the time, such as the one about the

importance of auteurism – artistic individualism in film, which they developed into art.

Takav filmski modernizam (koji do vrhunca dolazi šezdesetih godina) na vlastiti je način reinterpreterao samosvojni Chabrol, koji je u redateljskom opusu nastalom tijekom više od pola stoljeća (od 1956. do 2009.) opetovano ustrajavao na osobnim preokupacijama – žanrovskom filmu (mahom trileru), cinično humornoj percepciji, seciranju francuske građanske klase, odnosno ostrim antiburžujskim temama, spoznavanju i promatranju negativnih poriva i mračnih ljudskih strasti, čiju zarobljenost u zagušujućem poredak i rituale srednje klase najčešće predočava prepoznatljivo elegantnim, kontroliranim pokretima kamere.

Već svojim prvim filmom, *Lijepi Serge* (1958), Chabrol precizno uočava traume svojih suvremenika stavljajući težište na ekspoziciju naizgled besmislene egzistencije radničke klase. Zagušujuća mizanscena jalovih pejzaža i interijera dodatno podcrtava likove kao žrtve brutalno hipokrizijskog moralizma društva i klasnih podjela. Chabrolova redateljska karijera bilježi uspone i padove, a neki su od njezinih vrhunaca filmovi *Rođaci* (*Les Cousins*, 1959), *Naivne djevojke* (*Les Bonnes femmes*, 1960), *Oko zlobnika* (*L'oeil du malin*, 1962), *Košute* (*Les Biches*, 1968), *Nevjerna žena* (*La Femme infidèle*, 1969), *Neka zvijer crkne* (*Que la bête meure*, 1969), *Mesar* (*Le Boucher*, 1970), *Ženska posla* (*Une affaire de femmes*, 1988), *Izvršenje* (*La Cérémonie*, 1995), *Hvala za čokoladu* (*Merci pour le chocolat*, 2000).

Pulska retrospektiva odlučila je, uz spomenutog *Lijepog Sergea* (prvog igranog ostvarenja *Novog vala*), predstaviti i *hitchcockovski* kompleksan bihevioralni puzzle *Cvijet zla*, *suspense-triler* koji otkriva trulež francuske buržoazije *Inspektor Lavardin*, kao i resigniranu te distanciranu, melankoličnu psihološku dramu s disfunkcionalnom antijunakinjom *Betty* i oteľovsku meditaciju o patološkoj opsesiji ljubomore *Pakao*. Na Festivalima u Puli prikazana su i dva posljednja Chabrolova igrana filma – kriminalistička drama *Inspektor Bellamy* (*Bellamy*) 2009. i triler *Dvostruka ljubav* (*La Fille coupée en deux*, 2007) koji je 2008. osvojio Zlatnu Arenu za najbolji film u Međunarodnom programu.

U svima njima vidljiv je Chabrolov neosporni vizualni senzibilitet, kao i socijalno-kritičan kod, sklonost ka bizarnom i začudnom, ali i poznata nonšalantna ironija, odnosno sveprožimajuća misao koju je jednom prilikom izrekao: „*There is no new wave, only the sea.*“ („Nema novog vala, samo more.“)

Katarina Marić

This kind of film modernism (which reached its peak in the 1960s) was reinterpreted by Chabrol, a distinctive filmmaker who, in his directorial opus spanning over more than half a century (from 1956 to 2009), insisted on his personal preoccupations – specific genre (most commonly thriller), cynical humorous perception, dissection of the French middle-class, i.e. clear-cut anti-middle-class themes, identifying and observing negative impulses and dark human passions, the imprisonment in middle-class stifling order and rituals of which he most frequently depicted with distinctively elegant and controlled camera movements.

Already with his first film *Le beau Serge* (1958) Chabrol most clearly perceived the traumas of his contemporaries, placing the exposition of a seamlessly pointless existence of the working class in the centre of attention. The stifling *mise-en-scène* of sterile landscapes and interiors additionally emphasizes characters as victims of a brutally hypocritical moralism of the society and class divisions. Chabrol's directorial career had its ups and downs, and some of the peaks are the films *The Cousins* (*Les Cousins*, 1959), *The Good Time Girls* (*Les Bonnes femmes*, 1960), *The Third Lover* (*L'oeil du malin*, 1962), *Bad Girls* (*Les Biches*, 1968), *The Unfaithful Wife* (*La Femme infidèle*, 1969), *This Man Must Die* (*Que la bête meure*, 1969), *The Butcher* (*Le Boucher*, 1970), *Story of Women* (*Une affaire de femmes*, 1988), *The Ceremony* (*La Cérémonie*, 1995), *Thank you for the Chocolate* (*Merci pour le chocolat*, 2000).

Apart from the mentioned *Le beau Serge* (the first feature film of the New Wave), the Pula retrospective decided to present the Hitchcockesque complex behavioural puzzle *La fleur du mal*, the suspense-thriller revealing the rottenness of the French middle class *Inspecteur Lavardin*, the resigned and distanced melancholical psychological drama with a dysfunctional anti-hero *Betty*, as well as the Othellian meditation on the pathological obsession of jealousy *L'enfer*. Chabrol's last two feature films were screened at festivals in Pula – crime drama *Inspector Bellamy* (*Bellamy*, 2009) and the thriller *The Girl Cut in Two* (*La Fille coupée en deux*, 2007), winner of the Golden Arena for Best Film in the International Programme.

What is clearly evident in all of these films is Chabrol's visual sensibility and his social and critical code, tendency to depict the bizarre and the extraordinary, as well as his distinctive nonchalant irony, i.e. a pervading thought he once expressed: „*There is no new wave, only the sea.*“

Katarina Marić

INSTITUT
FRANÇAIS



Lijepi Serge

(The Handsome Serge / Le beau Serge)

drama / drama

Francuska / France, 1958, 93 min

scenarist i producent / written & produced by Claude Chabrol
 producerske kuće / production companies Ajym Films, Coopérative

Générale du Cinéma Français

direktor fotografije / director of photography Henri Decaë

montažer / editor Jacques Gaillard

skladatelj / composer Émile Delpierre

u glavnim ulogama / starring Gérard Blain, Jean-Claude Brialy, Michèle Mériz, Bernadette Lafont, Claude Cerval, Jeanne Pérez

Nakon niza godina François odlučio posjetiti rodno mjesto u unutrašnjosti Francuske. Kao došljak iz velikoga grada osjeća da, premda se mjesto nije promijenilo, ljudi jesu, osobito njegov prijatelj iz djetinjstva Serge, koji je, pogođen nizom životnih razočaranja – bolešću djeteta i nesretnim brakom – postao alkoholičar. François mu želi pomoći...

Debitantski film Claudea Chabrola u ulozi redatelja, scenarista i producenta. Vrlo zreo prikaz deprimiranih stanovnika provincije tada dvadesetosmogodišnjeg Chabrola, u kojem su glavne uloge ostvarili dotad nepoznati Gérard Blain kao gubitnik Serge i Jean-Claude Brialy kao prijatelj François. Obojica su nastupili i u sljedećem Chabrolovu filmu iz 1959., *Rođaci (Les Cousins)*, kojim je mladi redatelj osvojio Zlatnog medvjeda u Berlinu.



François comes back to his home village in France after many years. As a newcomer from a big city, he notices that the village hasn't changed much, but the people have, especially his old friend Serge who has become a drunkard following many disappointments in life – illness of his child and an unhappy marriage. François tries to help him...

Claude Chabrol's directorial, screenwriting and production debut. A very mature depiction of the depressed inhabitants of the province of Chabrol, a twenty-eight-year old at the time, starring Gérard Blain, unknown up to that point, as the loser Serge, and Jean-Claude Brialy as his friend François. Both of the actors appeared in Chabrol's next film *Les Cousins* from 1959, which earned the young director a Golden Bear at Berlin.

Inspektor Lavardin

(Inspector Lavardin / Inspecteur Lavardin)

triler / thriller

Francuska, Švicarska / France, Switzerland, 1986, 100 min
scenarij / written by Claude Chabrol, Dominique Roulet
producent / producer Marin Karmitz
u glavnim ulogama / starring Jean Poiret, Jean-Claude Brialy,
Bernadette Lafont, Jean-Luc Bideau, Jacques Dacqmine, Hermine Clair



Na plaži u Bretanji pronađeno je golo i beživotno tijelo lokalnog uglednika, pisca koji se smatrao moralnom vertikalom svoga gradića. Inspektor Lavardin zadužen je za istragu u sredini koju poznaje i koja nije pretjerano ugodna. Perspektiva istrage promijenit će se kad u udovici ubijenog prepozna svoju mladenačku ljubav...

Prije no što je počeo režirati, Chabrol je pisao filmske kritike za utjecajni filmski časopis *Cahiers du Cinema*, a posebno je cijenio Hitchcockove filmove, čiju je strukturu suspenza – napetosti pokušavao oživjeti i u vlastitim djelima, što se uz preokupaciju učmalošću života u malim gradovima i u *Inspektoru Lavardinu* pretvorilo u još jedan prepoznatljiv Chabrolov triler.

A lifeless naked body of a province's notable who was taking himself as the moral guardian of his village was found on a beach in Brittany. Inspector Lavardin is in charge of the investigation in an environment he knows well and which is not overly pleasant. The perspective of the inquiry changes when the inspector recognizes the widow as one of his youthful loves...

Before he started directing, Chabrol contributed film reviews to the prestigious film magazine *Cahiers du Cinema*. He had an especially high opinion of Hitchcock's films, the suspense/tension structure of which he tried to evoke in his own work, which has, together with the concern for the small-mindedness of small towns, in *Inspector Lavardin* as well turned into another recognizable thriller by Chabrol.

Betty

(Betty)

drama / drama

Francuska / France, 1992, 102 min
scenarij / written by Claude Chabrol prema romanu Georges
Simenona
producent / producer Marin Karmitz
u glavnim ulogama / starring Marie Trintignant, Stéphane Audran,
Jean-François Garreud, Yves Lambrecht, Christiane Minazzoli, Pierre
Vernier



Nakon što je uhvati u preljubu, Bettyin buržoaski suprug insistira na razvodu i zabranjuje joj da vidi njihove dvije kćeri. Od pada u potpuni alkoholizam spašava je prijateljica Laure, koja strpljivo sluša njezinu životnu priču. Laurein ljubavnik Mario vlasnik je bara Rupa, u kojem je Laure pronašla pijanu Betty, a uskoro Betty poželi da joj Mario postane i više od prijatelja...

Film nastao prema romanu belgijskog pisca detektivskih romana u kojima dominira psihološka analiza likova – Georges Simenona. Kontemplativna studija karaktera naslovne junakinje u prvome je planu filma, baš kao i inteligentno opserviranje odnosa između dviju žena, njihovih motiva i moralnih odabira te mračnih strana ljudske psihe općenito.

When Betty is caught en flagrante, her bourgeois husband forces a divorce settlement upon her and bars her from seeing their two daughters. She is rescued from an alcoholic stupor by her friend Laure, who listens to her story patiently. Laure's lover, Mario, the proprietor of a bar named The Hole, where Laure first found Betty drunk, is first a friend, then Betty's next conquest...

The film is based on a novel by Georges Simenone - Belgium writer of detective novels in which the psychological analysis of the leading characters forms the centre of interest. A contemplative study of the protagonist is in the foreground, just like an intelligent perception of the relationship between the two women, their motives, and moral choices, as well as the dark side of the human psyche in general.

Pakao

(Hell / L' enfer)

drama / drama

Francuska / France, 1994, 100 min

scenarij / written by Claude Chabrol prema scenariju Henri-Georges Clouzota i José-Andréa Lacoura iz 1964.

producent / producer Marin Karmitz

u glavnim ulogama / starring Emmanuelle Béart, François Cluzet, Nathalie Cardone, André Wilms, Marc Lavoine, Christiane Minazzoli, Dora Doll, Mario David, Jean-Pierre Cassel, Thomas Chabrol



Paul je uspješan mladi čovjek. Vlasnik je hotela, oženjen prekrasnom Nelly, uskoro dobiva i dijete, a i posao mu odlično napreduje. Gosti su uvijek zadovoljni, a hotel pun. No nakon što je vidio uvijek ljubaznu Nelly kako razgovara s lijepim gostom Martineauom, počinje je nadzirati i sve više tonuti u nepovratni pakao besmislene ljubomore...

Adaptiran prema scenariju nedovršenog filma redatelja i scenarista Henri-Georges Clouzota i belgijskog književnika José-Andréa Lacoura iz 1964, *Pakao* je maestralno režiran film, a svakako i među ponajboljim filmskim pričama koje tematiziraju intrigantnu temu o teškoj bolesti ljubomore. Svemu pridonose i izvrsna gluma François Cluzeta i Emmanuelle Béart.

Paul is a successful young man. He owns a hotel and is married to Nelly, a beautiful woman. They soon get a baby and Paul's business is flourishing. His guests are always satisfied and the hotel is full. But after seeing Nelly, always kind, talking to handsome Martineau, he starts following her and eventually descends into the hell of pointless jealousy...

Adapted from the screenplay by director and screenwriter Henri-Georges Clouzot and Belgian writer José-André Lacour for the unfinished film from 1964, *L'Enfer* is a masterly directed film and one of the best film stories tackling the intriguing topic of jealousy, a hard disease. Excellent acting by François Cluzet and Emmanuelle Béart contribute to the general impression.

Cvijet zla

(The Flower of Evil / La fleur du mal)

triler / thriller

Francuska / France, 2002, 104 min

scenarij / written by Claude Chabrol, Caroline Eliacheff, Louise L. Lambrichs

producent / producer Marin Karmitz

u glavnim ulogama / starring Nathalie Baye, Benoît Magimel, Suzanne Flon, Bernard Le Coq, Mélanie Doutey, Thomas Chabrol, Henri Attal, Kevin Ahyi, Françoise Bertin



Ugledna političarka Anne favoritkinja je općinskih izbora. Njezin suprug Gerard uspješan je poslovni čovjek i ženskar koji mrzi njezinu političku karijeru. Gerardov sin François vraća se iz Sjedinjenih Država i zaljubljuje u Michèle, Anneinu kćer iz prvog braka. S njima je u kući i stara i dobra teta Line, koju proganjaju uspomene. Sve tri generacije bit će uskoro uvučene u skandal u koji je upleteno jedno davno umorstvo...

Pedeseto filmsko djelo Claudea Chabrolea, *Cvijet zla*, prikazano je u konkurenciji festivala u Berlinu 2003. godine. I u njemu Chabrol u prepoznatljivo elegantnim kadrovima majstorski preispituje kakve posljedice može imati neokajani grijeh za krivca, ali i za njegove potomke i cijelu obitelj, a tiče se zločina počinjena u Drugome svjetskom ratu te još jednoga u suvremenosti. *Cvijet zla* još je jedna Chabrolova kritika više građanske klase.

Respectable politician Anne is favoured to win the local elections. Her husband Gerard is a successful businessman and a womanizer who hates her political career. Gerard's son François returns from the United States and falls in love with Michèle, Anne's daughter from her first marriage. They live together with their aged and good-natured Aunt Line, haunted by memories. All three generations of the family are caught in an old murder scandal...

The 50th Claude Chabrol's film, *La fleur du mal*, was screened at Berlin's competition in 2003. Through recognizably elegant frames, Chabrol questions the consequences that an unatoned sin can have on the culprit and on his descendants and his entire family. One crime was committed in World War II and another in the present. In *La fleur du mal* Chabrol criticizes the upper-middle class once again.

KONCERT FILMSKE GLAZBE: MATE MATIŠIĆ

Film Music Concert: Mate Matišić



Guštanje umjetnosti

Književnik, scenarist, skladatelj i, moglo bi se reći, multiinstrumentalist Mate Matišić umjetnik je vrlo širokih interesa. Premda je njegova prva ljubav književnost, Matišić se isto tako dobro snalazi i u glazbi koju stvara i kao izvođač i kao skladatelj. Dvije su krovne institucije njegova umjetničkog izražavanja: film i kazalište, i u obje funkcionira i kao skladatelj i kao pisac. Kao pisac, prije svega je dramatičar *bez dlake na jeziku* (*Anđeli Babilona*, *Bljesak zlatnog zuba*, *Posmrtna trilogija*), čija djela ne privlače samo publiku nego i novinare i političare, a nerijetko i filmaše. Kao glazbenik, svira iz duše, a temeljni je medij njegova izražavanja jazz, u kojemu i inače muzičari (i drugi umjetnici) traže i nalaze sebe kroz nespitanu improvizaciju. Upravo tu nespitanost *gipsy jazz*a, koju je prihvatio svirajući razne (žičane) instrumente u svom *bandu* (Mate Matišić trio) te često nastupajući s domaćim i stranim glazbenicima (Florin Nicolesou, Christian Escoudé), kao skladatelj našao je u žanru koji je u nas prilično zanemaren, ali koji (upravo zbog toga) pruža bezbrojne mogućnosti umjetničkog izražavanja – glazbi za kazalište i filmskoj glazbi.

Kao skladatelj filmske glazbe omiljen je među filmskim redateljima jer je snalažljiv i stilski lako prilagodljiv (naročito ga vole Vinko Brešan i Arsen A. Ostojić; na ovogodišnjoj Puli uglazbio je Ostojićev film *Halimin put*, kao i film *Zabranjeno smijanje* Davora Žmegača).

Uostalom, Matišić već glazbom umije publiku nasmijati do suza (*Kako je počeo rat na mom otoku*, *Maršal*), navesti na plač i napeto iščekivanje (*Svjedoci*, *Ničiji sin*), stvoriti rock atmosferu u novogodišnjoj noći (*Ta divna splitska noć*) ili pak dočarati fantastični ugođaj (u filmu *Infekcija* nije samo skladao nego je i nastupio kao pjevač). Dakle, Mate Matišić je čovjek-umjetnik *za sve što treba* pa se u ponekim djelima susreću svi njegovi interesi (poput kazališnog komada *Ničiji sin* iz *Posmrtna trilogije*, koji je preradio u scenarij istoimenog filma Arsena Ostojića i naposljetku za njega napisao glazbu, koja ja 2008. nagrađena *Zlatnom Arenom*). On će pisati, svirati, skladati, a u svemu tome ostati vjeran nekoj svojoj unutarnjoj jednostavnosti, svome *guštanju umjetnosti*, ali i kreativnoj snazi koja ga ne napušta.

Irena Paulus

Circolo, 23.30, koncert Mate Matišić band

Joy in Art

An author, screenwriter, composer, and, we could say, multiinstrumentalist, Mate Matišić is an artist with a wide range of interests. Although literature is his first love, Matišić is equally fond of music, which he creates both as performer and composer. There are two umbrella institutions of his artistic expression: film and theatre. He functions in both of them as composer and writer. As a writer, he is primarily a dramatist *with no hair on his tongue* (*Angels of Babilon*, *The Glint of the Golden Tooth*, *Posthumous Trilogy*), whose works attract not only audiences, but also journalist and politicians, and even filmmakers. As a musician, he has music in his soul and the basic medium of his expression is jazz, where musicians (and other artists) search for it and find themselves through unhampered improvisation. It is the lack of restraint of gipsy jazz, which he accepted playing different (wire) instruments in his band (Mate Matišić Trio) and often performing with Croatian and foreign musicians (Florin Nicolesou, Christian Escoudé), that he as a composer found in the genre rather neglected in Croatia, but which (precisely because of that) offers a range of possibilities for artistic expression – for stage and screen music.

As a screen music composer he is favourite among film directors due to his ingenuity and adaptability in terms of style (he is especially loved by Vinko Brešan and Arsen A. Ostojić; at this year's Pula he wrote the score for Ostojić's *Halima's Path* and for Davor Žmegač's *No Laughing Allowed*).

To make it simple, with his music alone, Matišić can make the audience laugh to tears (*How the War Started on My Island*, *Marshal Tito's Spirit*), cry and bite their nails (*Witnesses*, *No One's Son*); he can create an atmosphere imbued with rock at New Year's Eve (*A Wonderful Night in Split*), or a fantastical atmosphere (not only did he write the score, but he also appeared as a singer in the film *Infection*). We could say that Mate Matišić is a man-artist *for whatever you need*. In some works you can run into all of his interests (for example, the play *No One's Son* from *Posthumous Trilogy* which he adapted into a screenplay for Arsen Ostojić's film of the same name and for which he finally wrote the score, winner of the Golden Arena in 2008). He writes, plays, composes, but remains faithful to his inner simplicity of a kind, to his *joy in art*, and to his creative strength which never lets him down.

Irena Paulus

Circolo, 23.30, Mate Matišić band



matineje za djecu

morning screenings for children

Kapetan Mikula Mali / Captain Mikula, the Kid

Žuta podmornica / Yellow Submarine

Djevučica / Wolfgirl

Žirafa / Girafe

Krokodili 2 / The Crocodiles Strike Back

Gruffalova kći / The Gruffalo's Child

Lota i tajna mjesečevog kamena /

Lotte and the Moonstone Secret

Rat krumpirića / Taking Chances

Slika / The Painting

Čarobni klavir / Magic piano

Popularna Pulica

Popular Pulica

Ledeno doba 4: Zemlja se tresne /

Ice Age: Continental Drift

Čudesni Spider-Man / The Amazing Spider-Man

popratni programi

sidebar programmes

Pustolovni laboratorij Profesora Baltazara /

Professor Balthasar's Adventure Laboratory

Ukratko na Portarati / Shortly at Portarata

doFuraj svoj film / Bring Your Own Film!

Pulska filmska tvornica / Pula Film Factory

Cinemaniac / Cinemaniac

Izložbe / Exhibitions

Solarno svjetsko kino / Solar World Cinema

PULICA / POPRATNI PROGRAMI

PULICA / SIDEBAR PROGRAMMES



Kapetan Mikula Mali Captain Mikula, the Kid

pustolovni / adventure
SFRJ (Hrvatsla) / SFR Yugoslavia (Croatia), 1974, 95 min
produkcijnska kuća / production company Jadran film

redatelj i scenarist / directed & written by Obrad Glušević
direktor fotografije / director of photography Nenad Jovičić
montažerka / editor Lida Braniš-Bobinac
scenografkinja / art director Tatjana Frankol, Milenko Jeremic
kostimografkinja / costume designer Maja Galasso
skladatelj / composer Nikica Kalogjera

SADRŽAJ: Godine 1943. stanovnici Dalmacije utočište pred njemačkim vojnicima traže na partizanskom teritoriju. U brodskom konvoju za Vis plovi bracera kapetana Mikule i njegova unuka Mikule Malog. Kad im se pokvari motor, prisilno se zaustavljaju na otoku koji su zauzeli Nijemci te Mikula Veliki biva uhaćen. Mikula Mali se uz pomoć drugih putnika s broda, mahom djece, mora snaći u opasnoj situaciji...

O FILMU: *Kapetan Mikula Mali* popularni je film za djecu i mlade, koji je na Festivalu igranog filma u Puli nagrađen nagradom publike *Jelen*, a nakon kino distribucije u produljenoj je verziji prikazivan i kao rado gledana televizijska serija.

O REDATELJU: **Obrad Glušević** (Metković, 1913 – Zagreb 1980) jedan je od najznačajnijih hrvatskih autora filmova i televizijskih serija za djecu i omladinu. U njegovu opusu za djecu nalaze se film *Vuk samotnjak* (1972), film i televizijska serija *Kapetan Mikula Mali* (1974) i televizijska serija *Jelenko* (1980). Potpisnik je i nagrađivanih kratkometražnih dokumentaca te tri igrana filma – *Lito vilovito* (1964), *Čovik od svita* (1965), *Goli čovik* (1968).



SUMMARY: In 1943 German forces are advancing towards Dalmatian coast, forcing people to flee to Partizan controlled areas. Captain Mikula and his grandson Mikula, the Kid join the convoy of boats to the island of Vis. When their engine breaks down, they get stranded on an island occupied by Germans and Captain Mikula gets arrested. With the help of other passengers from the boat, all of them kids, Mikula, the Kid finds himself in a dangerous situation...

ABOUT THE FILM: Popular film for children and young ones, winner of the Jelen Audience Award at Pula. After its theatrical release in the extended version, it screened as a TV series with high popularity.

DIRECTOR: **Obrad Glušević** (Metković, 1913 – Zagreb 1980) is one of the most important Croatian children's film directors. His filmography for children includes *Lone Wolf* (1972), the film and TV series *Captain Mikula, the Kid* (1974), TV series *Little Deer* (1980). He is the author of award-winning short documentaries and three feature films – *Mad Summer* (1964), *Man of the World* (1965), *The Naked Man* (1968).



PULICA

Matineje za djecu

Morning screenings for children

Žuta podmornica

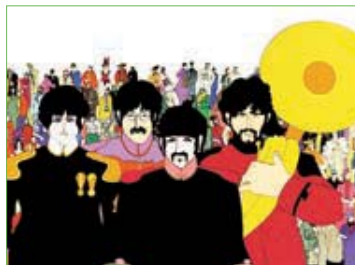
Yellow Submarine

r./d. George Dunning, animirana glazbena fantazija / animated music fantasy, Velika Britanija, SAD, / United Kingdom, USA, 1968, 90 min

U zemlji znanj kao Pepperland vladaju glazba i radost. No kad bezbrižnoj razigranosti Pepperlanda zaprijeti rat, na scenu stupaju The Beatles – John, Paul, George i Ringo, u žutoj podmornici, naoružani humorom i pjesmom. Na svom halucinogenom putovanju susrest će mnoga fantazmagorična bića, proći kroz neobične pejzaže i vibrantne boje...

O FILMU: Animirani film, kojeg mnogi smatraju pionirskim trenutkom u kinematografiji, fuzija je pop-art animacije nadahnute Andyem Warholom i pjesmama The Beatlesa, uključujući klasike poput *Eleanor Rigby*, *Nowhere Man* ili *Lucy In The Sky With Diamonds*.

O REDATELJU: George Dunning (1920-1979) kanadski filmaš i animator, bavio se i ilustracijom, a poznat je po nadrealnoj atmosferi i kafkijanskim temama svojih mahom kratkometražnih crtića. *Yellow Submarine* jedini je dugometražni naslov u njegovoj karijeri. Nedovršenom je ostala *Oluja* prema Williamu Shakespeareu.



The country known as Pepperland is introduced as a cheerful music-loving paradise. But when the land finds itself under threat of war, The Beatles come onto the scene – John, Paul, George, and Ringo appear in their yellow submarine armed with humour and song. On their hallucinant journey they will meet many phantasmagorical creatures, see unusual landscapes and vibrant colours...

ABOUT THE FILM: Animated film considered by many as a pioneer moment in cinema industry. A fusion of pop-art animation inspired by Andy Warhol and The Beatles songs, including classics such as *Eleanor Rigby*, *Nowhere Man* or *Lucy In The Sky With Diamonds*.

DIRECTOR: George Dunning (1920-1979) was a Canadian filmmaker, animator, and illustrator. His short animated films are best known for their surreal atmosphere and Kafkaian topics. *Yellow Submarine* is the only full-length film in his career. His *Tempest*, based on William Shakespeare's play, was left unfinished.

Djevučica

Wolfgirl

r./d. Natalija Župan Lucić, obiteljska fantazija /family fantasy, Hrvatska, 2012, 14 min

Djevojčica i vuk sreću se u šumi. Na početku prestrašena, djevojčica ipak skupi hrabrost i zbliži se sa životinjom. Zajedno kreću u avanturu istraživanja prirode, gdje vučica pomaže djevojčici otkriti fascinante detalje, zvukove i pokrete.

Natalija Župan Lucić scenaristica je i redateljica. Radila je na mnogobrojnim projektima, primjerice kao suradnica na scenariju serije *Zabranjena ljubav* te redateljica i scenaristica dokumentarca *Drugdje*, a najdraži su joj projekti oni za djecu. Trenutno priprema seriju za djecu i mlade *Smotanci*.



A girl and a wolf who meet in the forest. Frightened at first, the girl gathers courage and befriends the animal. Together they embark on a nature exploring adventure and the wolf helps the girl reveal fascinating details, sounds, and movements.

Natalija Župan Lucić works as a screenwriter and film director. She has worked on a number of projects – as a screenplay associate for the series *Forbidden Love*, director and screenwriter on the documentary *Elsewhere*, and on projects for children, her favourite ones. At the moment she is preparing a children's series entitled *Smotanci*.

Žirafa

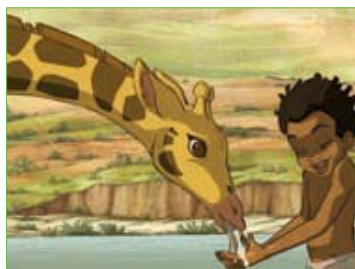
Girafe / Zarafa

r./d. Rémi Bezançon, Jean-Christophe Lie, animirana pustolovina, Francuska, Belgija, 2012, 78 min

Pod stablom baobaba starac priča priču djeci koja su se okupila oko njega – priča je to o neraskidivom prijateljstvu između desetogodišnjeg dječaka Makija i žirafe-siročeta Zarafe, koju egipatski paša želi pokloniti francuskom kralju...

Rémi Bezançon (1971), redatelj i scenarist koji je uz nekoliko kratkih, potpisao i tri dugometražna igranofilmska naslova – *Ma vie en l'air* (2005), *Le premier jour du reste de ta vie* (2008) i *Un heureux événement* (2011). *Žirafa* je njegov prvi dugometražni animirani film.

Jean-Christophe Lie animator je, scenarist i redatelj, a uz *Žirafa* autor je i kratkog animiranog film – *L'homme à la Gordini* (2009). Kao animator-asistent radio je na filmovima studija Disney *Zvonar crkve Notre Dame* (1996), *Herkul* (1997) i *Tarzan* (1999).



Under a baobab tree, an old man tells a story to the children around him: the story of the everlasting friendship between Maki, a little boy aged 10, and Zarafa, an orphaned giraffe, a gift from the Pasha of Egypt to the King of France...

Rémi Bezançon (1971) is a director and screenwriter. Apart from several short subjects he made three feature films – *Ma vie en l'air* (2005), *Le premier jour du reste de ta vie* (2008), and *Un heureux événement* (2011). *Zarafa* marks his animated feature debut.

Jean-Christophe Lie is an animator, screenwriter and director. Apart from *Zarafa*, he is director of short animated film – *L'homme à la Gordini* (2009). He worked as assistant animator on Disney hits *The Hunchback of Notre-Dame* (1996), *Hercules* (1997), and *Tarzan* (1999).

Krokodili 2 / The Crocodiles Strike Back / Vorstadtkrokodile 2

r./d. Christian Ditter, pustolovni / adventure, Njemačka / Germany, 2010, 90 min

Roditeljima Ollieja i Marije prijete otkaz zbog mogućeg zatvaranja postrojenja u kojem rade, što djeci stvara bojazan od preseljenja a time i razbijanja njihove cool sedmeročlane družine Krokodili. Stoga će svi udružiti snage kako bi spriječili neželjeni razvoj događaja...

Christian Ditter (1977) kao trinaestogodišnjak postao je član školske snimateljske skupine, a kad mu je bilo šesnaest, pobijedio je na WDR-ovu natječaju za najbolju video snimku. Njegov diplomski film s Filmske škole u Münchenu Francuski za početnike imao je uspješnu kinodistribuciju. *Krokodili 2* nastavak su uspješnih *Krokodila* (2009) prikazanih na prošlogodišnjoj Pulici.



The factory where Ollie and Maria's parents work is facing lay-offs, meaning Ollie and Maria may have to move. That would spell the end of the Crocodiles, their seven members gang. So they join forces to prevent this from happening...

Christian Ditter (1977) became a member of a school video group at 13 and at 16 he won a WDR video contest. His graduating film from the Munich Film School French for Beginners was picked up for theatrical release and became a hit. *The Crocodiles Strike Back* is the sequel to his 2009 *The Crocodiles*.

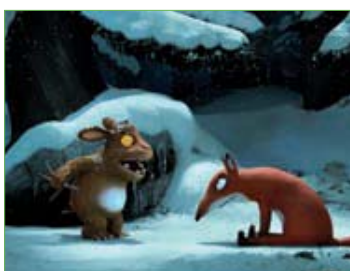
Gruffalova kći The Gruffalo's Child

r./d. Uwe Heidschötter, Johannes Weiland, animirana pustolovina / animated adventure, Velika Britanija, Njemačka / United Kingdom, Germany, 2011, 27 min

Gruffalova kći ignorira upozorenje svog oca i odlazi u šumu u potragu za Velikim strašnim mišem. Kad konačno susretne miša, shvaća da on nije nimalo strašan nego štoviše, lak i slasan zalogaj. Sad je na mišu da smisli kako će se dosjetljivošću izvuci iz novonastale situacije

Uwe Heidschötter studirao je dizajn te diplomirao klasičnu animaciju. Radio je na brojnim produkcijama kao redatelj, dizajner likova i animator. Redateljski debi mu je *Dječak i zvijer* (*Der Kleine und das Biest*, 2009), dobitnik prestižne nagrade *Cartoon d'Or*.

Johannes Weiland (1977) diplomirao je na filmskoj akademiji Baden-Württemberg, gdje trenutno predaje animaciju. Kao redatelj-animator radio je za Studio Soi, Ludwigsburg i Studio Aka. Potpisnik je nekoliko nagrađivanih naslova, uključujući *Olis Chance* (2006).



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Gruffalo's daughter, despite her father's stories, sets off into the woods to discover the 'big bad mouse'. When it finally appears, she realizes it isn't big and bad as her father described, but on the contrary, it is an easy meal. Now the mouse has to find a way out of this situation...

Uwe Heidschötter studied Design and graduated in Classical Animation. He has worked on a number of productions as director, character designer, and animator.

He made his directorial debut with *The Little Boy and the Beast* (*Der Kleine und das Biest*, 2009), winner of the prestigious *Cartoon d'Or* Award.

Johannes Weiland (1977) graduated from the Baden-Württemberg Film Academy where he currently teaches Animation. He has worked for Studio Soi, Ludwigsburg, and Studio Aka as director-animator. He is the author of several award-winning films, including *Olis Chance* (2006).

Lota i tajna mjesečevog kamena Lotte and the Moonstone Secret Lotte ja kuukivi saladus

r./d. Janno Pöldma, Heiki Ernits, animirana pustolovina / animated adventure, Estonija, Latvija / Estonia, Latvia, 2011, 73 min

Pas Lota ima neobične prijatelje – dva zeca koji žive na Mjesecu. Jedino što im može pomoći da se vrate kući tri su čarobna mjesečeva kamena. Lota se zato trudi otkriti tajnu mjesečevog kamena i krenuti na put sa svojim prijateljima...

Janno Pöldma (1950) snimatelj, montažer, scenarist i redatelj, pisac kazališnih drama i dječjih knjiga, zaposlen u Tallinnfilm Studiju od 1973, autor dvadesetak animiranih naslova. Debitirao je 1991. kratkim crtičem *Braća i sestre* (*Vennad ja õed*). Dobitnik brojnih nagrada i priznanja.

Heiki Ernits (1953) redatelj i scenarist, potpisnik kratkometražnih animiranih filmova, te kao suredatelj s Jannom Pöldma i nekoliko dugometražnih animiranih filmova – *Tom ja Fluffy* (1997), *Lepatriinude jõulud* (2001) i *Lota iz Izumgrada* (2006).



The dog Lotte has unusual friends – two rabbits that live on the Moon. The only thing that can help them get back home are three magical moonstones. Lotte is trying hard to reveal the secret of the moonstones and embark on a journey with her friends...

Janno Pöldma (1950) is a cinematographer, editor, screenwriter, and director, playwright and children's book author. He has worked for the Tallinnfilm Studio since 1973 and made some twenty animated films. He has received a number of awards and recognitions.

Heiki Ernits (1953) is a director and screenwriter. He is the author of short animated films and together with Jann Pöldma he directed several animated feature films – *Tom ja Fluffy* (1997), *Lepatriinude jõulud* (2001) and *Lotte from Gadgetville* (2006).

Rat krumpirića

Taking Chances / Patatje Oorlog

r.d. Nicole van Kilsdonk, obiteljska drama / family drama, Nizozemska, Belgija / the Netherlands, Belgium, 2011, 87 min

Devetogodišnja djevojčica Kiek zabrinuta je jer joj otac, liječnik, po dužnosti odlazi u ratnu zonu. Djetinjom logikom nada se da će, ako uginu njen voljeni pas, na taj način sačuvati oca. Jer, šanse da je zadese dvije smrti u obitelji daleko su manje od jedne

Nicole van Kilsdonk (1965) diplomirala je na nizozemskoj Akademiji za film i televiziju 1991. filmom *Post Reykjavik*, za koji je napisala i scenarij. Uz televizijske filmove i serije, potpisnica je i nekoliko dugometražnih filmskih naslova – *Zoë* (1996), *Johan* (2005), *Hoe overleef ik...?* (2008), *Richting west* (2010).



© Victor Arnolds

with the film *Post Reykjavik*, for which she wrote the screenplay as well. She has directed TV films and series, as well as several feature films – *Zoë* (1996), *Johan* (2005), *Hoe overleef ik...?* (2008), *Richting west* (2010).

Nine-year-old Kiek is worried as her father works in a war zone. She hopes that, if her beloved dog dies, she can save her father. Because the chances of having two deaths in one family are much lower than having only one death...

Slika

The Painting / Le tableau

r.d. Jean-François Laguionie, animirana fantazija / animated fantasy, Francuska / France, 2011, 76 min

U umjetnikovu ateljeju postoje dovršeni, nedovršeni crteži i skice. Za njegove odsutnosti dovršeni likovi odluče preuzeti vlast. Ipak, po jedan predstavnik svih triju tipova odluče krenuti u nepoznato – istražiti druge slike i upoznati drugačija bića na njima.

Jean-François Laguionie (1939), animator, redatelj i producent, čiji je kratkometražni crtić *La Traversée de l'Atlantique à la rame* (1978) dobitnik nagrade César 1979. Dugometražni debi ostvario je naslovom *Gwen, le livre de sable* (1985), a ostali dugometražni crtići su *Le Château des singes* (1999) i *L'Île de Black Mór* (2004). *Le Tableau* je nominiran za nagradu César za najbolji animirani film.



Jean-François Laguionie (1939) is an animator, director, and producer. His short animated film *La Traversée de l'Atlantique à la rame* (1978) won the César Award in 1979. He made his feature-length debut with *Gwen, le livre de sable* (1985). He went on to make the animated features *Le Château des singes* (1999) and *L'Île de Black Mór* (2004). *Le Tableau* was nominated for the César Award for Best Animated Film.

In the artist's gallery there are completed paintings, uncompleted paintings, and sketches. While he is absent, completed characters decide to take control of the gallery. But one representative of all three types decides to set off into the unknown – to examine other paintings and meet different creatures.

Čarobni klavir

Magic Piano

r.d. Martin Clapp, animirani pustolovni / animated adventure, Kina, Norveška, Poljska / China, Norway, Poland, 2011, 30 min

Djevojčica Anna i njezin bratić Chip Chip u Varšavi na hrpi smeća otkriju stari klavir koji se pretvara u leteći stroj, a to im daje savršenu priliku da odlete do Londona i ondje potraže Annina oca. No pritom moraju svladati mnoge prepreke...

Martin Clapp, uz kratkometražni animirani naslov *Čarobni klavir*, nominiran za Oscara 2012. kao najbolji kratkometražni crtić, ujedno je autor i dugometražnog filma *Leteći stroj* (*The Flying Machine*) iz 2011. godine, kojega je *Čarobni klavir* dio. Uz spomenute naslove, Clapp je kao animator sudjelovao na naslovima iz 2006. godine – kratkometražnom *Peter & the Wolf* i dugometražnom *Slipp Jimmy fri*.



Martin Clapp - Apart from directing the animated short *Magic Piano*, nominated for an Academy Award for Best Animated Short Film in 2012, he directed the 2011 feature film *The Flying Machine*, of which *Magic Piano* forms part. Apart from the mentioned titles, Clapp worked as an animator on the short film *Peter & the Wolf* and the feature film *Slipp Jimmy fri* from 2006.

Amongst a pile of junk in Warsaw a girl named Anna and her cousin Chip Chip discover an old piano that transforms into a magical flying machine. This gives them a perfect chance to fly to London and find Anna's father. But they have to overcome many obstacles...

Popularna Pulica

Popular Pulica

Ledeno doba 4: Zemlja se tresse

Ice Age: Continental Drift

animirana pustolovna komedija / animated adventure comedy, SAD / USA, 2012, 94 min

redatelji / directors Steve Martino, Mike Thurmeier

glasovi / voices Edo Maajka, Tarik Filipović, Darija Knez, Ljubo Kerekuš

SADRŽAJ: Mamut Manny, tigar Diego i ljenjivac Sid spremni su na novu pustolovinu nakon što njihov kontinent biva izložen velikim promjenama. Koristeći santu leda kao brod, družina će se hrabro uputiti u pronalaženje novog mjesta za život, usput susrećući raznorazna morska stvorenja, ali i pirate.

O REDATELJIMA: Steve Martino kao umjetnički ravnatelj sudjelovao je na stvaranju hit-crtića *Roboti* (2005), a redateljski talent pokazao je prvi put kao suredatelj dugometražnog animiranog filma *Horton* (2008).

Mike Thurmeier najpoznatiji je kao potpisnik vizualnih efekata za naslove poput *Kluba boraca* i *Obitelji Soprano*, a kao suredatelj sudjelovao je na projektu *Ledeno doba 3: Dinosauri dolaze*.



SUMMARY: Manny the Mammoth, Diego the Sabertooth Tiger, and Sid the Sloth embark upon another adventure after their continent gets exposed to big changes. Using an iceberg as a ship, they encounter sea creatures and pirates as they try to find a new place to live.

DIRECTORS: **Steve Martino** participated in the creation of the animated film *Robots* (2005) as an artistic director and he showed his directorial talents for the first time in 2008 as a co-director of the animated film *Horton*.

Mike Thurmeier is best known as a visual effects artist on the films such as *Fight Club* and *The Sopranos*. He co-directed *Ice Age: Dawn of the Dinosaurs*.

Čudesni Spider-Man

The Amazing Spider-Man

akcijska pustolovina / action adventure, SAD / USA, 2012, 136 min

redatelj / director Marc Webb

uloge / starring Andrew Garfield, Emma Stone, Meagan Good, Embeth Davidtz, Rhys Ifans, Chris Zylka, Martin Sheen

SADRŽAJ: Srednjoškolic Peter Parker pokušava se nositi s vlastitom krizom identiteta i shvatiti neke roditeljske odluke iz prošlosti. U otkrivanju zamršenih obiteljskih tajni pomoći će mu simpatija Gwen Stacy, baš kao i susret s bivšim poslovnim partnerom njegova oca, dr. Curtom Connorsom, a ponajviše stjecanje nadnaravnih moći...

O REDATELJU: Marc Webb (Bloomington, Indiana, SAD, 1974) kao redatelj dugometražnih igranih filmova debitirao je nagrađivanom romantičnom komedijom *500 dana ljubavi* (2009, *500 Days of Summer*), a karijeru je izgradio kao redatelj hvaljenih dokumentaraca, kratkih igranih filmova i glazbenih spotova.



SUMMARY: Peter Parker is a high schooler who is trying to deal with his identity crisis and understand some of his parents' decisions from the past. His sweetheart Gwen Stacy and an encounter with his father's former partner, Dr. Curt Connors, as well as his supernatural powers, help him unravel his family's secrets.

DIRECTOR: Marc Webb (Bloomington, Indiana, USA, 1974) made his feature directorial debut with the 2009 award-winning romantic comedy *(500) Days of Summer* and he developed his career as a director of acclaimed documentaries, short films, and music videos.

PUSTOLOVNI LABORATORIJ PROFESORA BALTAZARA

Professor Balthazar's Adventure Laboratory

Gradska knjižnica i čitaonica Pula

voditelji: Zvonimir Rumboldt i Tomislav Fiket

Tradicionalni pustolovni laboratorij profesora Baltazara i ovog ljeta otvara svoja vrata pozivajući najmlađe u čarobni svijet sedme umjetnosti i izradu onog njima najdražeg – animiranog filma! Dobrodošli su svi klinci i klinceze u dobi od više-manje 7 do 13 godina.

Oni koji već nekoliko godina čekaju taj sedmi rođendan i oni koji se s profesorom Baltazarom susreću prvi put s velikim entuzijazmom kreću otpočetka s prvim koracima u svijetu animiranog filma i spremaju se za naprednu grupu druge godine.

Mnogi raniji polaznici već su iskusni filmaši željni novih, još neotkrivenih saznanja. Stoga su za njih, u naprednoj grupi, pripremljeni novi sadržaji i još uzbudljiviji filmski podvizi.

Teorijski dio laboratorija sadržavat će upoznavanje s osnovama filma i filmske umjetnosti, kao i razgovore o filmovima koje će pogledati u sklopu Pulice, a praktični će obuhvatiti sve faze kreiranja filma: od razvoja ideje i scenarija preko izrade scenografije i prikupljanja rekvizita do samog snimanja i montaže. Ovogodišnja tema radionice basne, tako da će sudionici uz pomoć voditelja ekranizirati neke od poznatih basni; bojiti i lijepiti elemente scenografije, upravljati figurama junaka filma te snimiti odabrane kadrove digitalnim fotoaparatom. Tehnikom stop animacije nastat će kratak animirani film u kojem će ove godine polaznici radionice sami dati glasove životinjama te naučiti ponešto o snimanju i montiranju zvuka.

Filmovi dviju naprednih grupa bit će i tradicionalno prikazani u Areni posljednjeg dana Festivala.

Voditelji:

Zvonimir Rumboldt: filmski i televizijski redatelj, asistent na Akademiji dramske umjetnosti u Zagrebu; mlađoj publici poznat po emisijama *Navrh jezika*, *Farma*, TV-seriji *Ne daj se, Nina*, kao i filmu *Lavanderman – istina ili mit?*.

Tomislav Fiket: redatelj velikog broja video-spotova i dokumentaraca, mlađima poznat po igranoj seriji *Jura Hura*; glavni urednik jedinog hrvatskog kanala o videoigrama, *Playomania*.



Pula City Library and Reading Room

Moderators: Zvonimir Rumboldt and Tomislav Fiket

This year once again, Professor Balthazar's traditional adventure laboratory opens its door to the magical world of the 7th Art, creating what kids love best – animated films! All the children, aged between about 7 and 13 are welcome!

Those who have been waiting for this seventh birthday for a few years now, or those who will meet Professor Balthazar for the first time will start from the beginning with great enthusiasm and prepare themselves for the next year's advanced programme.

Many past attendees have already become experienced filmmakers, eager for new, still unrevealed ideas. Therefore, there is an advanced group organized for them, with more contents and even more exciting film projects.

The theoretical part of the workshop includes introduction to film and cinematic art, as well as discussions on the films which are part of Pulica, whereas the practical part comprises all the phases of film creation: from the development of the idea and the script, through set design and acquisition of film props, to filming and editing. This year's workshop is based on fables. With the help of moderators, the attendees will adapt some of the well-known fables, paint and glue set elements, manipulate film protagonists, and shoot selected frames with a digital camera. A short animated film will be created by using stop motion (frame-by-frame) animation. This year the attendees will do voices of animals and learn something about sound recording and editing.

Films made by two advanced groups will traditionally be presented in the Arena on the final day of the Festival.

Moderators:

Zvonimir Rumboldt: film and television director, assistant at the Zagreb Academy of Dramatic Art. Younger audience knows him for the shows *At the Tip of My Tongue* and *The Farm*, TV series *Don't Give Up, Nina* and the film *Lavanderman – Truth or Myth?*.

Tomislav Fiket: director of a large number of video clips and documentaries. Younger audience knows him for the series *Jura Hura*. He is one of the chief editors of the Croatia's only video games channel *Playomania*.



UKRATKO NA PORTARATI

Shortly at Portarata

subota, 21. srpnja

22.30, *Amo-tamo*, kolaž kratkih animiranih filmova autorice Ivane Guljašević
Nakon tradicionalnoga spektakularnog vatrometa povodom otvorenja Festivala, na veliku radost roditelja i djece, neće biti vrijeme za spavanje nego za kolaž animiranih filmova za djecu u kojima možemo saznati sve o Čarapojedcu, o Čovječuljku Snovuljku, ljubavi jedne muhe, gdje je pauk Praško pronašao idealan dom, kako žive tri strašna zmaja i još puno toga.

nedjelja, 22. srpnja

21.30, Hrvatski kratki igrani filmovi 1

Iris, Andrija Mardešić, 29'; *Mušice, krpelji i pčele*, Hana Jušić, 30'

ponedjeljak, 23. srpnja

21.30, Hrvatski kratki igrani filmovi 2

Vikend, Goran Ribarić, 9'; *Obid*, Ivica Mušan, 12'; *Brija*, Luka Rukavina, 15'; *Rom kom*, Zvonimir Rumboldt, 36'

utorak, 24. srpnja

21.30, 9. doFuraj svoj film, kratki amaterski filmovi / Novi novi val 2, slovenski kratki amaterski filmovi

Novi novi val slobodnjački je kolektiv slovenskih filmaša, a specijalizirao se u produkciji kratkih filmova bez budžeta, koji se jednom godišnje prikazuju na filmskoj reviji Krasni Novi Novi Val. Dok je njihove filmove, koji se međusobno izuzetno razlikuju, teško žanrovski definirati, svi dijele isti osjećaj osveženja i originalnog nekonformizma...

srijeda, 25. srpnja

21.30, *Čarobni klaviri* i kolaž kratkih animiranih filmova uz podlogu Chopinove glazbe

Uz *Čarobni klavir* prikazat će se 11 kratkih filmova, kojima kao podloga također služi Chopinova glazba. To su *Debeli hrčak (Fat Hamster)* Adama Wyrwasa, *Tatin dečko (Papa's Boy)* Leevija Leemettyja, *Mali poštar (Little Postman)* Dorote Kobiela, *Duhovi klavira (Spirits of the Piano)* Magde Osinske, *Tinta (Pl.ink!)* Anne Kristin Berge, *Noćni otok (Night Island)* Salvadora Maldonada, *Papirnat klavir (Paper Piano)* Marianele Maldonado, *Chopinovi crteži (Chopin's Drawings)* Dorote Kobiela, *Fantazija (Fantasia of Duo Suo)*, koju je režirao Skin 3, *Raj za hrčke (Hamster Heaven)* Paula Bolgera te *Strašilo (Scarecrow)* Przemysława Anusiewicza i Janusza Martyna.

četvrtak, 26. srpnja

21.30, Hrvatski kratki igrani filmovi 3

Životinjsko carstvo, Igor Šeregi, 16'; *Ivo*, Nikola Strašek, 26'; *Prva dama Dubrave*, Barbara Vekarić, 20'

petak, 27. srpnja

21.30, *Đakovački rezovi*, kolaž kratkih etnografskih filmova

Treća po redu manifestacija Đakovački rezovi održana je od 26. do 30. lipnja 2012. godine kao uvod u 46. Đakovačke vezove. Okosnicu programa činio je 9. međunarodni Etno film festival Srce Slavonije, koji svake godine predstavlja brojne etnografske filmove slabije poznatih kinematografija. Srce slavonije predstaviti će se četirima filmovima: *Lovci na med*, Lotta Granbom, Švedska, 14'; *Mrtva noć*, Branko Ištvančić, Hrvatska, 27'; *Čađavi dječak*, Maung Okkar, Mijanmar / Njemačka, 11' te *Budućnost iz šalice*, Zeynep Devrim Gürsel, Turska, 22'.

subota, 28. srpnja

21.30, Hrvatski kratki igrani filmovi 4

Izvan sezone, Dijana Bolanča, 15'; *Jedan*, Matija Radeljak, 15'; *Slon*, Dalija Dozet, 12'; *Rastanak 2*, Irena Škorić, 22'

Saturday, July 21

22.30, *Amo-tamo*, selection of short animated films by Ivana Guljašević

To the joy of parents and children alike, after the traditional spectacular fireworks display, there won't be time for bed but for a selection of short animated films for children where we can find out everything about the Sockeater, the Little Dreamer, the love of a fly, where Prasko the Spider found an ideal home, how three horrible dragons live, and many many more things.

Sunday, July 22

21.30, Croatian shorts 1

Iris, Andrija Mardešić, 29'; *Gnats, Ticks, Bees*, Hana Jušić, 30'

Monday, July 23

21.30, Croatian shorts 2

Weekend, Goran Ribarić, 9'; *Father*, Ivica Mušan, 12'; *Chilin'*, Luka Rukavina 15'; *Rom kom*, Zvonimir Rumboldt, 36'

Tuesday, July 24

21.30, 9. doFuraj svoj film, short amateur films / New New Wave 2, Slovenian short amateur films

New New Wave is made up of Slovenian freelance filmmakers and it specializes in no-budget short films production. These films are screened annually at the Beautiful New New Wave Film Revue. While their films, which are all very different, are difficult to define in terms of genre, they all share the same sense of refreshment and original nonconformism...

Wednesday, July 25

21.30, *Magic Piano* and a selection of short animated films accompanied by Chopin

Apart from *Magic Piano*, 11 short films accompanied by Chopin will be screened. These are: *Fat Hamster* by Adam Wyrwas, *Papa's Boy* by Leevi Leemetty, *Little Postman* by Dorota Kobiela, *Spirits of the Piano* by Magda Osinska, *Pl.ink!* by Anne Kristin Berge, *Night Island* by Salvador Maldonad, *Paper Piano* by Marianele Maldonado, *Chopin's Drawings* by Dorota Kobiela, *Fantasia of Duo Suo* directed by Skin 3, *Hamster Heaven* by Paul Bolger and *Scarecrow* by Przemyslaw Anusiewicz and Janusz Martyn.

Thursday, July 26

21.30, Croatian shorts 3

Animal Kingdom, Igor Šeregi, 16'; *Ivo*, Nikola Strašek, 26'; *First Lady of Dubrava*, Barbara Vekarić, 20'

Friday, July 27

21.30, *Đakovački rezovi*, selection of short ethnographic films

The third Đakovački rezovi (Đakovo Cuts) event took place from June 26 – 30, 2012 as an introduction to the 46th Đakovo vezovi (Đakovo Embroidery). The programme was based on the 9th International Ethno Film Festival – the Heart of Slavonia which each year presents a number of ethnographic films from lesser known film industries. The Heart of Slavonia will present itself with four films: *The Honey Hunting*, Lotta Granbom, Sweden, 14'; *The Night of the Dead*, Branko Ištvančić, Croatia, 27'; *Charcoal Boy*, Maung Okkar, Myanmar / Germany, 11'; *Coffee Futures*, Zeynep Devrim Gürsel, Turkey, 22'

Saturday, July 28

21.30, Croatian shorts 4

Out of Season, Dijana Bolanča, 15'; *One*, Matija Radeljak, 15'; *Elephant*, Dalija Dozet 12'; *Farewell 2*, Irena Škorić, 22'

DoFURAJ SVOJ FILM!

bring your own film!



doFuraj svoj film! revija je kratkog amaterskog filma koja se već devetu godinu zaredom odvija kao jedan od popratnih programa Festivala igranog filma u Puli. Podsjetimo se da je natečaj prvotno nastao s idejom da filmskim početnicima osigura prve filmske korake omogućujući im prikazivanje i svojevrsnu promociju uradaka.

Ovogodišnji deveti po redu natečaj za najbolji kratki amaterski film zaključen je 1. lipnja. Prijaviti su se mogli svi zainteresirani s uratkom u trajanju do 1 minute, a jedan autor mogao je sudjelovati s najviše dva filmska uratka.

Filmovi uvršteni u natjecateljski program natječu se za nagrade: Najbolji film (ili najbolja ideja) po glasovima žirija i Najbolji film po glasovima publike, gdje pobjednika odabiru posjetitelji stranice www.max.tportal.hr online glasovanjem. Najbolji film po odluci žirija, koji je sastavljen od strane organizatora, bit će proglašen na završnoj večeri 59. festivala igranog filma u Puli, kad će autor primiti nagradu u pulskoj Areni pod zvjezdanim nebom! Nagrade dodjeljuje Hrvatski Telekom – partner Festivala!

Kratak podsjetnik tko je sve *furao* svoj film i *odfurao* nagrade prethodnih godina:

2004. – **Noge** Dejan Dragaš

2005. – **Standardna priča** Marin Lukanović

2006. – **Jeu** Jasna Božić

2007. – **Pioggia inattesa** Arminio Grgić

2008. – **The Band** Ena Čupić, Lucija Dobranić, Mia Tadić i Marko Delić; učenici 6. razreda OŠ Horvati

2009. – **Radnička klasa** Luka Kivela

2010. – **Transemocije** Sendi Salmani, Marko Čabov, Bruno Marin i Peter Bohte

2011. – **Vjera u život** David Bagarić

doFurajsvoj film! is a short amateur film revue which has been taking place for nine consecutive years as one of the sidebar programs of the Pula Film Festival. Let's remind ourselves that the original idea behind this competition was to ensure that film beginners take their first steps and present and promote their works. This year's ninth consecutive call for entries closed on June 1st. All the authors with a film lasting up to one minute could apply and one author could participate with up to two works.

Films selected for competition compete for the following awards: Jury Award for Best Film (or Best Idea) and Audience Award for Best Film (visitors decide on the winner casting their vote at max.tportal.hr). The winner of the Jury Award (the jury is composed by the organizer) will be announced at the closing night's ceremony. The author will receive an award at the Arena under the starry sky! Awards are granted by Croatian Telekom – partner of the Festival!

A short reminder on who brought their film and went home with a prize previous years:

2004 – **Legs** Dejan Dragaš

2005 – **A Typical Story** Marin Lukanović

2006 – **Jeu** Jasna Božić

2007 – **Pioggia inattesa** Arminio Grgić

2008 – **The Band** Ena Čupić, Lucija Dobranić, Mia Tadić, and Marko Delić; 6th grade, Elementary School Horvati

2009 – **Working Classa** Luka Kivela

2010 – **Transemotions** Sendi Salmani, Marko Čabov, Bruno Marin, and Peter Bohte

2011 – **Belief in Life** David Bagarić



8. RADIONICA IZRADE FILMA PULSKA FILMSKA TVORNICA

8th Pula Film Factory Filmmaking Workshop

Pulska filmska tvornica i Festival igranog filma u Puli u sklopu radionice omogućavaju deseterici polaznika da steknu znanja iz svih faza stvaranja filma te realiziraju svoj kratkometražni film.

Radionica se sastoji od dva dijela: izrade scenarija, redateljskog koncepta i plana snimanja te izrade filma, što uključuje snimanje, montažu te postprodukciju slike i zvuka.

Prvi dio radionice održan je od 18. do 22. svibnja pod vodstvom redatelja i pedagoga Darija Juričana, s ciljem da se od pristiglih ideja scenarijski, redateljski i produkcijski zaokruže budući filmovi.

Drugi dio radionice, koji se tiče same izrade i postprodukcije filma, održat će se od 20. lipnja do 15. srpnja i vodit će ga stručni tim koji čine snimatelj Dario Radusin, montažer Ivan Štifanić i voditelj produkcije Marko Zdravković-Kunac.

Voditelj radionice: Marko Zdravković-Kunac

Ovogodišnja radionica realizira sljedeće filmove:

Amir Alagić: Poigravanje ili Pokvareni boiler

Humorna crtica o čudljivosti smrti. Petero prijatelja i ne sluti da će netko od njih uskoro biti mrtav. Upoznajući ih, bližimo se odgovoru na pitanje: Tko?

Sanda Letonja-Marjanović: Promjena

Na fešti pored rijeke šesnaestogodišnji Vid sukobljava se s prijateljima oko gitare i djevojke. U pomoć mu dolazi vodena vila, koja ga uvodi u prastara znanja svoga svijeta.

Julijan Božić: Kako pokupiti curu

Šest različitih viđenja kako petnaestogodišnjak pristupa djevojci.

Zorica Višković: Autostopiranje prema sebi

Autorično videopismo sebi u prošlosti. Razmišljanje jedne tridesetogodišnjakinje o razdoblju kada je imala šesnaest godina, kada su igre slobode bile dio svakodnevice.

Martin Kaić Fifić: Znanstveno fantastični svijet

Dokumentarni film o grupi petnaestogodišnjaka, ljubitelja znanstvene fantastike.

Davor Vuković: S koje strane?

Eksperimentalno igrani film koji prikazuje kako se ljudi nose s promjenama vlastita identiteta.

Radionicu financijski podržava Hrvatski audiovizualni centar.

Partneri radionice su Hrvatski filmski savez i MedVid produkcija d.o.o.



Through a filmmaking workshop the Pula Film Factory and the Pula Film Festival enable its ten attendees to gain knowledge in all the phases of film creation and to shoot their short film.

The workshop comprises two parts: scriptwriting, director's concept and shooting plan, and film creation, including shooting, editing, image and sound post-production.

The first part of the workshop took place May 18-22, under the guidance of film director and pedagogue Dario Juričan, with a view to rounding up future films in terms of directorship, screenplay and production.

The second part of the workshop concerns the creation and post-production of films and it will take place June 20 – July 15, led by a professional team made up of camera operator Dario Radusin, editor Ivan Štifanić and production manager Marko Zdravković-Kunac.

Leader of the workshop: Marko Zdravković-Kunac

The following films will be shot as part of this year's workshop:

Amir Alagić: Playing Tricks or Broken Boiler

A humorous note about the capriciousness of death. Five friends never suspect that one of them will soon be dead. Getting to know them, we get closer to answering the question: Who?

Sanda Letonja-Marjanović: Change

At a party by the river sixteen-year-old Vid gets into an arguments with his friends about the guitar and a girl. A water fairy comes to help him and she lets him in on the ancient wisdom of her world.

Julijan Božić: How to Pick Up a Girl

Six different perspectives on how a fifteen-year-old boy should approach a girl.

Zorica Višković: Hitchhiking Towards Oneself

Author's video letter to herself in the past. A thirty-year-old woman reflects on the time when she was sixteen, when games of freedom formed part of her everyday life.

Martin Kaić Fifić: Science-fiction World

A documentary about a group of fifteen-year-olds, science-fiction enthusiasts.

Davor Vuković: What side?

An experimental narrative film showing how people deal with identity changes.

The workshop is financially supported by the Croatian Audiovisual Centre.

The partners of the workshop are the Croatian Film Association and MedVid produkcija d.o.o.

CINEMANIAC 2012 MISLITI FILM RESEARCH IN PROGRESS

cinemaniac 2012 to think film research in progress

MMC LUKA, Istarska 30, Pula
22. srpnja – 6. kolovoza 2012.

Izložba Cinemaniac predstavlja dugoročnu interdisciplinarnu istraživačku platformu koja propituje veze filma, pokretnih slika i suvremene umjetnosti, a realizirana je u formatu izložbe. Programska platforma *Misliti film*, kao *research in progress*, nastavlja se na dosadašnja iskustva rada s povijesnom baštinom eksperimentalnog filma i suvremenom umjetničkom audiovizualnom produkcijom, radovima koji formiraju specifičan odnos prema ideji filma kao prostora mišljenja filma drugim sredstvima, kritike filmskog aparata, mjesta u kojima se reflektiraju aspekti društva, ideologije, kulture.

SLOBODAN ŠIJAN: Filmski letak
Kustosice: Branka Benčić i Aleksandra Sekulić

Vizualna produkcija radova na papiru u koju pripada *Filmski letak* Slobodana Šijana umjetnička je praksa u kojoj autor eksperimentira s filmskim načinom mišljenja i željom da obuhvati fragmentarni svijet kinematičkih efekata, bilješki i slika. To su nekonvencionalni radovi intertekstualnog karaktera, koji se, odmaknuti od normativne filmske tehnologije, i služeći se različitim istraživačkim pristupima, putem drugih medija – teksta, kolaža, fotografija, videa, referiraju na svijet filma, filmsku kulturu i jezik filma. U umjetnosti avangarde i neoavangarde „film drugim sredstvima“ predstavlja dekonstrukciju konstitutivnih elemenata filma, koji se osamostaljuju kao područje umjetničkog izraza (fotografija, film strip, traka, montaža, projekcija). Želja je da se šira publika upozna s eksperimentalnim filmskim praksama Slobodana Šijana, kao i s promišljanjem filma i kritičkom praksom u umjetnosti toga redatelja.

DAMIR OČKO: On Ulterior Scale
Kustosica: Branka Benčić

Izložba Damira Očka *On Ulterior Scale* obuhvaća niz međusobno povezanih radova koji se razvijaju oko filma *The Moon shall never take my Voice* (2010). Damir Očko uz filmske izvodi niz radova na papiru, vizualne, grafičke materijale, kolaže, skice, crteže, knjige umjetnika, uključujući i tipografsku partituru *opto-fonetičkih* karakteristika. Oni blisko komuniciraju s praksama konkretne i vizualne poezije, umjetničke forme i vrste vizualnog izražavanja koja se formira na rubovima književnosti, vizualnih umjetnosti i grafičkog dizajna. Grafički elementi postaju prostor istraživanja, sredstvo kojim se može nadopuniti razumijevanje i učinak djela i proširiti prostor filmskog izraza kao kompleksne audiovizualne orkestracije.

MMC LUKA, Istarska 30, Pula
July 22 – August 6, 2012

Cinemaniac represents a year-long interdisciplinary research platform which questions the relation between film/moving images and contemporary art and it is realized in the form of an exhibition.

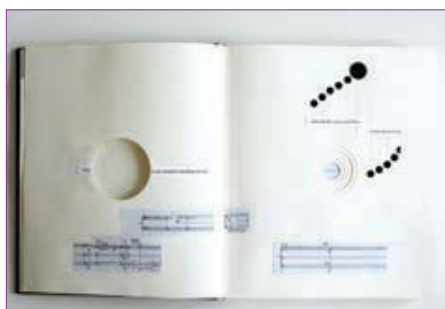
The programme platform *To Think Film*, as research in progress, leans on previous experiences of working with the historical heritage of experimental film and contemporary artistic audiovisual production, on works which form a specific relationship with the idea of film as a space for thinking film by other means, criticism of film, places where social, ideological and cultural aspects reflect.

SLOBODAN ŠIJAN: Film Leaflet
Curated by: Branka Benčić and Aleksandra Sekulić



The visual production of works on paper, the *Film Leaflet* by Slobodan Šijan being part of it as well, represents an art form where artists experiment with a cinematic manner of thinking and a wish to cover the fragmentary world of cinematic effects, notes and images. These are nonconventional works, intertextual in their nature, which, being departed from standard cinematic technology, and taking different research approaches, by means of different media, such as text, collage, photography, and video, refer to the world of film, cinematic culture and language. In the art of the avant-garde and the neo-avant-garde, “film by other means” represents the deconstruction of integral elements of film which become an independent area of film expression (photography, film strip, editing, screening). The intention was to acquaint a wide audience with the experimental cinematic work by Slobodan Šijan as well as with his vision of film and critical practice in his art.

DAMIR OČKO: On Ulterior Scale
Curated by: Branka Benčić



Damir Očko's exhibition *On Ulterior Scale* includes a series of interconnected works developing around the film *The Moon shall never take my voice* (2010). Along with cinematic works, Damir Očko produces a series of works on paper, various visual, graphic material, collages, sketches, drawings, artists' books, including a typographic score of *optophonetic* characteristics. His works closely communicate with the practices of concrete and visual poetry, an artistic form and kind of visual expression coming to life on the margins of literature, visual arts and graphic design. Their graphic elements become a

space to be explored, a means of expression that is both autonomous and complementary, and that can complete the understanding and effect of the work and widen the space of cinematographic expression as a complex audiovisual orchestration.

IZLOŽBA EXHIBITION



Jagoda Kaloper Autoportreti

Muzej suvremene umjetnosti Istre / Museo d'Arte contemporanea dell'Istria

Sv. Ivana 1, Pula

24. srpnja – 5. kolovoza 2012.

Izložba *Autoportreti* predstaviti će autoportrete Jagode Kaloper nastale od 1977. do 2012. godine. Jagoda Kaloper u svojoj je umjetnosti zarana počela s onim što karakterizira umjetnost našeg vremena, odnosno s preispitivanjem i bilježenjem vlastitog psihofizičkog stanja te njegovih promjena uvjetovanih utjecajem životne sredine i vremenskom prolaznosti. Autoportreti, rađeni krajem sedamdesetih godina, nastali su izravnim prislanjanjem autoričina lica i tijela na fotokopirni aparat te su otisnuti na xerox papire u prirodnoj veličini. Radilo se o sugestivnom i rezolutnom odgovoru na javnu percepciju lika prelijepe filmske glumice, preispitivanju odnosa privatno – javno, ali je ujedno to bila i autoričina potraga za vlastitim identiteom.

Drugi ciklus portreta predstavljaju uvećani *stillovi* uzeti iz videozapisa nastalih u posljednjih desetak godina, kada je Jagoda malom digitalnom kamerom bilježila svoje odraze u ogledalu i tako dokumentirala prolaznost, koje je i te kako svjesna i iza koje u potpunosti stoji. Nema nostalgije i nema bijega u prošlost.

Posljednja su serija autoportreta zastupljenih na ovoj izložbi slike, ponovno kadrovi iz Jagodinih filmova, ovaj put interpretirani autoričnim slikarskim rukopisom i s iskustvom vremenskog odmaka. Jagoda Kaloper u ovim trima serijama portreta progovara o prolaznosti života, entuzijazmu mladosti, otuđenoj sadašnjosti, o statusu, ulozi i percepciji žene, o odnosu javnog i privatnog... Premda se sva ta pitanja jasno iščitavaju u ovome autoričinu opusu, u gotovo pola stoljeća autoportretnog stvaralaštva kao konstanta izlazi jedino ljepota. Ljepota mlade glumice i umjetnice postupno se mijenja ljepotom zrele žene čiji je životni i umjetnički put bio posut humanošću te visokim moralnim i etičkim načelima, koji su joj pomogli u formiranju umjetničke aure koja je jednako zračila u njenim kreativnim počecima kao što zrači i danas.

Mladen Lučić



Jagoda Kaloper Self-portraits

Museum of Contemporary Art of Istria / Museo d'Arte contemporanea dell'Istria

Sv. Ivana 1, Pula

July 24 – August 5, 2012

The exhibition *Self-portraits* will present Jagoda Kaloper's self-portraits created from 1977 to 2012. In her art Jagoda Kaloper started early with what is characteristic of art in our times, i.e. questioning and registering one's own psychophysical condition and its changes conditioned by social environment and the passage of time. The author made her self-portraits in late seventies leaning her face and body against a copy machine and printing them on xerox paper in natural size. This was a suggestive and resolute response to the public perception of the beautiful screen actress, questioning of the relationship between the private and the public, but at the same time author's search for her own identity.

The second self-portraits cycle is represented by enlarged stills from videos created in the last ten years, when Jagoda registered her reflections in the mirror with a digital camera and thus documented physical transience, of which she is fully aware. There is no nostalgia and no escape to the past.

The exhibition's final self-portrait series presents paintings, i.e. frames from Jagoda's films, interpreted by author's painter's handwriting and with some detachment. With these three series Jagoda Kaloper tackles the transience of life, enthusiasm of youth, alienated presence, the status, role and perception of women, the relationship between the public and the private... Although all these three questions are evidently present in this opus, the only constant of almost half a century of self-portraits is beauty. The beauty of a young actress and artist is gradually transformed into the beauty of a mature woman whose life and artistic path have been filled with humanity and high moral and ethical principles which helped her form an artistic aura which radiated at the beginning of her creative work just like it radiates now.

Mladen Lučić

IZLOŽBA

EXHIBITION

Kerry Brown

Cinematic Stills

Galerija Makina, Kapitolinski trg 1, Pula
20. srpnja – 18. kolovoza 2012.

Kerry Brown, Novozelandski s adresom u južnom Londonu, radi diljem svijeta kao jedan od vodećih filmskih fotografa. Proteklih 18 godina radio je na različitim međunarodnim produkcijama, uključujući epske filmove *Robin Hood* i *Prometej* Ridleyja Scotta, *Uvjete predaje*, *Sve o jednoj djevojci*, *Bel Ami* te nadolazeći redateljski debi Dustina Hoffmana *Kvartet*.

Kerry se upoznao sa svijetom fotografije kao mladi profesionalni skateboarder. Počeo je fotografirati svoje kolege, a radovi su mu vrlo brzo objavljeni u *American Skateboarder Magazine*u. Zatim otpočinje karijeru fotografa dokumentirajući mlade modne dizajnere u Aucklandu i post-punk glazbenu scenu. Za naslovnicu časopisa *Rip it Up*, novozelandskoga *Rolling Stonea*, snimao je U2, Nicka Cabea i Siouxsie & the Banshees.

Imao je okoza prepoznatljive slike pa je tako postao redatelj videospotova. Režirao je više od 50 spotova, a onaj za pjesmu *Four Seasons In One Day* grupe *Crowded House* smatra se klasikom devedesetih. Dakako, Kerry je naginjao igranim filmovima. Prvi film na kojem je radio kao fotograf bila je legendarna drama o Maorima *Billi jednom ratnici*. Ovaj je nezaboravan film proslavio svojega redatelja, glavne glumce i Kerryja koji otada radi u Europi, Sjevernoj Americi i Africi. Uz posao filmskog fotografa bavi se i snimanjem video brošura i DVD dodataka.

«Fotoaparat mi je u ruci cijeli radni život», kaže Kerry. «Vjerujem da je moja glavna snaga raznolikost – radim u glazbenoj, modnoj i marketinškoj industriji, na dokumentarnim i igranim filmovima. Svaka je fotografija natopljena ovim bogatim iskustvom. Smatram da je ključ pronalazak prepoznatljive slike, potraga i hvatanje presudnog trenutka. Snimam fotografije koje prenose glumčevu izvedbu i koje pričaju priču.»

Kerry naglašava kako mu je rad u modnoj industriji, na televiziji, u glazbenoj industriji te na niskobudžetnim filmovima osigurao obuku od neprocjenjive vrijednosti za snimanje na velikim studijskim filmovima.

«Naučio sam iz iskustva. Uvijek je važno ostvariti dobar odnos s redateljem i producentom, s glumcima i s direktorom fotografije. Vrijedan sam i pošten tip koji voli fotografiju i film. To dokazujem sa svakim novim filmom.»

Kada ne radi na filmu, Kerry radi na likovnim projektima sa svojom ženom, multimedijalnom umjetnicom Rosannom Raymond, te uživa u društvu, odnosno podnosi društvo, svojih teenejdžera Salvadora i Malije.



Kerry Brown

Cinematic Stills

Galerija Makina, Kapitolinski trg 1, Pula
20. July – 18 August 2012.

New Zealand-born, South London-based, regularly working all over the world, Kerry Brown is one of the world's leading unit photographers. Kerry has worked on a great variety of international films over the last 18-years. These include the Ridley Scott epics *Robin Hood* and *Prometheus*, *The Proposition*, *An Education*, *Bel Ami* and Dustin Hoffman's forthcoming directorial debut, *Quartet*.

Kerry's introduction to the world of photography came about as a teenage pro' skateboarder. He started photographing his teammates and it wasn't long before his work was being published in *American Skateboarder Magazine*. Kerry then began to focus on photography as a career and he started documenting Auckland's young fashion designers and post-punk music scene. Covering local then international bands found Kerry shooting the likes of U2, Nick Cave and Siouxsie & the Banshees for the cover of *Rip it Up*, New Zealand's *Rolling Stone*.

His eye for an iconic image led to him becoming a director of pop videos: Kerry has directed more than 50 videos and his video for *Crowded House's Four Seasons In One Day* is widely regarded as a '90s classic. Naturally, Kerry gravitated towards feature films: his first unit photographer job was on the seminal Maori drama *Once Were Warriors*. This striking feature launched its director, lead actors and Kerry and since then he has worked in Europe, North America and Africa. Alongside working as a unit photographer, Kerry also shoots EPKs and DVD extras.

"I've had a camera in my hand all my working life," says Kerry. "I believe my key strength is my diversity – I've worked in music, fashion, advertising, documentaries and feature films – and every picture I take is informed by these varied experiences. To me, whatever I'm photographing, it's all about finding that iconic image, searching for and capturing the decisive moment. I take photographs that capture an actor's performance and tell stories."

Kerry emphasises that his long apprenticeship in fashion, TV, music and low-budget films provided invaluable training for the major studio films he now shoots.

"I learnt the hands-on way and always place a big emphasis on forming good relationships with directors and producers, actors and DOPs. I'm a hard working, straight up guy that loves photography and cinema. This has been proven in film after film."

When not working on films Kerry collaborates on visual arts projects with his wife, the multi-media artist Rosanna Raymond, and enjoys (endures) the company of his teenage children Salvador and Malia.

SOLARNO SVJETSKO KINO

Solar World Cinema



Povezivanje Europe s filmom i održivom energijom

Solarno svjetsko kino putujuće je mobilno kino na otvorenom koje se u potpunosti napaja solarnom energijom. Turneja solarnog kina prekogranični je projekt koji surađuje s partnerima poput filmskih festivala, filmskih škola, nevladinih organizacija te s individualnim inicijativama. Ovaj projekt osnažuje gospodarsku i socijalnu koheziju među svojim sudionicima, promiče kulturnu raznolikost kroz film, potiče uporabu održive energije te stvara europsku i svjetsku mrežu u kojoj svi partneri imaju koristi te mogu uzajamno učiti i crpiti snagu.

O Solarnom kinu

Solarno kino potječe iz Nizozemske, ima vlastiti solarni sustav napajanja s tri solarna panela na krovu kombija, a za vožnju se koristi električnom energijom ili biogorivom. Solarnom energijom također se napaja sva audiovizualna oprema potrebna za održavanje filmske projekcije. Samo pola sata pripreme za filmsko platno i zvučnu opremu, na nekoj neobičnoj lokaciji, i sve je spremno za noćni filmski doživljaj na otvorenom. Solarno kino nudi alternativan i zabavan način promoviranja uporabe prirodnih resursa.

Solarno kino i Festival

Mobilno solarno kino dio je Festivala već treću godinu zaredom. Putujući kroz razne kampove, turistička naselja, igrališta, gradske parkove i trgove Pule, pulski turisti i usputni prolaznici gledaju zanimljiv filmski program.

Ove godine solarno kino odvodi Festival u male istarske gradove. Polazišna točka ostaje u Puli u Kulturnom centru Rojc, a zatim turneja nastavlja dalje: Barban, Labin, Premantura, Fažana i Savičenta. Turisti i lokalno stanovništvo imat će priliku uživati u toplim ljetnim večerima uz selekciju kratkih ekoloških filmova i jedan cjelovečernji nacionalni film. Barban ugošćuje film *Koko i duhovi* redatelja Daniela Kušana, Labin i Fažana pogledat će film *72 dana* redatelja Danila Šerbedžije, a Premantura i Savičenta prisjetit će se *Maršala* redatelja Vinka Brešana. Prikazujući nacionalni film, nastojimo približiti Festival ljudima koje put neće nastaviti u Pulu te onima koji možda još nisu otkrili čari Festivala i dobrog filma.

Linking Europe to Film and Sustainable Energy

Solar World Cinema is a travelling mobile open-air cinema powered by solar energy. The solar cinema tour is a cross-border project with partners such as film festivals, film schools, non-governmental organizations, and individual initiatives. The project strengthens economic and social cohesion between its participants; it promotes cultural diversity through film, and encourages the use of sustainable energy. Moreover, it creates new European and world networks from which all the partners can benefit and where they can exchange knowhow and draw strength.

About Solar Cinema

Solar Cinema originates in the Netherlands. It has its own solar system with three solar panels on the roof of a van which runs on electric power or biofuel. All audio-visual electronic equipment necessary for film screenings is solar powered. In just half an hour Solar Cinema can have its screen and sound system ready for an open-air night screening at any unusual location. Solar Cinema offers an alternative and fun way of promoting the use of natural resources.

Solar Cinema and the Festival

The mobile solar cinema has been part of the Festival for the 3rd consecutive year. Travelling through Pula's camps, tourist resorts, sports grounds, city parks and squares, tourists and occasional passers-by can enjoy an interesting film programme.

This year's solar cinema introduces the Festival to smaller towns of Istria. The tour starts at Pula's Rojc Cultural Centre as usual and then moves to Barban, Labin, Premantura, Fažana, and Savičenta. Tourists and local people alike will have an opportunity to enjoy warm summer nights with a selection of environmental shorts and one full-length national film. Daniel Kušan's *Koko and the Ghosts* will screen in Barban, Danilo Šerbedžija's *72 Days* in Labin and Fažana, and Vinko Brešan's *Marshal Tito's Spirit* in Premantura and Savičenta. Showcasing national

films, we are trying to bring the Festival closer to people who will not stop in Pula and to those who may not have yet discovered the charms of the Festival and good films.

