

Pulski
filmski
festival

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

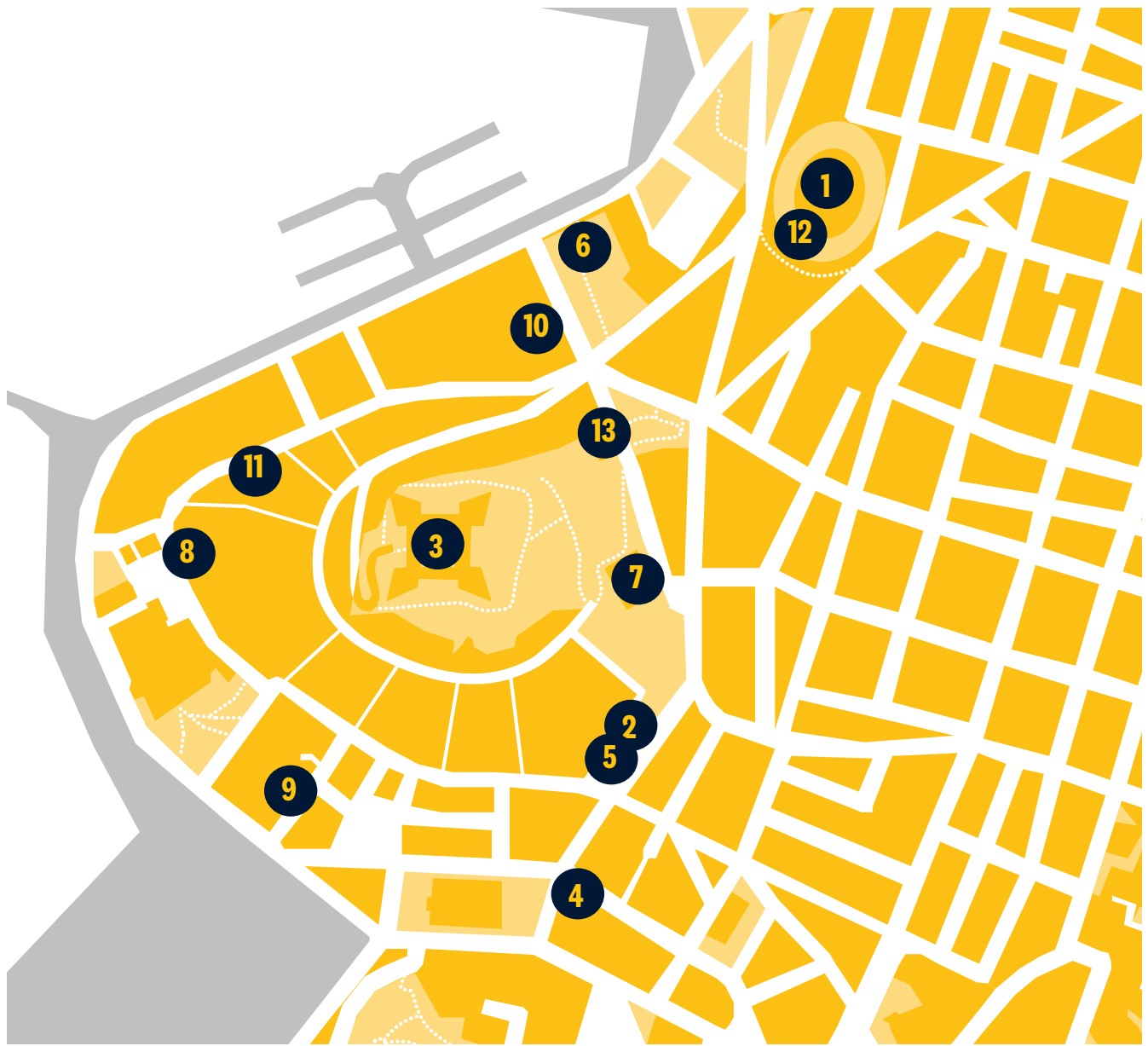
The 68th Pula Film Festival is being held under the high patronage of Zoran Milanović,
the President of the Republic of Croatia



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LOKACIJE / VENUES

1. **ARENA**, Flavijevska ulica
2. **KINO VALLI / VALLI CINEMA**, Giardini 1
3. **POVIJESNI I POMORSKI MUZEJ ISTRE - KAŠTEL / HISTORICAL AND MARITIME MUSEUM OF ISTRIA - KAŠTEL**, Gradinski uspon 6
4. **INK - ISTARSKO NARODNO KAZALIŠTE / ISTRIAN NATIONAL THEATRE**, Laginjina ulica 5
5. **GIARDINI**, Giardini 1
6. **TITOV PARK**, Carrarina ulica 9
7. **ZAJEDNICA TALIJANA CIRCOLO / ITALIAN COMMUNITY CIRCOLO**, Carrarina ulica 1
8. **GALERIJA MAKINA / MAKINA GALLERY**, Kapitolinski trg 1
9. **SKUC - SRPSKI KULTURNI CENTAR / SERBIAN CULTURAL CENTRE**, Maksimijanova 12
10. **MSUI - MUZEJ SUVREMENE UMJETNOSTI ISTRE / MSUI - MUSEUM OF CONTEMPORARY ART OF ISTRIA**, Sv. Ivana 1
11. **GALERIJA MOTIKA - GRADSKA GALERIJA PULA / MOTIKA GALLERY - PULA CITY GALLERY**, Kandlerova 8
12. **GALERIJA AMFITEATAR ARENA / AMFITEATAR ARENA GALLERY**, Flavijevska bb
13. **HRVATSKA GOSPODARSKA KOMORA / CROATIAN CHAMBER OF ECONOMY**, Carrarina ulica 5

TKO JE TKO WHO IS WHO

VIJEĆE PULSKOG FILMSKOG FESTIVALA PULA FILM FESTIVAL COUNCIL

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Alice Borina, Simon Furčić

KOORDINACIJA INDUSTRIJSKOG PROGRAMA I POPRATNOG PROGRAMA

INDUSTRY PROGRAMME AND SIDE PROGRAMME COORDINATION

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Boško Picula (**moderator konferencija za medije** press conference moderator)

FINANCIJE, JAVNA NABAVA I PRODAJA FINANCE, PUBLIC PROCURMENT AND SALES

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URED ZA GOSTE HOSPITALITY

Barbara Sintić Uhač (**voditeljica** manager), Marina Majetić

PROTOKOL PROTOCOL

Suzana Požgaj (**voditeljica** manager), Tea Vujić, Marijana Dabo Percan

MARKETING

Sandra Petrović Dishpalli (**voditeljica** manager), Ursula Beck

FOTOGRAFI PHOTOGRAPHS

Matija Ščulac, Manuel Angelini

INTERNETSKA STRANICA WEB PAGE IdeaX

IT-PODRŠKA IT SUPPORT Mirko Milovan

TEHNIKA TECHNICAL PRODUCTION

Sergej Turčinov (**voditelj** manager), Luka Burba (**montaža** stage manager)

VIZUALNI IDENTITET VISUAL IDENTITY Rašić+Vrabec



A black and white photograph of a large crowd of people gathered in front of the Colosseum at night. The crowd is dense and fills the foreground and middle ground. The Colosseum's iconic arches and windows are visible in the background, illuminated against the dark sky. The overall atmosphere is that of a major event or concert.

U
VODNA OBRAĆANJA

INTRODUCTIONS

MINISTRICA KULTURE REPUBLIKE HRVATSKE MINISTER OF CULTURE

DR. SC. NINA OBULJEN KORŽINEK



Pred nama je 68. izdanje Pulskeg filmskog festivala, a iza sebe ostavljamo još jednu u svakom pogledu izazovnu godinu. Pandemija koronavirusa posebno je pogodila kulturni sektor i onemogućila direktni kontakt i interakciju s publikom, stvaranje i djelovanje u bliskom kontaktu kreativaca, ali unatoč ograničenjima uspjeli smo održati kulturu živom. Jedna smo od rijetkih zemalja čije su kinodvorane, kazališta, galerije i muzeji ostali otvoreni, a kulturni su djelatnici, iako u smanjenom opsegu, nastavili s radom.

Ovogodišnja Pula, nakon prošlogodišnjeg izdanja u rujnu, vraća se u svoj srpanjski termin te nam u natjecateljskom programu predstavlja šest filmova, a deset projekata u programu Filmovi u nastanku najava su bogatih budućih izdanja festivala. Iznimno sam ponosna na ovogodišnji hrvatski program, na autore, producente, umjetnike i djelatnike koji su u teškim okolnostima uspjeli završiti snimanja i produkciju filmova koje će nam predstaviti na festivalu. Ova godina donosi i programske novitete pod umjetničkim ravnanjem Pave Marinkovića koji će, sigurna sam, svojim bogatim dosadašnjim iskustvom i poznavanjem filmske industrije pridonijeti promociji, plasmanu i vidljivosti hrvatske audiovizualne produkcije te povezivanju profesionalaca ne samo na lokalnoj nego i široj, regionalnoj i međunarodnoj razini.

Vjerujem da je bolje vrijeme pred nama i da će svatko od nas odgovornim ponašanjem i cijepljenjem pomoći da se svakodnevni život vrati u normalu, a mi ćemo kao Vlada RH učiniti sve što je u našim mogućnostima da pomognemo normalizaciju i ponovno pokretanje gospodarskih i kulturnih aktivnosti.

Ovim putem zahvaljujem svim umjetnicima i kulturnim djelatnicima na ustrajnoj borbi da unatoč krizi i ograničenjima nastave sa stvaranjem i djelovanjem, ravnateljici i organizatorima festivala na trudu i kreativnosti da omoguće publici još jedno izdanje Pulskeg filmskog festivala u jedinstvenoj Areni, a svim posjetiteljima, festivalskim gostima, domaćim i inozemnim profesionalcima želim uspješan festivalski tjedan.

The 68th Pula Film Festival is upon us and we are leaving behind another year that has been challenging in every way. The COVID-19 pandemic has hit the cultural sector especially hard and direct contact and interaction with audiences has become impossible, as well as creating and working in close contact. However, despite limitations, we have been successful in keeping culture alive. We are one of the rare countries where cinemas, theatres, galleries, and museums have remained open, and where cultural workers have continued with their work, albeit with less intensity.

This year's Pula Film Festival returns to its usual July slot after the last year's edition in September, and presents six films in its competition programme. Ten projects in the Work in Progress Programme herald the abundant future editions of the festival. I am extremely proud of this year's Croatian Programme, the directors, producers, artists, and industry professionals who have managed to complete filming and production in spite of difficult circumstances, and will be presenting them at this year's festival. With the new artistic director Pavo Marinković, the festival will introduce novelties to its programme. I am sure the new artistic director's rich experience and knowledge about the film industry will contribute to the promotion, marketing, and visibility of Croatian audiovisual production and the connections among professionals, not only on the local level, but beyond that, on the regional and international level.

I believe better times lie ahead and every one of us can help bring everyday life back to normal by being responsible and by getting vaccinated. The Government of the Republic of Croatia will do everything in its power to help life get back to normal and to restart economic and cultural activity.

I would like to thank all artists and cultural professionals for their unwavering efforts to continue with their work and activities despite the crisis and limitations, and the festival director and organisers for their effort and creativity to bring another edition of Pula Film Festival to the audience in the unique venue that is the Arena. To all visitors, festival guests, Croatian and international professionals, I wish a successful festival week.

ŽUPAN ISTARSKÉ ŽUPANIJE ISTRIA COUNTY PREFECT **BORIS MILETIĆ**



Puno je asocijacija na Pulu i Istru, a identitet naše regije čine mnoge specifičnosti, koje često i na osobnoj razini doživljavamo kao *svoje*, kao nešto što nam pripada i čime se neizmerno ponosimo, ljubomorno čuvamo. Mnoge Puležanke i mnogi Puležani na taj način žive Pula Film Festival jer su uz njega i s njim rasli i sazrijevali. Ako se Pulu na prvu povezuje s rimskom Arenom, nju se pak dovodi u korelaciju s filmovima pod zvijezdama, najljepšim kinom na otvorenom na svijetu. No, Festival kudikamo nadilazi Pulu i njezino stanovništvo; on je ponos naše Istre, koja regijom kulture nije samo deklarativno.

Kultura koja nažalost u vremenima krize biva među najpogođenijim sektorima i kojoj se prvo zakidaju sredstva, što je nažalost pokazala pandemija, jest ono što nas kao pojedince i kao društvo oplemenjuje i nadograđuje. Kultura, bilo da govorimo o književnosti, filmu, kazalištu ili drugim umjetnostima, svojevrsan je bijeg u neke druge svjetove i dimenzije. Lani je upravo PFF bio jedna od rijetkih kulturnih manifestacija koja se uslijed epidemioloških mjera, na sreću publike i djelatnika filmske industrije, ipak održala, doduše u uvjetima tzv. novog normalnog i koja je potvrdila ne samo značaj ove manifestacije, nego i nužnost prepuštanja i opuštanja. Ovogodišnji, 68. Festival dočekujemo stoga s još većim nestrpljenjem i uzbuđenjem.

Koristim priliku od srca zahvaliti i čestitati organizatorima i volonterima na neiscrpoj energiji, trudu i angažmanu koji iz godine u godinu unose u realizaciju Festivala. Publici želim da još jednom iskusi čaroliju sedme umjetnosti, a gostima i prijateljima Pula Film Festivala da sa sobom ponesu lijepe uspomene iz Istre.

Vidimo se u Areni!

There are a lot of associations to Pula and Istria, and the identity of our region is made up of a number of specific qualities that we often think of as our own, as something that belongs to us, and something we are incredibly proud of and something we jealously protect. A lot of Pula's citizens live Pula Film Festival precisely in this way, because they have grown up with it. If the mention of Pula immediately inspires images of the Roman Arena, the Arena immediately inspires images of film screenings under the stars in the most beautiful open-air cinema. However, Pula Film Festival goes beyond the City of Pula and its people. It is the pride and joy of our Istria, which isn't a region on culture only on paper.

Unfortunately, culture suffers the most in times of crisis, and is the first sector to lose funding, as has been shown by the pandemic. But culture is what enriches and enhances us as individuals and as a society. Culture, be it literature, film, theatre or other types of art, is an escape of sorts into other worlds and dimensions. Last year, Pula Film Festival was one of the rare cultural events that took place amid epidemiological restrictions, fortunately for the audiences and film industry professionals. Even though it took place in the 'new normal', it has not only confirmed the significance of the festival itself, but also the need to let go and ease. This year's 68th edition of the festival is welcomed with even more excitement.

I would like to use this opportunity to thank and congratulate the organisers and volunteers for their unfailing energy, efforts, and involvement that they bring to the festival every year. I wish the audience to once again experience the magic of the seventh art, and to the guests and friends of Pula Film Festival to make beautiful memories in Istria.

I'll see you at the Arena!

GRADONAČELNIK PULE PULA MAYOR **DR.SC. FILIP ZORIČIĆ**



Poštovana publiko, dragi prijatelji Festivala,

s vedrinom i punim optimizmom očekujemo 68. izdanje najvećeg i najvažnijeg filmskog festivala u zemlji tijekom kojega ćemo i ove godine uživati u recentnim hrvatskim produkcijama, koprodukcijama i naslovima europske kinematografije u Međunarodnom programu.

Zajedničkim snagama prevladali smo sve izazove koje nam je donijela pandemija te ove godine, i dalje uz ograničenja, ali uz manje neizvjesnosti i u vedrijim okolnostima, dočekujemo Pulski filmski festival koji će publici predstaviti najbolje od hrvatske godišnje audiovizualne produkcije.

Pandemija je najviše traga ostavila upravo na kulturnom sektoru. Unatoč tome, uz ovogodišnje novitete koje donosi, 68. Pulski filmski festival uspješno je prevladao izazove predstavljajući svojevrsni zamašnjak prema uspješnom putu oporavka od posljedica globalne krize.

Festival je kroz svoju bogatu povijest predstavljao odraz vremena, političkih zbivanja i društvenih mnijenja i to je zapravo jedna od njegovih najvećih vrijednosti. Svih ovih godina Festival se mijenjao, rastao i postao manifestacijom od neprocjenjive kulturne i društvene važnosti ne samo u Puli, Istri i u Hrvatskoj, nego i izvan granica Lijepe Naše.

Povezanost filma i Pule duboko je ukorijenjena u tradiciji grada. Festival je dio naše prošlosti i dio budućnosti. Dodatni šarm daje mu Vespazijanov amfiteatar iz prvog stoljeća poslije Krista, koji s ponosom nosi titulu jedne od najljepših filmskih pozornica na svijetu.

Uz privlačan ambijent pulske Arene te sve bolju kvalitetu filmova i brojne popratne sadržaje za sve posjetitelje, želja mi je da Festival preraste svoje okvire i postane još važniji društveni i kulturni moment moderne i urbane Pule.

Pula je grad filma i radit ćemo na tome da se filmska priča tri tisućljetne Pule kroz kvalitetne programe protegne tijekom cijele godine, a u svemu tome Filmski festival bit će nam snažna polazna točka.

Festival prije svega čine ljudi. Stoga svim autorima, producentima, filmskim djelatnicima, festivalskim gostima i posjetiteljima grada Pule te organizatorima i volonterima želim još jedno nezaboravno festivalsko izdanje!

Dear audiences, dear friends of the festival,

It is with joy and true optimism that we welcome the 68th edition of the largest and most significant film festival in the country, where we will once again enjoy in the recent Croatian productions, co-productions, and European films in the International Programme.

We have joined forces to overcome all the challenges brought about by the pandemic. This year, although still with certain limitations, but with less uncertainty and in brighter circumstances, we welcome Pula Film Festival, which will present the best of Croatia's audiovisual production from the past year.

The pandemic has impacted the cultural sector the hardest. Despite that, with this year's novelties, the 68th Pula Film Festival has successfully overcome the challenges and is a momentum of sorts for the successful road to recovery from the global crisis.

Throughout its rich history, Pula Film Festival has reflected the times, political developments, and social changes, and it is this that is one of its biggest values. In all these years, the festival has changed and grown, and has become an invaluable cultural and social event, not only in Pula, Istria, but in Croatia and beyond.

The relationship between film and Pula is deeply rooted in the tradition of the city. The festival is part of our past, as well as our future. The Vespasian amphitheatre from the 1st century BC gives it additional charm, and it is proudly named one of the most beautiful film venues in the world.

With the attractive surroundings of the Arena and the ever increasing quality of films, as well as a number of events in the side programme, I wish Pula Film Festival to become even more significant in the social and cultural life of the modern, urban Pula.

Pula is a city of film, and we will work on the film story of the three-thousand-year-old Pula being relevant all year round through quality programmes, with Pula Film Festival as a strong starting point in our efforts.

The people are what makes the festival. Therefore, I would like to wish another memorable edition of the festival to all directors, producers, filmmakers, festival guests, and visitors of the City of Pula!

UMJETNIČKI RAVNATELJ PULSKOG FILMSKOG FESTIVALA PULA FILM FESTIVAL ARTISTIC DIRECTOR **PAVO MARINKOVIĆ**



autor fotografije / photo by: Tomislav Čuveljak

Poštovana publiko Pulskog filmskog festivala,
poštovani filmaši!

U relativno kratkom periodu, uz objektivne i svima poznate poteškoće, slijedeći razum i intuiciju, pokušali smo sastaviti najbolji mogući program kojeg vam trenutno možemo ponuditi. Nadam se da smo uspjeli približiti se tom cilju.

Pulski filmski festival svake godine svojoj publici nudi najbolje, a po mogućnosti i premijerne hrvatske dugometražne igrane filmove. Ova je godina bila posebna. Pandemija je usporila postprodukciju nekih već snimljenih naslova te se činilo da će novih hrvatskih filmova uzmanjkati. No, nekolicina eminentnih autora uspjela je završiti filmove na vrijeme. Dvojica od njih počastila su nas svjetskim premijerama svojih filmova, a druga dvojica već su uspješno debitirala na festivalima A kategorije, te smo njima pridružili i jedan nezavisni naslov. Kad smo zaključivali program, iznenadilo nas je i obradovalo uvrštenje filma naše debitantice na Cannes, što nam je otvorilo mogućnost da upravo tim filmom i otvorimo festival te najavimo nešto za što smatramo da će se u bliskoj budućnosti pokazati trendom – a to su darovite mlade autorice originalnih priča i filmskog izričaja. Unatoč svim preprekama i posrtanjima, hrvatska se kinematografija ponovno pokazala živom, raznovrsnom i vitalnom.

Glede najprestižnijeg programa – onog u areni, trudili smo se objediniti ga sadržajno, progovarajući sličnoj ciljnoj skupini; tako će između otvaranja i zatvaranja svaka večer biti na atraktivan način tematska. Progovarati ćemo o politici, baviti se ženskim životima, smijati se, adrenalinski uzbuđivati i strepiti.

Osim šest hrvatskih naslova, pripremili smo i Međunarodni program u kojem dominiraju europski redatelji univerzalnih problematika i tematika, nadamo se bliskih i hrvatskim gledateljima. Nudimo mnogo zanimljivijih gostiju koje namjeravamo približiti publici razgovorima nakon projekcija. Nudimo i ponešto klasika, prisjetit ćemo se filmovima i kolega koji su nas ove godine napustili, a pripremili smo vam i neke europske uspješnice. Moram se zahvaliti na izvrsnoj suradnji diplomatskim kulturnim predstavništvima zemalja koje su nam pomogle ostvariti ovaj program.

Iza kulisa festivala odvijat će se za publiku neprimjetan ali za filmaše esencijalan industrijski program koji hrvatskoj kinematografiji, možda ne odmah ali dugoročno, može donijeti velike koristi. Veliko hvala svima koji su ga omogućili. A hvala i timu Pula Film Festivala, koji me dočeka o otvorena srca te pomogao ostvariti ove programske sadržaje.

Uživajte u programu 68. Pulskog filmskog festivala!

Dear Pula Film Festival audience,
Dear filmmakers,

In a relatively short time and with real difficulties that we are all aware of, and following our reason and intuition, we have tried to make the best possible programme that we can offer at the moment. I hope that we have managed to come close to our goal.

Each year, Pula Film Festival offers its audience the best Croatian feature films, and if possible, premieres. This year has been special. The pandemic has slowed down the post-production of films, and it seemed there will be a lack of new Croatian films. However, a few prominent Croatian directors have managed to complete their films on time. Two have honoured us with world premieres, another two have already seen success at A-category festivals, and they are joined by an independent film. In locking in the programme, we were surprised and delighted that a film by a Croatian debutant has been selected for Cannes. This opened an opportunity for us to have this film open Pula Film Festival and to herald what we think will be a trend in the near future: talented young female directors with original stories and film expression. Despite all obstacles and stumbles, Croatian film has once again proven to be alive, diverse, and resilient.

As for the most prestigious programme, the one at the Arena, we have tried to consolidate it so that it speaks to similar target groups: from the opening to the closing ceremony, each of the evenings will be themed. We will speak about politics, deal with women's lives, laugh, experience adrenaline rushes, and feel anxious.

Other than the six Croatian films, we have also prepared the International Programme, dominated by European directors and universal issues and themes that we hope the Croatian audience will also relate to. We will have many interesting guests and we plan on introducing them to the audience through interviews and talks after the screenings. We will offer some classics and will look back on films and colleagues who have left us this year; and we have also prepared some European successes. I have to thank the diplomatic missions and cultural offices of the countries who have assisted us in making the Classics Programme a reality for their excellent cooperation.

Behind the scenes of the festival is the Industry Programme. It is what at the audience will not see, but what is essential for filmmakers, and what can bring a lot of benefits to Croatian film, perhaps not immediately, but long-term. Thank you to everybody who has made it possible. And also, thank you to the team of Pula Film Festival, who have welcomed me wholeheartedly and have helped make the festival programmes a reality.

Enjoy the programme of the 68th Pula Film Festival!

RAVNATELJICA JAVNE USTANOVE PULA FILM FESTIVAL DIRECTOR OF THE PULA FILM FESTIVAL PUBLIC INSTITUTION

GORDANA RESTOVIĆ



Dragi prijatelji Festivala i filma,

fascinantan podatak da je prva filmska projekcija održana u Puli prije 125 godina, vraća nas na same začetke kinematografije, kada su pokretne slike započinjale tada nezamisliv put. Otada, tehnološka i žanrovska dostignuća rapidno su se izmjenjivala, no imala su uvijek svoju konstantu – publiku. Upravo je bogata prikazivačka tradicija, koja seže u samo ishodište Sedme umjetnosti, utkala filmski predznak Puli, koja je posljednjih 68 godina domaćinom najrecentnijeg nacionalnog i međunarodnog stvaralaštva.

Posebnost ovog izdanja oslanja se na zajedništvo filmskih autora, struke, medija, poslovnih partnera i djelatnika koji su, vođeni istom idejom, prilagodili sve mogućnosti održavanja kako bi u okviru izvedbe posjetiteljima ponudili pravo filmsko ljeto. Na dvanaest lokacija s dvanaest programskih kategorija, i ovogodišnji će Festival ostvariti ono neizrecivo posebno raspoloženje u gradu, zbog kojeg ispunjava svoju zadaću postojanja i filmovima nalazi put do gledatelja. Dodana vrijednost ovom izdanju je snažniji industrijski program, koji okuplja značajna imena filmske struke, a koji će u Puli putem okruglih stolova, radionica i predavanja prenijeti svoja dragocjena iskustva.

U godinama pandemije već drugi put zaredom održavamo Festival i uz sve prepreke, ali veliku podršku publike, šaljemo filmskim umjetnicima poruku koliko nam znače njihova ostvarenja i koliko cijenimo njihov trud u ovim čudnim vremenima. Upravo zato, pozivam vas da zajedno uživamo u najljepšem kinu na otvorenom i na taj način zakoračimo u novo poglavlje kinematografije i Festivala, nastavljajući davno započet put.

Dear friends of Pula film Festival and film,

The fascinating information that the first film screening in Pula took place 125 years ago brings us back to the beginnings of film, when moving pictures were only just starting out on their inconceivable journey. Since then, the advancements in technology and genre have rapidly changed, but there was always something constant - the audience. It is precisely the rich tradition of screenings, which goes back to the very start of the seventh art, that has made Pula a city of film, a city that has hosted the newest national and international filmmaking for the last 68 years.

This edition of the festival is special because it focuses on the unity of film authors, professionals, media, business partners, and workers, who, led by the same idea, have adjusted all possibilities of the festival taking place to offer a true summer of film to the audience. With twelve venues and twelve programme categories, this year's Pula Film Festival will once again bring about the special atmosphere in the city, making it true to its purpose of finding its way to the audiences through film. This year's edition of the festival has added value in its Industry Programme, which brings together prominent names in film that will transfer their valuable experiences through round tables, workshops, and lectures.

In the years of a pandemic, this is the second time that we will have Pula Film Festival take place, and with all obstacles, but with large support from the audience, we will send film artists a message of how much their work means to us and how much we appreciate their efforts in these unusual times. Therefore, I invite you to enjoy with us at the most beautiful open-air cinema and step into a new chapter of film and Pula Film Festival, continuing its journey that started so many years ago.





OCJENJIVAČKI SUDOVI I NAGRADE

JURIES AND AWARDS

NAGRADE 68. PULSKOG FESTIVALA

AWARDS OF THE 68TH PULA FILM FESTIVAL

GLAVNE NAGRADE

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

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

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

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

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

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

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

OSTALE NAGRADE

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

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

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

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

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

Nagrada za cjeloživotni doprinos kinematografiji – Hrvatsko društvo filmskih djelatnika dodjeljuje godišnju nagradu zaslužnim pojedincima neautorskog filmskog zvanja.

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

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

MAIN AWARDS

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

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

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

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

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

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

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

OTHER AWARDS

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

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

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

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

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

Cinematography lifetime contribution award – Presented by the Filmmakers Association of Croatia to individuals members of film crews

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

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

OCJENJIVAČKI SUD HRVATSKOG PROGRAMA

CROATIAN PROGRAMME JURY

**PAWEL PAWLIKOWSKI, ZRINKA CVITEŠIĆ, DANILO ŠERBEDŽIJA,
MIRKO PIVČEVIĆ, MIMI PLAUCHÉ**



PAWEL PAWLIKOWSKI

Scenarist i redatelj iz Poljske koji djeluje u Poljskoj i Velikoj Britaniji. Nakon studija književnosti i filozofije na Oxfordu, snima nekoliko iznimno zapaženih i nagrađenih dokumentaraca. S prvim igranim filmom Posljednje utočište (*Last Resort*, 2000) osvaja nagradu BAFTA, a još je uspješniji *Moje ljeto ljubavi* (*My Summer of Love*, 2004) koji je osim dobivene BAFTA-e, i višestruko nominiran za Europsku filmsku nagradu te osvaja Grand Prix na festivalu u Edinburghu. Svjetsku slavu donosi mu film *Ida* (2013) s kojim osvaja Oscara za najbolji strani film. Njegov posljednji film *Hladni rat* (*Cold War*, 2018) djelomično je snimljen u Hrvatskoj, nominiran je za 3 Oscara (između ostaloga za najbolju režiju), 6 Europskih filmskih nagrada te osvaja Nagradu za najboljeg redatelja na festivalu u Cannesu 2017.

Writer/director from Poland, works in Poland and Great Britain. After graduating in literature and philosophy from Oxford, he made several noted and awarded documentary films. His first feature film *Last Resort* from 2000 has won a BAFTA, and his even more successful film *My Summer of Love* has won a BAFTA, several nominations for the European Film Award and the Grand Prix at Edinburgh International Film Festival. He gained international fame with his film *Ida* from 2013, which won the Academy Award for Best Foreign Language Film. His last film *Cold War* was partially film in Croatia, and has been nominated for 3 Academy Awards (including Best Director), 6 European Film Awards, and Best Director at Cannes Festival in 2017.



ZRINKA CVITEŠIĆ

Glumica iz Hrvatske koja djeluje u Hrvatskoj i Velikoj Britaniji. Nakon završetka studija glume, u stalnom je angažmanu u zagrebačkom HNK. 2013. debitira na londonskom West Endu te od tada paralelno radi u Zagrebu i Londonu. Prvu glavnu ulogu na filmu ostvaruje u filmu *Konjanik* (2003) Branka Ivande. Za film *Što je muškarac bez brkova?* (2005) Hrvoja Hribara osvaja Zlatnu arenu za najbolju žensku ulogu na festivalu u Puli te Nagradu za najbolju glumicu Sarajevo Film Festivala. Za ulogu u filmu *Na putu* (2010) Jasmile Žbanić osvaja svoju drugu Zlatnu arenu te Nagradu za najbolju glumicu Filmskog festivala mediteranskih zemalja u Aleksandriji. 2010. godine proglašena je, među ostalima, za Shooting Star Festivala u Berlinu.

Croatian actress, works in Croatia and Great Britain. After graduating in acting, she worked as a member of the Croatian National Theatre. In 2013, she had her debut at West End, and has been working in both London and Zagreb. Her first lead role in film was in Branko Ivanda's *The Horseman*. She won the Golden Arena for Best Actress at Pula Film Festival for her role in Hrvoja Hribar's *What Is a Man Without a Mustache?*, as well as Best Actress at Sarajevo Film Festival. Her performance in Jasmila Žbanić's *On the Path* earned her the second Golden Arena at Pula Film Festival and Best Actress at Alexandria Film Festival. In 2010 she received the Shooting Stars Award at Berlin International Film Festival.



DANILO ŠERBEDŽIJA

Hrvatski filmski redatelj. Njegov debitantski film *72 dana* (2010) hrvatski je kandidat za nagradu Oscar, te osvajač 3 Zlatne arene na Pulskom filmskom festivalu. S ocem Radom Šerbedžijom su-režira film *Oslobođenje Skopja* (2016), prikazan na mnogobrojnim filmskim festivalima, a bio je i kandidat Sjeverne Makedonije za nagradu Oscar. Sa sljedećim samostalnim filmom *Tereza37* (2020) trijumfira na prošlogodišnjem Pulskom filmskom festivalu. Film osvaja 6 Zlatnih arena, među ostalima i one za najbolji film i režiju. Film osvaja i Nagradu publike na Festivalu u Zagrebu, a prikazan je između ostalih na festivalima u Varšavi, Valenciji te beogradskom FEST-u.

Croatian film director. His debut film *72 Days* from 2010 was the Croatian candidate for the Academy Award, and has won 3 Golden Arenas at Pula Film Festival. He co-directed the film *The Liberation of Skopje* with his father, Rade Šerbedžija. The film was screened at numerous film festivals and was the North Macedonia candidate for the Academy Award. His next film *Tereza 37* was triumphant at last years' Pula Film Festival, winning 6 Golden Arenas, including the Golden Arena for Best Film and Best Director. The film has also won the Audience Award at Zagreb Film Festival, and was screened at festivals in Warsaw, Valencia and Belgrade, among others.



MIRKO PIVČEVIĆ

Rođen u Splitu 1975, docent je na Umjetničkoj akademiji Sveučilišta u Splitu. Diplomirao je fotografski dizajn u Školi likovnih umjetnosti u Splitu te filmsko i tv-snimanje na ADU u Zagrebu. Ističe se njegov snimateljski rad u glazbenim videima, reklamama, te dokumentarnim i igranim filmovima (primjerice *Sami* Lukasa Nole, *Ta divna splitska noć* Arseno Antona Ostojića, *Živi i mrtvi* Kristijana Milića ili *Tereza37* Danila Šerbedžije), a za mnoge od njih je i nagrađen – kako domaćim (među ostalima i četiri Zlatne arene), tako i inozemnim priznanjima za iznimna umjetnička dostignuća za kameru u filmu (Cottbus Film Festival, River Run International Film Festival, Constanca International Film Festival).

Born in Split in 1975, works as an assistant professor at the Arts Academy in Split. He graduated in photography design from the School of Fine Arts in Split, and later in cinematography from the Academy of Dramatic Art in Zagreb. His work is prominent in music videos, commercials, and documentary and feature films (such as *Alone* by Lukas Nola, *A Wonderful Night in Split* by Arsen Anton Ostojić, *The Living and the Dead* by Kristijan Milić, and *Tereza37* by Danilo Šerbedžija). He has received numerous awards, both in Croatia (including four Golden Arenas) and abroad, for his achievements in film cinematography (Cottbus Film Festival, River Run International Film Festival, Constanca International Film Festival).



MIMI PLAUCHÉ

Umjetnička je ravnateljica Međunarodnog filmskog festivala u Chicagu, najdugovječnijeg natjecateljskog filmskog festivala u Sjevernoj Americi. Već je 16 godina na Festivalu odgovorna za rad umjetničkog vodstva i program Festivala, kao i za cjelogodišnju organizaciju filmskih serijala. Prije suradnje s čikaškim Međunarodnim filmskim festivalom, Plauché je radila na doktoratu iz japanske književnosti i filma na Odjelu za azijske jezike i kulture Sveučilišta Michigan. Dobitnica je, između ostalih, stipendija Fulbright-Hays, Japanske zaklade i Vijeća za društvena istraživanja. Francuski ministar kulture imenovao ju je Vitezom Reda umjetnosti i pisma. Prethodno je Plauché radila u dokumentarnom i kratkometražnom filmskom programu za Cinema/Chicago, a tijekom svog višegodišnjeg boravka u Japanu radila je za Međunarodni festival dokumentarnog filma Yamagata. Također je radila kao programska savjetnica, članica žirija i predsjednica žirija na brojnim međunarodnim filmskim festivalima.

Artistic Director of the Chicago International Film Festival, the longest-running competitive film festival in North America. She has been at the Festival for 16 years and oversees the artistic direction and programming of the annual Festival as well as the organization's year-round film series. Before joining the Chicago International Film Festival, Plauché was working on a doctorate in Japanese literature and film at the Department of Asian Languages and Cultures at the University of Michigan. She is the recipient of Fulbright-Hays, Japan Foundation, and Social Science Research Council fellowships, among others. Plauché has been named to the rank of Chevalier of the Order of Arts and Letters by the French Minister of Culture. Plauché previously worked in documentary and short film programming for Cinema/Chicago and, while living in Japan for 8+ years, she worked for the Yamagata International Documentary Film Festival. She has worked as a programming advisor and has served on juries and as jury president for numerous international film festivals.

OCJENJIVAČKI SUD MEĐUNARODNOG PROGRAMA INTERNATIONAL PROGRAMME JURY

BEN HOPKINS, LANA BARIĆ, RADA ŠEŠIĆ



BEN HOPKINS

Britanski filmski redatelj i scenarist rođen je 1969. godine u Hong Kongu. Živio je u Londonu i Istanbulu, a sad živi u Berlinu. Hopkins je studirao na Oxfordu i Kraljevskom koledžu umjetnosti u Londonu. Scenarist je, romanopisac (recentan mu je roman *Katedrala*) i filmaš, poznat po kratkometražnim i dugometražnim igranim filmovima, kao i dokumentarcima. U svijetu filma debitira *Simonom Magusom* (1999), uvrštenim u Natjecateljski program Berlinalea. Slijedi britansko-njemačka koprodukcija *Devet života Thomasa Katza* (*The Nine Lives of Tomas Katz*, 2000), za koji biva proglašen britanskim mladim redateljem godine. Filmovi su mu prikazivani i nagrađivani na mnogim festivalima; primjerice u Berlinu, Locarnu, Tribeci itd.

British film director and screenwriter, born in 1969 in Hong Kong. Has lived in London and Istanbul, now lives in Berlin. Hopkins studied at Oxford and the Royal College of Art. He is a screenwriter, novelist (recently *Cathedral*) and filmmaker, known for short and feature films, as well as documentaries. His debut film was *Simon Magus* (1999), screened in competition at the Berlin International Film Festival. He then directed the British-German co-production *The Nine Lives of Tomas Katz* (2000), for which he was named British young director of the year. His films have been shown and have received awards at numerous festivals, including Berlin, Locarno, Tribeca, and others.



LANA BARIĆ

Lana Barić rođena je 1979. godine u Splitu. Na Akademiji scenskih umjetnosti u Sarajevu diplomirala je glumu 2005. a 2011. primljena je u angažman u Dramu Hrvatskoga narodnog kazališta u Zagrebu. Promovirana je u prvakinja Drame 2016. Glumila je u više od 40 predstava i još toliko filmskih i televizijskih ostvarenja, za koje je višestruko nagrađivana. Napisala je nekoliko scenarija za kratke filmove i scenarij za dugometražni film *Tereza37* za koji je dobila Zlatnu arenu za najbolji scenarij na Filmskom festivalu u Puli. Film je osvojio još 5 Arena, uključujući i onu za najbolji film. Režirala je, napisala i odglumila glavnu ulogu u kratkometražnom igranom filmu *Snjeguljica*. Trenutno razvija debitantski igrani film *Eva nakon pada* na Split Scriptu s Razvanom Radulescuom i Torino Film Labu s Isabelle Fauvel.

Born in 1979 in Split, graduated in acting from the Academy of Performing Arts in Sarajevo in 2005, and has been a member of the drama ensemble of the Croatian National Theatre since 2011. In 2016, she was promoted to drama champion. She has acted in more than 40 stage productions and as many films and series, receiving numerous awards. She has written several screenplays for short films, as well as the screenplay for the feature film *Tereza37*, which won her the Golden Arena for Best Screenplay at Pula Film Festival. The film has also won another five Golden Arenas, including the Grand Golden Arena for Best Festival Film. She has directed the short film *Snow White*, in which she also had the role of lead actress. She is currently developing her debut feature film *Eve After the Fall* with Razvan Radulescu at Split Script and Isabelle Fauvel and Torino Film Lab.



RADA ŠEŠIĆ

Festivalska selektorica, predavačica, kritičarka i redateljica. Rođena u Bjelovaru, živi u Utrechtu u Nizozemskoj. Među ostalim, voditeljica je natjecateljskog programa Dokumentarni film na Sarajevu film festivalu, umjetnička ravnateljica Eastern Neighbours u Haagu, suosnivačica i selektorica na DOKUart Festivalu u Bjelovaru, mentorica na studiju filma na Nizozemskoj akademiji za film i TV u Amsterdamu, filmska mentorica i konzultantica na nekoliko međunarodnih radionica/pitcheva u Europi i Aziji. U Nizozemskoj je režirala četiri filma: *Room Without a View* (1997), *Soske* (2001), *In Whitest Solitude* (2001) i *The Way to School* (2007), prikazana na festivalima širom svijeta te su osvojili nekoliko nagrada. Rad joj se čuva u Muzeju moderne umjetnosti u New Yorku.

Festival programmer, film lecturer, critic and film director. Born in Bjelovar, currently living in Utrecht, The Netherlands. Head of the Documentary Competition at the Sarajevo Film Festival. Artistic director of the international festival Eastern Neighbours, The Hague. With friends started and still programs DOKUart Festival in Bjelovar. Mentor at The Master of Film at The Netherlands' Film and TV Academy Amsterdam. Film mentor and consultant at several international workshops/pitching sessions in Europe and Asia. Directed four films in the Netherlands: *Room Without a View* (1997), *Soske* (2001), *In Whitest Solitude* (2001), *The Way to School* (2007). Her films were screened at festivals worldwide and got several awards. Her work was also presented and archived at MoMA New York.

OCJENJIVAČKI SUD KRITIKE

CRITICS JURY

MAGDALENA MIEDL, NENAD POLIMAC, MIHAI FULGER



MAGDALENA MIEDL

Rođena u Linzu 1982. godine, živi i radi u Beču kao filmska kritičarka, novinarka i publicistica, gdje je studirala kazališne, filmske i medijske studije na bečkom sveučilištu. Piše i objavljuje tekstove i eseje o filmu, kulturi i suvremenoj povijesti već više od 20 godina. Članica FIPRESCI-ja, kao filmska kritičarka surađuje sa *Salzburger Nachrichten* i s austrijskom javnom televizijom ORF. Objavljuje kritike i eseje u mnogim austrijskim i njemačkim novinama i časopisima.

Film critic, journalist, and writer born in 1982 in Linz, lives and works in Vienna. She studied theatre, film and media sciences at the University in Vienna. She has been writing about film, culture, and contemporary history for more than 20 years. She is a member of FIPRESCI, contributes to *Salzburger Nachrichten* as a film critic and the Austrian national television ORF, and numerous Austrian and German publications.



NENAD POLIMAC

Rođen u Zagrebu 1949. Filmskom kritikom bavi se od 1972. Jedan je od osnivača časopisa *Film* te dugogodišnji suradnik Filmskog programa TV Zagreb. Od 1984. radi kao savjetnik za repertoar u Kinematografima. Urednik je monografija *Branko Bauer* i *Živojin Pavlović: Dva razgovora*. Suosnivač je te dugogodišnji filmski kritičar i urednik časopisa *Nacional* i *Globus*, kojeg je godinu dana bio i glavni urednik. Piše i za *Jutarnji list*. Dobitnik je nagrade *Sedam sekretara SKOJ-a* za novinarstvo, godišnje nagrade *Vladimir Vuković* Hrvatskog društva filmskih kritičara, kao i one za životno djelo. Autor je knjiga *Leksikon YU filma* i *Život u filmu: Uzori i dosezi*.

Born in Zagreb in 1949, and has been a film critic since 1972. He was the co-founder of the *Film* magazine, and has worked on the film editorial board of TV Zagreb for a number of years. In 1984, he started working as a repertoire advisor for *Kinematografi*. He is the editor of the monographs *Branko Bauer* and *Živojin Pavlović: Dva razgovora*. He is the co-founder, and long-time film critic and editor at *Nacional* and *Globus* weeklies, and has served as editor-in-chief of *Globus* for a year. He also writes for *Jutarnji list* daily newspaper. He was the recipient of the award *Seven Secretaris of SKOJ* for journalism, the annual *Vladimir Vuković* award given by the Croatian Society of Film Critics, as well as a lifetime achievement award. He is the author of two books: *Leksikon YU filma* and *Život u filmu: Uzori i dosezi*.



MIHAI FULGER

Filmski kritičar i povjesničar, radi za Institut povijesti umjetnosti Rumunjske akademije. Kao kritičar aktivan je već 20 godina, član UCIN-a i FIPRESCI-ja te Europske filmske akademije. Bio je član žirija kritike na mnogim velikim festivalima: Berlin, Busan, Cluj, Stockholm, Varšava. Programer nekoliko filmskih festivala, jedan od osnivača rumunjskog časopisa *Film*. Njegova knjiga *Novi val u rumunjskom filmu* proglašena je najboljom filmskom knjigom 2007. Između 2012. i 2020. radio je za rumunjski nacionalni arhiv kao ravnatelj i kao programer kinotečnog programa. Trenutno je umjetnički ravnatelj međunarodnog festivala Film 4 Fun i koordinator međunarodnog filmskog festivala Autumn in Voronet.

Film critic and historian, works for the Institute of Art History of the Romanian Academy. He has been active as a film critic for 20 years, and is a member of UCIN (Film Critics' Association within the Romanian Filmmakers' Union) and FIPRESCI, as well as the European Film Academy. He served as a jury member at numerous major festivals: Berlin, Busan, Cluj, Stockholm, Warsaw. He has worked as a programmer for several film festivals, and is a co-founder of the Romanian magazine *Film*. His book *New Wave in Romanian Cinema* has been named the best book on cinema in 2007. Between 2012 and 2020 he worked for the Romanian National Film Archive as director and programmer of the Romanian Cinematheque. At the moment, he is the artistic director of the international festival Film 4 Fun and artistic coordinator of the International Film Festival Autumn in Voronet.

OCJENJIVAČKI SUD PROGRAMA FILMOVI U NASTANKU

WORK IN PROGRESS - PITCH JURY

VANJA KALUĐERČIĆ, SIMON PERRY, XAVIER HENRY-RASHID



autorica fotografije / photo by: Vera Cornel

VANJA KALUĐERČIĆ

Direktorica je Međunarodnog filmskog festivala u Rotterdamu (IFFR) sa bogatim 20-godišnjim iskustvom rada u filmskoj industriji. Radila je kao direktorica akvizicija globalne streaming-platforme MUBI te na Festivalu europskog filma Les Arcs, Sarajevo Film Festivalu, Nizozemskom filmskom festivalu (NFF), kao i na Međunarodnom filmskom festivalu u Rotterdamu, na kojem je osnovala industrijski program IFFR Talks & Masterclasses od 2016. do 2018.

Festival Director of International Film Festival Rotterdam (IFFR) and brings a wealth of 20 years of industry experience. She was previously the director of acquisitions at global streaming service MUBI, and had prior roles at Les Arcs European Film Festival, Sarajevo Film Festival, Netherlands Film Festival (NFF) and IFFR itself, where she established the IFFR Talks & Masterclasses from 2016 to 2018.



SIMON PERRY

Kao neovisni producent, tijekom 1980-ih bio je producent ili koproducent 10 dugometražnih filmova. Od 1991. do 2000. vodio je nacionalnu filmsku agenciju British Screen koja je financirala 150 filmova britanskih i europskih redatelja (primjerice Neila Jordana (*Plačljiva igra*), Sally Potter (*Orlando*), Mikea Leigha (*Topsy-Turvy*), Kena Loacha (*Kruh i ruže*), Dereka Jarmana (*Edward II*), Milcha Manchevskog (*Prije kiše*), Danisa Tanovića (*Ničija zemlja*)). Od 2006. do 2010. vodi Irski filmski odbor. Tijekom 2015. i 2016. vodi međunarodnu produkciju u Film i Väst u Švedskoj, najvećem regionalnom fondu u Skandinaviji. Do 2018. bio je predsjednik ACE Producers, amsterdamskog pružatelja naprednog usavršavanja za producente, gdje i nadalje radi kao viši konzultant.

As an independent producer during the 1980s he produced or co-produced 10 feature films. During 1991-2000 he was head of the UK's national film agency, British Screen, funding 150 films by British and European directors. These included outstanding work by Neil Jordan (*The Crying Game*), Sally Potter (*Orlando*, *The Tango Lesson*), Mike Leigh (*Topsy-Turvy*), Ken Loach (*Bread & Roses*), Derek Jarman (*Edward II*), Milcho Manchevski (*Before the Rain*), Danis Tanovic (*No Man's Land*). He then headed the Irish Film Board, 2006-2010. During 2015-2016 he was head of international production at Film i Väst in Sweden, the largest regional fund in Scandinavia. Until 2018 he was president of ACE Producers, the Amsterdam-based provider of advanced producer-training, and he remains as its senior consultant.



XAVIER HENRY-RASHID

Osnivač je Film Republica, londonske agencije specijalizirane za svjetsku kinematografiju i dugometražne dokumentarne filmove. Među zastupljenim filmovima nalaze se oni redateljice Pirje Honkasalo te redatelja Petera Bebjaka i Adriana Sabe, čiji su filmovi bili nominirani za nagradu Oscar. Xavier Henry-Rashid radio je kao nezavisni novinar i fotograf na raznim festivalima, uključujući Sundance London, Međunarodni filmski festival Raindance, Sheffield Doc/Fest te Filmski festival u East Endu.

The founder of Film Republic, a London based film sales agency specialising in world cinema and feature documentaries. Amongst its lineup, Film Republic includes the works of directors including Pirjo Honkasalo, and the Oscar entries by Peter Bebjak and Adrian Saba. Xavier previously worked as a freelancer journalist and photographer, and in various festival roles including at Sundance London, Raindance Film Festival, Sheffield Doc/Fest and the East End Film Festival.

NAGRADA MARIJAN ROTAR

MARIJAN ROTAR AWARD

TVORNICA KOJA NE POSUSTAJE

THE FACTORY THAT DOES NOT STOP

Brojne pulske tvornice su nažalost propale i nestale, a na njihovim razvalinama niču šoping centri, apartmani i turistički objekti. No, unatoč toj negativnoj tendenciji, jedna pulska tvornica i dalje radi. U toj tvornici grupe posvećenih entuzijasta već godinama predano stvaraju kratke dokumentarne, igrane i eksperimentalne filmove, vodeći borbu s vremenskim tjesnacem i uvijek oskudnim materijalnim uvjetima, ujedno ispisujući svojim amaterskim pregalaštvom uvijek nadahnute posvete svim promjenama ovog drevnog, inspirativnog, ali pomalo umornog grada. Ti se filmovi prikazuju na tvorničkim okupljanjima i šalju na revije i festivale, o njima se strastveno priča i raspravlja, provlači ih se kroz kritičko rešeto i analizira iz brojnih perspektiva. Ova tvornica brine o mladima i djeci, organizira im radionice iz filmske kulture, uči ih kako da naprave animirani film i kako da vizualiziraju svoje nesputane ideje. U ovoj tvornici nalazi se Klub u kojemu se predstavljaju mladi autori, projiciraju se recentni filmovi i filmski klasici, u kojemu se u opuštenoj atmosferi raspravlja o filmovima, autorima, stilskim tendencijama i epohama. Radnici ove tvornice restauriraju pulsku filmsku povijest, vade iz naftalina arhivske mozaike Kino kluba Jelen i udahnjuju im novi filmski život. U ovoj tvornici svakome su zajamčena sindikalna prava, svatko može slobodno izraziti svoje stajalište i ne mora strahovati kako će kolege reagirati na njegovo mišljenje. Naravno, riječ je o Pulskoj filmskoj tvornici, ponosnoj dobitnici ovogodišnje Nagrade *Marijan Rotar* za doprinos pulske filmske kulture. Čestitamo im na osvojenoj nagradi i želimo da još godinama iz njihovog pogona u Stiglichevoj 12 odzvanjaju radosni zvukovi filmskog stvaralaštva.

Elvis Lenić

A number of factories in Pula have unfortunately went out of business or vanished, and shopping malls, holiday apartments, and tourism infrastructure is built on their ruins. However, despite this negative tendency, a factory in Pula is still operational. There, groups of dedicated enthusiasts have been creating documentary, live action, and experimental films for years, fighting the fight against time, always with sparse materials, but writing with their amateur selfless work for the greater good the always inspired dedications to all the changes of this ancient, inspirational, but somewhat tired city. The films are screened at factory events and sent to revues and festivals, and are passionately talked about and discussed, subjected to criticism, and analysed from many a perspective. This factory takes care of the youth and children, organises film culture workshops for them, teaches them how to make animated films, and how to visualise their uninhibited ideas. This factory is home to the Club, which presents young creatives, screens films and film classics, and offers discussions about films, authors, stylistic tendencies, and eras in a casual atmosphere. The workers of this factory are restoring Pula's film history, dusting off archival mosaics of Jelen Cinema Club and breathing new life into them. This factory guarantees everyone's union rights and there everyone can speak their opinion freely, and no one needs to worry how their colleagues will react if they speak their mind. Of course, the factory in question is Pula Film Factory, the proud winner of this year's Marijan Rotar Award for its contribution to Pula film culture. We congratulate Pula Film Factory on the award, and we wish them many more years at their plant in Stiglicheva 12, with sounds of joyful filmmaking sounding even louder.

Elvis Lenić

NAGRADA DRAGUTIN NUSSHOL

DRAGUTIN NUSSHOL AWARD

MILAN STANIŠIĆ

Hrvatsko društvo filmskih djelatnika najmnogoljudnija je i najdugovječnija udruga filmskih profesionalaca u Hrvatskoj, osnovana 1950. godine, a trenutno broji preko 1000 članova. Povodom prošlogodišnje 70. obljetnice postojanja, HDFD odlučio je ustanoviti Nagradu *Dragutin Nussol* za cjeloživotni doprinos kinematografiji, koja će se jednom godišnje dodjeljivati članu Društva koji je svojim djelovanjem zadužio hrvatsku ali i svjetsku kinematografiju, i to u pravilu iz struka koje nisu autorske nego one *iza kamera*: majstorima rasvjete i scene, vođama snimanja, rekviziterima, kostimerkama, maskerkama, kaskaderima tj. svim onim filmskim zvanjima koja nisu u prvom planu medijskog zanimanja, a bez čijeg bi prisustva i znanja bilo nemoguće snimiti film, ne bi li se na taj način javnost pobliže upoznala s procesom nastajanja filmskog djela i brojnim zvanjima kojima se ljudi u Hrvatskoj mogu baviti u filmskoj proizvodnji.

Nagrada nosi ime legendarnog hrvatskog vođe snimanja Dragutina Nushola, odgovornog za pozamašni postotak hrvatske filmske i televizijske produkcije, čovjeka koji je na filmski set znao uvesti red, pritom uvijek vodeći računa i o radnim pravima svih uključenih u stvaranje filmskog djela. Drago Nussol nas je nažalost zauvijek napustio prije nekoliko godina, ali njegov utjecaj na kinematografiju i generacije filmskih djelatnika ostat će neizbrisiv.

Ovogodišnji, prvi dobitnik nagrade je Milan Stanišić, direktor filmskih ekipa i vođa snimanja, koji je cijeli život proveo na filmskom setu na brojnim hrvatskim i svjetskim produkcijama: *Roko i Cicibela*, *Povratak*, *Bombaški proces*, *Mala pljačka vlaka*, *The Winds of War*, *Transylvania 6-5000*, *Captain America*, *Schindler's List*, *Dragon Heart*, *Daylight*, *The Hunting Party*... Milan Stanišić nezaobilazna je figura zlatnog doba inozemnih filmskih produkcija snimanih u Hrvatskoj, a zatim i diljem Europe, koji se kroz svoj angažman uvijek potrudio u filmskim ekipama okupiti i što više hrvatskih filmskih profesionalaca, omogućivši im na taj način neprocjenjivo iskustvo, koje se zatim reflektiralo i na domaće filmske produkcije.

The Filmmakers Association of Croatia is the largest and longest lasting association of film professionals in Croatia, founded in 1950, that currently has more than 1,000 members. To mark its 70th anniversary, the Association has decided to present the Dragutin Nussol Award for lifetime contribution to film, which will be presented annually to a member of the Association who has indebted Croatian, but also world film. The award will be presented to professions working *behind the camera*: gaffers, key grips, unit managers, props, costume designers, key make up, stuntmen/stuntwomen, and all the professions in film not in the forefront of the media profession, but whose presence and knowledge are of key importance for making a film. The goal is to familiarise the public with the process of making a film and the numerous professions that people in film production in Croatia can work in.

The award is named after the legendary Croatian unit manager Dragutin Nussol, who is responsible for a substantial part of Croatian film and TV production, a man who knew how to create order on a film set, but always with respect to labour rights of all those involved in making a film. Unfortunately, Drago Nussol has left us forever a few years ago, but has left an indelible mark on film and the generations of filmmakers.

This year's, the first, winner of the award is Milan Stanišić, film crew supervisor and unit manager who spent his whole life on film sets on many Croatian and global productions: *Roko i Cicibela*, *Povratak*, *Bombaški proces*, *Mala pljačka vlaka*, *The Winds of War*, *Transylvania 6-5000*, *Captain America*, *Schindler's List*, *Dragon Heart*, *Daylight*, *The Hunting Party*, and others. Milan Stanišić is the indispensable figure of the golden age of foreign film productions filmed in Croatia, and later across Europe. He has always tried to gather as much Croatian film professionals in film crews, enabling them to gain invaluable experience that then reflected onto Croatian film productions as well.



NAGRADA NIKOLA TANHOFER

NIKOLA TANHOFER AWARD

KRATKOMETRAŽNE FILMSKE FORME

Tomislav Sutlar: *Angina pectoris*

Kada bi jednom riječju valjalo opisati snimateljski rad Tomislava Sutlara u kratkometražnom igranom filmu *Angina pectoris*, ta bi riječ bila – elegantno. I uistinu se radi o likovno promišljenom urbanom djelu u čijem je ishodištu psihološki portret glavnog junaka.

Precizne kompozicije filmske slike u formatu širokog platna, ujednačena kolor-paleta i funkcionalna upotreba rasvjete vizualna su obilježja Sutlarovog snimateljskog stila. Kako autorova filmska fotografija doista pomaže razvoju filmske priče i slikovnom predočavanju psiholoških stanja glavnog junaka, valja kazati kako se radi o djelu zrelog direktora fotografije, koji svakim kadrom nenametljivo uspijeva likovno oplemeniti filmsku cjelinu.

DUGOMETRAŽNI IGRANI FILM

Mirko Pivčević, h.f.s.: *Tereza37*

Nagrada *Nikola Tanhofer* za najbolju kameru u dugometražnom igranom filmu dodijeljena je Mirku Pivčeviću za film *Tereza37*. Mirko je promišljenim kadriranjem, zanimljivim vizurama novijih dijelova Splita, rasvjetom, upotrebom i miješanjem tople umjetne rasvjete i hladnog dnevnog svjetla podcrtao psihološka stanja glavne junakinje. Pivčević je još jednom pokazao svoje autorstvo i izvrsnost te vješto i promišljeno prateći redateljovu koncepciju pridonio kvaliteti filma.

TV SERIJA

Igor Martinović, h.f.s.: *The Outsider*

Serijska *The Outsider* započinje istragom o ubojstvu koja postupno prelazi iz područja uobičajenog policijskog rada u područja nedostupna svakodnevnom iskustvu i racionalnim objašnjenjima. Fascinantan svijet onostranog, u kojem ljudska osjetila dosežu jedva do vrhova prstiju ispružene ruke, svijet u kojem likovi svoj put prema rješenju tajne nastoje probiti kroz tamu i mutne obrise do jučer poznate im okoline, predstavljen je prije svega majstorskim snimateljskim radom Igora Martinovića. Slika serije *The Outsider* svoje bogatstvo i moć ostvaruje u području jedva vidljivog i ograničeno raspoznatljivog, vješto koristeći pokrete kamere, prostor oštine, ograničene svjetlosne raspone i kolorističke palete.

Žiri nagrade:
Mario Sablić
Goran Mečava
Branko Linta

SHORT FILM

Tomislav Sutlar: *Angina pectoris*

If one had to describe the work of cinematographer Tomislav Sutlar in the short film *Angina pectoris* with one word, it would be elegant. And it truly is a case of an artistically considered urban film building from a psychological portrait of the main character. The precise compositions of the cinematic images in widescreen format, the uniform colour palette, and the functional use of light are the visual attributes of Sutlar's cinematography style. As the author's cinematography truly helps develop the film story and the images that show the mental state of the main character, it has to be said it is the work of a mature director of photography who manages to enrich the film as a whole with each shot in an understated way.

FEATURE FILM

Mirko Pivčević, h.f.s.: *Tereza37*

The Nikola Tanhofer Award for best cinematography in a feature film was presented to Mirko Pivčević for the film *Tereza37*. With thoughtful framing, interesting views of the newer parts of Split, light, and the use and combination of warm artificial lighting and cold daylight, Mirko has highlighted the mental state of the main character. Pivčević has once again showed his creativity and excellence, and has skilfully and thoughtfully accompanied the director's concept, thus contributing to the quality of the film.

TV SERIES

Igor Martinović, h.f.s.: *The Outsider*

The Outsider opens with a murder investigation that gradually goes beyond the usual scope of police work and into areas that are not accessible to everyday experience and rational explanations. The otherworldly is fascinating, and it is a world where human senses reach just under the fingertips of an extended arm, a world where characters are trying to make their way to a secret through darkness and blurry outlines of their surroundings, which they previously knew well, and it is shown primarily through the masterful cinematography work of Igor Martinović. The cinematography in the series *The Outsider* gets its abundance and power in the area of the barely visible and that of limited recognisability, skilfully using the movement of the camera, field, limited light range, and colour palettes.

Jury:
Mario Sablić
Goran Mečava
Branko Linta

NAGRADA FABIJAN ŠOVAGOVIĆ DRUŠTVA HRVATSKIH FILMSKIH REDATELJA

FABIJAN ŠOVAGOVIĆ AWARD OF THE CROATIAN FILM DIRECTORS' GUILD

ZDENKO JELČIĆ

Legendarni Antun Nalis, na jednoj javnoj tribini davnih 1980-ih, izjavio je kako je cijeli život glumio negativce, ali se nada da će do kraja života barem jednom zaigrati i – anđela. Nešto slično mogao bi za sebe reći i Zdenko Jelčić, njegov mlađi kolega (rođen 1946) iz sasvim druge glumačke generacije. No prije toga, zbog vremena u kojima živimo, možda bi se trebalo dogovoriti je li i partizanski *komandant Ljubo* iz televizijske serije *Kapelski kresovi* (1975-1976), po kojem Jelčića prepoznaju današnje bakice, *negativac* ili nešto drugo. U okviru scenarističko-dramaturške matrice jedne od najpopularnijih dramskih serija TV-Zagreb u režiji Ivana Hetricha, a iz perspektive povijesnog doba u kojem je serija nastala, komandant Ljubo – uvijek priseban, uspravan i zagledan u daljinu kroz prozor šumske barake (čak i kada su svi ostali već na zemlji jer oko padaju granate), bio je svakako neupitni TV-junak. A svojim habitusom *ozbiljnog* tipa, u blizini niza egzaltiranih likova (poput Dimnjačara Borisa Dvornika ili Mare Lukšine u interpretaciji Inge Appelt), Jelčić – tadašnja TV-zvijezda, uvjerljivo je održavao balans u svijetu koji je zahvatilo ludilo ratovanja.

Anđelima se pak, u glumačkoj mladosti, približio u seriji Danijela Marušića *Ča smo na ovom svitu...* (1973), glumeći smrtno zaljubljenog i bolećivog težaka Bartula iz splitskoga Veloga Varoša, a u zreloj dobi i pokojom ulogom oca ili djeda u kratkim filmovima mladih autora. No i u općoj novomilenijskoj percepciji Jelčića kao televizijskog i filmskog glumca prevagnuo je *opasan tip*, ponajprije zbog uloge bivšeg udbaša Blage Antića u stalnoj postavi višesezonskih Matanićevih *Novina*.

Neće to vjerojatno biti ni posljednji *mračnjak* izvanrednog karakternog glumca koji je na (mali) ekran prvi put kročio 1971. u društvu svoje prilično ekscentrične glumačke klase sa zagrebačke Akademije (Darko Ćurdo, Mladen Budiščak, Branko Supek...), jedan od zagrebačkih vagabunda u TV-drami *Prepušteni* u režiji Želimira Mesarića. Jer, uz njegovu figuru češće su prianjale *tvrde* zemaljske uniforme raznih vojski, paravojski i mutnih tipova na službenom zadatku, fakinarije likova iz (kriminalnog i inog) polusvijeta i stranputice dinaridskih momaka koji su obitavali u rukavcima televizijskih i filmskih svjetova. Od ranih 1970-ih do danas nakupilo se u Jelčićevoj filmografiji kojekakvih tipova – siledžija i egzekutora, partizana i ustaša, mekih i tvrdih udbaša, mafijaša i kockara, oficira raznih vojski, ilegalaca, milicajaca, *drugova*, svećenika u sumnjivom društvu ili jednostavno tipova iz susjedstva "s tajnom" (*Orao Z. Tadića*, 1990). Karakternu uvjerljivost svim tim likovima uvijek su davali njegova markantno-mrka pojava, rašpasti glas i odrješiti govor, njegova smirenost, glumačka kontrola te vještina dokazana i u ulogama s parodijskim ili ironijskim pomakom, ili pak u čisto komičkim rolama (kod Šorka, Brešana, Viteza...). Premda bi se moglo reći da su mu bili skloniji *žanrovci* (Tadić, Šorak, Ž. Tomić, kasnije I. G. Vitez, V. Brešan, Matanić i dr.), Jelčić je surađivao s redateljima različitih (autorskih) poetika (od Praljka, Žižića, Galića, Vrdoljaka, Golika, Zafranovića, Grlića do Ogreste, Schmidta, Mihletića, S. Tribuson, Aćimovića, Ostojića i dr.), a unatoč profesionalnim kolebanjima, povlačenjima iz središta kazališnog života i dugogodišnjem životu u inozemstvu, uspio je desetljećima i upečatljivo trajati na našim ekranima i pozornicama, što mogu samo oni izuzetni.

The legendary Antun Nalis said at a forum as far back as 1980s that he had portrayed villains his whole life, but that he hopes to play an angel at least once. His younger colleague of a completely different generation Zdenko Jelčić (born in 1946) could say something similar. But before that, due to the times we live in, we should reach a consensus whether the Partisan commander Ljubo from the TV series *Bonfires in Kapela* (1975-1976), which made Jelčić so recognisable to today's old ladies, is a villain or something else. In a screenplay-dramaturgical matrix of one of the most popular drama series of Television Zagreb, directed by Ivan Hetrich, and from a perspective of a historical period in which the series was made, the commander Ljubo - always lucid, upright, and always looking into the distance through the window of the barracks in the woods (even when everybody else is already on the ground because of grenades falling all over), was undoubtedly a TV hero. And with his *serious man* demeanour around a range of excited characters (such as the chimneysweep played by Boris Dvornik or Mara Lukšina played by Inga Appelt), Jelčić, the TV star of the time, confidently kept the balance in a world caught in a war frenzy.

In turn, he came close to playing an angel in the series *Ča smo na ovon svitu...* (1973) by Danijel Marušić, where he portrayed a smitten and sickly farmer Bartul from Split's Veli Varoš, as well as in several roles of fathers or grandfathers in short films by young authors that he played in his later years. But even in the general perception of Jelčić as a television and film author in the new millennium, the *serious man* has won, primarily due to his role of the former Yugoslav Secret Service agent Blago Antić in all seasons of Matanić's TV series *The Paper*.

It will probably not be the last of the villain roles for the extraordinary character actor who first appeared on TV screens in 1971 together with his rather eccentric class from the Academy in Zagreb ((Darko Ćurdo, Mladen Budiščak, Branko Supek, and others) as one of the Zagreb vagabonds in the TV drama *Prepušteni*, directed by Želimir Mesarić. And his physique often better suited *hard* worldly uniforms of various armies, militias, and shady men on a mission or the shenanigans of the characters from the (criminal or other) underworld and on wayward courses of the Dinaric men that were found in the TV and film worlds. From the early 1970s to today, Jelčić has played all kinds of characters - bullies and executioners, Partisans and Ustashas, hardcore and softer secret policemen, mobsters and gamblers, officers from all different armies, illegals, policemen, comrades, priests in suspicious company, or simply regular men from the neighbourhood who have a secret (*Eagle*, Z. Tadić, 1990). The credibility he brought to his characters always came from his imposing figure and glaring, his raspy voice and firm diction, his calmness, acting control, and his skill proven even in roles with a note of parody or irony, or even in purely comic roles (in work by Šorak, Brešan, Vitez, and others). Even though it could be said that the genre directors such as Tadić, Šorak, Ž. Tomić, later I. G. Vitez, V. Brešan, Matanić, and others were more inclined to Jelčić, he did work with directors various (author) poetics (from Praljak, Žižić, Galić, Vrdoljak, Golik, Zafranović, Grlić to Ogresta, Schmidt, Mihletić, S. Tribuson, Aćimović, Ostojić, and others), and despite professional fluctuation, withdrawing from the centre of theatre life and his years of life abroad, he has been successful in lasting, and in a very remarkable way, on our screens and stages, and that can only be done by those who are extraordinary.



HRVATSKI FILM CROATIAN FILM

A BILI SMO VAM DOBRI ONCE WE WERE GOOD FOR YOU

Branko Schmidt

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MENHETENSKA ODISEJA MANHATTAN ODYSSEY

Mariò Vrbančić

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MURINA

Antoneta Alamat Kusijanović

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PLAVI CVIJET A BLUE FLOWER

Zrinko Ogresta

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PO TAMBURI TUNE UP

Stanislav Tomić

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ZORA THE DAWN

Dalibor Matanić

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A black and white photograph of a large crowd of people gathered in front of the Pula Arena at night. The arena's stone structure with arches and windows is visible in the background. The crowd is dense and fills the foreground and middle ground. The text "HRVATSKI PROGRAM" is overlaid on the image in white, with the letter 'H' in yellow.

HRVATSKI PROGRAM

CROATIAN PROGRAMME

A bili smo vam dobri

Once We Were Good for You



Hrvatska, Bosna i Hercegovina •
Croatia, Bosnia and Herzegovina
2021 • 72'
drama

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Branko Schmidt

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FOTOGRAFIJA • CINEMATOGRAPHY Dario Hacek

MONTAŽA • EDITOR Hrvoje Mršić

SCENOGRAFIJA • PRODUCTION DESIGN Ivan Ivan

KOSTIMOGRAFIJA • COSTUME DESIGN Vedrana Rapić

OBLIKOVANJE ZVUKA • SOUND Ivan Zelić

ORIGINALNA GLAZBA • SCORE Damir Avdić

MASKA • MAKE UP Jasna Rossini

VIZUALNI EFEKTI • VISUAL EFFECTS Denis Golenja

SPECIJALNI EFEKTI • SPECIAL EFFECTS Branko Repalust

GLAVNA MUŠKA ULOGA • LEAD ACTOR Rene Bitorajac

SPOREDNA ŽENSKA ULOGA • SUPPORTING ACTRESS Nela Kocsis

SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS

Jan Rajšal, Bruno Mašić, Slaven Knezović, Rakan Rushaidat,

Milivoj Beader, Nikša Butijer, Paško Vukasović, Goran Navojec

PRODUCENT • PRODUCER Stanislav Babić

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Oktavijan, Mostar (Bosna i Hercegovina / Bosnia and Herzegovina)

DISTRIBUCIJA • DISTRIBUTION Blitz



Hrvatska 25 godina nakon Domovinskog rata daleko je od ideala nekadašnjih branitelja, sada nezadovoljnika ušutkanih penzijama. Osiromašena je, raseljena, korumpirana. Ideja nekolicine branitelja o izgradnji Muzeja domovinske zahvalnosti u staroj zgradi Paromlina u centru Zagreba ponovno ih okuplja. Kako je izgradnja zaustavljena, branitelji zauzimaju Paromlin. Policiji odgovaraju prijetnjom plinskim bocama, Specijalcima oružjem. Bivši zapovjednik im obećava drugu lokaciju za Muzej, no opet su izigrani. Mladići koji su stali na stranu branitelja duboko su razočarani odnosom vlasti prema ljudima koji su stvarali Hrvatsku, pa se okreću ekstremnoj desnici.

25 years from the Homeland War, Croatia is far from the ideal of the then veterans, now disgruntled men silenced with pensions. Impoverished, depopulated, corrupt. A few war veterans are brought back together by an idea of a Museum of Homeland Thanksgiving in the old Paromlin building in Zagreb city centre. As construction has been halted, the veterans take over Paromlin. They respond to the police with threats of gas cylinders, and to the special forces with threats of weapons. An ex commander promises them a new location for the Museum, but they are played once again. The young men who took to defending the veterans, deeply disappointed by the way the authorities are treating the men who created Croatia, turn to the extreme right.

REDATELJSKA IZJAVA O MOTIVACIJI NASTANKA FILMA

DIRECTOR'S STATEMENT ON MOTIVATION

Napredak podobnih a ne izvrsnih, potrošnja vazelina u Hrvatskoj koja premašuje i najmračnija razdoblja jednopartijskog sustava u bivšoj SFRJ te sveprisutna korupcija, današnja Hrvatska koja ne zna što bi s istinskim braniteljima - moji su glavni motivi za snimanje filma.

The advancement of the adequate, and not the excellent, consumption of vaseline in Croatia that surpasses even the darkest periods of one-party system in the former Yugoslavia, and omnipresent corruption, the Croatia of today that doesn't know what to do with its true war veterans - these were my motives for making this film.



Branko Schmidt (Osijek, 1957), diplomirao filmsku i tv-režiju na Akademiji dramske umjetnosti u Zagrebu. Nagrađivani je redatelj, dobitnik brojnih priznanja. Autor je mnogih igranih i dokumentarnih filmova, te televizijske serije. Izbor iz filmografije: *Sokol ga nije volio* (1988), *Đuka Begović* (1991), *Vukovar se vraća kući* (1994), *Božić u Beču* (1997), *Srce nije u modi* (2000), *Kraljica noći* (2001), *Put lubenica* (2006), *Metastaze* (2009), *Ljudožder vegetarijanac* (2012), *Imena višnje* (2015), *Agape* (2017).

Branko Schmidt (Osijek, 1957) graduated in film and TV directing at the Academy of Dramatic Art in Zagreb. He is an awarded director and has won numerous acknowledgments. He has directed many feature and documentary films and TV series. Select filmography: *Sokol Did Not Like Him* (1988), *Đuka Begović* (1991), *Vukovar: The Way Home* (1994), *Christmas in Vienna* (1997), *The Old Oak Blues* (2000), *Queen of the Night* (2001), *The Melon Route* (2006), *Metastases* (2009), *Vegetarian Cannibal* (2012), *Ungiven* (2015), *Agape* (2017).

Menhetenska odiseja

Manhattan Odyssey



Hrvatska • Croatia
2020 • 101'
drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE

REŽIJA • DIRECTOR

Mario Vrbančić

SCENARIJ • SCREENPLAY Mario Vrbančić

FOTOGRAFIJA • CINEMATOGRAPHY Luka Matić

MONTAŽA • EDITOR Ina Kovačec Bijelić

SCENOGRAFIJA • PRODUCTION DESIGN Aneta Mudronja Pletenac, Senka Božić

KOSTIMOGRAFIJA • COSTUME DESIGN Lena Andrijević

OBLIKOVANJE ZVUKA • SOUND Costa Ipsa

ORIGINALNA GLAZBA • SCORE David Gazarov, Costa Ipsa

VIZUALNI EFEKTI • VISUAL EFFECTS Dino Đurina, Luka Matić

GLAVNA ŽENSKA ULOGA • LEAD ACTRESS Marta Cerovečki

GLAVNE MUŠKE ULOGE • LEAD ACTORS Zdenko Jelčić, Mladen Vujčić

SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES Ela Conc, Ana Cvitaš, Marija

Cvitaš, Karla Lebhaft, Tija Matija Pletenac, Silvija Topić, Olga Orlić, Iva Peter Dragan

SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS Zoran Beroš, Filip Dubrovski,

Duško Petrović

PRODUCENTI • PRODUCERS Senka Božić, Mirela Krneta, Costa Ipsa

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY independent production

PRODAJNI ZASTUPNIK • SALES AGENT The Movie Agency, Bayview Entertainment



MEĐUNARODNI FESTIVALI I NAGRADE INTERNATIONAL FESTIVALS AND AWARDS

- Filmski festival u Moskvi (European Film Festival) / European Film Festival - Moscow
- Top Indie Festival u Japanu (nagrada za glazbu) / Top Indie Festival - Japan (Best Music)
- CKF International Film Festival u Swindonu, UK / CKF International Film Festival - Swindon, UK
- 17. ReelHeART međunarodni filmski i scenaristički festival u Torontu, Kanada / 17th Annual ReelHeART International Film and Screenplay Festival, Toronto, Canada

REDATELJSKA IZJAVA O MOTIVACIJI NASTANKA FILMA

DIRECTOR'S STATEMENT ON MOTIVATION

Film je inspiriran propitivanjem ljudskog i životinjskog, te njihovog suodnosa, a pseća poslušnost odražava političku dimenziju naše svakodnevice, možda svake svakodnevice. Želja mi je bila kroz eksperimentiranje s naracijom ići do same rapsodije moguće slobode u životinjskom, koju Jakov obuzdava i prekida bizarnom, brutalnom dresurom svog šetača psa, što stvara tjeskobu, pa se u Danijelovoj preobrazbi u životinjsko naslućuje preobrazba banalnosti naše svakodnevice u moguće buduće totalitarizme u dvadeset i pivom stoljeću.

Stariji, nekad poznat a sada zaboravljen glumac Jakov, traži šetača za svoju šnaucericu Mitzi. Kad izabere introvertiranog i smušenog mladića Danijela, pokreće čitav niz događanja. Početak je to posebne dinamike koja se razvija između Danijela, Mitzi i Jakova, dinamike koja propituje odnos sluga i gospodara. U toj igri podčinjenosti otkriva se bizarni generacijski sukob svjetova, odnos spram prošlosti i povijesnoj sadašnjosti, prekarijatu, ljubavi i mržnji, kao i posthumanoj perspektivi bivanja u svijetu.

Jacob, once famous, but now forgotten actor, is looking for a dog-walker for his black schnauzer, Mitzy. When he picks Daniel, an introverted and confused young man, out of all the candidates, he sets a series of events into motion. It is a start of a special dynamic that develops among Danijel, Mitzi and Jakov, one that examines the servant and master relationship. The game of submission reveals a bizarre collision of worlds and generations, a relationship towards the past and the historic today, precariousness, love and hate, as well as the post-human perspective of being in the world.

The inspiration for the film is to challenge the human and the animalistic and their correlation, while the obedience of dogs reflects the political dimension of our everyday life, perhaps even all everyday life. I wanted to experiment with narration and go to the very rhapsody of possible freedom in the animalistic, which Jakov reins in and interrupts with his brutal training of his dog walker, creating anxiety so that Danijel's transformation into the animalistic suggests the transformation of our drearily commonplace everyday life into possible future totalitarism in the 21st century.



Mario Vrbanić (Bjelovar, 1960) doktorirao na komparativnoj književnosti i filmskim studijima Sveučilišta u Aucklandu, u Novom Zelandu, i od tada predaje filmsku i književnu teoriju na raznim sveučilištima. Surađivao s više produkcijskih kuća, od Novog Zelandu, Australije do Ukrajine, kao i s umjetničkom organizacijom Triko Cirkus Teatar, za koju osmišljava i režira dokumentarni film *Kupica* (2012), eksperimentalni film *Čovjek i Osmjeh* (2012), *Sudac* (2011), kratki film *Vremenski stroj* (2011) i dugometražni nezavisni igrani film *Uhođenje* (2016), koji je na filmskom festivalu Creation u Kanadi 2017. dobio nagradu za montažu.

Mario Vrbanić (Bjelovar, 1960) earned his PhD in comparative literature (film and media studies) from the University of Auckland, New Zealand, and has since taught film and literary theory at various universities. He has worked with several production companies, from New Zealand and Australia to the Ukraine, as well as with the artistic organisation Triko Cirkus Teatar, for which he directed the documentary film *Kupica* (2012), experimental film *Bargain* (2012), *Referee's Dream* (2011), short film *Time Machine* (2011), and the feature fiction independent film *Tail Job* (2016), which won the Best Editing Award at the 2017 Creation Festival in Canada.

Murina



Hrvatska, Brazil, SAD, Slovenija •
Croatia, Brazil, USA, Slovenia
2021 • 91'
drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE

REŽIJA • DIRECTOR

Antoneta Alamat Kusijanović

SCENARIJ • SCREENPLAY Antoneta Alamat Kusijanović, Frank Graziano

FOTOGRAFIJA • CINEMATOGRAPHY Helene Louvart

MONTAŽA • EDITOR Vladimir Gojun

SCENOGRAFIJA • PRODUCTION DESIGN Ivan Veljača

KOSTIMOGRAFIJA • COSTUME DESIGN Amela Bakšić

OBLIKOVANJE ZVUKA • SOUND Julij Zornik

ORIGINALNA GLAZBA • SCORE Evgueni Galperine, Sacha Galperine

MASKA • MAKE UP Snježana Gorup

GLAVNA ŽENSKA ULOGA • LEAD ACTRESS Gracija Filipović

GLAVNA MUŠKA ULOGA • LEAD ACTOR Leon Lučev

SPOREDNA ŽENSKA ULOGA • SUPPORTING ACTRESS Danica Čurčić

SPOREDNA MUŠKA ULOGA • SUPPORTING ACTOR Cliff Curtis

PRODUCENTI • PRODUCERS Danijel Pek, Rodrigo Teixeira, Lourenço Sant' Anna, Martin Scorsese, Emma Tillinger Koskoff

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Antitalent, RT Features

KOPRODUCENTI • COPRODUCERS Miha Černec, Jozko Rutar, Zdenka Gold

KOPRODUKCIJA • COPRODUCED BY RT Features (Brazil), Spok (Slovenija / Slovenia), Staragara (Slovenija / Slovenia), Spiritus movens (Hrvatska / Croatia)

PRODAJNI ZASTUPNIK • SALES AGENT The Match Factory



MEDUNARODNI FESTIVALI I NAGRADE
INTERNATIONAL FESTIVALS AND AWARDS

• Filmski festival u Cannesu - 15 dana redatelja /
 Cannes Film Festival - Director's Fortnight

Napeti odnos šesnaestogodišnje Julije i autoritarnog oca Ante počinje pucati kad u njihov dom na otoku stigne stari obiteljski prijatelj. Dok je otac zaokupljen pokušajima da s njim sklopi posao života, karizmatični gost Juliji otvara sve više prostora slobode te u njoj budi revolt prema roditeljima. Tijekom vikenda ispunjenog velikim očekivanjima, Julija uvlači obitelj u opasni vrtlog strasti i nasilja.

Tensions rise between 16-year-old Julija and her oppressive father Ante when an old family friend arrives at their island home. As the father tries to broker a life-changing deal with the visitor, the charismatic guest opens more and more space for freedom for Julija, which awakens her revolt towards her parent. Over a weekend filled with great expectations, Julija brings her family into a dangerous whirl of desire and violence.



autorica fotografije / photo by: Maja Medić

Antoneta Alamat Kusijanović (Dubrovnik, 1985), redateljica, scenaristica i montažerka, diplomirala na ADU i magistrirala režiju na Sveučilištu Columbia u New Yorku. Njezin kratki film *Into the Blue* (2017) dobitnik je mnogih nagrada, primjerice posebnog priznanja međunarodnog žirija na 67. Međunarodnom filmskom festivalu u Berlinu i nagrade žirija mladih na 63. filmskom festivalu u Oberhausenu.

Antoneta Alamat Kusijanović (Dubrovnik, 1985), director, writer and editor, graduated from the Academy of Dramatic Art in Zagreb and earned her MA from the Academy of Dramatic Art in Zagreb and MFA in screenwriting and directing from Columbia University in New York. Her short film *Into the Blue* (2017) has won numerous awards, among them Special International Jury Mention at the 67th Berlin International Film Festival and the Youth Jury Award at the 63rd Oberhausen Film Festival.

Plavi cvijet

A Blue Flower



Hrvatska, Srbija •
Croatia, Serbia
2021 • 83'
drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE

REŽIJA • DIRECTOR

Zrinko Ogresta

SCENARIJ • SCREENPLAY Ivor Martinić

FOTOGRAFIJA • CINEMATOGRAPHY Branko Linta

MONTAŽA • EDITOR Tomislav Pavlic

SCENOGRAFIJA • PRODUCTION DESIGN Maja Merlić

KOSTIMOGRAFIJA • COSTUME DESIGN Katarina Zaninović

OBLIKOVANJE ZVUKA • SOUND Martin Semenčić

ORIGINALNA GLAZBA • SCORE Dino Osmanagić, Kristijan Koščica

MASKA • MAKE UP Slavica Šnur

GLAVNE ŽENSKE ULOGE • LEAD ACTRESSES Vanja Čirić, Anja Šovagović Despot

SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES

Tea Harčević, Doris Šarić Kukuljica

SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS Nikša Butijer, Alen Liverić

PRODUCENT • PRODUCER Ivan Maloča

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Inter film

KOPRODUCENT • COPRODUCER Lazar Ristovski

KOPRODUKCIJA • COPRODUCED BY Zillion film Beograd / Belgrade, Srbija / Serbia

DISTRIBUCIJA • DISTRIBUTION Blitz



MEĐUNARODNI FESTIVALI I NAGRADE

INTERNATIONAL FESTIVALS AND AWARDS

• Moskovski međunarodni filmski festival 2021. – glavni natjecateljski program / 43rd Moscow International Film Festival, main competition

Sredovječna Mirjana službenica je u zagrebačkoj tvornici konca. Uoči skromne svečanosti povodom 20 godina rada u tvrtki gdje će primiti nagradu, situacije koje joj se događaju u odnosima s bližnjima osvjetljavaju čitav njezin život – onaj koji je prošla i živi, ali i onaj koji joj predstoji.

Middle-aged Mirjana works at a Zagreb thread factory. Before a modest celebration to mark her 20 years with the factory, where she will be given an award, her interactions with her loved ones illustrate her entire life - the one she has gone through and is living, and the one that is yet to come.

REDATELJSKA IZJAVA O MOTIVACIJI

NASTANKA FILMA

DIRECTOR'S STATEMENT ON MOTIVATION

„Uvijek mislim kako ti imam nešto reći, a onda se ne mogu sjetiti što“ ... citat iz filma

I always think I have something to tell you, and then I can't remember what". Quote from the film



Zrinko Ogresta (Virovitica, 1958) hrvatski je scenarist i filmski redatelj, profesor filmske režije na Akademiji dramske umjetnosti u Zagrebu i član Europske filmske akademije u Berlinu. Njegovi hvaljeni filmovi prikazivani su i nagrađivani na uglednim međunarodnim i domaćim festivalima. Hvaljeni zbog snažnog vizualnog stila, dobro artikulirane mizanscene i inovativnog pripovijedanja, njegovi se filmovi usredotočuju na tjeskobe koje vrebaju iza dobro kultivirane građanske fasade likova, koristeći njihove emocionalne i psihološke lomove kako bi na svjetlost dana izašli kompleksi koji opsjedaju društvo općenito, dok suptilno analiziraju društvene i političke snage koje stoje iza njega. Izbor iz filmografije: *Krhotine* (1991), *Isprani* (1995), *Crvena prašina* (1999), *Tu* (2003), *Iza stakla* (2008), *Projekcije* (2013), *S one strane* (2016).

Zrinko Ogresta (Virovitica, 1958), Croatian writer and director, professor of film directing at the Academy of Dramatic Art in Zagreb, and member of the European Film Academy in Berlin. His praised films have been screened and awarded at renowned international and Croatian festivals. Praised for their strong visual style, nicely articulated mise-en-scène, and innovative storytelling, his films are focused on anxieties lurking behind a well-articulated bourgeois facade of characters, using their emotional and psychological breakdowns to shine a light on complexes that plague society in general, while subtly analysing the societal and political forces behind it. Select filmography: *Fragments* (1991), *Washed Out* (1995), *Red Dust* (1999), *Here* (2003), *Behind the Glass* (2008), *Projections* (2013), *On the Other Side* (2016).

Po tamburi

Tune up



Hrvatska, Srbija, Slovenija, Sjeverna Makedonija •

Croatia, Serbia, Slovenia, North Macedonia

2021 • 90'

akcijska komedija / action comedy

SVJETSKA PREMIJERA
WORLD PREMIERE

REŽIJA • DIRECTOR

Stanislav Tomić

SCENARIJ • SCREENPLAY Mario Marko Krce, Stanislav Tomić

FOTOGRAFIJA • CINEMATOGRAPHY Mario Marko Krce

MONTAŽA • EDITOR Tomislav Pavlic

SCENOGRAFIJA • PRODUCTION DESIGN Branimira Katić

KOSTIMOGRAFIJA • COSTUME DESIGN Tihana Mikša

OBLIKOVANJE ZVUKA • SOUND Alan Duches

ORIGINALNA GLAZBA • SCORE Damir Martinović Mrle, Ivica Plivelić

VIZUALNI EFEKTI • VISUAL EFFECTS Mirmovec pirotehnika

SPECIJALNI EFEKTI • SPECIAL EFFECTS Davor Sironić Sirac

GLAVNA ŽENSKA ULOGA • LEAD ACTRESS Tijana Pečenčić

GLAVNE MUŠKE ULOGE • LEAD ACTORS Momčilo Otašević, Nikola Kojo

SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES

Nives Ivanković, Elvira Aljukić, Mirna Medaković, Areta Ćurković,

Maja Kovač, Ana Maras Harmander, Hristina Popović

SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS

Stjepan Perić, Branko Uvodić, Primož Petkovšek, Neven Aljinović - Tot,

Andrei Miercure, Hrvoje Barišić, Ivan Stoilković

PRODUCENT • PRODUCER Ivan Katić

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Kaos

KOPRODUCENTI • COPRODUCERS Ven Jemeršić, Dejan Krajčevski, Nikola Kojo

KOPRODUKCIJA • COPRODUCED BY K12 (Srbija / Serbia), Supermarket (Slovenija /

Slovenia), Krug Film (Sjeverna Makedonija / North Macedonia)

DISTRIBUCIJA • DISTRIBUTION Kaos

PRODAJNI ZASTUPNIK • SALES AGENT Kaos



Legendarni TV voditelj Branko Uvodić poziva sve tamburaške sastave na natjecanje na glazbenom festivalu. Privučen bogatom nagradom, tamburaški sastav *Aveti ravnice* putuje na događaj na kojem je pogrešno optužen za krađu glavne nagrade. Tijekom noći, *Aveti* progoni policija. Na putu do rodnog sela moraju se boriti i s tamburaškim skupinama. Kad konačno stignu kući, suočavaju se s posljednjim i najvećim izazovom.

Legendary TV host Branko Uvodić invites all *tamburica* bands for a competition at a music festival. Attracted by the big prize, the band *Aveti ravnice* travels to the festival and is wrongfully accused of stealing the main prize. During the night, they are chased by the police and have to fight other *tamburica* bands on their way to their home village. When they finally arrive, they face their last and biggest challenge.

**REDATELJSKA IZJAVA O MOTIVACIJI
NASTANKA FILMA**

DIRECTOR'S STATEMENT ON MOTIVATION

Htio sam napraviti film koji će biti zabavan meni u nadi da će biti i drugima. Također sam pokušao imitirati čim više svojih uzora jer sam bio siguran da će to onda ispasti smiješno.

I wanted to make a film that I would find fun in the hopes it would be fun for others as well. I also tried to emulate as many of my role models as possible, because I was sure that then it would turn out funny.



Stanislav Tomić (Zagreb, 1972), hrvatski filmski redatelj. Diplomirao je na ADU. Režirao je brojne dokumentarne i igrane filmove, među kojima su *Promašaj*, *Otac*, *Jonina Arka*, *Ništa*, *Lavina* i *Josef*.

Stanislav Tomić (Zagreb, 1972), Croatian film director, graduated from the Academy of Dramatic Art. He has directed numerous documentary and feature films, including *The Miss*, *Father*, *Jona's Arc*, *Nothing*, *The Avalanche* and *Josef*.

Zora

The Dawn



Hrvatska, Italija •
Croatia, Italy
2020 • 126'
drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE

REŽIJA • DIRECTOR

Dalibor Matanić

SCENARIJ • SCREENPLAY Dalibor Matanić

FOTOGRAFIJA • CINEMATOGRAPHY Marko Brdar

MONTAŽA • EDITOR Tomislav Pavlic

SCENOGRAFIJA • PRODUCTION DESIGN Luca Servino

KOSTIMOGRAFIJA • COSTUME DESIGN Ana Savić Gecan

OBLIKOVANJE ZVUKA • SOUND Mirko Perri, Julij Zornik

ORIGINALNA GLAZBA • SCORE Alen Sinkauz, Nenad Sinkauz

MASKA • MAKE UP Sanja Rivić

GLAVNA ŽENSKA ULOGA • LEAD ACTRESS Tihana Lazović

GLAVNA MUŠKA ULOGA • LEAD ACTOR Krešimir Mikić

SPOREDNE ŽENSKÉ ULOGE • SUPPORTING ACTRESSES Lara Vladović,

Nataša Matjašec Rošker, Edita Karađole Šegović

SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS Marko Mandić, Boris Isaković,

Trpimir Jurkić, Siniša Popović, Maks Kleončić, Mijo Jurišić, Mario Knezović,

Livio Badurina, Mate Gulin

PRODUCENTICA • PRODUCER Ankica Jurić Tilić

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Kinorama

KOPRODUKCIJA • COPRODUCED BY Ascent film (Italija / Italy)

DISTRIBUCIJA • DISTRIBUTION Duplicato

PRODAJNI ZASTUPNIK • SALES AGENT Cercamon



MEĐUNARODNI FESTIVALI I NAGRADE INTERNATIONAL FESTIVALS AND AWARDS

- Filmski festival Black Nights u Tallinnu / Tallinn Black Nights Film Festival
- Međunarodni filmski festival u Sofiji / Sofia Film Festival
- Međunarodni filmski festival FEST, Beograd / FEST International film festival, Belgrade

REDATELJSKA IZJAVA O MOTIVACIJI NASTANKA FILMA

DIRECTOR'S STATEMENT ON MOTIVATION

U svijetu koji se ne obazire na unutrašnji mir, u svijetu koji bježi od suočavanja s nama samima, u svijetu gdje se ignorantski odnosi prema sve prisutnijoj mržnji i netoleranciji, imam potrebu napraviti filmski akt o boli, greškama, oprost i vjerovanju - onome što nas čini ljudima - kao jedinom izlazu od neminovnog samouništenja civilizacije.

In a world that disregards inner peace, in a world that runs away from facing ourselves, in a world with ignorant attitudes to growing hatred and intolerance, I felt a need to make a film about pain, mistakes, forgiveness, and belief, of what makes us human, as the only way out of the imminent self-destruction of civilisation.

Dok se Matija bori s vlastitim demonima, mještani bježe pred demonskim ekstremizmom. I njemu i njima jedini je pravi put suočavanje i borba. Matijina i Ikina obitelj nepovratno je oštećena tragedijom koja im se nedavno dogodila i podijeljena je oko toga treba li ostati u dolini ili otići, kako redom odlaze mještani zabrinuti nadirućim političkim ekstremizmom koji ih dijeli na odabrane i nepoželjne. Dok traje Matijin put od potpunog gubitka vjere do pronalaženja pravog sebe, zora koja obasjava dolinu otkriva da su jedino oruđe protiv traume i zla suočavanje i borba.

As Matija struggles with his own demons, his neighbours flee from demonic extremism. For both Matija and the other people, the only right way is to face it and confront it. Matija's and Ika's family have suffered irreparable damage from the recent tragedy, which divides them in terms of staying in the valley or leaving. Their neighbours are leaving, concerned about the rising political extremism that divides them into the chosen and the undesirable. As Matija struggles to not lose his faith and find his true self, dawn breaks over the valley, revealing that the only way to fight trauma and evil is to face them head on.



Dalibor Matanić (Zagreb, 1975), diplomirao filmsku i TV režiju na Akademiji dramske umjetnosti u Zagrebu. Režirao je nekoliko kratkih igranih filmova, televizijskih serija, kazališnih predstava i deset dugometražnih igranih filmova. Izbor iz filmografije: *Blagajnica hoće ići na more* (2000), *Fine mrtve djevojke* (2002), *100 minuta slave* (2004), *Volim te* (2005), *Kino Lika* (2008), *Majka asfalta* (2010), *Čača* (2011). Najuspješniji od njih bio je *Zvzdan* (2015), prvi film *Trilogije Sunca*, premijerno prikazan u programu Un Certain Regard kanskog filmskog festivala. Nakon što je u Cannesu nagrađen Nagradom žirija, film je prikazan na više od 100 festivala, prodan na više od 20 teritorija i nagrađen s još 30 filmskih nagrada. *Zora* je drugi film *Trilogije Sunca*.

Dalibor Matanić (Zagreb, 1975) graduated in film and TV directing at the Academy of Dramatic Art in Zagreb. He has directed several short films, TV series, theatre plays, and 10 feature-length films. Select filmography: *The Cashier Wants to Go to the Seaside* (2000), *Fine Dead Girls* (2002), *100 Minutes of Glory* (2004), *I Love You* (2005), *Kino Lika* (2008), *Mother of Asphalt* (2010), *Daddy* (2011). His most successful film was *The High Sun* (2015), the first film in *The Sun Trilogy*, which saw its premiere in the Un Certain Regard section at Cannes Festival, where it received the Jury Prize. The film was screened at more than 100 festivals, sold in more than 20 territories, and has received 30 film awards. *The Dawn* is the second film of *The Sun Trilogy*.



MEĐUNARODNI PROGRAM INTERNATIONAL PROGRAMME

BAKSUZNO BUBANJE ILI BEZUMNI PORNIĆ

BABARDEALĂ CU BUCLUC SAU PORNO BALAMUC /
BAD LUCK BANGING OR LOONY PORN

Radu Jude

48

DRUŠTVENE IGRE SEURAPELI / GAMES PEOPLE PLAY

Jenni Toivoniemi

49

HOCHWALD WHY NOT YOU

Evi Romen

50

JUŽNI VJETAR 2 - UBRZANJE

JUŽNI VETAR 2 - UBRZANJE / SOUTH WIND 2 - SPEED UP

Miloš Avramović

51

KAMPANJA BERLINER / THE CAMPAIGN

Marian Crisan

52

LISICA U RUPI FUCHS IM BAU / FOX IN A HOLE

Arman T. Riahi

53

MOJE JEZERO LIQENI IM / MY LAKE

Gjergj Xhuvani

54

NE MRZI NON ODIARE / THOU SHALT NOT HATE

Mauro Mancini

55

NIGDJE POSEBNO NOWHERE SPECIAL

Uberto Pasolini

56

U LIMBU LIMBO

Ben Sharrock

57

A black and white photograph of a large crowd of people sitting in an ancient amphitheater at night. The crowd is dense and fills the foreground and middle ground. In the background, the stone structure of the amphitheater is visible, featuring multiple levels of arches and windows. The lighting is dramatic, with the crowd illuminated from below, creating a strong contrast with the dark sky and the shadowed architecture.

MEĐUNARODNI PROGRAM

INTERNATIONAL PROGRAMME

Baksuzno bubanje ili bezumni pornić

Babardeală cu bucluc sau porno balamuc /
Bad Luck Banging or Loony Porn



MANJINSKA HRVATSKA
KOPRODUKCIJA / MINORITY
CROATIAN COPRODUCTION

Rumunjska, Luksemburg, Češka,
Hrvatska

Romania, Luxembourg,
Czech Republic, Croatia
2021 • 106'

drama, komedija / drama, comedy

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

• Berlinski međunarodni filmski festival 2021. - Zlatni
Medvjed / Berlin International Film Festival, 2021 -
Golden Bear

REŽIJA • DIRECTOR

Radu Jude

SCENARIJ • SCREENPLAY Radu Jude

FOTOGRAFIJA • CINEMATOGRAPHY Marius Panduru

MONTAŽA • EDITORS Cătălin Cristuțiu

ORIGINALNA GLAZBA • SCORE Jura Ferina, Pavao Miholjević

ULOGE • ACTORS Katia Pascariu, Claudia Ieremia, Olimpia Mălăi,
Nicodim Ungureanu, Alexandru Potocean, Andi Vasluiuanu

PRODUCENTICA • PRODUCER Ada Solomon

PRODUKCIJSKA KUĆA • COMPANY MicroFilm

KOPRODUCENTI • COPRODUCERS Paul Thiltges, Adrien Chef, Jiří Konečný,
Ankica Jurić Tilić

KOPRODUKCIJA • COPRODUCED BY Paul Thiltges Distributions (Luksemburg /
Luxembourg), Endorfilm (Češka / Czech Republic), Kinorama (Hrvatska / Croatia)

DISTRIBUCIJA • DISTRIBUTION MCF Megacom Film

PRODAJNI ZASTUPNIK • SALES AGENT Heretic Outreach

Školska nastavnica Ema zatekne se u nezavidnoj situaciji nakon što u javnost procuri njena privatna snimka spolnog odnosa s mužem. Iako prisiljena suočiti se s bijesnim roditeljima koji inzistiraju na tome da bude otpuštena iz škole, Emi je odlučna u borbi da ne popusti njihovom pritisku.

Emi, a school teacher, finds her career and reputation under threat after a personal sex tape is leaked on the Internet. Forced to meet the parents demanding her dismissal, Emi refuses to surrender to their pressure.

Radu Jude (Bukurešt, 1977), rumunjski scenarist i redatelj koji je debitirao kratkim filmom *Katodna cijev*, nagrađenim s više od pedeset međunarodnih priznanja. Dugometražni prvirjenac *Najsretnija djevojka na svijetu* (2009) prikazan je na više od pedeset filmskih festivala diljem Europe i svijeta. 2015. Jude je s filmom *Bravo! (Aferim!)* na Berlinaleu dobio Srebrnog medvjeda za najboljeg redatelja, a 2016. Posebnu nagradu žirija u Locarnu za film *Srca s ožiljkom*. 2018. film *Ne zanima me ako u povijesti ostanemo zapisani kao barbari* osvojio je u Karlovyim Varyima Kristalni globus.

Radu Jude (Bucharest, 1977) is a Romanian screenwriter and director. His debut short film *The Tube With a Hat* has received more than fifty international awards and recognitions. His debut feature film *The Happiest Girl in the World* (2009) has been screened at more than fifty film festivals across Europe and the world. In 2015, his film *Aferim!* won the Silver Bear for Best Director, and in 2016 his film *Scarred Hearts* won the Special Jury Prize in Locarno. In 2018, his film *I Do Not Care If We Go Down in History as Barbarians* won the Crystal Globe in Karlovy Vary.

Društvene igre

Seurapeli / Games People Play



Finska • Finland
2020 • 118'
komedija, drama, romansa /
comedy, drama, romance

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Filmski festival u Göteborgu / Göteborg Film Festival
- Moskovski međunarodni filmski festival / Moscow International Film Festival



Embassy of Finland
Zagreb

REŽIJA • DIRECTOR

Jenni Toivoniemi

SCENARIJ • SCREENPLAY Jenni Toivoniemi

FOTOGRAFIJA • CINEMATOGRAPHY Jarmo Kiuru

MONTAŽA • EDITOR Samu Heikkilä

ULOGE • ACTORS Emmi Parviainen, Eero Milonoff, Christian Hillborg, Laura Birn, Iida-Maria Heinonen, Paula Vesala, Paavo Kinnunen, Samuli Niittymäki

PRODUCENTI • PRODUCERS Venla Hellstedt, Elli Toivoniemi

PRODUKCIJSKA KUĆA • COMPANY Tuffi Films

PRODAJNI ZASTUPNIK • SALES AGENT LevelK

Grupa prijatelja okuplja se u idiličnoj vili uz more na proslavi iznenađenja za rođendan prijateljice Mitzi, baš kao što su to činili kao tinejdžeri. Ali, sve kreće u krivom smjeru – od činjenice da slavljenica i nije baš oduševljena iznenađenjem do tenzije koja nastupa kad Mitzina najbolja prijateljica Veronika na proslavu dovodi novog dečka – holivudsku zvijezdu Mikaela. Poznato okruženje društvanca vraća u djetinjstvo, a neka nova saznanja natjerat će ih ne samo da sagledaju prošlost iz nove perspektive, nego i da preispitaju sadašnjost.

A group of friends gather to spend the weekend in an idyllic seaside villa for Mitzi's surprise birthday party, just like they used to do as teenagers. But everything starts to go wrong - the birthday girl is not thrilled with the surprise party, and tensions rise as Mitzi's best friend Veronika brings her new boyfriend to the party - Mikael, the Hollywood star. The familiar surroundings takes the group of friends back to their childhood, but certain revelations will not only make them see the past from a new perspective, but also to reassess the present.

Jenni Toivoniemi (1978), finska scenaristica i redateljica, debitirala je kratkom komedijom *Treffit* (*The Date*, 2012), nagrađenom na Sundance Film Festivalu, kao i programu Generation 14+ na Berlinaleu. Uz režiju nekoliko kratkih filmova, također piše i kazališne i radio-drame, a sudjelovala je i u režiji segmenta omnibusa *Tottumiskysymys* (*Force of Habit*, 2019).

Jenni Toivoniemi (1978) is a Finnish writer-director. Her debut short comedy *The Date* (2012) was awarded at the Sundance Film Festival, as well as the Berlinale Generation 14+. She has directed several short films. She also writes theatre and radio plays, and has participated in directing segments of the omnibus *Force of Habit* (2019).

Hochwald

Why Not You



Austrija, Belgija • Austria, Belgium
2020 • 107'
drama

REŽIJA • DIRECTOR

Evi Romen

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Filmski festival u Zürichu (najbolji film sekcije FOKUS) / Zürich Film Festival (best film in Focus Competition)
- Filmski festival Black Nights u Tallinnu / Tallinn Black Nights Film Festival
- Festival austrijskog filma Diagonale (najbolji film) / Diagonale Festival of Austrian Film (best film)
- VIENALLE Međunarodni filmski festival u Beču / Vienna International Film Festival

austrijski kulturni forum^{zag}

SCENARIJ • SCREENPLAY Evi Romen

FOTOGRAFIJA • CINEMATOGRAPHY Martin Gschlacht, Jerzy Palacz

MONTAŽA • EDITOR Karina Ressler

ORIGINALNA GLAZBA • SCORE Florian Horwath

ULOGE • ACTORS Thomas Prenn, Noah Saavedra, Josef Mohamed, Elisabeth Kanettis, Ursula Scribano-Ofner, Claudia Kottal, Raffaella O'Neill

PRODUCENTI • PRODUCERS Alexander Dumreicher-Ivanceanu, Bady Minck

PRODUKCIJSKA KUĆA • COMPANY Amour Fou Vienna

PRODAJNI ZASTUPNIK • SALES AGENT True Colours

Problematicni mladi plesač Mario iz malog mjesta u južnom Tirolu nailazi na dodatno neodobranje okoline nakon što u terorističkom napadu na gay-klub strada njegov najbolji prijatelj i uzoran mladić Lenz. Mario osjeća da mu mještani prešutno spočitavaju što je stradao Lenz a ne on. Na jednom od svojih lutanja Mario susreće Nadima koji prolaznicima distribuira Kuran. Neočekivano, upravo u Nadimu Mario će pronaći toliko potrebnu potporu da prevlada svoju ovisnost o drogama i ne napusti svoj san o plesu.

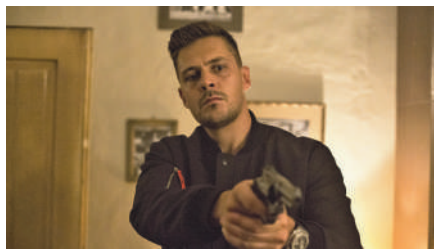
A troubled young dancer Mario from a small town in South Tirol faces additional disapproval from his surroundings when Lenz, his best friend and upright young man, is killed in a terrorist attack on a gay club. Mario feels the people of the town silently resent him for surviving, and Lenz dying. During one of his walks, Mario meets Nadim, who distributes Korans to passers-by. Unexpectedly, it is in Nadim that Mario finds the much needed support to overcome his drug addiction and not abandon his dream of dancing.

Evi Romen (Bolzano, 1967), studirala je montažu i snimanje na Filmskoj akademiji u Beču te već 20-ak godina radi kao montažerka i scenaristica, pri čemu je za svoj rad primila i nekoliko nagrada – Diagonale za najbolju montažu na filmovima *Mein bester Feind* (*My Best Enemy*, 2011) i Austrijsku filmsku nagradu za *Casanova Variations* (2014). *Hochwald* je njen redateljski prvijenac.

Evi Romen (Bolzano, 1967) studied editing and camera at the Vienna Film Academy, and has been working as an editor and screenwriter for around 20 years. She has received several awards for her work - Diagonale Award for Best Editing for *My Best Enemy* (2011) and the Austrian Film Award for *Ca-sanova Variations* (2014). *Why Not You* is her directorial debut.

Južni vjetar 2 – Ubrzanje

Južni vjetar 2 – Ubrzanje / South Wind 2 – Speed up



MANJINSKA HRVATSKA
KOPRODUKCIJA / MINORITY
CROATIAN COPRODUCTION

Srbija, Hrvatska • Serbia, Croatia
2021 • 126'

triler, akcija, drama /
thriller, action, drama

SVJETSKA PREMIJERA
WORLD PREMIERE

REŽIJA • DIRECTOR

Miloš Avramović

SCENARIJ • SCREENPLAY Petar Mihajlović, Miloš Avramović

FOTOGRAFIJA • CINEMATOGRAPHY Lazar Radić

MONTAŽA • EDITORS Lazar Predojević

ORIGINALNA GLAZBA • SCORE Aleksandar Randelović

ULOGE • ACTORS Miloš Biković, Zachary Baharov, Jovana Stojiljković, Luka Grbić,
Miodrag Radonjić, Predrag Miki Manojlović, Anastasia Everall

PRODUCENTI • PRODUCERS Tatjana Žeželj Gojković, Miloš Avramović

PRODUKCIJSKA KUĆA • COMPANY Režim doo

KOPRODUKCIJA • COPRODUCED BY Telekom Srbija, Archangel Digital Studios, Film District, Archangel Studios (Srbija / Serbia), Telefim (Hrvatska / Croatia)

Narko-boss Petar Maraš koristi sve prednosti novostečenog statusa nedodirljivog vođe srpskog podzemlja pod zaštitom same države. U želji da proširi i ozakoni posao, nezakonito stečeni novac ulaže u legalne poslove. Tražeći povoljnu priliku, sa svojim vjernim Bačom odlazi u istočnu Srbiju. Tamo saznaje vijesti zbog kojih će biti prisiljen promijeniti planove i vratiti se na ulicu.

Drug lord Petar Marash uses all the advantages of his newly acquired status of the untouchable leader of the Serbian underground, protected by the state itself. Wanting to expand his business and become legal, Marash invests illegally acquired money in legal businesses. While looking for a favorable opportunity, he goes to eastern Serbia with his faithful Bača on an assignment. There, he finds news that will force him to change plans immediately.

Miloš Avramović (Beograd, 1978), diplomirao na katedri za filmsku režiju srbijanske Akademije umetnosti 2006. dugometražnim igranim filmom *Krojačeva tajna*. Autor je nekoliko kratkih igranih filmova, prikazanih na brojnim festivalima. Neki od projekata na kojima je radio su TV serije *Senke nad Balkanom*, *Čizmaši*, *Folk*, te film *Parada*. Redatelj je i suscenarist uspješnog filma i serije *Južni vjetar* (2018/2020).

Miloš Avramović (Belgrade, 1978) graduated from the Department of Film Directing at the Academy of Arts in 2006 with his feature film debut *The Tailor's Secret*. He has made several short films that have been screened at numerous festivals. Some of the projects he has worked on include the TV series *Black Sun*, *Čizmaši*, *Folk*, and the film *Parade*. He has directed and co-written the successful film and series *South Wind* (2018/2020).

Kampanja Berliner / The Campaign



Rumunjska • Romania
2020 • 93'
komedija, drama / comedy, drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Moskovski međunarodni filmski festival / Moscow International Film Festival
- Festival istočnoeuropskog filma u Cottbusu / Film Festival Cottbus

REŽIJA • DIRECTOR

Marian Crisan

SCENARIJ • SCREENPLAY Gabriel Andronache, Marian Crisan

FOTOGRAFIJA • CINEMATOGRAPHY Oleg Mutu

MONTAŽA • EDITOR Tudor Pojoni

ULOGE • ACTORS Ovidiu Crisan, Ion Sapdaru, Ioana Chitu, Lucian Pavel

PRODUCENT • PRODUCER Marian Crisan

PRODUKCIJSKA KUĆA • COMPANY Rova Film

PRODAJNI ZASTUPNIK • SALES AGENT Picture Tree International

Povučeni vozač traktora iz rumunjskog mjestašca Viorel susreće Mocanu, političara koji priprema kampanju za ulazak u Europski parlament. Naime, Mocanuov automobil se pokvario pa ga Viorel i supruga ugošćuju u svom skromnom domu. Otprije optužen za korupciju, Mocanu u ovom činu vidi priliku poboljšati vlastiti imidž u javnosti – do kraja kampanje ostat će kod skromne obitelji poštenog radišnog poljoprivrednika Viorela, pozirajući kao običan čovjek u posjeti starom prijatelju. Zauzvrat, darovat će Viorelu novi traktor.

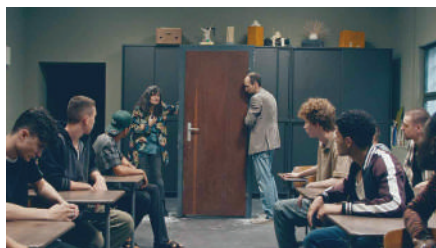
Viorel, a quiet tractor driver from a small town in Romanian meets Mocanu, a politician campaigning for a seat in the European Parliament. Mocanu's car breaks down and Viorel and his wife welcome him in their humble home. Mocanu is under investigation for corruption, and sees this as an opportunity to improve his public image. He decides to stay with the humble family of the honest, hard-working farmer Viorel, posing as a common man visiting an old friend, and will get him a new tractor in return.

Marian Crisan (Salonta, 1976) rumunjski redatelj i scenarist, diplomirao filmsku režiju na UNATC u Bukureštu 1999. Njegov kratki film *Megatron* (2008) dobitnik je Zlatne palme za najbolji kratki film na Filmskom festivalu u Cannesu, a potpisnik je i drugih nagrađivanih naslova, primjerice dugometražnih drama *Morgen* (2010), *Rocker* (2012) i *Orizont* (2015), kao i serije *Tiha dolina* (*Valea Mută / The Silent Valley*, 2016).

Marian Crisan (Salonta, 1976) is a Romanian director and writer. He graduated in film directing at UNATC in Bucharest in 1999. His short film *Megatron* (2008) won the Golden Palm for Best Short Film at Cannes Festival. He has directed other awarded films, including feature films *Morgen* (2010), *Rocker* (2012), and *Horizon* (2015), as well as the series *The Silent Valley* (2016).

Lisica u rupi

Fuchs im Bau / Fox in a Hole



Austrija • Austria
2020 • 103'
drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Varšavski filmski festival / Warsaw Film Festival
- Filmfestival Max Ophüls Preis - Nagrada za najbolju režiju, Nagrada za najbolji scenarij, Nagrada mladog žirija / Filmfestival Max Ophüls Preis - Best Director, Best Screenplay, Youth Jury Award

austrijski kulturni forum^{zag}

REŽIJA • DIRECTOR

Arman T. Riahi

SCENARIJ • SCREENPLAY Arman T. Riahi

FOTOGRAFIJA • CINEMATOGRAPHY Mario Minichmayr

MONTAŽA • EDITOR Karina Ressler

ORIGINALNA GLAZBA • SCORE Karwan Marouf

ULOGI • ACTORS Aleksandar Petrović, Maria Hofstätter, Luna Jordan, Andreas Lust, Karl Fischer, Adriano Bonamore, Lukas Thomas Watzl, Anica Dobra

PRODUCENTI • PRODUCERS Karin C. Berger, Arash T. Riahi

PRODUKCIJSKA KUĆA • COMPANY Golden Girls Filmproduktion

U domu za maloljetne delikvente ambiciozni učitelj Hannes Fuchs zamjenjuje iskusnu nekonvencionalnu profesoricu Elisabeth Berger. Hannes će se uskoro suočiti sa svojim najdubljim strahovima, ali i otkriti vlastitu kreativnost kroz rad s tajanstvenom, povučenom studenticom Samirom.

Hannes Fuchs is an ambitious substitute teacher for the experienced, unconventional teacher Elisabeth Berger at a prison school. He soon confronts his deepest fears, but also discovers his own creativity through working with the mysterious, quiet student Samira.

Arman T. Riahi (Iran, 1981), austrijski redatelj, scenarist, snimatelj i montažer, studirao je tehnologiju medija te diplomirao kao grafički dizajner. Potpisnik je 11 redateljskih naslova. Izbor iz filmografije: komedija *Die Migrantigen* (2017), drama *Schwarzkopf* (2011), dokumentarci *Everyday Rebellion* (2013) i *Kinders* (2016).

Arman T. Riahi (Iran, 1981) is an Austrian director, screenwriter, cinematographer and editor. He studied media technologies and graduated in graphic design. He has directed 11 films. Filmography (selection): the comedy *Die Migrantigen* (2017), drama *Schwarzkopf* (2011), documentary films *Everyday Rebellion* (2013) and *Kinders* (2016).

Moje jezero

Liqeni Im / My Lake



MANJINSKA HRVATSKA
KOPRODUKCIJA / MINORITY
CROATIAN COPRODUCTION

Albanija, Hrvatska, Italija,
Makedonija, Kosovo

Albania, Croatia, Italy, Macedonia,
Kosovo

2020 • 88'

drama, film o odrastanju /
drama, coming-of-age

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

• Međunarodni filmski festival u Tirani / Tirana
International Film Festival

REŽIJA • DIRECTOR

Gjergj Xhuvani

SCENARIJ • SCREENPLAY Gjergj Xhuvani

FOTOGRAFIJA • CINEMATOGRAPHY Dimo Popov

MONTAŽA • EDITORS Juan Gambino

ORIGINALNA GLAZBA • SCORE Rosario di Bella

ULOGE • ACTORS Ariton Pollozhani, Tristan Halilaj, Vedran Živolić, Elia Zaharia Zogu,
Birce Hasko, Goran Kristo, Luiza Xhuvani, Julia Emiri, Miriam Deti

PRODUCENT • PRODUCER Dritan Huqi

PRODUKCIJSKA KUĆA • COMPANY On film

KOPRODUKCIJA • COPRODUCED BY Corvus film (Hrvatska / Croatia), Hermes film
(Italija / Italy), Focus Pocus Films (Makedonija / Macedonia), Added Value Films
(Kosovo)

PRODAJNI ZASTUPNIK • SALES AGENT Wide

Dječak Kristo odrasta u selu blizu prekrasnog Prespanskog jezera, vodene površine podijeljene granicama triju balkanskih zemalja – Albanije, Makedonije i Grčke. Kako bi prehranio obitelj, Kristo postaje maloljetni krijumčar marihuane koristeći se svojim čamcem i znanjem o jezeru za prijevoz paketa s drogom s albanske na makedonsku obalu.

Kristo, a young boy, lives in a village near the beautiful lake Prespa, a body of water on the borders of three Balkan countries - Albania, Macedonia and Greece. To support his family, he becomes a small-time marijuana smuggler and uses his boat and knowledge of the lake to transport packages of drugs from the Albanian to the Macedonian side.

Gjergj Xhuvani (Tirana, 1963-2019), albanski redatelj koji nakon nekoliko napisanih scenarija za animirane filmove, režira igrane kratke filmove *Crno i bijelo* (1991, posebna nagrada na Larissa Film Festivalu), *Posljednja nedjelja* (1992, posebna nagrada žirija na Bastia festivalu) i *Dan u životu* (1993) a potom i prvi dugometražni film *Posljednja ljubav* (1995, posebna nagrada žirija na Bastia festivalu). Godine 1998. njegov kratki igrani film *Pogrebni biznis* ulazi u glavni program Međunarodnog festivala u Veneciji.

Gjergj Xhuvani (Tirana, 1963-2019), Albanian director. After writing several screenplays for animated films, Xhuvani directed short films *Black and White* (1991, Special Prize at Larissa Film Festival), *The Last Sunday* (1992, Special Jury Prize at Bastia Festival) and *A Day in a Lifetime* (1993), followed by his first feature film *The Last Love* (1995, Special Jury Prize at Bastia Festival). In 1998, his short film *Funeral Business* was screened at the Venice International Film Festival.

Ne mrzi

Non odiare / Thou Shalt Not Hate



Italija, Poljska • Italy, Poland
2020 • 96'
drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Venecijanski filmski festival / Venice Film Festival
- Međunarodni filmski festival u Solunu / Thessaloniki International Film Festival
- Pasinetti Award - Nagrada za najboljeg glumca, Nagrada za najbolji talijanski film / Pasinetti Award for Best Actor, Best Italian Film Award



ICE - Agenzia per la promozione all'estero e l'internazionalizzazione delle imprese italiane

REŽIJA • DIRECTOR

Mauro Mancini

SCENARIJ • SCREENPLAY Davide Lisino, Mauro Mancini

FOTOGRAFIJA • CINEMATOGRAPHY Mike Stern Sterzynski

MONTAŽA • EDITOR Paola Freddi

ORIGINALNA GLAZBA • SCORE Pivio, Aldo De Scalzi

ULOGUE • ACTORS Alessandro Gassmann, Sara Serraiocco, Luka Zunic, Lorenzo Buonora, Lorenzo Acquaviva, Gabriele Sangrigoli, Paolo Giovannucci

PRODUCENT • PRODUCER Mario Mazzarotto

PRODUKCIJSKA KUĆA • COMPANY Agresywna Banda, Movimento Film

PRODAJNI ZASTUPNIK • SALES AGENT IntraMovies

Simone je ugledan kirurg židovskog porijekla, koji vodi miran život, nevezan prošlošću. Jednog dana spasi čovjeka kojega je udario automobil, no kad na njegovim grudima ugleda nacističku tetovažu, prepušta ga neminovnoj sudbini. Ipak, osjeća grizodušje te odluči pronaći njegovu obitelj – najstariju kći Maricu, malog Paola te tinejdžera Marcella, koji je također pod utjecajem rasne mržnje. Jedne noći Marica će pokucati na Simoneova vrata, prisiljavajući ga da se suoči s posljedicama svojih djela.

Simone is a renowned surgeon of Jewish origins who leads a quiet life with no ties to the past. One day, he rescues a man who has been the victim hit by a car, but when he discovers a Nazi tattoo on the man's chest, he leaves him to his fate. However, the guilt he feels makes him decide to find the man's family - the oldest daughter Marica, the young Paolo, and the teenager Macello, who is also consumed with racial hatred. One night, Marica knocks on Simone's door, forcing him to face the consequences of his actions.

Mauro Mancini (1978), talijanski redatelj i scenarist, karijeru je započeo 2005 kratkim filmom *Il nostro segreto* (*Our Secret*). Potpisnik je brojnih dokumentaraca, kratkih filmova, mini-serija, reklama i glazbenih videa, mnogih i nagrađivanih.

Mauro Mancini (1978) is an Italian director and writer who started his career in 2005 with the short film *Our Secret*. He has directed numerous documentary films, short films, mini-series, commercials and music videos, winning numerous awards.

Nigdje posebno Nowhere Special



Ujedinjeno Kraljevstvo, Italija, Rumunjska
 • United Kingdom, Italy, Romania
 2020 • 96'
drama

HRVATSKA PREMIJERA
 CROATIAN PREMIERE

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Venecijanski filmski festival / Venice Film Festival
- Varšavski filmski festival - Nagrada publike / Warsaw Film Festival - Audience Award
- Međunarodni filmski festival u Valladolidu - Nagrada publike / Valladolid International Film Festival - Audience Award



REŽIJA • DIRECTOR

Uberto Pasolini

SCENARIJ • SCREENPLAY Uberto Pasolini

FOTOGRAFIJA • CINEMATOGRAPHY Marius Panduru

MONTAŽA • EDITORS Masahiro Hirakubo, Saska Simpson

ORIGINALNA GLAZBA • SCORE Andrew Simon McAllister

ULOGI • ACTORS James Norton, Daniel Lamont, Eileen O'Higgins, Valerie O'Connor, Valene Kane, Keith McErlean, Sean Sloan

PRODUCENTI • PRODUCERS Uberto Pasolini, Roberto Sessa, Cristian Nicolescu

PRODUKCIJSKA KUĆA • COMPANY Picomedia, Digital Cube, NSL

PRODAJNI ZASTUPNIK • SALES AGENT Beta Cinema

35-godišnji John je čistač prozora koji odgaja 4-godišnjeg sina Michaela nakon što ih je dječakova majka napustila. Kad dobije lošu zdravstvenu prognozu, John će dati sve od sebe da za dječaka pronađe odgovarajuću obitelj. Razdiran sumnjama u ispravnost svojih prosudbi i bijesom zbog nepravdnosti vlastite sudbine, morat će donijeti najveću odluku u svom životu.

John is a 35-year-old window cleaner raising his 4-year-old son Michael after the child's mother left them. When he receives a bad health diagnosis, John will do everything he can to find a suitable family for the boy. He is torn with doubt about his decisions and anger over the injustice of his own destiny, as he has to make the biggest decision in his life.

Uberto Pasolini (Rim, 1957) talijanski redatelj, scenarist i producent, koji radi u britanskoj filmskoj industriji od 1983. Utemeljitelj je produkcijske kuće Red Wave Films, u kojoj je realizirao i svjetski filmski hit, Oscarom nagrađenu britansku komediju *Skidajte se do kraja* (*The Full Monty*, 1997). Kao redatelj, uz *Nigdje posebno*, potpisnik je još dvaju nagrađivanih naslova: *Machan* (2008) – Nagrada FEDIC na Venecijanskom filmskom festivalu i *Still Life* (2013) – C.I.C.A.E., Pasinetti za najbolji film, Premio Cinematografico Civitas Vitae proxima i Venice Horizons Award – sve 4 na Venecijanskom filmskom festivalu.

Uberto Pasolini (Rome, 1957) is an Italian director, writer and producer, and has been working in the British film industry since 1983. He founded Red Wave Films, a production company where he produced the world hit *The Full Monty* (1997), the Academy Award winning comedy. Along with *Nowhere Special*, he directed two other awarded films: *Machan* (2008), which won the FEDIC Award at Venice Film Festival, and *Still Life* (2013), which won the C.I.C.A.E. Award, Pasinetti for Best Film, Premio Cinematografico Civitas Vitae proxima Award, and Venice Horizons Award at Venice Film Festival.

U Limbu Limbo



Ujedinjeno Kraljevstvo ·
United Kingdom
2020 · 104'
komedija, drama / comedy, drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Filmski festival u Cannesu / Cannes Film Festival
- Filmski festival u San Sebastijanu / San Sebastian Film Festival
- Filmski festival u Göteborgu / Göteborg Film Festival
- BAFTA nominacija / BAFTA nomination
- Međunarodni filmski festival u Kairu - Zlatna piramida / Cairo International Film Festival - Golden Pyramid Award
- Nagrada međunarodne federacije filmskih kritičara / FIPRESCI Award
- Filmski festival u San Sebastijanu - Nagrada mladog žirija / San Sebastian Film Festival - Youth Jury Award

REŽIJA · DIRECTOR

Ben Sharrock

SCENARIJ · SCREENPLAY Ben Sharrock

FOTOGRAFIJA · CINEMATOGRAPHY Nick Cooke

MONTAŽA · EDITORS Karel Dolak, Lucia Zucchetti

ORIGINALNA GLAZBA · SCORE Hutch Demouilpied

ULOGE · ACTORS Sidse Babbett Knudsen, Kenneth Collard, Amir El-Masry, Vikash Bhai, Ola Orebiyi, Kwabena Ansah, Sodieye Ojewuyi

PRODUCENTI · PRODUCERS Irune Gurtubai, Angus Lamont

PRODUKCIJSKA KUĆA · COMPANY Caravan Cinema, Creative Scotland

PRODAJNI ZASTUPNIK · SALES AGENT Focus Features

Na škotskom otoku, grupica migranata čeka rezultate svojih zahtjeva za azilom. Među njima je i Omar, mladi sirijski glazbenik odvojen od svoje obitelji, koji svuda sa sobom nosi djedovu lutnju oud.

On a Scottish island, a group of migrants await the results of their asylum claims. Among them is Omar, a young Syrian musician who has separated from his family, who brings his grandfather's oud everywhere he goes.

Ben Sharrock, nagrađivani britanski redatelj, dobitnik BAFTA za novi talent, prozvan novom nadom u *Filmmaker Magazineu*. Filmografija: komedija/drama *Pikadero* (2015), kratki filmovi *Closure* (2011), *The Zealot* (2012), *Lost Serenity* (2013), *Patata Tortilla* (2015).

Ben Sharrock is an awarded British director, winner of New Talent BAFTA, cited as 'a name to look out for' by *Filmmaker Magazine*. Filmography: comedy/drama *Pikadero* (2015), short films *Closure* (2011), *The Zealot* (2012), *Lost Serenity* (2013), *Patata Tortilla* (2015).



POSEBNE PROJEKCIJE SPECIAL SCREENINGS

ALIDA ALIDA: IN HER OWN WORDS

Mimmo Verdesca

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EDEN

Ágnés Kocsis

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HASRET: ČEŽNJA HASRET: SEHNSUCHT / HASRET: YEARNING

Ben Hopkins

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IDA

Paweł Pawlikowski

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MAYDAY

Karen Cinnore

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MULTI KRAJOLIK LANDSCAPE ZERO

Bruno Pavić

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POVJERENJE TRUST

Matija Benić

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QUO VADIS, AIDA?

Jasmila Žbanić

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SLUČAJNA RASKOŠ PROZIRNOG VODENOG REBUSA

ACCIDENTAL LUXURIANCE OF THE TRANSLUCENT WATERY REBUS

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TINY TIM: KRALJ NA JEDAN DAN

TINY TIM - KUNG FÖR EN DAG / TINY TIM: KING FOR A DAY

Johan von Sydow

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TRIJUMF UN TRIOMPHE / THE BIG HIT

Emmanuel Courcol

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Vinko Möderndorfer

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POSEBNE PROJEKCIJE

SPECIAL SCREENINGS

Alida

Alida: In Her Own Words



**HOMMAGE ALIDI VALLI /
HOMMAGE TO ALIDA VALLI**

Italija • Italy
2021 • 105'
dokumentarni / documentary

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS
• Filmski festival u Cannesu / Cannes Film Festival



REŽIJA • DIRECTOR

Mimmo Verdesca

SCENARIJ • SCREENPLAY Pierpaolo De Mejo, Mimmo Verdesca

FOTOGRAFIJA • CINEMATOGRAPHY Federico Annicchiario

MONTAŽA • EDITOR Mimmo Verdesca

ORIGINALNA GLAZBA • SCORE Andrea Lucarelli

PRODUCENT • PRODUCER Maximiliano Hernando Bruno

PRODUKCIJSKA KUĆA • COMPANY Istituto Luce Cinecittà, Kublai Film, Venice Film

PRODAJNI ZASTUPNIK • SALES AGENT Istituto Luce Cinecittà

O Alidi Valli (1921–2006), talijanskoj glumici rođenoj u Puli, njenoj uspješnoj karijeri i privatnom životu obilježenom skandalima, kroz privatnu dokumentaciju svjedoče kako članovi obitelji (Carlo De Mejo, Pierpaolo De Mejo), tako i mnoga poznata umjetnička imena – Bernardo Bertolucci, Dario Argento, Charlotte Rampling, Vanessa Redgrave, Roberto Benigni. Tijekom karijere surađivala je s mnogim velikim redateljskim imenima – Hitchcockom (*Slučaj Paradine*, 1947), Reedom (*Treći čovjek*, 1949) Viscontijem (*Senso*, 1954), Pasolinijem (*Kralj Edip*, 1967), a glumila je i u kazalištu. Gradsko kino u Puli od 2008. nosi ime *Valli*.

The successful career and private life marked by scandal of the Italian actress Alida Valli (1921-2006), born in Pula, is shown through private writings and testimonials from family members (Carlo De Mejo, Pierpaolo De Mejo), as well as many famous artists (Bernardo Bertolucci, Dario Argento, Charlotte Rampling, Vanessa Redgrave, Roberto Benigni). Alida Valli worked with many famous directors in her career - Hitchcock (*The Paradine Case*, 1947), Reed (*The Third Man*, 1949), Visconti (*Senso*, 1954), Pasolini (*Oedipus Rex*, 1967), and she has also worked in theatre. The city cinema in Pula was named Valli Cinema in her honour.

Mimmo Verdesca (Molfetta, 1979), talijanski redatelj, scenarist i montažer, radi na filmu, televiziji i kazalištu. Uz *Alidu*, potpisnik je još tri zapažena i nagrađivana dokumentarca: o glumici Liliji Silvi *In arte Lilia Silvi* (2111), o djeci glumcima u talijanskoj kinematografiji *Protagonisti per sempre* (2014) i o 70. obljetnici filma *Čistači cipela* Vittoria De Sice *Sciuscià 70* (2016).

Mimmo Verdesca (Molfeta, 1979), Italian filmmaker, writer, and editor, works in film, television and theatre. Along with Alida, he has made three other noted and awarded documentaries: about the actress Lilia Silva, *In Arte Lilia Silvi* (2011), about child actors in Italian film *Protagonisti per sempre* (2014), and about the 70th anniversary of the film *Shoeshine* by Vittorio De Sica, *Sciuscià 70* (2016).

Eden



FILM ŽIRIJA / JURY FILM Lana Barić

Mađarska, Rumunjska, Belgija ·
Hungary, Romania, Belgium
2021 · 153'
drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

· Međunarodni filmski festival u Rotterdamu /
Rotterdam International Film Festival

REŽIJA · DIRECTOR

Ágnes Kocsis

SCENARIJ · SCREENPLAY Ivo Briedis, Ágnes Kocsis, Gábor Németh, Andrea Roberti

FOTOGRAFIJA · CINEMATOGRAPHY Máté Tóth Widamon

MONTAŽA · EDITOR Áron Mezei

ULOGE · ACTORS Lana Barić, Daan Stuyven, Lóránt Bocskor-Salló, Maja Roberti,
Zalán Makranczi, László Kistamás, Róbert Kardos, László Katona

PRODUCENTI · PRODUCERS József Berger, Ágnes Pataki, Els Vandevorst

PRODUKCIJSKA KUĆA · COMPANY WFE Production, Mythberg Films, Libra Films

PRODAJNI ZASTUPNIK · SALES AGENT HNFF World Sales

Eva je alergična na sve i svašta – od raznovrsnih kemijskih supstanci, preko zagađenog zraka do radio valova i polja elektronskih čestica. Kako bi preživjela, prisiljena je živjeti u potpunoj izolaciji, samo s najnužnijim i najminimalnijim kontaktima – onima s bratom te liječnicima koji na njoj eksperimentiraju. Jednoga se dana u Evinom životu pojavi psihijatar András koji istražuje je li njena bolest stvarna ili umišljena.

Éva is allergic to all kinds of chemical substances, air pollution, radio waves and electronic fields. In order to survive, she needs to live in total isolation and can have no contact with her environment. Her only relations are with her brother and the doctors continuously experimenting on her. One day a psychiatrist comes to investigate if her illness is real or exists only in Éva's mind.

Ágnes Kocsis (Budimpešta, 1971) diplomirala je poljski jezik i književnost, estetiku, filmsku teoriju te filmsku režiju. Njena tri kratka filma – *Szortírozott levelek* (*Assorted Letters*, 2000), *18 kép egy konzervgyári lány életéből* (*18 Pictures from the Life of a Conserve Factory Girl*, 2003) i *A vírus* (*The Virus*, 2005) prikazana su na brojnim festivalima, gdje su ne samo zapaženi nego su i osvojili brojne prestižne nagrade. Jednako su zapažene i njene dugometražne drame *Friss levegő* (*Fresh Air*, 2006) i *Pál Adrienn* (*Adrienn Pál*, 2010).

Ágnes Kocsis (Budapest, 1971), graduated in Polish Language and Literature, Aesthetics, and Film Theory, as well as in Film Direction. Her three short films *Assorted Letters* (2000), *18 Pictures from the Life of a Conserve Factory Girl* (2003), and *The Virus* (2005) have been screened at numerous festivals, where they not only received attention, but have won numerous prestigious awards. Her feature films, the dramas *Fresh Air* (2006) and *Adrienn Pál* (2010) have also received acclaim.

Hasret: čežnja

Hasret: Sehnsucht / Hasret: Yearning



FILM ŽIRIJA / JURY FILM
Ben Hopkins

Njemačka, Turska • Germany, Turkey
2015 • 82'
dokumentarni / documentary

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Hamburg Filmfest
- Udruženje turskih filmskih kritičara (nagrada za najbolji dokumentarni film) / Turkish Film Critics Association (Best Documentary Film)

REŽIJA • DIRECTOR

Ben Hopkins

SCENARIJ • SCREENPLAY Ben Hopkins, Ceylan Ünal Hopkins

FOTOGRAFIJA • CINEMATOGRAPHY Jörg Gruber

MONTAŽA • EDITOR Levent Çelebi Lewo

ORIGINALNA GLAZBA • SCORE Efe Akmen

PRODUCENTI • PRODUCERS Mustafa Dok, Hans W. Geissendörfer

PRODUKCIJSKA KUĆA • COMPANY Geißendörfer Film- und Fernsehproduktion (GFF), Bredok Filmproduction, CGV Mars Dagitim

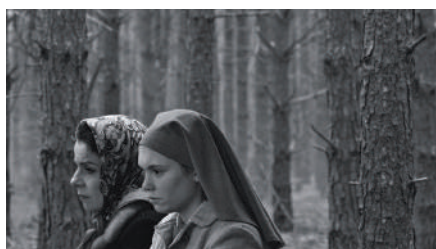
Redatelj želi napraviti dokumentarac o Istanbulu. U početku snima njegovu svakodnevicu, no uskoro ga sve više počinje privlačiti mračnija, tajanstvenija strana grada – njegova prošlost, tajne, duhovi, što ga s vremenom potpuno obuzima.

A European director is commissioned to make a documentary about Istanbul. He starts to film its everyday life, but soon becomes drawn to the darker, more mysterious side of the city - its past, its secrets, its ghosts, and gradually succumbs to obsession.

Ben Hopkins (Hong Kong, 1969), britanski filmski redatelj, scenarist i romanopisac, potpisnik mnogih nagrađivanih i zapaženih ostvarenja, kao što su *Simon Magus* (1999) ili *The Nine Lives of Tomas Katz* (2000).

Ben Hopkins (Hong Kong, 1969), British film director, screenwriter, and novelist, director of numerous awarded and noted films, such as *Simon Magus* (1999) and *The Nine Lives of Tomas Katz* (2000).

Ida



FILM ŽIRIJA / JURY FILM Pawel Pawlikowski

**Poljska, Danska, Francuska,
Ujedinjeno Kraljevstvo** · Poland,
Denmark, France, United Kingdom
2013 · 82'
drama

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Oscar za najbolji strani film / Academy Award for Best Foreign Language Film
- BAFTA za najbolji film na ne-engleskom jeziku / BAFTA for Best Film Not in the English Language
- Europska filmska nagrada za najbolji film / European Film Award for Best European Film
- Sarajevski filmski festival / Sarajevo Film Festival
- Međunarodni filmski festival u Karlovyh Varyma / Karlovy Vary International Film Festival
- Varšavski međunarodni filmski festival (Grand Prix) / Warsaw International Film Festival (Grand Prix)
- Međunarodni filmski festival u Solunu / Thessaloniki International Film Festival

REŽIJA • DIRECTOR

Pawel Pawlikowski

SCENARIJ • SCREENPLAY Pawel Pawlikowski, Rebecca Lenkiewicz
FOTOGRAFIJA • CINEMATOGRAPHY Ryszard Lenczewski, Lukasz Zal
MONTAŽA • EDITOR Jaroslaw Kaminski

ORIGINALNA GLAZBA • SCORE Kristian Eidnes Andersen

ULOGE • ACTORS Agata Kulesza, Agata Trzebuchowska, Dawid Ogrodnik, Jerzy Trela,
Adam Szyszkowski, Halina Skoczynska, Joanna Kulig, Dorota Kuduk

PRODUCENTI • PRODUCERS Eric Abraham, Piotr Dzieciol, Ewa Puszczyńska

PRODUKCIJSKA KUĆA • COMPANY Opus Film, Phoenix Film Investments,
Canal+ Polska

PRODAJNI ZASTUPNIK • SALES AGENT Fandango

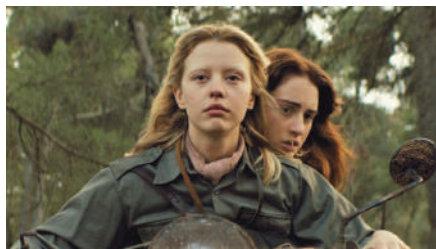
Mlada časna sestra Anna koja uskoro treba primiti sakrament zaređenja, otkriva obiteljsku tajnu iz vremena njemačke okupacije. Naime, u susretu s posljednjom živucom rođakinjom Wandom otvorit će joj se neki novi uvidi u vlastito porijeklo. Saznat će da je njeno pravo ime Ida i da je Židovka, te ponukana time, a prije konačne odluke o davanju svećeničkog zavjeta, odlučuje otići na izoliranu obiteljsku farmu kako bi pokušala saznati nešto više o svojoj obitelji.

A novice nun about to take her vows uncovers a family secret dating back to the German occupation. When she meets her last living relative, Wanda, she gets new insights into her own descent. She learns her real name is Ida and that she is Jewish, and before she makes the final decision on taking the vows, she decides to find out more about her family at an isolated farm.

Pawel Pawlikowski (Varšava, 1957), poljski redatelj i scenarist. Nakon studija književnosti i filozofije na Oxfordu, snima nekoliko iznimno zapaženih i nagrađenih dokumentarnih filmova. Izbor iz filmografije: dugometražni igrani filmovi, dobitnici prestižnih nagrada – *Posljednje utočište* (*Last Resort*, 2000), *My Summer of Love* (2004), *Hladni rat* (*Cold War*, 2018).

Pawel Pawlikowski (Warsaw, 1957), Polish director and writer. After graduating in literature and philosophy from Oxford, he made several noted and awarded documentary films. Select filmography: feature films that have won prestigious awards – *Last Resort* (2000), *My Summer of Love* (2004), *Cold War* (2018).

Mayday



MADE IN ISTRIA

SAD • USA

2021 • 100'

drama, fantazija, misterija /
drama, fantasy, mystery

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Filmski festival Sundance / Sundance Film Festival
- Međunarodni filmski festival u Rotterdamu / International Film Festival Rotterdam

REŽIJA • DIRECTOR

Karen Cinnore

SCENARIJ • SCREENPLAY Karen Cinnore

FOTOGRAFIJA • CINEMATOGRAPHY Sam Levy

MONTAŽA • EDITOR Nicholas Ramirez

ULOGE • ACTORS Grace Van Patten, Juliette Lewis, Mia Goth, Théodore Pellerin,
Soko, Zlatko Burić, Frano Mašković, Adrian Pezdiric

PRODUCENTI • PRODUCERS Karen Cinnore, Jonah Disend, Lucas Joaquin, Sam Levy

PRODUKCIJSKA KUĆA • COMPANY Complementary Colors, Queen's Army,
Secret Engine

Mlada Ana jednog se dana iznenada nađe u snolikom ali opasnom alternativnom univerzumu, gdje se pridružuje vojsci djevojaka koju vodi tajanstvena Marsha. Djevojke su zaglavile u beskrajnom ratu u kojem love muškarce i izlažu ih okrutnoj sudbini. Iako ovaj opori svijet Ani pomaže pronaći prijeko potrebnu snagu, ujedno joj je i jasno da ne može postati ubojica, za što je djevojke pokušavaju trenirati.

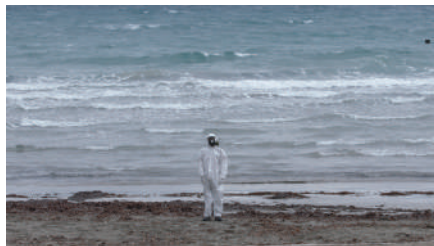
One day, Ana is transported to a dreamlike and dangerous world where she joins an army of girls led by the mysterious Marsha. The girls are engaged in a never-ending war hunting men and surrendering them to a cruel fate. Even though the harsh world helps Ana find her much needed strength, she comes to realise that she's not the killer the girls are training her to be.

Karen Cinnore, američka filmašica, autorica kratkog filma *Plume* (2010) i videa *Last Date* (2016), prikazivanih na raznim festivalima. *Mayday* njen je dugometražni prvijenac. Trenutno priprema dokumentarac pod radnim nazivom *The Last People*.

Karen Cinnore is an American filmmaker. She has written and directed the short film *Plume* (2010) and video *Last Date* (2016), which have been screened at numerous festivals, before releasing her debut feature *Mayday* (2020). She's currently working on a documentary called *The Last People*.

Nulti krajolik

Landscape Zero



Hrvatska • Croatia
2020 • 70'
dokumentarni hibrid /
documentary hybrid

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Međunarodni festival dokumentarnog filma u Jihlavi / Ji.hlava International Documentary Film Festival
- Filmski festival u Trstu / Trst Film Festival
- Festival južnoeuropskog filma u Los Angelesu / SEEfest Los Angeles

Neobičan je suživot ljudi i industrije u malom primorskom kraju. Mala primorska zona devastirana je prisutnošću industrijskih objekata. Četvero protagonista ili preživljava u borbi s opasnim objektima ili pak s njima žive u skladnom suživotu. Prizori iz njihovih života prepleću se s performansima, dočaravajući prilagodbu ljudi i životinja na devastirani okoliš.

An unusual coexistence between people and industry in a small coastal town. A small coastal area has been destroyed by the presence of industrial facilities. Four protagonists are fighting for their own survival among these dangerous facilities or they live in harmonious coexistence with them. Everyday scenes intertwine with different art performances, depicting the adjustment of people and animals to the degraded environment.

Bruno Pavić (Zagreb, 1988), diplomirao na BA studiju Filma i videa na Umjetničkoj akademiji u Splitu, a nakon toga magistrirao na istoj Akademiji na MA studiju Filma, medijske umjetnosti i animacije. Bavi se igranim i dokumentarnim filmom te video-umjetnošću. Svojim radovima sudjeluje na domaćim i međunarodnim filmskim festivalima i izložbama.

Bruno Pavić (Zagreb, 1988), graduated from the Film and Video Department of the Arts Academy in Split, and later earned his MA from Department of Film, Media Art and Animation at the same Academy. He has been making live-action and documentary films, and video art, and his work has been screened at Croatian and international film festivals and exhibitions.

REŽIJA • DIRECTOR

Bruno Pavić

SCENARIJ • SCREENPLAY Bruno Pavić

FOTOGRAFIJA • CINEMATOGRAPHY Andrea Kaštelan

MONTAŽA • EDITORS Slobodan Jokić, Dragan Đokić

ORIGINALNA GLAZBA • SCORE Vjeran Šalamon

PRODUCENT • PRODUCER Ivan Perić

PRODUKCIJSKA KUĆA • COMPANY Udruga Kazimir

PRODAJNI ZASTUPNIK • SALES AGENT Antidote Sales LLC

Povjerenje

Trust



FILM STUDENATA / STUDENT FILM

Hrvatska · Croatia
2021 · 95'
triler, drama / thriller, drama

SVJETSKA PREMIJERA
WORLD PREMIERE

REŽIJA · DIRECTOR

Matija Benić

SCENARIJ · SCREENPLAY Filip Rutić, Matija Benić

FOTOGRAFIJA · CINEMATOGRAPHY Vida Žagar

MONTAŽA · EDITOR Manuel Babić

ORIGINALNA GLAZBA · SCORE Arian Peharda

ULOGE · ACTORS Hana Kunić, Jura Ruža, Karla Aračić, Hana Dolenec, Hana Hegedušić, Karlo Bernik, Erik Đuranec, Jan Kerekeš, Marinko Prga

PRODUCENTI · PRODUCERS Vida Žagar, Lado Skorin

PRODUKCIJSKA KUĆA · COMPANY 3D2D Animatori

PRODAJNI ZASTUPNIK · SALES AGENT 3D2D Animatori

U malom neimenovanom gradu, 2025. godine, Krsto radi za Agenciju koja pruža usluge slušanja privatnih tajni, uz jamstvo da one nikad neće izići u javnost. Na jednom od saslušanja Krsto saznaje da njegov klijent drži mladu djevojku u zatočeništvu. U isto vrijeme doznaje za nestanak kćeri direktora Čistoće, tvrtke za zbrinjavanje otpada, čiji radnici mjesecima štrajkaju i zbog čega je grad prekriven smećem. Pored svoje djevojke Zore, ekološke aktivistice, i lokalnog novinara Darka, Krsto počinje preispitivati svoju ulogu tihog svjedoka.

In a small unnamed town, in year 2025, Krsto works for the Agency which offers hearings for other people's secrets, with warranty that those secrets shall never be spread. At one of the hearings Krsto finds out that his client is holding a young girl captive. At the same time, he finds out that the daughter of the director of Čistoća is missing. Čistoća is a company responsible for waste disposal and the workers have been on strike for months, resulting in the city being covered in garbage. Next to his activist girlfriend Zora and local reporter Darko, Krsto begins to question his role of a silent witness.

Matija Benić (Varaždin) nakon studija psihologije na Filozofskom fakultetu u Zagrebu, upisuje i režiju na Akademiji dramske umjetnosti. Filmove snima od rane mladosti, pa je i dobio neke nagrade na festivalima za mlade, od kojih se izdvaja nagrada za najbolji igrani kratkometražni film na Four River Film Festivalu 2019. godine u Karlovcu. *Povjerenje*, snimljeno bez novca ali s entuzijastičnom ekipom, njegov je prvi pravi dugometražni film.

Matija Benić (Varaždin) graduated in psychology from the Faculty of Humanities and Social Sciences in Zagreb, and later studied directing at the Academy of Dramatic Art. He has been making films from a young age, and has won awards at youth festivals, including the award for Best Short Film at Four River Film Festival in Karlovac in 2019. *Trust*, a film made with no budget, but with an enthusiastic crew, is his first real feature film.

Quo Vadis, Aida?



BEST OF EUROPE

Bosna i Hercegovina, Austrija, Nizozemska, Rumunjska, Njemačka, Poljska, Francuska, Norveška, Turska

• Bosnia and Herzegovina, Austria, Netherlands, Romania, Germany, Poland, France, Norway, Turkey
2020 • 102'

ratna drama / war, drama

REŽIJA • DIRECTOR

Jasmila Žbanić

SCENARIJ • SCREENPLAY Jasmila Žbanić

FOTOGRAFIJA • CINEMATOGRAPHY Christine A. Maier

MONTAŽA • EDITOR Jaroslaw Kaminski

ORIGINALNA GLAZBA • SCORE Antoni Lazarkiewicz

ULOGE • ACTORS Jasna Đuričić, Izudin Bajrović, Boris Isaković, Johan Heldenbergh, Raymond Thiry, Emir Hadžihafizbegović, Edita Malovčić, Dino Bajrović

PRODUCENTI • PRODUCERS Damir Ibrahimović, Jasmila Žbanić

PRODUKCIJSKA KUĆA • COMPANY Deblokada Film, Digital Cube, Coop99 Filmproduktion, N279 Entertainment, Extreme Emotions, Indie Prod, Tordenfilm AS, Razor Film Produktion GmbH, TRT, Radiotelevizija Bosne i Hercegovine (BHRT), ZDF/Arte, Österreichischer Rundfunk (ORF)

PRODAJNI ZASTUPNIK • SALES AGENT Indie Sales

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- 77. Venecijanski filmski festival / Venice Film Festival
- Filmski festival Black Nights u Tallinnu / Tallinn Black Nights Film Festival
- Filmski festival Cottbus / Film Festival Cottbus
- Filmski festival u Göteborgu – Dragon Award za najbolji strani film / Gothenburg Film Festival – Dragon Award for Best International Film
- 50. Međunarodni filmski festival u Rotterdamu – nagrada publike / 50th Rotterdam International Film Festival – Audience Award
- nominacija za Oscara za najbolji strani film 2021. / nominated for the Academy Award for Best International Feature Film 2021

11. srpnja 1995. profesorica povijesti Aida, prevoditeljica za Ujedinjene narode, pokušava spasiti svoju obitelj – supruga Nihada i sinove Hamdiju i Seju, nakon što srpska vojska, predvođena Ratkom Mladićem, preuzima Srebrenicu i počinje s etničkim čišćenjem bošnjačkog stanovništva tog područja.

On 11 July 1995, history teacher Aida, an interpreter for the UN, is trying to save her family - her husband Nihad and her sons Hamdija and Sejo, when the Serbian army, led by Ratko Mladić, takes over Srebrenica and starts the ethnic cleansing of the Bosniak population in the area.

Jasmila Žbanić (Sarajevo, 1974), bosanskohercegovačka redateljica, diplomirala na ASU u Sarajevu, na Odsjeku za filmsku i kazališnu režiju. Njezin film *Grbavica* na Berlinskom filmskom festivalu 2006. godine dobio je glavnu nagradu Zlatni medvjed kao najbolji film. *Quo Vadis, Aida?* nominiran je za najbolji strani film na 93. dodjeli Oscara.

Jasmila Žbanić (Sarajevo, 1974), Bosnian director, graduated in film and theatre directing from the Academy of Performing Arts in Sarajevo. Her film *Grbavica* won the Golden Bear at the 2006 Berlin International Film Festival. *Quo Vadis, Aida?* has been nominated for the Academy Award for Best Foreign Language Film.

Slučajna raskoš prozirnog vodenog rebusa

Accidental Luxuriance of the Translucent Watery Rebus



Hrvatska • Croatia
2020 • 80'
animirani / animated film

REŽIJA • DIRECTOR

Dalibor Barić

SCENARIJ • SCREENPLAY Dalibor Barić

FOTOGRAFIJA • CINEMATOGRAPHY Dalibor Barić

MONTAŽA • EDITOR Dalibor Barić

OBLIKOVANJE ZVUKA • SOUND Dalibor Barić

ORIGINALNA GLAZBA • SCORE Dalibor Barić

ULOGE • ACTORS Ana Vilenica, Rakan Rushaidat, Frano Mašković, Pavlica Bajsić
Brazzoduro, Željka Veverec, Mario Kovač, Boris Bakač, Nikša Marinović

PRODUCENT • PRODUCER Ivan Katić

PRODUKCIJSKA KUĆA • COMPANY Kaos

DISTRIBUCIJA • DISTRIBUTION Kaos

PRODAJNI ZASTUPNIK • SALES AGENT Kaos

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Međunarodni festival animiranog filma u Annecyju 2020 / Anney International Animation Film Festival 2020
- Animafest 2020
- Međunarodni filmski festival u Bogoti 2020 / Lima Alterna International Film Festival 2020, Bogota
- Međunarodni filmski festival u Solunu 2020 / Thessaloniki International Film Festival 2020
- Međunarodni filmski festival Novos Cinemas 2020. – posebno priznanje / Novos Cinemas International Film Festival 2020 – Special Mention
- Filmski festival u Trstu 2021 / Trieste Film Festival 2021
- Međunarodni filmski festival u Hong Kongu 2021 / Hong Kong International Film Festival 2021
- Svjetski festival azijskog filma u Los Angelesu 2021 / Asian World Film Festival 2021, Los Angeles
- U širem izboru za 93. nagradu Oscar / Long list for Best Animated Feature at 93rd Academy Awards

Martin se pokušao boriti protiv sustava, a sada je u bijegu. Sara je konceptualna umjetnica. Zajedno se pridružuju revolucionarnoj komuni na selu. Policija im je na tragu. Inspektor Ambroz zna da su prava pitanja važnija od odgovora. Jer, možda ništa od ovog nije istina.

Martin tried to fight the system, and now he's on the run. Sara is a conceptual artist. Together they join a revolutionary commune in the countryside, with the police on their trail. Inspector Ambroz knows theright questions are more important than the answers. Because maybe none of this is true.

Dalibor Barić (Šibenik, 1974), hrvatski redatelj, animator i scenarist čija djela često istražuju tradicionalne žanrove poput znanstvene fantastike i horora. Autor je kratkometražnih animiranih i eksperimentalnih filmova, glazbenih spotova, festivalskih špica, stripova, instalacija, crteža i kolaža. Izbor iz filmografije: *Pain So Light That Appears As Tickle* (2010), *The Spectres of Veronica* (2011), *Nova hipi budućnost* (2011), *Amnezijak na plaži* (2013), *Nepoznate energije, neidentificirani osjećaji* (2015), *Astronaut od perolaka* (2017).

Dalibor Barić (Šibenik, 1974), Croatian director, animator, and writer, whose work explores traditional genres such as science fiction and horror. He makes short animated and experimental films, music videos, festival trailers, comics, installations, drawings, and collages. Using found objects as his original material, Barić uses the techniques of collage and rotoscoping to create sophisticated psychedelic narratives that often blur the lines between external and internal reality. Select filmography: *Pain So Light That Appears As Tickle* (2010.), *The Spectres of Veronica* (2011), *New Hippie Future* (2011), *Amnesiac on a Beach* (2013), *Unknown Energies, Unidentified Emotions* (2015), *Astronaut of Featherweight* (2017).

Tiny Tim: kralj na jedan dan

Tiny Tim - Kung för en dag / Tiny Tim: King for a Day



Švedska, Norveška, Hrvatska, SAD ·
Sweden, Norway, Croatia, USA
2020 · 78'
dokumentarni / documentary

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS
• Međunarodni filmski festival Fantasia / Fantasia
International Film Festival

REŽIJA · DIRECTOR

Johan von Sydow

SCENARIJ · SCREENPLAY Martin Daniel

FOTOGRAFIJA · CINEMATOGRAPHY Damir Kudin, Johan von Sydow,
Lars Erlend Tubaas Øymo

MONTAŽA · EDITOR Stefan Sundlöf

ORIGINALNA GLAZBA · SCORE Ted Krotkiewski, Gustav Wall

PRODUCENT · PRODUCER Michael Krotkiewski

PRODUKCIJSKA KUĆA · COMPANY Momento Film, Sekvenca, Indie Film AS

PRODAJNI ZASTUPNIK · SALES AGENT DR TV International Sales

Herbert Butros Khaury (1932–1996), umjetničkog imena Tiny Tim, bio je američki pjevač u falsetu, svirač ukulelea te glazbeni arhivist i u prvom redu kontroverzna osobnost. Na vrhuncu karijere bio je krajem 60'-ih godina 20. stoljeća, s amblemskom pjesmom *Tiptoe Through The Tulips*. Neki ga doživljavaju čudakom, drugi genijem, no nikog ne ostavlja ravnodušnim. Smatra se prvim androgynim umjetnikom, a neosporan utjecaj izvršio je na mnoga važna glazbena imena – od Marilynna Mansona i Alicea Coopera preko The Tiger Lillies do Lady Gage.

Herbert Butros Khaury (1932–1996), known professionally as Tiny Tim, was an American singer, ukulele player, and musical archivist. He sang in a falsetto voice. His career reached its heights in the late 1960s with his emblem song *Tiptoe Through the Tulips*. Some see him as a freak, some see him as a genius, but he leaves nobody indifferent. He is considered the first androgynous artist, and he has influenced numerous important musicians - from Marilyn Manson and Alice Cooper to The Tiger Lillies and Lady Gaga.

Johan von Sydow (Boden, 1961), švedski redatelj i scenarist, bavi se i glumom, novinarstvom, stand-up komikom. Njegovi dokumentarci o književnici Mare Kandre – *Mare Kandre: Det är jag som är ett geni* (*Mare Kandre: I Am the Genius!*, 2009) i o tenoru Jussiju Bjoerlingu – *Sagan om Jussi* (*The Jussi Bjoerling Saga*, 2011) proglašeni su najboljim švedskim kulturalnim dokumentarcima 2000-ih.

Johan von Sydow (born 1961) is a Swedish director and writer, but also an actor, journalist and stand-up comedian. His documentaries about the author Mare Kandre - *Mare Kandre: I Am the Genius* (2009) and about the tenor Jussi Bjoerling *The Jussi Bjoerling Saga* (2011) were called the best Swedish cultural documentary films of the 2000s.

Trijumf

Un triomphe / The Big Hit



BEST OF EUROPE

Francuska • France
2020 • 106'
komedija, drama / comedy, drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Filmski festival u Cannesu / Cannes Film Festival
- Međunarodni filmski festival u Seattleu / Seattle International Film Festival
- Međunarodni filmski festival u Moskvi / Moscow International Film Festival
- Europska filmska nagrada - najbolja europska komedija / European Film Award - Best Comedy

REŽIJA • DIRECTOR

Emmanuel Courcol

SCENARIJ • SCREENPLAY Khaled Amara, Emmanuel Courcol, Thierry de Carbonnières

FOTOGRAFIJA • CINEMATOGRAPHY Yann Maritaud

MONTAŽA • EDITOR Guerric Catala

ORIGINALNA GLAZBA • SCORE Fred Avril

ULOGE • ACTORS Kad Merad, David Ayala, Lamine Cissokho, Sofian Khammes, Pierre Lottin, Wabinlé Nabié, Alexandre Medvedev, Saïd Benchnafa, Marina Hands, Laurent Stocker

PRODUCENTI • PRODUCERS Marc Bordure, Robert Guédiguian

PRODUKCIJSKA KUĆA • COMPANY Agat Films & Cie, Les Productions du Ch'timi

PRODAJNI ZASTUPNIK • SALES AGENT MK2 FILMS

Etienne je ne baš uspješan glumac koji održava glumačku radionicu u zatvoru, gdje okuplja skupinu zatvorenika kako bi uprizorili Beckettovu dramu *U očekivanju Godota*. Kad mu se pruži prilika ovu živopisnu grupicu povesti na turneju po Francuskoj, neminovno iskrnsne pitanje hoće li uspjeti ustrajati u dramskim očekivanjima, te kakav će odjek njihov nastup polučiti u glavnom gradu – Parizu.

Etienne, an actor past his prime, runs a theatre workshop in a prison, where he brings together an unlikely troupe of prisoners to stage Samuel Beckett's play *Waiting for Godot*. When he gets the chance to take the colourful group on a tour across France, but the question is whether they will meet the expectations and what their final performance in Paris will be like.

Emmanuel Courcol (Angers, 1957), francuski glumac, redatelj i scenarist. Uz dvadesetak glumačkih uloga, ostvario je i tri režije – jednog kratkometražnog (*Géraldine je t'aime*, 2013) i dva dugometražna filma – povijesne drame *Cessez-le-feu* (2016) i *Trijumfa*.

Emmanuel Courcol (Angers, 1957), French actor, director and writer. Along with around 20 acting roles, he has also made three films - the short film (*Géraldine je t'aime*, 2013) and two feature films - the history drama *Ceasefire* (2016) and *The Big Hit*.

Zastoj Deadlock



IN MEMORIAM Andrija Zafranović

Slovenija, Srbija, Sjeverna Makedonija
• Slovenia, Serbia, North Macedonia
2021 • 87'
drama

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS
• Međunarodni filmski festival FEST, Beograd / Belgrade
International Film Festival

REŽIJA • DIRECTOR

Vinko Möderndorfer

SCENARIJ • SCREENPLAY Vinko Möderndorfer
FOTOGRAFIJA • CINEMATOGRAPHY Mitja Ličen
MONTAŽA • EDITORS Andrija Zafranović, Jurij Moškon
ORIGINALNA GLAZBA • SCORE Marjan Nečak
ULOGE • ACTORS Mirjam Korbar, Peter Musevski, Uroš Fürst, Barbara Cerar, Klemen Kovačič, Mila Fürst, Ivo Ban
PRODUCENT • PRODUCER Eva Rohrman
PRODUKCIJSKA KUĆA • COMPANY Forum Ljubljana

Susret dva bračna para s različitih krajeva društvene ljestvice, koji naizgled nemaju ništa zajedničko. No, tragična nesreća zblížila ih je puno više no što se čini na prvi pogled - čak doživotno.

A meeting of two married couples from the opposite ends of the social ladder who seemingly have nothing in common, but a tragic accident brings them even closer together than it might seem at first glance - for life.

Vinko Möderndorfer (Celje, 1958), slovenski pisac, pjesnik, dramatičar te kazališni i filmski redatelj. Studirao je na Akademiji za kazalište, radio, film i televiziju u Ljubljani i radio u brojnim kazališnim kućama širom Slovenije. Objavio je i mnoga književna djela – prozu, poeziju, dramu, kratke priče, eseje. Izbor iz filmografije: *Inferno* (2014), *Pokrajina St.2* (2008), *En dan resnice* (2006), *Predmestje* (2004).

Vinko Möderndorfer (Celje, 1958) is a Slovene writer, poet, playwright and theatre and film director. He studied at the Academy for Theatre, Radio, Film and Television in Ljubljana and worked in numerous theatre companies around Slovenia. He has also published numerous works of prose, poetry, drama, short stories, and essays. Select filmography: *Inferno* (2014), *Landscape No.2* (2008), *One Day of Truth* (2006), *Suburbs* (2004).



KLASICI CLASSICS

GRAD BOLI LA CITTÀ DOLENTE / CITY OF PAIN

Mario Bonnard

74

NE NAGINJI SE VAN DON'T LEAN OUT THE WINDOW

Bogdan Žižić

75

OTAC NA SLUŽBENOM PUTU

WHEN FATHER WAS AWAY ON BUSINESS

Emir Kusturica

76

PAD ITALIJE THE FALL OF ITALY

Lordan Zafranović

77

PUTOVANJE A JOURNEY

Bogdan Žižić

78

SNIMATELJ THE CAMERAMAN

Edward Sedgwick, Buster Keaton

79

SUSPIRIA

Dario Argento

80

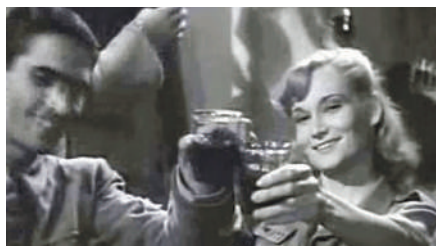


KLASICI

CLASSICS

Grad boli

La città dolente / City of Pain



PULA OČIMA DRUGIH /
PULA AS SEEN BY OTHERS

Italija • Italy
1949 • 110'
drama



REŽIJA • DIRECTOR

Mario Bonnard

SCENARIJ • SCREENPLAY Mario Bonnard, Aldo De Benedetti,
Federico Fellini, Anton Giulio Majano

FOTOGRAFIJA • CINEMATOGRAPHY Tonino Delli Colli

MONTAŽA • EDITOR Giulia Fontana

ORIGINALNA GLAZBA • SCORE Giulio Bonnard

ULOGE • ACTORS Luigi Tosi, Barbara Costanova, Gianni Rizzo,
Elio Steiner, Constance Dowling

PRODUKCIJSKA KUĆA • COMPANY Istria, Scalera Film

Na mirovnoj konferenciji 1947. odlučeno je da grad Pula pripadne Jugoslaviji. Većina Talijana evakuirana se, no među nekolicinom koja ostaje je i mladi radnik Berto, koji vjeruje da je tu bolja budućnost za njega, suprugu Silvanu i malog sina. Ipak, klima postaje sve opresivnija i Berto je prisiljen obitelj poslati u Trst na sigurno, nadajući se da će im se i sam pridružiti što prije bude moguće.

At the peace conference in 1947, it was decided that Pula would be assigned to Yugoslavia. Most of the Italians were evacuated, but among the few who stay is the young worker Berto, who believes it will give a better future to him, his wife Silvana and his young son. However, the environment becomes more oppressive and Berto is forced to send his family to safety, to Trieste, hoping he will join them as soon as possible.

Mario Bonnard (Rim, 1889 – 1965), plodan glumac i redatelj, koji je u periodu od 1915. do 1961. režirao čak 85 naslova različitih žanrova – od komedija do povijesnih drama, no danas ne uživa toliku popularnost kakvu je imao za života. Najpoznatiji mu je redateljski naslov *Posljednji dani Pompeja* (1959). Za *Grad boli* posebna je zanimljivost da, iako nije snimljen u Puli, koristi vrijedne arhivske dokumentarne inserte porušene Pule.

Mario Bonnard (Rome, 1889 – 1965), prolific actor and director. From 1915 to 1961 he directed as much as 85 films of various genres – from comedies to historic dramas, but is not as popular today as during his lifetime. His most famous film is *The Last Days of Pompeii* (1959). His film *City of Pain*, even though it was not filmed in Pula, uses valuable archive documentary inserts of demolished Pula.

Ne nagingi se van

Don't Lean Out the Window



IN MEMORIAM

Bogdan Žižić

Jugoslavija • Yugoslavia
1977 • 103'
drama

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

• Pulski filmski festival 1977 (Velika zlatna arena, Nagrada žirija Ivi Gregureviću, Zlatna arena za sporednu žensku ulogu Miri Banjac) / Pula Film Festival 1977 (Grand Golden Arena, Jury Award - Ivo Gregurević, Golden Arena for Supporting Actress - Mira Banjac)

REŽIJA • DIRECTOR

Bogdan Žižić

SCENARIJ • SCREENPLAY Krunoslav Quien, Bogdan Žižić

FOTOGRAFIJA • CINEMATOGRAPHY Branko Blažina

MONTAŽA • EDITOR Martin Tomić

ORIGINALNA GLAZBA • SCORE Ozren Depolo

ULOGE • ACTORS Ivo Gregurević, Fabijan Šovagović, Mira Banjac, Jadranka Stilin, Zdenko Jelčić, Inge Appelt

PRODUCENT • PRODUCER Sulejman Kapić

PRODUKCIJSKA KUĆA • COMPANY Croatia Film, Jadran Film

Filip je mladić iz Dalmatinske Zagore. Potaknut primamljivim pričama gastarbajtera koji povremeno odmor provode u zavičaju, jednog dana odlučuje otići u Frankfurt. Tamo pokušava pronaći sumještanina Matu kako bi se za početak koliko-toliko snašao u tuđini, ali ga ne nalazi. Već u početku obeshabren, ulazi iz jedne u drugu nevolju. Kad konačno pronađe Matu, on je smrtno ranjen.

Filip is a young man from the Dalmatian hinterland who decides to leave for Frankfurt after hearing the alluring stories of guest workers who spend their vacation in their homeland. In Frankfurt, he tries to find his compatriot Mate, who can help him get around in the foreign country, but doesn't find him. Filip is disheartened from the start, experiencing troubles one after another, but finally finds Mate lethally wounded.

Bogdan Žižić (Solín, 1934 – Zagreb, 2021), hrvatski redatelj i scenarist. Diplomirao na Pravnom fakultetu u Zagrebu 1957. Od 1964. aktivno se bavio filmom. Realizirao je pet dugometražnih igranih filmova, više televizijskih igranih filmova po djelima hrvatskih književnika te oko stotinu kratkometražnih i srednjemetražnih dokumentarnih filmova na različite teme, pretežito prema vlastitim scenarijima. Međunarodno nagrađivan, ujedno je dobitnik i najviših hrvatskih nagrada za kulturu i filmska ostvarenja.

Bogdan Žižić (Solín, 1934 – Zagreb, 2021), Croatian director and screenwriter. Graduated from the Faculty of Law in Zagreb in 1957, and was actively involved in film from 1964, directing five feature films, numerous TV films based on the works of Croatian writers, and about a hundred short and medium-length documentary films with various topics, mostly based on his own screenplays. He received international awards, and the highest Croatian awards in culture and film.

Otac na službenom putu

When Father Was Away on Business



IN MEMORIAM
Mustafa Nadarević,
Mira Furlan,
Andrija Zafranović

Jugoslavija • Yugoslavia
 1985 • 136'
 drama

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Filmski festival u Cannesu 1985 (Zlatna palma i Nagrada kritike) / Cannes Film Festival, 1985 (Golden Palm and Audience Award)
- nominacija za Oscara za najbolji film na stranom jeziku 1986. / nominated for the Academy Award for Best Foreign Language Film in 1986
- Pulski filmski festival 1985 (Zlatne arene za najbolji film, scenarij, režiju, glavnu mušku – Miki Manojlović i žensku – Mirjana Karanović, ulogu) / Pula Film Festival 1985 (Golden Arena for Best Film, Golden Arena for Best Screenplay, Golden Arena for Best Director, Golden Arena for Best Actor - Miki Manojlović, and Golden Arena for Best Actress – Mirjana Karanović)

REŽIJA • DIRECTOR

Emir Kusturica

SCENARIJ • SCREENPLAY Abdulah Sidran

FOTOGRAFIJA • CINEMATOGRAPHY Vilko Filač

MONTAŽA • EDITOR Andrija Zafranović

ORIGINALNA GLAZBA • SCORE Zoran Simjanović

ULOGE • ACTORS Moreno de Bartolli, Predrag Manojlović, Mirjana Karanović, Mustafa Nadarević, Mira Furlan, Pavle Vuisić

PRODUKCENT • PRODUCER Mirza Pašić

PRODUKCIJSKA KUĆA • COMPANY Centar Film, Forum Sarajevo, Televizija Sarajevo

U Bosni i Hercegovini nakon Drugog svjetskog rata, u vrijeme spora Staljina i Tita, dječak Malik proživljava ubičajeno djetinjstvo, sve do trenutka dok mu otac Meša ne bude uhićen i odveden u zatvor zbog sumnje da djeluje za Informbiro, samo zato jer je nespretno izrekao mišljenje o karikaturi u *Politici*. Malik vjeruje majčinoj priči da je otac na službenom putu i nije svjestan da iza svega stoji osvetoljubivi ujak, ljubomoran na očevu vezu s atraktivnom Ankicom.

In Bosnia and Herzegovina, after the Second World War, during the Stalin-Tito conflict, a boy called Malik enjoys his childhood up to the moment his father, Meša, is arrested and taken to prison under suspicion of working for the Informbiro over his remark about a cartoon in *Politika*. Malik believes his mother's story about his father being away on business, and is unaware that a vindictive uncle, jealous of his father's relationship with the attractive Ankica, is behind all of it.

Emir Kusturica (Sarajevo, 1954) bosansko-hercegovački filmski redatelj, radio i u Sjedinjenim Američkim Državama, a već duži niz godina živi i radi u Srbiji. Režiju je studirao na Praškoj filmskoj akademiji (FAMU), koju je završio 1978. Nagrađivan već tijekom studija, a za dugometražni prvijenac *Sjećaš li se Dolly Bell?* (1981) dobiva prestižne međunarodne nagrade – Zlatnog Lava za najbolji debitantski film na Venecijanskom filmskom festivalu i nagradu FIPRESCI na Filmskom festivalu u Cannesu. Svjetskim priznanjima ovjencani su i brojni drugi njegovi naslovi, primjerice Srebrnim lavom 1998. na Venecijanskom filmskom festivalu film *Crna mačka beli mačor*, Srebrnim medvjedom 1993. na Filmskom festivalu u Berlinu *Arizona Dream*, Zlatnom palmom 1995. na Filmskom festivalu u Cannesu *Underground* itd.

Emir Kusturica (Sarajevo, 1954), Bosnian and Herzegovinian director, who had worked in the USA, and has lived and worked in Serbia for a number of years. He studied directing at the Film Academy in Prague (FAMU), graduating in 1978. He received awards even during his studies, and his debut feature film *Do You Remember Dolly Bell?* (1981) has won prestigious international awards - Golden Lion for Debut Film at the Venice Film Festival and the FIPRESCI Award at Cannes Festival. His other films have also received international awards, such as *Black Cat*, *White Cat*, which received the Silver Lion at the 1998 Venice Film Festival, *Arizona Dream*, which received the Silver Bear at the 1993 Berlin Film Festival, and *Underground*, which received the Golden Palm at the 1995 Cannes Festival.

Pad Italije

The Fall of Italy



PULSKI POBJEDNICI /
PULA FILM FESTIVAL
WINNERS

Jugoslavija • Yugoslavia
1981 • 114'
drama, povijesni, ljubavni /
drama, history, romance

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

• Venecijanski filmski festival / Venice Film Festival
• Pulski filmski festival 1981. (Velika zlatna arena i Zlatna arena za režiju) / Pula Film Festival, 1981 (Grand Golden Arena and Golden Arena for Best Director)

REŽIJA • DIRECTOR

Lordan Zafranović

SCENARIJ • SCREENPLAY Lordan Zafranović, Mirko Kovač

FOTOGRAFIJA • CINEMATOGRAPHY Božidar Nikolić

MONTAŽA • EDITOR Josip Remenar

ORIGINALNA GLAZBA • SCORE Alfi Kabiljo

ULOGE • ACTORS Daniel Olbrychski, Ena Begović, Frano Lasić, Snežana Savić, Antun Nalis, Gorica Popović, Mirjana Karanović, Miodrag Krivokapić, Dušan Janićijević, Ljiljana Krstić

PRODUKCENT • PRODUCER Igor Prizmić

PRODUKCIJSKA KUĆA • COMPANY Jadran film, Centar film

Na dalmatinskom otoku partizanski komandant Davorin likvidira po partijskom shvaćanju nemoralnog i poroćnog prijatelja i suborca Niku i njegovu ljubavnicu, talijansku suradnicu Krasnu. Potom se vjenča s lijepom Veronikom, kćerkom lokalnoga bogataša. Zahvaljujući Davorinovom nemaru, na otok će se nakon talijanske kapitulacije 1943. iskrcati nacisti, ustaše i četnici. Mlađi brat Lovre presudit će neodgovornom bratu.

On an island in Dalmatia, Partisan commandant Davorin murders his friend and fellow warrior Niko, who the Party considers immoral and sinful, and his mistress, Italian collaborator Krasna. He then marries the beautiful Veronika, the daughter of a local rich man. Thanks to Davorin's indifference, the Nazis, Ustashas and Chetniks arrive to the island after the capitulation of Italy in 1943. Davorin's younger brother Lovre then kills his irresponsible brother.

Lordan Zafranović (Maslinica, 1944), hrvatski redatelj i scenarist, diplomirao književnost i likovne umjetnosti na Pedagoškoj akademiji u Splitu te filmsku režiju na Filmskoj akademiji FAMU u Pragu. *Pad Italije* središnjim je dijelom njegove političkopovijesne trilogije koju još čine i *Okupacija u 26 slika* (1978., prikazan u konkurenciji na Filmskom festivalu u Cannesu) i *Večernja zvona* (1986., prema romanu *Vrata od utrobe* Mirka Kovača).

Lordan Zafranović (Maslinica, 1944), Croatian director and screenwriter, graduated in literature and fine arts at the Teacher-Training Academy in Split, and film directing at the Film Academy in Prague (FAMU). *The Fall of Italy* is the central part of his political-historical trilogy, along with *Occupation in 26 Acts* (1978, screened in competition at the Cannes Festival) and *Evening Bells* (1986, based on the novel *Vrata od utrobe* by Mirko Kovač).

Putovanje

A Journey



IN MEMORIAM

Bogdan Žižić

Jugoslavija • Yugoslavia
1972 • 16'
kratkometražni / short

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

• SITGES - Međunarodni filmski festival u Kataloniji
/ SITGES - International Fantastic Film Festival of
Catalonia (Medalla Sitges en Plata del Ley)

REŽIJA • DIRECTOR

Bogdan Žižić

SCENARIJ • SCREENPLAY Marijan Arhanić, Bogdan Žižić

FOTOGRAFIJA • CINEMATOGRAPHY Ivica Rajković

MONTAŽA • EDITOR Živan Cvitković

ULOGE • ACTORS Ivica Vidović, Fabijan Šovagović, Zvonimir Lepetić,
Zdenka Heršak, Nada Subotić

PRODUKCIJSKA KUĆA • COMPANY Zagreb Film

Nadrealna vožnja vlakom nekolicine putnika nipošto nije ono što su očekivali. Putnici, naime, jedan po jedan misteriozno nestaju svaki put kad vlak uđe u tunel.

A surreal train ride by several passengers whose journey is not quite what they expect, because one by one, they mysteriously disappear every time train goes through a tunnel.

Bogdan Žižić (Solín, 1934 – Zagreb, 2021), hrvatski redatelj i scenarist. Diplomirao na Pravnom fakultetu u Zagrebu 1957. Od 1964. aktivno se bavio filmom. Realizirao je pet dugometražnih igranih filmova, više televizijskih igranih filmova po djelima hrvatskih književnika te oko stotinu kratkometražnih i srednjemetražnih dokumentarnih filmova na različite teme, pretežito prema vlastitim scenarijima. Međunarodno nagrađivan, ujedno je dobitnik i najviših hrvatskih nagrada za kulturu i filmska ostvarenja.

Bogdan Žižić (Solín, 1934 – Zagreb, 2021), Croatian director and screenwriter. Graduated from the Faculty of Law in Zagreb in 1957, and was actively involved in film from 1964, directing five feature films, numerous TV films based on the works of Croatian writers, and about a hundred short and medium-length documentary films with various topics, mostly based on his own screenplays. He received international awards, and the highest Croatian awards in culture and film.

Snimatelj

The Cameraman



FILM ZATVARANJA /
CLOSING FILM

REŽIJA • DIRECTOR

Edward Sedgwick, Buster Keaton

SCENARIJ • SCREENPLAY Clyde Bruckman, Lew Lipton, Joseph Farnham, Al Boasberg, Byron Morgan

FOTOGRAFIJA • CINEMATOGRAPHY Reggie Lanning, Elgin Lessley

MONTAŽA • EDITORS Hugh Wynn, Basil Wrangell

ULOGI • ACTORS Buster Keaton, Marceline Day, Harold Goodwin, Sidney Bracey, Harry Gribbon

PRODUCENTI • PRODUCERS Buster Keaton, Lawrence Weingarten

PRODUKCIJSKA KUĆA • COMPANY Metro-Goldwyn-Mayer (MGM)

SAD • USA
1928 • 78'

komedija, drama /
comedy, drama

Buster je smušeni fotograf koji je beznažno zaljubljen u Sally – djevojku koja radi za filmski MGM studio. Stoga, kako bi joj se približio, odlučuje postati snimatelj. Usput će morati svladati mnoge prepreke – ne samo kako bi impresionirao Sally, nego i kako bi zadobio povjerenje novog šefa, ali i porazio suparnika Stagga, također zainteresiranog za Sally.

Buster is a confused photographer who has a crush on Sally, a girl who works for MGM. To be near her, he decides to become a cameraman. He faces many obstacles, not only in impressing Sally, but in gaining the trust of his new boss, as well as in defeating his rival Stagg, who is also interested in Sally.

Edward Sedgwick (Galveston, 1889 – North Hollywood, 1953), američki redatelj, scenarist, glumac i producent. Kao dijete bio je zvijezda vodvilja, a sa studijem MGM potpisao je ugovor 1920, gdje je vrlo brzo ostvario suradnju s Busterom Keatonom, pri čemu je režirao većinu Keatonovih filmova snimljenih za MGM: *Spite Marriage, Free and Easy, Doughboys, Parlor, Bedroom and Bath, Speak Easily, What! No Beer?*, kao i film o filmu *The Cameraman*.

Edward Sedgwick (Galveston, 1889 – North Hollywood, 1953), American director, screenwriter, actor and producer. A vaudeville star as a child, he signed a contract with MGM in 1920, where he quickly started working with Buster Keaton. He directed most of Keaton's films for MGM: *Spite Marriage, Free and Easy, Doughboys, Parlor, Bedroom and Bath, Speak Easily, What! No Beer?*, as well as *The Cameraman*.

Buster Keaton (Piqua, 1895 – Woodland Hills, 1966), američki glumac, redatelj, producent, scenarist i kaskader, bio je popularan komičar u vrijeme nijemog filma. Zaštitni znak mu je melankolična osobnost i bezizražajna fizionomija, zbog čega je nazivan Velikim kamenim licem (*The Great Stone Face*) i reklamiran kao glumac koji se nikada ne smije. Keatonovi filmovi i dalje su vrlo cijenjeni, primjerice *Sherlock Jr.* (1924), *The Navigator* (1924), *Seven Chances* (1925), a poglavito *The General* (1927).

Buster Keaton (Piqua, 1895 - Woodland Hills, 1966), American actor, director, producer, screenwriter and stuntman, he was a popular comedian in silent film. His trademark was his melancholic personality and deadpan expression, which earned him the nickname "The Great Stone Face", and resulted in him being advertised as an actor who never smiles. Keaton's films remain highly regarded, including *Sherlock Jr.* (1924), *The Navigator* (1924), *Seven Chances* (1925), and especially *The General* (1927).

Suspiria



HOMMAGE ALIDI VALLI / HOMMAGE TO ALIDA VALLI

Italija • Italy
1977 • 99'
film strave / horror film

REŽIJA • DIRECTOR

Dario Argento

SCENARIJ • SCREENPLAY Dario Argento, Daria Nicolodi (prema pjesmama u prozi Thomasa De Quinceya *Suspiria de profundis* / based on the prose poems by Thomas De Quincey *Suspiria de Profundis*)

FOTOGRAFIJA • CINEMATOGRAPHY Luciano Tovoli

MONTAŽA • EDITOR Franco Fraticelli

ORIGINALNA GLAZBA • SCORE Goblin

ULOGE • ACTORS Jessica Harper, Stefania Casini, Joan Bennett, Flavio Bucci, Miguel Bosé, Alida Valli, Udo Kier

PRODUCENT • PRODUCER Claudio Argento

PRODUKCIJSKA KUĆA • COMPANY Seda Spettacoli

Mlada Amerikanka Suzy stiže na prestižnu plesnu akademiju u Njemačku, u kojoj je dan prije ubijena studentica. Niz neobičnih događaja prati je tijekom čitavog boravka u školi – daljnja ubojstva, nestanci, zastrašujuće spodobе i neobjašnjivi bljeskovi. Kad joj i prijateljica Sara nestane, Suzy odluči samostalno istražiti školu te otkrije tajni prolaz koji – kako se ispostavi, ima neke veze s drevnim vješticearenjem, ali i profesoricama na samoj akademiji.

Suzy, a young American, arrives at a dance academy in Germany, where a female student was murdered the day before. During her stay at the academy, a series of unusual events unfolds - more murders, disappearances, frightening figures, and inexplicable flashes. When her friend Sara also disappears, Suzy decides to investigate the academy on her own and finds a secret passage, which, as it turns out, has something to do with ancient witchcraft, but also the professors at the academy.

Dario Argento (Rim, 1940), u svijet filma ulazi kao kritičar, a potom prema vlastitom scenariju počinje režirati filmove strave, kao što su *Ptica s kristalnim perjem* (*L'uccello dalle piume di cristallo*, 1970), *Mačka s devet repova* (*Il gatto a nove code*, 1971), *Četiri muhe na sivom baršunu* (*4 mosche di velluto grigio*, 1971), *Duboko crveno* (*Profondo rosso*, 1975), što mu je pribavilo status kulnog autora. Kapitalno mu je djelo trilogija *Tri majke*, koja se sastoji od naslova *Suspiria* (1977), *Pakao* (*Inferno*, 1980) i *Majka suza* (*La terza madre*, 2007).

Dario Argento (Rome, 1940) entered the world of film as a critic, and later started writing and directing horror films, including *The Bird with the Crystal Plumage* (1970), *The Cat o' Nine Tails* (1971), *Four Flies on Grey Velvet* (1971), and *Deep Red* (1975), which secured his status of cult director. His major work is the *Three Mothers* trilogy, consisting of *Suspiria* (1977), *Inferno* (1980), and *The Mother of Tears* (2007).



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DIZALICA I PULICA DIZALICA & PULICA

DIZALICA

DIZALICA

ČOPOR SMEČKA / THE PACK

Tomáš Polenský

84

JUMBO

Zoé Wittock

84

PRIČA IZ BRIXTONA A BRIXTON TALE

Darragh Carey, Bertrand Desrochers

85

SESTRA SISTER

Svetla Tsotsorkova

85

STOP-ZEMLJA STOP-ZEMLIA

Kateryna Gornostai

86

PULICA

PULICA

JA I GORILA APSTJÄRNAN / THE APE STAR

Linda Hambäck

87

JAKO, JAKO DALEKO ZU WEIT WEG / TOO FAR AWAY

Sarah Winkenstette

87

TOTTORI! LJETO KADA SMO OSTALE SAME

TOTTORI! SOMMEREN VI VAR ALENE /

SISTERS: THE SUMMER WE FOUND OUR SUPERPOWERS

Arild Østin Ommundsen, Silje Salomonsen

88

WOLFWALKERS

Tomm Moore, Ross Stewart

88

YAKARI YAKARI, LE FILM / YAKARI, A SPECTACULAR JOURNEY

Xavier Giacometti, Toby Genkel

89

A black and white photograph of a large crowd of people gathered in front of the Colosseum at night. The crowd is dense and fills the foreground and middle ground, extending towards the base of the ancient stone structure. The Colosseum's iconic arches and windows are visible in the background, illuminated against the dark sky. The overall atmosphere is that of a major public event or festival.

DIZALICA I PULICA

DIZALICA & PULICA



Čopor Smečka / The Pack

REŽIJA • DIRECTOR
Tomáš Polenský

SCENARIJ • SCREENPLAY Tomáš Polenský, Irena Koci

FOTOGRAFIJA • CINEMATOGRAPHY Andrejs Rudzats

MONTAŽA • EDITOR Michal Kondrla

ULOGE • CAST Tomáš Dalecký, Tomáš Mrvík, Anastasia Chocholatá,
Denisa Biskupová, Jennifer Baluchová, Vlastina Svátková

PRODUCENTI • PRODUCERS Julietta Sichel, Jan Froněk

PRODUKCIJSKA KUĆA • COMPANY 8Heads Productions

PRODAJNI ZASTUPNIK • SALES AGENT LevelK

Češka, Slovačka, Latvija • Czech Republic,
Slovakia, Latvia
2020 • 94'
sportska drama / sport, drama

Talentiranom 16-godišnjaku Davidu netom je dijagnosticiran dijabetes. Istovremeno, pridružuje se hokejaškom klubu *Vukovi*. Tamo nailazi na neodobranje i zlostavljanje od strane suigrača, te postaje *outsider*, a lavina maltretiranja ne jenjava.

David is a talented 16-year-old that has just been diagnosed with diabetes. He joins the ice-hockey team, the Wolves, but faces disapproval and bullying from his team-mates and becomes an outsider facing an avalanche of bullying that does not subside.

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Međunarodni filmski festival za djecu i mlade u Zlinu (posebno priznanje) / Zlin International Film Festival for Children and Youth 2020 (Special Award)
- Filmski festival Black Nights u Tallinnu 2020 / Tallinn Black Nights Film Festival 2020

Tomáš Polenský (Kutná Hora, 1987), češki redatelj, scenarist, snimatelj i montažer dokumentaraca, glazbenih videa, trailera i reklama, studirao na Praškoj filmskoj akademiji (FAMU). *Čopor* je njegov prvi redateljski film.

Tomáš Polenský (Kutná Hora, 1987) is a Czech director, writer, cinematographer, and editor of documentary films, music videos, trailers and commercials. He studied at Film and TV School of the Academy of Performing Arts in Prague (FAMU). *The Pack* is his first feature film.



Jumbo

REŽIJA • DIRECTOR
Zoé Wittock

SCENARIJ • SCREENPLAY Zoé Wittock

FOTOGRAFIJA • CINEMATOGRAPHY Thomas Buelens

MONTAŽA • EDITOR Thomas Fernandez

ORIGINALNA GLAZBA • SCORE Thomas Roussel

ULOGE • CAST Noémie Merlant, Emmanuelle Bercot, Bastien Bouillon,
Sam Louwyck, Tracy Dossou, Jonathan Bartholmé, Barbara Hellemans

PRODUCENTICA • PRODUCER Anaïs Bertrand

PRODUKCIJSKA KUĆA • COMPANY Insolence Productions

Francuska, Belgija, Luksemburg • France,
Belgium, Luxembourg
2020 • 93'
fantastična drama / fantasy, drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Sundance Film Festival
- Međunarodni filmski festival u Berlinu 2020 (Generacija 14plus) / Berlin International Film Festival 2020 (Generation 14plus)

Povučena djevojka Jeanne, koja živi s majkom, radi u zabavnom parku. Fascinirana je vrtuljcima, a kad u park stigne najnovija atrakcija Jumbo, njen život će se promijeniti iz korijena.

Jeanne is a shy young woman who lives with her mother and works in an amusement park. She is fascinated with carousels, and when she meets Jumbo, the park's new flagship attraction, her life is going to drastically change.

Zoé Wittock, francuska redateljica, scenaristica, glumica i snimateljica, koja je diplomirala kao najbolja i najmlađa u svojoj generaciji na prestižnom redateljskom programu Američkog filmskog instituta, a nominirana je i za Europsku filmsku nagradu - Europsko otkriće godine. Potpisnica je četiriju kratkometražnih filmova, a *Jumbo* je njen zapaženi, nagrađivani debitantski dugometražni igrani naslov.

Zoé Wittock is a French director, writer, actress, and cinematographer. She graduated the youngest and top of her class at the prestigious directing programme of the American Film Institute (AFI), and has received a nomination for the European Discovery by the European Film Academy. She has made four short films, and *Jumbo* is her acclaimed and awarded debut feature film.



Priča iz Brixtona A Brixton Tale

REŽIJA • DIRECTOR

**Darragh Carey,
Bertrand Desrochers**

SCENARIJ • SCREENPLAY Rupert Baynham, Darragh Carey

FOTOGRAFIJA • CINEMATOGRAPHY Kristof Brandl

MONTAŽA • EDITOR Derek Holland

ORIGINALNA GLAZBA • SCORE Peter Venne

ULOGJE • CAST Lily Newmark, Ola Orebiyi, Craige Middleburg,
Jaime Winstone, Barney Harris

PRODUCENT • PRODUCER Rupert Baynham

PRODUKCIJSKA KUĆA • COMPANY BWGTBLD, Reprobate Films,
The Damned Crew, Paradox House

PRODAJNI ZASTUPNIK • SALES AGENT Parkland Pictures

Ujedinjeno Kraljevstvo • UK
2021 • 77'

ljubavna drama, triler /
romance, drama, thriller

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Filmski festival Slamdance / Slamdance Film Festival
- Filmski festival u Glasgowu / Glasgow Film Festival
- Međunarodni filmski festival u Šangaju / Shanghai International Film Festival

Benji je povučeni štreber iz Brixtona, koji pomaže majci u salonu za uređivanje noktiju. Leah je školska buntovnica i aktivistica. Kad se zaljube, Leah će nagovoriti Benjija da poduzme neke opasne korake kako bi ona mogla snimiti dokumentarac. Kad stvari izmaknu kontroli ulaskom u svijet droge i kriminala, njihov odnos i odnos s bližnjima naći će se na putu bez povratka.

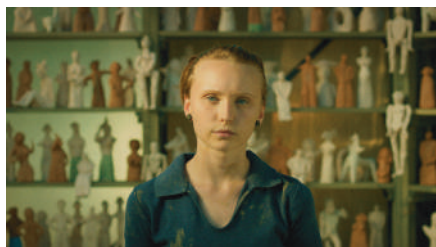
Benji is a quiet nerdy boy from a Brixton estate, who works in his mother's nail salon. Leah is a public school rebel and activist. The two fall in love and Leah talks Benji into some dangerous things so she can film a documentary. When things get out of hand and move into the world of drugs and crime, their relationship and the relationships with their loved ones will on a path of no return.

Darragh Carey, irski redatelj i scenarist. Diplomirao je na Sveučilištu u Dublinu, DIT i Filmskoj školi u Londonu. Potpisnik je brojnih reklama i kratkih filmova (*Canot Camping*, *Get the Funk Out*, *The Holt*, 2017), višestruko nagrađivan. *Priča iz Brixtona* njegov je dugometražni debi.

Darragh Carey is an Irish director and writer. He graduated from Dublin City University, DIT and the London Film School, and has made a number of commercials and short films (*Canot Camping*, *Get the Funk Out*, *The Holt*, 2017), and has received numerous awards. *A Brixton Tale* is his first feature film.

Bertrand Desrochers, kanadski, kvebeški scenarist i redatelj, koji se filmom bavi od djetinjstva. 2012. utemeljio je Ångstrom Films, a među ostalim bavi se režijom i montažom glazbenih videa i web-serijala. Diplomirao je na Filmskoj školi u Londonu. *Priča iz Brixtona* dugometražni mu je prvijenac.

Bertrand Desrochers is a Canadian, Québécois writer and director who has been making films since childhood. In 2012, he founded Ångstrom Films, directing and editing music videos, live gigs and web series. He graduated from the London Film School. *A Brixton Tale* is his first feature film.



Sestra Sister

REŽIJA • DIRECTOR

Svetla Tsotsorkova

SCENARIJ • SCREENPLAY Svetoslav Ovtcharov, Svetla Tsotsorkova

FOTOGRAFIJA • CINEMATOGRAPHY Vesselin Hristov

MONTAŽA • EDITOR Svetla Tsotsorkova

ORIGINALNA GLAZBA • SCORE Hristo Namliiev

ULOGJE • CAST Monika Naydenova, Svetlana Yancheva, Assen Blatechky,
Elena Zamyarkova, Valentin Ganev, Ivan Savov

PRODUCENTI • PRODUCERS Khalil Benkirane, Svetoslav Ovtcharov

PRODUKCIJSKA KUĆA • COMPANY Doha Film Institute, Omega Films

PRODAJNI ZASTUPNIK • SALES AGENT Film Republic

Bugarska, Katar • Bulgaria, Qatar

2019 • 97'
drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Međunarodni filmski festival u San Sebastián (posebno priznanje) / San Sebastián International Film Festival (New Directors Award - Special Mention)
- Međunarodni filmski festival u Varšavi (Nagrada mladog ocjenjivačkog suda FIPRESCI) / Warsaw Film Festival (Young FIPRESCI Jury Award)
- Festival istočnoeuropskog filma u Cottbusu (najbolji film) / Cottbus Film Festival (best film)
- Međunarodni filmski festival u Sofiji (Grand Prix) / Sofia International Film Festival (Grand Prix)

U malom bugarskom mjestu živi majka s dvije kćeri, boreći se da preživi. Mlađa kći često izmišlja priče kako bi život učinila zanimljivijim. Nenamjerno, zaplete se u mreži vlastitih laži, ali usput sazna i istinu o majci.

In a small town in Bulgaria, a mother and her two daughters are struggling to survive. The younger daughter often invents stories to make life more interesting. Unwittingly, she eventually gets caught in a web of her own lies and finds out the truth about their mother.

Svetla Tsotsorkova (Burgas, 1977), bugarska redateljica, glumica i producentica. Potpisnica je nekoliko kratkometražnih – *Mayka mi* (2005), *Zhivot sas Sofia* (2004) i jednog dugometražnog naslova – *Jajda* (2015), nagrađenog na mnogim prestižnim svjetskim festivalima.

Svetla Tsotsorkova (Burgas, 1977), Bulgarian director, actress, and producer, known for *Mayka mi* (2005), *Zhivot sas Sofia* (2004) and the feature film *Jajda* (2015), which won awards at numerous prestigious film festivals.



Stop-Zemlja

Stop-Zemlia

REŽIJA • DIRECTOR

Kateryna Gornostai

SCENARIJ • SCREENPLAY Kateryna Gornostai

FOTOGRAFIJA • CINEMATOGRAPHY Oleksandr Roshchyn

MONTAŽA • EDITORS Kateryna Gornostai, Nikon Romanchenko

ORIGINALNA GLAZBA • SCORE Maryanna Klochko

ULOGI • CAST Maria Fedorchenko, Arsenii Markov, Yana Isaienko, Oleksandr Ivanov

PRODUCENTI • PRODUCERS Olga Beskhnelnitsyna, Viktoriya Khomenko,

Natalia Libet, Vitaliy Sheremetiev

PRODUKCIJSKA KUĆA • COMPANY ESSE Production House

PRODAJNI ZASTUPNIK • SALES AGENT Pluto Film Distribution Network

Ukrajina • Ukraine

2021 • 122'

film o odrastanju, drama /
coming-of-age, drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

• Međunarodni filmski festival u Berlinu 2021 (Generacija 14plus) - Najbolji film / Berlin International Film Festival 2021 (Generation 14plus) - Best Feature Film

Posljednja je godina u srednjoj školi za najbolje prijateljice Mašu, Yanu i Seniju. Dok čekaju da im život uistinu započne, one su pod stresom zbog školskih obveza, ali i vlastitih osobnih želja, nadanja i svakodnevnih problema. Povučena i senzibilna Maša pokušava svijetu oko sebe dati smisao, a zaljubljena je u rezerviranog, pasivnog Sašu koji ima kompliciran odnos s majkom alkoholičarkom, što joj predstavlja dodatno opterećenje.

It's Masha, Yana and Senia's last but one year of high school. While they wait for their lives to truly begin, they are stressed about school, but also personal wants, hopes, and everyday issues. Masha is shy and sensitive, trying to give meaning to the world around her, and is in love with the reserved, passive Sasha, who has a complicated relationship with his alcoholic mother, which is another burden for her.

Kateryna Gornostai (Lutsk, 1989), ukrajinska redateljica, scenaristica i montažerka koja je studirala u Školi za dokumentarni film i kazalište Marina Razbezhkina i Mikhail Ugarov u Moskvi, a režirati je počela 2012. – u početku dokumentarce, a kasnije prelazi na fikciju i hibridne forme. Bavi se i podučavanjem u brojnim edukacijskim projektima. *Stop-Zemlja* njen je dugometražni prvijenac.

Kateryna Gornostai (Lutsk, 1989) is a Ukrainian director, writer, and editor. She studied at the Marina Razbezhkina and Mikhail Ugarov School of Documentary Film and Theatre in Moscow, and began making films in 2012 – at first documentary films, but she later moved into fiction and hybrid forms. She also teaches documentary filmmaking in a number of educational projects. *Stop-Zemlia* is her first feature film.



Ja i gorila Apstjärnan The Ape Star

REŽIJA • DIRECTOR
Linda Hambäck

SCENARIJ • SCREENPLAY Jan Vierth (prema knjizi Frida Nilsson / based on the book by Frida Nilsson)
FOTOGRAFIJA • CINEMATOGRAPHY Gabriel Mkrttchian
MONTAŽA • EDITORS Linda Hambäck, Ulf Flittig Tønder
ORIGINALNA GLAZBA • SCORE Tania Naranjo, Minna Weurlander
GLASOVI • VOICES Rebecca Gerstmann, Pernilla August, Stellan Skarsgård, Melinda Kinnaman
PRODUCENTI • PRODUCERS Linda Hambäck, Petter Lindblad
PRODUKCIJSKA KUĆA • COMPANY Lee Film
PRODAJNI ZASTUPNIK • SALES AGENT Attraction Distribution

Švedska, Norveška, Danska •
Sweden, Norway, Denmark
2021 • 75'
animirani / animated
6+

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS
• Međunarodni festival animiranog filma u Annecyju /
Annecy International Animation Film Festival

Jonna je djevojčica koja živi u sirotištu. Jednog dana po nju dođe neobičan usvojitelj – gorila. Jonna se mora naviknuti na svoju novu mamu, a u sve će se uplesti i lokalne vlasti.

Jonna is a girl who lives at an orphanage. One day, an unusual adoptive parent comes to get her – a gorilla. Jonna has to get used to her new mother, but local authorities get involved.

Linda Hambäck (Seoul, 1974), švedska producentica, montažerka, scenaristica, glumica i redateljica, diplomirala na sveučilištu za film, radio i televiziju Dramatiska Institutet u Stockholmu. Izbor iz filmografije: *Bajsfilm*en - *Dolores och Gunellens värld* (2016), *Gordon & Paddy* (2017).

Linda Hambäck (Seoul, 1974) is a Swedish producer, editor, writer, actress, and director. She graduated from the Dramatiska Institutet - University College of Film, Radio, Television and Theatre in Stockholm. Select filmography: *Bajsfilm*en - *Dolores och Gunellens värld* (2016), *Gordon & Paddy* (2017).



Jako, jako daleko Zu weit weg Too Far Away

REŽIJA • DIRECTOR
Sarah Winkenstette

SCENARIJ • SCREENPLAY Susanne Finken
FOTOGRAFIJA • CINEMATOGRAPHY Monika Plura
MONTAŽA • EDITOR Nicole Kortlüke
ORIGINALNA GLAZBA • SCORE Leonard Petersen
ULOGI • CAST Yoran Leicher, Sobhi Awad, Anna König, Andreas Nickl, Julia Hirt, Sophia Gobrecht, Lola Höller
PRODUCENTI • PRODUCERS Milena Klemke, Yvonne Wellie, Jakob D. Weydemann, Jonas Weydemann
PRODUKCIJSKA KUĆA • COMPANY Weydemann Bros.
PRODAJNI ZASTUPNIK • SALES AGENT Studio Hamburg Enterprises GmbH

Njemačka • Germany
2019 • 89'
obiteljski, drama / family, drama
8+

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS
• Međunarodni festival dječjeg filma u Chicagu / Chicago
International Children's Film Festival
• Međunarodni filmski festival u Seattlu / Seattle
International Film Festival

Jedanaestogodišnji dječak Ben s obitelji mora preseliti u obližnji grad jer njihovom selu prijete devastacija. U gradu u školi upoznaje sirijskog izbjeglicu Tariqua. Dva dječaka postaju rivali – i u školskim klupama i na nogometnom igralištu, no uskoro će spoznati da imaju puno više zajedničkog nego što su mislili.

Eleven-year-old Ben and his family have to move to the nearby city as their village is soon to be destroyed. Ben meets Tariq, a Syrian refugee, at the school in the city. The two start out as competitors – at school and at the football club, but soon find out that they have more in common than they thought they would.

Sarah Winkenstette (Rheda-Wiedenbrück, 1980), njemačka redateljica i scenaristica. Njezin dugometražni prvijenac *Jako, jako daleko* osvojio je nagrade na domaćim i međunarodnim festivalima, a u njemačkim se kinima počeo prikazivati u ožujku 2020. Winkenstette je karijeru započela 2000. kao pripravnica u tvrtki Bertelsmann. Od 2003. do 2005. pohađala je RTL-ovu školu novinarstva u Kölnu, a zatim je radila na raznim televizijskim formatima za djecu u ZDFtvi-ju i WDR-u. Od 2007. do 2011. studirala je na Akademiji medijskih umjetnosti u Kölnu. Njezin diplomski rad *Gekidnaped* je osvojio nekoliko nagrada.

Sarah Winkenstette (Rheda-Wiedenbrück, 1980) is a German film director and screenwriter. Her feature film debut *Too Far Away* awards at national and international festivals and was released in German cinemas in March 2020. Winkenstette began her professional activity in 2000 as a trainee at Bertelsmann. From 2003 to 2005 she attended the RTL School of Journalism in Cologne. She then worked for various children's television formats from ZDFtvi and WDR. From 2007 to 2011 she studied at the Cologne Art Academy for Media. Her graduation film *Gekidnaped* has received several awards.



Norveška • Norway
2020 • 78'

obiteljski, pustolovina / family, adventure
7+

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Filmski festival Cinekid / Cinekid Film Festival
- Međunarodni filmski festival u Gijónu (nagrada Enfant Terribles za najbolji film) / Gijón International Film Festival (Enfant Terribles Award for Best Feature Film)
- Međunarodni filmski festival mlade publike Ale! Kino (posebno priznanje žirija) / Ale Kino! International Young Audience Film Festival (Special Mention by the Jury)



Irska, Ujedinjeno Kraljevstvo, Luksemburg,
Francuska • Ireland, UK, Luxembourg, France
2020 • 103'

animirani / animated
8+

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Međunarodni filmski festival u Torontu / Toronto International Film Festival
- Filmski festival u Londonu / London Film Festival

Tottori! Ljeto kada smo ostale same

Tottori! Sommeren vi var alene
/ Sisters: The Summer We
Found Our Superpowers

REŽIJA • DIRECTOR

Arild Østin
Ommundsen,
Silje Salomonsen

SCENARIJ • SCREENPLAY Arild Østin Ommundsen, Silje Salomonsen

FOTOGRAFIJA • CINEMATOGRAPHY Arild Østin Ommundsen

MONTAŽA • EDITORS Arild Østin Ommundsen, Reidar Ewing

ORIGINALNA GLAZBA • SCORE Thomas Dybdahl

ULOGJE • CAST Billie Østin, Vega Østin, Mette Arnstad, Kristoffer Joner, Thomas Skjørestad, Oddgeir Thune, Nina Ellen Ødegård

PRODUKCENT • PRODUCER Gary Craner

PRODUKCIJSKA KUĆA • COMPANY Chezville

Devetogodišnja Vega i njena petogodišnja sestra Billie odlaze s tatom na kampiranje u divljinu. Izlet protječe u veselju i igri, sve do trenutka dok tata ne iščaši gležanj padom u jamu. Djevojčice same odlaze po pomoć i iako se u početku panično plaše, nizom neobičnih susreta polako prevladaju strah, ali i otkriju vlastite supermoći.

Nine-year-old Vega and her five-year-old sister Billie go camping with their dad in the wilderness. The camping trip is all fun and games, but then their dad falls into a mountain crack and twists his ankle. The girls go alone to get help, and even though they are afraid and in panic, they overcome their fear through a series of unusual encounters and discover their own superpowers.

Silje Salomonsen (Stavanger, 1978) norveška glumica, glazbenica i redateljica, supruga Arilda Østina Ommundsen. *Tottori! Ljeto kada smo ostale same* njen su redateljski prijatelj.

Silje Salomonsen (Stavanger, 1978) is a Norwegian actress, musician and film director, married to Arild Østin Ommundsen *Sisters: The Summer We Found Our Superpowers* is her directorial debut.

Arild Østin Ommundsen (Stavanger, 1969) norveški redatelj, scenarist, snimatelj, montažer i producent. Režiju je studirao na University College u Stavangeru. Njegova nagrađivana romantična sportska drama *Monstertorsdag* (*Monsterthursday*, 2004) prvi je norveški film odabran za natjecateljski program Sundance Film Festivala. Sa suprugom Silje Salomonsen surađuje na brojnim projektima.

Arild Østin Ommundsen (Stavanger, 1969) is a Norwegian director, writer, cinematographer, editor, and producer. He studied directing at the University College in Stavanger. His awarded romance sport drama *Monsterthursday* (2004) was the first Norwegian film ever to participate in competition at Sundance Film Festival. He works with his wife Silje Salomonsen on a number of projects.

WolfWalkers

REŽIJA • DIRECTOR

Tomm Moore,
Ross Stewart

SCENARIJ • SCREENPLAY Will Collins, Tomm Moore, Ross Stewart

MONTAŽA • EDITORS Darragh Byrne, Richie Cody, Darren T. Holmes

ORIGINALNA GLAZBA • SCORE Bruno Coulais

GLASOVI • VOICES Honor Kneafsey, Eva Whittaker, Sean Bean, Simon McBurney, Tommy Tiernan, Maria Doyle Kennedy, Nora Twomey, Oliver McGrath

PRODUKCENTI • PRODUCERS Paul Young, Nora Twomey, Tomm Moore, Stéphan Roelants

PRODUKCIJSKA KUĆA • COMPANY Cartoon Saloon, Mélusine Productions

Djevojčica Robin zajedno s ocem Billom Goodfelloweom – istrebljivačem vukova, 1650. stiže u Irsku. Otac joj brani napuštati gradske zidine, no pustolovna Robin unatoč zabrani odlazi u šumu, gdje upozna neobičnu, divlju djevojčicu Mebh koja živi s vučjim čoporom. Početna netrpeljivost među njima uskoro će prerasti u prijateljstvo, a Robin će odjednom dobiti i neobične moći.

Robin is a girl who arrives to Ireland in 1650 with her father Bill Goodfellow, a wolf hunter. Her father forbids her to leave the city walls, but Robin is adventurous and leaves to the woods, where she meets an unusual girl Mebh who lives with a pack of wolves. Although they are not friends and first, they become closer and Robin suddenly gains unusual powers.

Tomm Moore (Newry, 1977), irski filmaš, animator, ilustrator i strip umjetnik, studirao animaciju na Ballyfermot College of Further Education u Dublinu. Suosnivač je nezavisnog animacijskog studija i produkcijske kuće Cartoon Saloon. Sva tri njegova animirana filma – *Tajna Kellsa* (*The Secret of Kells*, 2009.), *Pjesma mora* (*Song of the Sea*, 2014.) i *WolfWalkers* bave se irskim folklorom i bajkovitim, svi su nagrađivani i hvaljeni i svi su bili nominirani za Oscara u kategoriji najboljeg dugometražnog crtiča.

Tomm Moore (Newry, 1977) is an Irish filmmaker, animator, illustrator, and comic book artist. He studied animation at the Ballyfermot College of Further Education in Dublin. He co-founded Cartoon Saloon, an independent animation studio and production company. His feature films *The Secret of Kells* (2009), *Song of the Sea* (2014), and *WolfWalkers* speak about Irish folklore and fantasy, and have received awards and critical acclaim, and were all nominated for the Academy Award for Best Animated Feature.

Ross Stewart (1976) studirao animaciju na Ballyfermot College of Further Education u Dublinu, kao i Tomm Moore i otad zajedno surađuju na svim projektima. Filmom se bavi kao redatelj, scenarist, animator i umjetnički ravnatelj, a *WolfWalkers* prvi su njegov su-redateljski projekt.

Ross Stewart (1976) studied animation at the Ballyfermot College of Further Education in Dublin, along with Tomm Moore, and they have worked together on all projects ever since. He is a director, screenwriter, animator, and artistic director. *WolfWalkers* is his directorial debut.



Yakari

Yakari, le film

Yakari, a Spectacular Journey

REŽIJA • DIRECTOR

Xavier Giacometti,
Toby Genkel

Belgija, Francuska, Njemačka •
Belgium, France, Germany
2020 • 75'
animirani / animated
6+

HRVATSKA PREMIJERA
CROATIAN PREMIERE

SCENARIJ • SCREENPLAY Xavier Giacometti
(prema stripu Andréa Jobina i Claudea de Ribeaupierrea /
based on the comic by André Jobin and Claude de Ribeaupierre)
ORIGINALNA GLAZBA • SCORE Guillaume Poyet
GLASOVI • VOICES Diana Amft, Patrick Bach, Oscar Douieb,
Kathleen Renish, Hans Sigl, Tom Trouffier
PRODUCENTI • PRODUCERS Caroline Duvochel, Maia Tubiana
PRODUKCIJSKA KUĆA • COMPANY Bac Films, Belvision Studios, Dargaud Media

Mali Sioux Indijanac Yakari slijedi trag mustanga Male Munje. Na putu će susresti svoju totemsku životinju Velikog Orla, a od njega će dobiti čarobno pero pomoću kojeg može razgovarati s životinjama.

Little Sioux Native-American boy Yakari is following the trail of the steed Little Thunder. On the way, he meets his totem animal, the Big Eagle, who gives him a magic feather that gives him the ability to communicate with animals.

Xavier Giacometti animacijom se bavi više od 25 godina u mnogim segmentima – od dizajniranja likova preko storyboarda do režije; režijski je radio mahom na tv-serijalima. *Yakari* je njegov prvi dugometražni film.

Xavier Giacometti has been working in animation for more than 25 years in all functions - character design, storyboard, and direction. He has worked in direction in TV series. *Yakari* is his first feature film.

Toby Genkel (Hamburg, 1970), karijeru je započeo u hamburškom animacijskom studiju 1991., a režirao je mnoge poznate naslove, poput *Ups! Noa je otišao (Oops! Noah Is Gone...)*, (2015) ili *Vrapčić Richard (A Stork's Journey)*, te zadobio zapažena priznanja.

Toby Genkel (Hamburg, 1970) began his career in 1991 at the Hamburg-based animation studio, and has directed many known films such as *Oops! Noah Is Gone...* (2015) and *A Stork's Journey*, and has received a number of acknowledgments.



STUDENSKI PROGRAM STUDENT PROGRAMME

APROPIERI TAKE THEM INTO THE LIGHT

Ioana Grigore 92

BALOON

Dina Uglešić 92

COCKPERA

Kata Gugić 92

EFEKT MANDELA MANDELA EFEKAT / THE MANDELA EFFECT

Mihajlo Vitezović 93

INTERMEZZO ZA AUTOMATSKI USISAVAČ I KRAJ SVIJETA

INTERMEZZO PENTRU ASPIRATOR AUTONOM ȘI SFÂRȘITUL LUMII /
INTERMISSION FOR AUTONOMOUS VACUUM AND THE END OF THE WORLD

Eugen Dediu 93

IZGUBLJENI DANI DAYS LOST

Jovana Avramović 93

JAJE THE EGG

Ana Despot 94

KULA THE TOWER

Sunčana Brkulj 94

LACI BJEŽI U MAĐARSKU LACI'S GREAT ESCAPE

David Gašo 94

MASKIRANI OSVETNIK THE MASKED AVENGER

Luna Strmotić 95

MEDVJEDI URȘII / THE BEARS

Alin Duruian 95

(NE)VIDLJIV (NE)VIDNI / (IN)VISIBLE

Anže Grčar 95

RUŽIČNJAK ROSEBUD

Vida Skerk 96

VOLIM BETWEEN SUMMERS

Anja Koprivšek 96

ZAJEDNO ÎMPREUNĂ / TOGETHER

Alma Buhagiar 96



STUDENTSKI PROGRAM
STUDENT PROGRAMME

Apropieri

Take Them Into the Light

SCENARIJ • SCREENPLAY Ioana Grigore
FOTOGRAFIJA • CINEMATOGRAPHY Vlad Lăpădătescu, Ioana Grigore
MONTAŽA • EDITOR Cristian Georgescu
ORIGINALNA GLAZBA • SCORE Matei Vasilache
ULOGE • CAST Ion Sănduloiu, Ionuț Pașcu, Robert Năstase
PRODUCENT • PRODUCER Ioana Grigore
ŠKOLA • SCHOOL UNATC I.L.Caragiale

Čovjek i priroda susreću se na planinama. Radni dan Službe spašavanja stalno balansira na rubu prijeteće smrti, hladne ljepote planina i neprekidnih napora u spašavanju ljudskih života.

Man and nature come together up in the mountain. The daily work of the mountain rescue service and their dogs oscillates between the omnipresent threat of death, the chilling beauty of the mountains and the endless efforts to save human lives.

Ioana Grigore, redateljica srednjemetražnih i kratkometražnih igranih i dokumentarnih filmova, od kojih su mnogi i nagrađeni te prikazani na međunarodnim festivalima.

Ioana Grigore is a director of medium-length and short live action and documentary films. Many of her films have received awards and have been screened at international festivals.

REŽIJA • DIRECTOR
Ioana Grigore



Rumunjska • Romania
 2020 • 33'
dokumentarni / documentary

HRVATSKA PREMIJERA
 CROATIAN PREMIERE

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Međunarodni festival dokumentarnog filma Ji.hlava 2020 / Ji.hlava International Documentary Film Festival, 2020

Baloon

SCENARIJ • SCREENPLAY Dina Uglešić
MONTAŽA • EDITOR Dina Uglešić
ORIGINALNA GLAZBA • SCORE Antonio David Perina
PRODUCENT • PRODUCER Dina Uglešić
ŠKOLA • SCHOOL Sveučilište VERN' / VERN' University

Lopta 1 napokon dobiva priliku ispuniti životnu misiju – da se netko njome igra. Kad zapazi Loptu 2, s kojom dijeli davno poznanstvo, Lopta 1 preusmjerava na sljedeći cilj – vratiti Loptu 2 u život.

Ball 1 has finally been given the opportunity to fulfil its life mission - to have someone play with it. Ball 1 then notices Ball 2 and realises they know each other from a long time ago, and Ball 1 quickly redirects to a single action - bringing Ball 2 back to life.

Dina Uglešić (Zadar, 1998), diplomirala filmsko, televizijsko i multimedijско oblikovanje na Veleučilištu VERN'. Radi kao asistentica produkcije i izvršna producentica. *Baloon* je njezin debitantski kratkometražni film.

Dina Uglešić (Zadar, 1998) graduated in film, TV and multimedia design from VERN' University. She works as production assistant and executive producers. *Baloon* is her first short film.

REŽIJA • DIRECTOR
Dina Uglešić



Hrvatska • Croatia
 2020 • 3'
animirani / animated

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Online festival animiranog filma T-Short, 2021. / T-Short Animated Film Online Festival, 2021

Cockpera

SCENARIJ • SCREENPLAY Kata Gugić (prema Ezopovoj basni *Dva pijetla i orao / inspired by Aesop's fable The Fighting Cocks and the Eagle*)
MONTAŽA • EDITOR Kata Gugić
ORIGINALNA GLAZBA • SCORE Vjeran Šalamon
GLASOVI • VOICES David Šeb, Max Hozić, Lucija Jelušić
PRODUCENTI • PRODUCERS Tomislav Buntak, Vinko Brešan
ŠKOLA • SCHOOL Akademija likovnih umjetnosti u Zagrebu, Zagreb film / Academy of Fine Arts, Zagreb, Zagreb film

Dva pijetla na pozornici nadmeću se oko lijepe kokoši pjevajući operne arije.

A cock fight on stage is a fight for the attention of a pretty chicken while singing arias.

Kata Gugić (1990), diplomirala modni dizajn na Tekstilno-tehnološkom fakultetu i animirani film i nove medije na Akademiji likovnih umjetnosti u Zagrebu. Radi na području animacije, scenografije i kostimografije.

Kata Gugić (1990) graduated in fashion design from the Faculty of Textile Technology and from animated film and new media from the Academy of Fine Arts in Zagreb. She works in animation, production design, and costume design.

REŽIJA • DIRECTOR
Kata Gugić



Hrvatska • Croatia
 2020 • 4'
animirani / animated

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Međunarodni festival animiranog filma Supertoona 2020 / Supertoona International Animation Festival 2020
- Animafest Zagreb 2020
- Festival animiranog filma u Solunu 2020 / Thessaloniki Animation Festival 2020
- SEEFest - Filmski festival Jugoistočne Europe 2021 / SEEFest South East European Film Festival 2021

Efekt Mandela

Mandela efekat /
The Mandela Effect

REŽIJA • DIRECTOR
Mihajlo Vitezović

SCENARIJ • SCREENPLAY Mihajlo Vitezović

FOTOGRAFIJA • CINEMATOGRAPHY Đorđe Milosavljević Gera

MONTAŽA • EDITOR Mihajlo Vitezović

ULOGA • CAST Milica Petrović, Petar Kokinović, Jelena Vitezović, Miloš Krasulja

PRODUCENTI • PRODUCERS Mihajlo Vitezović, Jelena Vitezović

ŠKOLA • SCHOOL Akademija umetnosti Novi Sad / Academy of Arts, Novi Sad

Djevojka Sanja nalazi se na ispitivanju na neidentificiranoj lokaciji jer je pronašla VHS kazetu s blokom reklama koje kao da potječu iz nekog alternativnog univerzuma u kojem je jugoslavenska povijest imala drugačiji tijek.

Sanja is under interrogation at an undisclosed location. She finds a VHS cassette which contains a commercial break from a TV channel from an alternate universe in which the Yugoslav history has taken a different turn.

Mihajlo Vitezović (Beograd, 1991), diplomirao dramaturgiju na Akademiji umetnosti u Beogradu, trenutno na masteru Multimedijalne režije na Akademiji umetnosti u Novom Sadu. *Efekt Mandela* njegov je redateljski prvijenac.

Mihajlo Vitezović (Belgrade, 1991) graduated in dramaturgy from the Academy of Arts in Belgrade, and is currently a graduate student in multimedia directing at the Academy of Arts in Novi Sad. *The Mandela Effect* is his directorial debut.

Intermezzo za automatski usisavač i kraj svijeta

Intermezzo pentru aspirator autonom și sfârșitul lumii /
Intermission for Autonomous Vacuum and The End of the World

SCENARIJ • SCREENPLAY Eugen Dediu

FOTOGRAFIJA • CINEMATOGRAPHY Rareș Dima

MONTAŽA • EDITOR Sabin Filip

ORIGINALNA GLAZBA • SCORE Florin Bogardo

ULOGA • CAST Ioana Abur, Octavian Voina

PRODUCENT • PRODUCER Dumitrana Lupu

ŠKOLA • SCHOOL UNATC I.L.Caragiale

REŽIJA • DIRECTOR
Eugen Dediu

Iako se svijet bliži svome završetku, gospođa Iuli to ignorira i bavi se uobičajenim kućanskim poslovima. No, kad iznenadno dobije posjet, iznenadit će se koliko toga zajedničkog ima sa svojim gostom.

Even though the world is ending, Mrs. Iuli ignores it and goes about her usual household chores. When she is gets and unexpected visitor, she will be surprised at how much they have in common.

Eugen Dediu (Bukurešt, 1996), redatelj i scenarist, diplomirao na Nacionalnom sveučilištu za film i kazalište. Potpisuje kratke igrane filmove i dokumentarce.

Eugen Dediu (Bucharest, 1996) is a director and writer, graduated from the National University of Film and Theatre Studies. He works in short and documentary film.

Izgubljeni dani

Days Lost

REŽIJA • DIRECTOR
Jovana Avramović

SCENARIJ • SCREENPLAY Sara Đurović

FOTOGRAFIJA • CINEMATOGRAPHY Ana Melentijević

MONTAŽA • EDITOR Tamara Kostić

ORIGINALNA GLAZBA • SCORE Uroš Vukašinić, Nemanja Petrović, Željko Čirović

ULOGA • CAST Jana Bjelica, Jovan Jovanović, Sunčica Milanović,

Tatjana Vančelovski, Gordana Dimić, Peđa Bjelac

PRODUCENT • PRODUCER Aleksa Borković

ŠKOLA • SCHOOL Fakultet dramskih umetnosti Beograd /

Faculty of Dramatic Arts, Belgrade

Mrzovoljna Olja odrasta u obitelji punoj nerazumijevanja. Kad ih posjeti bratova djevojka, Olja se suočava s gubitkom jedine osobe do koje joj je stalo.

A disaffected Olja lives in a family filled with misunderstanding. When her brother's girlfriend visits her family, she faces the loss of the only person she cared about.

Jovana Avramović, srbijanska redateljica, diplomirala na FDA u Beogradu, gdje predaje filmsku i televizijsku režiju, a radi i kao casting-direktorica.

Jovana Avramović is a Serbian director. She graduated from the Faculty of Dramatic Arts in Belgrade, where she teaches film and TV directing, and she also works as a casting director at Pajper casting agency.



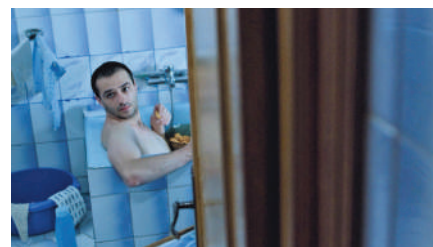
Srbija • Serbia
2020 • 7'

znanstveno fantastična drama /
science fiction, drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

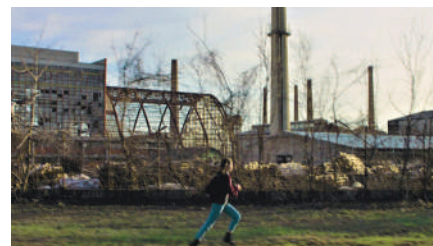
- Mr Vorky Film Festival (Grand Prix za najbolji kratki film) / Mr Vorky Film Festival (Grand Prix for best short film)
- Jahorina Film Festival (nagrada za najbolji eksperimentalni film) / Jahorina Film Festival (Best Experimental Film)



Rumunjska • Romania
2020 • 16'

komedija, drama / comedy, drama

SVJETSKA PREMIJERA
WORLD PREMIERE



HRVATSKA PREMIJERA
CROATIAN PREMIERE

Srbija • Serbia
2021 • 22'

film o odrastanju,
drama / coming of age, drama

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Festival kratkog filma, Istanbul, Turska, 2021. / Anatolian Short Film Festival, Istanbul, Turkey, 2021.
- Martovski - Beogradski festival dokumentarnog i kratkog filma, Beograd, Srbija, 2021. / Martovski - Belgrade documentary and short film festival, Belgrade, Serbia, 2021.
- SEEFest / Filmski festival Jugoistočne Europe, Los Angeles, SAD, 2021. / South East European Film Festival, Los Angeles, USA, 2021.

Jaje The Egg

SCENARIJ • SCREENPLAY Ana Despot
FOTOGRAFIJA • CINEMATOGRAPHY Ana Despot
MONTAŽA • EDITOR Ana Despot
ORIGINALNA GLAZBA • SCORE Ana Despot
PRODUCENT • PRODUCER Ana Despot
ŠKOLA • SCHOOL Akademija likovnih umjetnosti u Zagrebu /
 Academy of Fine Arts, Zagreb

Na pustom otoku u špilji na plaži živi stara kornjača koja brine o jajetu nepoznatog podrijetla. Kad osjeti da je došlo njeno vrijeme za napustiti ovaj svijet, uputi se prema jajetu po posljednji put

On a deserted island, in a cave on the beach, there lived an old turtle who took care of an egg of unknown origin. As she senses it is soon her time to leave this world, she goes to visit the egg one last time.

Ana Despot, studentica diplomskog studija Animiranog filma na ALU u Zagrebu. *Jaje* je njezin prvi animirani film.

Ana Despot is a student of animated film at the Academy of Fine Arts in Zagreb. *The Egg* is her first animated film.

REŽIJA • DIRECTOR
Ana Despot



Hrvatska • Croatia
 2020 • 4'
 animirani / animated

HRVATSKA PREMIJERA
 CROATIAN PREMIERE

Kula The Tower

MONTAŽA • EDITOR Sunčana Brkulj
ORIGINALNA GLAZBA • SCORE The Recks
PRODUCENT • PRODUCER Sunčana Brkulj
ŠKOLA • SCHOOL Akademija likovnih umjetnosti u Zagrebu /
 Academy of Fine Arts, Zagreb

Jedna mala civilizacija godinama napreduje prema gore.

As years and years go by, a tiny civilisation makes its way upwards.

Sunčana Brkulj (Zadar, 1997), na Akademiji likovnih umjetnosti u Zagrebu pohađa diplomski studij animiranog filma. 2019. debitira filmom *I'm not feeling very well*, koji je ušao u selekciju prestižnog Annecyja, Animafesta i drugih festivala.

Sunčana Brkulj (Zadar, 1997) is a student of animated film at the Academy of Fine Arts in Zagreb. Her debut film *I'm not feeling very well* from 2019 was screened at the prestigious Annecy International Animated Film Festival 2021, Animafest, and other festivals.

REŽIJA • DIRECTOR
Sunčana Brkulj



Hrvatska • Croatia
 2020 • 3'
 animirani / animated

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS
 • Međunarodni festival animiranog filma u Annecyju 2021.
 / Annecy International Animation Film Festival 2021
 • Animafest Zagreb 2021

Laci bježi u Mađarsku Laci's Great Escape

SCENARIJ • SCREENPLAY David Gašo
FOTOGRAFIJA • CINEMATOGRAPHY Tin Ostrošić
MONTAŽA • EDITOR David Gašo
ORIGINALNA GLAZBA • SCORE Elizabeta Koprivnjak
ULOGE • CAST Franka Unković, Tomislav Gašo, Dalija Gašo, Gordana Gašo
PRODUCENT • PRODUCER Marta Eva Mečava
ŠKOLA • SCHOOL Akademija dramske umjetnosti u Zagrebu /
 Academy of Dramatic Art, Zagreb

Laci je gotovo spreman za veliki bijeg, ali na putu mu stoje budan otac, oprezna majka, razočarana baka i mačka koja mu još mnogo toga nije oprostila.

Laci is almost ready for his great escape - the only people standing in his way are his insomniac parents, depressed grandmother and Kitty, who still has much to forgive.

David Gašo (Osijek, 2000), student druge godine Filmske i TV režije na ADU u Zagrebu.

David Gašo (Osijek, 2000) is a second-year student of film and TV directing at the Academy of Dramatic Art in Zagreb.

REŽIJA • DIRECTOR
David Gašo



Hrvatska • Croatia
 2020 • 9'
 autobiografski film / autobiography

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS
 • 52. Revija hrvatskog filmskog stvaralaštva / 52nd Revue
 of Croatian Film and Video

Maskirani Osvetnik The Masked Avenger

REŽIJA • DIRECTOR
Luna Strmotić

ŠKOLA • SCHOOL Akademija likovnih umjetnosti u Zagrebu /
Academy of Fine Arts, Zagreb

Rakun bezbrižno i veselo uređuje svoj brlog te nakon napornog dana bezbrižno odlazi spavati. Ali, ujutro dolazi drvosječa koji ruši stablo, te uništava rakunov brlog.

A racoon is happily decorating its den, without any worries, and goes to sleep after a hard day. But the next day, a lumberjack suddenly appears and destroys the racoon's den.

Luna Strmotić (Pula, 1998), preddiplomski studij završila na Akademiji primijenjenih umjetnosti u Rijeci, trenutno studira na Akademiji likovnih umjetnosti u Zagrebu na Odsjeku za Animirani film i Nove medije.

Luna Strmotić (Pula 1998) graduated from the Academy of Applied Arts in Rijeka, and is currently a student of animated film and new media at the Academy of Fine Arts in Zagreb.



Hrvatska • Croatia
2021 • 4'
animirani / animated

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Međunarodni festival Cinema Patologico, 2021. / Festival Internazionale del Cinema Patologico 2021
- Animafest Zagreb 2021.

Medvjedi Uršii / The Bears

REŽIJA • DIRECTOR
Alin Duruian

MONTAŽA • EDITOR Rareș Lupu

PRODUCENT • PRODUCER Alin Duruian

ŠKOLA • SCHOOL UNATC I.L. Caragiale

U rumunjskom selu Rucăr stanovništvo se susreće s problemom sve učestalijih napada medvjeda, koji dolaze iz šuma i uništavaju domaćinstva.

In the Romanian village of Rucăr, people are dealing with the problem of the bears that come from the woods and damage their households.

Alin Duruian, student na UNATC I.L. Caragiale, radio kao montažer, osnivač male producerske tvrtke.

Alin Duruian is a student at UNATC I.L. Caragiale. He has worked as editor and is the founder of a small production company.



Rumunjska • Romania
2020 • 21'
dokumentarni / documentary

HRVATSKA PREMIJERA
CROATIAN PREMIERE

(Ne)vidljiv (Ne)vidni / (In)visible

REŽIJA • DIRECTOR
Anže Grčar

SCENARIJ • SCREENPLAY Anže Grčar

FOTOGRAFIJA • CINEMATOGRAPHY Andraž Žigart

MONTAŽA • EDITOR Ana Grzetič

PRODUCENT • PRODUCER Jožica Blatnik

ŠKOLA • SCHOOL UL AGRFT Ljubljana -

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

Tražitelji azila i volonteri svakodnevno se okupljaju u Veleposlanstvu Rog. Vrijeme prolazi, problemi ostaju, a budućnost se čini neizvjesnom. Ipak, tu su prijatelji da stvarnost učine podnošljivijom.

Under the wing of Ambasada Rog, a group of refugees and volunteers meet on a daily basis. Time passes, problems remain and future seems uncertain, but at least good friends can make it easier to live.

Anže Grčar (Trbovlje, 1997), student filmske i televizijske režije na AGRFT u Ljubljani. *(Ne)vidni* njegov su redateljsko-scenaristički filmski debi.

Anže Grčar (Trbovlje, 1997) is a student of film and TV directing at the Academy of Theatre, Radio, Film and Television in Ljubljana. *(In)visible* is his directorial and writing debut.



Slovenija • Slovenia
2020 • 16'
dokumentarni / documentary

HRVATSKA PREMIJERA
CROATIAN PREMIERE

Ružičnjak Rosebud

SCENARIJ • SCREENPLAY Vida Skerk
FOTOGRAFIJA • CINEMATOGRAPHY Domen Martinčić
MONTAŽA • EDITOR Lucija Strugar
ULOGE • CAST Lara Nekić, Nika Barišić, Marin Stević
PRODUCENTI • PRODUCERS Marta Radoš, Filip Prah
ŠKOLA • SCHOOL Akademija dramske umjetnosti – Sveučilište u Zagrebu /
 Academy of Dramatic Art, Zagreb

Lana i Sara su bliske prijateljice koje zajedno dolaze na kućni tulum. Lana je zaljubljena u Saru te svoje osjećaje pokušava diskretno prikriti, makar Sarina naklonjenost Lani govori da ima nade da su osjećaji obostrani.

Lana and Sara are close friends that come to a house party together. Lana is in love with Sara, but tries to hide it, even though Sara's affection towards her gives her hope that her feelings might be reciprocated.

Vida Skerk (Trst, 1999), studentica filmske i TV režije na Akademiji Dramske umjetnosti u Zagrebu. Autorica je nekoliko kratkometražnih igranih i dokumentarnih filmova.

Vida Skerk (Trieste, 1999) is a student of film and TV directing at the Academy of Dramatic Art in Zagreb. She has made several short and documentary films.

Volim Between Summers

SCENARIJ • SCREENPLAY Anja Koprivšek
FOTOGRAFIJA • CINEMATOGRAPHY Anja Koprivšek, Lara Varat, Dora Čaldarović
MONTAŽA • EDITOR Dora Slakoper
PRODUCENT • PRODUCER Anja Koprivšek
ŠKOLA • SCHOOL Akademija dramske umjetnosti u Zagrebu /
 Academy of Dramatic Art in Zagreb

Zimka i Nazmija dvije su sestre iz romske obitelji koje odrastaju u Zagrebu. Starija, sedamnaestogodišnja Zimka želi što duže ostati dijete, jer pubertet sa sobom nosi početke odgovornosti, dok se Nazmiji žuri što prije odrasti.

Zimka and Nazmija are two sisters from a Roma family growing up in Zagreb. At seventeen, Zimka is the older sister, but would like to stay a child for as long as possible, because puberty brings with it the beginnings of responsibility. Nazmija is in a hurry to grow up.

Anja Koprivšek (Novi Sad), diplomirala Osnovne studije međunarodne politike na Fakultetu političkih nauka u Beogradu, te obrazovne programe iz oblasti ženskih studija u Beogradu i Zagrebu. Trenutno studira dokumentarnu režiju pri ADU u Zagrebu. *Volim* je njen prvi film.

Anja Koprivšek (Novi Sad) graduated in international politics from the Faculty of Political Science in Belgrade. She has completed educational programmes in women's studies in Zagreb and Belgrade. She is currently a student of documentary directing at the Academy of Dramatic Art in Zagreb. *Between Summers* (2021) is her first film.

Zajedno Împreună / Together

SCENARIJ • SCREENPLAY Alma Buhagiar, Iulia Lumânare
FOTOGRAFIJA • CINEMATOGRAPHY Darius Onică Dragomir
MONTAŽA • EDITOR Miroşanu Mona- Ilinca
ULOGE • CAST Iulia Lumânare, Bogdan Farcaş, Elena-Ecaterina Lupu,
 Lungu Toma, Adrian Titiene
ŠKOLA • SCHOOL I.L.Caragiale

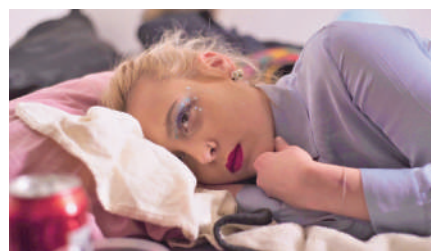
Dječak Sebi živi s ocem. Kad se u grad vrati majka, povest će sina na dvotjedni odmor.

Sebi is a boy who lives with his father. His mother comes back to her home town and takes him on a vacation.

Alma Buhagiar (Bukurešt), studentica filmske režije, radi kao producentica, te u industriji oglašavanja. Dobitnica je nekoliko nagrada. Filmovi su joj prikazani na brojnim festivalima.

Alma Buhagiar (Bucharest) is a student of film directing. She works as a producer in the advertising industry. She has received several awards, and her films have been screened at numerous festivals.

REŽIJA • DIRECTOR
Vida Skerk



Hrvatska • Croatia
2020/2021 • 9'
drama

SVJETSKA PREMIJERA
WORLD PREMIERE

REŽIJA • DIRECTOR
Anja Koprivšek

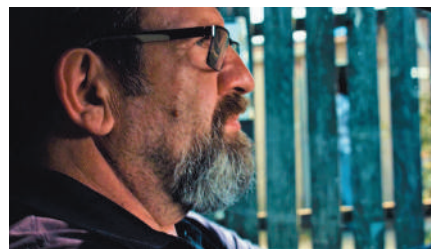


Hrvatska • Croatia
2020 • 32'

film o odrastanju, dokumentarac /
coming of age, documentary

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS
• Zagrebdox 2021

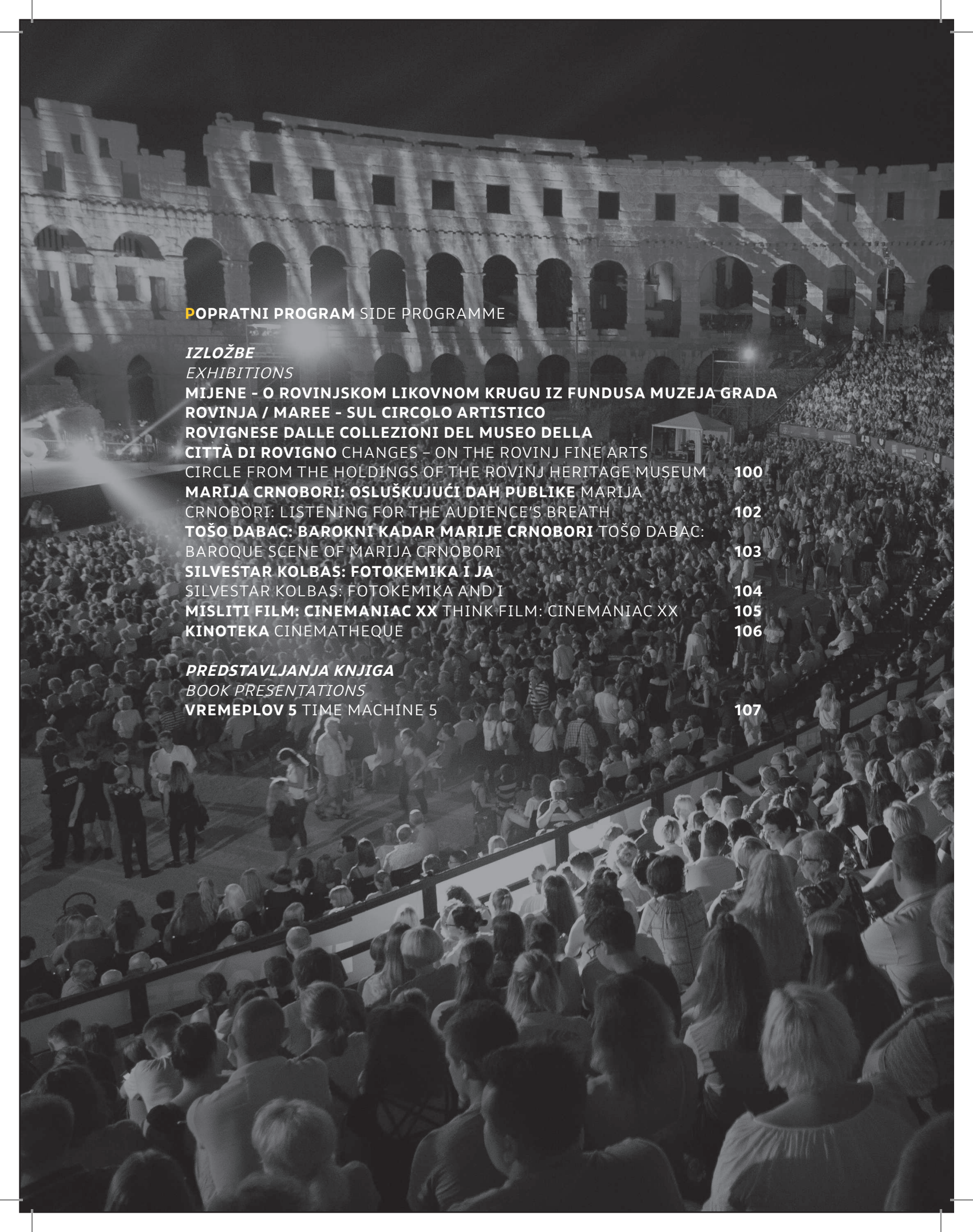
REŽIJA • DIRECTOR
Alma Buhagiar



Rumunjska • Romania
2020 • 23'
drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS
• Međunarodni studentski filmski festival CineMAiubit,
2020 / CineMAiubit International Student Film Festival,
2020



POP RATNI PROGRAM SIDE PROGRAMME

IZLOŽBE

EXHIBITIONS

MIJENE - O ROVINJSKOM LIKOVNOM KRUGU IZ FUNDUSA MUZEJA GRADA

ROVINJA / MAREE - SUL CIRCOLO ARTISTICO

ROVIGNESE DALLE COLLEZIONI DEL MUSEO DELLA

CITTÀ DI ROVIGNO CHANGES – ON THE ROVINJ FINE ARTS

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PREDSTAVLJANJA KNJIGA

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A black and white photograph of a large crowd of people gathered in front of the Colosseum at night. The crowd is dense and fills the foreground and middle ground. The Colosseum's iconic arches and windows are visible in the background, illuminated against the dark sky. The overall atmosphere is that of a major event or festival.

POP RATNI PROGRAM

SIDE PROGRAMME

MIJENE - o rovinjskom likovnom krugu iz fundusa Muzeja Grada Rovinja / MAREE - sul circolo artistico rovinegese dalle collezioni del Museo della Città di Rovigno / CHANGES - On the Rovinj art circle, from the collection of Rovinj Heritage Museum



Muzej
Grada
Rovinja
Rovigno

Museo
della Città
di Rovinj
Rovigno

MUZEJ SUVREMENE UMJETNOSTI ISTRE /
MUSEO D'ARTE CONTEMPORANEA DELL'ISTRIA /
MUSEUM OF CONTEMPORARY ART OF ISTRIA
Ul. Svetog Ivana 1

28. 5. – 31. 7. 2021. / 28 May – 31 July 2021

**MSU
MAC**

Muzej suvremene umjetnosti Istre
Museo d'Arte Contemporanea dell'Istria
Museum of Contemporary Art of Istria

KUSTOSI IZLOŽBE / CURATORS: Argeo Curto, Elizabeta Rogović, Ketrin Miličević Mijošek, Tajana Ujčić

ORGANIZATORI / ORGANISERS:

Muzej suvremene umjetnosti Istre / Museo d'arte contemporanea dell'Istria, Pula – Pola /

Museum of Contemporary Art of Istria, Pula

Muzej Grada Rovinja - Rovigno / Museo della Città di Rovinj – Rovigno, Rovinj – Rovigno / Rovinj Heritage Museum, Rovinj

Izložba je realizirana uz potporu Upravnog odjela za kulturu i zavičajnost Istarske županije, Ministarstva kulture i medija RH, Grada Rovinja – Rovigno, Grada Pule – Pola, uz sponzorstvo Croatia osiguranja. / The exhibition is supported by the Administrative Department for Culture of Istria County, Ministry of Culture and Media of the Republic of Croatia, City of Rovinj, City of Pula, and sponsored by Croatia osiguranje.

Izložba pod nazivom *MIJENE - o rovinjskom likovnom krugu iz fundusa Muzeja Grada Rovinja / MAREE - sul circolo artistico rovinegese dalle collezioni del Museo della Città di Rovigno* nastala je u znaku međumuzejske suradnje sa zajedničkim ciljem da istraži, valorizira, rasvijetli i prezentira iznimno značajno poglavlje likovnosti koje je ostavilo dubok trag na cjelokupnu povijest umjetnosti istarskog poluotoka, nadilazeći regionalni pa i nacionalni kontekst. Izložbom se prvi put sustavno prikazuje kako je Rovinj nakon Drugog svjetskog rata postao svojevrsna „umjetnička kolonija“ odnosno donosi se pregled autora (61) i njihovih djela iz fundusa rovinjskog muzeja, a što je prva faza u kritičkom promišljanju važnosti Rovinja u umjetničkom životu Istre, Hrvatske i Jugoslavije u drugoj polovici 20. stoljeća, da bi se u konačnici postavili u ispravan povijesni i povijesno-umjetnički kontekst. Izložba obuhvaća oko 150 predmeta, umjetnina (različitih medija, formata, tematskih i stilskih odrednica) te bogatu dokumentarnu građu (katalozi, pozivnice, plakati, fotografije...) pokrivajući razdoblje od 1946. do 2010. godine. Uz brojne zanimljivosti, na izložbi se može pogledati i katalog prve, a ujedno i posljednje izložbe Grupe Valdibora (u sastavu: Bruno Mascarelli, Zora Matić, Žarko Naunović i Marčelo Brajnović) održane 1953. godine u zgradi Okružnog suda u Puli kao popratni program Prvoga pulskog festivala, kao i vrijedna filmska arhivska građa.

Osim građe iz fundusa Muzeja Grada Rovinja-Rovigno, za potrebe izložbe građu su ustupili:

obitelj Mascarelli, Hrvatska radiotelevizija, Hrvatski državni arhiv / Kinoteka, Povijesni i pomorski muzej Istre, Zavičajni muzej Poreštine, Zbirka Kovačić-Mihočinec, Muzej suvremene umjetnosti Istre / Museo d'arte contemporanea dell'Istria

ZASTUPLJENI AUTORI:

Danica Antić, Stojan Aralica, Zdenka Balić, Biserka Baretić, Quintino Bassani, Marčelo Brajnović, Petar Brajnović, Tomislav Brajnović, Vjekoslav Brešić, Boris Bučan, Egidio Budicin, Bogumil Car, Francesco Cesco Dessanti, Milan Cmelić, Dragica Cvek Jordan, Jadviga Četić, Milan Četić, Fatima Dedić Rajković, Ante Despot, Dušica Đorđević Idis, Miodrag Đorđević – fotograf, Miodrag Đorđević – slikar, Aleksandar Garbin, Milan Gašparović, Virgilio Giuricin, Predrag Goll, Zvonimir Golob, Zdenko Gradiš, Nela Gruden, Živko Haramija, Zvezdana Hegedušić Brajnović, Željko Hegedušić, Ljubo Ivančić, Nina Ivančić, Olga Olja Ivanjicki, Vida Jocić, Vasilije Josip Jordan, Mira Jurišić, Krunoslav Kern, Marijan Kocković, Momčilo Krković, Milena Lah, Antonio Toni Macchi, Bruno Mascarelli, Zora Matić, Goran Petercol, Miodrag Mića Popović, Stipo Pranjko, Branko Ružić, Hanibal Salvaro, Lidia Salvaro, Miljenko Stančić, Vilko Šeferov, Ljubo Škrnjug, Jasenka Tučan, Dženet Tumpić, Živojin Turinski, Nadežda Nada Vitorović, Slobodan Vuličević, Dragutin Vunak, Đurđena Zaluški Haramija

The exhibition MIJENE – ON THE ROVINJ ART CIRCLE, FROM THE COLLECTION OF ROVINJ HERITAGE MUSEUM is a result of cooperation among museums with the joint goal of exploring, evaluating, illuminating, and presenting the uniquely significant chapter of art that has left a deep mark on the overall history of art of the Istrian peninsula, going beyond the regional, and even the national context. The exhibition shows for the first time how Rovinj became an 'artistic colony' of sorts after World War II, and presents 61 authors and their works from the collection of Rovinj Heritage Museum. This is the first phase of critical reflection of the significance of Rovinj in the artistic life of Istria, Croatia, and Yugoslavia in the second half of the 20th century, and provides the correct historical and art history context. The exhibition encompasses 150 objects, art pieces (various mediums, formats, thematic and stylistic designations), and abundant documentary material (catalogues, invitations, posters, photographs, et.) from 1946 to 2010. Along with many interesting exhibits, visitors can see the catalogue of the first, and at the same time the last exhibition by the Valdibora Group (Bruno Mascarelli, Zora Matić, Žarko Naunović, and Marčelo Brajnović), held in 1953 at the building of the County Court in Pula as part of the side programme of the First Pula Festival, as well as valuable archive material.

Other than the Rovinj Heritage Museum, material was also provided by:

Mascarelli family, Croatian Radiotelevision, Croatian State Archives / Cinematheques, Historical and Maritime Museum of Istria, Museum of the Poreč Territory, Kovačić-Mihočinec Collection, Museum of Contemporary Art of Istria

AUTHORS:

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Izložba se može pogledati prema sljedećem radnom vremenu / Opening hours:

lipanj 10.00 – 21.00 / June 10 a.m. – 9 p.m.

srpanj 10.00 – 22.00 / July 10 a.m. – 10 p.m.

svakim danom, osim ponedjeljka i blagdana. / every day, excluding Mondays and holidays



Marija Crnobori: Osluškujući dah publike / *Marija Crnobori: Listening for the Audience's Breath*

GALERIJA SKUC / SKUC GALLERY
Maksimijanova ul. 12

15. 7. - 25. 7. / 15 July - 25 July

OTVORENJE • OPENING: 15.7. - 21:00 / 15 July - 9 p.m.

68. Pula Film Festival posebnu pažnju posvećuje čuvenoj istarskoj glumici Mariji Crnobori koja je sinonim za sjajnu umjetnicu, veliku damu i osobnost satkanu od dostojanstva, unutrašnje ljepote i blagosti, koja je suvereno koračala kazališnim scenama. Na poziv Bojana Stupice, Marija Crnobori iz rodne Istre prelazi u Beograd kako bi sudjelovala u građenju ugleda Jugoslovenskog dramskog pozorišta. Na Velikoj sceni tog kazališta ostvarila je svoje najvažnije uloge - Sofoklovu Antigonu, Racineovu Fedru, Shakespeareovu Lady Macbeth i Regan u *Kralju Learu*, Goetheovu Ifigeniju... od prve predstave Jugoslovenskog dramskog pozorišta - Cankarjevog *Kralja Betajnov*e do Genetovih *Sluškinja*.

Živjela je ovo kazalište od njegovog osnivanja 1947. do umirovljenja 1983. Nastavila je i dalje, ali nije izlazila na scenu. Izložba *Osluškujući dah publike* u Srpskom kulturnom centru u Istri predstavlja portrete Marije Crnobori iz najveličanstvenijih predstava koje je ostvarila u svojoj matičnoj kući Jugoslovensko dramsko pozorište u Beogradu.

Miroljub Vučković

The 68th Pula Film Festival pays special attention to the famous Istrian actress Marija Crnobori, a name synonymous with a great artist, a lady, and a personality made up of dignity, inner beauty and gentleness that confidently walked the stage. After the invitation from Bojan Stupica, Marija Crnobori left her birthplace of Istria to go to Belgrade to participate in building the reputation of the Yugoslav Drama Theatre. She played her most important roles on the main stage of this theatre - Sophocles Antigone, Racine's Fedra, Shakespeare's Lady Macbeth and Regana in *King Lear*, Goethe's Iphigenia, and others - from the first production of the Yugoslav Drama Theatre, Cankar's *King of Betajna* to Genet's *The Maids*. She lived this theatre from its founding in 1947 to her retirement in 1983. She continued to do so, but without going on stage. The exhibition *Listening for the Audience's Breath* at the Serbian Cultural Centre in Istria will show portraits of Marija Crnobori from the most magnificent productions she has done at her parent theatre the Yugoslav Drama Theatre in Belgrade.

Miroljub Vučković



Tošo Dabac: Barokni kadar Marije Crnobori / Tošo Dabac: Baroque Scene of Marija Crnobori

KINO VALLI / VALLI CINEMA
Giardini 1

16. 7. – 16. 8. 2021. / 16 July – 16 August 2021

OTVORENJE • OPENING: 16. 7. - 19:30 / 16 July - 7:30 p.m.

AUTOR / AUTHOR: Daniel Rafaelić

ORGANIZACIJA / ORGANISER: JU PFF (Javna ustanova Pula film festival, Pula) / Public Institution Pula Film Festival, City of Pula, KIC (Kulturno informativni centar, Zagreb / Cultural and Information Centre Zagreb)

POKROVITELJI / SPONSORS: Grad Zagreb, Arhiv Toše Dapca - Muzej suvremene umjetnosti / City of Zagreb, The Tošo Dabac Archive - Museum of Contemporary Art

Nakon godine dana političkih pritisaka, Oktavijan Miletić napokon je 1942. pristao snimiti film za novu, *endehašku* državu. Odlučio je, međutim, umjetnički protestirati protiv režima te je kao temu svog filma, umjesto nametnute propagandno-rasističke matrice i pruskog duha, uzeo kratku epizodu obitelji Oršić iz 18. stoljeća, s naglaskom na njenu habsburšku prošlost. Stvorivši ga u formi kultur-filma, a prema scenariju Josipa Horvatha, film je nazvao *Barok u Hrvatskoj*.

Tijekom snimanja u dvorcima Hrvatskog zagorja i crkvi u Belcu kao remekdjelu barokne arhitekture, Miletića je u stopu pratio legendarni hrvatski fotograf Tošo Dabac. Nastala je tako zbirka od čak 127 negativa koji do danas nikad nisu izloženi. Oni prate svaku fazu nastanka filma koji je te iste, 1942. predstavljao NDH na filmskom festivalu u Veneciji. Naišao je tamo na iznimno loše kritike - ponajviše zbog dužine (45 min.). Na zagrebačkoj premijeri početkom 1943. film je skraćen na današnju dužinu (12 min.). Iako je izvorna verzija filma izgubljena, upravo Dapčeve fotografije osvjetljavaju te, za sada nestale, sekvence.

Uz velikane hrvatskog teatra, Tita Strozija, Milicu Mihičić, Anu Roje i Oskara Harmoša, u filmu je zasjala Marija Crnobori. U svojoj debitantskoj filmskoj ulozi, svježom i darovitom pojavom doslovce je natjerala da je miluju filmski i fotografski objektiv Miletića i Dapca.

Uz kontinuiranu projekciju filma *Barok u Hrvatskoj*, izložba *Tošo Dabac: Barokni kadar Marije Crnobori* prvi put izlaže odabir od 22 najreprezentativnija portreta Marije Crnobori koje je Tošo Dabac napravio tijekom snimanja filma. Oni svjedoče kako o počecima prve profesionalne kinematografije kod nas, tako i o uspješnom umjetničkom otporu političkom mraku.

Daniel Rafaelić

After a year of political pressure, Oktavijan Miletić finally agreed to make a film for the new Independent State of Croatia in 1942. He decided, however, to protest against the regime as an artist, and the theme of his film, instead of the imposed propaganda-racist matrix and Prussian spirit, is a short episode of the Oršić family from the 18th century, with a focus on its Habsburg past. By making it in the form of *kulturfilm*, and with the screenplay by Josip Horvath, he named the film *Baroque in Croatia*.

During filming in the castles of the Zagorje region and the church in Belec as a masterpiece of baroque architecture, Miletić was shadowed by the legendary Croatian photographer Tošo Dabac. The result was a collection of as many as 127 negatives that have not been previously exhibited, and which follow each of the phases of making the film that represented the Independent State of Croatia at the Venice Film Festival that same year, in 1942. It received very poor reviews - mostly due to its length (45 minutes). At the Zagreb premiere in early 1943, it was shortened to today's length of 12 minutes. Although the original version of the film has been lost, Dabac's photographs shine a light on the lost sequences.

Along with the great names of Croatian theatre such as Tito Strozzi, Milica Mihičić, Anja Roje and Oskar Harmoš, Marija Crnobori also shone in the film. Her film debut brought a fresh and talented presence, and has literally made the camera and photo lenses of Oktavijan Miletić and Tošo Dabac cherish her.

With a continuous screening of the film *Baroque in Croatia*, the exhibition *Tošo Dabac: Baroque Scene of Marija Crnobori* will show for the first time a selection of 22 most representative portraits of Marija Crnobori that Tošo Dabac has made during filming. They are witness to the beginnings of first professional domestic filmmaking, but also the successful artistic resistance to the political darkness.

Daniel Rafaelić



Silvestar Kolbas: Fotokemika i ja / Silvestar Kolbas: Fotokemika and I

GALERIJA MAKINA

MAKINA GALLERY

Kapitolinski trg 1

16. 7. – 1. 9. 2021. / 16 July – 1 September 2021**OTVORENJE • OPENING: 16. 7. - 21:00 / 16 July - 9 p.m.**

Zainteresirali su me ostaci tvornice Fotokemika u Samoboru. U upravnoj zgradi nalaze se uredi i krematorij za kućne ljubimce. Zgrada proizvodnog pogona ispražnjena je, a pregradni zidovi srušeni. Ta je praznina djelovala nekako neprilično. Tek su rijetki tragovi naviještali što se ovdje radilo. Počeo sam redovito dolaziti i fotografirati. Kasnije sam unutar tvornice uz pomoć kolege Luke Matića oformio provizorni fotostudio te u njemu snimao zatečene predmete. Osjećam se inspirirano spoznajom da koristim filmove napravljene u ovoj tvornici kako bih slikao njene ostatke. Uočljivo propadanje u prizoru bilježi se na vidno propalim emulzijama!

Sve filmove, pa i one kojima je prošao rok uporabe, nekima i prije više desetaka godina, odlučio sam rabiti kao jednakovrijedan materijal. Ponovljene snimke istih motiva omogućuju bilježenje varijacija u reakciji fotomaterijala. Kvaliteta fotografske reprodukcije varira, neke su snimke briljantne, a neke snažno obilježene propadanjem emulzije.

Na fotopapiru nađenom u tvornici, uz stručnu pomoć laboranta Ivica Ice Majdaka, napravljena su velika povećanja. Povećavali smo snimke s korektnih negativa i s onih koji imaju vidljivu grešku. I jedne i druge negative povećavali smo i na ispravne, kvalitetne fotopapire, ali i na one s greškom. Svaka povećana fotografija tako je postala unikatna. Sad ih moram reproducirati da bih dobio negativ koji se može umnožiti... Ali ako se i dalje koristim prestarjelim fotomaterijalima, pitanje je hoće li nastala reprodukcija biti referentna ili ću tako ponovno dobiti original. Ovakav postupak nudi beskonačan niz varijacija umjetničke upotrebe starenja materijala, što mi je jako zanimljivo. Barem dok traje ta igra, sjećanje na moju fotografsku mladost još je živo. A i na Fotokemiku!

Silvestar Kolbas

I was interested in the remains of the Fotokemika factory in Samobor. The administrative building houses the offices and a pet crematorium. The production plant has been emptied, and the partition walls have been knocked down. The emptiness seemed somehow inappropriate. Only a few traces indicated what the factory had been producing. I started coming regularly and taking photos. Later, with the help of my colleague Luka Matić, I set up a makeshift photography studio inside the factory, where I photographed objects I found at the site. I feel inspired by knowing that I am using film produced at the factory to photograph its remains. The visibly dilapidated space is recorded on visibly decayed emulsions!

I decided to use all rolls of film as equally valuable material, even those past their expiry date, which for some was several decades ago. Repeated shots of the same motives enable the recording of variations in the reaction of the photo material. The quality of photographic reproductions varies; and some shots are brilliant, while some are significantly marked by the decaying of the emulsion.

Substantial enlargement was done using photo paper found at the factory, with expert assistance from photo lab technician Ivica Ico Majdak. We enlarged shots from pristine negatives and from those with visible imperfections. We enlarged both negatives to undamaged, quality photo paper, but also to that with imperfections. Each enlarged photograph thus became unique. Now I have to reproduce them to get a negative that can be copied... But if I continue to use old photo material, the question is whether the reproductions will be reference reproductions or whether I will get the original again. This process offers an infinite range of variations of artistic use of old material, which is very interesting for me. At least until the game lasts, the memories of my photography youth are still alive. And memories of Fotokemika!

Silvestar Kolbas

Misliti film: Cinemaniac XX / Think Film: Cinemaniac XX

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

17. - 29. 7. 2021 / 17 - 29 July 2021

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

AUTOR • KUSTOS / AUTHOR • CURATOR: Branka Benčić

ORGANIZACIJA / ORGANISER: Apoteka – Prostor za suvremenu umjetnost / Apoteka – Space for Contemporary Art

SUORGANIZATOR / CO-ORGANISERS: Pula film festival

SURADNICI / COLABORATORS: Matija Debeljuh, Aleksandra Sekulić, Tanja Vrvilo, Marta Baradić

Jubilarni, dvadeseti Cinemaniac prilika je za prisjetiti se serije izložbi koja je dva desetljeća u Puli bila mjesto susreta umjetnosti, umjetnika i publike, gradila prostor istraživanja i predstavljanja recentne hrvatske i međunarodne produkcije filmova umjetnika, umjetničkog videa, eksperimentalnoga i alternativnog filma te multimedijalnih instalacija, formirajući mjesto gdje se otkriva i artikulira baština alternativnog filma i gdje se publici predstavljaju umjetnici i radovi antologijskog značaja.



CINEMANIAC > MISLITI FILM okupio je različite umjetničke pozicije koje formiraju specifičan odnos prema ideji filma kao "prostora mišljenja", mjesta u kojem se reflektiraju aspekti društva, ideologije, kulture, ulazeći u institucionalne prostore galerija, muzeja, kina, festivala, u smislu otvaranja društvenog prostora u kojem se aktivno radi na značenjima, pričama, povijesti i funkcijama kulturnog materijala, a u javne se

prostore uvode teme i ideje, stvarajući aktivnu interakciju socijalnog i kulturnog polja. U tom smislu, izložba predstavlja aktivan kontekst gdje se integriraju društveni, kulturni i estetski aspekti, opisuju i publici predstavljaju kreativni i istraživački procesi i konteksti iz kojih proizlaze, te nagoviješta imaginacija i perspektive budućnosti.

The jubilee 20th Cinemaniac is an opportunity to look back on a series of exhibitions that have been a place of meeting of art, artists, and audiences in Pula and that have developed a place to examine and present recent Croatian and international production of film, artistic videos, experimental and alternative film, and multimedia installations. It has created a place to discover and accentuate alternative film heritage and present artists and works of anthological significance.

CINEMANIAC > MISLITI FILM has gathered different artistic positions that form a specific relationship to the idea of film as a 'space of opinion', a place that reflects various aspects of society, ideology, culture, and that moves in the institutional spaces of galleries, museums, cinemas, and festivals to open the social space in which active work is done in meanings, stories, and history and functions of cultural material, and in which themes and ideas are introduced to the public space, creating active interaction of social and cultural fields. In that sense, the exhibition represents an active context where social, cultural, and aesthetic aspects are integrated, where audiences are presented with creative and research processes and context they result from, and where the imagination and perceptions of future are foreshadowed.

Kinoteka / Cinematheque

GALERIJA AMFITEATAR ARENA /
AMFITEATAR ARENA GALLERY
Flavijevska ul.

19. 7. - 30. 8. 2021. / 19 July -30 August 2021

OTVORENJE • OPENING: 19. 7. - 18:00 / 19 July - 6 p.m.

AUTORI / AUTHORS: članovi Udruge cerebralne paralize Istarske županije / Members of the Cerebral Paralysis Association of the Istria County

ORGANIZACIJA / ORGANISER: Udruga cerebralne paralize Istarske županije / Cerebral Paralysis Association of the Istria County, Arheološki muzej Istre / Archaeological Museum of Istria

Članovi Udruge cerebralne paralize Istarske županije uz mentorstvo voditelja likovnih radionica Martine Vojnić Ivančević i Valenta Hrvatina te uz pomoć volontera odlučili su se za izradu starih filmskih festivalskih plakata. Po uzoru na originalne plakate radili su osvrst na iste, te ih oslikali na svoj jedinstven način. Radovi se po izradi tiskaju u veličini manjeg plakata te predstavljaju svim zainteresiranim posjetiteljima.

With mentorship from facilitators of art workshops Martina Vojnić Ivančević and Valent Hrvatina and volunteers, the members of the Cerebral Paralysis Association of Istria County have decided to make old film festival posters. They have recreated their own versions of the original posters and have interpreted them in their own unique way. Their renditions will be printed as smaller posters and presented to interested visitors.

Vremeplov 5 / Time Machine 5

KINO VALLI / VALLI CINEMA

Giardini 1

16. 7. - 20:00 / 16 July - 8 p.m.

Sanela Pliško, Boško Picula, Daniel Rafaelić: *Antonelli, Crnobori, Valli*

Vremeplov 5 donosi biografski i filmografski presjek rada triju glumica koje su rođene na području Pule i koje su ostvarile zapaženu glumačku karijeru. Laura Antonelli, Marija Crnobori i Alida Valli svojim su glumačkim ostvarenjima zabilježile kinematografiju 20. stoljeća, te se svako posebno poglavlje oslanja na povijesno-kritički osvrt karijere, osobni susret i intervju te bibliografsko prikupljanje i rekonstrukciju intenzivne posvećenosti prema glumačkom radu. U sklopu otvorenja izložbe *Tošo Dabac: Barokni kadar Marije Crnobori* u 19:30 u Kinu Valli prikazat će se filmovi *Barok u Hrvatskoj* Oktavijana Miletića (14') u 20:00 te *Divina Creatura* Giuseppea Patronija Griffija (118') u 21:00.

Vremeplov 5 is a cross-section of biographies and filmographies of three actresses born in and around Pula and have had noted acting careers. Laura Antonelli, Marija Crnobori and Alida Valli have captured 20th century film with their roles, and each of the chapters gives a historical-critical overview of their careers, personal meetings and interviews, as well as bibliographical collection of data and reconstruction of their intense dedication to acting. As part of the opening of the exhibition *Tošo Dabac: Baroque Scene of Marija Crnobori*, Valli Cinema will screen the films *Baroque in Croatia* by Oktavijan Miletić (14') and *The Divine Nymph* by Giuseppe Patroni Griffi (118') at 9 p.m.



KULTURNO
INFORMATIVNI
CENTAR



INDUSTRIJSKI PROGRAM INDUSTRY PROGRAMME

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A black and white photograph of a large crowd of people sitting in an ancient amphitheater at night. The crowd is dense and fills the foreground and middle ground. In the background, the stone structure of the amphitheater is visible, featuring multiple levels of arches and windows. The lighting is dim, with some highlights on the crowd and the building's facade.

INDUSTRIJSKI PROGRAM

INDUSTRY PROGRAMME

OKRUGLI STOL – NOVA KREATIVNA MEDIA: POMAKNIMO NAŠE GRANICE! / *ROUND TABLE - NEW CREATIVE MEDIA: LET'S PUSH OUR BOUNDARIES!*

ZAJEDNICA TALIJANA – CIRCOLO /
ITALIAN COMMUNITY – CIRCOLO
Carrarina ul. 1

Nedjelja 18. 7. - 16:00 - 18:00 / Sunday 18 July - 4 p.m. - 6 p.m.

VODITELJICA PROGRAMA / FACILITATOR:

Martina Petrović, voditeljica DKE – Ureda MEDIA / Head of CED - MEDIA Office Croatia



GOVORNICI / SPEAKERS:

Christopher P. Marcich (ravnatelj Hrvatskog audiovizualnog centra / CEO, Croatian Audiovisual Centre),
Krešimir Partl (državni tajnik pri Ministarstvu kulture i medija RH / State Secretary, Ministry of Culture and Media, Republic of Croatia),

Luís Chaby Vas (predsjednik EFAD-a i ICA-e / president, EFAD and ICA),

Maria-Silvia Gatta (Europska komisija/Uprava DG Connect / European Commission/DG Connect) - uključuje se online / via Zoom or video message

Jezik: engleski / Language: English

S namjenskim proračunom većim od 2,4 milijarde eura, a koji podrazumijeva trenutačnih 1,8 milijardi eura te dodatnih 0,6 milijardi eura, novi će Program Kreativna Europa 2021. – 2027. nastaviti promovirati kulturne i jezične raznolikosti, kulturnu baštinu i konkurentnost te omogućiti kulturnim i kreativnim organizacijama, kao i njihovim profesionalcima, zajedničko stvaranje i prekograničnu suradnju, s ciljem dosezanja šire publike, baveći se trenutačnim društvenim pitanjima te posebno podržavajući nove umjetnike.

With a budget of more than 2.4 billion euro, which includes the current 1.8 million euro and an additional 0.6 billion euro, the new Creative Europe Programme 2021-2027 will continue to promote cultural and linguistic diversity, cultural heritage and competitiveness, and allow cultural and creative organisations, as well as their professionals, to jointly create and will also allow for cross-border cooperation with the goal of reaching wider audiences by dealing with topical social issues and especially by supporting new artists.

PULA MEETING PLACE – PROGRAM POTPORE MLADIM PRODUCENTIMA,
 / PULA MEETING PLACE – SUPPORT TO YOUNG PRODUCERS
 PROGRAMME

HRVATSKA GOSPODARSKA KOMORA (mala dvorana) /
 CROATIAN CHAMBER OF ECONOMY (small hall)
 Carrarina ul. 5

Ponedjeljak, 19.7. - 10:00 – 18:00 / Monday, 19 July - 10 a.m. - 6 p.m.
Utorak, 20.7. - 10:00 – 17:00 / Tuesday, 20 July - 10 a.m – 5 p.m.

VODITELJ PROGRAMA / FACILITATOR: Julek Kedzierski

Mentori rezidenti / Resident mentors: Xavier Henry Rashid, Peter Povh, Michael Geidel, Kaare Schmidt, Pavlina Jeleva,
 te preko Zoom-a / and via Zoom: Julian Friedmann, Charlotte Lechner, Stelios Zianis, William Furnivall

Polaznici i odabrani projekti / Participants and selected projects:

- Maša Udovičić, projekt *The Big Picture*, pustolovni igrano-animirani film / project: *The Big Picture*, adventure live-action/animated film, redatelji / directors: Matija Pisačić i Tvrko Rašpolić
- Ivan Perić, projekt *Eve After the Fall*, drama / project: *Eve After the Fall*, drama, redateljica / director: Lana Barić
- Mirta Puhlovski, projekt *My Brother's Children*, dokumentarna komedija / project: *My Brother's Children*, documentary comedy, redatelj / director: Milivoj Puhlovski
- Magdalena Petrović, projekt *I love you bye bye*, komedija drama / project: *I love you bye bye*, comedy, drama, redateljica / director: Tatjana Božić

Jezik: engleski / Language: English

Od travnja do lipnja održavao se individualni rad polaznika (producersa s projektom prvog i drugog dugometražnog filma) s voditeljem programa na profesionalno izrađenoj prezentaciji projekta u razvoju te njegovoj pripremi za međunarodnu koprodukciju. Producenti odabranih projekata pozvani su u Pulu na završna predavanja i konzultacije te individualne sastanke s rezidentnim ekspertima.

From April to June, the participants (producers of projects as first or second feature film) worked one-on-one with the facilitator on a professional project presentation for a work in progress project, and preparing the project for international co-production. Producers of selected projects were invited to Pula for final lectures and consultations, and individual meetings with resident experts.

OKRUGLI STOL - ULOGA REGIONALNIH FILMSKIH FONDOVA U FINANCIRANJU FILMSKIH PROJEKATA / ROUND TABLE - ROLE OF REGIONAL FILM FUNDS IN FINANCING FILM PROJECTS

ZAJEDNICA TALIJANA – CIRCOLO /
ITALIAN COMMUNITY – CIRCOLO
Carrarina ul. 1

Ponedjeljak, 19.7. - 10.30 - 12.30 / Monday, 19 July - 10.30 a.m. - 12.30 a.m.

VODITELJ PROGRAMA / FACILITATOR: Boško Picula

Panelisti / Panelists: Birgit Oberkofler (IDM Film Fund & Commission), Martina Plamenig (Carinthia Film Commission), Federico Poilucci (FVG Film Commission), Alexander Dummreicher-Ivanceanu, producent / producer (Amour Fou), Julietta Sichel, producentica / producer (8Heads Production)

Jezik: engleski / Language: English

Predstavljanje regionalnih filmskih fondova iz šireg susjedstva te upoznavanje hrvatskih redatelja i producenata s njihovim funkcioniranjem. Propitivanje smisla regionalnih filmskih fondova na primjeru Hrvatske.

Presentation of regional film funds from the region and their work to Croatian directors. Questions about the purpose of regional film funds using the example of Croatia.

HRVATSKA & MEDIA: PRIJE I POSLIJE / CROATIA & MEDIA: BEFORE AND AFTER

ZAJEDNICA TALIJANA – CIRCOLO /
ITALIAN COMMUNITY – CIRCOLO
Carrarina ul. 1

Utorak, 20.7. - 12:00 - 14.00 / Tuesday, 20 July - 12 p.m. - 14 p.m.

PREDAVAČICA / LECTURER:
Martina Petrović, voditeljica DKE – Ureda MEDIA / Head of CED - MEDIA Office Croatia

Jezik: engleski / Language: English



Ususret novom Potprogramu MEDIA 2021 - 2027, cilj je približiti ključne smjernice poziva Potprograma MEDIA s fokusom na razvoj filmova i televizijskih djela, usavršavanje, pristup filmskim sajmovima, ali i odgovori na pitanja vezana uz distribuciju i cirkulaciju europskih filmova, kao i ona vezana uz međusektorski potprogram.

Towards the new sub-programme MEDIA 2021- 2027, the goal is to present the key guidelines for the sub-programme MEDIA call with a focus on developing film and television works, training, access to film fairs, but also to try to answer questions relating to the distribution and circulation of European films, as well as questions relating to the cross-sectoral sub-programme.

CASE STUDY - PLASMAN EUROPSKOG FILMA NA GLOBALNO TRŽIŠTE /
CASE STUDY - PLACEMENT OF EUROPEAN FILM ON THE INTERNATIONAL FILM CIRCUIT

ZAJEDNICA TALIJANA – CIRCOLO /
 ITALIAN COMMUNITY – CIRCOLO
 Carrarina ul. 1

Utorak, 20.7. - 18.30 - 20.00 / Tuesday, 20 July - 6:30 p.m. - 8:00 p.m.

PREDAVAČICA / LECTURER: Sydney Levine

Jezik: engleski / Language: English

Sydney Levine ima 40-godišnje iskustvo u raznim segmentima filmske industrije te će predavanjem i druženjem s hrvatskim filmskim profesionalcima pokušati prenijeti svoja bogata iskustva u plasmanu europskog filma na globalno tržište. Suradivala je s kompanijama poput 20th Century Fox ili Lorimar, bila potpredsjednica akvizicija Republic Pictures. Osnovala je i osmislila Film Finders, danas poznatiji kao IMDB.

Sydney Levine has 40 years of experience in various segments of film industry. In her one-hour talk and meeting with the Croatian film professionals, she will try to transfer her rich experience in marketing European film on the global market. She has worked with companies such as 20th Century Fox and Lorimar, and was vice-president of acquisitions at Republic Pictures. She founded Film Finders, today known as IMDB.

FILMOVI U NASTANKU – WORK IN PROGRESS PITCH /
WORK IN PROGRESS FILMS – WORK IN PROGRESS PITCH

Kino Valli / Valli Cinema
 Giardini 1

Srijeda, 21.7. - 12.00 -15.00 / Wednesday, 21 July - 12 p.m. - 15 p.m.

VODITELJ PROGRAMA / FACILITATOR: Ljubo Lasić

Ocjenjivački sud / Jury: Vanja Kaluđerčić, Simon Perry, Xavier Henry Rashid

Jezik: engleski / Language: English

Predstavljanje novih hrvatskih filmova i hrvatskih manjinskih koprodukcija u nastanku. Deset redatelja odnosno producenata predstaviti će u 15-minutnom *pitchu* svoje nove filmove uz filmske isječke. Ocjenjivački sud dodijelit će tri vrijedne nagrade.

Presentation of work in progress new Croatian films and Croatian minority co-productions. Ten directors and producers will have 15 minutes to pitch their new films and show clips. The jury will present three valuable prizes.

FILMOVI U NASTANKU / WORK IN PROGRESS FILMS:

Kapa / The Beanie

dječji / children's film

Slovenija, Luksemburg, Hrvatska, Slovačka / Slovenia, Luxembourg, Croatia, Slovakia

REŽIJA • DIRECTOR Slobodan Maksimović**SCENARIJ • SCREENPLAY** Saša Eržen**ULOGE • CAST** Gaj Črnič, Kaja Podreberšek, Frano Mašković, Ajda Smrekar, René Štúr**PRODUCENTICA • PRODUCER** Ida Weiss**PRODUKCIJSKA KUĆA • COMPANY** Senca Studio**HRVATSKI KOPRODUCENT • CROATIAN CO-PRODUCER** Studio dim

Dječak (8) koji u životu nema ništa i djevojčica (6) za koju se čini da ima sve, uhodeći lažnog Djeda Mrza na Badnjak, započinju nevjerojatnu pustolovinu.

A boy (8) who has nothing and a girl (6) who seemingly has it all go on an amazing adventure by stalking a fake Santa Claus on Christmas Eve.

Slobodan Maksimović (Sarajevo, 1975), diplomirao je filmsku režiju na ljubljanskom AGRFT-u. Njegovi su kratki filmovi osvojili preko 30 međunarodnih nagrada (*Hvala za Sunderland*, 2012, *Nika*, 2016).

Slobodan Maksimović (Sarajevo, 1975) graduated in film directing from the Academy of Theatre, Radio, Film and Television in Ljubljana. His short films have won more than 30 international awards (*Thanks for Sunderland*, 2012, *Nika*, 2016).

Garbura / Carbide

drama

Hrvatska, Srbija / Croatia, Serbia

REŽIJA • DIRECTOR Josip Žuvan**SCENARIJ • SCREENPLAY** Josip Žuvan**ULOGE • CAST** Franko Floigl, Mauro Ercegović Gracin, Ljubomir Bandović, Marija Škaričić, Ivana Roščić, Asja Jovanović, Zdenko Jelčić**PRODUCENT • PRODUCER** Damir Terešak**PRODUKCIJSKA KUĆA • COMPANY** Maxima film

Priča o raspadu prijateljstva između dvojice dvanaestogodišnjih dječaka, čije obitelji svojim dugogodišnjim razmiricama uništavaju međusobne odnose i odnose svojih sinova.

A story of a break up of a friendship between two 12-year-old boys whose families have been destroying the relationship between them and their sons with their longtime disputes.

Josip Žuvan (Trogir, 1987), magistrirao je filmsku i TV režiju na ADU, smjer igrani film. Snima kratke igrane, eksperimentalne i animirane filmove (*Snig*, 2012, *Wash your Hands First*, 2014) prikazane na domaćim i stranim festivalima. Redatelj je, scenarist i kreativni producent na brojnim komercijalnim televizijskim formatima.

Josip Žuvan (Trogir, 1987) earned his MA in film and TV directing from the Academy of Dramatic Art with a focus on feature film directing. He makes short live action, experimental, and animated films (*Snow*, 2012, *Wash Your Hands First*, 2014) that have been screened at festivals in Croatia and abroad. He works as a director, screenwriter, and creative producer at numerous commercial TV formats.

Deja Vu

drama

Hrvatska / Croatia

REŽIJA • DIRECTOR Nevio Marasović**SCENARIJ • SCREENPLAY** Gjermund Gisvold**ULOGE • CAST** Radko Polič, Zlatko Burić, Stjepan Perić**PRODUCENTICA • PRODUCER** Nina Petrović**PRODUKCIJSKA KUĆA • COMPANY** Švenk d.o.o.

Dok sjedi u restoranu koji predstavlja čekaonicu za drugi svijet, starac promatra goste restorana u kojima prepoznaje sebe i svoju obitelj tijekom bitnih trenutaka njegova života.

As he sits at a restaurant that is a waiting room for another world, an old man watches the diners and in them recognises himself and his family in significant moments of his life.

Nevio Marasović (1983) diplomirao je filmsku i TV režiju na ADU u Zagrebu. Dugometražni prvijenac *The Show Must Go On* (2010) na Filmskom festivalu u Puli osvojio je niz nagrada, uključujući nagrade Breza i Oktavijan. Filmografija: *Vis-à-vis* (2013), *Goran* (2016), *Comic Sans* (2018).

Nevio Marasović (1983) graduated in film and TV directing from the Academy of Dramatic Art in Zagreb. His debut feature *The Show Must Go on* (2010) won a range of awards at Pula Film Festival, including the Breza Award and Oktavijan Award. Filmography: *Vis-à-vis* (2013), *Goran* (2016), *Comic Sans* (2018).

Nosila je rubac črleni / Do pigs go to heaven?

romantična komedija / romance, comedy

Hrvatska, Sjeverna Makedonija / Croatia, North Macedonia

REŽIJA • DIRECTOR Goran Dukić

SCENARIJ • SCREENPLAY Sandra Antolić

ULOGI • CAST Nataša Dorčić, Tesa Litvan

PRODUCENTICA • PRODUCER Nina Petrović

PRODUKCIJSKA KUĆA • COMPANY Švenk d.o.o.

Sveznajući narator Isus Krist, prefrigana kuma Anka i brbljava svinja Beba u romantičnoj glazbenoj komediji iz pitomog Hrvatskog Zagorja u ratnim devedesetima.

The omniscient narrator Jesus Christ, the sly woman Anka, and the talkative piglet Beba in a musical comedy of the tame Croatian Zagorje in the war years of the 1990s.

Goran Dukić diplomirao je na ADU. Nakon kratkometražnog filma *Mirta uči statistiku* (1993), koji je osvojio glavnu nagradu na DHF, proglašen je najvećom nadom hrvatskog filma. Nakon postdiplomskog studija na American Film Institutu ostaje u SAD-u. Debitantski dugometražni igrani film mu je *Pizzerija Kamikaze (Wristcutters, 2006)*.

Goran Dukić graduated from the Academy of Dramatic Art. Following his short film *Mirta Learns Statistics* (1993), which won the main prize at the Days of Croatian Film, he was named the biggest hope of Croatian film. After his post-graduate studies at the American Film Institute, he stayed in the US. *Wristcutters: A Love Story* (2006) is his debut feature.

Praznik praznine / The Glory of Emptiness

triler / thriller

Bosna i Hercegovina, Hrvatska / Bosnia and Herzegovina, Croatia

REŽIJA • DIRECTOR Jasmin Duraković

SCENARIJ • SCREENPLAY Jasmin Duraković

ULOGI • CAST Senad Bašić, Izudin Bajrović, Haris Burina, Tihomir Stanić, Ena Kurtalić, Slaven Knezović, Mirsad Tuka,

Vanesa Glođo, Nadin Mičić, Jusuf Hadžifejzović

PRODUCENTI • PRODUCERS Amira Kudumović, Jasmin Duraković

PRODUKCIJSKA KUĆA • COMPANY UG Scena

HRVATSKI KOPRODUCENT • CROATIAN CO-PRODUCER Plavi film d.o.o

Kako posuđene knjige mogu naš obični život pretvoriti u zločinačku zavjeru na putu bez povratka?

How can borrowed books change our ordinary life into a criminal conspiracy on a path with no return?

Jasmin Duraković filmski je redatelj i producent, dramski pisac. Snimio je još tri dugometražna igrana filma – *Nafaka* (2006), *Sevdah za Karima* (2010) i *The Final Barrier* (2016) te TV film *Ja sam iz Krajine, zemlje kestena* (2013). Dobitnik je više međunarodnih nagrada (Golden Benjamin, 2007, European Capitol of Culture Award, Pecs, 2010).

Jasmin Duraković is a film director and producer, and writer. He has made three other feature films – *Nefaka* (2006), *Sevdah for Karim* (2010) and *The Final Barrier* (2016), as well as the TV film *I Am from Krajina, the Land of Chestnuts* (2013). He has won a number of international awards (Golden Benjamin, 2007, European Capitol of Culture Award, Pecs, 2010).

Ljeto kada sam naučila letjeti /

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

obiteljski / family

Srbija, Hrvatska, Slovačka, Bugarska / Serbia, Croatia, Slovakia, Bulgaria

REŽIJA • DIRECTOR Radivoje Andrić

SCENARIJ • SCREENPLAY Ljubica Luković

ULOGI • CAST Klara Hrvanović, Olga Odanović, Snježana Sinovčić, Žarko Laušević

PRODUCENTI • PRODUCERS Milan Stojanović, Maja Popović

PRODUKCIJSKA KUĆA • COMPANY Sense Production

HRVATSKI KOPRODUCENT • CROATIAN CO-PRODUCER Kinorama

Pred dvanaestogodišnjom Sofijom je naizgled dosadno ljetovanje s dvije bake. Ipak, prvi poljubac, pomirenje s otuđenom obitelji i suočavanje sa smrću pretvorit će ljetovanje na idiličnom jadranskom otoku u neprocjenjivo i nezaboravno iskustvo.

Twelve-year-old Sofija is facing a seemingly boring summer holiday with her two grandmothers. However, her first kiss, reconciliation with her estranged family, and facing death will make her summer on an idyllic island in the Adriatic an invaluable and unforgettable experience.

Radivoje Andrić je filmski i televizijski redatelj čija su ostvarenja nakon ogromne trenutne popularnosti, kod domaće i regionalne publike s vremenom stekla kulturni status. Dugometražni prvijenac *Tri palme za dve bitange i ribicu* (1998), kao i *Munje!* (2001) prikazani su na mnogim međunarodnim festivalima.

Radivoje Andrić is a film and television director. After instantly becoming hugely popular, his films reached cult status among the Croatian and regional audiences. His debut feature *Three Palms for Two Punks and a Babe* (1998), as well as *Dudes!* (2001), have been screened at a number of international festivals.

M

fantastična drama / fantasy, drama

Sjeverna Makedonija, Hrvatska, Kosovo, Francuska / North Macedonia, Croatia, Kosovo, France

REŽIJA • DIRECTOR Vardan Tozija

SCENARIJ • SCREENPLAY Vardan Tozija, Darijan Pejovski

ULOGE • CAST Matej Sivakov, Saško Kocev, Aleksandar Ničovski, Bojana Gregorić Vejzović, Kamka Tocinovski

PRODUCENT • PRODUCER Darko Popov

PRODUKCIJSKA KUĆA • COMPANY Focus Pocus Films

HRVATSKI KOPRODUCENT • CROATIAN CO-PRODUCER 4 Film

Ostavši bez zaštitnički nastrojenog oca, Marko (8) napušta Magičnu Šumu i kreće na putovanje opasnim distopijskim svijetom kojim hara smrtonosni virus, kako bi našao samovilu iz svoje slikovnice.

After losing his protective father, Marko (8) leaves the Magic Forest and goes on a journey through the dangerous dystopian world ravaged by a deadly virus to find the fairy from his picture book.

Vardan Tozija (Skoplje, 1981) diplomirao je filmsku i TV režiju na Fakultetu dramskih umjetnosti u Skoplju. Pohađao studije prava i politologije na državnom Sveučilištu Ćirila i Metoda. Redatelj i scenarist filmova *Amok* (2016), *The Man in the Habit of Hitting Me on the Head with an Umbrella* (2011) i brojnih drugih.

Vardan Tozija (Skopje, 1981) graduated in film and TV directing from the Faculty of Dramatic Arts in Skopje. He studied law and political science at the Ss. Cyril and Methodius University. He has written and directed the films *Amok* (2016), *The Man in the Habit of Hitting Me on the Head with an Umbrella* (2011) and many others.

Šesti autobus / Sixth bus

ratna drama / war drama

Hrvatska / Croatia

REŽIJA • DIRECTOR Eduard Galić

SCENARIJ • SCREENPLAY Dominik Galić, Eduard Galić, Jure Pavlović

ULOGE • CAST Marko Petrić, Zala Đurić, Živko Anočić, Ozren Grabarić, Borko Perić, Pavle Matuško

PRODUCENT • PRODUCER Dominik Galić

PRODUKCIJSKA KUĆA • COMPANY Missart

Smještena u 1991. i 2008. godinu, priča o mladoj ženi koja pokušava shvatiti kako je nestao čovjek iz njene prošlosti, koji nikada nije pronađen tijekom rata u Hrvatskoj, potraga je za istinom na mjestu gdje je istina selektivna, nedostižna i čak opasna.

Set in 1991 and 2008, the film tells a story of a young woman trying to understand how a man from her past disappeared. He was never found during the war in Croatia, and the search for the truth is set in a place where truth is selective, unattainable, and even dangerous.

Eduard Galić (Trogir, 1936) hrvatski je televizijski i filmski redatelj te scenarist. Debitirao je kao TV redatelj 1963. a filmsku karijeru započeo nizom zapaženih kratkometražnih dokumentarnih i igranih filmova, od kojih se ističu *Crne ptice* (1966). Izbor filmografije: *Dnevnik Očenaška*, *Putovanje u Vučjak*, *Nikola Tesla*, *Heroji Vukovara*. Dobitnik je Nagrade *Vladimir Nazor* za životno djelo 2015.

Eduard Galić (Trogir, 1936) is a Croatian TV and film director and screenwriter. His debut TV film appeared in 1963, and he started his film career with a number of noted short documentary and live action films, the most prominent being *Black Birds* (1996). Select filmography: *Diary of Ocenasek*, *Journey to Vučjak*, *Nikola Tesla*, *Heroes of Vukovar*. He won the Vladimir Nazor Lifetime Achievement Award in 2015.

Tragovi / Traces

drama

Hrvatska, Litva, Srbija / Croatia, Lithuania, Serbia

REŽIJA • DIRECTOR Dubravka Turić

SCENARIJ • SCREENPLAY Dubravka Turić

ULOGE • CAST Marija Škaričić, Nikša Butijer, Lana Barić

PRODUCENTICA • PRODUCER Ankica Jurić Tilić

PRODUKCIJSKA KUĆA • COMPANY Kinorama

Nizom podudarnosti, Anino antropološko istraživanje simbola i ureza na stećcima suočit će je s velikim životnim promjenama.

In a range of coincidences, Ana's anthropological research of symbols and notches on medieval tombstones will make her face big life changes.

Dubravka Turić diplomirala je filmsku montažu na ADU u Zagrebu. Nakon uspješne karijere filmske urednice i scenaristice, napisala je i režirala *Belladonu* 2015., premijerno prikazanu na Venecijanskom filmskom festivalu, osvojivši nagradu Orizzonti za najbolji kratki film. *Tragovi* su razvijeni u okviru programa Midpoint Feature Launch.

Dubravka Turić graduated in film editing from the Academy of Dramatic Art in Zagreb. Following her successful career as film editor and screenwriter, she wrote and directed *Belladonna* in 2015, which premiered at Venice Film Festival and won the Orizzonti Award for Best Short Film. *Traces* were developed as part of the Midpoint Feature Launch program.

Trag divljači / Trail of the Beast

drama, triler, povijesni / drama, thriller, history

Srbija, Hrvatska / Serbia, Croatia

REŽIJA • DIRECTOR Nenad Pavlović

SCENARIJ • SCREENPLAY Nenad Pavlović, Đorđe Milosavljević, Dimitrije Vojnov

ULOGE • CAST Radivoje Bukvić, Predrag Miki Manojlović, Nada Šargin, Miloš Timotijević, Dragan Bjelogrić, Filip Šovagović

PRODUCENT • PRODUCER Miloš Avramović

PRODUKCIJSKA KUĆA • COMPANY Režim Produkcija

HRVATSKI KOPRODUCENT • CROATIAN CO-PRODUCER Telefilm

Perspektivni novinar otkriva mrežu skrivenih obiteljskih tajni i komunističkih zločina, izvještavajući o podmuklom ubojstvu u Jugoslaviji krajem '70-ih godina.

A promising journalist discovers a network of hidden family secrets and communist crimes, reporting on the nasty murder in Yugoslavia in late 1970s.

Nenad Pavlović (Beograd, 1979) studirao je filmsku i TV režiju na Fakultetu dramskih umjetnosti u Beogradu. Magistrirao 2007. kratkim filmom *Sektor*. Pored kratkih filmova, prikazanih na brojnim filmskim festivalima, režirao je dokumentarne filmove za televizijski program, te glazbene spotove i reklame.

Nenad Pavlović (Belgrade, 1979) studied film and TV directing at the Faculty of Dramatic Arts in Belgrade, and earned his master's degree in 2007 with the short film *Sektor*. Other than short films, which have been screened at numerous festivals, he has directed TV documentary films, music videos, and commercials.

SUSRET S ITALIJOM / SPOTLIGHT ITALY

ZAJEDNICA TALIJANA – CIRCOLO /

ITALIAN COMMUNITY – CIRCOLO

Carrarina ul. 1

Četvrtak, 22.7. - 19:00 - 21:00 / Thursday, 22 July - 7 p.m. - 9 p.m.

VODITELJICA PROGRAMA / FACILITATOR: Tina Hajon



Govornici / Speakers: Chris Marchich, Pavo Marinković, Bruno Cergnul, Sandra Di Carlo, Pierfrancesco Sacco, Roberto Stabile, Dalibor Matanić...

Jezik / Language: talijanski / Italian / hrvatski / Croatian

Predstavljanje sustava talijanske filmske industrije. Susret talijanskih i hrvatskih kolega, prije svega predstavnika državnih filmskih institucija, te redatelja i producenata s predstavnicima distribucijskih kuća, televizija i filmskih festivala.

Presentation of Italy's audiovisual industry, a meeting of Italian and Croatian colleagues, primarily representatives of state film institutions, as well as directors and producers, with representatives of distributors, TV, and film festivals.

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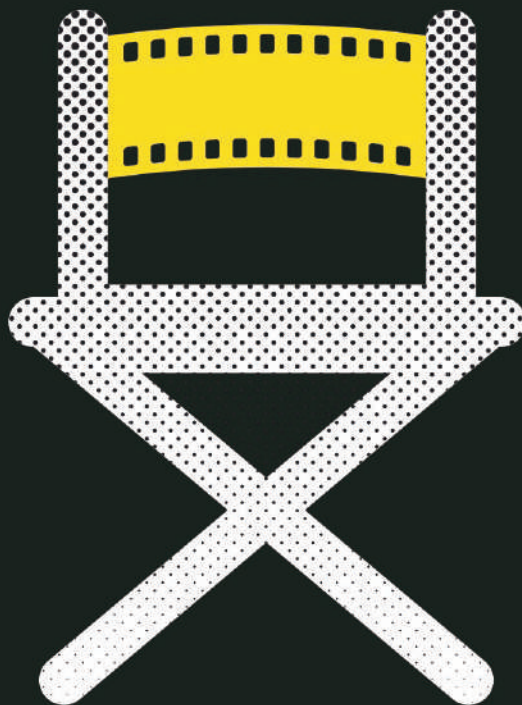


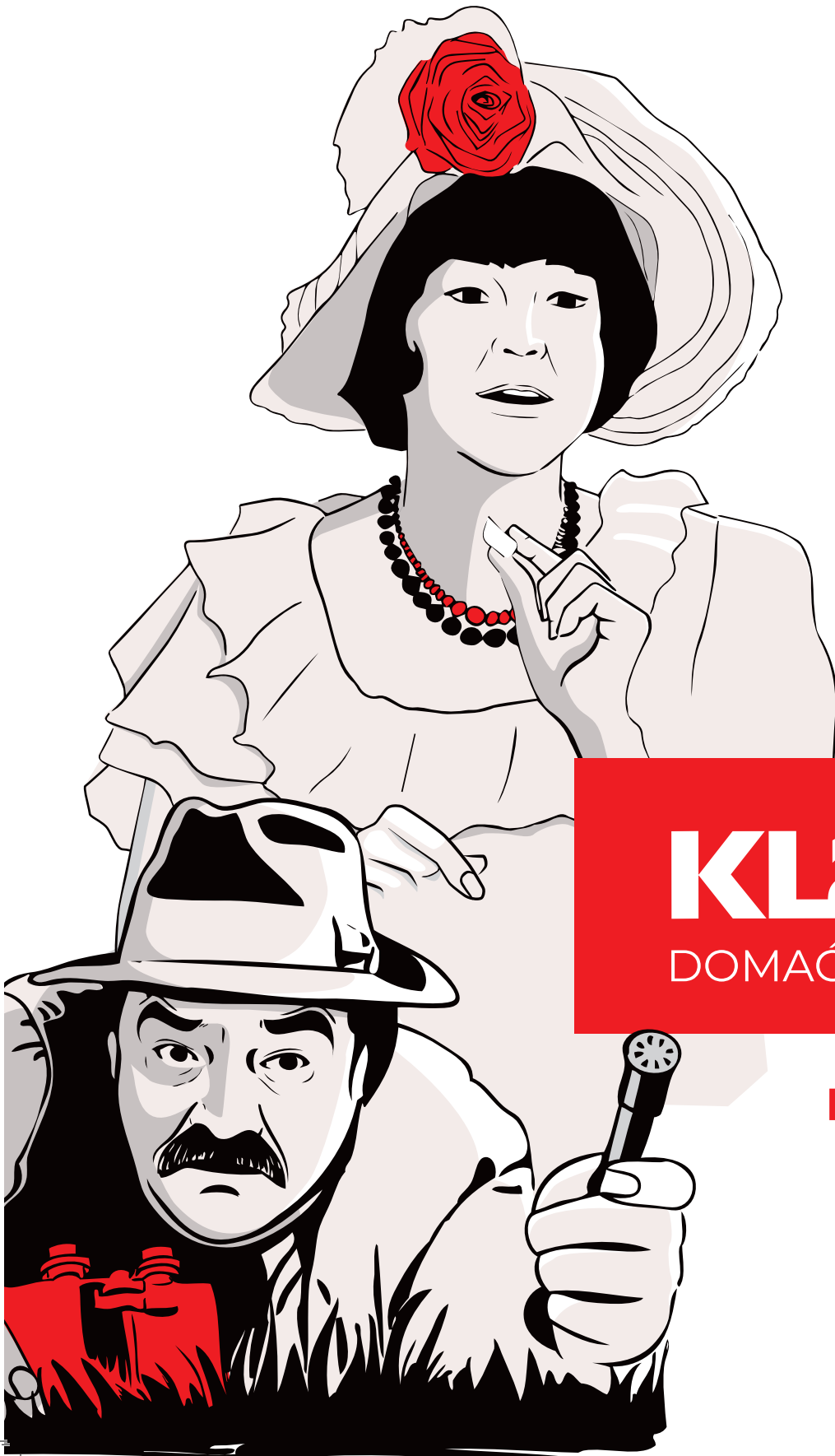
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