

Pulski
filmski
festival

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

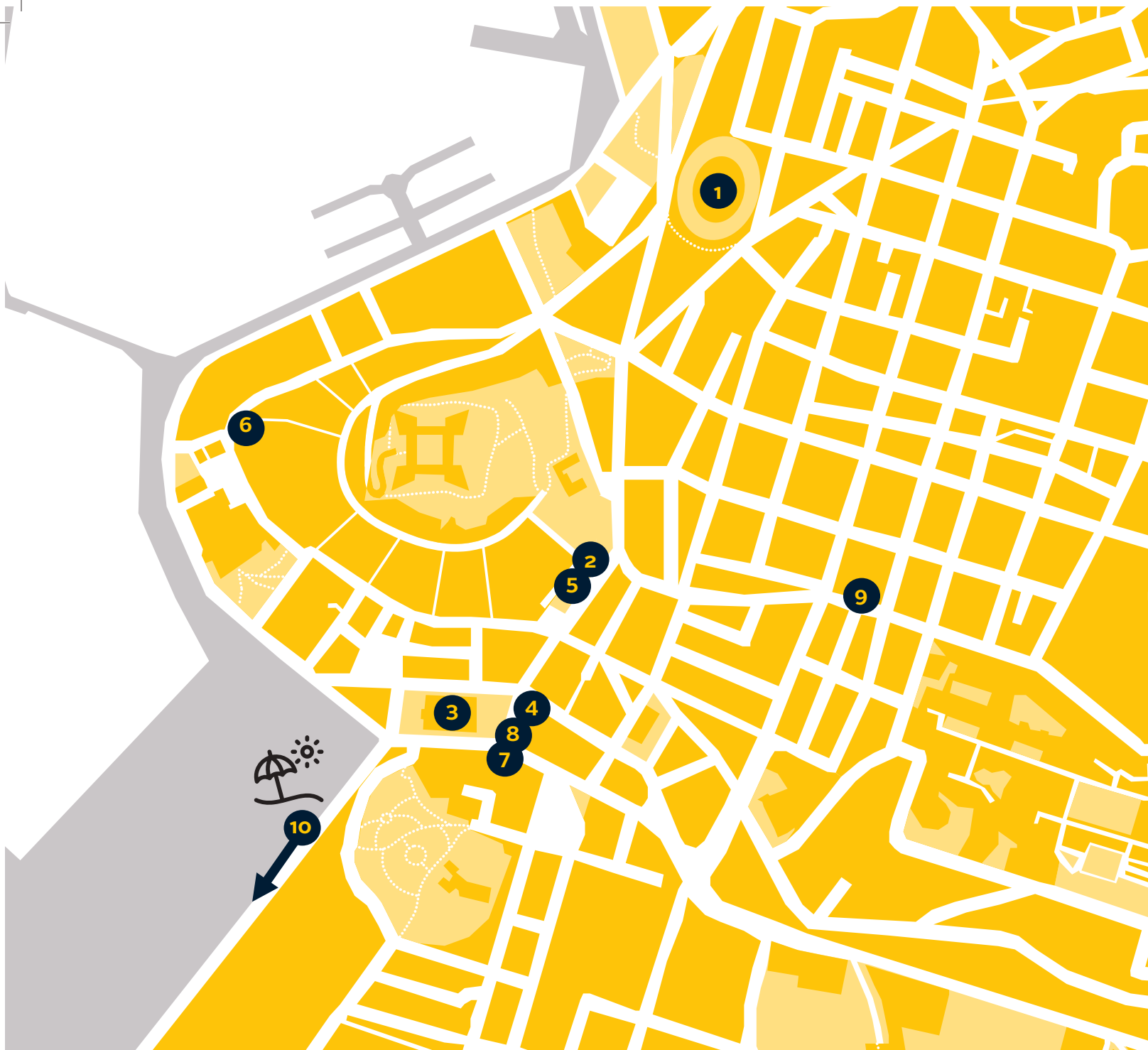
The 71st Pula Film Festival is being held under the high patronage of Zoran Milanović,
the President of the Republic of Croatia



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LOKACIJE / VENUES

1. **ARENA**, Flavijevska ulica
2. **KINO VALLI / VALLI CINEMA**, Giardini 1
3. **DOM HRVATSKIH BRANITELJA / HOME OF CROATIAN VETERANS**, Leharova 1
4. **INK - ISTARSKO NARODNO KAZALIŠTE / ISTRIAN NATIONAL THEATRE**, Laginjina ulica 5
5. **GIARDINI**, Giardini 1

6. **GALERIJA MAKINA / MAKINA GALLERY**, Kapitolinski trg 1
7. **GALERIJA NOVO / NOVO GALLERY**, Laginjina 7
8. **HUIU BLOK**, Laginjina 7
9. **GALERIJA HUIU / HUIU GALLERY**, Zagrebačka 27
10. **PLAŽA AMBRELA / AMBRELA BEACH**, Verudela 5

BRIJUNI / BRIJUNI ISLANDS

TKO JE TKO WHO IS WHO

71.

VIJEĆE PULSKOG FILMSKOG FESTIVALA PULA FILM FESTIVAL COUNCIL

Nina Obuljen Koržinek (**predsjednica** president), Krešimir Partl, Boris Miletić, Filip Zoričić, Christopher Peter Marcich, Robert Šveb, Danilo Šerbedžija, Ksenija Marinković, Hrvoje Osvadić, Nikola Milat, Vladimir Torbica, Valter Boljunčić, Emina Popović Sterpin

UPRAVNO VIJEĆE JAVNE USTANOVE PULA FILM FESTIVAL BOARD OF DIRECTORS OF THE PULA FILM FESTIVAL PUBLIC INSTITUTION

Nikola Milat (**predsjednik** president), Doris Pajković, Nataša Ilić Agatić, Sergej Turčinov, Suzana Požgaj

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UMJETNIČKI RAVNATELJ ARTISTIC DIRECTOR Danijel Pek

IZBORNIK PROGRAMA PROGRAMME SELECTOR Mario Kozina

PRODUCENTICA PRODUCER Tina Zenzerović

KOORDINATOR PROGRAMA HRVATSKI FILM, GREATER ADRIA, POPULARNA PULA I VREMEPLOV CROATIAN FILM, GREATER ADRIA, POPULAR PULA AND TIME MACHINE PROGRAMMES COORDINATOR

Simon Furčić

VODITELJICA PROGRAMA PULA PRO PULA PRO PROGRAMME MANAGER Selma Mehadžić

SELEKTORICA PROGRAMA PULICA PULICA PROGRAMME SELECTOR Nataša Šimunov

SELEKTORICA STUDENTSKOG PROGRAMA STUDENT PROGRAMME SELECTOR Valentina Lisak

KOORDINATOR STUDENTSKOG PROGRAMA I ASISTENT PROGRAMA PULA PRO

STUDENT PROGRAMME COORDINATOR AND PULA PRO PROGRAMME ASSISTANT
Antonio Piljan

VIDEOPRODUKCIJA VIDEOPRODUCTION Ida Skoko, Izvan Fokusa

ODNOSI S JAVNOŠĆU I PRESS URED PUBLIC RELATIONS AND PRESS OFFICE

Mija Pavliša (**voditeljica** manager), Tina Barbarić (**asistentica** assistant),
Sonja Barbarić (**suradnica za društvene mreže** social media associate), Priredba (**Crveni tepih** Red Carpet),
Boško Picula (**moderator konferencija za medije** press conference moderator)

POSLOVNA TAJNICA BUSINESS ASSISTANT Sanela Pliško

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

Tamara Brščić (**voditeljica** manager), Tatjana Krajcar Radović (**asistentica** assistant),
Jasmina Joldić (**voditeljica prodaje** sales manager), Maja Savić (**asistentica voditeljice** prodaje sales manager assistant)

URED ZA GOSTE HOSPITALITY

Barbara Sintić Uhač (**voditeljica** manager), Marina Majetić, Irena Zenzerović (**asistentice** assistants)
Petra Blašković, Vanessa Biljan (**protokol gostiju** guests protocol)

PROTOKOL PROTOCOL Suzana Požgaj (**voditeljica** manager), Marijana Dabo Percan (**asistentica** assistant)

MARKETING Sandra Petrović Dishpalli (**voditeljica** manager), Sara Karan (**asistentica** assistant)

FOTOGRAFI PHOTOGRAPHERS Manuel Angelini, Damir Bošnjak, Duško Marušić Čiči, Srećko Niketić, Slaven

Radolović, Valter Zanco, Tanja Draškić Savić (**urednica fotografija** photo editor)

INTERNETSKA STRANICA WEB PAGE IdeaX

IT-PODRŠKA IT SUPPORT Damjan Bišić

TEHNIKA TECHNICAL PRODUCTION Sergej Turčinov (**voditelj** manager),
Davor Raste (**voditelj montaže** stage manager)

VIZUALNI IDENTITET VISUAL IDENTITY Studio Sonda



UVODNA OBRAĆANJA
INTRODUCTIONS

MINISTRICA KULTURE I MEDIJA REPUBLIKE HRVATSKE

MINISTER OF CULTURE AND MEDIA

DR. SC. NINA OBULJEN KORŽINEK



Nakon uspješnog obilježavanja 70. godišnjice naše najvažnije nacionalne filmske manifestacije, cjelogodišnjeg obilježavanja 15. godišnjice Hrvatskog audiovizualnog centra i promocije hrvatske kinematografije u okviru programa H15, pred nama je festivalsko izdanje koje dodatni naglasak stavlja na promociju i distribuciju hrvatskih naslova, privlačenje publike i sinergiju svih dionika industrije.

Vjerujem da će veći broj selektiranih naslova, žanrovski i autorski raznovrsniji program, iznimno bogat popratni program te prilagodba termina održavanja festivala publici i ove godine privući veliki broj gledatelja. Povezivanje Festivala s mrežom kinoprikazivača u Hrvatskoj važno je za povećanje vidljivosti, dostupnost i promociju festivalskih naslova, a u prvi plan postavlja nužnost kvalitetne prikazivačke infrastrukture i ističe značaj dosad realiziranih projekata digitalizacije.

Upravo zato, Ministarstvo kulture i medija nastavit će s daljnjim ulaganjima u digitalizaciju i opremanje kina diljem Hrvatske kao temeljem dostupnosti hrvatskih filmskih ostvarenja te kvalitetnog i raznolikog europskog i svjetskog kinorepertoara. Sinergija svih dionika jedan je od glavnih preduvjeta nastavka uspješnih trendova i daljnjeg razvoja audiovizualnog sektora, pri čemu zadržavamo fokus na razvoju postojeće i stvaranju nove publike.

Zbog toga je iznimno važno da Pula sustavno razvija program Pula PRO namijenjen prije svega edukaciji i povezivanju svih dionika, filmskih profesionalaca, autora, producenata, distributera, kinoprikazivača i pružatelja medijskih usluga. Takav program doprinosi distribuciji i plasmanu filmova prikazanih na Festivalu te stvara platformu za predstavljanje i potporu filmskim i televizijskim projektima u razvojnim fazama.

U proteklom smo razdoblju značajno povećali i diversificirali izvore financiranja audiovizualnog sektora kako bismo zadržali kontinuitet proizvodnje kvalitetnog kulturnog sadržaja, čijoj konkurentnosti svjedoči sve veći interes domaće i strane publike te uistinu povijesni uspjesi hrvatskih naslova na najvećim svjetskim filmskim festivalima.

Uspjesi hrvatskih filmova prije svega su priznanja autorima, producentima i filmskim ekipama, ali su ujedno i neprocjenjiva promidžba cjelokupne audiovizualne industrije, hrvatske kulture i umjetnika.

Svim posjetiteljima, autorima i filmskim ekipama želim ugodan i uspješan festivalski tjedan, a cijelom festivalskom timu zahvaljujem na osmišljavanju i organizaciji ovako bogatog i raznolikog programa 71. Pule.

Following the success of celebrating the 70th edition of Croatia's most important film event, the year-round celebration of the 15th anniversary of the Croatian Audiovisual Centre, and the promotion of Croatian film within the H15 programme, this year's edition of the Festival places additional emphasis on the promotion and distribution of Croatian films, attracting the audience, and the synergy of all industry stakeholders.

I believe that the larger number of selected films, a more diverse programme in terms of genre and authors, an extremely abundant programme, and the change of dates to better suite the audience are all steps to attract a large number of viewers again this year. The connection of the Festival with Croatia's cinema network is important to increase the visibility, availability, and promotion of festival films, prioritising the need for a high-quality cinema infrastructure and emphasising the importance of digitalisation projects that have been completed so far.

It is for this reason that the Ministry of Culture and Media will continue to invest in the digitalisation and retrofitting of cinemas across Croatia as the basis for the availability of Croatian film achievements and a quality, diverse European and global film repertoire. The synergy of all stakeholders is one of the main prerequisites for the continuation of successful trends and further development of the audiovisual sector, maintaining the focus on the development of existing audiences and creating new audiences.

It is therefore of utmost importance that Pula Film Festival continually develops the PulaPRO programme that is aimed primarily at educating and bringing together all stakeholders, film professionals, authors, producers, distributors, cinemas, and media services providers. Such a programme contributes to the distribution and placement of films screened at the Festival and creates a platform for presenting and supporting film and television projects in development phases.

In the previous period, we have increased significantly and diversified the sources of financing the audiovisual sector in order to maintain the continuity of production of quality cultural content, and the growing interest of domestic and foreign audiences testifies to its competitiveness, as well as the truly historic successes of Croatian films at the greatest film festivals in the world. The successes of Croatian films are first and foremost recognition for authors, producers, and film crews, but also invaluable promotion of the whole audiovisual industry, Croatian culture, and Croatian artists.

I wish a pleasant and successful festival week to all visitors, authors, and film crews; and I thank the entire festival team for designing and organising such an abundant and diverse programme of the 71st Pula Film Festival.

ŽUPAN ISTARSKJE ŽUPANIJE

ISTRIA COUNTY PREFECT

BORIS MILETIĆ



Predstoji nam 71. izdanje Pulskog filmskog festivala, manifestacije koja će nas još jednom odvesti u magičan svijet filma i pod vedrim nam nebom velebne Arene predstaviti najnovija postignuća domaće i inozemne kinematografije. Svake godine iznova mu se veselimo jer Festival je dio naše tradicije i uz njega smo odrastali, sanjali i upoznavali nove priče.

Prošlogodišnji jubilarini 70. Pulski filmski festival prikazom je svjedočanstava i anegdota publike najbolje dočarao tu posebnu vezu koju svatko od nas ima s Festivalom. Film oduvijek ima svojevrsnu magnetsku privlačnost i nemoguće je ne voljeti ga. Filmski likovi, njihove dogodovštine, ljubavi, radosti i tuge, prozor su u neke drukčije, ponekad bliske, a ponekad i toliko strane svjetove, koji nam šire vidike i obogaćuju naše spoznaje. Film je ponekad i eskapizam, katarza ili pak zabava. Filmska i ostale umjetnosti nas oplemenjuju i zato ih trebamo i zato im hvala na tome.

Iskrene čestitke organizatorima i svim kreativcima koji su i ove godine zaslužni za još jedno, uvjeren sam, nezaboravno filmsko putovanje. Istra je mala regija, ali kako običavam reći, po mnogočemu je svjetski velika, a naš Festival je itekako velik!

Dobro došli na film pod zvijezdama!

The 71st edition of Pula Film Festival is upon us and will once again take us into the magical world of film, presenting the latest achievements of domestic and foreign film under the clear sky of our magnificent Arena. We look forward to the Festival each year, because it is a part of our tradition - it was there when we were growing up, dreaming, and meeting new stories.

Last year's 70th edition of Pula Film Festival showed that special bond we all share with the Festival through audience testimonies and anecdotes. Film has always had that kind of magnetic attraction and it is impossible not to love. Film characters, their adventures, love, joy and sadness are a window to the different, sometimes familiar, sometimes utterly unfamiliar worlds that broaden our horizons and enrich our knowledge. Film can also be an escape, catharsis, or entertainment. Film, as well as other arts, enhance our lives and that is why we need them and are thankful.

My warmest congratulations to the organisers and all the creative individuals who, I believe, are taking us on another unforgettable film journey this year. Istria is a small region, but as I usually say, in many respects it is great on a global scale, and our Festival is indeed great!

Welcome to film under the stars!

GRADONAČELNIK PULE

PULA MAYOR

DR. SC. FILIP ZORIČIĆ, PROF.



Ovogodišnji Festival još je jedan u nizu posebnih dana u godini kada slavimo umjetnost, umjetnice i umjetnike i film. Posebnost Festivala je ta što se više od 70 godina održava u posebnom gradu, u Puli. Veza Festivala i grada je neraskidiva i zato Festival očekujemo s radošću i uzbuđenjem.

Umijeće filma i filmaša jest da nam stvaraju kulisu na najljepšoj svjetskoj pozornici na otvorenom, a da istovremeno imamo privilegiju, gledajući filmove, putovati kroz vrijeme, propitkivati se i promišljati. Ogromna je to vrijednost za naše društvo i zato Festival treba čuvati, a ljude koji organiziraju ovaj događaj ohrabrivati.

Hvala svima na radosti umjetnosti i dobro došli u Pulu – grad filma i kulture!

This year's Festival is another one in a series of those special days of the year celebrating art, artists, and film. The Festival is special because it has been taking place in a special city, in Pula, for over 70 years. Its bond with the city is unbreakable and we always look forward to the Festival with joy and excitement.

The skill of filmmakers and film is creating a backdrop at the most beautiful open-air stage in the world, but at the same time providing us with the privilege of traveling through time, challenging ourselves, and pondering - all by watching films. This is hugely important for our society, and that means we need to protect the Festival and encourage the people organising it.

Thank you all for the joy of art and welcome to Pula - the city of film and culture!

UMJETNIČKI RAVNATELJ PULSKOG FILMSKOG FESTIVALA

PULA FILM FESTIVAL ARTISTIC DIRECTOR
DANIJEL PEK



Pulski filmski festival godišnji je presjek hrvatske dugometražne kinematografije i mjesto na kojem dodjeljujemo najznačajnije filmske nagrade. To su možda najvažnije uloge našeg Festivala, uz vjetar u leđa za odnos filma i publike koji želimo postati. No, da bismo uistinu shvatili značaj onoga što radimo, bitno je da na istom mjestu odamo počast svemu onome što je prethodilo filmskoj godini koju pratimo.

Ove godine obilježiti ćemo dvije velike karijere. Obje su prerasle kinematografije u kojima su nastale, obje su ih obilježile i proslavile s nekima od najvećih domaćih i međunarodnih uspjeha. I obje traju više od 50 godina.

Prije tri mjeseca oprostili smo se od Veljka Bulajića, velikog redatelja čiji je film *Vlak bez voznog reda* 1959. igrao u službenoj konkurenciji festivala u Cannesu i iste godine pobijedio u Puli. Zadnji put na Festivalu je bio s filmom *Libertas* 2006. godine, dok ćemo na njegov posljednji film, *Bijeg do mora*, u Puli još pričekati, na žalost brojnih kolega i prijatelja našeg Festivala. Ususret Festivalu prikazat ćemo retrospektivu Veljka Bulajića u kojoj su i festivalske uspješnice i neki od najpopularnijih filmova unazad više desetljeća.

1974. u Puli je karijeru u dugom igranom filmu započeo Rajko Grlić, filmom *Kud puklo da puklo*. Stoga smo izuzetno ponosni što će nakon punih 50 godina svjetsku premijeru u Puli imati i njegov zadnji film, *Svemu dođe kraj*, kojim otvaramo Festival. Iako će se on sam poigrati značenjima riječi zadnji i posljednji, uvjereni smo da će nas Rajko iznenaditi i pozdraviti u Puli još koji put.

Festival ćemo zaključiti s dva filma koji su na nov način i kroz nove modele produkcije i promocije označili novi uzlet hrvatskog filma. *Tuesday*, film hrvatske redateljice Daine Oniunas-Pusić nastao je pod okriljem vjerojatno najvažnijeg studija nezavisnog filma A24, čime je Daini otvoren prozor za rad na najvišim razinama filma u svijetu. *Čovjek koji nije mogao šutjeti* redatelja Nebojše Slijepčevića Hrvatskoj je donio možda najvažniju, a svakako jednu od najvećih filmskih nagrada od samostalnosti, Zlatnu palmu iz Cannesa.

A između otvaranja i zatvaranja očekuje vas niz odličnih filmova, uistinu najbolje od svega što su hrvatska kinematografija i njeni partneri proizveli i prikazali od proteklog festivala. Ako bih ovogodišnji program mogao svesti pod jedan zajednički nazivnik, mogu ponosno reći da se na 71. Puli ozbiljno etablira nova generacija hrvatskih filmaša.

Uživajte u filmu!

Pula Film Festival is an annual overview of Croatian feature film and a place where we present the most significant film awards. Those are perhaps the most important roles of our Festival, along with the wind in the sails of the relationship between film and audience we want to become. However, to truly understand the importance of what we do, it is important to honour everything that has preceded the film year we are focusing on in the same place.

This year, we will be celebrating two big careers. Both have outgrown the film industries in which they originated, leaving their mark and making them famous with some of the biggest domestic and international successes. And both have been going strong for over 50 years.

Three months ago, we said our goodbyes to Veljko Bulajić, the great director whose film *Train Without a Timetable* was screened in competition at Cannes in 1959 and won at Pula that same year. The last time he came to the Festival was in 2006 with his film *Libertas*, and we will have to wait a while longer for his latest film, *Escape to the Sea*, to be screened at Pula, much to the regret of many colleagues, friends, and our Festival. In anticipation of the Festival, we will screen a retrospective of his films, which will include both festival successes and some of the most popular films spanning several decades.

In 1974, Rajko Grlić started his career with the feature film *Whichever Way the Ball Bounces* at Pula. We are immensely proud that after a full 50 years, his latest film, *It All Ends Here*, will have its world premiere at Pula, and will open the Festival. Even though he will also play around with the meanings of the words 'last' and 'latest', we are convinced that Rajko will surprise us and greet us in Pula a few more times.

We will close the Festival with two films that have marked new momentum of Croatian film in a new way and with new production and promotion models. *Tuesday*, a film by the Croatian director Daina Oniunas-Pusić, was produced by the probably most important independent film studio A24, opening the door for Daina to work in the highest levels of film in the world. *The Man Who Could Not Remain Silent*, directed by Nebojša Slijepčević, brought Croatia maybe the most important, but certainly one of the greatest film awards since its independence, the Palm d'Or from Cannes.

In between the opening and closing of the Festival you can look forward to a number of excellent films, truly the best that the Croatian film industry and its partners have produced and screened since the last edition of the Festival. If I could find a common denominator for this year's programme, I would proudly say that the 71st Pula Film Festival is where a new generation of Croatian filmmakers is being established.

Enjoy the films!

RAVNATELJICA JAVNE USTANOVE PULA FILM FESTIVAL

DIRECTOR OF THE PULA FILM
FESTIVAL PUBLIC INSTITUTION

TANJA MILIČIĆ



Kada se govori o tradiciji pulskog Festivala misli se prije svega na njezinu brojnu vjernu publiku i sve oko nje, na cjelokupan festivalski doživljaj, na publiku koja se počela skupljati u Areni već u kasnim popodnevnim satima, na zalazak sunca koji se vidio kroz velike otvore, na ugođaj toplog kamenja na kojem smo sjedili i mnogo detalja u ponašanju i kretanju ljudi. Bila je tradicija gledati baš domaći film. Riječi su ovo pokojnog Martina Bizjaka (Fragmenti sjećanja, 2020.), dugogodišnjeg festivalskog direktora i mojega susjeda, koje opisuju suštinu Festivala onda i sada. Ništa u Puli nije mjerljivo i usporedivo s Festivalom i gledanjem filmova u Areni.

Za mnoge, nova godina u životu započinje početkom jednog festivala, a završava danom prije početka sljedećeg. Za njih smo ove godine izradili stolni kalendar čiji je prvi novogodišnji dan 11. srpnja 2024., a posljednji 10. srpnja 2025. Ne moramo se uvijek držati uvriježenih i isprobanih, ponekad nametnutih pravila, već se možemo i „igrati“, mijenjati stvari na način za koji smatramo da ide u korist Festivalu. Nešto će uvijek biti kako je bilo do sada, a nešto neće i ne može biti. Festival se desetljećima otvarao subotom, no ove će godine prvi festivalski dan započeti u četvrtak. Mislimo da je to bolje kako za publiku i filmaše tako i za nas u organizaciji jer će fokus biti na jednom vikendu, njegovu prologu i epilogu. Sigurno je dobro i to što ćemo u Areni, u Istarskom narodnom kazalištu – Gradskom kazalištu Pula i u Kinu Valli imati nova platna. Da barem netko zna koliko je do sada bilo platna u Areni! Dobro je i to što smo se prošle godine vratili u svoj stari „Dom“ i što se u Festivalskom centru druži, sluša, uči i zabavlja doslovno od jutra do sutra.

U skladu s aktualnim društvenim okolnostima, Festival se okrenuo zelenim politikama i podržava inicijativu „srpanj bez plastike“. Ono što me posebno veseli i o čemu sam dugo maštala jeste to što će po prvi put u povijesti festivalska ulaznica za pojedinačnu filmsku večer u Areni istovremeno biti i karta za vožnju autobusom za tu istu večer, od 19 sati do duboko u noć. Uz poštovanje prema tradiciji jednako je važno biti otvoren prema novom, a mi činimo i jedno i drugo. Našem najstarijem suradniku iz odjela tehnike 71. Festival bit će četrdeseti u nizu, a zasigurno će biti pregršt onih kojima će biti prvi.

When we talk about the tradition of Pula Film Festival, we primarily talk about its large and loyal audience and everything about it, the festival experience as a whole, the audience that starts to gather in the Arena as early as early afternoon, the sunset we could see through the large openings, the feeling of warm stones we sat on, and the many details in the way that people behaved and moved. It was tradition to see domestic films. These are the words of the late Martin Bizjak (Fragmenti sjećanja, 2020), a long-time festival director and my neighbour, that describe the essence of the Festival both then and now. Nothing in Pula measures up or compares to the Festival and watching films at the Arena.

For many, a new year in their life begins with the start of the Festival and ends with the day before the Festival's next edition. For them, we have created a desktop calendar in which the new year starts on 11 July 2023 and ends with 10 July 2025. We don't always have to adhere to the established and tested, sometimes imposed rules, but can 'play around' and change things in a way that we think benefits the Festival. Some things will always be the same, and some will not and cannot be the same as they have always been. For decades, the Festival opened on a Saturday, but this year, the first festival day will be on a Thursday. We think it is better for both the audience and the filmmakers, as well as for us who are organising the Festival, as the focus will be on a single weekend, its prologue and epilogue. It is certainly also a good thing that we will have new screens at the Arena, Istrian National Theatre - City Theatre Pula, and Valli Cinema. If only someone knew how many screens the Arena has had! It is also a good thing that last year we returned to our old "Home" and that the Festival Centre is a place of meeting and friendships, listening, learning, and having fun literally round the clock.

In accordance with the current social circumstances, the Festival has turned to green policies and is supporting the Plastic Free July initiative. I am especially pleased, as I have dreamed about this for a long time, that for the first time ever, it will be possible to use a festival ticket for an individual evening at the Arena as a bus ticket for the same evening, from 7 p.m. to well into the night. As well as respecting tradition, it is equally important to be open to new things, and we are doing both. This year's edition of the Festival will be the fortieth for our oldest associate from the technical department, and will certainly be the first for plenty of others.



OCJENJIVAČKI SUDOVI I NAGRADE
JURIES AND AWARDS

NAGRADE 71. PULSKOG FESTIVALA

AWARDS OF THE 71ST PULA FILM FESTIVAL

GLAVNE NAGRADE

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

Veliku zlatnu arenu za najbolji film Festivala (prima je glavni producent)

Zlatnu arenu za režiju
 Zlatnu arenu za scenarij
 Zlatnu arenu za glavnu žensku ulogu
 Zlatnu arenu za glavnu mušku ulogu
 Zlatnu arenu za fotografiju
 Zlatnu arenu za montažu
 Zlatnu arenu za glazbu
 Zlatnu arenu za sporednu žensku ulogu
 Zlatnu arenu za sporednu mušku ulogu
 Zlatnu arenu za scenografiju
 Zlatnu arenu za kostimografiju
 Zlatnu arenu za masku
 Zlatnu arenu za oblikovanje zvuka
 Zlatnu arenu za specijalne efekte u filmu
 Zlatnu arenu za vizualne efekte u filmu

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

Ocjenjivački sud u kategoriji Hrvatska manjinska koprodukcija dodjeljuje sljedeće nagrade:

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

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

OSTALE NAGRADE

Zlatna vrata Pule – Nagrada za a najbolje ocijenjeni film u kategoriji Hrvatski film od strane publike. Donator nagrade je Grad Pula.

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

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

Nagrada Fabijan Šovagović – Društvo hrvatskih filmskih autora i producenata dodjeljuje nagradu za posebni glumački doprinos hrvatskoj kinematografiji.

Nagrada Hrvatskog društva filmskih djelatnika za cjeloživotni doprinos kinematografiji – Hrvatsko društvo filmskih djelatnika dodjeljuje nagradu za cjeloživotni doprinos kinematografiji.

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

Nagrade Kino mreže – suradnja Pulskog filmskog festivala i Hrvatske mreže neovisnih kinoprikazivača (Kino mreže) ima za cilj poticati kinodistribuciju domaćih i međunarodnih nezavisnih naslova. Od 2023. godine, žiri u sastavu predstavnika kinoprikazivača odlučuje o najboljem hrvatskom filmu u glavnom programu kojemu tek prethodi kinodistribucija. Od ove godine, isti žiri odlučuje i o najboljem međunarodnom filmu u programu Greater Adria. Nagradenim filmovima bit će osigurane nagrade kao poticaj za distribuciju poput oglašivačkog prostora i minimalnog broja ekrana u prvom tjednu distribucije.

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

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

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

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

and

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

OTHER AWARDS

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

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

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

Fabijan Šovagović Award – Award presented by the Croatian Filmmakers and Producers Guild for special acting contribution to Croatian film.

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

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

Awards of the Croatian Independent Cinemas Network - The cooperation between Pula Film Festival and Croatian Independent Cinemas Network (Kino mreža) aims to encourage cinema distribution of domestic and international independent films. Since 2023, the jury composed of cinema representatives decides on the best Croatian film in the main programme that is yet to go into cinema distribution. Starting this year, the same jury will also decide on the best international film in the Greater Adria programme. Awarded films will receive prizes as incentive for distribution in the form of advertising space and a minimal number of cinemas in the first week of distribution.

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

OCJENJIVAČKI SUD HRVATSKOG PROGRAMA

CROATIAN PROGRAMME JURY

GORAN MARKOVIĆ, MIRTA PUHLOVSKI, NEBOJŠA SLIJEPČEVIĆ,
NINA VELNIĆ, NINA VIOLIĆ



GORAN MARKOVIĆ

(Split, 1985.) hrvatski je kazališni, televizijski i filmski glumac. Nakon završene Škole likovnih umjetnosti u Splitu upisuje Umjetničku akademiju Sveučilišta u Splitu, smjer Dizajn vizualnih komunikacija. Ubrzo se opredjeljuje za Studijski program glume te 2011. godine stječe zvanje magistra glume. Od 2009. godine član je Drame Hrvatskog narodnog kazališta u Splitu. Poznat je po ulogama u dugometražnim filmovima *Sigurno mjesto* (2022.), *Aleksi* (2018.), *Zvzdan* (2015.) i *Vjerujem u anđele* (2009.) i tv serijama *Glas naroda* i *Larin izbor*. Dobitnik je brojnih nagrada i priznanja od kojih se ističu: „Večernjakova ruža“ za ulogu u filmu *Sigurno mjesto 2023.*, nagrada za najboljeg glumca u filmu *Sigurno mjesto* na Filmskom festivalu u Locarnu - Concorso Cineasti del presente, 2022., Zlatna arena za najboljeg glumca u filmu *Sigurno mjesto 2023.* i nagrada za najbolju mušku izvedbu u filmu *Zvzdan* na 22. izdanju filmskog festivala u Maroku 2016.

(Split, 1985) is a Croatian theatre, television, and film actor. After graduating from the School of Fine Arts in Split, he enrolled into the Academy of Fine Arts of the University of Split, with a degree in visual communication design. He soon decided to transition to the Acting programme and earned his Master's degree in 2011. Since 2009 he has been a member of the Drama Department of the Croatian National Theatre in Split. He is known for his roles in feature films *Safe Place* (2022), *Aleksi* (2018), *The High Sun* (2015), and *I Believe in Angels* (2009), and TV series *Glas naroda* and *Larin izbor*. He has received numerous awards and recognitions, such as the Večernjakova ruža Award for his role in the film *Safe Place* in 2023, the award for best actor in the film *Safe Place* at the Locarno Film Festival - Concorso Cineasti del presente in 2022, the Golden Arena for Best Actor for the film *Safe Place* in 2023, and the award for best male for the film *The High Sun* at the 22nd edition of the film festival in Morocco in 2016.



MIRTA PUHLOVSKI

(Zagreb, 1978.) hrvatska je producentica i scenaristica. Diplomirala je produkciju na Akademiji dramske umjetnosti u Zagrebu, a od 2006. godine producira televizijske, filmske, dramaturške i kazališne projekte udruge Metar 60. Od 2008. godine producentica je portala drame.hr te producira kratke i dokumentarne filmove između ostalog debitantske filmove ženskih redateljica *Zvjerku* i *Slonove* Daine O. Pusić; *Emil* Nede Radić; *Tina&Sandy* Hani Domazet. Kratki i dokumentarni filmovi koje je producirala osvojili su preko 70 nagrada, prikazani su na renomiranim festivalima i bili su u kvalifikacijama sa nagrade Oscar, EFA i Goya. Debitantski dugometražni dokumentarni film *Veće od traume* (2022.), čije autorstvo potpisuje zajedno s redateljicom Vedranom Pribačić, osvojio je ukupno 24 nagrade i prvi je dokumentarni film koji je osvojio Zlatnu arenu za najbolji film na Pulskom filmskom festivalu 2023. godine. Sudjelovala je na međunarodnim radionicama i predstavljanim projekata za filmske producente i autore, te je bila članica žirija i panela na nekoliko festivala.

(Zagreb, 1978) is a Croatian producer and screenwriter. She graduated in production studies from the Academy of Dramatic Art in Zagreb, and since 2006, she has been working in TV, film, drama, and theatre production at the association Metar60. Since 2008, she has been the producer of the portal drame.hr, and has produced short and documentary films, including debut films by female directors such as *The Beast* and *Elephants*, directed by Daina O. Pusić, *Emil*, directed by Neda Radić, and *Tina & Sandy*, directed by Hani Domazet. The debut short and documentary films she has produced have won more than 70 awards, have been screened at renowned festivals, and were candidates for the Academy Awards, EFA and Goya Awards. The debut feature-length documentary film *Bigger Than Trauma* (2022), which she co-wrote with director Vedrana Pribačić, has earned them a total of 24 awards and was the first documentary film to win the Golden Arena for Best Film at Pula Film Festival in 2023. Her projects are financed by Croatian and European institutions and broadcasting companies. She has participated in international workshops and project presentations for film producers and authors, and has served as jury member and panellist at several festivals.



Autorica fotografije: Sanja Bistričić

NEBOJŠA SLIJEPCJEVIĆ

(Zagreb, 1973.) hrvatski je filmski redatelj i prvi dobitnik Zlatne palme u povijesti Republike Hrvatske. Diplomirao je filmsku režiju na Akademiji dramske umjetnosti u Zagrebu. Režirao je dva uspješna dugometražna dokumentarca (*Gangster te voli* i *Srbenka*), te brojne nagrađivane kratke dokumentarne i igrane filmove. Četiri puta je nagrađen na Sarajevo Film Festivalu, dva puta na ZagrebDoxu, a vrijedi izdvojiti i nagradu Doc Alliance Selection Award i ulazak u uži izbor za Europsku filmsku nagradu s filmom *Srbenka*. Za isti film dobio je godišnju državnu nagradu Vladimir Nazor za najbolje filmsko ostvarenje u 2018. godini. Za svoje televizijske filmove tri je puta nominiran za nagradu Prix Europa.

(Zagreb, 1973) is a Croatian film director and the first ever Croatian winner of the Golden Palm. He graduated in film directing from the Academy of Dramatic Art in Zagreb. He directed two successful feature-length documentary films (*Gangster of love* and *Srbenka*), and a number of awarded short documentary and fiction films. He received four awards at Sarajevo Film Festival, two awards at ZagrebDox, the Doc Alliance Selection Award, among others, and his film *Srbenka* was shortlisted for the European Film Award. *Srbenka* also received the annual national Vladimir Nazor Award for Best Film. His TV films earned him three nominations for Prix Europa.



Autorica fotografije: Lucija Strugar

NINA VELNIĆ

(Zagreb, 1980.) hrvatska je montažerka s diplomom filmske i TV režije na Akademiji dramske umjetnosti Sveučilišta u Zagrebu. U svojoj dugogodišnjoj karijeri potpisuje montažu osam kratkometražnih igranih filmova od kojih se ističu *Ko da to nisi ti* i *Špansko kontinent* kao dio omnibusa Zagrebačke priče za koje je 2010. godine na Danima hrvatskog filma nagrađena nagradom za najbolju montažu. Kao montažerka slike radila je na brojnim televizijskim dokumentarnim i igranim filmovima i serijama (*Direkt, Mjenjačnica, Mijenjam svijet, Vijesti iz Laayouna, Sin, Grimizno, Pragovi, Počivali u miru, Da sam ja netko*). Valja još istaknuti montažu dokumentarnog filma *Jedna od nas* (2020.), koji je osvojio Posebno priznanje ZagrebDox-a, Nagradu publike na Liburnia Film Festivalu i Nagradu za najbolju montažu na 30. Danima hrvatskog filma, te dokumentarnu seriju *Betonski spavači* (2019. i 2023.). 2024. završila je montažu novog dugometražnog igranog filma Ivone Juke radnog naslova *Stranci u noći*. Članica je Društva hrvatskih filmskih montažera te Hrvatske zajednice samostalnih umjetnika.

(Zagreb, 1980) is a Croatian editor. She graduated in film and TV directing from the Academy of Dramatic Art in Zagreb. She has edited eight short films in her long career, of which the following stand out: *So Not You* and *Špansko Continent* as a segment of the omnibus *Zagreb Stories*, which earned her the award for best editing at Croatian Film Days in 2010. She has worked on a number of TV documentary and fiction films and series (*Direkt, Mjenjačnica, Mijenjam svijet, Vijesti iz Laayouna, Sin, Grimizno, Pragovi, Počivali u miru, Da sam ja netko*). Her work also includes the documentary film *One of Us* (2020), which received special mention at ZagrebDox, the Audience Award at Liburnia Film Festival, and the award for best editing at the 30th Croatian Film Days, as well as the documentary series *Betonski spavači* (2019 and 2023). In 2024, she completed the editing of the new feature film by Ivona Juka of the working title *Strangers in the Night*. She is a member of the Croatian Society of Film Editors and Croatian Freelance Artists Association.



NINA VIOLIĆ

(Rijeka, 1972.) hrvatska je kazališna, televizijska i filmska glumica i redateljica. Svoj glumački put započinje u alternativnom i istraživačkom kazalištu, danas je prvakinja drame Hrvatskog nacionalnog kazališta u Zagrebu. Scenaristica je i redateljica dva kratkometražna igrana filma *Odvajanje* (2014.) te *Janje* (2019.), koji je nakon međunarodne premijere na Filmskom festivalu BFI u Londonu imao uspješnu festivalsku distribuciju. 2022. režirala je svoj prvi dugometražni film *Baci se na pod*, koji je osvojio nagradu za najbolji dugometražni film na 15. Festivalu mediteranskog filma u Splitu. Za svoje uloge primila je brojne nagrade i priznanja: Nagradu Marul za ulogu Laure u predstavi *U agoniji* Miroslava Krležu u režiji Ivce Buljana, nagradu Fabijan Šovagović za ulogu Laure u predstavi *U agoniji* Miroslava Krležu u režiji Ivce Buljana, Nagradu Hrvatskog glumišta 1995., Zlatnu Arenu 1998., Večernjakovu ružu 2002., Nagradu Ivana pl. Zajca 2002., Nagradu publike teatar.hr 2013., Nagradu Novog lista 2014., Nagradu Tito Strozzi 2016., Nagradu Marul 2018., Nagradu Mila Dimitrijević 2018.

(Rijeka, 1972) is a Croatian theatre, TV, and film actor and director. She started her acting career in alternative and research theatre, and today is the leading drama actress of the Croatian National Theatre in Zagreb. She wrote and directed two short films, *Separation* (2014) and *Lamb* (2019), which saw its international premiere at the BFI London Film Festival and went on to a successful festival distribution. In 2022, she directed her first feature film, *Kick and Scream*, which won the award for best feature film at the 15th Mediterranean Film Festival in Split. She received numerous awards and recognition for her work: Marul Award for her role of Lara in the production of Miroslav Krleža's *In Agony*, directed by Ivica Buljan; directed by Ivica Buljan; Fabijan Šovagović Award for her role of Lara in the production of Miroslav Krleža's *In Agony*, directed by Ivica Buljan; Croatian Actor Award in 1995; Golden Arena in 1998; Večernjakova ruža Award in 2002; Ivan pl. Zajc Award in 2003; Audience Award at teatar.hr in 2013; award by Novi List in 2014; Tito Strozzi Award in 2016; Marul Award in 2018; Mila Dimitrijević Award in 2018.

OCJENJIVAČKI SUD HRVATSKE MREŽE NEOVISNIH KINOPRIKAZIVAČA – KINO MREŽE

JURY OF CROATIAN INDEPENDENT CINEMA NETWORK - KINO MREŽA

MAJA HOLEK, NATAŠA ŠIMUNOV, JELENA SVIRČIĆ



MAJA HOLEK

profesorica je francuskog i hrvatskog jezika i književnosti. Nakon rada u školi, zapošljava se na mjestu voditeljice glazbeno-scenske djelatnosti u POU Koprivnica, organizirajući kulturne aktivnosti u dvorani „Domoljub“. Na toj funkciji radi i organizira programe u okviru komplementarnih djelatnosti kina Velebit. 2015. predsjednica je Kulturnog vijeća grada Koprivnice. Od 2018. ravnateljica je POU Koprivnica, koje upravlja kinom Velebit, no i dalje kroji kompletni program kina. 2019. sudjeluje na edukaciji „Bologna Innovation Lab“ koju organizira udruženje Europa Cinemas. 2022. godine kino Velebit postaje punopravnim članom tog udruženja. Trenutačno je članica Kulturnog vijeća grada Koprivnice, a od 2019. pa sve do danas članica je Upravnog odbora Kino mreže.

holds a degree in French and Croatian Language and Literature. After working in a school, she became the head of music and performing activities of Open University Koprivnica and worked in organising cultural activities at the “Domoljub Hall”. At the same time, she also worked on organising the programmes within the complimentary activities of Velebit Cinema. In 2015 she was the president of the Koprivnica Culture Council. Since 2018, she has been the managing director of the Open University Koprivnica, which manages Velebit Cinema, but still runs its entire programme. In 2019 she attended “Bologna Innovation Lab”, organised by the network Europa Cinemas. In 2022, Velebit Cinema became a full-fledged member of Europa Cinemas. She is currently a member of the Koprivnica Culture Council, and has been a member of the Board of Directors of the Croatian Independent Cinema Network since 2019.



JELENA SVIRČIĆ

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

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



NATAŠA ŠIMUNOV

rođena je u Puli 1983. godine. Završila je Opću gimnaziju Pula nakon čega upisuje Prirodoslovno-tehnički fakultet u Ljubljani, smjer za tekstil i modni dizajn. Uskoro mijenja svoje studijsko usmjerenje i upisuje i završava Studij kulture i turizma pri Odjelu za komunikologiju i informatologiju Sveučilišta u Zadru. Volontirala je i radila je na brojnim filmskim festivalima u Hrvatskoj i inozemstvu (Motovun Film Festival, Zagreb Dox, Zagreb Film Festival, Festival mediteranskog filma Split, Međunarodni filmski festival za djecu u New Yorku). U ljeto 2008. počinje s radom u Javnoj ustanovi Pula Film Festival kao asistentica u Odjelu produkcije, a zatim i u Kinu Valli. Od 2014. voditeljica je produkcije u JU Pula Film Festival i višegodišnja producentica Pulskog filmskog festivala. Od listopada 2021. prelazi na poziciju voditeljice Kina Valli gdje radi i danas. Tijekom rada u JU Pula Film Festival pohađala je brojne tečajeve i seminare u Hrvatskoj i inozemstvu kao što su „Bologna Innovation Lab“, u organizaciji mreže europskih kina Europa Cinemas, i Art + Cinema u Veneciji, u organizaciji Međunarodnog udruženja art-kina (CICAE), četverotjednu radionicu digitalne fotografije na njujorškoj filmskoj akademiji, itd. Bila je članica ocjenjivačkog suda Europskog saveza filmova za djecu (ECFA) na 36. Međunarodnom dječjem filmskom festivalu LUCAS. Od 2016. do 2023. bila je članica i predsjednica Kulturnog vijeća za scensku, dramsku i filmsku umjetnost Grada Pule. Članica je Hrvatske udruge producenata.

was born in Pula in 1983. She graduated from the Pula Gymnasium and enrolled in the textile and fashion design programme of the Faculty of Natural Sciences and Engineering in Ljubljana. She soon changed course and graduated in culture and tourism from the Communication Studies and Information Sciences of the University of Zadar. She has volunteered and worked at a number of film festivals in Croatia and abroad (Motovun Film Festival, Zagreb DOX, Zagreb Film Festival, Mediterranean Film Festival Split, New York International Children's Film Festival). In the summer of 2008, she started working at the Public Institution Pula Film Festival as an assistant in the Production Department, and later also at Valli Cinema. In 2014 she became head of production at the Public Institution Pula Film Festival and was a long-time producer of Pula Film Festival. Since October 2021 she has been the head of Valli Cinema. During her work at the Public Institution Pula Film Festival, she attended a number of courses and seminars in Croatia and abroad, such as "Bologna Innovation Lab", organised by the network Europa Cinemas, Art + Cinema in Venice, organised by the International Confederation of Arthouse Cinemas (CICAE), and a four-week workshop on digital photography at the New York Film Academy. She was a member of the jury of the European Children's Film Association (ECFA) at the 36th International Festival for Young Film Lovers LUCAS. From 2016 to 2023 she was a member and president of the Culture Council of the City of Pula for performing, drama, and film arts. She is a member of the Croatian Producers Association.

NAGRADA MARIJAN ROTAR

MARIJAN ROTAR AWARD

PREDRAG SPASOJEVIĆ

Predrag Spasojević (1959. – 2010.) bio je grafički dizajner i likovni umjetnik, koji je ostavio osebujan trag na kulturnoj i društvenoj sceni Pule, Istre i Šire. Rođen je u Čapljini odakle se 1963. godine seli u Pulu gdje završava osnovnu i srednju školu. 1981. upisuje studij grafike i slikarstva na Akademiji likovnih umjetnosti u Zagrebu i već kao student započinje suradnju s Pulskim filmskim festivalom, tadašnjem Festivalu jugoslavenskog igranog filma. Diplomira 1986. u klasi profesora Miroslava Šuteja, a zatim, u dvadeset i pet godina kontinuiranog djelovanja, izgrađuje svoj osobit, individualan, prepoznatljiv i iznimno etičan pristup dizajnu. 1984. godine dizajnira svoj prvi plakat za filmski festival - *Bombon-Arenu* te nastavlja serijom vizualnih rješenja, gotovo u kontinuitetu, do 1991. Autorstvo potpisuje na sljedećim vizualnim identitetima Pulskog filmskog festivala:

- 31. Festival jugoslavenskog igranog filma u Puli, 1984. (*Bombon-Arena*)
- 32. Festival jugoslavenskog igranog filma u Puli, 1985. (*Režiserska stolica*)
- 33. Festival jugoslavenskog igranog filma u Puli, 1986. (*Strašilo*)
- 34. Festival jugoslavenskog igranog filma u Puli, 1987. (*Biba*)
- 35. Festival jugoslavenskog igranog filma u Puli, 1988. (*Beba*)
- 37. Festival jugoslavenskog igranog filma u Puli, 1990. (*Vještica*)
- 38. Festival jugoslavenskog igranog filma u Puli, 1991. (*Dječak s praćkom*)
- 54. Pula Film Festival, 2007. (*Dobri duh festivala*)

te identitetima Međuklupskog autorskog festivala amaterskog filma:

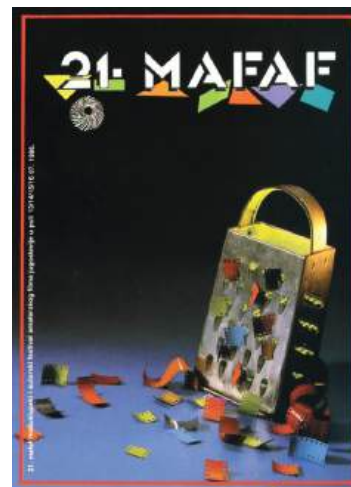
- 20. MAFAF, 1985. (*Noge*)
- 21. MAFAF 1986. (*Ribež*)

Za grafička likovna rješenja, napose plakata, nagrađivan je u Puli, Pazinu, Poreču, Zagrebu, Ljubljani, Portorožu i Beogradu. 1987. godine prestižni mu je američki tjednik Hollywood Reporter dodijelio drugu nagradu „Key Art“ za filmski plakat 33. Festivala jugoslavenskog igranog filma u Puli na kojemu je, među kinosjedalicama, prikazano strašilo raširenih ruku napunjenih filmskim vrpcama. Uz to, posebnu nagradu za dizajn dobio je i njegov plakat za 21. MAFAF iz 1986., koji predstavlja ribež na kojem netko riba film.

Dugogodišnja direktorica Festivala, povjesničarka umjetnosti, Gorka Ostojić Cvajner, rekla je da Predraga vidi kao „autora etičnog dizajna, koji je trajan, jasan i zaslužan promicatelj harmonije dizajna i dostojanstven vlasnik markantne dizajnerske sinteze, koji u svom poslu nije služio samo i isključivo diktatu profita.“

Osim grafičkim dizajnom i produkt dizajnom profesionalno se bavio i dizajnom interijera te je s arhitektima radio na unutarnjem uređenju renovirane zgrade Istarskog narodnog kazališta, svečano otvorene 1989. godine. Radio je kazališne plakate za nacionalna kazališta u Splitu, i Rijeci, za Dramsku radionicu „Inat“, vizualne identitete turističkih zajednica Istre i „Arenaturista“, pokrenuo je projekt VINART i otvorao vrata mnogim umjetnicima, napose mladim dizajnerima i fotografima. Objavio je četiri grafičke mape, predstavio se na dvadesetak samostalnih izložbi u Hrvatskoj, Italiji i Irskoj te na osamdesetak skupnih izložbi diljem svijeta: u Ljubljani, Varšavi, Brnu, Hollywoodu, Kyotu, Fort Collinsu u Coloradu, Meksiku, Portorožu, Trieru, Veroni. Bio je član Hrvatskog društva likovnih umjetnika Istre, Udruženja likovnih umjetnika primijenjenih umjetnosti Hrvatske i Zajednice umjetnika Hrvatske.

Jedan od najistaknutijih aktera suvremene likovne scene u Istri, Predrag Spasojević stvarao je prije mnogo godina, ali ne pripada prošlosti. Kao i svaki veliki umjetnici bio je ispred svog vremena, bio je nov, svjež i drugačiji pa i ne čudi što je za iste radove bio i hvaljen i kuden, cijenjen, i priznat, ali i obezvrjeđivan i neshvaćen. Vrijeme je da mu zahvalimo i da o Predragu Spasojeviću i njegovu doprinosu Puli i filmu, a time i razvoju Festivala i prepoznatljivosti Pule kao filmskog grada, govorimo samo u prezentu.



Predrag Spasojević (1959–2010) was a graphic designer and artist who has left a distinctive mark on the cultural and social scene in Pula, Istria, and beyond. He was born in Čaplina and in 1963 he moved to Pula, where he completed his elementary and secondary education. In 1981, he enrolled in graphic arts and painting at the Academy of Fine Arts in Zagreb and started his cooperation with Pula Film Festival, then Yugoslav Feature Film Festival, when he was a student. He graduated in 1986 in the class of professor Miroslav Šutej and built his distinctive, individual, recognisable, and exceptionally ethical approach to design over 25 years of continuous work. In 1984, he designed his first poster for the film festival – *Candy Arena*, and went on to design a series of visual solutions, almost in continuity, up to 1991. He designed the visual identity for the following editions of Pula Film Festival:

- 31st Yugoslav Feature Film Festival in Pula, 1984 (*Candy Arena*)
- 32nd Yugoslav Feature Film Festival in Pula, 1985 (*Director's chair*)
- 33rd Yugoslav Feature Film Festival in Pula, 1986 (*Scarecrow*)
- 34th Yugoslav Feature Film Festival in Pula, 1987 (*Biba*)
- 35th Yugoslav Feature Film Festival in Pula, 1988 (*Baby*)
- 37th Yugoslav Feature Film Festival in Pula, 1990 (*Witch*)
- 38th Yugoslav Feature Film Festival in Pula, 1991 (*Boy with a Sling*)
- 54th Pula Film Festival, 2007 (*The Good Spirit of the Festival*)

He also designed the visual identity of the following editions of the Interclub Amateur and Artist Film Festival (MAFAF):

- 20th MAFAF, 1985 (*Legs*)
- 21st MAFAF 1986 (*Grater*)

He received awards for his graphic solutions, primarily posters, in Pula, Pazin, Poreč, Zagreb, Ljubljana, Portorož, and Belgrade. In 1987, he was awarded the Key Art the prestigious American weekly, *Hollywood Reporter*, awarded him the second prize at the Key Arts Awards for the poster of the 33rd Yugoslav Feature Film Festival in Pula. The poster featured a scarecrow amid the seats of a cinema, his arms spread out and full of film strips. He also received a special design award for his poster for the 21st MAFAF in 1986, featuring a grater that somebody is using to grate film.

Art historian and long-time director of the Festival, Gorka Ostojić Cvajner, said that she sees Predrag as “an author of ethical design who is a lasting, clear, and deserving promoter of the harmony of design and a dignified owner of an imposing design synthesis, who did not serve only to the principle of profit in his work”.

Other than in graphic and product design, he also worked professionally in interior design, and collaborated with architects on the interior design of the renovated building of the Istrian National Theatre inaugurated in 1989. He designed posters for plays at national theatres in Split and Rijeka, and for the *Inat* Drama Workshop, as well as the visual identity of tourist boards in Istria and *Arenaturist*. He established the VINART project and opened the door to many artists, especially young designers and photographers. He published four graphic maps, and presented his work at around twenty solo exhibitions in Croatia, Italy, and Ireland, as well as around eighty group exhibitions across the world: in Ljubljana, Warsaw, Brno, Hollywood, Kyoto, Fort Collins, Colorado, Mexico, Portorož, Trier, and Verona. He was a member of the Croatian Association of Artists of Istria, Association of Fine Artists of Applied Arts of Croatia, and Croatian Artists' Association.

One of the most prominent actors of the Istrian contemporary art scene, Predrag Spasojević worked a long time ago, but does not belong to the past. As all great artists, he was ahead of his time, he was new, fresh, and different. It is, therefore, no wonder that his same works received both praise and criticism, were respected and recognised, but also disparaged and misunderstood at the same time. It is time we thank him and talk about Predrag Spasojević and his contribution to Pula and film, as well as developing the Festival and the recognisability of Pula as the city of film, only in present tense.



NAGRADA NIKOLA TANHOFER

NIKOLA TANHOFER AWARD

ŽIRI / JURY: MARIO SABLJIĆ, H.F.S., BRANKO LINTA, H.F.S.,
GORAN MEĆAVA, H.F.S.

TV SERIJA

Danko Vučinović, h.f.s. za tv seriju *Šutnja* (2. sezona)

Za razliku od prve sezone *Šutnje*, koja je počivala na realizmom prožetoj filmskoj fotografiji, drugu je sezonu direktor fotografije Danko Vučinović likovno stilizirao. Seriju je prožeo tjeskobnom atmosferom, kako i priliči cjelini koja bi se žanrovski mogla opisati kao triler. Vještīm svjetlosnim rješenjima snimatelj umješno stvara dojam pritajene strave, opasnosti koja protagoniste uvijek vreba iz tamnih područja filmske slike, bez obzira odigrava li se radnja u intenzivnim kolorom oslikanom Kijevu ili se radi o monokromatskim vizurama Osijeka, kao grada napuštenih urbanih prostora, obasjanog ispranim svjetlom natrijevih sijalica. Sustavno sprovesti vizualnu ideju kroz sve epizode televizijske serije hvale je vrijedan snimateljski poduhvat.



TV SERIES

Danko Vučinović, h.f.s., for the TV series *Silence* (season 2)

Unlike the first season of *Silence*, which rests on cinematography saturated in realism, in season two cinematographer Danko Vučinović opted for visual styling and an atmosphere of anxiousness that permeates the season, as is only fitting for a series that can be described as a thriller. With skilful lighting decisions, the cinematographer cleverly creates the impression of hidden fear and danger lurking from the dark areas of the frame, regardless of whether the plot is happening in intensely coloured Kiev or showing the monochrome views of Osijek, a city of abandoned urban spaces illuminated by the washed-out light of sodium-vapour lamps. The systematic execution of the visual idea in each of the episodes of the TV series is a highly laudable cinematographic achievement.

KRATKOMETRAŽNE FILMSKE FORME

Frane Pamić za film *Dobro je, lijepo je*

Protagonisti kratkometražnog igranog filma *Dobro je, lijepo je* obitavaju u izoliranim kružnicama vlastite egzistencije koje se međusobno dodiruju i stvaraju dojam zatvorenog kruga u kojem se događaji neprestano ponavljaju. Direktor fotografije Frane Pamić uprizorio je njihovu svakodnevicu, najčešće omedenu prostorom u kojem žive, pokretnom kamerom koja postaje ravnopravnim sudionikom zbivanja. Funkcionalnost vizualnog pristupa direktora fotografije Frane Pamića počiva na preciznosti izvedbe koja nepogrešivo usmjerava pažnju gledatelja i poziva na neposrednu komunikaciju.



SHORT FILM

Frane Pamić for the film *Dobro je, lijepo je*

The protagonists of the short film *Dobro je, lijepo je* spend their time in isolated circles of their own existence that tangent to each other and create an impression of a closed circle where events happen over and over again. Cinematographer Frane Pamić portrays their everyday life, most often limited by the space they live in, with a moving camera that becomes an equal participant of the goings on. The functionality of the cinematographer's visual approach is based on the precision of execution that unerringly directs the viewers' attention and invites them into direct communication.

DUGOMETRAŽNI IGRANI FILM

Filip Tot za film *Sveta obitelj*

Filmska fotografija Filipa Tota slika svijet slavonskog sela šezdesetih godina prošlog stoljeća prigušenim bojama i tamom, u snažnim kompozicijama koje reflektiraju krutost društvenih odnosa i težinu koju tradicija često utiskuje u pojedinačne živote. Nagradu dodjeljujemo za čvrste, često mračne, a uvijek fascinantne slike ljudi i prostora u kojima je teško uživati prepuštajući se isključivo estetskim kriterijima jer prikazani svijet pluta između grubosti događaja i ljudskih pokušaja da se nesreća prekrije ljepotom.

FEATURE FILM

Filip Tot for the film *The Holy Family*

Filip Tot's cinematography paints the world of a 1960s village in Slavonia in muted colours and darkness, with strong compositions reflecting the rigidity of social relations and weight of tradition exerted onto individual lives. The award is presented for the strong, often dark, but always fascinating images of people and spaces that are difficult to enjoy by only giving in to aesthetic criteria, as the world shown is drifting between the cruelty of events and people's attempts to cover unhappiness with beauty.

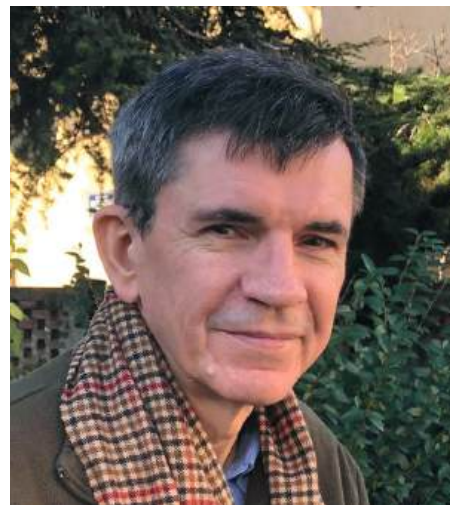


NAGRADA FABIJAN ŠOVAGOVIĆ DRUŠTVA HRVATSKIH FILMSKIH AUTORA I PRODUCENATA

FABIJAN ŠOVAGOVIĆ AWARD AWARD OF THE CROATIAN FILMMAKERS AND PRODUCERS GUILD

IME SLAVKO, PREZIME ŠTIMAC, ZANIMANJE – ROĐENI GLUMAC

Ne uspijeva baš svakoj dječjoj filmskoj zvijezdi odrastati ili ostarjeti pred kamerama. Kad lice počne gubiti svježinu, gesta mladenački šarm i spontanost, a pritom biološko odrastanje ne prati i glumačko sazrijevanje, mnogi glumci ili glumice jednostavno počnu nestajati s ekrana. Slavko Štimac u tom je pogledu slavna iznimka. Našu mušku Jodie Foster – tada bucmasta lica i krupnih očiju duboka pogleda – upoznali smo u dobi od 12 godina, kada je bez ikakvog glumačkog iskustva nosio glavnu ulogu u cjelovečernjem filmu *Vuk samotnjak* (1972.) Obrada Gluščevića. Tražeći dječaka koji će utjeloviti zaigrana protagonista snježne ličke pastore, Štimca je među školskom djecom u njegovu rodnom Perušiću pronašla scenaristica i redateljeva supruga Maja Gluščević. Ostalo je – povijest. *Vuk samotnjak* pamti se i prenosi novim generacijama kao jedan od najboljih i najslojevitijih hrvatskih/jugoslavenskih filmova za djecu, a njegov nadareni filmski debitant danas iza sebe ima šezdesetak filmova, niz kazališnih predstava i veliki broj televizijskih serija, jednako toliko nezaboravnih uloga i legendarnih replika poput one „Svakim danom sve više napredujem“ iz Kusturičina filma *Sjećaš li se Dolly Bell?* Kulturna hipnotička mantra Kusturičina Dina, međutim, postala je glumačka stvarnost Slavka Štimca.



Adolescentno doba proveo je na filmskim setovima, a zbog njih nikada nije stigao upisati glumačku akademiju. Za tim ne treba žaliti, jer su ga i drugi redatelji odmah prepoznali kao „rodenog“ glumca. Kroz *Sutjesku* Stipe Delića (1973.) „prošetao“ se epizodno, kao partizanski kurir, da bi ga veliki meštar Branko Bauer stavio u samo središte antologijske TV serije *Salaš u Malom Ritu* (1975. – 1976.) i iz nje nastale filmske duologije (*Salaš u Malom Ritu* i *Zimovanje u Jakobsfeldu*, 1976.). Mali glumac našao se među glumačkim divovima (Slobodan Perović, Miodrag Radovanović, Pavle Vuisić), a njegov dječak Milan u nesigurnu svijetu Drugog svjetskog rata, okruženu neprijateljima i vojvodanskim folksdojčerima koje lukavo nadigrava, šarmira ili emocionalno „kupuje“, upravo ono što Štimac jednako uspješno radi i s gledateljima.

Iste ga je godine u legendarnoj ekranizaciji Lovrakova *Vlaka u snijegu* redatelj Mate Relja vidio kao starmalog Ljubana koji će zamijeniti učitelja i smirivati strasti fakina iz svoga razreda u novoj snježnoj pustolovini. Hrvatske kolege slijedili su Vladimir Tadej (partizanski *Pakleni otok*, 1979.) i Petar Krelja (socijalna drama *Godišnja doba*, 1979.). No do tada je lički dječak već „zaveo“ i Sama Peckinpaha. Karizmatični američki filmaš radi Slavka je dopisivao knjigu snimanja *Željeznog križa* (1977.), a iste se godine kod „praškog studenta“ Gorana Markovića glumački komforno smjestio u priču o avanturama malodobnog delinkventa Pere Trte u *Specijalnom vaspitanju*.

Nastanivši se trajno u Beogradu već kao šesnaestogodišnjak, sa stankama tijekom kojih je živio u SAD-u, sljedećih tridesetak godina Štimac će igrati u produkcijama diljem više federacije, najmanje u Hrvatskoj. Zacijelo najvažniji dio tog razdoblja početak je 1980-ih. Desetljeće je započelo kinohitovima. U alegorijskoj urnebesnoj komediji *Ko to tamo peva* (1980.) Slobodana Šijana (kod kojega je prethodno i propjevao u TV filmu *Kost od mamuta*), njegov malodobni mladoženja dio je uvrnuta mikrosvijeta skupljena u razdrmanom lokalnom autobusu. Kusturičinu mega-uspješnicu *Dolly Bell* obilježio je emocionalno zahtjevnom ulogom srednjoškolca razapeta između autoritarnog oca-komunista koji umire, vlastite vjere u spasilačku moć hipnoze, glazbenih duhova šezdesetih te neizostavnog zova libida, koji će biti karakterološka okosnica i protagonist komedije *Varljivo leto '68* Gorana Paskaljevića (1984.) S Kusturicom se našao još dvaput. U Zlatnom palmom ovjenčanom *Undergroundu* (1995. stvorio je groteskni lik apartnog „dobrice“ – ljubitelja životinja usred podzemnih ratova koji su od 1941. do 1990-ih harali Jugoslavijom. Njegov tipološki „srodnik“ zapeo je, opet Kusturičinom voljom, negdje u planinama u posljednjim balkanskim sukobima, u križancu komedije, drame i romanse *Život je čudo* (2004.). Taj je film ujedno vratio Štimca iz SAD-a (gdje je svojoj filmografiji dopisao nekoliko novih naslova) u kinematografiju regije, pa tako i hrvatsku.

Buick Riviera Gorana Rušinovića (2008.) predstavlja bitno novog, starijeg i zrelijeg Štimca, na čije se lice navukao reljef i izraz „ozbiljnog“ i odraslog muškarca, dok je izazove odrastanja zamijenilo „životno“ iskustvo. Novi list u njegovoj karijeri do danas je gusto ispunjen filmskim naslovima sa starim znalcima (Marković, Paskaljević, Šijan...) i novim redateljima te nizom popularnih televizijskih serija gdje će – kontrolirajući svaku svoju gestu vještinom okorjelog profesionalca – uvjerljivo odigrati propalog boksačkog trenera (*Počivali u miru*, 2018.), serijskog ubojicu (*Crna svadba*, 2021.), kriminalnog „šerifa Ragana“ (*Područje bez signala*, 2021. – 2022.), tjeskobnog djedu-paranoika (film i serija *Mrak* Dušana Milića)... No usred te tipološke preobrazbe, te poslije četiri desetljeća suigre s gotovo svim važnim dionicima ex-jugoslavenskoga glumišta, dogodio se i meta-film *Ime: Dobrica, prezime: nepoznato* (Srda Penezić, 2016.). Njegov spoj softverski rekreiranog lika iz ranih filmova s aktualnom „živom“ slikom dječakački naivnog muškarca ne može se ne protumačiti kao posveta čovjeku i kreativcu imena Slavko, prezimena Štimac i zanimanja – rodeni filmski glumac.

NAME: SLAVKO, SURNAME: ŠTIMAC, OCCUPATION: BORN ACTOR

Not all child actors get to grow up and grow old in front of the camera. When the face starts losing its fresh appearance and the gestures their youthful charm and spontaneity, and when biological ageing is not accompanied by professional growth, many actors and actresses simply start to slowly disappear from the screen. Slavko Štimac is a famous exception. We first met our male Jodie Foster - with chubby cheeks and piercing big eyes - when he was 12 and, with no previous acting experience, had the lead role in the feature film *The Lone Wolf* (1972), directed by Obrad Gluščević. Looking for a boy to portray the playful protagonist of the snowy pastoral of Lika, screenwriter and director's wife Maja Gluščević found him among the school children in his hometown Perušić. And the rest is history. *The Lone Wolf* is remembered and passed to new generations as one of the best and most layered Croatian/Yugoslav children's films, and the talented debutant actor now has some sixty films under his belt, a number of theatre performances and many TV shows, and equally as many unforgettable roles and legendary parts of text, such as "Every day, in every way, I become better and better", from the *Remember Dolly Bell*, directed by Emir Kusturica. Dino's legendary mantra, however, became Slavko Štimac's acting reality.

He spent his adolescence at film sets and so never had time to enrol into the Academy of Dramatic Art. There is nothing to be sorry for, as other directors immediately recognised him as a born actor. He had a small role as a partisan messenger in the film *The Battle of Sutjeska* (1973), directed by Stipe Delić, and the great master Branko Bauer cast him as the lead in the anthology TV series *The Farm in the Small Marsh* (1975-1976, and later the film duology *The Farm in the Small Marsh* and *Wintering in Jakobsfeld*, 1976). The young actor was in the presence of acting giants (Slobodan Perović, Miodrag Radovanović, Pavle Vuisić), and his character Milan found himself in the uncertain world of World War II, surrounded by enemies and the Volksdeutsche from Vojvodina whom he cleverly outplays, charms, and earns their emotional response, just like Štimac does, with equal success, with the viewers.

That same year, director Mate Relja saw him as the wise Ljuban in his legendary adaptation of *Train in the Snow* who took over the role of the teacher and deescalated the shenanigans of his classmates in the new snowy adventure. Vladimir Tadej (partisan *Devil's Island*, 1979) and Petar Krelja (social drama *The Seasons*, 1979) followed their Croatian colleagues, but by that time, the boy from Lika had already enchanted even Sam Peckinpah. The charismatic American filmmaker even added to the storyboard of the film *Cross of Iron* (1977) because of Slavko. In 1977, Štimac gave a confident performance in the character of juvenile delinquent Pera Trta and his adventures in the film of the student of the Prague film school Goran Marković in the film *Special Education*.

Settling permanently in Belgrade when he was just 16, over the next thirty years, with breaks spent in the US, Štimac had roles in productions across the former federation, least of all in Croatia. The early 1980s were certainly the most important part of that period. The decade started with hit films. In the allegorical hysterical comedy *Who's Singin' Over There?* (1980), directed by Slobodan Šijan (who also made him sing in the TV film *Mammoth Bone*), he played a juvenile groom in a twisted microcosm condensed into a dilapidated local bus. He marked Kusturica's megahit *Dolly Bell* with his emotionally demanding role of a high school student torn between his authoritative father-communist who dies, his own belief in the saving power of hypnosis, the musical ghosts of the 1960s, and the inevitable call of the libido, which is to become the characterological backbone and protagonist of the comedy *The Elusive Summer of '68* (1984), directed by Goran Paskaljević. He worked with Kusturica two more times. In the film *Underground* (1995), which won the Palme d'Or, he created the grotesque character of an exceptional goody two shoes - an animal lover amid underground wars that ravaged Yugoslavia from 1941 to the 1990s. His typological 'kinsman', again in a film by Kusturica, got stuck somewhere in the mountains in the last Balkan conflicts in the film *Life Is a Miracle* (2004), a cross between comedy, drama and romance. This film also brought Štimac back from the US (where he was also in several films) to the filmmaking in the region, including Croatian film.

Buick Riviera (2008), directed by Goran Rušinović, showed a significantly newer, older and more mature Štimac, whose face now had the look of a more serious, grown man and whose coming-of-age challenges have now been replaced by life experience. To this day, the new leaf in his career is filled with films with his old experts (Marković, Paskaljević, Šijan, and others) and new directors, as well as a range of popular TV shows in which - by exhibiting the skill of a hardened professional - he convincingly portrayed a failing boxing coach (*Rest in Peace*, 2018), a serial killer (*Black Wedding*, 2021), the criminal Ragan (*The Last Socialist Artefact*, 2021-2022), the anxious, paranoid old man (film and series *Darkling* by Dušan Milić), etc. However, in the midst of this typological metamorphosis, and after four decades of working with almost all of the significant stakeholders of the ex-Yugoslav film industry, a meta film happened: *Name: Dobrica, Last Name: Unknown* (Srđa Penezić, 2016). His mix of a computer recreated character from early films and the actual 'living' image of a boyishly naive man can't not be interpreted as commemorating a man and a creative whose name is Slavko, whose surname is Štimac and whose occupation is born film actor.

NAGRADA VEDRAN ŠAMANOVIĆ

VEDRAN ŠAMANOVIĆ AWARD

ANA HUŠMAN ZA DOKUMENTARNO-EKSPERIMENTALNI FILM *RADIJE BIH BILA KAMEN* / ANA HUŠMAN FOR THE DOCUMENTARY EXPERIMENTAL FILM *I WOULD RATHER BE A STONE*

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

Odlukom tročlanog žirija (Diana Nenadić, filmska kritičarka; Jure Pavlović, filmski redatelj; i Jana Plečaš, direktorica fotografije i scenografkinja, petnaesta nagrada „Vedran Šamanović“ dodjeljuje se **Ani Hušman**, redateljici i scenaristici dokumentarno-eksperimentalnog filma *Radije bih bila kamen* u produkciji Pangolina.

Suprotno iskazu iz naslova svojeg posljednjeg filma – *Radije bih bila kamen*, Ana Hušman već se četvrt stoljeća ustrajno opire okamenjivanju intermedijjskih i filmsko-rodovskih granica. Istražujući podjednako na audiovizualnom i proširenom multimedijjskom polju, poligon za trajnu evoluciju svojeg specifičnog filmskog izraza izgradila je na fluidnom sjecištu eksperimenta s dokumentarcem, animacijom i/ili igranofilmskim tehnikama, iskazujući pritom zanimanje za dekonstrukciju društvenih (i običajnih) artikulacija svakodnevnih rituala i regulacija prostora s kojima i u kojima živimo. Na tom tragu, a skladom prethodnika *Lika/bez naslova* (2020.), Hušman je najdublje do sada zagazila u područje osobne/obiteljske povijesti i pripovijesti. Ulogu dokumentarnog „aktera“ pritom ravnopravno dijele kamen, flora i fauna njezina ličkog prazavičaja, žene s obiteljskih slika i unutarnji glas same autorice, rekreirajući u slikovno-zvučnim fragmentima iščezli život surovog ambijenta, danas zaboravljenog i izloženog betonizaciji u ime novog ciklusa elektrifikacije.

Traumi pejzaža i preživljavanja svojih odvažnih pretkinja u njemu, Ana Hušman na formalnom planu pristupa svojevrsnim semantičkim nesuglasjem, odnosno procjepom između slike i bestjelesnog verbalnog iskaza, istodobno i trenjem između slika krajolika i slikama čuvane obiteljske memorije te tjeskobnog iščekivanja budućnosti koje njezina glavna protagonistica, Mala Jela – preko svojeg alter ega (same autorice) – „hladi“ bijegom u maštanja. Takvim fluidnim pletivom, kojem posreduju analogni (16 mm) i digitalni formati, Jela/Ana (pre)ispisuje i osobni/obiteljski identitet i identitet samog krajolika nad čijom se prividnom „usnulošću“ sukobljavaju vitalna (ženska) energija prošlih vremena i prijetnja suvremene devastacije.

Podrazumijevajući feminističku maksimu „osobno je političko“, Ana Hušman preko osobne pripovijesti – ambicioznom, ali ne i pretencioznom filmskim izrazom – daje novi pogled na položaj žena u ruralnim hrvatskim krajevima, ukazujući na bezidejnost društvenih struktura koje bi tim opustošenim predjelima trebale vratiti život.



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

By decision of a three-member jury (Diana Nenadić, film critic, Jure Pavlović, film director, and Jana Plečaš, cinematographer and production designer), the 15th Vedran Šamanović Award is presented to **Ana Hušman**, director and screenwriter of the documentary experimental film *I Would Rather Be a Stone*, produced by Pangolin.

Contrary to the title of her latest film - *I Would Rather Be as Stone*, Ana Hušman has been resisting the petrification of intermedia and film type boundaries. By exploring equally in the audiovisual and the extended multimedia area, she has built the ground for permanently evolving her specific film expression on the fluid intersection of experimenting with documentary, animation and/or fiction film techniques, expressing interest for deconstructing social (and customary) articulations of everyday rituals and space regulations that we live with and we live in. In a similar vein, and on the grounds of her previous film *Lika - Untitled* (2020), Hušman has gone deeper than ever into personal/family history and narrative. The role of the documentary ‘actor’ is equally shared by the rock and flora and fauna of her ancestral land in Lika, the women in the family photos, and the inner voice of the author herself, recreating in the image and sound fragments the life that has vanished from the rugged surroundings, forgotten and exposed to concrete structures in the name of the new cycle of electrification.

In formal terms, Ana Hušman approaches the trauma of the landscape and the survival of her daring female ancestors in that landscape with a kind of semantic discrepancy, that is, a gap between the image and the ethereal verbal expression, and simultaneously with the friction among the images of the landscape, treasured family memories and anxious anticipation of the future that her protagonist Little Jela - through her alter ego (the author herself) - ‘cools off’ by escaping into fantasies. This fluid fabric, provided by the analogue (16 mm) and digital formats, enables Jela/Ana to (re)write the personal/family identity and the identity of the landscape itself, the ostensible sleepiness which is the arena for the conflict of the vital (female) energy of times past and the threat of modern destruction.

Implying the feminist maxim ‘the personal is political’, Ana Hušman uses personal narrative - an ambitious, but not a pretentious form of film expression - to give a new perspective on the position of women in rural Croatia, pointing to the lack of ideas of the social structures that are supposed to bring life back to these desolate areas.



NAGRADA HRVATSKOG DRUŠTVA FILMSKIH DJELATNIKA ZA CJELOŽIVOTNI DOPRINOS KINEMATOGRAFIJI

AWARD OF THE FILMMAKERS ASSOCIATION OF CROATIA FOR LIFETIME CONTRIBUTION TO FILM IVANKA BOROŠ

Hrvatsko društvo filmskih djelatnika (HDFD), najveća i najstarija udruga hrvatskih filmskih profesionalaca, ustanovilo je Nagradu za životni doprinos kinematografiji, kako bi se filmskim profesionalcima koji obično nisu u prvom planu medijskog zanimanja, a bez čijeg prisustva i znanja ne bi bilo moguće snimiti film, odalo priznanje za njihov doprinos svijetu filma. Ove godine HDFD s posebnim zadovoljstvom dodjeljuje ovu Nagradu filmskoj djelatnici i dugogodišnjoj članici HDFD-a Ivanki Boroš. S više od pedeset godina iskustva rada na filmu, Ivanka Boroš je poglavito na poziciji skript supervizorice, tj. osobe zadužene za praćenje kontinuiteta filma, zaista zadužila hrvatsku kinematografiju. Uvijek izrazito profesionalna i pouzdana, Ivanka Boroš radila je na brojnim projektima, a neki od njih su: *Sam Čovjek* (1970.), *Prosjaci i sinovi* (1972.), *Razmeđa* (1973.), *Deps* (1974.), *Gruntovčani* (1975.), *Kuća* (1975.), *Mečava* (1977.), *Motel mjesečina* (1977.), *Pucanj* (1977.), *Dva sanduka dinamita* (1980.), *Zamke* (1983.), *Vila Orhideja* (1988.), *Sokol ga nije volio* (1988.), *Trideset konja* (1988.), *Povratak Katarine Kožul* (1989.), *Ptice nebeske* (1989.), *Djed i baka se rastaju* (1996.), *Morphine* (2004.) *Tri priče o nespavanju* (2008.).

The Filmmakers Association of Croatia (HDFD), the largest and oldest association of Croatian film professionals, established the Award for Lifetime Contribution to Film to honour the contribution of film professionals who are not usually at the forefront of the media profession, but whose presence and knowledge are indispensable to film. This year, the Filmmakers Association of Croatia is very pleased to present the award to Ivanka Boroš, film professional and long-time member of the Filmmakers Association of Croatia. With more than fifty years of experience in film, Ivanka Boroš has truly done a great service to filmmaking primarily as script supervisor, the person in charge of monitoring the continuity of film. Exceptionally professional and reliable at all times, Ivanka Boroš has worked on many projects, including: *A Man Alone* (1970), *Beggars and Sons* (1972), *Razmeđa* (1973), *Deps* (1974), *Gruntovčani* (1975), *The House* (1975), *Snowstorm* (1977), *Motel Moonlight* (1977), *A Shot* (1977), *Dva sanduka dinamita* (1980), *Zamke* (1983), *The Orchid Villa* (1988), *Sokol Did Not Love Him* (1988), *Thirty Horses* (1988), *Return of Katarina Kožul* (1989), *Ptice nebeske* (1989), *Grandpa and Grandma Are Getting Divorced* (1996), *Morphine* (2004), *Three Stories About Sleeplessness* (2008).

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HRVATSKI PROGRAM CROATIAN PROGRAMME

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BOSANSKI LONAC

BOSNIAN POT



Hrvatska, Austrija, Bosna i Hercegovina •
Croatia, Austria, Bosnia and Herzegovina
2023. • 103'
drama, komedija • drama, comedy

REŽIJA • DIRECTOR
Pavo Marinković

SCENARIJ • SCREENPLAY Pavo Marinković
FOTOGRAFIJA • CINEMATOGRAPHY Peter Röhler
MONTAŽA • EDITOR Dubravko Slunjski
SCENOGRAFIJA • PRODUCTION DESIGN Burkhard Stulecker
KOSTIMOGRAFIJA • COSTUME DESIGN Vedrana Rapić
OBLIKOVANJE ZVUKA • SOUND Natalija Strahinić, Ognjen Popić
ORIGINALNA GLAZBA • SCORE Ted Regklis
VIZUALNI EFEKTI • VISUAL EFFECTS Krsto Jaram
GLAVNA ŽENSKA ULOGA • LEAD ACTRESS Bruna Bebić
GLAVNA MUŠKA ULOGA • LEAD ACTOR Senad Bašić
SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES Birgit Stöger, Julia Franz
Richter, Matija Prskalo, Monika Klengel, Darija Lorenci-Flatz, Mirela Brekalo
SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS Andreas Kiendl,
Admir Glamočak, Zlatko Burić, Igor Kovač, Goran Grgić, Dejan Aćimović,
Aleksandar Petrović, Dražen Kühn, Wolfram Berger, Rupert Lehofer, Stjepan Perić
DEBITANTI • DEBUTANTS Birgit Stöger, Ismet Čolić
PRODUCENT • PRODUCER Stanislav Babić
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Telefilm (Hrvatska • Croatia)
KOPRODUKCIJA • CO-PRODUCED BY Nanook Film Vienna (Austrija • Austria),
KFU Oktavijan (Bosna i Hercegovina • Bosnia and Herzegovina)
DISTRIBUCIJA • DISTRIBUTION Duplicato Media
PRODAJNI ZASTUPNIK • SALES AGENT Antidote Sales



FESTIVALI I NAGRADE

FESTIVALS AND AWARDS

- Međunarodni filmski festival Cinequest 2024. / International Film Festival Cinequest 2024
- Međunarodni filmski festival Cinevesture 2024. / Cinevesture International Film Festival 2024
- Filmski festival u Sarajevu 2023. – Open Air / Sarajevo Film Festival 2023 – Open Air
- Filmski festival u Tallinnu Black Nights 2023. – Fokus Srbija i susjedi iz jugoistočne Europe / Tallinn Black Nights Film Festival 2023 – Focus: Serbia and SEE Neighbours
- Mostar Film Festival 2023. – nagrada za najboljeg glavnog glumca (Senad Bašić) / Mostar Film Festival 2023 – Best Main Actor Award (Senad Bašić)
- Filmski festival u Arrasu 2023. – Fokus na hrvatski film / Arras Film Festival 2023 – Eastern Focus on Croatia
- Međunarodni filmski festival Indije u Goi 2023. – Međunarodni natjecateljski program / International Film Festival of India in Goa 2023 – International Competition
- Filmski festival u Radstadtu 2023. / Radstadt Film Festival 2023

Faruk Šego, neuspješni bosanski pisac, bit će deportiran iz Austrije ukoliko ne dokaže da je dao svoj doprinos austrijskom kulturnom životu. Njegova posljednja prilika je off-kazališna grupa koja može postaviti na scenu njegovu mladenačku dramu. Farukov nevoljki povratak u kazalište natjerat će ga da shvati što je uistinu važno u životu.

Faruk Šego, a failed Bosnian writer facing deportation from Austria, must prove that he's made a cultural contribution to Austrian society. His last chance is an off-theatre troupe that can stage a play he wrote as a young man. Faruk's reluctant return to the theatre will force him to realize what's truly important in life.



Pavo Marinković (1967.) rođen je u Zagrebu gdje je diplomirao dramaturgiju na Akademiji dramske umjetnosti. Njegove prve kazališne predstave objavljene su i praizvedene početkom 90-ih i dobitnik je mnogih domaćih nagrada. Nakon desetogodišnjeg rada kao dramaturg urednik u Dramskom programu javne radiotelevizije HRT (1996. – 2005.), započinje karijeru kao *freelancer* pisac-redatelj. Redatelj je četiri igrana filma: *Bosanski lonac* (2023.), *Ministarstvo ljubavi* (2016.), *Ljubavni život domobrana* (2009.) i *Trešeta* (2006.) (zajedno s Draženom Žarkovićem) i jednog igranog dokumentarnog filma *Okupacija, 27. slika* (2013.). Filmovi su mu prikazivani i nagrađivani na mnogobrojnim filmskim festivalima.

Pavo Marinković (1967) was born in Zagreb, where he graduated in dramaturgy from the Academy of Dramatic Art. His first theatrical plays were published and premiered in the early 1990s and won him a number of Croatian awards. After working 10 years as playwright and editor at the drama programme of Croatian Radiotelevision (1996-2005), he started his career as a freelance writer-director. He directed four feature films: *Bosnian Pot* (2023), *Ministry of Love* (2016), *Love Life of a Gentle Coward* (2009) and *Tressette – a Story of an Island* (2006, co-directed with Dražen Žarković), and the feature documentary film *Occupation, the 27th Picture* (2013). His films have been screened and awarded at numerous film festivals.

BOŽJI GNJEV

THE WRATH OF GOD



Hrvatska, Bosna i Hercegovina •
Croatia, Bosnia and Herzegovina
2024. • 110' 34"
triler • thriller

SVJETSKA PREMIJERA
WORLD PREMIERE

REŽIJA • DIRECTOR
Kristijan Milić

SCENARIJ • SCREENPLAY Josip Mlakić
FOTOGRAFIJA • CINEMATOGRAPHY Mirko Pivčević
MONTAŽA • EDITOR Veljko Segarić
SCENOGRAFIJA • PRODUCTION DESIGN Damir Gabelica
KOSTIMOGRAFIJA • COSTUME DESIGN Vedrana Rapić
OBLIKOVANJE ZVUKA • SOUND Ivica Drnić
ORIGINALNA GLAZBA • SCORE Andrija Milić
MASKA • MAKE UP Ana Bulajić Črček
SPECIJALNI EFEKTI • SPECIAL EFFECTS Petar Novaković
VIZUALNI EFEKTI • VISUAL EFFECTS Hrvoje Wächter
GLAVNA MUŠKA ULOGA • LEAD ACTOR Ivo Krešić
SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES Martina Mandek,
Andela Kusić, Vlasta Ramljak, Vini Jurčić, Maja Lasić
SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS Domagoj Mrkonjić, Marko
Cindrić, Ivan Skoko, Mario Knezović, Mate Gulin, Mladen Vulić, Dejan Aćimović,
Vinko Kraljević, Dragan Despot, Matija Čigir, Kristijan Ugrina, Marinko Prga, Mijo
Jurišić, Darko Stazić, Dragan Veselić, Slaven Knezović, Dragan Šuvak, Mijo Kevo
DEBITANTI • DEBUTANTS Martina Mandek, Tomislav Šipek
PRODUCENT • PRODUCER Slaven Knezović
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Eurofilm d.o.o.
KOPRODUKCIJA • CO-PRODUCED BY KFU Oktavijan (Bosna i Hercegovina
• Bosnia and Herzegovina)



Ilija je vojnik HVO-a negdje u Srednjoj Bosni krajem 1993. godine. Jedno jutro, nakon rutinske akcije postavljanja mina, doznaje da je njegov mlađi brat Goran poginuo zajedno s osmoricom drugih vojnika daleko iza neprijateljskih linija. Preko prijatelja iz tajne službe doznaje da ta misija nije bila službena, već su Goran i ostali u nju otišli kao plaćenici. Ilija polako otkriva mrežu ilegalnih radnji u koje nije upletena samo vojska, već i visoko rangirani dužnosnici. Dok istraga postaje sve opasnija, prvobitna želja za istinom polagano se pretvara u patološki osvetnički pohod.

Ilija is a member of the Croatian Defence Council (HVO) somewhere in Central Bosnia in late 1993. One morning, after a routine mine laying campaign, he learns his younger brother Goran was killed far beyond enemy lines, together with eight other soldiers. Through a friend from the secret service, he finds out the mission was an unofficial one and that Goran and the others were acting as mercenaries. Ilija begins to expose a network of illegal activity involving not only the military, but high-ranking officials. As the investigation becomes more dangerous, his original intention to find out the truth slowly turns into a pathological mission of vengeance.



Kristijan Milić rođen je 1969. u Zagrebu. Od 1993. – 2000. radi kao rasvjetlivač i scenski tehničar. 2001. diplomira kao filmski i TV redatelj. 2007. režira svoj prvi dugometražni film *Živi i mrtvi* prema knjizi i scenariju Josipa Mlakića. *Broj 55* iz 2014. režira po originalnom scenariju Ivana Pavličića. 2017. nastaje film *Mrtve ribe*, a 2024. godine dovršava *Božji gnjev*, oba po književnim predlošcima i scenarijima Josipa Mlakića. Uz dugometražne filmove režira i kratke filmove, dramske serije, sapunice te dokumentarne TV filmove i serije.

Kristijan Milić was born in 1969 in Zagreb. From 1993 to 2000 he worked as a lighting and stage technician. He graduated in film and TV directing in 2001. In 2007, he directed his first feature film *The Living and the Dead*, based on the book and screenplay by Josip Mlakić. In 2014, he directed *Number 55*, based on the original screenplay by Ivan Pavličić. In 2017, he directed *Dead Fish*, and in 2024 he completed *The Wrath of God*, both based on literary works and screenplays by Josip Mlakić. He also directs short films, drama series, soap operas, and documentary TV films and series.

FRKA



Hrvatska • Croatia
2024. • 109' 44"
triler, drama, komedija • thriller, drama, comedy

SVJETSKA PREMIJERA
WORLD PREMIERE

REŽIJA • DIRECTOR

Svebor Mihael Jelić

SCENARIJ • SCREENPLAY Sven Latinović

FOTOGRAFIJA • CINEMATOGRAPHY Xavier Pawlowski

MONTAŽA • EDITORS Adam Mišković, Iva Puljar-Matić, Svebor Mihael Jelić

SCENOGRAFIJA • PRODUCTION DESIGN Lorna Kalazić Jelić, Tončica Knez

KOSTIMOGRAFIJA • COSTUME DESIGN Lorna Kalazić Jelić, Tončica Knez

OBLIKOVANJE ZVUKA • SOUND Dino Divković

ORIGINALNA GLAZBA • SCORE Juraj Valentić

GLAVNE ŽENSKE ULOGE • LEAD ACTRESSES Kristina Jovanović, Antonia Mrkonjić

GLAVNE MUŠKE ULOGE • LEAD ACTORS Sven Latinović, Luka Vondrak

SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS Vedran Dakić,

Domagoj Ivanković, Dejan Aćimović, Ian Tomljenović, Bojan Ban,

Filip Bielen, Nikola Radoš, Silvijo Švast, Duško Modrinić

DEBITANTI • DEBUTANTS Sven Latinović, Antonia Mrkonjić,

Luka Vondrak, Vedran Dakić, Domagoj Ivanković

PRODUCENTI • PRODUCERS Iris Tomić, Sven Latinović

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Oksimoron



Nakon nezgode s isporukom robe za lokalnog dilera, Nika dobiva ultimatum koji će nju i njezine prijatelje odvesti ravno u vrtoglavu noćnu utrku s vremenom u kojoj su sve granice izbrisane.

After messing up a job for the local drug dealer, Nika is presented with an ultimatum that takes her and her friends on a no-holds-barred race against time on a night that will test all the limits they thought they knew.



Svebor Mihael Jelić (1998.), redatelj i scenarist čiji je debitantski kratki film *Đaneri* prikazan na hrvatskim i međunarodnim festivalima, a debitantski dugometražni, *Zagrebački ekvinocij*, bio najgledaniji domaći film u hrvatskim kinima 2020. Trenutačno studira režiju i kameru na Sveučilištu za glazbu i izvedbene umjetnosti u Beču (MDW). Osnivač je neformalnog filmskog kolektiva CEFGL.

Svebor Mihael Jelić (1998), director and screenwriter whose debut short film *Đaneri* was screened at Croatian and international festivals, and his feature debut *Zagreb Equinox* was the most watched domestic film in Croatian cinemas in 2020. He is a student of directing and cinematography at the University of Music and Performing Arts Vienna (MDW). He is the founder of the informal film collective CEFGL.

NAŠA DJECA

OUR CHILDREN



Hrvatska • Croatia
2024. • 95'
dokumentarni • documentary

REŽIJA • DIRECTOR
Silvestar Kolbas

SCENARIJ • SCREENPLAY Silvestar Kolbas
FOTOGRAFIJA • CINEMATOGRAPHY Silvestar Kolbas
MONTAŽA • EDITOR Denis Golenja
OBLIKOVANJE ZVUKA • SOUND Tihomir Vrbanec, Luka Gamulin, Ana Grujić
PRODUCENT • PRODUCER Nenad Puhovski
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Factum



FESTIVALI I NAGRADE
FESTIVALS AND AWARDS
 • ZagrebDox 2024.

Silvestar je drugi put oženjen. Ima troje djece: Jakova iz prvog braka, koji sada ima 38 godina. Evu, iz drugog braka, rođenu postupkom umjetne oplodnje, koja sada ima 22 godine i Antu, usvojenog iz dječjeg doma u dobi od 8 godina, sada dvadesetogodišnjaka. Kako djeca utječu na osjećaje i stavove te na međusobni odnos njega i supruge? Kako on utječe ili je dosad utjecao na koje dijete? Kakav odnos ima sa svakim djetetom i daje li im svima jednako ljubavi? Mijenjaju li ga djeca? Čini li to svako od njih na drukčiji način?

This is Silvestar's second marriage. He has three children. Jakov, from his first marriage, who is now 38. Eva, from his second marriage, conceived in vitro, now being 22. Ante, adopted from an orphanage when he was 8, now 23. How do the children affect the feelings and opinions, as well as the relationship between husband and wife? How does he affect each child? What is his relationship with a particular child, and does he give them all equal amounts of love? Do children change him? Does each of them do it differently?



Silvestar Kolbas (1956.) filmski je snimatelj, fotograf i redatelj. 1982. diplomirao je filmsko i televizijsko snimanje na Akademiji dramske umjetnosti u Zagrebu na kojoj je danas redoviti profesor. Na početku profesionalne karijere radi kao slobodni fotograf i snimatelj, a potom se zapošljava na RTZ-u (HRT) gdje preko brojnih emisija, reportaža, priloga i filmova izrasta u vrhunskog televizijskog snimatelja. Kolbas je izlagao fotografije, objavljivao i uređivao stručne radove o snimanju, snimio dva cjelovečernja igrana i više kratkih i televizijskih filmova, serija i dokumentarnih filmova za televiziju i u nezavisnim produkcijama. Kao redatelj debitirao je 2003. godine zapaženim autobiografskim dokumentarnim filmom *Sve o Evi*. Posljednjih godina snima uglavnom dugometražne dokumentarce (*Život na svježem zraku*, *Sretno dijete*, *Lora – svjedočanstva*, *Mimara Revisited*), ponajviše za Factum. Za svoj srednjometražni dokumentarac, *Ratni Reporter*, u produkciji Factuma Kolbas je dobio godišnju Nagradu Vladimir Nazor za filmsku umjetnost za 2011. godinu.

Silvestar Kolbas (1956.) is a photographer, cinematographer and director. He graduated in Film and TV Camera in 1982 from the Academy of Dramatic Art in Zagreb. Today he is a full-time professor at the same institution. Early in his professional career he worked as a freelance photographer and cinematographer. Then he started working for Croatian Television on numerous TV programs, reports, and TV films later, he became a top TV cinematographer. Kolbas had photo exhibitions, wrote, and edited papers about cinematography, directed one feature film and numerous short and TV films, series and documentaries for television and in independent productions. He had his directorial debut in 2003, with his acclaimed autobiographical film *All About Eva*. Lately he has mostly been engaged in feature-length documentaries (*Life in Fresh Air*, *Lucky Child*, *Lora – Testimonies*, *Mimara Revisited*), mainly for Factum. His medium-length documentary *War Reporter*, produced by Factum, won him the annual Vladimir Nazor Award for Film 2011.

PROSLAVA

CELEBRATION



Hrvatska, Katar • Croatia, Qatar
2024. • 86'
drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE

REŽIJA • DIRECTOR
Bruno Anković

SCENARIJ • SCREENPLAY Jelena Paljan, prema knjizi Damira Karakaša /
based on the novel by Damir Karakaš
FOTOGRAFIJA • CINEMATOGRAPHY Aleksandar Pavlović
MONTAŽA • EDITOR Tomislav Stojanović
SCENOGRAFIJA • PRODUCTION DESIGN Bojan Drezgić
KOSTIMOGRAFIJA • COSTUME DESIGN Morana Starčević
OBLIKOVANJE ZVUKA • SOUND Julij Zornik
ORIGINALNA GLAZBA • SCORE Alen Sinkauz, Nenad Sinkauz
MASKA • MAKE UP Snježana Gorup
SPECIJALNI EFEKTI • SPECIAL EFFECTS Petar Novaković
VIZUALNI EFEKTI • VISUAL EFFECTS Sandrino Požezanac, Vlado Dostal
GLAVNA ŽENSKA ULOGA • LEAD ACTRESS Klara Fiolić
GLAVNA MUŠKA ULOGA • LEAD ACTOR Bernard Tomić
SPOREDNA ŽENSKA ULOGA • SUPPORTING ACTRESS Tanja Smoje
SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS Krešimir Mikić,
Nedim Nezirović, Lars Štern, Jan Doležal
DEBITANTI • DEBUTANTS Bruno Anković, Aleksandar Pavlović,
Klara Fiolić, Bernard Tomić
PRODUCENTICE • PRODUCERS Rea Rajčić, Tina Tišljar
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Eclectica
KOPRODUCENTI • CO-PRODUCERS Diego Zanco, Ira Cecić
KOPRODUKCIJA • CO-PRODUCED BY Pakt Media (Slovenija • Slovenia)
DISTRIBUCIJA • DISTRIBUTION Hulahop



Mijo s obitelji živi u siromašnom selu u ruralnom dijelu Hrvatske. Nakon što posvjedoči okrutnom činu svog oca na koji ga je natjerala nepodnošljiva neimaština i izvrši neopravdani nalog općinskih vlasti da se riješi obiteljskog psa, Mijo postaje laka meta ekstremne ideologije koja mu nudi lažnu nadu u bolji život i lažno opravdanje za sve užase koje je pretrpio.

Mijo lives with his family in a poor village in the rural part of Croatia. By witnessing a cruel act by his father driven by the unbearable poverty and after carrying out the municipal authorities' undue order to get rid of the family dog, Mijo becomes easy pray for extreme ideology which offers him false hope for a better life and a false culprit for all the horrible things he has suffered.



Nakon studija na Akademiji Dramske Umjetnosti u Zagrebu, **Bruno Anko** (Split, 1976.) režira kratke i dokumentarne filmove te TV formate. Od 1999. godine radi kao redatelj reklamnih spotova, dobitnik je brojnih strukovnih nagrada i priznanja. *Proslava* je njegov debitantski dugometražni film.

After graduating from the Academy of Dramatic Arts in Zagreb, **Bruno Anko** (Split, 1976) has been directing short and documentary films as well as TV formats. Since 1999 he has been directing commercials, receiving numerous professional awards and recognitions. *Celebration* is his debut feature film.

SLATKA SIMONA

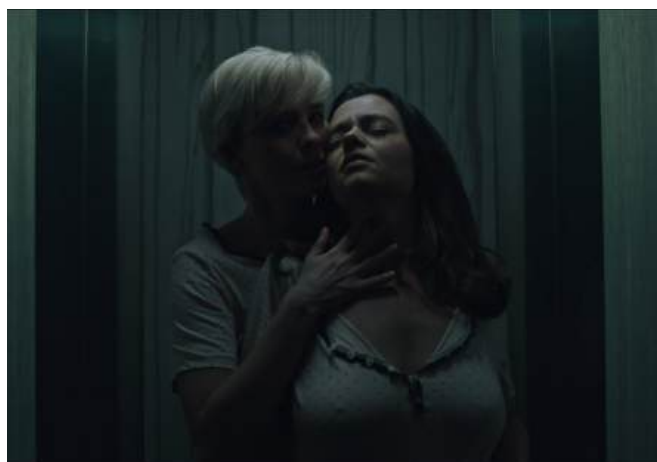
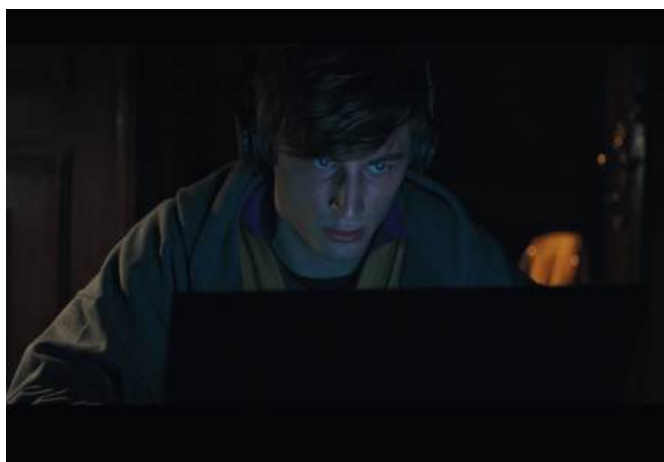
SWEET SIMONA



Hrvatska • Croatia
2024. • 88'
triler • thriller

REŽIJA • DIRECTOR
Igor Mirković

SCENARIJ • SCREENPLAY Igor Mirković
FOTOGRAFIJA • CINEMATOGRAPHY Ivan Zadro h.f.s.
MONTAŽA • EDITOR Tomislav Pavlic
SCENOGRAFIJA • PRODUCTION DESIGN Željka Burić
KOSTIMOGRAFIJA • COSTUME DESIGN Ivana Zozoli Vargović
OBLIKOVANJE ZVUKA • SOUND Luka Gamulin, Tihomir Vrbanec
ORIGINALNA GLAZBA • SCORE Roko Crnić, Hrvoje Klemenčić
MASKA • MAKE UP Sanja Hrštić
VIZUALNI EFEKTI • VISUAL EFFECTS Krsto Jaram
GLAVNE ŽENSKE ULOGE • LEAD ACTRESSES Maja Jurić, Tina Keserović
GLAVNE MUŠKE ULOGE • LEAD ACTORS Toma Medvešek, Jerko Marčić
SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES Nela Kocsis,
Nikolina Prkačin
SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS Kristijan Ugrina,
Paško Vukasović, Luka Knez, Darko Stazić
DEBITANTI • DEBUTANTS Toma Medvešek, Luka Knez, Nikolina Prkačin
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Inter film d.o.o.
DISTRIBUCIJA • DISTRIBUTION Blitz d.o.o.



Ovo je priča u kojoj svatko laže svakome. Zeleni i Jana rade u opskurnoj firmi za seks chat u Zagrebu i zavode muškarce na internetu pod lažnim identitetom Slatke Simone. Negdje u Austriji živi tajanstveni Bobo, koji se upleo u Simoninu mrežu: šalje joj poruke danima i noćima da bi na kraju poželio stvarnu vezu s njom. Simona potiče njegove želje, ali uvijek izbjegne susret. Ali kad Bobo odluči da će ostaviti sve zbog Simone i planira novi život s njom, seks chat animatori shvate da igra postaje ozbiljna, da zaluduju nepoznatog čovjeka. No, pitanje je govori li Bobo istinu?

It is a story in which everyone lies to everyone else. Zeleni and Jana work for a Croatian sexchat company and lure men on the Internet under the false identity of Sweet Simona. Somewhere in Austria lives mysterious Bobo, who texts to Simona obsessively and gets caught in her net; he wants a real relationship. Simona gives him hope, but always avoids a date. When Bobo starts planning his life with Simona, the sexchat line operators realize that their correspondence has gone too far because it is ruining the stranger's life. But it turns out Bobo hasn't been on the same level with them either...



Igor Mirković (1965.) je TV novinar i redatelj koji živi u Zagrebu. Od 1998. godine režira dokumentarne filmove. Dva njegova dokumentarna filma doživjela su značajan uspjeh: *Novo, novo vrijeme / Tko želi biti predsjednik?* (2001., u suradnji s Rajkom Grličem) i *Sretno dijete* (2003.), glazbeni dokumentarni film o punk-rock pokretu u komunističkoj Jugoslaviji. *Krupni otpad* (2008.) njegov je prvi kratki igrani film. Režirao je dva dugometražna igrana filma - *Noćni brodovi* (2012.) i *Slatka Simona* (2024.). Suautor je televizijske serije *Crno-bijeli svijet* (2014.), jedne od najpopularnijih hrvatskih TV serija proteklog desetljeća. Od 1999. je član kreativnog tima Motovun Film Festivala.

Igor Mirković (1965) is a TV journalist and director, and lives in Zagreb. Since 1998, he has been directing documentary films. Two of his documentary films have seen significant success: *Croatia 2000 - Who Wants to Be a President* (2001, co-directed with Rajko Grlič) and *Happy Child* (2003), a musical documentary film about the punk-rock movement in communist Yugoslavia. *Waste* (2008) is his first short film. He directed two feature films: *Night Boats* (2012) and *Sweet Simona* (2024). He co-authored the TV series *Black and White World* (2014), one of the most popular Croatian TV series of the last decade. He has been a member of the creative team of the Motovun Film Festival since 1999.

Autor fotografije: Samir Cerić Kovačević

SVEMU DOĐE KRAJ

IT ALL ENDS HERE



Hrvatska, Bugarska, Srbija, Sjeverna Makedonija •
Croatia, Bulgaria, Serbia, North Macedonia
2024. • 89'
kriminalistička drama, triler • crime drama, thriller

SVJETSKA PREMIJERA
WORLD PREMIERE

REŽIJA • DIRECTOR

Rajko Grlić

SCENARIJ • SCREENPLAY Rajko Grlić, Ante Tomić

FOTOGRAFIJA • CINEMATOGRAPHY Branko Linta h.f.s.

MONTAŽA • EDITOR Tomislav Pavlic h.f.m.

SCENOGRAFIJA • PRODUCTION DESIGN Željka Burić

KOSTIMOGRAFIJA • COSTUME DESIGN Morana Starčević

OBLIKOVANJE ZVUKA • SOUND Momchil Bozhkov

ORIGINALNA GLAZBA • SCORE Duke Bojadžijev

MASKA • MAKE UP Ana Bulajić Črček

SPECIJALNI EFEKTI • SPECIAL EFFECTS Petar Novaković

VIZUALNI EFEKTI • VISUAL EFFECTS Krsto Jaram

GLAVNA ŽENSKA ULOGA • LEAD ACTRESS Jelena Đokić

GLAVNA MUŠKA ULOGA • LEAD ACTOR Živko Anočić

SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES Ksenija Marinković,

Marina Redžepović, Anjela Nedyalkova, Katarina Bistrović Darvaš, Doris Šarić Kukuljica,

Anita Schmidt, Ivana Marenić Pugar, Ramona Ivanda, Ana Uršula Najev, Jana Škrkulja

SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS Boris Isaković, Janko Popović Volarić, Emir Hadžihafizbegović, Srđan

Grahovac, Siniša Ružić, Dejan Đonović, Aleksandar Radulović, Petre Arsovski, Dejan Aćimović, Mario Knezović, Toni Gojanović

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Inter film d.o.o.

KOPRODUKCIJA • CO-PRODUCED BY RFF International (Bugarska • Bulgaria), West End Production (Srbija • Serbia), ABHO Film (Crna Gora • Montenegro), Veda Film (Sjeverna Makedonija • North Macedonia), Oktavijan (Bosna i Hercegovina • Bosnia and Herzegovina), Saudade (Turska • Turkey)

KOPRODUCENTI • CO-PRODUCERS Stefan Kitanov, Uliks Fehmiu, Ivan Đurović, Elena Staniševa, Slaven Knezović, Emir Külal Haznevi, Mike Downey

DISTRIBUCIJA • DISTRIBUTION Blitz d.o.o.

PRODAJNI ZASTUPNIK • SALES AGENT Latido Films



Maks Pinter, uspješni zagrebački odvjetnik, oslobodio je svoga klijenta, bogatog i moćnog Dinka Horvata od optužnice za dvostruko umorstvo. Na proslavi, pijani Maks Dinku kaže da je hladnokrvni ubojica radnika koji su samo došli pitati za svoju plaću. Sukob s jednim od stupova društva Maksa će učiniti nepoželjnim; izgubit će partnera i klijente, ostavit će ga žena... Uz pomoć Nine, ljubavi iz studentskih dana, Maks će krenuti u osvetnički pohod. S druge strane, nitko u ovoj priči nije posve nevin i svi su duboko isprepleteni.

Maks Pinter, a successful Zagreb lawyer, managed to get the charges for double murder against his client, the rich and powerful Dinko Horvat, dropped. At the celebration party, Maks is drunk and tells Dinko he killed the workers, who only came asking about their salaries, in cold blood. The confrontation with one of the pillars of society makes Maks an undesirable person, he loses his partner and clients, and his wife leaves him. With his university-days girlfriend Nina, he embarks on a revenge mission. On the other hand, no one in this story is entirely innocent and everyone is tightly connected.



Autorica fotografije: Željka Dimić

Rajko Grlić (Zagreb, 1947.) jedan je od najznačajnijih hrvatskih redatelja i scenarista. Diplomirao je na praškoj filmskoj akademiji FAMU. Redatelj je i koscenarist jedanaest dugometražnih filmova. Osim toga, napisao je deset produciranih scenarija za igrane filmove i dvije TV-serije. Dobitnik je brojnih nagrada za scenarij, uključujući UNESCO-vu nagradu, nagradu FIPRESCI na kanskom festivalu i nagradu Peter Kastner. Važnu scenarističku suradnju ostvario je sa srpskim filmašem Srdanom Karanovićem (zajedno su napisali scenarije za dva Grličeva i tri Karanovićeva filma te kultnu Karanovićevu TV-seriju *Grlom u jagode*). Režirao je i tri dokumentarne TV-serije i desetak kratkometražnih filmova. Bio je pokretač i umjetnički direktor Motovun Film Festivala kao i Imaginarne filmske akademije u Grožnjanu. Nositelj je najviše američke titule na području filma (Eminent Scholar) na Sveučilištu Ohio u Athensu (SAD).

Rajko Grlić (Zagreb, 1947) is one of the most important Croatian directors and scriptwriters. He obtained his degree in Film Directing from FAMU in Prague. He directed and co-wrote eleven feature-length films. In addition to that, Rajko wrote ten scripts for produced fiction films and TV series. He won numerous awards for his scripts, including UNESCO Award, FIPRESCI Award at Cannes Film Festival and Peter Kastner Award. He had an intensive scriptwriting cooperation with Serbian filmmaker Srdan Karanović (they co-wrote two Grlić's films and three Karanović's films, as well as Karanović's iconic TV series *Reckless Years*). He also directed three documentary TV series and a dozen short feature films. He launched the Motovun Film Festival and Grožnjan Imaginary Academy and was also their Artistic Director. Grlić is currently Ohio Eminent Scholar in Film at Ohio University in Athens, Ohio.

SVETA OBITELJ

THE HOLY FAMILY



Hrvatska, Srbija • Croatia, Serbia
2023. • 115'
drama

REŽIJA • DIRECTOR
Vlatka Vorkapić

SCENARIJ • SCREENPLAY Slavica Šnur, Vlatka Vorkapić
FOTOGRAFIJA • CINEMATOGRAPHY Filip Tot
MONTAŽA • EDITOR Ivor Šonje
SCENOGRAFIJA • PRODUCTION DESIGN Mario Ivezić
KOSTIMOGRAFIJA • COSTUME DESIGN Ivana Zozoli Vargović
OBLIKOVANJE ZVUKA • SOUND Luka Gamulin, Tihomir Vrbanec
ORIGINALNA GLAZBA • SCORE Stanislav Kovačić
MASKA • MAKE UP Tatjana Tomšić
GLAVNE ŽENSKE ULOGE • LEAD ACTRESSES Luna Pilić, Anita Matić Delić
GLAVNE MUŠKE ULOGE • LEAD ACTORS Ivan Čuić, Nikola Đuričko
SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES Judita Franković Brdar,
Lidija Penić-Grgaš, Sandra Lončarić
SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS Aleksandar Cvjetković,
Aljoša Čepl, Darko Milas
DEBITANTI • DEBUTANTS Ivan Čuić, Luna Pilić
PRODUCENT • PRODUCER Ivan Maloča
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Inter film d.o.o.
KOPRODUKCIJA • CO-PRODUCED BY Zilion Film (Srbija • Serbia)
KOPRODUCENTICA • CO-PRODUCER Lazar Ristovski
DISTRIBUCIJA • DISTRIBUTION Blitz d.o.o.



FESTIVALI I NAGRADE

FESTIVALS AND AWARDS

- Međunarodni filmski festival u São Paulu 2023. / São Paulo International Film Festival 2023
- Međunarodni filmski festival Beograd FEST 2024. – Glavni natjecateljski program – nagrada publike za najbolji europski film, nagrada za najbolji scenarij (Slavica Šnur i Vlatka Vorkapić) / FEST Belgrade IFFF 2024 – Main Competition – Best Script and Audience Award (Slavica Šnur and Vlatka Vorkapić)

Udaja za sina bogatog seoskog gazde naizgled je ispunjenje snova mlade siromašne nadničarke. Brak s momkom koji je opterećen, za selo u kojem živi, sramotnom tajnom, zbog koje je talac bolesno tradicionalne i pobožne majke i beskrupuloznog ali šarmantnog oca, za nadničarku će biti zamka laži, mračne požude, tradicionalizma i devijantne pobožnosti. Kad shvati da je izabrana samo da im popuni sliku njihove „svete obitelji“, situacija izmiče kontroli a slika postaje ruglo.

Marrying the son of a wealthy village landlord seems to be a dream come true for a young day labourer. However, marriage to a man burdened with a shameful secret in the village where he lives, making him a hostage to his sickly traditional and devout mother and a ruthless but charming father, will be a trap of lies, dark lust, traditionalism, and deviant piety for the labourer. When she realizes she was chosen only to complete their picture of a "holy family," the situation spirals out of control, and the image turns into a mockery.



Vlatka Vorkapić (Ogulin, 1969.) je redateljica, scenaristica i dramatičarka. Diplomirala je TV i filmsku režiju na Akademiji dramske umjetnosti te komparativnu književnost i češki jezik i književnost na Filozofskom fakultetu u Zagrebu. Dobitnica je nagrade Marin Držić za kazališnu dramu *Judith French*. Scenaristica je i redateljica niza serija, tridesetak dokumentarnih, tri kratkometražna igrana i dugometražnog igranog filma *Sonja i bik* koji je bio kino-hit 2012. godine te za scenarij nagrađen Zlatnom arenom u Puli. *Sveta obitelj* njezin je drugi dugometražni film na kojemu je radila kao redateljica i koscenaristica.

Vlatka Vorkapić (Ogulin, 1969) is a director, screenwriter and playwright. She graduated in TV and film directing from the Academy of Dramatic Art and comparative literature and Czech language and literature from the Faculty of Humanities and Social Sciences in Zagreb. She won the Marin Držić Award for her stage play *Judith French*. She wrote and directed a number of series, around thirty documentary films, three short films, and the feature film *Sonja and the Bull*, which was a box office hit in 2012, and won the Golden Arena for Best Screenplay at Pula Film Festival. *Holy Family* is her second feature, which she directed and co-wrote.

ŠALŠA

SUMMER TEETH



Hrvatska, Crna Gora, Bosna i Hercegovina •
Croatia, Montenegro, Bosnia and Herzegovina
2024. • 100'
komedija • comedy

SVJETSKA PREMIJERA
WORLD PREMIERE

REŽIJA • DIRECTOR
Dražen Žarković

KOSCENARISTI • CO-SCREENWRITERS Ivan Turković Krnjak, Maja Todorović

FOTOGRAFIJA • CINEMATOGRAPHY Saša Petković

MONTAŽA • EDITOR Saša Karakaš Šikanić

SCENOGRAFIJA • PRODUCTION DESIGN Tajana Čanić Stanković

KOSTIMOGRAFIJA • COSTUME DESIGN Ivana Zozoli Vargović

OBLIKOVANJE ZVUKA • SOUND Ognjen Popić

ORIGINALNA GLAZBA • SCORE Mate Matišić

MASKA • MAKE UP Jasmína Lilić

SPECIJALNI EFEKTI • SPECIAL EFFECTS Petar Novaković

VIZUALNI EFEKTI • VISUAL EFFECTS Krsto Jaram

GLAVNA MUŠKA ULOGA • LEAD ACTOR Momčilo Otašević

SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES Ivana Gulin, Snježana
Sinovčić Šiškov, Milica Janevski, Ecija Ojdanić, Luna Pilić

SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS Roko Sikavica, Ljubiša
Savanović, Donat Zeko, Mirko Vlahović, Šimun Šitum, Petar Salečić, Konstantin
Haag, Luka Šatara, Mijo Jurišić, Slavko Sobin, Damir Markovina, Draško Zidar,
Bojan Brajčić, Lovre Kondža

PRODUCENTI • PRODUCERS Damir Terešak, Ana Grbac, Nikolina Vučetić Zečević
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Maxima film

KOPRODUKCIJA • CO-PRODUCED BY Far Film Production (Crna Gora •
Montenegro), Bitter Frame Production (Crna Gora • Montenegro),
Nomad film (Bosna i Hercegovina • Bosnia and Herzegovina)

KOPRODUCENTI • CO-PRODUCERS Đorđe Vojvodić, Saša Petković,
Branislav Milatović

DISTRIBUCIJA • DISTRIBUTION Jučer d.o.o.



Student u bijegu od lošeg poslodavca dolazi na zabačeni otok na berbu rajčica, no tamo ga čeka ekipa redikula, jedna prava ljubav i borba za goli život.

A student on the run from a bad employer comes to a remote island to harvest tomatoes, but there awaits a team of goofy people, one true love, and a fight for his life.



Dražen Žarković (1970.) diplomirao je filmsku i televizijsku režiju na Akademiji dramskih umjetnosti u Zagrebu. Režirao je pet dugometražnih filmova: *Ajmo žuti!*, *Trešeta*, *Zagonetni dječak*, *Alka* i *Moj dida je pao s Marsa*. Kao član grupe autora dobitnik je hrvatske nacionalne filmske nagrade Oktavijan za kratki animirani film *Čekaj me* (1993.), kratki igrani film *Samopotjera* (1994.), srednjometražni igrani film *Novogodišnja pljačka* (1998.), te kratki dokumentarni film *Šalter* (2001.) za koji je nagrađen i Zlatnom maslinom na televizijskom festivalu u Baru. Na istom je festivalu godinu kasnije osvojio Srebrnu maslinu u kategoriji dugometražnog televizijskog filma za *Ajmo žuti!* Za kratki dokumentarni film *Od jutra do mraka* na Danima hrvatskog filma 2005. osvojio je nagradu za najboljeg montažera. Najveći međunarodni uspjeh ostvario je dugometražnim igranim filmom *Trešeta* (u zajedničkoj režiji s Pavom Marinkovićem).

Dražen Žarković (1970) graduated in film and TV directing from the Academy of Dramatic Art in Zagreb. He directed five feature films: *Go, Yellow!*, *Tressette – A Story of an Island*, *The mysterious Boy*, *Alka*, and *My Grandpa is an Alien*. As a member of a group of authors he has received the Croatian national film award, Oktavijan Award for Best Short Animated film *Čekaj me* (1993), short film *Samopotjera* (1994), medium-length fiction film *The New Year's Robbery* (1998), and the short documentary film *Šalter* (2001), which also received the Golden Olive Award at the International TV Festival in Bar. The following year, he won the Silver Olive in the category of feature-length TV film *Go, Yellow!* at the same festival. He won the award for best editor at the 2005 Croatian Film Days for his short documentary film *Od jutra do mraka*. His feature film *Tressette – A Story of an Island* (co-director Pavo Marinković) brought him the greatest international success.

ŠLAGER

THIS IS NOT A LOVE SONG



Hrvatska • Croatia
2024. • 71' 16"
romantična drama • romantic drama

SVJETSKA PREMIJERA
WORLD PREMIERE

REŽIJA • DIRECTOR
Nevio Marasović

SCENARIJ • SCREENPLAY Nevio Marasović, Janko Popović Volarić, Lana Barić
FOTOGRAFIJA • CINEMATOGRAPHY Radislav Jovanov Gonzo
MONTAŽA • EDITOR Nevio Marasović
OBLIKOVANJE ZVUKA • SOUND Julij Zornik
ORIGINALNA GLAZBA • SCORE Alen Sinkauz, Nenad Sinkauz
VIZUALNI EFEKTI • VISUAL EFFECTS Zoran Mihailović
GLAVNA ŽENSKA ULOGA • LEAD ACTRESS Lana Barić
GLAVNA MUŠKA ULOGA • LEAD ACTOR Janko Popović Volarić
PRODUCENTI • PRODUCERS Janko Popović Volarić, Nevio Marasović, Ira Cecić
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Šlager film d.o.o.



Poznati filmski redatelj u krizi srednjih godina zove na Bled svoju neprežaljenu bivšu djevojku da mu pomogne napisati film temeljen na njihovoj vezi.

A famous film director in a midlife crisis invites his fatal ex-girlfriend to a lake hotel to help him write a script based on their relationship.



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

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

ŽENA S GUMENIM RUKAVICAMA

THE WOMAN WITH THE RUBBER GLOVES



Hrvatska • Croatia
2023. • 92' 44"
drama

REŽIJA • DIRECTOR
Mario Šulina

SCENARIJ • SCREENPLAY Franjo Nagulov, Ivor Martinić

FOTOGRAFIJA • CINEMATOGRAPHY Mario Šulina

MONTAŽA • EDITOR Mario Šulina

SCENOGRAFIJA • PRODUCTION DESIGN Dražen Matijašević

KOSTIMOGRAFIJA • COSTUME DESIGN Zdenka Lacina Pitlik

OBLIKOVANJE ZVUKA • SOUND Mario Šulina

ORIGINALNA GLAZBA • SCORE Igor Arlović

MASKA • MAKE UP Zdravka Pezer Bulović

GLAVNA ŽENSKA ULOGA • LEAD ACTRESS Areta Ćurković

GLAVNA MUŠKA ULOGA • LEAD ACTOR Miroslav Čabreja

SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES Sandra Lončarić, Tatjana Bertok

Zupković, Ivana Soldo Čabreja, Antonia Mrkonjić, Matea Grabić Čaćić

SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS Ivan Čaćić, Vjekoslav Janković,

Antonio Jakupčević

PRODUCENT • PRODUCER Mario Šulina

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Slavonija Nova

DISTRIBUCIJA • DISTRIBUTION Jučer d.o.o.

PRODAJNI ZASTUPNIK • SALES AGENT Jučer d.o.o.



U središtu ove suvremene socijalne drame školska je spremačica Mirna koja, dok u njezinom kolektivu štrajkaju za veća materijalna prava, dane prosvjetara-štrajkaša strpljivo i predano olakšava kuhanjem kave i drugim uobičajenim aktivnostima. Izvan školskih hodnika ona je supruga muža nasilne naravi i teške ruke koja zna „zapečatiti“ i pokoji trag na Mirninom licu. U njezinom životu zrcale se životi mnogih koji će se prepoznati u svojoj borbi sa sustavom nepravde ili nepravdom sustava. A Mirna kroz život ne korača „u rukavicama“.

This contemporary social drama centres around the school cleaner Mirna. The collective is on strike for an increase in their material rights, and Mirna patiently and devotedly makes the days of the teachers on strike easier by making them coffee and performing her other usual activities. Outside the corridors of the school, she is married to a violent husband, whose heavy-handed aggression sometimes leaves a few marks on Mirna's face. Her life reflects the lives of many who will recognise themselves in their struggle with the system of injustice or the injustice of the system. And Mirna doesn't go through life "in gloves".



Mario Šulina (1969.) U Đakovu je završio osnovnu i srednju školu, a u Osijeku Poljoprivredni fakultet. Fotografijom se počinje baviti 1982. godine u osnovnoj školi, gdje uči klasičnu crno-bijelu fotografiju. Svoje fotografije izlagao je na skupnim i samostalnim izložbama i za njih bivao pohvaljivan i nagrađivan. Paralelno s fotografijom, 1993. godine započinje glazbenu karijeru osnivanjem sastava *Guinness* u kojem svira irsku tradicionalnu glazbu, a 1995. godine pokreće multimedijски projekt *Ars Nova* koji će ubrzo prerasti u glazbeni sastav *Nova*. Od 1998. član je Hrvatskog društva skladatelja. Videom i filmom bavi se unazad desetak godina. Završava Školu medijske kulture „Dr. Ante Peterlić“ Hrvatskog filmskog saveza za dokumentarni film, TV reportažu i specijalizaciju za kameru i snimanje. Snima i režira niz kratkih i dužih dokumentarnih, eksperimentalnih, namjenskih, kratkih igranih filmova te video spotova. Redatelj je i producent dugometražnih igranih filmova *Adam* i *Žena s gumenim rukavicama*.

Mario Šulina (1969) completed his primary and secondary school in Đakovo, and graduated from the Faculty of Agrobiotechnical Sciences in Osijek. He started doing photography in 1982 in primary school, where he learnt black and white photography. His work has been exhibited at group and solo exhibitions, receiving praise and awards. At the same time as doing photography, in 1993 he started his music career and formed the band *Guinness*, where he performs Irish traditional music. In 1995 he started the multimedia project *Ars Nova*, which soon grew into the band *Nova*. He has been a member of the Croatian Composers' Society since 1998. He has been working in video and film for around ten years. He is a graduate of the Croatian Film Association's Dr. Ante Peterlić School of Media Culture in documentary film, TV feature story and specialised in camera and filming. He has shot and directed a number of short documentary and documentary films, experimental and commission films, and short films and music videos. He directed and produced the feature films *Adam* and *The Woman With the Rubber Gloves*.



MANJINSKE KOPRODUKCIJE MINORITY CO-PRODUCTIONS

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DOMAĆINSTVO ZA POČETNIKE

DOMAKINSTVO ZA POČETNICI / HOUSEKEEPING FOR BEGINNERS



Sjeverna Makedonija, Hrvatska, Poljska, Srbija,
Kosovo, Australija, SAD • North Macedonia,
Croatia, Poland, Serbia, Kosovo, Australia, USA
2023. • 107'
drama

REŽIJA • DIRECTOR
Goran Stolevski

SCENARIJ • SCREENPLAY Goran Stolevski
FOTOGRAFIJA • CINEMATOGRAPHY Naum Doksevski
MONTAŽA • EDITOR Goran Stolevski
SCENOGRAFIJA • PRODUCTION DESIGN Anna Rzeźniczek
KOSTIMOGRAFIJA • COSTUME DESIGN Roza Trajčeska Ristovska
OBLIKOVANJE ZVUKA • SOUND Emma Bortignon
ORIGINALNA GLAZBA • SCORE Alen Sinkauz, Nenad Sinkauz
MASKA • MAKE UP Goran Ignjatovski, Leonora Mehmeti Hoxha
GLAVNA ŽENSKA ULOGA • LEAD ACTRESS Anamaria Marinca
GLAVNA MUŠKA ULOGA • LEAD ACTOR Samson Selim
SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES Alina Serban, Mia Mustafi,
Dzada Selim, Sara Klimoska, Ajshe Useini
SPOREDNA MUŠKA ULOGA • SUPPORTING ACTOR Vladimir Tintor
DEBITANTI • DEBUTANTS Samson Selim, Mia Mustafi, Dzada Selim
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Marija Dimitrov
(Sjeverna Makedonija • North Macedonia)
KOPRODUKCIJA • CO-PRODUCED BY Madants (Poljska • Poland) Sense Production (Srbija
• Serbia), Industria Film (Kosovo) Film i Väst (Švedska • Sweden),
Causeway Films (Australija • Australia), Kinorama (Hrvatska • Croatia)
KOPRODUCENTI • CO-PRODUCERS Klaudia Śmieja-Rostworowska, Beata Rzeźniczek,
Milan Stojanović, Blerta Basholli, Kristina Börjeson, Jonas Kellagher, Kristina Ceyton,
Sam Jennings, Ankica Jurić Tilić
DISTRIBUCIJA • DISTRIBUTION Zagreb Film Festival
PRODAJNI ZASTUPNIK • SALES AGENT New Europe Film Sales



FESTIVALI I NAGRADE

FESTIVALS AND AWARDS

- Međunarodni filmski festival u Veneciji 2023. - nagrada Queer Lion / Venice International Film Festival 2023 - Queer Lion Award
- Festival srednjoeuropskog i istočnoeuropskog filma CinEast 2023. / CinEast – Central and Eastern European Film Festival 2023.
- Zagreb Film Festival 2023. – Glavni program (izvan konkurencije) / Zagreb Film Festival 2023. – Main Program: Out of Competition
- Filmski festival u Tallinnu Black Nights 2023. – Screen International Critics' Choice, Fokus Srbija i SEE susjedi / Tallinn Black Nights Film Festival 2023. – Screen International Critics' Choice, Focus: Serbia and SEE Neighbours
- Međunarodni filmski festival u Solunu 2023. – Survey Expanded: Reflections of Topos / Thessaloniki Film Festival 2023. – Survey Expanded: Reflections of Topos
- Međunarodni filmski festival Crossing Europe 2024. / Crossing Europe Film Festival 2024

Domaćinstvo za početnike je priča koja istražuje univerzalne istine o obitelji, kako one u kojoj smo rođeni tako i one koju sami stvorimo. Dita nikada nije htjela biti majka, ali okolnosti je prisiljavaju da odgaja dvije kćeri svoje djevojke, malenu neposlušnu Miju i buntovnu tinejdžericu Vanesu. Dok se borba karaktera rasplamsava, njih tri kroz sukobe postaju neobična obitelj koja je prisiljena izboriti se da ostane obitelj.

Housekeeping for Beginners is a story that explores the universal truths of family, both the ones we're born into and the ones we find for ourselves. Dita never wanted to be a mother, but circumstances forced her to raise her girlfriend's two daughters, tiny troublemaker Mia and rebellious teen Vanesa. A battle of wills ensues as the three continue to butt heads and become an unlikely family that has to fight to stay together.



Goran Stolevski je makedonsko-australski filmski redatelj i scenarist. Njegov prvi dugometražni film, *Nećeš biti sama* (2022.), premijerno je prikazan u natjecateljskom programu Filmskog festivala Sundance, dok je njegov drugi film, *Of an Age* (2023.), otvorio Međunarodni filmski festival u Melbourneu. Snimio je i niz kratkometražnih ostvarenja, među kojima i *Would You Look at Her* (2018.), ovjenčan Nagradom žirija za najbolji međunarodni kratki film na Sundanceu.

Goran Stolevski is a Macedonian-Australian film director and screenwriter. His first feature *You Won't Be Alone* (2022) premiered in competition at the Sundance Film Festival, while his second film *Of an Age* (2023) opened the Melbourne International Film Festival. He also shot a number of shorts, including *Would You Look at Her* (2018), which won the International Short Fiction Jury Award at Sundance.

EKSKURZIJA

EXCURSION



Bosna i Hercegovina, Srbija, Norveška, Francuska,
Katar, Hrvatska • Bosnia and Herzegovina, Serbia,
Norway, France, Qatar, Croatia
2023. • 93'
film o odrastanju, drama • coming of age, drama

REŽIJA • DIRECTOR

Una Gunjak

SCENARIJ • SCREENPLAY Una Gunjak
FOTOGRAFIJA • CINEMATOGRAPHY Matthias Pilz
MONTAŽA • EDITOR Clémence Diard
SCENOGRAFIJA • PRODUCTION DESIGN Emina Kujundžić
KOSTIMOGRAFIJA • COSTUME DESIGN Katarina Pilić
OBLIKOVANJE ZVUKA • SOUND Igor Čamo
ORIGINALNA GLAZBA • SCORE Draško Adžić
MASKA • MAKE UP Lamija Hadžihasanović
GLAVNA ŽENSKA ULOGA • LEAD ACTRESS Asja Zara Lagumdžija
GLAVNA MUŠKA ULOGA • LEAD ACTOR Izudin Bajrović
SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES Nada Spaho, Maja Izetbegović,
Mediha Musliović
SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS Vedran Tuče, Muhamed Hadžović
DEBITANTICA • DEBUTANT Asja Zara Lagumdžija
PRODUCENTI • PRODUCERS Amra Bakšić Čamo, Adis Đapo
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY SCCA/pro.ba (Bosna i Hercegovina •
Bosnia and Herzegovina)
KOPRODUKCIJA • CO-PRODUCED BY Nukleus film (Hrvatska • Croatia), Baš Čelik (Srbija •
Serbia), Salaud Morisset (Francuska • France)
KOPRODUCENTI • CO-PRODUCERS Sinisa Juričić, Jelena Mitrović,
François Morisset, Gary Craner
DISTRIBUCIJA • DISTRIBUTION Zagreb Film Festival
PRODAJNI ZASTUPNIK • SALES AGENT Salaud Morisset Production



FESTIVALI I NAGRADE

FESTIVALS AND AWARDS

- Međunarodni filmski festival u Locarnu 2023. – Međunarodni natjecateljski program (Concorso Cineasti del presente) / Locarno International Film Festival 2023 – International Competition (Concorso Cineasti del presente)
- Sarajevo Film Festival 2023.
- Festival srednjoeuropskog i istočnoeuropskog filma CinEast 2023. / CinEast – Central and Eastern European Film Festival 2023
- Zagreb Film Festival 2023. – Međunarodna dugometražna konkurencija / Zagreb Film Festival 2023 – Main Program: Feature Films
- Međunarodni filmski festival u Solunu 2023. – Meet the Neighbors / Thessaloniki Film Festival 2023 – Meet the Neighbors
- Filmski festival Herceg Novi 2023. – Zlatna mimoza za najbolji scenarij (Una Gunjak), Zlatna mimoza za najbolju žensku ulogu (Asja Zara Lagumdžija) / Montenegro Film Festival 2023 – Golden Mimosa for Best Screenplay (Una Gunjak), Golden Mimosa for Best Actress (Asja Zara Lagumdžija)
- Festival istočnoeuropskog filma u Cottbusu 2023. – Natjecateljski program namijenjen filmovima za mlade / Film Festival Cottbus 2023 – U18 Youth Film Competition
- Filmski festival u Tallinnu Black Nights 2023. – Program za mlade, Fokus Srbija i SEE susjedi / Tallinn Black Nights Film Festival 2023 – Youth Programme, Focus: Serbia and SEE Neighbours
- Filmski festival u Trstu 2024. / Trieste Film Festival 2024
- SEEFest – Filmski festival jugoistočne Europe 2024. / SEEFest South East European Film Festival 2024

Dok se njezin deveti razred priprema za ekskurziju, Iman privlači pažnju starijeg dečka. Nakon što se, nakon igre istine i izazova po školi proširi glasina da je Iman trudna i to ugrozi ekskurziju, Iman se nađe u oluji očekivanja i ograničenja, a događaji koje je izazvala izmiču kontroli.

While her ninth-grade class is preparing for a school trip, Iman attracts the attention of an older boy. After a game of truth or dare spreads rumours throughout the school that Iman is pregnant, jeopardizing the trip, Iman finds herself in a storm of expectations and limitations, and the events she triggered spiral out of control.



Una Gunjak (Sarajevo, 1996.) studirala je filmske studije u Italiji i filmsku montažu na britanskom NFTS-u. Kratki film *Kokoška* (2014.) premijerno joj je prikazan u sekciji „Tjedan kritike“ Filmskog festivala u Cannesu te je osvojio nagradu EFA-e za najbolji kratki film, a njezin kratki film *Salamat* (2017.) otvorio je sekciju „Dvotjedan autora“ u Cannesu. *Ekskurzija* je njezin debitantski dugometražni film.

Una Gunjak (Sarajevo, 1996) studied film art in Italy and film editing at the NFTS in the UK. Her short film *The Chicken* (2014) premiered in the Critics' Week section of the Cannes Film Festival and won the EFA Award for Best Short, while her short *Salamat from Germany* (2017) opened the Directors' Fortnight section in Cannes. *Excursion* is her debut feature.

KIX



Mađarska, Francuska, Hrvatska •
Hungary, France, Croatia
2024. • 94'
dokumentarni • documentary

REŽIJA • DIRECTOR

Bálint Révész, Dávid Mikulán

MONTAŽA • EDITOR Yael Bitton, Károly Szalai

ORIGINALNA GLAZBA • SCORE Csaba Kalotás

PRODUCENT • PRODUCER Viki Réka Kiss

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY ELF Pictures (Mađarska • Hungary)

KOPRODUKCIJA • CO-PRODUCED BY Bulb Cinema (Mađarska • Hungary),

Cinéphage Productions (Francuska • France),

Eclectica (Hrvatska • Croatia) ARTE France, HBO MAX

KOPRODUCENTI • CO-PRODUCERS András Pires Muhi, Victor Ede, Bálint Révész, Rea

Rajčić, Fabrice Puchault, Anne Grolleron

DISTRIBUCIJA • DISTRIBUTION Eclectica

PRODAJNI ZASTUPNIK • SALES AGENT Institute of Documentary Film



FESTIVALI I NAGRADE

FESTIVALS AND AWARDS

- Međunarodni festival dokumentarnog filma u Kopenhagu CPH:DOX 2024. – svjetska premijera / CPH:DOX Copenhagen International Documentary Festival 2024 – world premiere
- ZagrebDox 2024. – hrvatska premijera i nagrada Veliki pečat (regionalna konkurencija) / ZagrebDox 2024 – Croatian premiere and Big Stamp Award (Regional Competition)
- Međunarodni festival dokumentarnih filmova u Münchenu 2024. / Munich International Documentary Festival 2024

Ova dvanaestogodišnja odiseja prati Sanyijevu transformaciju od buntovna klinca s ulice u Budimpešti do razočarane mlade odrasle osobe. Izrastao iz neobičnog prijateljstva redatelja Dávida i Bálinta sa Sanyijem, film bilježi evoluciju Sanyijeva života obilježenog obiteljskim borbama, školskim problemima i težinom očinske uloge koju je morao preuzeti kada mu se rodila sestra. Dok se on susreće s izazovima adolescencije, filmaši se od aktivnih sudionika pretvaraju u promatrače, a Sanyija tragični preokret prisiljava da se suoči s odgovornostima odrasle dobi.

KIX is a 12-year odyssey following Sanyi's journey from a rowdy street kid in Budapest to a disillusioned young adult. Fueled by an unlikely friendship with filmmakers Dávid and Bálint, the film captures the evolution of Sanyi's life marked by family struggles, school issues, and the weight of surrogate fatherhood to his newborn sister. As Sanyi faces the challenges of adolescence, the filmmakers shift from active participants to observers in his life tumult; these culminate in a tragic turn of events forcing him to confront the responsibilities of adulthood.



Dávid Mikulán intermedijjski je umjetnik i filmaš koji je diplomirao na Sveučilištu likovnih umjetnosti u Budimpešti. Njegovi kratki filmovi i animacije predstavljeni su na brojnim festivalima. Kao volonter i filmaš, surađivao je s nevladinim organizacijama i organizacijama za ljudska prava poput Oltaloma Sportska udruga, Udruga alternativnih zajednica, Mađarska mreža protiv siromaštva, Workfare pokret za budućnost.

Bálint Révész radio je kao urednik, pisac, producent, redatelj i sveučilišni profesor. Bálint se fokusira na snimanje filmova o kontroverznim temama koristeći se izazovnim metodama, kao u svom prvom dugometražnom dokumentarnom filmu *Granny Project*, koji je nastajao sedam godina. Film je dobio nagradu MDR na Dok Leipzigu, nagradu za najbolji dokumentarac i montažu Udruge mađarskih filmskih kritičara, nagradu Next Generation na tajvanskom IDFF-u, nominiran je za Doc Alliance i bio prikazan na festivalima Hot Docs i CPH:DOX. *Another News Story*, film koji je producirao, o novinarima koji u sedam zemalja dokumentiraju izbjegličku krizu, bio je u konkurenciji KVIFF-a, i ZFF-a, a prikazan je i na IDFA-i 2017.

Dávid Mikulán is an intermedia artist and filmmaker who graduated from the Fine Art University, Budapest. His short films and animations were presented at various festivals. As a volunteer and filmmaker, he worked together with NGO's and human right organizations like Oltalom Sport Association, Alternative Communities Association, The Hungarian Anti Poverty Network, the Workfare Movement for The Future.

Bálint Révész has worked in a range of roles through editor, writer, producer, director, and university teacher. Bálint focuses on making films about controversial subject matter, using challenging methods such as his first feature documentary, *Granny Project*, which has been 7 years in the making. The film has received the MDR prize at Dok Leipzig, Best Documentary and Editing from the Hungarian Film Critics Association, Next Generation Award at Taiwan IDFF, Doc Alliance nomination and was featured at Hot Docs, CPH:DOX. *Another News Story*, a film produced by him, about journalists documenting the refugee crisis, across seven countries, was in competition at the KVIFF, ZFF and featured at IDFA in 2017.

LOST COUNTRY



Srbija, Francuska, Luksemburg, Hrvatska •
Serbia, France, Luxembourg, Croatia
2023. • 98'
drama

REŽIJA • DIRECTOR
Vladimir Perišić

SCENARIJ • SCREENPLAY Vladimir Perišić, Alice Winocour
FOTOGRAFIJA • CINEMATOGRAPHY Sarah Blum, Louise Botkay Courcier
MONTAŽA • EDITOR Martial Salomon, Jelena Maksimović
SCENOGRAFIJA • PRODUCTION DESIGN Daniela Dimitrovska
KOSTIMOGRAFIJA • COSTUME DESIGN Milica Kolarić
OBLIKOVANJE ZVUKA • SOUND Olivier Goinard
ORIGINALNA GLAZBA • SCORE Alen Sinkauz, Nenad Sinkauz
MASKA • MAKE UP Veronique Dubray
GLAVNA ŽENSKA ULOGA • LEAD ACTRESS Jasna Đuričić
GLAVNA MUŠKA ULOGA • LEAD ACTOR Jovan Ginić
SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES Helena Buljan, Ana Simeunović, Marija Škaričić, Branka Petrić, Dubravka Kovjanić, Vanja Ginić, Maja Jurić, Milica Stefanović, Milica Graovac
SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS Miodrag Jovanović, Lazar Kocić, Pavle Čemerikić, Duško Valentić, Boris Isaković, Despot Ilibašić, Janko Milićević, Goran Navojec, Vinko Kraljević, Aleksandar Đurica, Andrej Jovović, Marko Arsić, Marko Bašić, Goran Tulić, Dragan Milosavljević
PRODUCENTI • PRODUCERS Rob Cotterill, Jonathan Halperyn, Karen Harnisch, Anita Juka, Daniel Kresmery, Christina Piovesan
DEBITANTI • DEBUTANTS Jovan Ginić, Ana Simeunović, Miodrag Jovanović, Despot Ilibašić, Janko Milićević
PRODUCENTI • PRODUCERS Janja Kralj, Nadia Turincev, Omar El Kadi, Vladimir Perišić
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY KinoElektron (Francuska • France), Easy Riders Films (Francuska • France), Trilema (Srbija • Serbia)
KOPRODUKCIJA • CO-PRODUCED BY Red Lion (Luksemburg • Luxembourg), Kinorama (Hrvatska • Croatia), ARTE France Cinéma (Francuska • France), Cosmodigital (Francuska • France)
KOPRODUCENTI • CO-PRODUCERS Vincent Quenault, Jeanne Geiben, Ankica Jurić Tilić, Philippe Perrot
DISTRIBUCIJA • DISTRIBUTION Zagreb Film Festival
PRODAJNI ZASTUPNIK • SALES AGENT Memento International



FESTIVALI I NAGRADE

FESTIVALS AND AWARDS

- Filmski festival u Cannesu – Tjedan kritike 2023. – nagrada zaklade Louis Roederer Rising Star (Jovan Ginić) / Cannes Film Festival – The International Critics' Week 2023 – Louis Roederer Foundation Rising Star Award (Jovan Ginić)
- Filmski festival Herceg Novi 2023. – Posebno priznanje žirija (Jovan Ginić) / Montenegro Film Festival 2023 – Special Jury Mention (Jovan Ginić)
- Festival srednjoeuropskog i istočnoeuropskog filma CinEast 2023. / CinEast – Central and Eastern European Film Festival 2023
- Zagreb Film Festival 2023. – Glavni program: dugometražni igrani filmovi / Zagreb Film Festival 2023 – Main Program: Feature Films
- Sarajevo Film Festival 2023. – Srce Sarajeva za najbolju mušku ulogu (Jovan Ginić) / Sarajevo Film Festival 2023 – Heart of Sarajevo for Best Actor (Jovan Ginić)
- Filmski festival u Trstu 2024. – Posebno priznanje (Jovan Ginić) / Trieste Film Festival 2024 – Special Mention (Jovan Ginić)

Srbija 1996. U tijeku su studentske demonstracije protiv Miloševićevog režima, a petnaestogodišnji Stefan pred najtežom je od svih revolucija – mora se suprotstaviti vlastitoj voljenoj majci, glasnogovornici te iste korumpirane vlade protiv koje se bore njegovi prijatelji.

Serbia, 1996. During the student demonstrations against the Milosevic regime, 15-year-old Stefan has to go through the hardest revolution of all. He has to confront his beloved mother, spokesperson and accomplice of the corrupted government that his friends are rising against.



Vladimir Perišić studirao je književnost na Sveučilištu Paris VII i diplomirao filmsku režiju na francuskoj školi La Fémis. Njegov dugometražni prvijenac, *Obični ljudi* (ZFF 2009.), premijerno je prikazan na „Tjednu kritike“ u Cannesu. Režirao je i segment omnibusa *Mostovi Sarajeva* (2014.), za koji su segmente snimili i Jean-Luc Godard, Sergei Loznitsa, Cristi Puiu i drugi. Selektor je za Festival autorskog filma u Beogradu. *Lost Country* njegovo je drugo dugometražno ostvarenje.

After studying literature at University Paris VII, **Vladimir Perišić** graduated in film directing at La Fémis in France. His first feature, *Ordinary People* (ZFF 2009) premiered at the Cannes Critics' Week. He directed a segment of the omnibus *Bridges of Sarajevo* (2014), alongside directors Jean-Luc Godard, Sergei Loznitsa, Cristi Puiu and others. He is the selector for the Auteur Film Festival in Belgrade. *Lost Country* is Perišić's sophomore feature.



Sjeverna Makedonija, Hrvatska, Francuska,
Kosovo, Luksemburg • North Macedonia, Croatia,
France, Kosovo, Luxembourg
2023. • 96'
film o odrastanju, distopijski •
coming of age, dystopian

HRVATSKA PREMIJERA
CROATIAN PREMIERE

REŽIJA • DIRECTOR
Vardan Tozija

SCENARIJ • SCREENPLAY Vardan Tozija, Darijan Pejovski
FOTOGRAFIJA • CINEMATOGRAPHY Vladimir Samoilovski
MONTAŽA • EDITOR Atanas Georgiev, Blagoja Nedelkovski
SCENOGRAFIJA • PRODUCTION DESIGN Kiril Spaseski
KOSTIMOGRAFIJA • COSTUME DESIGN Andrea Kustović, Nikolina Kostašek
OBLIKOVANJE ZVUKA • SOUND Igor Popovski
ORIGINALNA GLAZBA • SCORE Nathanaël Bergese
MASKA • MAKE UP Goran Ignjatovski
VIZUALNI EFEKTI • VISUAL EFFECTS Luc Serrano, Jovica Panovski, Gil Pinheiro
GLAVNA MUŠKA ULOGA • LEAD ACTOR Matej Sivakov
SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES Kamka Točinovski, Bojana Gregorić Vejzović, Verica Nedeska, Žaklina Petrovska, Jasmina Bilalović, Tara Popova
SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS Saško Kocev, Toni Mihajlovski, Aleksandar Ničovski, Blagoj Veselinov, Oliver Mitkovski, Vladimir Tuliev, Miroslav Petković, Eftim Trajcov, Boris Damovski, Aleksandar Ristoski, Mihajlo Milenkoski
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Focus Pocus Films (Sjeverna Makedonija • North Macedonia)
KOPRODUCENTI • CO-PRODUCERS Patrice Nezan, Laurent Versini, Anita Juka, Valon Bajgora, Gazmend Nela, Adolf El Assal
KOPRODUKCIJA • CO-PRODUCED BY Les Contes Modernes (Francuska • France), 4film (Hrvatska • Croatia), In My Country (Kosovo), Wady Films (Luksemburg • Luxembourg)
DISTRIBUCIJA • DISTRIBUTION 4film
PRODAJNI ZASTUPNIK • SALES AGENT OneTwoThree Media (SAD • USA)



FESTIVALI I NAGRADE

FESTIVALS AND AWARDS

- Festival istočnoeuropskog filma u Cottbusu 2023. / FilmFestival Cottbus – Festival of East European Cinema 2023
- Filmski festival „Slobodna zona“ u Beogradu 2023. / Slobodna Zona Film Festival 2023
- Filmski festival u Trstu 2023. / Trieste Film Festival 2023
- Festival europskog filma u Skopju „Cinedays“ 2023. – svjetska premijera / Cinedays – Festival of European Film 2023 – world premiere 2022

U pustom i opasnom svijetu, osmogodišnji Marko živi u zaklonu svog paranoičnog oca. Naoružan jedino svojom dragom slikovnicom, vjeruje da ona sadrži sve odgovore. Markovo samotnjačko postojanje narušeno je kada na rubu šume susretne Mika, nježnog dječaka s Downovim sindromom. Ostavljeni da navigiraju opasnostima ostataka čovječanstva, dječaci kreću na putovanje kako bi pronašli Markovu nedokučivu majku. Iskoračivši iz sigurnosti šume, Marko se suočava s razorenim, tihim svijetom punim opasnosti.

In a desolate and perilous world beyond the forest, eight-year-old Marko lives sheltered by his paranoid father, his only companion. Armed with his cherished Picture Book, he believes it holds all the answers. Marko's solitary existence is disrupted when he encounters Miko, a gentle boy with Down Syndrome, on the forest's fringe. Left to navigate the dangers of humanity's remnants, the boys embark on a journey to find Marko's elusive mother. Stepping outside the forest's safety, Marko confronts a shattered, silent world fraught with peril.



Vardan Tozija (1981.) makedonski je redatelj i scenarist. Diplomirao je filmsku umjetnost i TV režiju te pohađao studij prava i politologije. Kao redatelj i scenarist režirao je niz dugometražnih filmova, *M* (2023.) i *Amok* (2016.), te kratkometražnih kao što su *Postoji čovjek koji ima čudnu naviku da me udara kišobranom* (2011.) i *Izuzetak* (2007.). Na televiziji je radio kao redatelj i producent raznih emisija i serija: *Radius* (2023.), *Kućni pritvor* (2022.), *Prespav* (2016. –2020.) i *Makedonska povijest* (2011.). Također je radio na dokumentarnim projektima: *Pravo da budeš drugačiji* (2004.). Kao scenarist i prvi pomoćnik redatelja radio je na filmovima poput *Punk Is Not Dead* (2010.) i *Switch* (2009.).

Vardan Tozija (1981) is a Macedonian director and screenwriter. He graduated in film art and TV directing, and has studied law and political science. He directed a number of feature films, *M* (2023) and *Amok* (2016), as well as short films, such as *The Man In The Habit Of Hitting Me On The Head With An Umbrella* (2011) and *Exception* (2007). He directed and produced various TV shows and series: *Radius* (2023), *House Arrest* (2022), *Prespav* (2016–2020) and *Macedonian History* (2011). He has also worked on documentary projects: *Right to Be Different* (2004). He was the screenwriter and first assistant director on films such as *Punk Is Not Dead* (2010) and *Switch* (2009).

NE OČEKUJ PREVIŠE OD KRAJA SVIJETA

NU AȘTEPTA PREA MULT DE LA SFÂRȘITUL LUMII /

DO NOT EXPECT TOO MUCH FROM THE END OF THE WORLD



Rumunjska, Luksemburg Francuska, Hrvatska •

Romania, Luxembourg, France, Croatia

2023. • 163' 13"

crna komedija, satira • black comedy, satire

REŽIJA • DIRECTOR

Radu Jude

SCENARIJ • SCREENPLAY Radu Jude

FOTOGRAFIJA • CINEMATOGRAPHY Marius Panduru

MONTAŽA • EDITOR Cătălin Cristuțiu

SCENOGRAFIJA • PRODUCTION DESIGN Cristian Niculescu, Andreea Popa

KOSTIMOGRAFIJA • COSTUME DESIGN Radu Jude

OBLIKOVANJE ZVUKA • SOUND Marius Leftărache

ORIGINALNA GLAZBA • SCORE Jura Ferina, Pavao Miholjević

MASKA • MAKE UP Bianca Boeroiu

VIZUALNI EFEKTI • VISUAL EFFECTS Quentin Verbruggen

GLAVNA ŽENSKA ULOGA • LEAD ACTRESS Ilinca Manolache

GLAVNA MUŠKA ULOGA • LEAD ACTOR Ovidiu Pîrsan

SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES Nina Hoss, Dorina Lazăr, Katia Pascariu, Sofia Nicolaescu,

Anastasia Ștefan, Ada Dumitru, Ruxandra Maniu, Zita Moldovan, Ioana Iacob, Iriana Cuconu, Claudia Ieremia

SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS László Miske, Costel Lepădatu, Alex Dascălu, Doru Cătănescu,

Ciprian Anton, Eduard Cîrlan, Șerban Pavlu, Nicodim Ungureanu, Adrian Nicolae, Paul Thiltges, Daniel Popa, Andi

Vasluianu, Bogdan Marhodin, Cristi Epure, Dan Nicolaescu, Valentino Rudolf, Nelu Tincea, Alex Sîrbu, Dan Ceteraș

PRODUCENTI • PRODUCERS Adrian Sitaru, Ada Solomon

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY 4 Proof Film (Rumunjska • Romania)

KOPRODUKCIJA • CO-PRODUCED BY Paul Thiltges Distributions (Luksemburg • Luxembourg), Les Films d'Ici

(Francuska • France), Kinorama (Hrvatska • Croatia), microFILM (Rumunjska • Romania)

KOPRODUCENTI • CO-PRODUCERS Adrien Chef, Paul Thiltges, Serge Lalou,

Claire Dornoy, Ankica Jurić Tilić

DISTRIBUCIJA • DISTRIBUTION Zagreb Film Festival

PRODAJNI ZASTUPNIK • SALES AGENT Heretic Outreach



FESTIVALI I NAGRADE

FESTIVALS AND AWARDS

- Međunarodni filmski festival u Locarnu 2023. – Međunarodni natjecateljski program (*Concorso internazionale*) / Locarno International Film Festival 2023 – International Competition (*Concorso internazionale*)
- Festival srednjoeuropskog i istočnoeuropskog filma CinEast 2023. / CinEast – Central and Eastern European Film Festival 2023
- Zagreb Film Festival 2023. – Ponovno s nama / Zagreb Film Festival 2023 – Together Again
- Međunarodni filmski festival u Torontu 2023. / Toronto International Film Festival 2023
- Filmski festival u Tallinnu Black Nights 2023. – Best of Festivals / Tallinn Black Nights Film Festival 2023 – Best of Festivals
- Međunarodni filmski festival u Solunu 2023. – Special Screenings / Thessaloniki International Film Festival 2023 – Special Screenings
- Filmski festival u Trstu 2024. / Trieste Film Festival 2024

Prezaposlena i nedovoljno plaćena Angela vozi se Bukureštom kako bi snimila potencijalne protagoniste za film o ozljedama na radu, naručen od multinacionalne kompanije. Kada jedan od intervjuiranih otkrije odgovornost kompanije za njegovu nesreću, izbija skandal.

Overworked and underpaid Angela drives around the city of Bucharest to film the casting for a “safety at work video” commissioned by a multinational company. When one of the interviewees reveals the company's liability in his accident, a scandal erupts.



Radu Jude (Bukurešt, 1977.), rumunjski scenarist i redatelj koji je debitirao kratkim filmom *Katodna cijev*, nagrađenim s više od pedeset međunarodnih priznanja. Dugometražni prvijenac, *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 osvojio 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 Karlovim Varima Kristalni globus. 2021. nagrađen je Zlatnim medvjedom za film *Baksuzno bubanje ili bezumni pornič*.

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. In 2021 he was awarded the Golden Bear for the film *Bad Luck Banging or Loony Porn*.

POSLJEDNJI HEROJ

POSLEDNJI HEROJ / SHOOTING BLANKS



Slovenija, Hrvatska, Grčka, Italija •

Slovenia, Croatia, Greece, Italy

2023. • 82' 26"

crnohumorna komedija, drama •

black comedy, drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE

REŽIJA • DIRECTOR

Žiga Virc

SCENARIJ • SCREENPLAY Iza Strehar, Žiga Virc

FOTOGRAFIJA • CINEMATOGRAPHY Fabris Šulin

MONTAŽA • EDITOR Vladimir Gojun

SCENOGRAFIJA • PRODUCTION DESIGN Gregor Nartnik

KOSTIMOGRAFIJA • COSTUME DESIGN Tina Hribernik

OBLIKOVANJE ZVUKA • SOUND Leandros Ntounis

MASKA • MAKE UP Lea Bratušek

GLAVNA ŽENSKA ULOGA • LEAD ACTRESS Eva Jesenovec

GLAVNA MUŠKA ULOGA • LEAD ACTOR Primož Pirnat

SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES Angeliki Papoulia, Janja Majzelj, Špela Rozin, Živa Selan

SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS Bine Matoh, Jurij Drevenšek, Jernej Kogovšek, Janez Škof

PRODUCENT • PRODUCER Boštjan Virc

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Studio Virc (Slovenija • Slovenia)

KOPRODUKCIJA • CO-PRODUCED BY Nukleus film (Hrvatska • Croatia), Asphalt (Grčka

• Greece), RTV Slovenija (Slovenija • Slovenia), Grčka javna televizija ETV / Hellenic Broadcasting Corporation, Asterisk Post (Grčka • Greece), Levante Produzioni (Italija • Italy)

KOPRODUCENTI • CO-PRODUCERS Siniša Juričić, Minos Nikolakakis

DISTRIBUCIJA • DISTRIBUTION Jučer

PRODAJNI ZASTUPNIK • SALES AGENT Picture Tree International (Njemačka • Germany)



FESTIVALI I NAGRADE

FESTIVALS AND AWARDS

- Nominacija za nagradu „Iris“ Udruženja filmskih snimatelja Slovenije za najbolje ostvarenje na području filmske fotografije – Fabris Šulin / Iris Award Nomination of the Slovene Association of Cinematographers for the Best Cinematography (Feature Length, Fiction) – Fabris Šulin

Njemački trgovački centar otvara novu poslovnicu na mjestu na kojemu se nalazi spomenik partizanskom heroju, dok se njegov sin France ne slaže s tim i priređuje spektakularan doček za predstavnicu trgovačkog centra – Grkinju. Dok se oni igraju partizana i Nijemaca, Francetova kći Vida s mužem pokušava začeti dijete. U obračunu s okupatorima otkriva se šokantna obiteljska tajna. Crna komedija o obitelji koja, boreći se s vanjskim neprijateljem, završava u međusobnom obračunu.

When a German supermarket chain decides to demolish a monument to a partisan hero to build a shopping mall, the hero's son France declares war on the Jerry enemy and stages a spectacular reception for its representative – who is Greek. In the midst of this game of partisans vs. the occupier, France's daughter Vida and her husband Toni are trying to conceive a baby when a shocking family secret is revealed. A black comedy about a family fighting an external enemy and ending up at war with itself.



Žiga Virč (1987, Novo Mesto) slovenski je redatelj i scenarist, najpoznatiji po svom igranom filmu *Houston, imamo problem!* o navodnom jugoslavenskom svemirskom programu. Film je bio slovenski kandidat za nagradu Oscar i premijerno je prikazan na Filmskom festivalu u Tribeci, a natjecao se u glavnoj konkurenciji i na brojnim drugim filmskim festivalima. Njegov najnoviji igrani film je *Posljednji heroj* s Angeliki Papouliom u glavnoj ulozi. Valja spomenuti i njegov kratki film *Novi dom*, premijerno prikazan na Filmskom festivalu u Torontu i potom prihvaćen na više od sto festivala. Njegov najnoviji kratki film, *Kismet*, u slovensko-hrvatskoj koprodukciji, tek je započeo svoj festivalski put. Žiga je režirao brojne reklame, dokumentarne filmove i igrane filmove. Kao autor, surađivao je s televizijskim mrežama i pružateljima sadržaja kao što su HBO Europe, Westdeutscher Rundfunk, Al Jazeera, RTV Slovenija, finski YLE, talijanski RAI, grčki ERT i Netflix.

Žiga Virč (1987, Novo Mesto) is a Slovenian director and screenwriter, best known for his feature film *Houston, We Have a Problem!* about the alleged Yugoslav space program. The film was Slovenia's candidate for the Academy Awards, premiered at the Tribeca Film Festival, and competed in the main selection at numerous film festivals. His latest feature film is *Shooting Blanks*, starring Angeliki Papoulia. Another notable work is his short film *A New Home*, which premiered at the Toronto Film Festival and was subsequently accepted at more than 100 festivals. His latest short film, *Kismet*, a Slovenian-Croatian co-production, has just begun its festival journey. Žiga has directed numerous commercials, documentaries, and fiction films. His latest directorial work is a TV series for National TV Slovenia. As an author, he has collaborated with television networks and content providers such as HBO Europe, Westdeutscher Rundfunk, Al Jazeera, RTV Slovenija, Finnish YLE, Italian RAI, Greek ERT, and Netflix.

RADNIČKA KLASA IDE U PAKAO

WORKING CLASS GOES TO HELL



Srbija, Bugarska, Grčka, Crna Gora, Hrvatska,
Rumunjska • Serbia, Bulgaria, Greece, Montenegro,
Croatia, Romania
2023. • 127'
crna komedija, satira • black comedy, satire

REŽIJA • DIRECTOR
Mladen Đorđević

SCENARIJ • SCREENPLAY Mladen Đorđević
FOTOGRAFIJA • CINEMATOGRAPHY Dušan Grubin
MONTAŽA • EDITOR Lazar Predojević
SCENOGRAFIJA • PRODUCTION DESIGN Zorana Petrov
KOSTIMOGRAFIJA • COSTUME DESIGN Jelena Đorđević
OBLIKOVANJE ZVUKA • SOUND Alexandru Dumitru
ORIGINALNA GLAZBA • SCORE Kalin Nikolov
MASKA • MAKE UP Evi Zafeiropoulou
VIZUALNI EFEKTI • VISUAL EFFECTS Pantelis Anastasiadis
GLAVNA ŽENSKA ULOGA • LEAD ACTRESS Tamara Krcunović
GLAVNA MUŠKA ULOGA • LEAD ACTOR Leon Lučev
SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES Szilvia Kriszán, Lidija Kordić, Olivera Viktorović, Dobriša Stojanić, Jelena V. Đukić, Nataša Aksentijević, Tanya Karbova, Jovana Kristić, Eržika Petrović, Maša Milosavljević, Radmila Veličković
SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS Ivan Đorđević, Momčilo Pićurić, Mirsad Tuka (pokojni / late), Tomislav Trifunović, Nikša Aksentijević, Nenad Gvozdenović, Milan Živković, Stephan A. Shtereff, Slaviša Čurović, Aco Čirović, Dragan Đorđević, Vahid Džanković, Nikola Todorović, Dejan Cicmilović, Dušan Jakišić, Mirko Pantelić, Milan Uzelac, Nikola Nešković
DEBITANTI • DEBUTANTS Jelena V. Đukić, Milan Živković, Milorad Novaković, Boško Vrcelj
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Sense Production, Banda (Srbija • Serbia)
KOPRODUKCIJA • CO-PRODUCED BY Agitprop (Bugarska • Bulgaria), Homemade Films (Grčka • Greece), Adriatic Western (Crna Gora • Montenegro), Kinorama (Hrvatska • Croatia), Tangaj Production (Rumunjska • Romania), Cinnamon Film (Srbija • Serbia)
KOPRODUCENTI • CO-PRODUCERS Martichka Bozhilova, Neda Milanova, Maria Drandaki, Ivan Marinović, Ankica Jurić Tilić, Anamaria Antoci, Ivica Vidanović, Nevena Savić
DISTRIBUCIJA • DISTRIBUTION MCF
PRODAJNI ZASTUPNIK • SALES AGENT Patra Spanou Film (Njemačka • Germany)



FESTIVALI I NAGRADE

FESTIVALS AND AWARDS

- Međunarodni filmski festival u Torontu 2023. / Toronto International Film Festival 2023.
- Filmski festival u Tallinnu Black Nights 2023. – Best of Festivals, Fokus Srbija i SEE susjedi / Tallinn Black Nights Film Festival 2023. – Best of Festivals, Focus: Serbia and SEE Neighbours
- Međunarodni filmski festival FEST u Beogradu, 2024. – Glavni natjecateljski program – nagrada za najbolju režiju (Mladen Đorđević), nagrada Nebojša Đukelić, nagrada FEDEORA / FEST International Film Festival, Belgrade, 2024 – Main Competition – Best Director (Mladen Đorđević), Nebojša Đukelić Award, FEDEORA Award
- Festival istočnoeuropskog i srednjoeuropskog filma goEast 2024. / goEast Festival of Central and Eastern European Film 2024

Tvornica u kojoj su nekad bili zaposleni stanovnici cijelog grada i okolnih sela zatvorena je zbog sumnjive privatizacije i tragičnog incidenta tijekom kojega je skupina njezinih radnika stradala u namjerno podmetnutom požaru. Preostali radnici, devastirani gubitkom svojih najmilijih i posljedičnom korumpiranom prodajom tvornice, pokreću proteste, ali čini se da su njihovi napori uzaludni i ne daju konkretne rezultate. Osjećajući se napuštenima od vlasti i od Crkve, traže utjehu i odgovore u natprirodnom.

The factory that once employed an entire town and its surrounding villages has closed down due to a questionable privatization process, coinciding with a tragic incident where a group of its workers perished in a premeditated fire. Devastated by the loss of their loved ones and the subsequent corrupt sale of the factory, the remaining workers initiate protests, but their efforts seem futile, yielding no concrete results. Feeling abandoned not only by the authorities but also by their cherished church, they find themselves seeking solace and answers in the supernatural.



Mladen Đorđević diplomirao je filmsku i TV režiju na Fakultetu dramskih umetnosti u Beogradu s dugometražnim dokumentarnim filmom *Made In Serbia* (2005.), koji je premijerno prikazan na FEST-u. Autor je više kratkih igranih i dokumentarnih filmova. Njegov prvi dugometražni igrani film je *Život i smrt porno bande* (2009.). Režirao je priču *Saša* u omnibusu *Jednaki* (2014.), premijerno prikazanom na festivalu u Sarajevu. Šest godina kasnije, na 48. FEST-u prikazan je njegov film *Sumrak u bečkom haustoru* (2020.).

Mladen Đorđević graduated in film and TV direction from the Faculty of Dramatic Arts (Belgrade) with a social documentary film about Serbian porn industry, *Made In Serbia* (2005). He also directed several documentaries for television. His first feature film is *The Life And Death Of Porno Gang* (2009) which was shown at many festivals around the world. Mladen also directed and co-write one of the short segments (*Sasha*) in omnibus *Equals* (2014) premiered at Sarajevo Film Festival. Six years later, his film *Vienna Hallways* (2020) was screened at the 48th Belgrade International Film Festival FEST.

SIRIN



Crna Gora, Hrvatska, Albanija, Kosovo, Bosna i Hercegovina, Francuska • Montenegro, Croatia, Albania, Kosovo, Bosnia and Herzegovina, France 2023. • 87' drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE

REŽIJA • DIRECTOR

Senad Šahmanović

SCENARIJ • SCREENPLAY Senad Šahmanović, Claudia Bottino

FOTOGRAFIJA • CINEMATOGRAPHY Aleksandar Jakonić

MONTAŽA • EDITOR Tomislav Pavlic

SCENOGRAFIJA • PRODUCTION DESIGN Dragana Bačović, Ognjen Smolović

KOSTIMOGRAFIJA • COSTUME DESIGN Lina Leković

OBLIKOVANJE ZVUKA • SOUND Luka Gamulin

ORIGINALNA GLAZBA • SCORE Ivan Marović

MASKA • MAKE UP Bojana Kojičić, Aleksandra Bulatović, Milka Stojanović, Vukica Čabarkapa

GLAVNA ŽENSKA ULOGA • LEAD ACTRESS Danica Ćurčić

GLAVNA MUŠKA ULOGA • LEAD ACTOR Marko Bačović

SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES Jelena Simić,

May-Linda Kosumović, Lidija Kordić, Jasna Đuričić

SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS Momčilo Otašević, Izudin Bajrović,

Nikša Butijer, Milivoje Mišo Obradović, Fatmir Spahiu

PRODUCENT • PRODUCER Veliša Popović

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Cut-Up d.o.o. (Crna Gora • Montenegro)

KOPRODUKCIJA • CO-PRODUCED BY Sekvenca (Hrvatska • Croatia), On Film Production (Albanija • Albania), Buka Film (Kosovo), Sarajevo Dokument (Bosna i Hercegovina • Bosnia and Herzegovina), Alliance de Production Cinématographique (Francuska • France)

KOPRODUCENTI • CO-PRODUCERS Alem Babić, Dritan Huqi, Jure Pavlović, Fatmir Spahiu, Ines Tanović



FESTIVALI I NAGRADE

FESTIVALS AND AWARDS

- Sarajevo Film Festival 2023
- Filmski festival u Herceg Novom 2023. / Herceg Novi Film Festival 2023
- Džada Film Fest 2023. – Najbolji debitantski igrani film / Best Debut Feature Film
- Filmski Festival „Slobodna zona“ 2023. / Free Zone Film Festival
- Bihać Avantura Film Festival 2023.
- Otranto Film Festival 2023. – nagrada za najbolju glazbu / Best Score

Sanela, crnogorska muslimanka koja je napustila bivšu Jugoslaviju devedesetih godina prošlog vijeka, nakon što su njen otac i grupa drugih muslimana oteti i ubijeni, vraća se na Balkan poslije dvadeset godina života u inostranstvu. Odrekla se svog porijekla, izbrisala vlastitu kulturu i postala prava zapadnjakinja. Kažu da je prošlost strana zemlja i da ljudi kada se vraćaju nisu isti kakvi su bili kada su odlazili.

Sanela, a Montenegrin of Muslim background who left the former Yugoslavia in the 1990s after her father was kidnapped and killed alongside other Muslims, comes back to the Balkans after twenty years abroad. She has betrayed her origins, erased her own culture, and become a true Westerner. They say the past is a foreign land and that the one who departs and the one who returns are not the same person anymore.



Senad Šahmanović završio je filmsku i TV režiju na Fakultetu dramskih umjetnosti na Cetinju, a magistarske studije upisao je u Sarajevu na Akademiji scenskih umjetnosti. Tijekom studija realizirao je nekoliko kratkih igranih i dokumentarnih filmova, koji su s velikim uspjehom prikazani u zemlji i inozemstvu. Veliki uspjeh postiže kratkim filmom *Umir krvi* koji je prikazan na preko 50 međunarodnih festivala širom svijeta. Film je osvojio i brojna međunarodna priznanja od kojih se ističe Grand Prix na prestižnom festivalu u Drami – Grčka. Nakon toga uslijedile su nagrade na festivalima u Banja Luci, Skopju i Prištini. Od 2015. godine zaposlen je kao redatelj na Radioteleviziji Crne Gore za koju je realizirao nekoliko igrano-dokumentarnih formi, uključujući dva igrano-dokumentarna serijala. *Sirin* je njegov prvi dugometražni igrani film.

Senad Šahmanović graduated in film and TV directing from the Faculty of Dramatic Arts in Cetinje and is currently doing his MA at the Academy of Performing Arts in Sarajevo. As a student, he directed several short fiction and documentary films, which saw great success in Montenegro and abroad. His greatest success was the short film *Tranquility of Blood*, which was screened at more than 50 international film festivals across the world, and won numerous international awards, of which the Grand Prix at the prestigious International Short Film Festival in Drama (Greece) stands out. Awards at Banja Luka, Skopje, and Priština followed. Since 2015, he has been working at Radio Television Montenegro as a director, and has made a few docu-fiction projects, including two docu-fiction series. *Sirin* is his first feature film.

SUNCE MAMINO

SWEET SORROW



Srbija, Hrvatska • Serbia, Croatia
2023. • 95'
film o odrastanju • coming of age

HRVATSKA PREMIJERA
CROATIAN PREMIERE

REŽIJA • DIRECTOR
Kosta Đorđević

SCENARIJ • SCREENPLAY Kosta Đorđević
FOTOGRAFIJA • CINEMATOGRAPHY Bojana Andrić
MONTAŽA • EDITOR Vladimir Gojun
SCENOGRAFIJA • PRODUCTION DESIGN Damjan Paranosić
KOSTIMOGRAFIJA • COSTUME DESIGN Lidija Andrić
OBLIKOVANJE ZVUKA • SOUND Mićun Jauković
ORIGINALNA GLAZBA • SCORE Filip Mitrović & Nipplepeople
MASKA • MAKE UP Darko Koenig
GLAVNE ŽENSKE ULOGE • LEAD ACTRESSES Branka Katić, Alisa Radaković
GLAVNA MUŠKA ULOGA • LEAD ACTOR Pavle Čemerikić
SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES Dubravka Kojvanić, Meliota Bihali,
Jovana Berić, Milica Vranes
SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS Denis Murić, Pavle Mensur,
Radoslav Milenković, Teodor Viunčić, Buda Stošić, Boris Ilić, Draginja Voganjac
PRODUCENTI • PRODUCERS Miloš Ivanović, Kosta Đorđević, Bojana Andrić
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Kinematografska kuća d.o.o.
KOPRODUKCIJA • CO-PRODUCED BY Marinis Media (Hrvatska • Croatia)
KOPRODUCENTICA • CO-PRODUCER Ivana Marinić Kragić
DISTRIBUCIJA • DISTRIBUTION Jučer d.o.o.
PRODAJNI ZASTUPNIK • SALES AGENT Film Republic (Ujedinjeno Kraljevstvo • UK)



FESTIVALI I NAGRADE

FESTIVALS AND AWARDS

- Filmski festival u Tallinnu „Black Nights“, 2023. – JustFilm, Filmovi za djecu i mlade / Tallinn Black Nights Film Festival 2023 – JustFilm, Youth and Children's Films

Zbunjeni i pomalo neprilagođeni Relja (16) svoje usamljeno ljeto provodi tumarajući dvorištima i krovovima Beograda. Jedino što ga stvarno pokreće, gotovo do opsjednutosti, jeste želja da smota Anu (16). Kada mu umre baka, Reljina anksiozna i distancirana majka Olga (46) odbija da joj organizira sahranu zbog njihovog međusobno lošeg odnosa. Krijući od Olge, Relja se sam upušta u organizaciju bakine sahrane, vjerujući da će tako konačno osvojiti svoju simpatiju Anu.

Relja's (16) grandmother has died. His mother, Olga (46), a cold and controlling woman, had such a bad relationship with her that she refused to organize the funeral. Relja is not too bothered about it either. When he delivers the sad news to Ana (16), the girl he is desperately in love with, she feels struck by his loss and for the first time shows affection towards him. Relja realizes there might be a way to turn the tragedy into an opportunity, and engages in organizing the funeral secretly and against his mother's will. Cleverly and unscrupulously, Relja maneuvers between love and death.



Kosta Đorđević (Beograd, 1981.) srpski je redatelj i scenarist. 2007. diplomirao je filmsku i TV režiju, a kasnije i Master studije na Fakultetu dramskih umjetnosti u Beogradu. Osnivač je i direktor produkcijske kompanije Kinematografska kuća. Njegov prvi kratkometražni igrani film *Ulični hodač* (2006.) premijerno je prikazan na Filmskom festivalu u Locarnu. Poslije nekoliko kratkometražnih i dokumentarnih filmova, 2013. snima prvi dugometražni film *S/Kidanje*, koji je osvojio više nagrada na festivalima u regiji. 2019. snima *Reži. Sunce Mamino* njegov je treći igrani film.

Kosta Đorđević (Belgrade, 1981) is a Serbian director and screenwriter. He obtained his bachelor's degree in film and TV directing from the Faculty of Dramatic Arts in 2007, and later on a master's degree. He is the founder and director of production company Kinematografska kuća. His first short film, *Streetwalker*, premiered in 2006 at the Locarno Film Festival. After several short and documentary films, he directed his first feature film *Trolling* in 2013, which received several awards at film festivals in the region. In 2019 he directed the film *Love Cuts. Sweet Sorrow* is his third feature film.

ŽIVI I ZDRAVI

FOREVER HOLD YOUR PEACE



Crna Gora, Srbija, Češka, Hrvatska, Sjeverna
Makedonija, Slovenija • Montenegro, Serbia, Czech
Republic, Croatia, North Macedonia, Slovenia
2023. • 100' 50"
dramedija • dramedy

HRVATSKA PREMIJERA
CROATIAN PREMIERE

REŽIJA • DIRECTOR
Ivan Marinović

SCENARIJ • SCREENPLAY Ivan Marinović
FOTOGRAFIJA • CINEMATOGRAPHY Dominik Istenič
MONTAŽA • EDITOR Michal Reich
SCENOGRAFIJA • PRODUCTION DESIGN Dragana Bačović
KOSTIMOGRAFIJA • COSTUME DESIGN Magdalena Klačnjša
OBLIKOVANJE ZVUKA • SOUND Jiří Klenka
ORIGINALNA GLAZBA • SCORE Toni Kitanovski
MASKA • MAKE UP Tina Šubić Dodočić
GLAVNA ŽENSKA ULOGA • LEAD ACTRESS Tihana Lazović
GLAVNA MUŠKA ULOGA • LEAD ACTOR Goran Slavić
SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES Snježana Sinovčić Šiškov,
Dragana Dabović, Mirjana Joković
SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS Momčilo Pićurić, Goran Bogdan,
Nikola Ristanovski, Dejan Đonović
PRODUCENTI • PRODUCERS Marija Stojanović, Ivan Marinović
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Adriatic Western (Crna Gora • Montenegro)
KOPRODUKCIJA • CO-PRODUCED BY Along Vision (Češka Republika • Czech Republic), Sense
Production (Srbija • Serbia), Kinorama (Hrvatska • Croatia), Krug Film (Sjeverna Makedonija •
North Macedonia), Spok Film (Slovenija • Slovenia), RTCH (Crna Gora • Montenegro)
KOPRODUCENTI • CO-PRODUCERS Veronika Kührová, Michal Kráčmer, Vanja Sremac, Milan
Stojanović, Maja Popović Milojević, Ankica Jurić Tilić, Dejan Krajčevski, Jožko Rutar, Miha
Černec, Boris Raonić



FESTIVALI I NAGRADE

FESTIVALS AND AWARDS

- Filmski festival u Tallinnu „Black Nights“ 2023. / Tallinn Black Nights Film Festival 2023

Dva dana prije vjenčanja, Dragana objavljuje da se ne želi udati. A sve je spremno: rodbina pozvana, pokloni kupljeni, pršuti narezani. Za oca obitelji Lesa, nema govora o otkazivanju. Njegova surova priroda natjerat će mladence da se vjenčanje ipak održi. A sutradan neka se razilaze ako treba. Mladoženja Momo se ne predaje, borit će se do kraja da mlada ne ode. Tako kreće najveća farsa ikad priredena na poluotoku, začinjena velikom količinom naoružanja i dinamita, kako tradicija i običaji nalažu.

Two days before the wedding, Dragana, the bride, declares that she won't go through with it even though everything is prepared. Leso, the merciless patriarch of the groom's family, offers this to the rebellious bride - do the damn wedding, and then go wherever you want. She accepts. Momo, the groom, is still in love with her and hopes she will stay. A traditional Montenegrin wedding includes an ensemble of wild characters who follow a series of absurd steps, complete with alcohol, gunfire and dynamite. This joyfully farcical event will also bring the worst of their personal dilemmas into play.



Ivan Marinović rođen je 1984. godine u Kotoru, Crna Gora. 2007. godine diplomirao je industrijski dizajn na tehničkom sveučilištu Politecnico di Milano, a 2011. magistrirao filmsku režiju na praškom FAMU-u. Njegov dugometražni prvijenac, *Igla ispod praga*, premijerno je prikazan u službenoj konkurenciji na Sarajevo Film Festivalu 2016., a bio je i crnogorski kandidat za Oscara. Član je Europske filmske akademije, a u dva mandata bio je i predsjednik Udruženja filmskih redatelja i producenata Crne Gore. *Živi i zdravi*, njegov drugi igrani film, premijerno je prikazan u natjecateljskom programu festivala Black Nights u Tallinnu.

Ivan Marinović was born in 1984 in Kotor, Montenegro. He graduated in industrial design from the Polytechnic University of Milan in 2007, and in 2011 he received his MA in film directing from FAMU in Prague. His debut feature *The Black Pin* premiered in competition at Sarajevo Film Festival in 2016. The film was also the Montenegrin submission for the Academy Awards. He is a member of the European Film Academy, and served two terms as president of the Association of Film Producers and Directors of Montenegro. His second feature film, *Forever Hold Your Peace*, premiered in competition at Black Nights Film Festival in Tallinn.



GREATER ADRIA

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ČETIRI KĆERI

LES FILLES D'OLFA / FOUR DAUGHTERS

GREATER ADRIA



Francuska, Saudijska Arabija,
Njemačka, Tunis, Cipar • France,
Saudi Arabia, Germany, Tunisia, Cyprus
2023. • 107'
dokumentarni • documentary

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- ZagrebDox 2024. – nagrada Veliki pečat u međunarodnoj konkurenciji / Big Stamp Award for the Best Film in the International Competition
- Nagrada César za najbolji dokumentarni film 2024. / César Award for Best Documentary Film 2024
- Filmski festival u Cannesu 2023. – nagrada Zlatno oko za najbolji dokumentarni film / Cannes Film Festival 2023 - The Golden Eye Award for Best Documentary Film
- Međunarodni filmski festival u Chicagu 2023. – Posebno priznanje za najbolji međunarodni dokumentarni film / Chicago International Film Festival 2023 – Best International Documentary - Special Mention
- Nominacija za nagradu Oscar 2024. za najbolji dokumentarni igrani film / Academy Awards 2024 – Nomination for Best Documentary Feature Film
- Nagrada nezavisnog duha 2024. za najbolji dokumentarni film / Independent Spirit Award for Best Documentary 2024
- Nagrada Međunarodnog udruženja dokumentarista za najbolji scenarij 2023. / International Documentary Association: Best Writing (2023)
- Međunarodni filmski festival u Palm Springsu 2024. – nagrada FIPRESCI za najbolji međunarodni igrani film / Palm Springs International Film Festival 2024 – FIPRESCI Prize for Best International Feature

REŽIJA • DIRECTOR

Kaouther Ben Hania

SCENARIJ • SCREENPLAY Kaouther Ben Hania
FOTOGRAFIJA • CINEMATOGRAPHY Farouk Laâridh

MONTAŽA • EDITOR Qutaiba Barhamji

ORIGINALNA GLAZBA • SCORE Amine Bouhafa

ULOGJE • CAST Hend Sabri, Eya Chikhaoui, Tayssir Chikhaoui, Olfa Hamrouni

PRODUCENT • PRODUCER Nadim Cheikhrouha

PRODUKCIJSKE KUĆE • PRODUCTION COMPANIES Tanit Films, Cinétéléfilms, Twenty
Twenty Vision

DISTRIBUCIJA • DISTRIBUTION Discovery Film&Video

Između svjetla i tame stoji tunižanka Olfa, majka četiri kćeri. Jednog dana njene dvije starije kćeri nestaju. Kako bi popunila prazninu koja je ostala iza njih, redateljica Kaouther Ben Hania poziva profesionalne glumice i osmišljava osebujuan filmski mehanizam koji će skinuti veo sa životnih priča Olfe i njezinih kćeri.

Between light and darkness stands Olfa, a Tunisian woman and the mother of four daughters. One day, her two older daughters disappear. To fill in their absence, the filmmaker Kaouther Ben Hania invites professional actresses and sets up an extraordinary film mechanism to unveil the story of Olfa and her daughters.

Kaouther Ben Hania studirala je filmsko snimanje u Tunisu i Parizu. *The Challat of Tunis*, njezin prvi dugometražni film, otvorio je sekciju ACID na Filmskom festivalu u Cannesu 2014. i postigao međunarodni uspjeh i na festivalima i na kinoplatnima. Zatim je snimila *Zaineb Hates the Snow*, dugometražni dokumentarac sniman šest godina između Tunisa i Kanade, premijerno prikazan 2016. na Filmskom festivalu u Locarnu 2016. Igrani film *Beauty and the Dogs* prikazan je na filmskom festivalu u Cannesu 2017. gdje je osvojio nagradu za najbolju zvučnu kreaciju. Posljednji film, *The Man Who Sold His Skin*, službeno je odabran za premijeru na Venecijanskom filmskom festivalu i nominiran za Oscara 2021. u kategoriji najboljeg međunarodnog igranog filma.

Kaouther Ben Hania studied filmmaking in Tunis and in Paris. *The Challat of Tunis*, her first feature-length film, opened the ACID section at the 2014 Cannes Film Festival and achieved international success on both the festival circuit and cinema screens. Then, she made *Zaineb Hates the Snow*, a full-length documentary filmed over 6 years between Tunisia and Canada, which premiered in 2016 at Locarno Film Festival. Her fiction film *Beauty and the Dogs* was selected at the 2017 Cannes Film Festival where it won the award for Best Sound Creation. Her last film *The Man Who Sold His Skin* was officially selected to premiere at the Venice Film Festival and was nominated at the 2021 Oscars in the Best International Feature Film category.

ČUDOVIŠTE

KAIBUTSU / MONSTER

71.



GREATER ADRIA

Japan

2023. • 125'

film o odrastanju, misterija • coming of age, mystery

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Azijske filmske nagrade 2024. – Nagrada za najboljeg redatelja / Asian Film Awards 2024 – Best Director Award
- Nagrada Japanske akademije za film 2024. – Nagrada za najbolju glumicu (Sakura Ando), Nagrada za najboljeg debitanta (Sōya Kurokawa i Hinata Hiiragi) / Japan Academy Film Prize 2024 – Best Actress Award (Sakura Ando), Newcomer of the Year Award (Sōya Kurokawa and Hinata Hiiragi)
- Filmski festival u Cannesu 2023. – nominacija za Zlatnu palmu, nagrada Queer Palm, nagrada za najbolji scenarij / Cannes Film Festival 2023. – Nomination for Palme d'Or, Queer Palm Award, Best Screenplay Award
- Međunarodni filmski festival u Chicagu 2023. – nagrada Zlatni Q-Hugo / Chicago International Film Festival 2023 – Gold Q-Hugo Award
- Međunarodni filmski festival u Stockholmu 2023. – nagrada FIPRESCI / Stockholm International Film Awards 2023 – FIPRESCI Award
- Međunarodni filmski festival u Vancouveru 2023. – Nagrada publike / Vancouver International Film Festival - Audience Award

REŽIJA • DIRECTOR

Hirokazu Kore-eda

SCENARIJ • SCREENPLAY Yuji Sakamoto

FOTOGRAFIJA • CINEMATOGRAPHY Ryuto Kondo

MONTAŽA • EDITOR Hirokazu Kore-eda

KOSTIMOGRAFIJA • COSTUME DESIGN Kazuko Kurosawa

ORIGINALNA GLAZBA • SCORE Ryuichi Sakamoto

ULOGE • CAST Sakura Andō, Eita Nagayama, Sōya Kurokawa, Hinata Hiiragi, Yūko Tanaka

PRODUCENTI • PRODUCERS Megumi Banse, Minami Ichikawa, Taichi Itō, Ryo Ota, Hijiri Taguchi, Kiyoshi Taguchi, Hajime Ushioda, Kenji Yamada, Tatsumi Yoda

PRODUKCIJSKE KUĆE • PRODUCTION COMPANIES Gaga, Toho, Fuji Television Network, AOI Pro, Bun-Buku

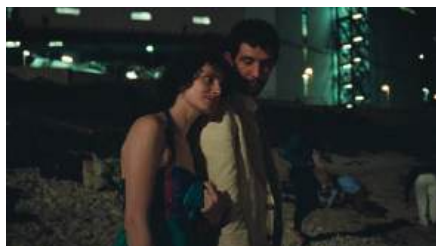
DISTRIBUCIJA • DISTRIBUTION MCF MegaCom Film

Kad se njezin sin Minato počne čudno ponašati, samohrana majka Saori posumnja da nešto s njim nije u redu. Otkrivši da bi za to mogao biti odgovoran jedan od njegovih učitelja, Saori upada u školu u potrazi za odgovorima. No dok se priča razvija promatrana očima majke, učiteljice i djeteta, na vidjelo počinju izlaziti šokantne istine...

When her young son Minato starts to behave strangely, single mother Saori knows that there is something wrong. Discovering that one of his teachers might be responsible, she storms into the school demanding answers. But as the story unfolds through the eyes of mother, teacher and child, shocking truths begin to emerge.

Hirokazu Kore-eda (Tokio, 1962.) japanski je filmski redatelj, producent, scenarist i montažer. Njegovi redateljski prvijenci, *Maborosi* (1995.) i *Život nakon smrti* (1998.), distribuirani u više od 30 zemalja, donijeli su mu međunarodno priznanje. Šest drugih filmova naknadno je odabrano za velike festivale. 2013. godine njegov igrani film *Kakav otac, takav sin* osvojio je nagradu žirija na Filmskom festivalu u Cannesu. 2018. godine njegov film *Obiteljske veze* osvaja Zlatnu palmu na 71. Filmskom festivalu u Cannesu, nagradu za najbolji strani film na 44. dodjeli Cezara kao i nominaciju za Oscara za najbolji strani film 2019. godine. Nakon toga snimio je dva igrana filma izvan Japana – *Istinu* u Francuskoj i *Brokera* u Koreji. *Čudovište*, dobitnik nagrade za najbolji scenarij na 76. Cannesu, njegov je 16. igrani film.

Hirokazu Kore-eda (Tokyo, 1962) is a Japanese film director, producer, screenwriter, and editor. His directorial debuts, *Maborosi* (1995) and *After Life* (1998), distributed in over 30 countries, brought Kore-eda international acclaim. Six other films were subsequently selected for major festivals. In 2013, his feature film *Like Father, Like Son* won the Jury Prize at the Cannes Film Festival. Then in 2018, *Shoplifters* won the Palme d'Or at the 71st Cannes Film Festival, Best Foreign Film at the 44th César as well as being nominated for the 91st Academy Award for Best Foreign Language Film. He then shot two features outside Japan, *The Truth* in France, and *Broker* in Korea. *Monster*, which won Best Screenplay at the 76th Cannes Film Festival, is his 16th feature film.



HIMERA

LA CHIMERA

Italija, Francuska, Švicarska •
Italy, France, Switzerland
2023. • 130'
drama

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Filmski festival u Cannesu 2023. – nominacija za Zlatnu palmu, nagrada AFCAE / Cannes Film Festival 2023 - nomination for the Palme d'Or, AFCAE Award
- Međunarodni filmski festival u Chicagu 2023. – Srebrni Hugo za najbolju fotografiju i Srebrni Hugo za najbolju skupnu izvedbu / Chicago International Film Festival 2023 - Silver Hugo for Best Cinematography, Silver Hugo for Best Ensemble Performance
- Europske filmske nagrade 2023. – Nagrada za najbolju scenografiju / European Film Awards 2023 – Best Production Designer
- Međunarodni filmski festival u Valladolidu 2023. – Srebrni klas za film / Valladolid International Film Festival 2023 – Silver Spike for Film
- Filmski festival u Tellurideu 2023. – Srebrna medalja (Alice Rohrwacher) / Telluride Film Festival 2023 – Silver Medallion Award (Alice Rohrwacher)
- Sarajevo Film Festival 2023
- Motovun Film Festival: Cinehill–2023

REŽIJA • DIRECTOR

Alice Rohrwacher

SCENARIJ • SCREENPLAY Alice Rohrwacher

FOTOGRAFIJA • CINEMATOGRAPHY Héléne Louvart

MONTAŽA • EDITOR Nelly Quettier

KOSTIMOGRAFIJA • COSTUME DESIGN Loredana Buscemi

ULOGE • CAST Josh O'Connor, Carol Duarte, Vincenzo Nemolato, Alba Rohrwacher, Isabella Rossellini, Lou Roy-Lecollinet, Gian Piero Capretto, Ramona Fiorini

PRODUCENT • PRODUCER Carlo Cresto-Dina

PRODUKCIJSKE KUĆE • PRODUCTION COMPANIES Tempesta Film (Italija • Italy), Ad Vitam Production (Francuska • France), Amka Films Production (Švicarska • Switzerland)

KOPRODUCENTI • CO-PRODUCERS Paolo Del Brocco, Alexandra Henochsberg, Pierre-François Piet, Gregory Gajos, Michela Pini, Amel Soudani, Olga Lamontanara

DISTRIBUCIJA • DISTRIBUTION MCF MegaCom Hrvatska

Svatko ima svoju himeru, nešto što pokušava doseći, ali nikako ne uspijeva pronaći. Za bandu pljačkaša drevnih etrušćanskih grobnica i skrivenih arheoloških nalazišta u Toskani 1980-ih, himera je odsustvo od rada i san o lakom bogaćenju. Za Arthura, himera izgleda kao Beniamina, žena koju je izgubio. Kako bi je pronašao, Arthur se suočava s nevidljivim, traži je posvuda i zalazi u podzemlje u potrazi za vratima zagrobnog života o kojem govore mitovi. Sudbine likova isprepliću se na magijsko-realističnom putovanju između živih i mrtvih.

Everyone has their own chimera, something they try to attain but never manage to find. For the band of tombaroli, thieves of ancient Etruscan tombs and hidden archaeological wonders in 1980s Tuscany, chimera means salvation from work and the dream of easy wealth. For Arthur, chimera looks like the woman he lost, Beniamina. To find her, Arthur challenges the invisible, searches far and wide and goes inside the earth – in search of the door to the afterlife related in myths. In a magical realist journey between the living and the dead, the intertwined destinies of these characters unfold.

Alice Rohrwacher vodeća je figura talijanskog autorskog filma. Godine 2011. napisala je scenarij i režirala svoj prvi dugometražni film *Nebesko tijelo*, koji je prikazan u programu 15 dana autora osvojivši Srebrnu vrpču. U Cannes se vratila 2014. i osvojila Grand prix s drugim igranim filmom *Čuda*. *Sretni Lazzaro* ponovno je prikazan u konkurenciji u Cannesu 2018. godine priskrbivši joj nagradu za najbolji scenarij.

The leading figure of Italian auteur cinema, **Alice Rohrwacher** wrote and directed her first feature film *Heavenly Body* in 2011. It screened at the Directors' Fortnight and won the Nastro d'Argento. In 2014, she returned to Cannes, this time in Competition, with her second feature *The Wonders*, which won the Grand Prix. Competing again in Cannes in 2018 with *Happy as Lazzaro*, her writing earned her the Best Screenplay Award.

SAMI U REYKJAVIKU

EINVERA / SOLITUDE

71.



GREATER ADRIA

Island, Slovačka, Francuska •

Iceland, Slovakia, France

2023. • 75'

drama

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Međunarodni filmski festival u Pekingu 2024. – Posebno priznanje žirija i nagrada za najbolje glumce / Beijing International Film Festival 2024. – Jury Special Mention & Best Actors Award
- Međunarodni filmski festival u Palm Springsu 2024. – Službena selekcija / Palm Springs International Film Festival 2024 – Official Selection
- Međunarodni filmski festival u Chicagu 2023. / Chicago International Film Festival 2023
- Filmski festival u Torontu 2023. / Toronto Film Festival 2023
- Filmski festival u Göteborgu 2024. / Göteborg Film Festival 2024 – Nordic Competition
- Filmski festival u Tallinnu Black Nights 2023. / Tallinn Black Nights Film Festival 2023

REŽIJA • DIRECTOR

Ninna Pálmadóttir

SCENARIJ • SCREENPLAY Rúnar Rúnarsson

FOTOGRAFIJA • CINEMATOGRAPHY Dušan Husár

MONTAŽA • EDITOR Ivor Šonje

OBLIKOVANJE ZVUKA • SOUND Tihomir Vrbanec

ORIGINALNA GLAZBA • SCORE Pétur Þór Benediktsson

ULOGI • CAST Þröstur Leó Gunnarsson, Hermann Samúelsson, Anna Gunn

dís Guðmundsdóttir, Hjörtur Jóhann Jónsson, Jól Sæmundsson

PRODUCENTI • PRODUCERS Lilja Ósk Snorradóttir, Hlín Jóhannesdóttir,

Elli Cassata, Rúnar Rúnarsson

PRODUKCIJSKE KUĆE • PRODUCTION COMPANIES Pegasus Pictures, Halibut

KOPRODUKCIJA • CO-PRODUCED BY nutprodukcija, Jour2fête

KOPRODUCENTI • CO-PRODUCERS Jakub Viktorín, Sarah Chazelle, Etienne Ollagnier

DISTRIBUCIJA • DISTRIBUTION Zagreb Film Festival

Sredovječni Gunnar vodi miran samotnjački život na svojoj farmi usred islandske idile. Kada ga vlada prisili da se iseli zbog izgradnje nove brane, Gunnar se mora preseliti u grad. Ondje, u svom novom stanu, pokušava se priviknuti na gradski život. No predugo je bio sam i nije vičan međuljudskoj interakciji. Sve će se promijeniti kada upozna 10-godišnjeg susjeda Arija. Isprva frustrirajući susret urodit će neobičnim prijateljstvom.

Middle-aged Gunnar leads a quiet solitary life on his farm in the midst of the Icelandic idyll. When the government forces him to move out due to the construction of a new dam, Gunnar is forced to move to the city. Moving to his new apartment, Gunnar tries to get used to city life. But he's been alone for too long and is not used to human interaction. Everything will change when he meets his 10-year-old neighbour Ari. A frustrating meeting at first will turn into an unusual friendship that will transform them both.

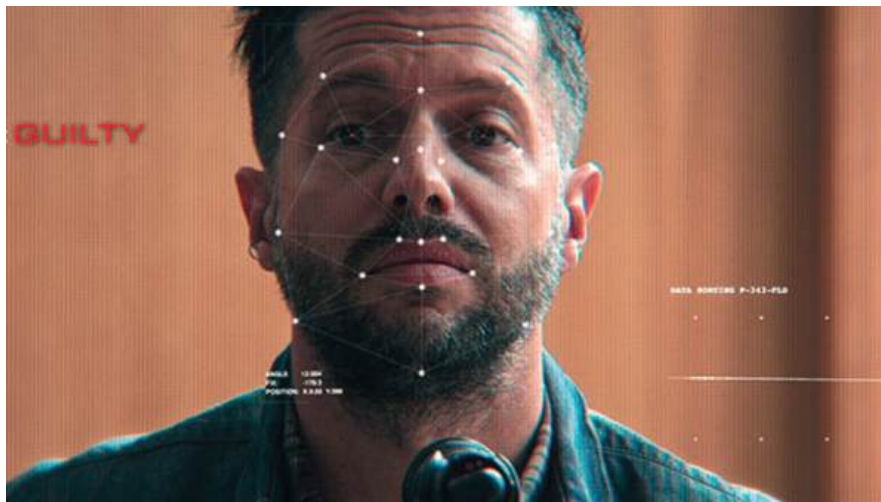
Ninna Pálmadóttir nagrađivana je islandska filmašica. Diplomirala je režiju i scenaristiku na Umjetničkoj akademiji Tisch u New Yorku 2019. i filmske studije i književnost na Islandskom sveučilištu. Kratki film *Raznoslač novina* (2019.) prikazan je na festivalima diljem svijeta. *Sami u Reykjaviku* (2023.) njezin je cjelovečernji prijateljstvo.

Ninna Pálmadóttir is an award-winning Icelandic filmmaker. She has an MFA in directing and screenwriting from the NYU Tisch School of the Arts in 2019 and holds a BA in film studies and literature from the University of Iceland. The short film *Paperboy* (2019) was screened at festivals around the world. *Solitude* (2023) is her feature debut.

UMJETNA PRAVDA

JUSTICIA ARTIFICIAL / ARTIFICIAL JUSTICE

GREATER ADRIA



Španjolska, Portugal • Spain, Portugal
2024. • 94'
distopijski triler • dystopian thriller

HRVATSKA PREMIJERA
CROATIAN PREMIERE

REŽIJA • DIRECTORS

Simón Casal

SCENARIJ • SCREENPLAY Simón Casal, Víctor Sierra

FOTOGRAFIJA • CINEMATOGRAPHY Diego Cabezas

MONTAŽA • EDITOR Irene Blecua

ORIGINALNA GLAZBA • SCORE Sofia Oriana

ULOGE • CAST Verónica Echegui, Tamar Novas, Alba Galocha, Alberto Ammann

PRODUCENTI • PRODUCERS Mariela Besuievsky, Gerardo Herrero, Chelo Loureiro

PRODUKCIJSKE KUĆE • PRODUCTION COMPANIES Tornasol Media, Justicia Artificial,

Abano Producciones, Amazon Prime Video, AGADIC, ICAA, Ukbar Filmes, RTVE

KOPRODUCENTI • CO-PRODUCERS Pandora da Cunha Telles, Pablo Iraola

DISTRIBUCIJA • DISTRIBUTION Kino Mediteran

U bliskoj budućnosti, vlada želi zamijeniti suce softverom umjetne inteligencije, obećavajući učinkovitu automatizaciju i depolitizaciju pravosudnog sustava. Ugledna sutkinja Carmen Costa pozvana je da napravi procjenu ovog novog postupka. Međutim, kad autora softvera pronađu mrtvog, shvaća da joj je život u opasnosti i da će se morati boriti protiv moćnih interesa u najvišim razinama države.

In the near future, the Government aims to replace judges with Artificial Intelligence software, pledging to effectively automate and depoliticize the justice system. Carmen Costa, a distinguished judge, has been invited to assess this new procedure. However, when the software's creator is found dead, she realizes her life is in danger and that she will have to fight the powerful interests that are at play in the highest echelons of the State.

Simón Casal de Miguel španjolski je scenarist, redatelj i producent. Njegovi prvi filmski projekti vezani su za povijesne ličnosti i događaje iz Galicije; tako 2012. režira TV-film *Eduardo Barreiros*, temeljen na životu galicijskog mehaničara koji je 60-ih stvorio multinacionalnu tvrtku Barreiros, a 2016. svoj prvi igrani film, *Lobos Sucios*, priču smještenu u rudnike volframa u Galiciji tijekom Drugog svjetskog rata. 2022. producira, piše i korežira dokumentarni film *The Gourougou Trial*, koji prati dvojicu migranata i dvojicu odvjetnika u borbi protiv španjolskih vlasti tijekom suđenja koje je stavilo na kušnju temeljne europske vrijednosti. 2022. dovršava dokumentarni film *Umjetna pravda* na kojemu je radio kao producent, redatelj i montažer i koji je nastao u suradnji s filozofom Miguelom Penasom.

Simón Casal de Miguel is a Spanish screenwriter, director, and producer. His first projects are linked to historical figures and events from Galicia. In 2012, he directed the TV film *Eduardo Barreiros*, based on the life of Galician mechanic who created the multinational company Barreiros in the 1960s, and in 2016 he directed his first feature, *Lobos Sucios*, a story set in the wolfram mines of Galicia during World War II. In 2022, he produced, wrote, and co-directed the documentary film *The Gourougou Trial* about two migrants and two lawyers as they take on the Spanish authorities in a trial that tests Europe's core values. In 2022, he completed the documentary film *Artificial Justice* that he worked on as producer, director, and editor, which was created in collaboration with the philosopher Miguel Penas.

VENI VIDI VICI

71.



GREATER ADRIA

Austrija • Austria
2024. • 86'
crna komedija, satira • black comedy,
satire

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Međunarodni filmski festival u Rotterdamu 2024. / International Film Festival Rotterdam 2024
- Filmski festival Sundance 2024. / Sundance Film Festival 2024
- Festival mediteranskog filma Split 2024. / Mediterranean Film Festival Split 2024

REŽIJA • DIRECTOR

Daniel Hoesl, Julia Niemann

SCENARIJ • SCREENPLAY Daniel Hoesl

FOTOGRAFIJA • CINEMATOGRAPHY Gerald Kerkletz

MONTAŽA • EDITOR Gerhard Daurer

ORIGINALNA GLAZBA • SCORE Manuel Riegler

ULOGE • CAST Laurence Rupp, Ursina Lardi, Olivia Goschler, Kyra Kraus, Tamaki Uchida, Dominik Warta, Markus Schleinzer

PRODUCENT • PRODUCER Ulrich Seidl

PRODUKCIJSKE KUĆE • PRODUCTION COMPANIES Ulrich Seidl Film Produktion GmbH, Filmfonds Wien, Filmstandort Austria, ORF Film, Land Niederösterreich, Nikolaus Geyrhalter Filmproduktion, Österreichisches Filminstitut

DISTRIBUCIJA • DISTRIBUTION Kino Mediteran

Peteročlana obitelj Maynard vodi savršen život milijardera, a enormno bogatstvo i utjecaj omogućuju im apsolutnu slobodu u svakom pogledu, pa čak i kada su u pitanju zakonske restrikcije. Glava obitelji, Amon, strastveni je lovac, no ono što voli loviti nisu životinje...

The Maynard family of five leads the perfect life of billionaires, while their enormous family wealth and influence enable them to live without any restrictions, consequences or legal sanctions. The head of the family, Amon, is a passionate hunter, but what he likes to hunt is not animals...

Daniel Hoesl ((1982.) studirao je u Salzburgu, Beču i na FAMU u Pragu. Osnivač je produkcijske kuće i filmskog kolektiva A European Film Conspiracy, s kojim je snimio svoj dugometražni prvijenac *Soldier Jane* (2013.). Njegov dugometražni film *WiWiN* snimljen je 2016. Dokumentarni film *Davos* (2020.) osvojio je nagradu Romy za najbolji kino dokumentarni film 2021., a koautorica mu je Julia Niemann.

Julia Niemann (1987.) studirala je filozofiju te nastavila karijeru kao novinarka. Prije nego što je krenula u svijet filma, radila je kao novinarka za *Der Standard*. Bila je asistentica režije na dugometražnom filmu *WiWiN* redatelja Daniela Hoesla. Film je svjetsku premijeru imao na Međunarodnom filmskom festivalu u Rotterdamu 2016. Dokumentarni film *Davos* (2020.) režirala je s Danielom Hoeslom.

Daniel Hoesl (1982) studied in Salzburg, Vienna and at FAMU in Prague. He is founder of the production company and film collective A European Film Conspiracy, with whom he made his feature debut, *Soldier Jane* (2013). His feature *WiWiN* was made in 2016. The documentary *Davos* (2020) won a Romy award for the best cinema documentary in 2021 and is co-directed with Julia Niemann.

Julia Niemann (1987) studied philosophy and pursued a career in writing. She was a journalist for *Der Standard*, before entering the film world. She worked as an assistant director for director Daniel Hoesl on the feature *WiWiN*, which had its world premiere at International Film Festival Rotterdam 2016. The documentary *Davos* (2020) is co-directed by Niemann and Daniel Hoesl.



POPULARNA PULA POPULAR PULA

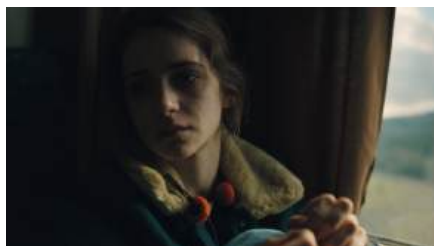
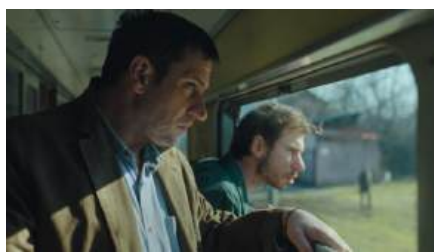
ČOVJEK KOJI NIJE MOGAO ŠUTJETI THE MAN WHO COULD NOT REMAIN SILENT Nebojša Slijepčević	94
GROF MONTE KRISTO LE COMTE DE MONTE-CRISTO / THE COUNT OF MONTE CRISTO Matthieu Delaporte, Alexandre de La Patellière	95
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71.

ČOVJEK KOJI NIJE MOGAO ŠUTJETI

THE MAN WHO COULD NOT REMAIN SILENT

POPULARNA PULA / POPULAR PULA



Hrvatska, Bugarska, Francuska,
Slovenija • Croatia, Bulgaria, France,
Slovenia
2024. • 13'
drama

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

• Filmski festival u Cannesu 2024. - Zlatna palma za najbolji kratkometražni film / Cannes Film Festival 2024 - Palme d'Or for Best Short Film

REŽIJA • DIRECTOR

Nebojša Slijepčević

SCENARIJ • SCREENPLAY Nebojša Slijepčević

FOTOGRAFIJA • CINEMATOGRAPHY Gregor Božić

MONTAŽA • EDITOR Tomislav Stojanović

SCENOGRAFIJA • PRODUCTION DESIGN Ivan Veljača

KOSTIMOGRAFIJA • COSTUME DESIGN Geo Pavlov

OBLIKOVANJE ZVUKA • SOUND DESIGN Ivan Andreev Bfsa

ULOGJE • CAST Goran Bogdan, Alexis Manenti, Dragan Mićanović, Silvio Mumelaš, Lara Nekić, Priska Ugrina, Dušan Gojić, Nebojša Pop Tasić, Mijo Pavelko, Martin Kuhar

PRODUCENTI • PRODUCERS Katarina Prpić, Danijel Pek

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Antitalent (Hrvatska • Croatia)

KOPRODUCENTI • CO-PRODUCERS Katya Trichkova, Noëlle Lévênez, Boštjan Virč

KOPRODUKCIJSKE KUĆE • CO-PRODUCED BY Contrast Films (Bugarska • Bulgaria), Les Films Norfolk (Francuska • France), Studio Virč (Slovenija • Slovenia)

PRODAJNI ZASTUPNIK • SALES AGENT Manifest

27. veljače 1993. Štrpci, Bosna i Hercegovina. Putnički vlak na liniji Beograd-Bar zaustavljaju paravojne snage u akciji etničkog čišćenja. Dok odvode nevine civile, samo jedan od pet stotina putnika usuduje im se suprotstaviti. Ovo je istinita priča o čovjeku koji nije mogao šutjeti.

27 February, 1993, Strpci, Bosnia and Herzegovina. A passenger train from Belgrade to Bar is stopped by paramilitary forces in an ethnic cleansing operation. As they haul off innocent civilians, only one man out of 500 passengers dares to stand up to them. This is the true story of a man who could not remain silent.

Nebojša Slijepčević (Zagreb, 1973.) hrvatski je filmski redatelj i prvi dobitnik Zlatne palme u povijesti Republike Hrvatske. Diplomirao je filmsku režiju na Akademiji dramske umjetnosti u Zagrebu. Režirao je dva uspješna dugometražna dokumentarca (*Gangster te voli* i *Srbenka*), te brojne nagrađivane kratke dokumentarne i igrane filmove. Četiri puta je nagrađen na Sarajevo Film Festivalu, dva puta na ZagrebDoxu, a vrijedi izdvojiti i nagradu Doc Alliance Selection Award i ulazak u uži izbor za Europsku filmsku nagradu s filmom *Srbenka*. Za isti film dobio je godišnju državnu nagradu Vladimir Nazor za najbolje filmsko ostvarenje u 2018. godini. Za svoje televizijske filmove tri je puta nominiran za nagradu Prix Europa.

Nebojša Slijepčević (Zagreb, 1973) is a Croatian film director and the first ever Croatian winner of the Golden Palm. He graduated in film directing from the Academy of Dramatic Art in Zagreb. He directed two successful feature-length documentary films (*Gangster of love* and *Srbenka*), and a number of awarded short documentary and fiction films. He received four awards at Sarajevo Film Festival, two awards at ZagrebDox, the Doc Alliance Selection Award, among others, and his film *Srbenka* was shortlisted for the European Film Award. *Srbenka* also received the annual national Vladimir Nazor Award for Best Film. His TV films earned him three nominations for Prix Europa.

GROF MONTE KRISTO

LE COMTE DE MONTE-CRISTO / THE COUNT OF MONTE CRISTO

71.



Francuska • France
2024. • 178'
avanturistička drama •
adventure drama

REŽIJA • DIRECTOR

Matthieu Delaporte, Alexandre de La Patellière

SCENARIJ • SCREENPLAY Matthieu Delaporte, Alexandre de La Patellière, prema istoimenoj knjizi Alexandra Dumasa / based on the eponymous book by Alexandre Dumas

FOTOGRAFIJA • CINEMATOGRAPHY Nicolas Bolduc

MONTAŽA • EDITOR Célia Lafitedupont

KOSTIMOGRAFIJA • COSTUME DESIGN Thierry Delettre

ORIGINALNA GLAZBA • SCORE Jérôme Rebotier

ULOGI • CAST Pierre Niney, Bastien Bouillon, Anaïs Demoustier, Anamaria Vartolomei, Laurent Lafitte

PRODUCENT • PRODUCER Dimitri Rassam

PRODUKCIJSKE KUĆE • PRODUCTION COMPANIES Chapter 2, Pathé, M6 Films, Fargo Films, Logical Content Ventures, Umedia

Mornara Edmonda Dantèsa prijatelji su izdali, a korumpirani sudac osudio na doživotni zatvor. Nakon što pobjegne iz zatvora, stekne znatno bogatstvo i vraća se u Francusku prerušen u grofa Monte Krista. Koristeći se tim identitetom, planira se osvetiti onima koji su ga uništili.

Betrayed by his friends and convicted by a corrupt magistrate, the sailor Edmond Dantès is condemned to life imprisonment; upon his escape, he obtains a sizeable fortune and returns to France disguised as the Count of Monte Cristo, an identity through which he plans to exact vengeance on those who ruined him.

Matthieu Delaporte (Pariz, 1971.) je francuski scenarist i producent, poznat po filmovima *What's in a Name?* (2012.), *Najbolje tek dolazi* (2019.) i *22 metka* (2010.).

Matthieu Delaporte (Paris, 1971) is a French writer and producer, known for *What's in a Name?* (2012), *The Best is Yet to Come* (2019) and *22 Bullets* (2010).

Alexandre de La Patellière (Pariz, 1971.) je francuski redatelj, scenarist, dramaturg i producent. Sin je francuskog redatelja i producenta Denysa de La Patellièrea. Poznat je po filmovima *What's in a Name?* (2012.), *Najbolje tek dolazi* (2019.) i *22 metka* (2010.).

Alexandre de La Patellière (Paris, 1971) is a French director, screenwriter, playwright, and producer. He is the son of the French director and producer Denys de La Patellière. He is known for *What's in a Name?* (2012), *The Best is Yet to Come* (2019) and *22 Bullets* (2010).

POPULARNA PULA / POPULAR PULA

GRU I MALCI: NEUSTRAŠIVI ŠPIJUNI

DESPICABLE ME 4



SAD • USA
2024. • 95'
animirani, akcijska komedija •
animated action comedy

REŽIJA • DIRECTOR

Chris Renaud

SUREŽIJA • CO-DIRECTOR Patrick Delage

SCENARIJ • SCREENPLAY Mike White, Ken Daurio

MONTAŽA • EDITOR Tiffany Hillkurtz

ORIGINALNA GLAZBA • SCORE Heitor Pereira, Pharrell Williams

GLASOVI • VOICES Rene Bitorajac, Hana Hegedušić, Sara Carević, Aleksandar Cvjetković, Tena Tadić, Lola Beck, Frano Mašković, Lana Meniga, Robert Bošković

PRODUCENTI • PRODUCERS Chris Meledandri, Brett Hoffman

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Illumination

DISTRIBUCIJA • DISTRIBUTION Editus

Nakon ljetnog blockbustera 2022. *Malci 2: Kako je Gru postao Gru*, koji je zaradio gotovo milijardu dolara diljem svijeta, najveća globalna animirana franšiza u povijesti sada počinje novo poglavlje. Gru, Lucy i njihove djevojke — Margo, Edith i Agnes — pozdravljaju novog člana obitelji Gru, Grua Mladeg, koji namjerava mučiti svog oca. Gru se suočava s novim neprijateljem u Maximeu Le Malu i njegovoj fatalnoj djevojci Valentini, a obitelj je prisiljena pobjeći...

After the 2022 summer blockbuster *Minions: The Rise of Gru*, which grossed almost a billion dollars across the globe, the biggest ever animated franchise is starting a new chapter. Gru, Lucy, and their girlfriends - Margo, Edith and Agnes - welcome a new member of the Gru family, Gru Jr., who intends to torment his father. Gru is faced with new enemies, Maxime Le Male and his fatal girlfriend Valentina, and the family is forced to run away....

Chris Renaud (1966.) je američki dizajner, crtač knjige snimanja, redatelj, producent i glasovni glumac. 2006. bio je nominiran za nagradu Oscar za kratki animirani film *No Time for Nuts*, u kojem se pojavljuje lik Scrat iz animiranih filmova *Ledeno doba*. Njegovi najpopularniji projekti su filmovi *Malci*, uključujući prvi i drugi nastavak, koje je režirao s Pierreom Coffinom. S Coffinom je kreirao i dao glas Malcima

Chris Renaud (1966) is an American designer, storyboard artist, director, producer and voice actor. He was nominated for an Academy Award for the 2006 animated short *No Time for Nuts*, which featured the character Scrat from the animated *Ice Age* films. His most popular work are the *Despicable Me* films, including 1 and 2, which he co-directed with Pierre Coffin. Along with Coffin, he also co-created and lent his voice to the Minions.

KINDS OF KINDNESS

71.



SAD, UK • USA, UK
2024. • 164'
crna komedija • black comedy

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

• Filmski festival u Cannesu 2024. – Nominacija za Zlatnu palmu i Nagrada za najboljeg glumca (Jesse Plemons) / Cannes Film Festival 2024 – Nomination for Palme d'Or and Best Actor Award (Jesse Plemons)

REŽIJA • DIRECTOR

Yorgos Lanthimos

SCENARIJ • SCREENPLAY Yorgos Lanthimos

FOTOGRAFIJA • CINEMATOGRAPHY Robbie Ryan, BSC, ISC

MONTAŽA • EDITOR Yorgos Mavroparidis, ACE, BFE

ORIGINALNA GLAZBA • SCORE Jerskin Fendrix

ULOGE • CAST Emma Stone, Jesse Plemons, Willem Dafoe, Margaret Qualley, Hong Chau, Joe Alwyn, Mamoudou Athie, Hunter Schafer

PRODUCENTI • PRODUCERS Ed Guiney, Andrew Lowe, Yorgos Lanthimos, Kasia Malipan

PRODUKCIJSKE KUĆE • PRODUCTION COMPANIES Element Pictures, Film4, TSG Entertainment

DISTRIBUCIJA • DISTRIBUTION Blitz film i video distribucija

Muškarac se želi otrgnuti od preodređenog puta, policajac sumnja u ponašanje svoje žene nakon povratka s navodnog utapanja i žena koja je u potrazi za izvanrednom osobom za koju je preorečeno da je postala glasoviti duhovni vođa.

A man seeks to break free from his predetermined path, a cop questions his wife's demeanour after her return from a supposed drowning and a woman's quest to locate an extraordinary individual prophesied to become a renowned spiritual guide.

Yorgos Lanthimos (Atena, 1973.) grčki je redatelj. Njegov prvi dugometražni film *Kinetta* prikazan je na filmskim festivalima u Torontu i Berlinu te je dobio pohvale kritičara. Njegov drugi dugometražni film, *Očnjak*, osvojio je nagradu „Un Certain Regard“ na Filmskom festivalu u Cannesu 2009. te je 2011. bio nominiran za nagradu Oscar za najbolji film na stranom jeziku. S filmovima *Alpe* (2011.), *Jastog* (2015.) i *Ubojstvo svetog jelena* (2017.), Lanthimos nastavio dobivati pohvale kritike i nagrade na brojnim festivalima. Njegov dugometražni film *Miljenica* (2018.) osvojio je Veliku nagradu žirija na Filmskom festivalu u Veneciji i rekordnih deset nominacija za nagradu BIFA. *Miljenica* je bila nominirana i za deset nagrada Oscara (Olivia Colman osvojila je nagradu za najbolju glumicu). Film *Uboga stvorenja* osvojio je Zlatnu lavu na Filmskom festivalu u Veneciji 2023. i nagrade Golden Globes za najbolji film (mjuzikl ili komedija) i za najbolju glumicu, Emmu Stone. *Kinds of kindness*, njegov osmi dugometražni film, premijerno prikazan 2024. na Filmskom festivalu u Cannesu.

Yorgos Lanthimos (Athens, 1973) is a Greek filmmaker. *Kinetta*, his first feature film, played at Toronto and Berlin film festivals to critical acclaim. His second feature *Dogtooth*, won the Un Certain Regard Prize at the 2009 Cannes film festival and was nominated for a Best Foreign Language Film Academy Award in 2011. With his subsequent films *Alps* (2011), *The Lobster* (2015) and *The Killing of a Sacred Deer* (2017), Lanthimos continued receiving critical acclaim and awards at several festivals. His feature film, *The Favourite* (2018), received the Grand Jury Prize at the Venice Film Festival and a record of 10 British Independent Film Awards. *The Favourite* was also nominated for 10 Academy Awards; Olivia Colman won Best Actress. *Poor Things* won the Golden Lion at the 2023 Venice film festival, the Golden Globes for Best Film (musical or comedy) and Best Actress for Emma Stone. *Kinds of Kindness*, his 8th feature film, was premiered In Competition at the 77th Cannes Film Festival in 2024.

POPULARNA PULA / POPULAR PULA

POVEDI ME NA MJESEC

FLY ME TO THE MOON



Sjedinjene Američke Države •
Unites States
2024. • 132'
romantična komedija, drama •
romantic comedy, drama

REŽIJA • DIRECTOR

Greg Berlanti

SCENARIJ • SCREENPLAY Rose Gilroy

FOTOGRAFIJA • CINEMATOGRAPHY Dariusz Wolski

MONTAŽA • EDITOR Harry Jierjian

SCENOGRAFIJA • PRODUCTION DESIGN Shane Valentino

KOSTIMOGRAFIJA • COSTUME DESIGN Mary Zophres

OBLIKOVANJE ZVUKA • SOUND DESIGN Eric Ocampo

ULOGI • CAST Scarlett Johansson, Channing Tatum, Nick Dillenburg, Anna Garcia, Jim Rash, Noah Robbins, Woody Harrelson

PRODUCENTI • PRODUCERS Scarlett Johansson, Jonathan Lia, Keenan Flynn, Sarah Schechter

PRODUKCIJSKE KUĆE • PRODUCTION COMPANIES Apple Studios, Berlanti-Schechter Films, These Pictures

Tijekom svemirske utrke između SAD-a i Sovjetskog saveza 1960-ih, direktor u NASA-i zadužen za lansiranje misije Apollo 11 razvije odnos s marketinškom stručnjakinjom koja je došla sa zadatkom da popravi javni imidž i pripremi „rezervno“ lažno slijetanje na Mjesec.

During the 1960s Space Race between the United States and the Soviet Union, a relationship develops between the NASA director in charge of the Apollo 11 launch and the marketing specialist brought in to fix NASA's public image and stage a "back-up" fake moon landing.

Gregory Berlanti (1972.) američki je scenarist, producent i filmski i televizijski redatelj. Poznat je po svojem radu na televizijskim serijama *Dawson's Creek*, *Braća i sestre*, *Everwood*, *Igre moći*, *Riverdale*, *Sabrina: jezive pustolovine* i *You*, kao i radu na filmskim i televizijskim projektima DC Comicsa. 2000. je režirao svoj prvi dugometražni film *Klub slomljenih srdaca*, a njegov posljednji redateljski projekt je hvaljeni film *S ljubavlju*, *Simon* (2018.). Berlanti je 2000. godine osnovao produkcijsku kuću Berlanti Productions.

Gregory Berlanti (1972) is an American screenwriter, producer and director of film and television. He is known for his work on the television series *Dawson's Creek*, *Brothers & Sisters*, *Everwood*, *Political Animals*, *Riverdale*, *Chilling Adventures of Sabrina* and *You*, in addition to his contributions to DC Comics on film and television productions. He made his film directorial debut in 2000 with *The Broken Hearts Club*. His most recent feature directorial project was critically acclaimed *Love, Simon* (2018.). In 2000, Berlanti founded the production company Berlanti Productions.

SUPSTANCA

THE SUBSTANCE

71.



Sjedinjene Američke Države,
Ujedinjeno Kraljevstvo, Francuska •
Unites States, United Kingdom, France
2024. • 140'
crna komedija, satira •
black comedy, satire

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

• Filmski festival u Cannesu 2024. – Nominacija za Zlatnu palmu, nagrada za najbolji scenarij / Cannes Film Festival 2024 – Nomination for Palme d'Or, Award for Best Screenplay

REŽIJA • DIRECTOR

Coralie Fargeat

SCENARIJ • SCREENPLAY Coralie Fargeat

FOTOGRAFIJA • CINEMATOGRAPHY Benjamin Kračun

MONTAŽA • EDITORS Coralie Fargeat, Valentin Feron, Jerome Eltabet

SCENOGRAFIJA • PRODUCTION DESIGN Stanislas Reydellet

KOSTIMOGRAFIJA • COSTUME DESIGN Emmanuelle Youchnovski

OBLIKOVANJE ZVUKA • SOUND DESIGN Emmanuelle Villard, Valerie Deloof, Stephane Thiebaut

ULOGJE • CAST Demi Moore, Dennis Quaid, Margaret Qualley

PRODUCENTI • PRODUCERS Tim Bevan, Coralie Fargeat, Eric Fellner

PRODUKCIJSKE KUĆE • PRODUCTION COMPANIES Working Title Films, A Good Story

Elisabeth Sparkle zvijezda je showa u aerobiku. Šef je otpusti na njezin 50. rodendan zbog godina. Kad se vrati kući, klonula je duhom i dobije neobičan prijedlog. Tajanstveni laboratorij ponudi joj čudotvornu „tvar“: ako je ubrizga, postat će „najbolja verzija“ sebe, „mlada, ljepša, još savršenija“.

Elisabeth Sparkle, star of an aerobics show, is fired on her 50th birthday by her boss because of her age. When she returns home, her morale is at its lowest, and she receives an unexpected proposal. A mysterious laboratory offers her a miraculous "substance": if she injects it, she will become "the best version" of herself, "younger, more beautiful, more perfect".

Coralie Fargeat (1976.) francuska je redateljica i scenaristica. Na njezin su rad snažno utjecali žanrovski filmovi i autori poput Davida Cronenberga, Davida Lyncha i Quentina Tarantina. Najpoznatija je po svojem dugometražnom prvijencu *Osveta*, koji je osvojio nagrade na neovisnim filmskim festivalima diljem svijeta. Njezin drugi dugometražni film *Tvar* (2024.), feministički body horor s Demi Moore u glavnoj ulozi, prikazan je u natjecateljskom programu na Filmskom festivalu u Cannesu 2024 te Fargeat donio nagradu za najbolji scenarij.

Coralie Fargeat (1976) is a French film director and screenwriter. Her work is strongly influenced by genre films and filmmakers such as David Cronenberg, David Lynch, and Quentin Tarantino. She is best known for her 2017 debut feature film *Revenge*, for which she received awards from independent film festivals across the world. Her second feature *The Substance* (2024), a feminist body horror film starring Demi Moore, screened in the main competition at the 2024 Cannes Film Festival, where Fargeat won the Best Screenplay award.

POPULARNA PULA / POPULAR PULA



Sjedinjene Američke Države,
Ujedinjeno Kraljevstvo •
Unites States, United Kingdom
2023. • 111'
fantazija, drama • fantasy, drama

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Filmski festival u Tellurideu 2023. / Telluride Film Festival 2023
- Filmski festival u Londonu BFI 2023. / BFI London Film Festival 2023

REŽIJA • DIRECTOR

Daina Oniunas-Pusić

SCENARIJ • SCREENPLAY Daina Oniunas-Pusić

FOTOGRAFIJA • CINEMATOGRAPHY Alexis Zabe

MONTAŽA • EDITOR Arttu Salmi

ORIGINALNA GLAZBA • SCORE Anna Meredith

ULOGI • CAST Arinzé Kene, Jay Simpson, Julia Louis-Dreyfus,
Leah Harvey, Lola Petticrew

PRODUCENTI • PRODUCERS Ivana MacKinnon, Oliver Roskill, Helen Gladders

PRODUKCIJSKE KUĆE • PRODUCTION COMPANIES A24, BBC Film, British Film
Institute, Wild Swim Films, Gingerbread Pictures

KOPRODUCENT • CO-PRODUCER Tim Field

Zora živi sa smrtno bolesnom kćeri Tuesday. Jednog dana stiže Smrt u obliku are koja mijenja veličinu te Zoru i Tuesday šalje na emotivno putovanje o životu, ljubavi i smrti.

Zora lives with her terminally ill daughter Tuesday. One day, Death in the form of a size-altering macaw arrives and sends Zora and Tuesday on an emotional journey about life, love, and death.

Daina Oniunas-Pusić višestruko je nagrađivana hrvatska scenaristica i redateljica koja živi u Londonu. Zanat je izučila na studiju filmske i TV režije na Akademiji dramskih umjetnosti u Zagrebu, nakon čega se preselila u Ujedinjenu kraljevinu na studiju na London Film School. Daina je 2013. osvojila nagradu Jelena Rajković za najbolju hrvatsku filmašicu mladu od 30 godina, što je dovelo do prvog profesionalnog kratkog filma *Zvjerka*. Film je bio odabran te je osvojio NISI MASA European Short Pitch 2014. g., a premijerno je prikazan na Filmskom festivalu u Tellurideu 2015. Od tada je prikazan na više od 20 festivala, osvojivši brojne nagrade, uključujući i Zlatna kolica na Zagreb Film Festivalu, priznanje žirija na Slamdanceu te nagradu za najbolji kratki igrani film na Filmskom festivalu u Los Angelesu. Njezin sljedeći film, kratku komediju *Rhonna & Donna* Creative England je odabrao među više od 300 projekata za svoju Funny Girls inicijativu. Film je svjetsku premijeru imao na FLICKERS' Rhode Island filmskom festivalu te je prikazan na Filmskom festivalu u Tellurideu i mnogim drugim festivalima.

Daina Oniunas-Pusić is a Croatian multi-award winning writer and director based in London. She learnt her craft while studying film and television directing at the Academy of Dramatic Art in Zagreb before relocating to the U.K. to study at the London Film School. In 2013 Daina was the recipient of the Jelena Rajkovic award for best Croatian filmmaker under the age of 30, which led to her making her first professional short film *The Beast*. The project was selected and won the NISI MASA European Short Pitch in 2014. The Beast premiered at the Telluride Film Festival in 2015 and has since screened at over 20 festivals picking up numerous awards including the Golden Pram Award at Zagreb Film Festival, Jury honourable mention in Slamdance and best short fiction at LA Film Festival. Her next project, a comedy short entitled *Rhonna & Donna* was selected from over 300 by Creative England to be produced as part of their Funny Girls initiative. The film had its world premiere at FLICKERS' Rhode Island and screened at Telluride film festival and many more.

TWISTER 2

TWISTERS



Sjedinjene Američke Države •

Unites States

2024. • 122'

pustolovni film katastrofe •

adventure, disaster film

REŽIJA • DIRECTOR

Lee Isaac Chung

SCENARIJ • SCREENPLAY Mark L. Smith, prema priči Josepha Kosinskog / based on the story by Joseph Kosinski

FOTOGRAFIJA • CINEMATOGRAPHY Dan Mindel

MONTAŽA • EDITOR Terilyn A. Shropshire

ORIGINALNA GLAZBA • SCORE Benjamin Wallfisch

ULOGJE • CAST Daisy Edgar-Jones, Glen Powell, Anthony Ramos, Brandon Perea, Maura Tierney, Sasha Lane, Harry Hadden-Paton, David Corenswet, Daryl McCormack

PRODUCENTI • PRODUCERS Frank Marshall, Patrick Crowley

PRODUKCIJSKE KUĆE • PRODUCTION COMPANIES Universal Pictures, Warner Bros. Pictures, Amblin Entertainment, The Kennedy/Marshall Company

Kate Cooper, bivša lovkinja na oluje koja se tijekom studija susrela s razornim tornadom, sada proučava uzorke oluja na ekranima u New Yorku. Njezin prijatelj Javi namami je natrag u otvorene ravnice da testira revolucionarni novi sustav praćenja. Tamo susreće Tylera Owensa, šarmantnu i bezobzirnog superzvijezdu društvenih medija, koji uživa u objavljivanju svojih avantura u lovu na oluje sa svojom razuzdanom ekipom...

Kate Cooper, a former storm chaser haunted by a devastating encounter with a tornado during her college years who now studies storm patterns in New York City. She is lured back to the open plains by her friend, Javi to test a ground-breaking new tracking system. There, she crosses paths with Tyler Owens, the charming and reckless social-media superstar, who thrives on posting his storm-chasing adventures with his raucous crew...

Lee Isaac Chung (1978.) američki je redatelj. Njegov dugometražni prvijenac *Munyarungabo* (2007.) prikazan je u konkurenciji na Filmskom festivalu u Cannesu 2007. te je prvi narativni dugometražni film na jeziku Kinyarwanda. Chung se proslavio poluautobiografskim filmom *Minari* (2020.), koji je osvojio brojne velike nagrade i nominacije, uključujući nagradu Golden Globe za najbolji film na stranom jeziku i nominaciju za nagradu Oscar za najboljeg redatelja i najbolji originalni scenarij 2021. godine. 2023. režirao je epizodu treće sezone *Mandaloriana*, serije o *Ratovima zvijezda*.

Lee Isaac Chung (1978) is an American filmmaker. His debut feature *Munyarungabo* (2007) was an official selection at the 2007 Cannes Film Festival and the first narrative feature film in the Kinyarwanda language. Chung gained fame for directing the semi-autobiographical film *Minari* (2020), for which he received numerous major awards and nominations, including the Golden Globe Award for Best Foreign Language Film and nominations for Best Director and Best Original Screenplay at the 93rd Academy Awards. In 2023, he directed an episode in the third season of the *Star Wars* series *The Mandalorian*.



VREMEPLOV TIME MACHINE

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Jugoslavija • Yugoslavia
1974. • 108'
drama

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

• Pulski filmski festival 1974. - Velika srebrna arena, Zlatna arena za režiju, Zlatna arena za kameru, Zlatna arena za scenografiju, Zlatna arena za sporednu mušku ulogu (Abdurahman Šalja), Nagrada C.I.D.A.L.C. / Pula Film Festival 1974 - Great Silver Arena, Golden Arena for Best Director, Golden Arena for Best Production Design, Golden Arena for Best Supporting Actor (Abdurahman Šalja), C.I.D.A.L.C. Award

**JUBILARNIH 50 GODINA
OD SNIMANJA FILMA /
50TH ANNIVERSARY
OF THE FILM**

DERVIŠ I SMRT

THE DERVISH AND DEATH



REŽIJA • DIRECTOR

Zdravko Velimirović

SCENARIJ • SCREENPLAY Borislav Mihajlović-Mihiz, prema istoimenom romanu Meše Selimovića / based on the eponymous novel by Meša Selimović

FOTOGRAFIJA • CINEMATOGRAPHY Nenad Jovičić

MONTAŽA • EDITOR Iva Kosić

SCENOGRAFIJA • PRODUCTION DESIGN Vlastimir Gavrić

ULOGE • CAST Voja Mirić, Bata Živojinović, Boris Dvornik, Branko Pleša, Pavle Vušić, Olivera Katarina, Špela Rozin

PRODUCENT • PRODUCER Milenko Stanković

PRODUKCIJSKE KUĆE • PRODUCTION COMPANIES Avala film, Bosna film, Centar film, Kosovo film, Studio Titograd, Zeta film

RESTAURACIJA • RESTORED BY Jugoslavenska kinoteka, A1 Serbia

Ahmet Nurudin je derviš i poglavar tekije Mevlevijskog reda. Film prikazuje njegov život, atmosferu u gradu, odnose sa sucem i vlastima te sliku Osmanskog Carstva na početku devetnaestog stoljeća.

Ahmet Nurudin is a dervish and head of the Islamic monastery of the Mevlevi order in Sarajevo. Throughout his life, the atmosphere of the city, the relations with the judge and the mechanism of government, the image of the Ottoman Empire at the beginning of the nineteenth century is being revealed.

Zdravko Velimirović (Cetinje, 1930. – Beograd, 2005.), bio je jugoslavenski redatelj, scenarist, sveučilišni profesor i član Akademije umjetnosti i znanosti. Autor je osam igranih i preko 50 dokumentarnih i kratkih filmova, 20 radio drama i pet kazališnih predstava. *Dan četrnaesti* njegov je dugometražni prvijenac, prikazan u glavnoj konkurenciji Filmskog festivala u Cannesu, gdje je doživio velik uspjeh kod kritike i publike. Izdvojena filmografija: *Derviš i smrt* (1974.), *Vrhovi Zelengore* (1976.), *Vreme leoparda* (1985.).

Zdravko Velimirović (Cetinje, 1930 – Belgrade, 2005) was a Yugoslav director and screenwriter, university professor, and member of the Academy of Arts and Sciences. He had directed a total of eight feature and over 50 documentaries and short films, 20 radio dramas and five theater plays. *The Fourteenth Day* is his first feature film, screened as part of the main competition at Cannes, where it saw great success with both the jury and the audience. The screenplay was written by Borislav Pekić, Velimirović's close friend, who was a former prisoner himself. Selected filmography: *The Dervish and Death* (1974), *The Peaks of Zelengora* (1976), *The Time of Leopards* (1985)

KAJA, UBIT ĆU TE!

KAYA



Jugoslavija • Yugoslavia
1967. • 87'
ratna drama • war drama

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS
• Pulski filmski festival 1967. / Pula Film Festival 1967

REŽIJA • DIRECTOR

Vatroslav Mimica

SCENARIJ • SCREENPLAY Vatroslav Mimica, prema priči Krune Quiena / based on a short story by Kruno Quien

FOTOGRAFIJA • CINEMATOGRAPHY Frano Vodopivec

MONTAŽA • EDITORS Katja Majer, Joja (Josip) Remenar

SCENOGRAFIJA • PRODUCTION DESIGN Vladimir Tadej

KOSTIMOGRAFIJA • COSTUME DESIGN Vladimir Tadej

ULOGE • CAST Zaim Muzaferija, Uglješa Kojadinović, Antun Nalis, Jolanda Đačić, Izet Hajdarhodžić, Husein Čokić, Aljoša Vučković, Boris Dvornik

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Jadran film

DISTRIBUCIJA • DISTRIBUTION Hrvatska kinoteka

Gradić na moru živi svojim životom. Love se ribe i ptice, ismijava se lokalnog ridikula, uživa se u jelu i piću. Međutim, talijanska okupacija 1941. godine sve to mijenja. U grad je ušlo zlo, koje dojučerašnje susjede okreće jedne protiv drugih pa dotad neupadljivi Piero čvrsto odluči ubiti bezazlenog Kaju.

Peaceful life in a seaside town. Catching fish and birds, making fun of the local fool, savouring food and drink. But everything changes with the Italian occupation in 1941. Evil comes into town, turning neighbours against each other, and the previously inconspicuous Piero sets his mind on killing the harmless Kaya.

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

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



KUĆA NA KRALJEVCU

THE HOUSE IN KRALJEVEC



Hrvatska • Croatia
2023. • 89'
dokumentarni • documentary

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- ZagrebDOX 2024.
- Dokufest Prizren 2023.
- Liburnia Film Festival 2023.

REŽIJA • DIRECTOR

Pero Kvesić

SCENARIJ • SCREENPLAY Pero Kvesić
KOSCENARISTICA • CO-SCREENPLAY Vesna Biljan Pušić
FOTOGRAFIJA • CINEMATOGRAPHY Silvestar Kolbas
MONTAŽA • EDITOR Vesna Biljan Pušić
OBLIKOVANJE ZVUKA • SOUND Frano Homen
PRODUCENT • PRODUCER Nenad Puhovski
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Factum

Zagrebačka kuća na Kraljevcu broj 35 u posljednjih gotovo pola stoljeća pružala je sklonište brojnim, raznolikim ljudima. Velik broj stanara kuće bio je istaknut na raznim poljima umjetničkog stvaralaštva i društvenih djelatnosti pa su u njoj stvorene vrhunske knjige, filmski scenariji, fotografije, ilustracije, stripovi, glazba, predstave, filmovi... Prateći njihove sudbine, autor filma Pero Kvesić govori o minulom, ali i današnjem vremenu.

In a period deemed today as particularly fruitful for Croatian culture, there were several important gathering places of the 70's and 80's generation in Zagreb, but one has escaped the public eye - the House in Kraljevec 35. The house was built by Slobodan Praljak, and over the course of years it was inhabited and frequented by a large number of artists. Many of them later scattered across the world. Pero Kvesić, in conversation with some of these people, tried to grasp why this place had always attracted so many diverse and outstanding creative talents.

Pero Kvesić (1950. – 2024.) bio je zagrebački novinar, urednik, književnik, scenarist i blogger. Na Filozofskom fakultetu u Zagrebu diplomirao je sociologiju i filozofiju. 1977. pokrenuo je omladinski list Polet i bio njegov prvi glavni urednik. Objavio je velik broj prozaičkih djela među kojima su najpoznatije zbirke pripovijedaka *Uvod u Peru K.* (1975.), *Mladi K.* (1983.) i *Vrijeme rata i rasonode* (2014.), te romane *Što mi rade i što im radim* (1984.), *Rent-a-car express* (2000.) i *Stjecaj okolnosti* (2002.). Objavio je i nekoliko zbirki pjesama te nekoliko romana za djecu i slikovnica. *Dum spiro spero*, debitantski film Pere Kvesića osvojio je Grand prix na Danima hrvatskog filma 2016, nagradu Vedran Šamanović, nagradu za najbolji srednjometražni dokumentarni film na Festival dei popoli, te nagradu Golden Horn na Krakow Film Festivalu.

Pero Kvesić (1950-2024) was a journalist, editor, writer, screenwriter and blogger from Zagreb. He graduated in sociology and philosophy from the Faculty of Humanities and Social Sciences. In 1977 he launched Polet, a magazine for young readers, and acted as its first editor-in-chief. In 1984 he launched the Quorum magazine and publications, publishing a large number of prose works including some of the best-known short story collections, *Uvod u Peru K.* (1975), *Mladi K.* (1983) and *Vrijeme rata i rasonode* (2014), and novels *Što mi rade i što im radim* (1984), *Rent-a-car express* (2000) and *Stjecaj okolnosti* (2002). He published several poetry collections and several novels for children and picture books. *Dum spiro spero*, his debut film produced in 2016, won the Grand Prix at the Croatian Film Days, Vedran Šamanović Award at Pula Film Festival, Best Mid-Length Documentary Award at Festival dei popoli, and Golden Horn Award at the Krakow Film Festival.

KUD PUKLO DA PUKLO

WHICHEVER WAY THE BALL BOUNCES



Jugoslavija • Yugoslavia
1974. • 89'
drama

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Pulski filmski festival 1974. – Diploma žirija Rajku Grliću / Pula Film Festival 1974 – Jury Diploma to Rajko Grlić
- Zlatni vijenac tjednika Studio redatelju debitantu / Studio weekly's Golden Wreath for Grlić's direction debut
- Festival Filmski susreti u Nišu 1974. – Povelja Mladenu Budiščaku / Film Encounters Festival in Niš 1974 – Diploma to Mladen Budiščak
- Incontri del Cinema di Sorrento 1975. – Nagrada Ministarstva kulture / Award of the Ministry of Culture

REŽIJA • DIRECTOR

Rajko Grlić

SCENARIJ • SCREENPLAY Rajko Grlić, Srdan Karanović

FOTOGRAFIJA • CINEMATOGRAPHY Živko Zalar

MONTAŽA • EDITOR Miroslava Kapić

SCENOGRAFIJA • PRODUCTION DESIGN Dražen Juračić

KOSTIMOGRAFIJA • COSTUME DESIGN Jasna Novak

ORIGINALNA GLAZBA • SCORE Branislav Živković

ULOGE • CAST Mladen Budiščak, Jagoda Kaloper, Srećko Ptiček,

Slobodan Sembera, Feliks Šmitka

PRODUCENT • PRODUCER Sulejman Kapić

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Jadran film

DISTRIBUCIJA • DISTRIBUTION Hrvatska kinoteka

Nekonvencionalni mladić radničke provenijencije, zvan Budilica, iz protesta što ne može dobiti pristojno plaćen posao, odluči odustati od ikakva zaposlenja te predstaviti javnosti, pomoću filmskih kamera, svoj svakodnevni život, u čemu mu se pridružuje i djevojka Jagoda...

For being unable to find any decent job, an unconventional young man of working-class background gives up on all sorts of employment, and accompanied by his girlfriend Jagoda, he tells his story in front of film cameras...

Rajko Grlić (Zagreb, 1947.) jedan je od najznačajnijih hrvatskih redatelja i scenarista. Diplomirao je na praškoj filmskoj akademiji FAMU. Redatelj je i koscenarist jedanaest dugometražnih filmova. Osim toga, napisao je deset produciranih scenarija za igrane filmove i dvije TV-serije. Dobitnik je brojnih nagrada za scenarij, uključujući UNESCO-vu nagradu, nagradu FIPRESCI na kanskom festivalu i nagradu Peter Kastner. Važnu scenarističku suradnju ostvario je sa srpskim filmašem Srdanom Karanovićem, (zajedno su napisali scenarije za dva Grlićeva i tri Karanovićeva filma te kultnu Karanovićevu TV-seriju *Grlom u jagode*). Režirao je i tri dokumentarne TV-serije i desetak kratkometražnih filmova. Bio je pokretač i umjetnički direktor Motovun Film festivala kao i Imaginarne filmske akademije u Grožnjanu. Nositelj je najviše američke titule na području filma (Eminent Scholar) na Sveučilištu Ohio u Athensu (SAD).

Rajko Grlić (Zagreb, 1947) is one of the most important Croatian directors and scriptwriters. He obtained his degree in Film Directing from FAMU in Prague. He directed and co-wrote eleven feature-length films. In addition to that, Rajko wrote ten scripts for produced fiction films and TV series. He won numerous awards for his scripts, including UNESCO Award, FIPRESCI Award at Cannes Film Festival and Peter Kastner Award. He had an intensive scriptwriting cooperation with Serbian filmmaker Srdan Karanović (they co-wrote two Grlić's films and three Karanović's films, as well as Karanović's iconic TV series *Reckless Years*). He also directed three documentary TV series and a dozen short feature films. He launched the Motovun Film Festival and Grožnjan Imaginary Academy and was also their Artistic Director. Grlić is currently Ohio Eminent Scholar in Film at Ohio University in Athens, Ohio.



SLIKE IZ ŽIVOTA UDARNIKA

LIFE OF A SHOCK FORCE WORKER



Jugoslavija • Yugoslavia
1972. • 78'
satira • satire

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

• Filmski festival u Veneciji 2023. – Venice Classics, nominacija za najbolje restaurirani film / Venice Film Festival 2023 – Venice Classics, Best Restored Film nomination

REŽIJA • DIRECTOR
Bahrudin Bato Čengić

SCENARIJ • SCREENPLAY Bahrudin Čengić, Branko Vučićević
FOTOGRAFIJA • CINEMATOGRAPHY Karpo Aćimović Godina
MONTAŽA • EDITORS Marijana Fuks, Olga Skrigin
SCENOGRAFIJA • PRODUCTION DESIGN Veselin Badrov
KOSTIMOGRAFIJA • COSTUME DESIGN Saša Jakovljević
OBLIKOVANJE ZVUKA • SOUND Dušan Aleksić
ORIGINALNA GLAZBA • SCORE Bojan Adamič

ULOGE • CAST Adem Čejvan, Stole Arandelović, Zaim Muzaferija, Alija Sirotanović
PRODUCENT • PRODUCER Studio Film Sarajevo
DISTRIBUCIJA • DISTRIBUTION Filmski centar Sarajevo
RESTAURACIJA • RESTORED BY Slovenska kinoteka / Filmski centar Sarajevo / Hrvatski državni arhiv – Hrvatska kinoteka / Österreichisches Filmmuseum

Film je nadahnut životima rudara, koji su zbog svog truda u prvim poratnim godinama socijalističke Jugoslavije bili slavljani kao udarnici i smatrani narodnim herojima. Glavni lik je rudar koji, unatoč tomu što ga veličaju zbog marljivih postignuća i smatraju uzornim socijalističkim radnikom, živi skromnim i nimalo glamuroznim životom.

The film was inspired by the lives of coal miners who, due to their efforts in the first post-war years of socialist Yugoslavia, were glorified as shock workers and considered national heroes. The main character is a coal miner who, despite being glorified for his hardworking achievements and considered an exemplary socialist worker, lives a life that is anything but glitzy and glamorous.

Bahrudin Bato Čengić bio je bosanskohercegovački redatelj i jedan od predstavnika jugoslavenskog Crnog vala. Završio je studij scenskih umjetnosti na Filozofskom fakultetu u Sarajevu, nakon čega se usavršavao u Londonu i snimio niz kratkometražnih filmova. Njegove radove odlikuje prepoznatljiv ironični stil i društvena kritika, a tijekom karijere snimio je tri cjelovečernja igrana filma: *Mali vojnici* (1967.), *Uloga moje porodice u svjetskoj revoluciji* (1971.) i *Slike iz života udarnika* (1972.).

Bahrudin Bato Čengić was a Bosnian director and one of the forerunners of the Yugoslav Black Wave. He completed his studies in performing arts at the Faculty of Philosophy in Sarajevo, after which he trained in London and made a series of short films. His works are characterised by his signature ironic style and social criticism. Over the course of his career, he made three feature-length fiction films: *Playing Soldiers* (1967), *The Role of My Family in the Revolution* (1971) and *Life of a Shock Force Worker* (1972).

ŠUME ŠUME

WOODS THAT SING

71.



Autor fotografije: Mladen Babić Baba

Hrvatska • Croatia
2024. • 68'
dokumentarni • documentary

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS
• ZagrebDOX 2024.

REŽIJA • DIRECTOR

Renata Poljak

SCENARIJ • SCREENPLAY Renata Poljak

FOTOGRAFIJA • CINEMATOGRAPHY Boris Poljak, Bojan Mrdenović, Goran Škofić

MONTAŽA • EDITOR Marta Bregeš

OBLIKOVANJE ZVUKA • SOUND Bojan Kondres

ORIGINALNA GLAZBA • SCORE Alen Sinkauz i Nenad Sinkauz

PRODUCENTICE • PRODUCERS Vesna Teršelič, Dijana Cetina Mladenović

PRODUKCIJSKE KUĆE • PRODUCTION COMPANIES Documenta – Centar za suočavanje s prošlošću / Centre for Dealing with the Past, Kinematograf

DISTRIBUCIJA • DISTRIBUTION Kinematograf

Formiran oko četiri glavne priče, film *Šume, šume* spaja vizualno impresivne segmente sa svjedočanstvima partizanki. Nanica (18), koja je umrla još u ratu, iza sebe je ostavila dnevnik. Marija (87) prije nekoliko godina dala je audiointervju te imamo zabilježen njen glas. Preostale dvije protagonistice Hilda (105) i Zdenka (96) strasno svjedoče o svojim ratnim i poratnim iskustvima.

Formed around four main stories, the film *Woods that Sing* combines visually impressive segments with the testimonies of female partisans. Nanica (18), who died during the war, left behind a diary. Marija (87) gave an audio interview a couple of years ago and we have her audio recording. Hilda (105) and Zdenka (96) passionately testify about their war and post-war experiences.

Renata Poljak (Split, 1974.) diplomirala je u Splitu 1997. kao profesorica likovne kulture, a postdiplomski studij smjera AV stvaralaštvo završava 1999. na Likovnoj akademiji École Régionale des Beaux-Arts u Nantesu, u Francuskoj. Na ALU u Zagrebu završava diplomski studij kiparstva 2020. Izlagala je i prikazivala radove na brojnim samostalnim domaćim i međunarodnim izložbama, filmskim festivalima i bijenalima. Dobitnica je brojnih stipendija i nagrada. Boravila je na Art Institutu u San Franciscu, MuseumsQuartieru u Beču, Art In General u New Yorku, Cité Internationale des Arts and Récollets u Parizu itd. Tri godine zaredom, od 2019. do 2021, Renatina tri filma *Još jedan odlazak*, *Porvenir* i *Split* premijerno su prikazana na Oberhausen Film Festivalu u Njemačkoj. Film *Porvenir* dobitnik je pet nagrada na filmskim festivalima.

Renata Poljak (Split, 1974) is a visual artist and director. She graduated in 1997 at the Art Academy in Split, and completed her postgraduate studies, AV creation, in 1999 at the Fine Arts Academy in Nantes (majoring in film and video). She exhibited works at numerous independent domestic and international exhibitions, film festivals and biennials. She is the recipient of numerous scholarships and awards. Her residencies include stays at the Art Institute of San Francisco, MuseumsQuartier in Vienna, Art In General in New York, Cité Internationale des Arts and Récollets in Paris, etc. Three years in a row in 2019, 2020, 2021, Renata's three films *Another Departure*, *Porvenir* and *Split* premiered at the Oberhausen Film Festival, Germany. While *Porvenir* is the winner of 5 awards at film festivals.



HOMMAGE VELJKU BULAJIĆU
HOMMAGE TO VELJKO BULAJIĆ

HOMMAGE VELJKU BULAJIĆU

HOMMAGE TO VELJKO BULAJIĆ

KINO VALLI / VALLI CINEMA

U suradnji s Hrvatskim državnim arhivom i Kinotekom
In cooperation with the Croatian State Archives and Croatian Cinematheque

Veljko Bulajić (28. ožujka 1928. – 2. travnja 2024.) režirao je 14 dugometražnih igranih filmova, dva dokumentarna – *Skopje '63* (1964.) i *Titovi memoari* (1980.) – te dvije televizijske serije. Rodio se u Crnoj Gori, a nakon rata živio je u Zagrebu. U Rimu je pohađao Eksperimentalni centar za kinematografiju (*Centro Sperimentale di Cinematografia*), jednu od najstarijih filmskih škola u Europi (1935.) gdje se upoznao s radom Federica Fellinija i Vittorija De Sice čija će neorealistička poetika bitno utjecati na njega. Prvi mu je dugometražni igrani film *Vlak bez voznog reda* (1959.) dobio Zlatnu arenu za scenarij i bio uvršten u glavni program Filmskog festivala u Cannesu. Prikaz naseljavanja stanovnika iz Dalmatinske zagore u Vojvodinu nakon 2. svjetskog rata bitno je obilježen neorealizmom. 1986. snima *Obećanu zemlju* u kojoj problematizira politiku kolektivizacije, a politički parnjak tim filmovima čini *Uzavreli grad* (Velika zlatna arena) s analizom fenomena industrijalizacije, od njezinih mana do vrлина. No, pravu domaću i svjetsku slavu stekao je svojim ratnim filmovima partizanske tematike: *Kozara* (1962.) – Velika zlatna arena i Zlatna medalja na festivalu u Moskvi – i osobito *Bitka na Neretvi* (1969.) – nominacija za nagradu Oscar u kategoriji stranoga filma – koji je i najskuplji jugoslavenski film ikada snimljen. *Čovjek kojeg treba ubiti* (1979.) – Brončana arena za režiju – fantastijska je legenda o samoprozvanom crnogorskom caru Šćepanu Malom iz 18. st. i politički komentar na blokovsku podjelu svijeta i zagovaranje trećega, odnosno „nesvrstanoga puta“. Dobitnik je državne Nagrade Vladimir Nator za životno djelo i nagrade Zlatni Oktavijan za životno djelo Hrvatskoga društva filmskih kritičara, dok mu je 2015. izdana monografija *Veljko Bulajić: Vlakom bez voznog reda u povijest filma*.

Ulaz slobodan

5. - 9. 7. 2024.

**HOMMAGE
VELJKU BULAJIĆU**

U suradnji s Hrvatskim državnim arhivom i Kinotekom

HRVATSKI
DRŽAVNI
ARHIV

71. Pula
Pulski filmski festival

KINO Valli

**5.7. / 20:00
BITKA NA NERETVI**

**6.7. / 19:00
RAT**

**6.7. / 21:00
UZAVRELI GRAD**

**7.7. / 19:00
VLAK BEZ
VOZNOG REDA**

**7.7. / 21:10
KOZARA**

**8.7. / 20:00
ČOVJEK KOJEG TREBA UBITI**

**9.7. / 20:00
OBEĆANA ZEMLJA**

Veljko Bulajić (28 March 1928 - 2 April 2024) directed 14 feature films, two documentary film *Skopje '63* (1964) and *Titovi memoari* (1980), and two TV series. He was born in Montenegro, and lived in Zagreb after the war. He went to *Centro Sperimentale di Cinematografia in Rome* (1935), one of the oldest films schools in Europe, where he was introduced to the work of Federico Fellini and Vittorio De Sica, whose neorealist poeticism was a significant influence. His debut feature, *Train Without a Timetable* (1959), won the Golden Arena for Best Screenplay and was screened in competition at Cannes. The film showed the relocation of inhabitants from the Dalmatian Hinterland to Vojvodina after World War II, and is heavily characterised by neorealism. In 1986 he made the film *The Promised Land*, which examines the politics of collectivisation. The political counterpart to these films is *Boom Town* (Grand Golden Arena), an analysis of the phenomenon of industrialisation, both its faults and its virtues. However, he gained true domestic and global fame with his war films with partisan themes: *Kozara* (1962) - Grand Golden Arena and Gold Medal at the festival in Moscow, and especially *The Battle of Neretva* (1969) - nominated for the Academy Award for Best Foreign Language Film and the most expensive Yugoslav film ever made. The film *The Man to Kill* (1979) - Bronze Arena for Best Director, is a surreal legend about the self-proclaimed Montenegrin emperor Šćepan Mali (Šćepan the Little) in the 18th century and political commentary of the global block division, advocating for the third, 'non-aligned' way. He received the national Vladimir Nazor Award for life achievement and the Golden Oktavijan Award for life achievement by the Croatian Society of Film Critics. The monograph *Veljko Bulajić: Vlakom bez voznog reda u povijest filma* was published in 2015.





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Hrvatska • Croatia
2010. • 93'
crna komedija • black comedy

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Međunarodni filmski festival u Göteborgu 2011. / Göteborg International Film Festival 2011 – Debutants
- Motovun Film Festival 2010 – Glavni program / Motovun Film Festival 2010 – Main Programme
- 57. festival igranog filma u Puli – Nacionalni program – Zlatna Arena za najbolju mušku ulogu, Zlatna Arena za najbolju sporednu mušku ulogu / 57th Pula Film Festival – National Competition – Golden Arena for Best Actor in a Leading Role (Rade Šerbedžija), Golden Arena for Best Actor in a Supporting Role (Bogdan Diklić)

72 DANA 72 DAYS

REŽIJA • DIRECTOR
Danilo Šerbedžija

SCENARIJ • SCREENPLAY Danilo Šerbedžija
FOTOGRAFIJA • CINEMATOGRAPHY Sasha Rendulić
MONTAŽA • EDITOR Ivana Fumić
SCENOGRAFIJA • PRODUCTION DESIGN Mario Ivezić
KOSTIMOGRAFIJA • COSTUME DESIGN Željka Franulović
OBLIKOVANJE ZVUKA • SOUND Dubravka Premar, Ruben Albahari, Davor Omerza
ORIGINALNA GLAZBA • SCORE Miroslav Tadić
ULOGE • CAST Rade Šerbedžija, Krešimir Mikić, Bogdan Diklić, Živko Anočić
PRODUCENT • PRODUCER Ivan Maloča
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Interfilm
KOPRODUKCIJA • CO-PRODUCED BY Vans (Srbija • Serbia), Hrvatska radiotelevizija (Hrvatska • Croatia), Lijeni film (Hrvatska • Croatia)

Američka penzija djeda Đurada, koju prima njegova udovica Neda, jedini je izvor zarade ličke obitelji Paripović. Nakon što Neda umre i njihova egzistencija biva ozbiljno ugrožena, glava obitelji Mane, zajedno sa sinom Todorom te bratom Jojom, smišlja strašan plan: zamijeniti babu

Grandpa Đurad has departed this world but his American pension is still paid to his widow Neda and is the only source of income for the Paripović family. When Neda suddenly dies, the head of the family, Mane, devises a cunning plan to ensure that the family continues to receive the pension.

Danilo Šerbedžija (Zagreb, 1971.), diplomirao je filozofiju i grčki jezik na Filozofskom fakultetu u Zagrebu te završio postdiplomski studij na Ohio University, School of Film u SAD-u. Autor je više dokumentarnih te kratkometražnih igranih filmova, odnosno redatelj dugometražnih igranih filmova *72 dana* (2010.) i *Oslobođenje Skopja* (2016.).

Danilo Šerbedžija (Zagreb, 1971.) graduated in philosophy and Greek language from the Faculty of Humanities and Social Sciences and completed his post-graduate studies at the School of Film at Ohio University. He has directed documentary and short films, as well as feature films *72 Days* (2010.) and *The Liberation of Skopje* (2016.).



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

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Međunarodni filmski festival u Beogradu FEST 2023. – Fest Specijal / Beograd International Film Festival FEST 2023 – Fest Special
- Festival europskog filma 2023. / The European Film Festival 2023
- Pulski filmski festival 2023. – Zlatna arena za scenarij, Zlatna arena za glazbu, Zlatna vrata Pule / Pula Film Festival 2023 – Golden Arena for Best Screenplay, Golden Arena for Best Music, Golden Gate of Pula

CVRČAK I MRAVICA CRICKET & ANTOINETTE

REŽIJA • DIRECTOR
Luka Rukavina

SCENARIJ • SCREENPLAY Luka Rukavina, Rona Žulj
MONTAŽA • EDITOR Roman Cernjak
SCENOGRAFIJA • PRODUCTION DESIGN Jadranka Soviček Krpan
OBLIKOVANJE ZVUKA • SOUND Vjeran Šalamon, Bojan Kondres
ORIGINALNA GLAZBA • SCORE Vjeran Šalamon, Coco Mosquito
GLASOVI • VOICES Tara Thaller, Marko Petrić, Jadranka Krajina, Katarina Madirazza, Filip Vidović, Dušan Bučan, Mladen Vasary
PRODUCENT • PRODUCER Dino Krpan
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Diedra
KOPRODUKCIJA • CO-PRODUCED BY Zagreb film
KOPRODUKCIJA • CO-PRODUCER Vinko Brešan
DISTRIBUCIJA • DISTRIBUTION Duplicato Media
PRODAJNI ZASTUPNIK • SALES AGENT Attraction Distribution

Cvrčak Ket opušteni je kukac. Antoneta je voda marljivog mravinjaka. Ako uspiju pronaći zajednički jezik, zajedno će stvarati prekrasnu glazbu

Ket the cricket is a laid-back bug. Antoinette heads a hardworking anthill. Together, they'll make beautiful music if they can find common ground.

Luka Rukavina diplomirao je dramaturgiju na Akademiji dramske umjetnosti u Zagrebu i program filmske i TV režije na praškom FAMU-u. Kao redatelj potpisuje više od 100 kratkih dokumentarnih formi za TV programe za djecu i mlade. Režirao je više od dvadeset sinkronizacija animiranih filmova u Hrvatskoj. Iskustvo je stekao u kratkometražnim igranim filmovima *Brija* (2012.) i *Ne pričamo o vama nego o djeci* (2015).

Luka Rukavina graduated in dramaturgy from the Academy of Dramatic Art in Zagreb and film and TV directing from FAMU in Prague. He has made more than 100 short documentary films for children's and youth TV programmes, and has directed more than twenty synchronised animated films in Croatia. He has gained experience in short films *Chillin'* (2012) and *All About the Kids* (2015).



MARŠAL

MARSHAL TITO'S SPIRIT

REŽIJA • DIRECTOR

Vinko Brešan

Hrvatska • Croatia
1999. • 97'
satira • satire

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Međunarodni filmski festival u Berlinu 2000. – nagrada Wolfgang Staudte / Berlin International Film Festival 2000 - Wolfgang Staudte Award
- Međunarodni filmski festival u Karlovim Varima 2000. – Najbolji redatelj / Karlovy Vary International Film Festival 2000 - Best Director
- Pulski filmski festival 2000. – Velika zlatna arena za najbolji film, Zlatna arena za najboljeg glumca, Zlatna arena za glazbu, Zlatna vrata Pule / Pula Film Festival 2000 – Grand Golden Arena for Best Film, Golden Arena for Best Actor, Golden Arena for Best Music, Golden Gate of Pula



SCENARIJ • SCREENPLAY Ivo Brešan, Vinko Brešan
FOTOGRAFIJA • CINEMATOGRAPHY Živko Zalar
MONTAŽA • EDITOR Sandra Botica-Brešan
SCENOGRAFIJA • PRODUCTION DESIGN Mario Ivezić
ORIGINALNA GLAZBA • SCORE Mate Matišić
ULOGE • CAST Dražen Kühn, Linda Begonja, Ilija Ivezić, Boris Buzančić, Inge Appelt, Ivo Gregurević, Predrag Vušović, Ksenija Pajić
PRODUCENTI • PRODUCERS Ivan Maloča, Ljubomir Sikić
PRODUKCIJSKE KUĆE • PRODUCTION COMPANIES HRT, Interfilm
DISTRIBUCIJA • DISTRIBUTION Interfilm

U malom otočnom mjestu pronio se glas da se na otoku pojavio duh pokojnog maršala Tita...

A rumour has spread that the ghost of the deceased marshal Tito appeared in a small island town...

Vinko Brešan (Zagreb, 1964.) diplomirao je filmsku i televizijsku režiju na Akademiji dramske umjetnosti u Zagrebu, a prvu afirmaciju stekao je nagradivanim kratkometražnim dokumentarnim filmovima (*Naša burza*, *Zajednički ručak* i *Hodnik*). Njegov debitantski igrani film *Kako je počeo rat na mom otoku* (1996.) je, nakon *Titanika*, najgledaniji igrani film u hrvatskim kino-dvoranama od 1990. godine. Filmovi *Maršal* i *Svjedoci* nagradivani su na festivalima u Berlinu i Karlovim Varima. Komedija *Svećenikova djeca* (2013.) nominirana je za Najbolju komediju Europske filmske akademije i distribuirana u 30 zemalja diljem svijeta. Režira i u kazalištu.

Vinko Brešan (Zagreb, 1964) graduated in film and TV directing from the Academy of Dramatic Art in Zagreb. He first gained recognition with his awarded short documentary films (*Our Stock Exchange*, *Lunch Together* and *The Corridor*). His debut feature *How the War Started on My Island* (1996) has been one of the most popular films in Croatian cinemas since 1990, right after *Titanic*. His feature films *Marshal Tito's Spirit* and *Witnesses* received awards at festivals in Berlin and Karlovy Vary. His comedy *The Priest's Children* (2013) was nominated for Best Comedy by the European Film Academy and has been distributed in 30 countries around the world. He also directs theatre productions.



NOSILA JE

RUBAC ČRLENI

REŽIJA • DIRECTOR

Goran Dukić

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

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Pulski filmski festival 2022. – Zlatna vrata Pule, Zlatna arena za najbolju sporednu mušku ulogu (Ljubo Zečević) / Pula Film Festival 2022 – Golden Gate of Pula, Golden Arena for Best Supporting Actor (Ljubo Zečević)
- Motovun Film Festival 2022.
- Filmski festival glumca 2022. / Actor's Film Festival 2022
- Festival europskog filma 2023. / The European Film Festival 2023

EVEN PIGS GO TO HEAVEN

SCENARIJ • SCREENPLAY Sandra Antolić
FOTOGRAFIJA • CINEMATOGRAPHY Branko Linta
MONTAŽA • EDITOR Ivana Fumić
SCENOGRAFIJA • PRODUCTION DESIGN Iva Rodić-Novak
ORIGINALNA GLAZBA • SCORE Cinkuši, Marko First
ULOGE • CAST Nataša Dorčić, Pjer Meničanin, Tesa Litvan, Areta Ćurković, Dora Polić, Sunčana Zelenika, Ljubo Zečević, Ljubomir Kerekeš
PRODUCENTICA • PRODUCER Nina Petrović
KOPRODUCENTI • CO-PRODUCERS Danijel Pek, Kristijan Risteski, Jovica Panovski
KOPRODUKCIJA • CO-PRODUCTION Antitalent d.o.o., Vertigo Visual
DISTRIBUCIJA • DISTRIBUTION Hulahop d.o.o.

Film o majčinstvu, ljubavi, o Zagorju kao glavnom liku, i jednoj pokvarenoj haubi.

A film about motherhood, love, Zagorje as the main character, and one broken hood hair dryer.

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

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



Hrvatska • Croatia
2005. • 109'
komedija, drama • comedy, drama

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Pulski filmski festival 2006. – Zlatna arena za najbolju glavnu žensku ulogu, Zlatna arena za glazbu, Zlatna vrata Pule / Pula Film Festival 2006 – Golden Arena for Best Actress, Golden Arena for Best Music, Golden Gate of Pula
- Sarajevo Film Festival 2005. – Srce Sarajeva za najbolju glumicu (Zrinka Cvitešić) / Sarajevo Film Festival 2005 – Heart of Sarajevo for Best Actress (Zrinka Cvitešić)



ŠTO JE MUŠKARAC BEZ BRKOVA?

WHAT IS A MAN WITHOUT A MOUSTACHE?

REŽIJA • DIRECTOR

Hrvoje Hribar

SCENARIJ • SCREENPLAY Renato Baretić, Hrvoje Hribar, Ivica Ivanišević,

prema romanu Ante Tomića / based on the novel by Ante Tomić

FOTOGRAFIJA • CINEMATOGRAPHY Silvio Jesenković

MONTAŽA • EDITOR Ivana Fumić

SCENOGRAFIJA • PRODUCTION DESIGN Tanja Lacko

OBLIKOVANJE ZVUKA • SOUND Bojan Kondres

ORIGINALNA GLAZBA • SCORE Tamara Obrovac

ULOGJE • CAST Zrinka Cvitešić, Leon Lučev, Ivo Gregurević, Jelena Lopatić,

Bojan Navojec, Marija Škaričić, Ivica Vidović, Jelena Miholjević

PRODUCENTI • PRODUCERS Mirko Galić, Hrvoje Hribar

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY FIZ d.o.o, Hrvatska radiotelevizija,

Hrvatski filmski savez, Vizije SFT

DISTRIBUCIJA • DISTRIBUTION FIZ d.o.o.

Nakon smrti muža u Njemačkoj, mlada udovica iz Dalmatinske zagore zaljubljuje se u problematičnog svećenika, koji mora birati između njezine ljubavi i spašavanja svoje crkve.

After her husband's death in Germany, a young widow in rural Croatia falls in love with a troubled priest, who must choose between her love and saving his church.

Hrvoje Hribar (Zagreb, 1962.) studirao je filmsku i televizijsku režiju na Akademiji dramske umjetnosti u Zagrebu. Kraće se vrijeme bavio filmskom kritikom, a pozornost skrenuo srednjometražnim studentskim igranim filmom *Prestanite jesti* (1987.). Istaknuo se i televizijskim filmom *Hrvatske katedrale* (1991. – 1992.) nakon kojega je uslijedio cjelovečernji igrani kino debi *Puška za uspavlivanje* (1997.). Režirao je i srednjometražni dokumentarno-igrani film *Bil jedon* (2001.), tv-seriju *Novo doba* (2002.) i cjelovečernji kino film *Što je muškarac bez brkova?* (2005.).

Hrvoje Hribar (Zagreb, 1962) studied film and TV directing at the Academy of Dramatic Art in Zagreb and worked as a film critic for a short while. He garnered attention with his medium-length student film *Prestanite jesti* (1987), and distinguished himself with the TV film *Croatian Cathedrals* (1991-1992). He then directed his debut feature *The Tranquilliser Gun* (1997). He directed the medium-length docu-fiction *Once There Was a Man* (2001), TV series *New Age* (2002), and his feature *What Is a Man Without a Moustache?* (2005).

71.



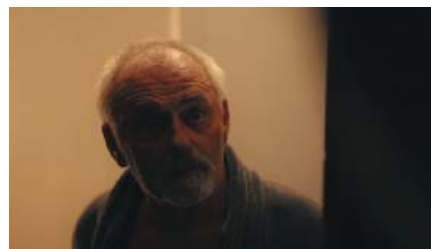
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APOLLO

REŽIJA • DIRECTOR
Jan Predojević



ŠKOLA • SCHOOL

Sveučilište VERN / VERN University

Posljednji dan u životu usamljenog starca prekida neočekivan posjet usred olujne noći.

The last day of a lonely old man's life is interrupted by an unexpected visit in the middle of a stormy night.

Hrvatska • Croatia
20' 55"
igrani film • feature film

BRDO STVARI
MOUNT STUFF

REŽIJA • DIRECTOR
Toni Jelenić



ŠKOLA • SCHOOL

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

Pogled na sajam Hrelić i njegovu jasnu hijerarhiju kroz priče prodavača Pere.

A look at the Hrelić fair and its clear hierarchy through the stories of the seller Pero.

Hrvatska • Croatia
10' 20"
dokumentarni • documentary

DOMCI
DOMČANI / JUVIES

REŽIJA • DIRECTOR
Jure Štern



ŠKOLA • SCHOOL

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

Emanuel i Timi maloljetni su delikventi u Domu za mlade u Mariboru, u odjelu Slivnica. Timi se ugleda u Emanuela, koji je u domu zbog dvije oružane pljačke. Kad zajedno pođu kupiti cigarete, Emanuel mu kaže da odlazi iz doma.

Emanuel and Timi are juvenile delinquents at the Maribor Youth Home, Slivnica unit. Timi looks up to Emanuel, who came to the youth home because of two armed robberies. When they go out to buy cigarettes together, Emanuel tells Timi he is leaving home.

Slovenija • Slovenia
21' 04"
dokumentarni • documentary

GRAND PRIZE

REŽIJA • DIRECTOR
Anja Koprivšek

ŠKOLA • SCHOOL

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

Pod okriljem rastuće zagrebačke *ballroom* scene, Teo, mladi trans muškarac u potrazi za svojim mjestom, pronalazi podršku i inspiraciju u Valentini, veteranki scene i iskusnoj plesačici. Njihova veza isprepliće dva svijeta u priču o ljubavi, prihvaćanju i snazi istinskog izražavanja.

Against the backdrop of the thriving Croatian ballroom scene, Teo - a young trans man searching for his place, finds support and inspiration in Valentina, a seasoned voguer and veteran of the scene. Their relationship joins two worlds into a story of love, acceptance and the power of true self-expression.



Hrvatska • Croatia
46' 26"
dokumentarni • documentary

HVALA TI, MAJKO THANK YOU, MOTHER

REŽIJA • DIRECTOR
Izidor Bistrović

ŠKOLA • SCHOOL

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

Razumiješ samo ovozemaljsku logiku, no ja gledam dalje od toga, rodila sam te ne samo za ovaj svijet, nego za vječnost.

You only understand the logic of this world, and I look a little further, I gave birth to you not only for this world but for eternity.



Hrvatska • Croatia
18' 37"
adokumentarni • documentary

IZA KULISA BEHIND THE SCENES

REŽIJA • DIRECTOR
Monika Mohr

ŠKOLA • SCHOOL

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

Iza kulisa je priča koja prati dvoje mladih ljudi koji se u 2 sata u noći nađu na autobusnoj stanici. Mlada žena, Alisa, sumnjičava je i ne želi stupiti u ikakav kontakt sa mladićem, Erikom. No, polako se upuštaju u površni razgovor iza kojega izviru njihova sjećanja i njihovi problemi.

Behind the Scenes is a story that follows two young people who meet at the bus stop at 2 in the morning. The young woman, Alisa, is suspicious and does not want to have any contact with the young man, Erik. However, they slowly engage in a superficial conversation behind which their memories as well as their preoccupations emerge.



Hrvatska • Croatia
5' 45"
animirani • animated

KADA MIG-OVI LETE CÂND TREC MIG-URILE / WHEN THE MIGs FLY

ŠKOLA • SCHOOL

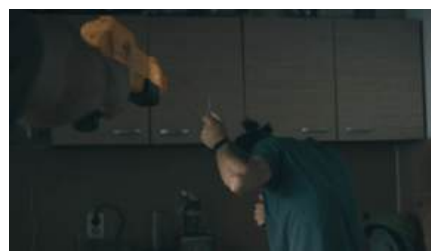
Sveučilište Babes Bolyai / Babes Bolyai University

U kontekstu rata u Ukrajini, dvojica prijatelja razgovaraju o mogućnosti regrutacije. Jedan drugome postavlja izazove ne bi li dokazali da nisu sposobni nikoga ubiti.

In the context of the war in Ukraine, two friends discuss the possibility of being drafted. They start challenging each other to prove that they're not capable of killing anyone.

REŽIJA • DIRECTOR

Philip Găicean



Rumunjska • Romania

15'

igrani • feature

KOKE CHICKS

ŠKOLA • SCHOOL

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

Najbolje prijateljice koke mirno su živjele u peradarniku sve dok ih jednoga dana nisu odlučili razdvojiti...

Two hens, best friends, lived peacefully in the henhouse until one day they were split apart for good...

REŽIJA • DIRECTOR

Petra Pavetić Kranjčec



Hrvatska • Croatia

4' 42"

animirani • animated

MRTVI ČVOR DEAD KNOT

ŠKOLA • SCHOOL

Akademija scenskih umjetnosti u Sarajevu / Academy of Performing Arts, Sarajevo

Amra odlazi kući ne bi li pronašla odgovor na pitanje da li se vratiti.

Amra goes home to find the answer to the question of whether to return.

REŽIJA • DIRECTOR

Ismira Mašić



Bosna i Hercegovina • Bosnia and Herzegovina

17' 58"

igrani • feature

NOĆNI TRENING

ANTRENAMENTUL DE NOAPTE / THE NIGHT PRACTICE

REŽIJA • DIRECTOR
Bogdan Alecsandru



Rumunjska • Romania
16' 11"
igrani • feature film

ŠKOLA • SCHOOL

Sveučilište za kazalište i film „I. L. Caragiale“, Bukurešt / National University of Theatre and Film "I. L. Caragiale Bucharest"

Novog vratara juniorske nogometne ekipe ostali momci dočekuju s neprijateljstvom. Robert, jedini među njima koji je prijateljski raspoložen, postane opsjednut njime.

The new goalkeeper in a junior soccer team is greeted with hostility by the other boys. Robert, the only friendly teammate, develops an obsession with him.

PASJE BOMBICE

POP SNAPPERS

REŽIJA • DIRECTOR
Matej Matijević



Hrvatska • Croatia
14' 57"
igrani • feature film

ŠKOLA • SCHOOL

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

Dječja ljubomora dovodi u opasnost susret maloljetne djevojke sa starijim muškarcem.

Childish jealousy endangers the meeting of an underage girl with an older man.

PROZORI S JUŽNE STRANE

WINDOWS FROM THE SOUTH

REŽIJA • DIRECTOR
Eugen Bilankov



Hrvatska • Croatia
4' 59"
animirani • animated

ŠKOLA • SCHOOL

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

Film o prekidu. Narativ se razvija kroz razgovore autora s njegovom dugogodišnjom partnericom, a prati kontemplaciju prekida devetogodišnjeg romantičnog odnosa.

A film about a breakup. The narrative develops through the author's conversations with his long-time partner, and follows the contemplation of the end of a nine-year romantic relationship.

SKORO SMO SE ČULE

WE HAVE ALMOST TALKED TO EACH OTHER

REŽIJA • DIRECTOR

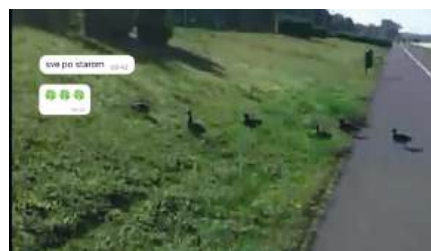
Sanja Merćep

ŠKOLA • SCHOOL

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

Razgovor majke i kćeri preko WhatsAppa.

A conversation between a mother and a daughter over WhatsApp.



Hrvatska • Croatia
4' 34"
dokumentarni • documentary

SUSJEDE BUBICE

CREEPY CRAWLIES

REŽIJA • DIRECTOR

Filip Zadro

ŠKOLA • SCHOOL

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

Čišćenje doma lošim usisivačem je kao hodanje ukруг. Kada završite, umorni ste, a i dalje ste na istome mjestu.

Cleaning your house with a faulty vacuum cleaner is like walking in circles. When you finish, you're tired, but you're still right where you started.



Hrvatska • Croatia
19' 20"
igrani • feature film

U TRANZITU

IN TRANSIT

REŽIJA • DIRECTOR

Lucija Brkić

ŠKOLA • SCHOOL

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

Bijegom u novi život, skupinama migranata točka tranzicije je Rijeka. Tamo, do sljedećeg putovanja, žive na željezničkom kolodvoru. I svi nailaze na Tinku, koja se bori za bolje uvjete i njihov siguran odlazak. Dok ne ode iz Rijeke i ona sama.

Rijeka is the point of transition for groups of migrants fleeing to a new life. There they live at the train station until the next trip. There they all meet Tinka, who is fighting for better conditions and their safe departure. Until she leaves Rijeka herself.



Hrvatska • Croatia
12' 35"
dokumentarni • documentary

VAPOR SOLO

FERRY SOLO

ŠKOLA • SCHOOL

Umjetnička akademija u Splitu / Arts Academy in Split

Mlada djevojčica ima izražen odnos s trajektom kojim putuje svakodnevno u školu.

A young girl has a strong relationship with the ferry she takes to school every day.

REŽIJA • DIRECTOR

Marija Mratinić



Hrvatska • Croatia
6' 47"

igrano-dokumentarni • feature-documentary

ZADNJI DAN PROLJEĆA

ZADNJI DAN POMLADI / THE LAST DAY OF SPRING

ŠKOLA • SCHOOL

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

Nakon što Mak doživi panični napad, utjehu pokušava pronaći u društvu radnika hitne pomoći.

After suffering a panic attack, Mak looks for comfort in getting drunk with an ambulance worker.

REŽIJA • DIRECTOR

Jan Krevatin



Hrvatska, Slovenija • Croatia, Slovenia
19' 05"

igrani • feature film



PROGRAM ZA DJECU CHILDREN'S PROGRAMME

PULICA

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Norveška • Norway
2024. • 80'
obiteljski, komedija •
family film, comedy

KARSTEN I PETRA: ZLATNI PRSTEN S ATLANTIDE

KARSTEN OG PETRA -
GULLRINGEN FRA ATLANTIS /
CASPER AND EMMA – THE GOLDEN
RING FROM ATLANTIS

REŽIJA • DIRECTOR
Marianne Sand

SCENARIJ • SCREENPLAY Vegard Steiro Amundsen, Alexander Eik,
Linda May Kallestein, Tomas H. Solli

FOTOGRAFIJA • CINEMATOGRAPHY Matthew Muscat-Drago

MONTAŽA • EDITOR Morten Rørvig

ORIGINALNA GLAZBA • SCORE Raymond Enoksen

ULOGJE • CAST Mads Ousdal, Lisa Teige, Ida Ursin-Holm, Vebjørn Enger,
Alexander Eik, Ross Kolby, Olivia Eik, Fredrik Søyseth Dæhlin

PRODUCENTI • PRODUCERS Silje Hopland Eik, Ann Christin Siljan

PRODUKCIJSKE KUĆE • COMPANIES Beta Film, Cinenord, Underdog Media Group

KOPRODUKCIJA • CO-PRODUCED BY Central Athens Film Productions

DISTRIBUCIJA • DISTRIBUTION Beta Film

Karsten i Petra odmaraju se na Malti, gdje nadu tajanstveni zlatni prsten. Zajedno pokušavaju naći vlasnika, ali što ako je prsten s Atlantide?

Karsten and Petra are on vacation in Malta when they find a mysterious golden ring. Together, they try to find the owner, but what if the ring is from Atlantis?

Marianne Sand (1977.) norveška je glumica i redateljica rođena u Oslu. Diplomirala je na Academy of Live and Recorded Arts u Londonu. Glumila je u filmu *Maleika* (2017.) i seriji *Preko Atlantika* (2020.).

Marianne Sand (1977) is a Norwegian actress and director, born in Oslo. She graduated from the Academy of Live and Recorded Arts in London, England. Her works include *Maleika* (2017) and *Atlantic Crossing* (2020).



Norveška • Norway
2023. • 85'
obiteljski, drama • family, drama

LARS JE LOL LARS ER LOL / LARS IS LOL

REŽIJA • DIRECTOR
Eirik Sæter Stordahl

SCENARIJ • SCREENPLAY Iben Akerlie & Eirik Sæter Stordahl

FOTOGRAFIJA • CINEMATOGRAPHY Marius Matzow Gulbrandsen

MONTAŽA • EDITOR Catherine Ambus

ORIGINALNA GLAZBA • SCORE Benjamin de Murashkin

ULOGJE • CAST Lilly Winger Schmidt, Adrian Øverjordet Vestnes,
Norah Lulu Ali-Amofo, Agnes Grønneberg Hagen, Ilias Bouyambib

PRODUCENTICA • PRODUCER Caroline Hitland

PRODUKCIJSKA KUĆA • COMPANY Nordisk Film Production AS

DISTRIBUCIJA • DISTRIBUTION Zagreb Film Festival

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Međunarodni filmski festival u Tromsu 2024. / Tromsø International Film Festival 2024
- Nagrada ECFA 2024. / ECFA Award 2024
- Filmfest München 2024

Amanda nevoljko odraduje zadatak da se brine o novom učeniku Larsu, koji ima Downov sindrom. Kad se između njih razvije jedinstveno prijateljstvo, Amanda je iznenađena, međutim, u nastojanju da se uklopi, ona ga izda te izgubi i njega i druge prijatelje. U svojoj potrazi za oprostom, mora naći snage da se istakne i ostane svoja.

Amanda is reluctantly tasked with taking special care of her new classmate, Lars, who has Down syndrome. To her surprise, Amanda and Lars develop a unique friendship. But in her struggle to fit in, Amanda ends up betraying Lars, causing her to lose both him and her other friends. In her quest for forgiveness, Amanda must find the courage to stand out and be true to herself.

Eirik Sæter Stordahl norveški je redatelj. Diplomirao je na Danskoj nacionalnoj filmskoj školi, a poznat je po svojim filmovima *Robin* (2007.) i *I stykker* (2015.). *Lars je LOL* njegov je prvi dugometražni igrani film.

Eirik Sæter Stordahl is a Norwegian filmmaker educated at The National Film School of Denmark, and known for the short films *Robin* (2007) and *I stykker* (2015). *Lars is LOL* is his first feature film.



LISAC I ZEČICA SPAŠAVAJU ŠUMU

VOS & HAAS REDDEN
HET BOS / FOX & HARE
SAVE THE FOREST

REŽIJA • DIRECTOR
Mascha Halberstad

Nizozemska, Belgija, Luksemburg •
The Netherlands, Belgium, Luxembourg
2024. • 71'
animirani, obiteljski • animated family film

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Međunarodni filmski festival u Berlinu 2024. – Nominacija za Kristalnog medvjeda za najbolji igrani film u kategoriji Generation Kplus / Berlin International Film Festival 2024 – Nominated for the Crystal Bear Award for Best Feature Film in the Generation Kplus competition

SCENARIJ • SCREENPLAY Fabie Hulsebos
MONTAŽA • EDITORS Mascha Halberstad, Gijs van der Lelij, Eva Krispijn, Rem Berger
ORIGINALNA GLAZBA • SCORE André Dziezduk
REDATELJ ANIMACIJE • ANIMATION DIRECTOR Jasper Kuipers
GLASOVI • VOICES Hrvoje Klobučar, Daria Knez, Ivan Đuričić, Jan Kerekeš, Luka Petrušić, Dražen Bratulić, Ronald Žlabur, Vanda Winter, Ervin Baučić, Ivan Mokrović
PRODUCENTI • PRODUCERS Janneke Van de Kerkhof, Bruno Felix, Eric Goossens, Anton Roebben, David Mouraire, Emmanuelle Vincent, Pierre Urbain
PRODUKCIJSKA KUĆA • COMPANY Submarine
DISTRIBUCIJA • DISTRIBUTION Kino Mediteran

U lijepoj i velikoj šumi živi skupina veselih životinjskih prijatelja. Jednoga dana počnu se događati neobične stvari: Sova je negdje nestala, a rijeka se prelijeva i sve više približava njihovim domovima...

A group of happy animal friends live in a beautiful big forest. One day, unusual things start to happen: the Owl has gone missing, and the river spills over and is getting closer to their homes...

Mascha Halberstad (1973.) nizozemska je redateljica koja se specijalizirala za narativnu animaciju. Režirala je kratke animirane filmove *Goodbye Mister de Vries* i *Munya in Me*, kao i animiranu seriju od 13 nastavaka *Picnic with Cake*, koja je osvojila nagradu žirija Cinekid Kinderkast Fiction, te animiranu seriju *Fox and Hare* od 26 nastavaka, koja je osvojila nagradu publike na Festivalu Cinekid. Njezin prvi dugometražni film *Oink* premijerno je prikazan 2022. u natjecateljskom programu Generation Berlinskog međunarodnog filmskog festivala te je nakon toga prikazan na brojnim međunarodnim festivalima i osvojio tri nagrade Zlatno tele na Nizozemskom filmskom festivalu 2022.

Mascha Halberstad (1973) is a Dutch director specialized in narrative animation. She directed the short animations *Goodbye Mister de Vries* and *Munya in Me* as well as the 13-episode animation series *Picnic with Cake*, which won the prize of the Cinekid Kinderkast Fiction Jury, and the 26-episode animation series *Fox and Hare*, which won the Cinekid Audience Award. Her first feature-length film, *Oink*, premiered in the 2022 Berlinale Generation, went on to screen at numerous international festivals and won three Golden Calves at the 2022 Netherlands Film Festival.



Italija • Italy
2023. • 106'
obiteljski, komedija • family film, comedy

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Filmski festival Giffoni 2023. / Giffoni Film Festival
- Castellinaria Festival del cinema giovane 2023. – Nagrada Castello d'oro i Unicefova nagrada, nagrada žirija programa „Fuori le Mura“ i nagrada publike / Castellinaria - Young Film Festival 2023 – Golden Castle and Unicef Awards, Jury of the programme „Fuori le Mura“ Award and Audience Award

POSLEDNJI PUT KAD SMO BILI DJECA

L'ULTIMA VOLTA CHE SIAMO STATI BAMBINI
/ THE LAST TIME WE WERE CHILDREN

REŽIJA • DIRECTOR
Claudio Bisio

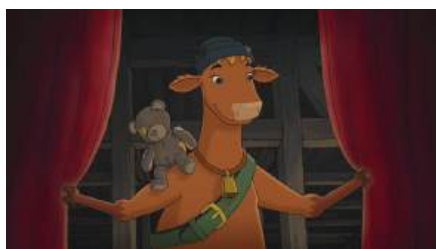
SCENARIJ • SCREENPLAY Fabio Bonifacci, Claudio Bisio, prema knjizi Fabija Bartolomeija / based on the novel by Fabio Bartolomei
FOTOGRAFIJA • CINEMATOGRAFY Italo Pietriconce
MONTAŽA • EDITOR Luciana Pandolfelli
SCENOGRAFIJA • PRODUCTION DESIGN Caola Comencini
ORIGINALNA GLAZBA • SCORE Pivio, Aldo De Scalzi
OBLIKOVANJE ZVUKA • SOUND Umberto Montesanti
ULOGE • CAST Alessio Di Domenicantonio, Vincenzo Sebastiani, Carlotta De Leonardis, Lorenzo McGovern Zaini, Federico Cesari, Marianna Fontana, Antonello Fassari, Giancarlo Martini, Nikolai Selikovskiy, Claudio Bisio
PRODUCENTI • PRODUCERS Sandra Bonzi, Claudio Bisio, Massimo di Rocco, Luigi Napoleoni
PRODUKCIJSKE KUĆE • PRODUCTION COMPANIES Solea, Bartleby Film
DISTRIBUCIJA • DISTRIBUTION Medusa

Priča o troje djece u potrazi za svojim prijateljem kojega su nacisti uhvatili i poslali u koncentracijski logor.

A story of three children in search of their friend who was taken by the Nazis and sent to a concentration camp.

Claudio Bisio (1957.) talijanski je glumac, voditelj, komičar i spisatelj. Karijeru je započeo kao kazališni glumac. Prvu važniju ulogu na televiziji imao je 1998. u talijanskoj emisiji *Zanzibar*. 13 godina vodi talijansku komičnu emisiju sa skečevima *Zelig*. 2009. je glumio u filmu *Ex* i bio nominiran za nagradu David di Donatello za najboljeg sporednog glumca. *Posljednji put kad smo bili djeca* je njegov redateljski prvijenac.

Claudio Bisio (1957) is an Italian actor, presenter, comedian, and writer. He started his career as a theatre actor. His first major appearance on TV was in 1998 during *Zanzibar*, an Italian TV show. He has been the presenter of *Zelig*, an Italian sketch comedy, for 13 years. In 2009, he played in *Ex* and gained a David di Donatello nomination for best supporting actor. *The Last Time We Were Children* is his directorial debut.



Švedska • Sweden
2023. • 66'
animirani • animated film

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Nominacija za nagradu Guldbagge za najbolju glazbu 2023. / Nomination for the Guldbagge Award for Best Score 2023
- Norveški međunarodni filmski festival 2023. / Norwegian International Film Festival 2023

TKO SI TI, MAMA MU?

DEM ER DU, MAMMA MU?
/ WHO ARE YOU, MAMA MOO?

REŽIJA • DIRECTOR

Christian Ryltenius

SCENARIJ • SCREENPLAY Peter Arrhenius

ORIGINALNA GLAZBA • SCORE Henrik Lörstad

GLASOVI • VOICES Lo Ericsson, Li Hagman, Mattias Knave,
Rachel Mohlin, August Tivermark

PRODUKCIJSKA KUĆA • PRODUCER Filippa Torstensson

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY SF Studios Production AB

DISTRIBUCIJA • DISTRIBUTION Reinvent

Čitano na hrvatski jezik s podnaslovima na hrvatskom jeziku / Read and subtitled in Croatian

Mama Mu želi napraviti vlastiti mjuzikl sa svojom djecom, ali sve pode po zlu kad omiljeni medvjedić njezinog mladeg brata nestane pod tajanstvenim okolnostima...

Mama Moo wants to make her own musical with her children, but things go horribly wrong when her little brother's beloved teddy bear disappears under mysterious circumstances...

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

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

ŠKARE, PAPIR, DINOSAUR: RADIONICA ANIMIRANOG FILMA

PAPER, SCISSORS, DINOSAUR:
ANIMATION WORKSHOP



O RADIONICI

Na radionici *stop motion* animacije polaznici sudjeluju u izradi kratkog animiranog filma – od stvaranja priče, osnova *stop motion* animacije, osmišljavanja likova i pozadina, snimanja scena, skladanja glazbe i snimanja šumova te finalne montaže. Cijeli proces odraduje se timski, kao u pravim studijima animiranog filma. Koristeći lako dostupne stvari poput kamenčića, grančica, starih i novih igračkica, novina, časopisa i alata naučit će stvarati originalne svjetove u kojima nastaju čudesne i neobične priče. Mašta je jedino ograničenje, a snalažljivost i želja za stvaranjem jedini preduvjet. Na kraju radionice, ukoliko je završni filmić uspješan, sve nagrade i pohvale idu voditelju.

ABOUT THE WORKSHOP

Participants of the stop motion animation workshop will make a short-animated film - from story development, character and background development, basics of stop motion animation, designing characters and backgrounds, filming scenes, composing music, recording sounds, and final editing. The entire process is done in a team, just like in real animation studios. Using readily available objects such as stones, twigs, old and new toys, newspapers, magazines, and tools, the participants will learn to create original worlds of magical and unusual stories. The only limit is imagination, and resourcefulness and desire to create are the only prerequisites. In case the short film is a success, all prizes and prize go to the facilitator.

O VODITELJU

Vibor Juhas rođen je 1982. godine u Puli. Bavi se ilustracijom, animacijom, glazbom i filmom. Ilustrator je i autor mnogih dječjih knjiga i slikovnica. U suradnji s Manuelom Šumbercem autor je interaktivne slikovnice *Žive razglednice Pula* za koju je tekst napisao Miljenko Jergović. Režirao je i animirao kratkometražne animirane filmove *Cijena ugljena* 2016. i *Zarobljenici ugljena* 2017... i još poneke. Autor je mnogih plakata i animiranih najavnica za razne manifestacije i predstave.

ABOUT THE MENTOR

Vibor Juhas was born in 1982 in Pula. He works in illustration, animation, music, and film. He has illustrated and authored a number of children's books and picture books. With Manuel Šumberac, he co-authored the interactive picture book *Žive razglednice Pula (Living Postcards of Pula)*, with text written by Miljenko Jergović. He directed and animated the short-animated films *The Real Cost of Coal* (2016) and *Prisoners of Coal* (2017), and others. He is the author of a number of posters and animated jingles for various events and plays.





KINO 15+
CINEMA 15+

KINO 15+ FILM MLADIH U PULI

CINEMA 15+

YOUTH FILM IN PULA


Program Kino 15+ osmišljen je s ciljem da mladima ponudi mjesto, vrijeme i stručno mentorstvo u osmišljavanju kvalitetnog filmskog i popratnog programa za mlade, koji većinom nije dostupan u redovnoj kino distribuciji. Program je pokrenulo Kino Valli u kolovozu 2022. s četvero mladih entuzijasta i filmofila prema modelu „mladi za mlade“. Osmišljen je na način da mladi sudjeluju u svim procesima organizacije i realizacije programa; od promišljanja o filmskim naslovima, odlučivanja o filmskom programu, popratnim programima, načinima komunikacije i distribucije programa do vizualnog identiteta programa. Kino Valli pruža im podršku u osmišljavanju programa, obučava ih o načinima produkcije programa, o tome kako nabavljati filmove, nerijetko izvan redovne distribucije, daje im prostor kina u željenom terminu te omogućuje gostovanja i usavršavanja na domaćim i međunarodnim festivalima i programima za mlade. Program se odvija jednom do dva puta mjesečno, a filmske projekcije često su popraćene dodatnim sadržajem poput kvizova, koncerata i filmskih razgovora. Vrijednost ovog programa prepoznali su kako mladi tako i redovna publika i međunarodni festivali. Tako ih je organizacijski tim Filmskog festivala za djecu i mlade Lucas u Frankfurtu pozvao da gostuju kao stručni žiri u kategoriji „Youngsters Jury“, a Međunarodni filmski festival za mlade Taoba da predstave svoj program Kina 15+ i sudjeluju na festivalu u Gruziji. Mladi koji kreiraju program Kina 15+ su: Lara Plastić, Frane Pekica, Ivan Škorić, Jakov Benčić, Marika de Gravisi, Matija Restović, Bartol Pekica i Borna Černe. Kino 15+ na 71. Pulskom filmskom festivalu predstaviti će niz kratkometražnih filmova mladih pulskih autora među kojima su neki koji su se već predstavili u sklopu programa Kino 15+.

The Cinema 15+ programme is designed to offer youth a place, time, and expert mentorship in coming up with quality film and a side programme for the youth that is mostly not available in regular cinemas. The programme was initiated by four young enthusiasts and cinephiles of Valli Cinema in August 2022 according to the model “youth for youth”. It is designed so that the youth participate in all processes of organisation and implementation of the programme, from considering the films, deciding the film programme, side programme, communication and distribution, to visual identity. Valli Cinema provides support in designing the programme, training on the ways to produce the programme, acquiring films (that are often not in regular distribution), provides the space at their desired time, and allows for visits and trainings at domestic and international festivals and youth programmes. The programme takes place up to twice a month, and screenings are often accompanied by additional events such as quizzes, concerts, and film talks. Both the youth and the regular audience, as well as international festivals, have recognised the value of the programme: the organisational team of Lucas - International Festival for Young Film Lovers in Frankfurt has invited them as guests to the jury in the competition “Youngsters”, and Taoba International Youth Film Festival has invited them to present their Cinema 15+ programme as guest of the festival in Georgia. The young people creating the Cinema 15+ programme are: Lara Plastić, Frane Pekica, Ivan Škorić, Jakov Benčić, Marika de Gravisi, Matija Restović, Bartol Pekica and Borna Černe. At the 71st Pula Film Festival, Cinema 15+ will present a range of short films by young directors from Pula some of whose films have already been screened in the Cinema 15+ programme.

KINO 15+

Priključi se i ti!



 kino15plus

**PROGRAM
KOJI MLADI
KREIRAJU
ZA MLADE,
A I ZA SVE
ONE KOJI
SE TAKO
OSJEĆAJU**

KINO 15+ / CINEMA 15+

71.



PULA PRO

PULA PRO

Pula PRO programska je kategorija festivala namijenjena edukaciji i umrežavanju filmskih profesionalaca, studenata filma i ostale zainteresirane publike, a održava se u drugom dijelu festivala, **od 15. do 18. srpnja**.

Program čine dvije glavne kategorije (1) **razvoj i plasman projekata** – sastoji se od nekoliko različitih i specijaliziranih pitching programa kojima je cilj omogućiti filmskim profesionalcima kvalitetno predstavljanje projekata pred stručnim žirijima kao i osigurati potporu za njihov daljnji razvoj u obliku radioničkih programa, novčanih i produkcijских nagrada te (2) **jačanje dijaloga i razmjene stručnih znanja** unutar audiovizualne zajednice kojima je cilj identificirati i širiti kvalitetne prakse s ciljem povećanja vidljivosti domaće kinematografije i poboljšanja distribucijskih strategija. Ovaj industrijski dio programa koji će činiti susreti, razgovori i paneli i u kojima će sudjelovati predstavnici audiovizualne zajednice ove godine predstavljamo pod nazivom **Pulski filmski forum**.

RAZVOJ I PLASMAN PROJEKATA

Ove godine u sklopu Festivala održat će se četiri predstavljanja projekata (*pitchinga*). **Filmovi u nastanku** namijenjen je hrvatskim i manjinskim dugometražnim projektima u fazi postprodukcije; **Scenarij kinohita** namijenjen je razvoju scenarija domaćih dugometražnih igranih filmova koji uspješno spajaju komercijalni i umjetnički senzibilitet; **Make the Scene!** prvi je međunarodni pitching PFF-a namijenjen razvoju televizijskih scenarija, koji predstavljamo u suradnji s medijskom kompanijom United Media te **TV HIT** namijenjen razvoju domaćih televizijskih projekata.

PULA PRO

Pula PRO is a programme category of Pula Film Festival aimed at educating and networking of film professionals, film students, and interested audiences, and will be held in the second part of the festival, from 15 to 18 July.

The programme consists of two main categories: (1) **Development and marketing of projects** - consists of several different specialised pitching programmes aimed at allowing film professionals to present their projects to the juries in a quality way and ensure support for further development of projects through workshops, monetary and production prizes; and (2) **Strengthening the dialogue and exchange of professional knowledge** among the audiovisual community aimed at identifying and spreading quality practices with the goal of growing the visibility of Croatian film and improving distribution strategies. This industry part of the programme will consist of meetings, talks, and panels with participation from the representatives of the audiovisual community, and will be called **Pula Film Forum**.

DEVELOPMENT AND MARKETING OF PROJECTS

This year, the Festival will have four pitching sessions. **Work in Progress** is aimed at Croatian and Croatian minority feature projects in postproduction phase; **Screenplay of a Blockbuster** is aimed at developing screenplays for Croatian feature films successfully combining authorial and commercial sensibilities; **Make the Scene!** is the first international pitching at Pula Film Festival, aimed at developing TV screenplays, presented in cooperation with the media company United Media; **TV HIT** is aimed at developing Croatian TV projects.

FILMOVI U NASTANKU / WORK IN PROGRESS

Još jedno izdanje *pitching* programa *Filmovi u nastanku* održat će se pred tročlanim međunarodnim žirijem, a namijenjeno je svim dugometražnim hrvatskim i manjinskim projektima u fazi postprodukcije čiji je završetak planiran unutar sljedećih godinu dana. Za najbolje projekte prema odluci žirija osigurane su tri nagrade; novčana nagrada u iznosu od 6.000 eura koju sponzorira Brijuni Rivijera, nagrada češkog studija Sleepwalker koja uključuje postproduksijske usluge obrade zvuka u vrijednosti od 10.000 eura te nagrada slovenskog studija Teleking koja uključuje postproduksijske usluge obrade slike i zvuka u vrijednosti od 3.000 eura. Za *pitching* će biti odabrano do deset projekata, a svi odabrani finalisti moći će sudjelovati u radioničkom programu za pripremu nastupa.

WORK IN PROGRESS

Another edition of the pitching programme *Work in Progress* will be held in front of an international three-member jury, and is aimed at all Croatian or Croatian minority feature projects in postproduction that are planned to be finished within a year. The jury will decide on the best projects to receive three prizes: 6,000 EUR cash prize awarded by Brijuni Rivijera; postproduction audio processing in the amount of 10,000 EUR, awarded by the Czech studio Sleepwalker; and picture and sound processing in the amount of 3,000 EUR, awarded by the Slovenian company Teleking. Up to ten projects will be selected for the pitching, and all selected finalists will be able to participate in the workshop programme to prepare for their presentations.

MENTORICA / MENTOR: **Ena Rahelić**

Ena Rahelić radi kao voditeljica industrijskog programa i savjetnica za strateški razvoj projekata Festivala mediteranskog filma Split/Kina Mediteran. S pozadinom studija novinarstva i komunikologije, iskustvo stječe radeći više od 15 godina u medijskoj i filmskoj industriji. Uz TV i radio produkciju u Austriji, više od sedam godina radila je za Obala Art Centar/Sarajevski filmski festival kao voditeljica programa CineLink Industry Days, voditeljica projekta „Operacija kino“, voditeljica programa „Suočavanje s prošlošću“ te kao distributerka za područje bivše Jugoslavije. Od 2018. godine suraduje s Festivalom mediteranskog filma Split kao savjetnica za strateški razvoj projekata i voditeljica industrijskog dijela programa. Radi i kao producentica u zagrebačkom studiju za postprodukciju zvuka Digital Magic, a 2023. preuzima i vodenje industrijskog dijela Međunarodnog filmskog festivala u Vilnius, platforme Meeting Point Vilnius.

Ena Rahelić is the head of Industry and strategic development consultant at Mediterranean Film Festival Split/Kino Mediteran. With a background in journalism and communication science studies, she gained experience in her 15 years of work in the media and film industry. Along with TV and radio production in Austria, she spent more than seven years working for Obala Art Centar/ Sarajevo Film Festival as manager of CineLink Industry Days, head of Operation Kino, the Dealing with the Past section, and works as distributor for the territory of former Yugoslavia. Since 2018, she has been working with Mediterranean Film Festival Split as consultant for strategic development and head of Industry. She is also producer at Digital Magic Studio for audio postproduction from Zagreb, and in 2023 she took over the position of head of Industry - Meeting Point at Vilnius International Film Festival.



SCENARIJ KINOHITA

Scenarij kinohita namijenjen je projektima u fazi razvoja koji uspješno spajaju umjetnički i komercijalni senzibilitet. Nastanak ovog programa motiviran je potrebom za djelima koja su podjednako atraktivna festivalskoj, nišnoj i široj publici. Pravo prijave na *pitching* imaju isključivo većinske hrvatske produkcije svih rodova i žanrova kojima još nisu odobrena sredstva za proizvodnju od Hrvatskog audiovizualnog centra ili drugih filmskih fondova. Odabrani prijavitelji predstaviti će svoje projekte pred tročlanim stručnim žirijem, a najboljem projektu pripasti će novčana nagrada u iznosu od 10.000 eura koju donosimo u suradnji s distributerskom tvrtkom Blitz i Hrvatskim audiovizualnim centrom. Svi odabrani finalisti moći će sudjelovati u radioničkom programu za pripremu nastupa.

SCREENPLAY OF A BLOCKBUSTER

Screenplay of a Blockbuster is aimed at projects in development that successfully combine authorial and commercial sensibilities. The programme is a result of the need for projects that are equally attractive to festival, niche, and general audiences. This pitching is open only to Croatian majority productions of all types that have not yet received approval for production funds from the Croatian Audiovisual Center or other film funds. The selected projects will be presented to the three-member jury, and the best project will receive a cash prize in the amount of 10,000 EUR, awarded in cooperation with the distribution company Blitz and Croatian Audiovisual Centre. All selected finalists will be able to participate in the workshop programme to prepare for their presentations.

MENTORICA / MENTOR: **Vanja Jambrović**

Vanja Jambrović (Zagreb, 1980.) diplomirala je komparativnu književnost i filozofiju na Filozofskom fakultetu u Zagrebu te produkciju na Akademiji dramske umjetnosti u Zagrebu. Od 2009. radi kao producentica u Restartu, udruzi specijaliziranoj za dokumentarni film. Dokumentarni filmovi koje je producirala osvojili su više od 150 nagrada na međunarodnim filmskim festivalima i dva puta su bili u užem izboru za Europske filmske nagrade (*Valerija* 2024. i *Srbenka* 2019.). *Srbenka* je osvojila ukupno 23 nagrade na filmskim festivalima, uključujući i nagradu Doc Alliance koju dodjeljuje udruga europskih dokumentarnih festivala. Njeni filmovi tri puta su osvojili Srce Sarajeva za najbolji dokumentarac (*Valerija* Sare Jurinčić 2024., *Muzej revolucije* Srdana Keče 2022., *Srbenka* Nebojše Slijepčevića 2018.). Sudjelovala je na međunarodnim radionicama za filmske producente REACT (2017.), EAVE (2015.), Producer on the Move u Cannesu (2014.), Emerging Producer u Jihlavi (2012.) i Eurodoc (2010.). Predaje dva kolegija na Akademiji dramske umjetnosti u Zagrebu, a od 2022. radi kao mentorica na međunarodnoj radionici za razvoj dugometražnih dokumentarnih projekata za međunarodno tržište „Documentary Campus Masterschool“ iz Njemačke. Sudjelovala je kao gost predavač na međunarodnim dokumentarističkim radionicama Ex Oriente, BDC Discoveries i Circle Women Doc Accelerator.



Vanja Jambrović (Zagreb, 1980) graduated in Comparative Literature and Philosophy from the Faculty of Humanities and Social Sciences in Zagreb and in production from the Academy of Dramatic Art in Zagreb. Since 2009, she has worked as producer at Restart, an association specialised in documentary film. The documentary films she produced have won more than 150 awards at international film festivals and were preselected for the European Film Award twice (*Valerija*, 2024, and *Srbenka*, 2019). *Srbenka* has won a total of 23 awards at film festivals, including the Doc Alliance Award. Her films have won the Heart of Sarajevo for Best Documentary Film three times (*Valerija*, directed by Sara Jurinčić in 2024, *Museum of the Revolution*, directed by Srdan Keča in 2022, and *Srbenka*, directed by Nebojša Slijepčević in 2018). She was a part of international workshops for film producers REACT (2017), EAVE (2015), Producer on the Move in Cannes (2014), Emerging Producer in Jihlava (2012), and Eurodoc (2010). She teaches two courses at the Academy of Dramatic Art in Zagreb, and since 2022, she has been a mentor at the international workshop for developing feature-length documentary films for the international market, Documentary Campus Masterschool from Germany. She has been a guest lecturer at international documentary film workshops such as Ex Oriente, BDC Discoveries, and Circle Women Doc Accelerator.

MAKE THE SCENE!

Prvi međunarodni radionički i *pitching* program **Make the Scene!** namijenjen je razvoju scenarija televizijskih serija. U konkurenciju ulaze igrane televizijske serije iz Hrvatske, Slovenije, BiH, Srbije, Mađarske, Slovačke, Češke, Sjeverne Makedonije, Crne Gore, Kosova, Albanije, Grčke, Bugarske, Rumunjske, Italije i Austrije, bez ograničenja na format, broj epizoda i žanr, ali pod uvjetom da nisu ranije financirani ili nagrađeni na javnim pozivima i sličnim natječajima. Finalno će biti odabrano 6 projekata koji će sudjelovati u dva radionička modula, prvi će se održati *online* pod mentorstvom grčkog scenarista Nicos Panayotopoulosa, dok će za vrijeme festivala biti održan radionički program uživo te *pitching* pred stručnim žirijem. Najboljem projektu pripast će nagrada od 10.000 eura i prilika za daljnji razvoj projekta koju će osigurati medijska kompanija United Media, ujedno i partner ovog programa.

MAKE THE SCENE!

The first international workshop and pitching programme, *Make the Scene!*, is aimed at developing TV series screenplays. TV series from Croatia, Slovenia, Bosnia and Herzegovina, Serbia, Bulgaria, Romania, Italy, and Austria can compete in this programme, with no limitations in terms of form, number of episodes, and genre, but under the conditions that the projects have not been financed or awarded at public calls or similar competitions. The six selected finalists will take part in two workshop models. The first will be held online, under the mentorship of Greek screenwriter Nicos Panayotopoulos, while the second will take place in person during the Festival and will be followed by the pitching to the jury. The best project will receive a 10,000 EUR prize and an opportunity to develop the project further with United Media, the partner company of this programme.

MENTOR / MENTOR: **Nicos Panayotopoulos**

Nicos Panayotopoulos (1963.) grčki je novinar, scenarist i romanopisac. Karijeru je započeo pišući za novine, časopise i televiziju, ali se ranih devedesetih godina prebacio na pisanje romana i scenarija. Autor je brojnih scenarija za kratke filmove, televizijske serije i igrane filmove. Na Međunarodnom filmskom festivalu u Solunu 1996. osvaja nagradu za najbolji scenarij za film *Traunts*, a 2000. godine na scenarističkom natjecanju osvaja prvu nagradu za *False Alarm* prema kojem se šest godina kasnije snima istoimeni film. Radio je kao koscenarist na filmovima *The King*, (Zlatna piramida na Međunarodnom filmskom festivalu u Kairu 2003.), *The Wake* (nagrada za najbolji scenarij na Međunarodnom filmskom festivalu „Zlatne noći“ u Moskvi 2006.), *My Brother and I* (1998.) i *Totally Married* (nagrada za najbolji scenarij na Međunarodnom filmskom festivalu u Solunu 2003.). Objavio je zbirku kratkih priča, *The Guilt of Materials* (1997.) i četiri romana: *Ziggy from Marfan – The Diary of an Alien* (1998.), *The Gene of Doubt* (1999.), *Icon* (2003.), *The Children of Cain* (2011.) koja su prevedena na više svjetskih jezika.



Nicos Panayotopoulos (1963) is a Greek journalist, screenwriter, and novelist. He started his career writing for newspapers, articles, and TV, but turned to writing novels and screenplays in the early 1990s. He wrote a number of screenplays for short films, TV series, and feature films. In 1996, he won the Best Screenplay Award for the film *Traunts* at the Thessaloniki International Film Festival. In 2000, he won the first prize in a screenwriting competition with *False Alarm*, which was made into a film of the same name six years later. He co-wrote the films *The King* (Golden Pyramid at the Cairo International Film Festival in 2003), *The Wake* (Best Screenplay at the Golden Nights International Film Festival in Moscow in 2006), *My Brother and I* (1998), and *Totally Married* (Best Screenplay at the Thessaloniki International Film Festival in 2003). He wrote a collection of short stories, *The Guilt of Materials* (1997), and four novels: *Ziggy from Marfan – The Diary of an Alien* (1998), *The Gene of Doubt* (1999), *Icon* (2003), and *The Children of Cain* (2011), which have been translated into a number of languages.

TV HIT

Još jedan novi *pitching* program TV HIT pokrenut je s ciljem da se autorima domaćih televizijskih projekata osigura dodatna prilika za predstavljanje i podrška za daljnji razvoj. Moguće je prijaviti projekte svih žanrova i formata (igrani, dokumentarni, formati za mlade) koji su namijenjeni za prikazivanje na televizijama. *Pitching* će se održati pred urednicima nacionalnih televizijskih kuća, a autori odabranih projekata bit će pozvani da sudjeluju u pripremnom radioničkom programu.

TV HIT

Another new pitching programme, **TV HIT**, has been established with the goal of allowing authors of Croatian TV projects an additional opportunity to present their projects and get support for further development. Projects of all genres and formats, intended for TV broadcasting, are eligible (fiction, documentary, youth formats). The pitching will be held for editors of national broadcasting companies, and the authors of selected projects will be invited to take part in the workshop programme to prepare for their presentations.

PULSKI FILMSKI FORUM

Cilj je programa Pula PRO identificirati i predstaviti kvalitetne prakse i pozitivne trendove u području distribucije, plasmana i promocije domaćih i regionalnih filmova. Program je zamišljen kao **platforma za susret** najvažnijih sudionika u ovom području i **razmjenu stručnih znanja i iznalaženja kvalitetnih praksi** s ciljem poboljšanja distribucijskih strategija i razvoja publike. Također, namjera nam je stvoriti okvir za kvalitetnu raspravu unutar koje će biti moguće identificirati aktualne probleme, ali i potencijalna rješenja.

PULA FILM FORUM

The aim of the Pula PRO programme is to identify and present quality practices and positive trends in distribution, marketing, and promotion of Croatian and regional films. The programme is a **meeting platform** for the most important stakeholders in this region and a **platform for the exchange of professional knowledge and finding quality practices** with the aim of improving distribution strategies and audience development. Our intention is also to create a framework for quality discussion that will enable the identification of current issues, but also potential solutions.

OKRUGLI STOL: IMA LI ŽIVOTA NAKON PREMIJERE?

Sve je učestalije da domaći i nezavisni naslovi u nacionalnu distribuciju kreću s nedostatnim brojem termina i kina što se negativno odražava na ukupne rezultate gledanosti. Nedostatak repertoarnih kina u Zagrebu također je jedna od gorućih tema u audiovizualnoj zajednici. Zbog svega ovoga mnogi akteri upućuju na važnost iskorištavanja potencijala Kino mreže koja okuplja pedesetak neovisnih kinoprikazivača. Može li se osmisлити sustav evaluacije (brojčani i programski kriteriji, financijska stimulacija) koji bi članove mreže potaknuo da u većoj mjeri programiraju hrvatski i nezavisni film? Mogu li se i multiplexi uključiti u rješavanje problema osiguravanjem specijaliziranog ekrana? Odgovori na ova pitanja u središtu su ovog okruglog stola na kojem će govoriti predstavnici Kino mreže, HAVC-a, multipleksa i distributera domaćih i nezavisnih naslova.

ROUND TABLE: IS THERE LIFE AFTER THE PREMIERE?

It is more and more common that Croatian and independent projects go into national distribution with a lack of dates and cinemas, which negatively impacts the overall number of viewers. The lack of repertoire cinemas in Zagreb is also one of the burning issues in the audiovisual community. For all these reasons, many are pointing to the importance of using the potential of the Croatian Independent Cinemas Network, which gathers some 50 independent cinemas. Is it possible to design an evaluation system (numerical and programme criteria, financial stimulation) that would encourage the members of the network to programme Croatian and independent films to a greater extent? Can multiplexes be included in solving this problem by ensuring a specialised screen? This round table will focus on these issues, with participation from representatives of the Croatian Independent Cinemas Network, Croatian Audiovisual Centre, multiplexes, and distributors of Croatian and independent films.

OKRUGLI STOL: JEDAN ZA SVE – ZASTUPLJENOST DOMAĆEG FILMA NA MEĐUNARODNIM FESTIVALIMA

Zadnjih nekoliko godina zapažamo velike uspjehe domaćeg filma na međunarodnim festivalima. Koliko uspjeh jednog filma otvara vrata cijeloj kinematografiji i postoje li mehanizmi koji mogu osigurati bolju vidljivost i plasman domaćeg filma? Male kinematografije sasvim sigurno teže pronalaze put u natjecateljske programe velikih festivala, ali na koji način mogu konkurirati velikim zemljama i razvijenijim kinematografijama? Koje su strategije i postoje li trendovi i teme kojima možemo osigurati bolju prisutnost i vidljivost? Je li prisustvo međunarodnih selektora na domaćem terenu nužno za bolje razumijevanje i doživljaj kinematografije. S ciljem da odgovorima na ova i brojna druga pitanja te identificiramo kvalitetne prakse, na ovom okruglom stolu ugostit ćemo među ostalim selektore A festivala i domaće autore s iskustvom u međunarodnom plasmanu filmova.

ROUND TABLE: ONE FOR ALL – CROATIAN FILM AT INTERNATIONAL FESTIVALS

Over the last few years, we have seen great success of Croatian film at international festivals. To what extent does the success of a film open the doors to an entire film industry, and are there mechanisms to ensure greater visibility and marketing of Croatian film? Small film industries certainly aspire to finding a way to the competition programmes of big festivals, but in what way can they compete with big countries and more developed film industries? What are the strategies, and are there trends and themes we can use to secure better presence and visibility? Is the presence of international selectors in Croatia necessary for a better experience and understanding of the film industry? We will try to answer these, and many other questions, and to identify the quality practices at this round table, with participation from selectors of A list festivals and Croatian authors who have experience in international marketing of their films.

NAGRADA KINO MREŽE

Prošle godine uspostavljena **Nagrada Kino mreže** koju predstavnici nezavisnih kinoprikazivača dodjeljuju najboljem hrvatskom filmu važna je i kao doprinos u raspravi o potencijalu Kino mreže. Ove godine, isti žiri dodijelit će nagradu i filmu u međunarodnom programu. Nagradenim filmovima bit će osigurane nagrade kao poticaj distribuciju poput oglašivačkog prostora i minimalnog broja ekrana u prvom tjednu distribucije. Festival ovom suradnjom s Kino mrežom nastoji doprinijeti kvalitetnoj komunikaciji i suradnji prikazivača i distributera te konkretnim primjerom utjecati na daljnje pozitivne prakse u distribuciji filmova.

AWARD OF THE CROATIAN INDEPENDENT CINEMAS NETWORK

The **Croatian Independent Cinemas Network Award**, established last year, presented by the representatives of independent cinemas to the best Croatian film, is as important as the contribution in the discussion on the potential of the Croatian Independent Cinemas Network. This year, the same jury will present the award to a film in the international programme as well. The awards present an incentive to future film distribution in the form of ensuring advertising space and a minimal number of cinemas within the Croatian Independent Cinema Network in the first week of distribution. With this cooperation with the Croatian Independent Cinemas Network, Pula Film Festival seeks to contribute to quality communication and cooperation between cinemas and distributors and provide a concrete example to impact further positive practices in film distribution.



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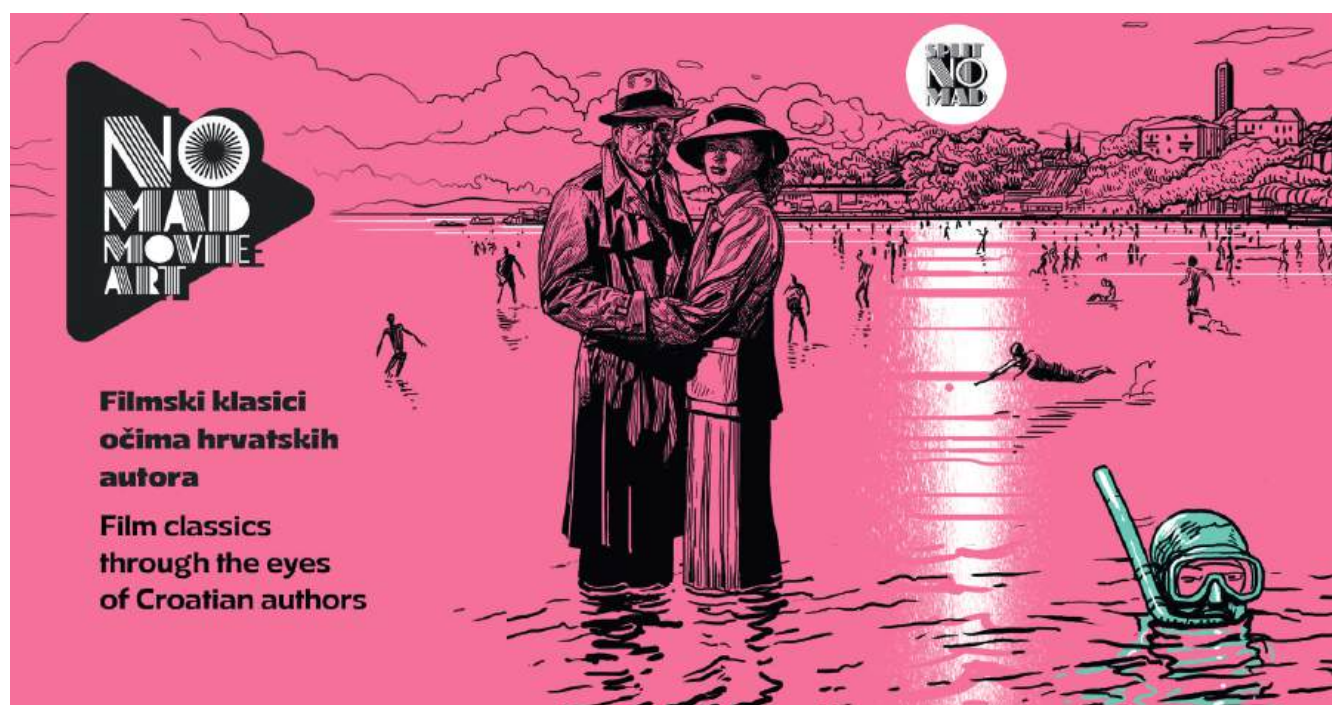
NOMAD MOVIE ART 2024. FILMSKI KLASICI OČIMA HRVATSKIH AUTORA

NOMAD MOVIE ART 2024 FILM CLASSICS THROUGH THE EYES OF CROATIAN AUTHORS

GALERIJA HUIU / HUIU GALLERY

Ova izložba interpretacija je mediteranskih filmskih klasika u formatu digitalnog printa koju Split Nomad Gallery realizira u međugalerijskoj suradnji s HUIU te predstavlja pulskoj i festivalskoj publici u sklopu 71. Pulskog filmskog festivala. Publika će imati priliku pogledati filmske plakate i interpretacije klasika kao što su *Casablanca*, *Grk Zorba*, *Drž'te lopova* i brojne druge renomiranih hrvatskih dizajnera i ilustratora među kojima su Studio Šesnić&Turković, Goran Radošević, Mate Žaja, Franka Tretinjak i drugi. Tu su i interpretacije studenata Odsjeka za dizajn vizualnih komunikacija Umjetničke akademije u Splitu. Svi radovi bit će premijerno izloženi u Galeriji HUIU i dostupni za kupnju po promotivnim cijenama. Radovi prošlogodišnjih suradnji mogu se pogledati na službenim stranicama www.splitnomadgallery.com. Izložba je podržana sredstvima Zaklade Kultura nova.

This is an exhibition of interpretations of Mediterranean film classics in digital print form, presented to Pula and Festival audience as part of the 71st Pula Film Festival by Split Nomad Gallery in cooperation with HUIU. Visitors will be able to see film posters and interpretations of classics such as *Casablanca*, *Zorba the Greek*, *To Catch a Thief* and many other posters by renowned Croatian designers and illustrators, including Studio Šesnić&Turković, Goran Radošević, Mate Žaja, Franka Tretinjak, and others. The exhibition also includes interpretations by students of the Department of Visual Communication Design of the Arts Academy in Split. All works will be premiered at the HUIU Gallery and available for purchase at promotional prices. Works from previous cooperations are available at www.splitnomadgallery.com. The exhibition is financially supported by Kultura Nova Foundation.



DARIJE PETKOVIĆ *DAMNATIO MEMORIAE*

GALERIJA MAKINA / MAKINA GALLERY

Posljednjih desetak godina istražujem ulogu fotografije u prikazu društvenih trenutaka i urbanog krajolika kao kulturološke kategorije, bilježeći povijesnu memoriju. U tranziciji već 30 godina nakon raspada Jugoslavije Hrvatska se suočava s negacijom prethodnih društvenih vrijednosti i povijesnim revizionizmom. Ta puknuća kontinuiteta ostavila su mnoge praznine u društvenom tkivu, koje nastojim identificirati kroz svoj rad. Moje fotografije svjedočanstvo su kontrole povijesti i sjećanja, naglašavajući društveni konstrukt povijesne memorije. Fotografijom želim prikazati kako se odnosimo prema prošlosti i kako ta prošlost oblikuje našu sadašnjost i budućnost. Cilj mi je osvijestiti gledatelje o važnosti kritičkog promišljanja povijesti i potaknuti ih da prepoznaju složene odnose između prošlih događaja i njihovih suvremenih refleksija. Kroz medij fotografije pokušavam dati aktivni doprinos propitivanju kako prošlost oblikuje naš identitet.

Darije Petković

Over the last decade, I have been exploring the role of photography in showing social moments and urban scenery as a cultural category, recording historical memory. In Transition for 30 years already following the breakup of Yugoslavia, Croatia is facing the negation of social values and historical revisionism. These breaks of continuity have left many gaps in the social fabric, which I try to identify in my work. My photographs are testimony of history and remembrance, emphasising the social construct of historical memory. I try to show how we treat the past and how the past shapes our present and future. My goal is to make the visitors aware of the importance of critical reflection of history and encourage them to recognise the complex relationships between past events and their contemporary reflections. I try to use photography to actively contribute to reflecting on how the past shapes our identity.

Darije Petković



CINEMANIAC > MISLITI FILM 2024. CINEMANIAC > THINK FILM 2024

STÉPHAN CRASNEANSKI

ONO ŠTO OSTAVLJAMO ZA SOBOM – IZ ARHIVA

JEAN-LUCA GODARDA

WHAT WE LEAVE BEHIND – FROM JEAN-LUC GODARD'S ARCHIVE

GALERIJA NOVO / NOVO GALLERY

KUSTOSICE / CURATORS **Branka Benčić, Tanja Vrvilo**

Realizirano u suradnji Muzeja moderne i suvremene umjetnosti Rijeka i Filmskih mutacija: Festivala nevidljivog filma – EVIDENCIJE (Film-protofilm) / **In cooperation with** the Museum of Modern and Contemporary Art Rijeka and Film Mutations: Festival of Invisible Cinema - RECORDS (Film-counter-film)

PARTNERI / PARTNERS: Pula Film Festival, Soundwalk Collective, Studio Naegeli

ORGANIZACIJA / ORGANISERS Apoteka – Prostor za suvremenu umjetnost • Apoteka – Space for Contemporary Art

Cinemaniac Misliti film na Pulskom filmskom festivalu novo je mjesto izlaganja nadopunjene i proširene izložbene trilogije višemedijskog umjetnika Stéphana Crasneanskog nakon razotkrivanja Godardovih kutija, izložbom koja je započela u Muzeju moderne i suvremene umjetnosti u Rijeci.

Izložba okuplja seriju fotografija koje uokviruju fotografije knjiga, kolaža, filmskih i video arhivalija iz osobnog Godardova arhiva uz predstavljanje foto-knjige *Ono što ostavljamo za sobom*, te istoimene zvučne instalacije i filmskog rada.

Naslov knjige i zvučne kompozicije *Ono što ostavljamo za sobom – Iz arhiva Jean-Luca Godarda* slijedi tragove rizomatskih međuprostora umjetničko-kustoskog istraživanja Stéphana Crasneanskog i njegova eksperimentalnog Soundwalk Collective nakon što ga je 2014. Godardov snimatelj zvuka François Musy uveo u nepregledno čuvalište Godardova filmskog stoljeća, smješteno u francuskom Cantalu. Beskrajne serije kartonskih kutija klasificirao je i zapakirao sam Godard, bez naziva i bez brojeva. Kutije je rastvorio Crasneanski za fotografski remedijalizirano kino-oko godardovske pedagogije koja teoretizira i terorizira vrtoglavicom razmještaja, međuokvirima i nad-postavljanjima, transparentijama i sjenovitim zrcaljenjima teksta, slojevitim pretapanjima i višestrukim ekspozicijama, izrezivanjem i paranjem nadenih slika.

Stéphan Crasneanski francuski je multidisciplinarni umjetnik, koji djeluje u polju glazbe i filma do knjiga, analognih i digitalnih nosača zvuka. Među suradnicima bili su: Patti Smith, Abel Ferrara, Jean-Luc Godard, Jean-Luc Nancy, Charlotte Gainsbourg, Nan Goldin, Willem Dafoe, Wim Wenders, Jean Nouvel, Isabelle Adjani, Catherine Deneuve i Isabelle Huppert. Izlagao je u međunarodni institucijama: Opéra de Lyon, KW Institute of Contemporary Art, Barbican Centre, Berghain, Centre Georges Pompidou, MUDAM, MuCEM, Museo Madre, New Museum, Palazzo Reale Milan, documenta14 u Ateni i Kasselu, Manifesta 12 Palermo i dr.

Cinemaniac Think Film at Pula Film Festival is a new space to show the appended and extended exhibition trilogy of multidisciplinary artist Stéphan Crasneanski following the unveiling of Godard's boxes, an exhibition at the Museum of Modern and Contemporary Art in Rijeka.

The exhibition brings together a series of photographs that frame photographs of books, collages, film and video archival material from Godard's personal archives, and the presentation of the photo-book *What We Leave Behind* and the sound composition and film by the same name.

The title of the book and sound composition *What We Leave Behind - From the Archives of Jean-Luc Godard*, follows the traces of rhizomatic spaces between the artistic-curatorial research of Stéphane Crasneanski and his experimental Soundwalk Collective after he was introduced to the vast repository of Godard's film century, located in Cantal in France, by Godard's sound

engineer François Musy in 2014. The endless series of cardboard boxes were classified and packed by Godard himself, without names and numbers. Crasneanski unfolded the boxes for a photographically remedialised cinema-eye of Godardian pedagogy that theorises and terrorises with the vertigo of spatial arranging, spaces in between and superimpositions, transparencies and shadowy reflections of text, layered blending and multiple exposures, and cutting and tearing of the images found.

Stéphan Crasneanski is a French multidisciplinary artist working in the field of music and film, books, and analogue and digital sound recordings. His collaborations include Patti Smith, Abel Ferrara, Jean-Luc Godard, Jean-Luc Nancy, Charlotte Gainsbourg, Nan Goldin, Willem Dafoe, Wim Wenders, Jean Nouvel, Isabelle Adjani, Catherine Deneuve, and Isabelle Huppert. He has exhibited at international institutions such as Opéra de Lyon, KW Institute of Contemporary Art, Barbican Centre, Berghain, Centre Georges Pompidou, MUDAM, MuCEM, Museo Madre, New Museum, Palazzo Reale Milan, documenta14 in Athens and Kassel, Manifesta 12 Palermo, and elsewhere.



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ZLATKO VIDAČKOVIĆ, IVA ROSANDA ŽIGO: HRVATSKI FILM U 21. STOLJEĆU

ZLATKO VIDAČKOVIĆ, IVA ROSANDA ŽIGO:
CROATIAN FILM IN THE 21ST CENTURY

Izdavač / Publisher **Umjetnička organizacija Metropolis i Hrvatska akademija znanosti i umjetnosti** / The Metropolis Art Organisation and Croatian Academy of Sciences and Arts

DOM HRVATSKIH BRANITELJA / HOME OF CROATIAN VETERANS

U ovoj monografiji velikog formata na 184 stranice multidisciplinarnim je pristupom analizirana cjelokupna suvremena hrvatska igrano-filmska produkcija i predstavljeno 190 hrvatskih dugometražnih igranih filmova, a sintetizirane su i analizirane 664 novinske filmske kritike. U 12 poglavlja predstavljen je film kao masovni medij današnjice, kontekst promjene kritičke recepcije hrvatskoga filma u 21. stoljeću, najekraniziraniji hrvatski književnici, ključni redatelji i žanrovi hrvatskog igranog filma i njihova kritička recepcija, društvene teme i subjekti hrvatskih filmova, te hrvatski film u funkciji interpretatora društveno-kulturne zbilje.

This large-format monograph, spanning 184 pages, is a multidisciplinary analysis of the overall contemporary Croatian fiction film production presenting 190 Croatian feature films and compounding 664 newspaper film reviews. The 12 chapters presents film as the mass media of today, the context of changing the reception of Croatian film in the 21st century, the writers whose works have been adapted into films the most, the key directors and genres of Croatian fiction film and their critical reception, the social topics and subjects of Croatian film, and Croatian film as interpreter of the social and cultural reality.

HRVATSKI FILM U 21. STOLJEĆU

Zlatko Vidačković
Iva Rosanda Žigo

Zlatko Vidačković
Iva Rosanda Žigo



HRVATSKI FILM U 21. STOLJEĆU

Dugometražna igranofilmska produkcija od 2001. do 2022.
i dnevna novinska filmska kritika

HRVOJE IVANKOVIĆ DUBROVNIK KAO FILMSKA KULISA

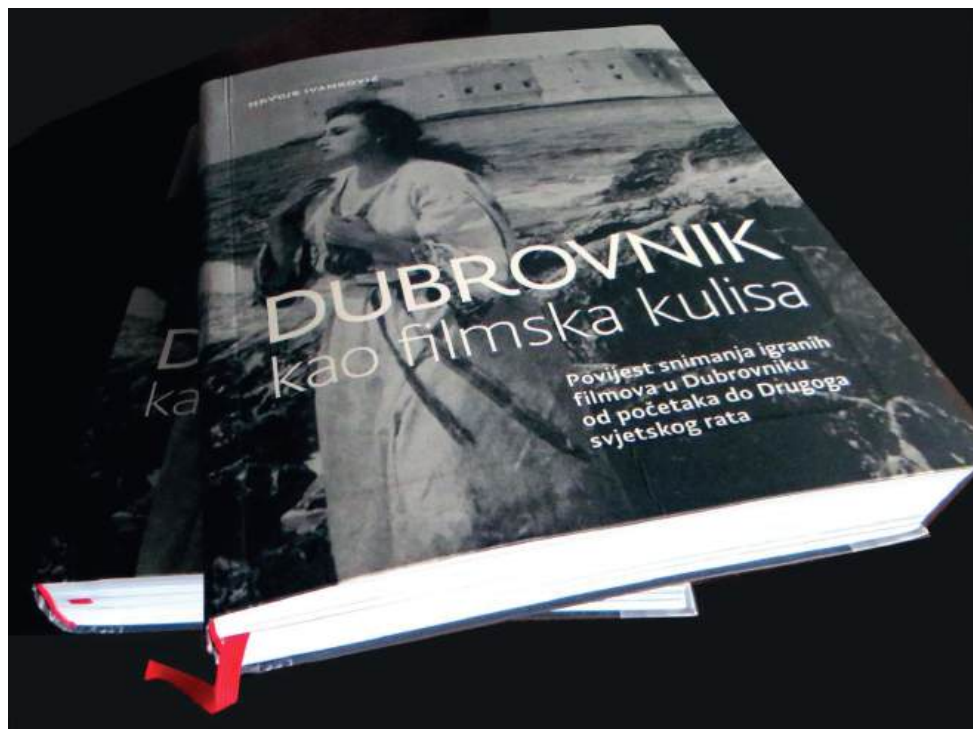
HRVOJE IVANKOVIĆ: DUBROVNIK AS A FILM SET

Izdavač / Publisher Hrvatski filmski savez / Croatian Film Association
Urednica / Editor: Diana Nenadić

DOM HRVATSKIH BRANITELJA / HOME OF CROATIAN VETERANS

Do početka Drugoga svjetskog rata u Dubrovniku i okolici snimljeno je više od pedeset igranih filmova u produkciji mađarskih, njemačkih, austrijskih, čehoslovačkih i poljskih poduzeća. Ova knjiga detaljno istražuje taj uzbudljivi i malo poznati segment povijesti kinematografije u Hrvatskoj, propitujući biografije ljudi koji su stvarali te filmove, razloge zbog kojih su baš Dubrovnik izabrali za svoja snimanja, okolnosti u kojima su ondje radili, tematsko-estetske karakteristike te kritičku recepciju i mjesto njihovih filmova u kontekstu nacionalnih kinematografija, kao i reakcije na koje su nailazili u dubrovačkom te širem, hrvatskom i jugoslavenskom okružju. Oslanjajući se na raznovrsne izvore, od arhivskih dokumenata te stručnih ili publicističkih knjiga i radova do starih novina i časopisa, autor je tijekom istraživanja nastojao doći i do svih filmova za koje je znao ili pretpostavljao da su snimani u Dubrovniku, što ga je dovelo i do otkrića najstarijih sačuvanih igranih filmova snimljenih na području današnje Republike Hrvatske.

By the start of World War II, Dubrovnik and its surroundings saw the filming of more than fifty fiction films produced by Hungarian, German, Austrian, Czechoslovakian, and Polish companies. The book is a detailed study of this exciting and less known part of the history of filmmaking in Croatia, exploring the biographies of people involved in making the films, the reasons they chose Dubrovnik, the circumstances they worked in, the thematic and aesthetic characteristics, the reception by the critics, the place the films earned in their national cinemas, as well as the reactions they experienced in the Dubrovnik area and beyond, in the Croatian and Yugoslav environment. Relying on various sources, from archival documents to scholarly or non-fiction books and papers to old newspapers and journals, the author endeavoured to get to all the films he knew of or he assumed had been filmed in Dubrovnik, which brought him to finding the oldest preserved fiction films filmed on the territory of present-day Croatia.



PREDSTAVLJANJE NOVE PLOČE IZDAVAČKE KUĆE FOX & HIS FRIENDS: MIRKO KRSTIČEVIĆ - SVE I NIŠTA (FILMSKA I SCENSKA GLAZBA 1978. – 1988.)

PRESENTING FOX & HIS FRIENDS NEW RECORD – ALL AND NOTHING AT ALL (FILM AND THEATRE MUSIC 1977 - 1988)

DOM HRVATSKIH BRANITELJA / HOME OF CROATIAN VETERANS

Kompozitor i glazbenik Mirko Krstičević, široj javnosti poznat kao osnivač grupe Metak i autor hitova poput *Da mi je biti morski pas*, od početka svog djelovanja vodio je dvije paralelne karijere: autor je brojnih melodija popularne i rock glazbe, ali i samozatajni skladatelj filmske, scenske i suvremene glazbe. Upravo se manje poznatim dijelom Krstičevićevog opusa, dakle filmskom i scenskom glazbom, bavi novo vinilno izdanje *Sve i ništa (Filmska i scenska glazba 1978. – 1988.)*, koje na jednom mjestu okuplja glazbu za šest filmova i pet kazališnih predstava koje su snažno obilježile splitska kulturna gibanja 1980-ih godina. Osim glazbe za filmove Ivana Martinca (*Kuća na pijesku*, *Izgnanstvo*, *Sve i ništa*), koji na umjetničkoj i *underground* sceni eksperimentalnih filmova imaju trajan kulturni status, na ploči se nalaze i kompozicije skladane za Svemira Pavića, Aleksandra F. Stasenka i Vanču Kljakovića, također važna imena splitske kulturne scene. Riječko-zagrebačka izdavačka kuća Fox & His Friends Records objavila je ovaj album kao dvojezično izdanje s domaćom i inozemnom distribucijom. Album je masteriran s nikad objavljenih izvornih vrpca i štampan u audiofilskom procesu direktnog metalnog urezivanja ploča kao numerirano deluxe izdanje s dodatnom knjižicom koje se može naručiti direktno od izdavača. Mastering potpisuje Toni Milohanić, autor dizajna je Martin Peranović, dok su autori tekstova i urednici Leri Ahel i Željko Luketić.

Composer and musician Mirko Krstičević, mostly known by the general public as the founder of the band Metak and author of such hits as *Da mi je biti morski pas*, has always had two careers: writing a number of pop and rock melodies, but simultaneously also composing film, stage and contemporary music. The new vinyl edition *All or Nothing at All (Film and Theatre Music 1978-1988)* focuses on this, lesser-known part of Krstičević's opus, and presents the music for six films and five theatre productions that left a strong mark on culture in Split in the 1980s. Other than music for films by Ivan Martinac (*Kuća na pijesku*, *Izgnanstvo*, *Sve i ništa*), which have a cult following on the artistic and underground scene of experimental films, the record also includes compositions made for Svemir Pavić, Aleksandar F. Stasenka and Vanča Kljaković, who were also important on the cultural scene in Split. Fox & His Friends Records released the album as a bilingual edition with Croatian and international distribution. The album is remastered from original, never released tapes, and pressed in an audiophile process of direct metal mastering as a numbered deluxe edition with extensive liner notes, and can be ordered directly from the publisher. Mastering by Toni Milohanić, artwork by Martin Peranović, and liner notes and music editing by Leri Ahel and Željko Luketić.



NENAD DUKIĆ: FILMSKI FESTIVALI

NENAD DUKIĆ: FILM FESTIVALS

Izdavač / Publisher **Filmski Centar Srbija** / Film Center Serbia
 Urednik / Editor: Mirosljub Stojanović

DOM HRVATSKIH BRANITELJA / HOME OF CROATIAN VETERANS

Ne postoji jedan općeprihvaćeni sustav prema kojemu se vrši razvrstavanje filmskih festivala. Onaj prevladavajući je kategorizacija koju je utvrdila Međunarodna federacija filmskih producenata (The International Federation of Film Producers), kategorizacija koje se pridržavaju gotovo svi europski festivali, no koja u nekim dijelovima svijeta, primjerice u Sjedinjenim Američkim Državama, nije naišla na široku primjenu. Otuda ovaj pregled vrsta filmskih festivala sačinjen upotrebom različitih parametara i korištenjem različitih izvora. Knjiga je interesantno štivo ne samo za studente i ljude iz filmske branše, već i za sve ljubitelje sedme umjetnosti.

There is no one generally accepted system of categorising film festivals. The prevailing system is the categorisation established by the International Federation of Film Producers, observed by almost all European festivals, but not widely used in some parts of the world, for example, in the United States of America. Hence, this overview of the types of film festivals, resulting from the use of different parameters and various sources. This book is an interesting read not only for students and the film industry, but for all film enthusiasts.



RIJEČ IZA SLIKE: REPRODUKCIJA KNJIGA SNIMANJA HRVATSKIH FILMSKIH KLASIKA IZ ZBIRKE HDA – *KAJA, UBIT ĆU TE!*

WORDS BEHIND IMAGES: REPRODUCTION OF STORYBOARDS OF CROATIAN FILM CLASSICS FROM THE COLLECTION OF CROATIAN STATE ARCHIVES – *KAYA!*

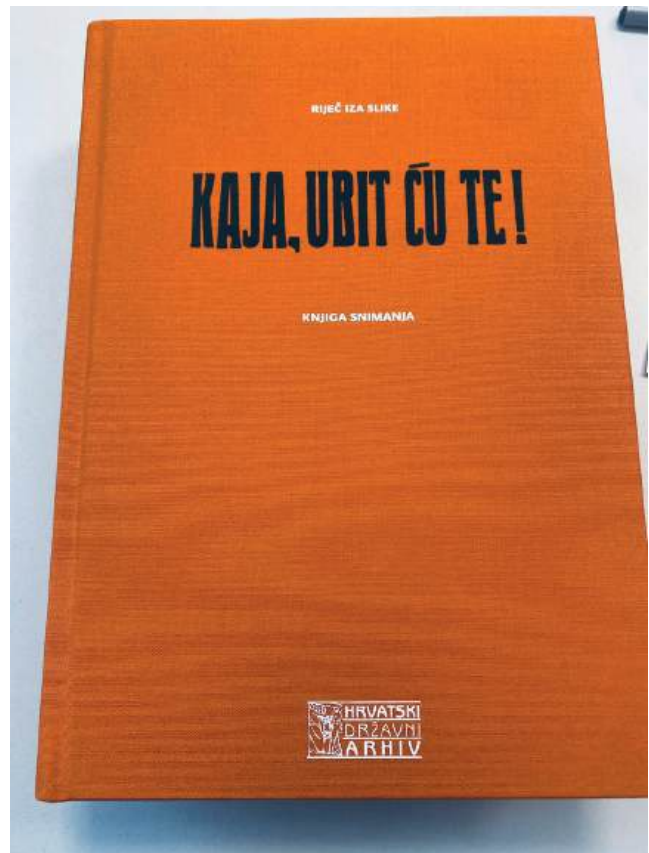
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Novo izdanje edicije *Riječ iza slike - reprodukcija knjiga snimanja hrvatskih filmskih klasika iz zbirke HDA Kaja, ubit ću te!*, jedno je od zasigurno najupečatljivijih ostvarenja redatelja Vatroslava Mimice. Ispočetka osporavano i izviždano, a potom prepoznato kao vrhunsko ostvarenje europskog modernističkog filma. Taj traktat o ljudskoj prirodi i zlu nastao je u suradnji s književnikom i scenaristom Krunom Quienom prema obradi stvarnog događaja iz vremena Drugog svjetskog rata. Radi se o originalnoj knjizi snimanja prepunoj intervencija, ilustracija i kolaža koja daje uvid u stvaralački proces autora. Pored originalne knjige snimanja, koja je dokument što otkriva proces nastanka filma *Kaja, ubit ću te!*, u ovoj knjizi nalaze se tekstovi Marine Vujčić i Marija Kozine koji govore o percepciji filma, kako na osobnoj razini tako i u kontekstu stvaralaštva Vatroslava Mimice u okviru hrvatske kinematografije. Posebno je zanimljivo sjećanje na Lordana Zafranovića i Vatroslava Mimicu koje je priredila Nataša Mišković, dok je autore filma i glumačku postavu biografski obradio filmolog i filmski arhivist Juraj Kukoč.

The new edition of *Words Behind Images - Reproduction of Storyboards of Croatian Film Classics from the Collection of Croatian Film Archives - Kaja!* is certainly one of the most memorable achievements of director Vatroslav Mimica. At first disputed and booted, but later recognised as an outstanding achievement of European modern film, this treatise on human nature and evil was a result of cooperation with writer and screenwriter Kruno Quien and is based on a real event from World War II. This original storyboard, full of interventions, illustrations, and collages, gives an insight into the author's creative process. Other than the original storyboard, revealing the process of making the film *Kaja!*, the book also includes texts by Marina Vujić and Mario Kozina about the perception of the film, both from a personal perspective and in the context of the work of Vatroslav Mimica in the framework of Croatian film. Especially interesting are the texts on remembering Lordan Zafranović and Vatroslav Mimica by Nataša Mišković, and the biographical texts on the authors and cast by film expert and film archivist Juraj Kukoč.



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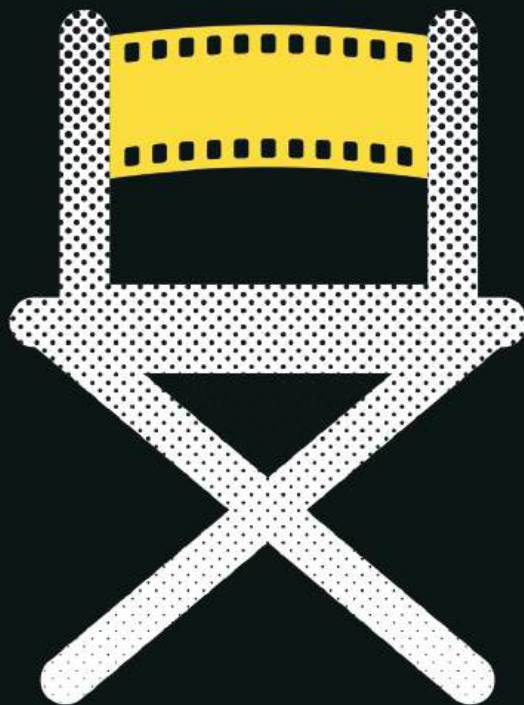
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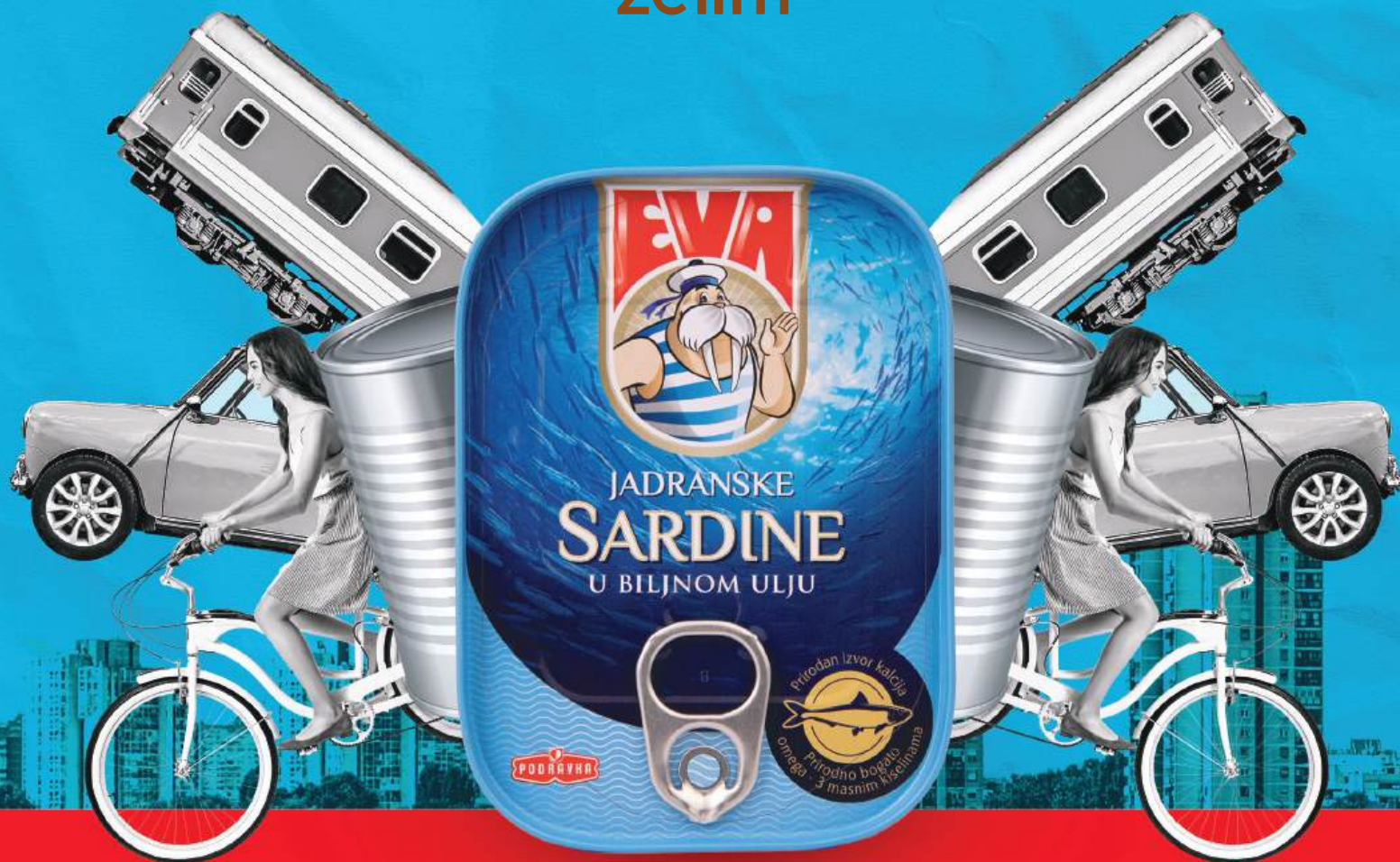
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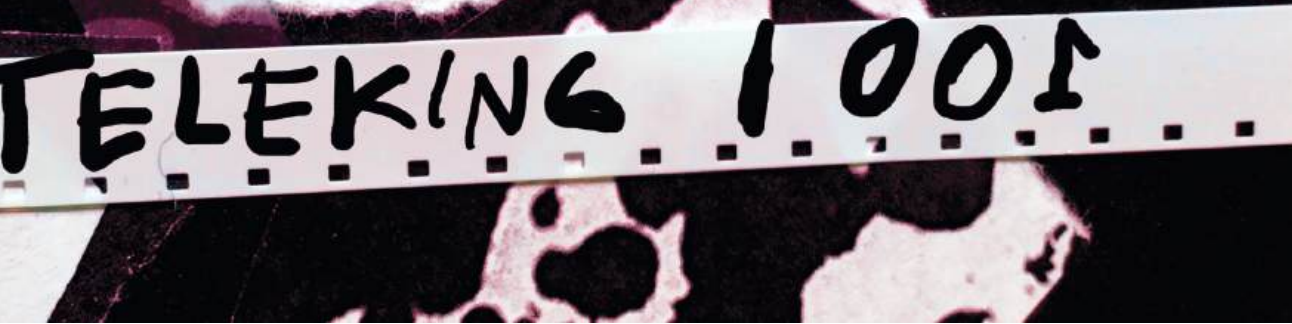
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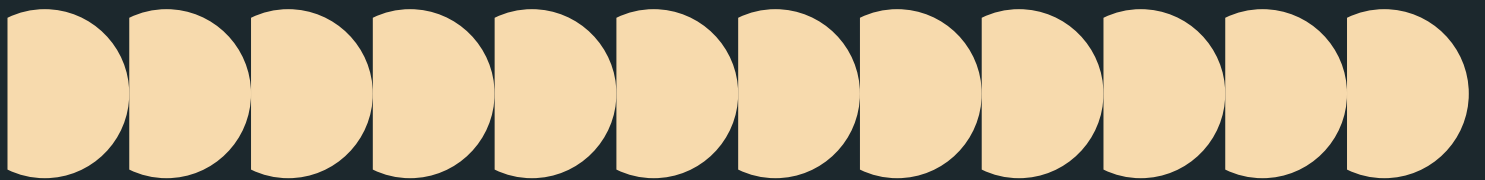


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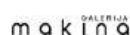
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