

Pulski
filmski
festival

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

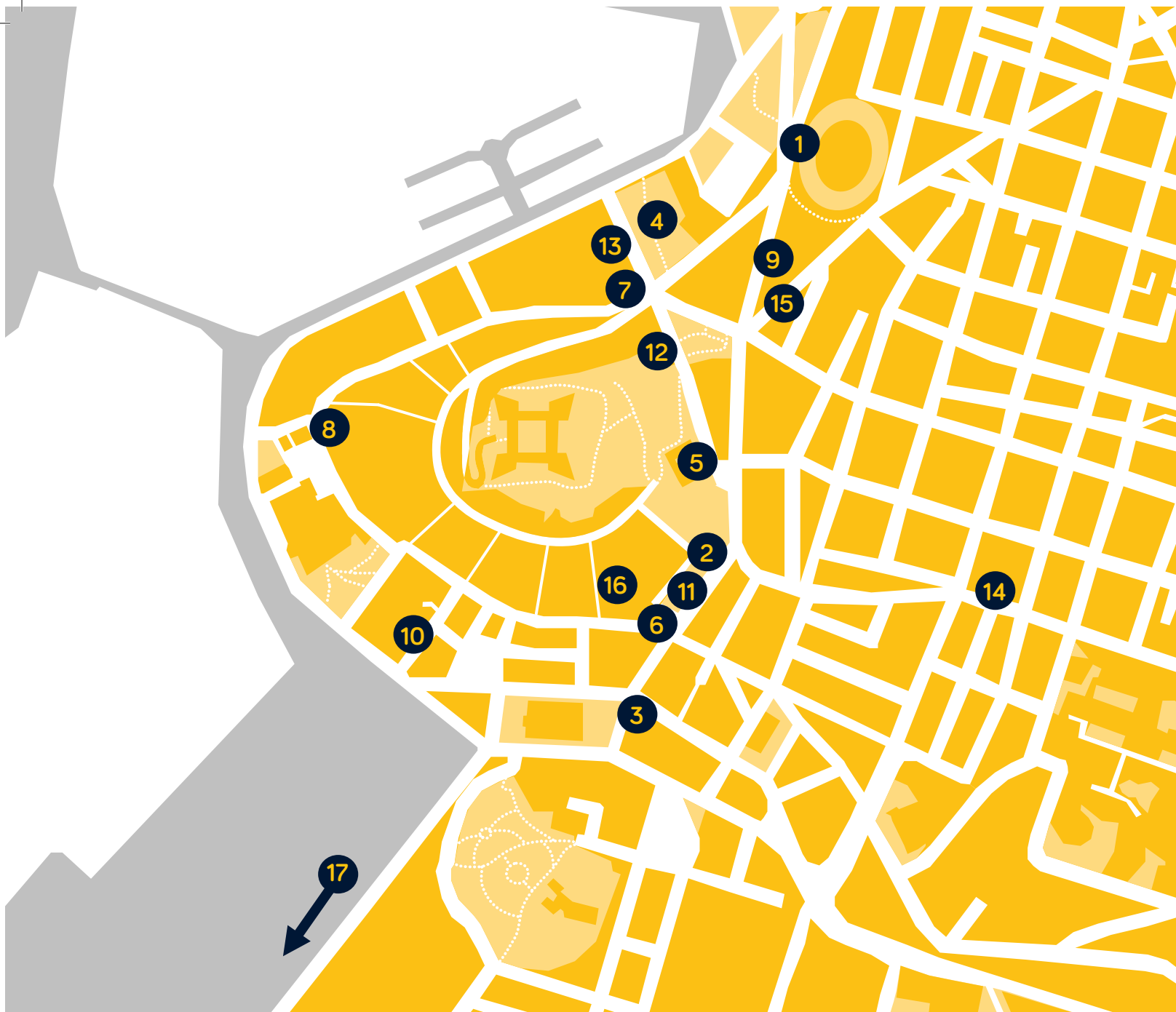
The 66th Pula Film Festival is being held under the high patronage of Kolinda Grabar-Kitarović,
the President of the Republic of Croatia



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LOKACIJE / VENUES

1. ARENA

Scalierova ulica 30

2. KINO VALLI • VALLI CINEMA

Giardini 1

3. INK - ISTARSKO NARODNO KAZALIŠTE

ISTRIAN NATIONAL THEATRE, Laginjina ulica 5

4. TITOV PARK

Carrarina ulica 9

5. ZAJEDNICA TALIJANA CIRCOLO • ITALIAN COMMUNITY CIRCOLO

Carrarina ulica 1

6. PORTARATA

Trg Portarata 1

7. GRADSKA KNJIŽNICA I ČITAONICA • PULA CITY LIBRARY

Kandlerova ulica 39

8. GALERIJA MAKINA • MAKINA GALLERY

Kapitolinski trg 1

9. MMC LUKA

Istarska 30

10. SKUC - SRPSKI KULTURNI CENTAR

SERBIAN CULTURAL CENTER

Maksimijanova 12

11. GIARDINI

Giardini 1

12. HGK - Hrvatska gospodarska komora • Croatian Chamber of Economy

Carrarina 5

13. MSUI - MUZEJ SUVREMENE UMJETNOSTI ISTRE

Museum of Contemporary Art of Istria

Sv. Ivana 1

14. HUIU • CROATIAN ASSOCIATION OF INTERDISCIPLINARY ARTISTS

Zagrebačka 27

15. MEMO muzej • MEMO Museum

Scalierova 4

16. DV Rin Tin Tin • Rin Tin Tin Kindergarten

Uspón Franje Glavinića 4/A

17. PLAŽA AMBRELA • AMBRELA BEACH

Verudela 5

TKO JE TKO WHO IS WHO

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INTERNETSKA STRANICA WEB PAGE Valentina Pleša


IT-PODRŠKA IT SUPPORT Matrix informatika

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VIZUALNI IDENTITET VISUAL IDENTITY Marko Rašić



The image shows a large audience seated in an outdoor amphitheater at night. The audience is densely packed, filling the lower two-thirds of the frame. In the background, a large, multi-story stone building with several arched openings is visible. The scene is illuminated by warm, orange-toned lights, creating a cohesive color palette. The text 'Uvodna obraćanja' and 'Introductions' is positioned in the upper right corner.

Uvodna obraćanja
Introductions

MINISTRICA KULTURE REPUBLIKE HRVATSKE

MINISTER OF CULTURE

NINA OBULJEN KORŽINEK



Pred nama je 66. izdanje Pulskog filmskog festivala, koje će u natjecateljskom programu predstaviti četrnaest filmskih naslova - osam u programu Hrvatskog filma i šest u programu Manjinskih koprodukcija, te osam naslova u ne-natjecateljskom programu Kontrapunkt.

Značaj Pulskog filmskog festivala kao nacionalne manifestacije filmskog stvaralaštva prije svega je promicanje hrvatskog suvremenog godišnjeg stvaralaštva, bogatog naslijeđa hrvatske i svjetske filmske baštine te međunarodnih ostvarenja u popratnim programima.

Ključna je uloga Pule u promociji hrvatskog filma i osiguravanju preduvjeta za daljnji lokalni i međunarodni plasman i pozicioniranje na globalnom tržištu. Razvoj novih tehnologija, promjene načina konzumiranja audiovizualnog sadržaja i digitalnih navika opće publike otvorile su brojne mogućnosti daljnjeg plasmana filma nakon prikazivanja u Puli te lakšeg dolaska do ciljane publike.

Iznimno mi je drago da Pula ulaže posebne napore u razvoj i unaprjeđenje Industry programa festivala namijenjenog profesionalcima, koji uz prisutnost selektora međunarodnih festivala, televizijskih nakladnika, distributera i prodajnih zastupnika može značajno doprinijeti plasmanu, prodaji, većoj tržišnoj vrijednosti i zastupljenosti hrvatskih audiovizualnih djela. Program je važan i za povezivanje hrvatskih i međunarodnih profesionalaca, razmjenu iskustava i razvoj koprodukcijske suradnje.

Europske direktive, prije svega Direktiva o audiovizualnim medijskim uslugama, postavile su temelje lakšeg pozicioniranja europskog filma na globalnom tržištu, a na nama je da to iskoristimo i uložimo sve napore da hrvatski film pronađe put do svoje publike, dobije zasluženu vidljivost i stvori novu publiku.

Audiovizualna industrija ima značajan gospodarski potencijal uz iznimnu stopu povećanja interesa stranih produkcija i potencijala domaće filmske zajednice. Važno je ulagati u nove generacije profesionalaca, uskladiti obrazovanje s potrebama tržišta rada u području audiovizualnih djelatnosti i povezanih industrijskih grana koje sudjeluju u proizvodnji filma, s ciljem ostvarivanja punog potencijala rasta hrvatske audiovizualne industrije te njenog utjecaja na društveni i ekonomski razvoj Republike Hrvatske.

Svim autorima, producentima i filmskim djelatnicima, festivalskim gostima i posjetiteljima grada Pule te organizatorima festivala želim još jedno uspješno festivalsko izdanje.

The 66th edition of Pula Film Festival is upon us, with a competition programme presenting fourteen films: eight in the Croatian Programme and six in the Minority Co-Production Programme, as well as eight films in the non-competition Kontrapunkt Programme.

The significance of Pula Film Festival as a national event of filmmaking is primarily in promoting Croatian contemporary creativity, the rich legacy of Croatian and world film, and international projects in the side programme.

The role of Pula is key in the promotion of Croatian film and securing the prerequisites for further local and international placement and positioning on the global market. Development of new technologies, changes in the ways audiovisual content is consumed, and the digital habits of the general audience have provided numerous possibilities for further placement of films after screening at the Festival and an easier way to reach the target audience.

I am especially pleased that the Festival is making a special effort to develop and improve the Industry Programme, focused on professionals and pooling together international festival selectors, broadcasters, distributors, and sales agents, which can significantly contribute to the placement, sales, and larger market value and presence of Croatian audiovisual works. The Industry Programme is also important in terms of networking of Croatian and international professionals, exchange of experiences, and developing cooperation in co-productions.

European Directives, especially the Audiovisual Media Services Directive, have set the basis for easier positioning of European film on the global market. It is up to us to use this, and more effort is needed for Croatian film to find its way to its audience, receive the visibility it deserves, and create new audiences.

The audiovisual industry has significant economic potential with an exceptional rate of increase of interest of foreign production and the potential of the domestic film community. It is important to invest in new generations of professionals, match education to the needs of the labour market in the area of audiovisual activities and related industry branches in filmmaking, with a goal of realising the full potential for growth of the Croatian audiovisual industry and its influence on the social and economic development of the Republic of Croatia.

To all directors, producers and film workers, guests and visitors of the Festival and the City of Pula, as well as the organisers, I wish another successful edition of the Festival.

OBNAŠATELJ DUŽNOSTI ŽUPANA

ACTING COUNTY PREFECT

FABRIZIO RADIN



Iz godine u godinu, svako novo izdanje Pulskog filmskog festivala potiče nas na razmišljanje o postignutom, o putovanju dugom više od šest desetljeća. Ove godine, pred nama je 66. festival; mnogi smo odrastali i sazrijevali uz njega, istodobno prateći njegov rast i razvoj, a godine su to koje nose sa sobom mnoge uspomene, sjećanja, ali i izazove da svako sljedeće izdanje bude još bolje i kvalitetnije.

Festival igranog filma u Puli danas je najposjećenija kulturna manifestacija u Hrvatskoj, te ujedno i najstariji hrvatski filmski festival. Veličanstvena pulska Arena pod okriljem svojih rimskih zidina publici pruža jedinstven doživljaj filma pod zvijezdama. Upravo se u tome krije i jedna od posebnosti ove filmske manifestacije te vrste, jer doživljaj je to koji se ne zaboravlja.

Za nas koji smo uz pulski Festival odrastali, on je više od kulturne manifestacije. Smatramo ga dijelom našeg regionalnog identiteta i tradicije kojoj se raduju gledatelji svih životnih dobi. Izuzetno smo ponosni na naš Festival; iz godine u godinu uvijek mu se iznova veselimo i s nestrpljenjem očekujemo njegov početak.

Značaj i ugled Pulskog filmskog festivala za Pulu i Istru od neprocjenjive je kulturne i društvene važnosti od samih početaka, a svojom je kontinuiranom kvalitetom ostvario izniman utjecaj kako u domaćoj filmskoj proizvodnji, tako i na europskoj razini.

Uz bogati nacionalni i međunarodni program, kao i prateća zbivanja, siguran sam da će Pulski filmski festival i ove godine nadmašiti sva očekivanja. Čestitke organizatorima, prijateljima i volonterima Festivala na njihovoj posvećenosti i angažmanu, na svom trudu i kreativnosti, a svim sudionicima i vjernoj publici želim nezaboravne trenutke!

Year after year, each new edition of Pula Film Festival encourages us to think about what has been achieved, about the journey of more than six decades. This year, the 66th Pula Film Festival is upon us, a festival many of us have grown up and matured with, following its growth and development. The years behind us hold many memories, recollections, but also challenges to make each following edition even better and of higher quality.

Pula Film Festival is the most visited cultural event in Croatia today, and is the oldest Croatian film festival. Within its Roman walls, the magnificent Arena provides the audience with a unique film experience under the stars. It is here that one of the unique qualities of a film event of this kind lies, as it is an experience one does not forget.

For us who have grown up with Pula Film Festival, it is more than a cultural event. We think of it as a part of our regional identity and tradition that audience members of all ages look forward to. We are extremely proud of our Festival, and year after year, we look forward to it and await its start.

The importance and reputation of Pula Film Festival for Pula and Istria has been of invaluable cultural and social significance since the very start; and the Festival has, with its continued quality, seen outstanding influence in domestic film production, as well as on the European level.

I am sure this year's Pula Film Festival will exceed all expectations with an abundant national and international programme, as well as the side programme. I want to congratulate the Festival organisers, volunteers, and friends for their commitment and participation, their efforts and creativity, and I wish unforgettable moments to all the participants and the audience.

GRADONAČELNIK PULE

PULA MAYOR

BORIS MILETIĆ



Dragi sugrađani i sugrađanke,

cijenjeni gosti i dragi prijatelji filma,

čarobno zajedništvo filmske umjetnosti i Pule jedan je od najvažnijih simbola našega grada, a sam festival s ponosom nosi titulu najstarijeg nacionalnog filmskog festivala na svijetu.

Nezaobilazna Arena i ove je godine domaćin ove značajne kulturne manifestacije koja je našu Pulu velikim slovima upisala na europsku kartu najznačajnijih filmskih manifestacija.

Pod zvjezdanim nebom najljepše pozornice na otvorenom, 66. izdanje Festivala ponovno okuplja mnogobrojne eminentne predstavnike filmske čarolije na jednome mjestu, ali i vjernu publiku, istinske ljubitelje sedme umjetnosti.

Uvjeren sam kako će ovogodišnji Festival još jednom opravdati sva očekivanja te kako će brojna i vjerna publika uživati u vrhunskih ostvarenjima domaće i međunarodne filmske produkcije.

Dobrodošli u Pulu!

Dear citizens of Pula,

Dear guests and friends of film,

The magical union of film art and Pula is one of the most powerful symbols of our city, and the Festival proudly bears the title of the oldest national film festival in the world.

The essential venue, the Arena, is once again the host of the notable cultural event that has put our City of Pula firmly on the map of the most important film events in Europe.

Under the starry sky of the most beautiful open-air stage, the 66th Pula Film Festival will once again bring together many eminent representatives of the magic of film, but will also attract its faithful audience, the true lovers of the seventh art.

I am certain that this year's Pula Film Festival will once again meet the expectations and that the large and faithful audience will enjoy top-quality accomplishments of national and international film production.

Welcome to Pula!

UMJETNIČKI RAVNATELJ PULSKOG FILMSKOG FESTIVALA

PULA FILM FESTIVAL ARTISTIC DIRECTOR

ZLATKO VIDAČKOVIĆ



Dragi sudionici i posjetitelji Festivala,

Pulski filmski festival u svom 66. izdanju potvrđuje se kao ključno mjesto za predstavljanje, promociju i valorizaciju godišnje produkcije hrvatskih igranih filmova, a u kontekstu europske kinematografije.

U programskoj koncepciji Festivala, koju je na moj prijedlog usvojilo Festivalno vijeće, istaknuo sam da su naši ključni ciljevi: povećanje gledanosti hrvatskih filmova u Areni i njihova popularizacija u cilju veće gledanosti i nakon Festivala (kino, VOD, TV), pretvaranje Pule u glavno mjesto međunarodne promocije hrvatske kinematografije, razvoj industrijsko-mrežnog programa kao ključnog godišnjeg okupljanja hrvatske i inozemne audiovizualne industrije i fondova, afirmiranje Hrvatske kao filmske lokacije te hrvatskih filmskih umjetnika i djelatnika kao potencijalnih sudionika inozemnih filmskih projekata, etabliranje Pulske festivalske akademije kao vodećeg filmskog *talent campusa* u Hrvatskoj i konačno, razvoj filmske kulture i svijesti o filmskoj umjetnosti kao dijelu nacionalnog kulturnog korpusa, kroz jačanje visokokvalitetnih filmskih programa i radionica za sve generacije.

U Hrvatskom programu očekuju nas 22 filma – 12 hrvatskih (od čega 8 u konkurenciji) i 10 manjinskih koprodukcija (od čega 6 u konkurenciji). U uvjetima povećane produkcije i primjene digitalnih tehnologija, uveden je novi nenatjecateljski program pod nazivom Kontrapunkt za ostvarenja koja donose nove estetike ili žanrovski obogaćuju hrvatski film, čime se stvaraju preduvjeti za otvorenost prema novim autorima i strujama nacionalne kinematografije, a čine ga 4 hrvatska filma i 4 manjinske koprodukcije. Kratka Pula donosi premijere 7 kratkih igranih filmova i 3 dokumentarca.

Najveća novost Međunarodnog programa 66. Pulskog filmskog festivala vraćanje je PoPularnog programa koji će se opet prikazivati u Areni. Međunarodni program ove je godine u znaku biografskih filmova o velikim svjetskim umjetnicima: 5 igranih (o Nurejevu, Tolkienu, Almodovaru, Richteru i Shakespeareu) i 5 dokumentarnih (o Keatonu, Fordu, Cliftu, Mitchumu i 4 britanske dive: Atkins, Dench, Plowright i Smith), a tu je i niz drugih vrhunskih stranih ostvarenja za filmofile, ali i širu publiku.

Međunarodni industrijski program, namijenjen profesionalcima iz područja audiovizualnih djelatnosti, dovodi niz važnih gostiju iz svijeta filma, a s ciljem promocije hrvatske kinematografije, umrežavanja hrvatskih filmaša s ključnim osobama za plasman filmova u inozemstvu te rasprave o izazovima u današnjoj audiovizualnoj industriji. Tako u Pulu ove godine dolaze ravnatelji i selektori međunarodnih festivala - od Cannesa i Berlina do Busana i Palm Springsa, međunarodni distributeri i prodajni zastupnici, ravnatelji filmskih centara iz regije te strani novinari i kritičari. Tijekom zadnja tri festivalska dana imat će mogućnost vidjeti sve ovogodišnje hrvatske dugometražne filmove te sudjelovati na međunarodnom okruglom stolu o razvoju publike i panel diskusiji posvećenoj stručnoj valorizaciji današnje hrvatske kinematografije u europskom i svjetskom kontekstu. Među tri događanja posvećena planovima i razvoju hrvatske kinematografije je i okrugli stol na temu izgradnje novog filmskog studija u Hrvatskoj. Pored spomenutih formalnih događanja, otvaramo i festivalsko mjesto susreta (*meeting point*) na kojem će se svake večeri nakon projekcije hrvatskog filma okupljati hrvatski i strani filmski profesionalci, te u ležernoj atmosferi moći neformalno razgovarati i dogovarati se.

Uživajte u filmovima i festivalskim druženjima!

Dear participants and visitors of the Festival,

The 66th edition of Pula Film Festival once again proves to be the key place to present, promote and valorise the annual production of Croatian fiction films in the context of European filmmaking.

In the concept for the Festival programme, which I proposed to the Festival Council, and which was adopted by the Festival Council, I emphasised our key goals: increase the ratings of Croatian films at the Arena and make them popular in order to achieve better ratings even after the Festival (cinema, VOD, TV), turn Pula into the main location of international promotion of Croatian film, develop the industry and networking programme as the key annual gathering of Croatian and foreign audiovisual industry and funds, reaffirm Croatia as a filming location and Croatian filmmakers as potential participants of international film projects, establish Pula Film Academy as the leading film *talent campus* in Croatia, and finally, develop film culture and awareness about film art as a part of the national cultural corpus through strengthening high-quality film programmes and workshops for all generations.

There will be 22 films in the Croatian Programme - 12 Croatian films (of which 8 in competition) and 10 minority co-productions (of which 6 in competition). To respond to the increase in production and the use of digital technologies, the Festival has introduced a new non-competitive programme, Kontrapunkt, to showcase accomplishments with new aesthetic qualities or new genres to enrich Croatian film, creating the preconditions for being open to new authors and currents of national cinema, and will see 4 Croatian films and 4 minority co-productions. Short Pula will see premieres of 7 short fiction films and 3 documentary films.

The biggest novelty of the International Programme of the 66th Pula Film Festival is that the Popular Programme is back, once again to be screened at the Arena. This year, the International Programme focuses on biographic films about great artists of the world: 5 fiction films (about Nureyev, Tolkien, Almodovar, Richter, and Shakespeare), and 5 documentary films (about Keaton, Ford, Clift, Mitchum, and 4 British divas: Atkins, Dench, Plowright, and Smith), and there will also be a range of other high-quality foreign accomplishments to suit film enthusiasts, as well as the wider audiences.

The international industry programme is aimed at audiovisual professionals, and will welcome a number of prominent guests from the world of film with the goal of promotion of Croatian cinema, networking of Croatian filmmakers with key persons for the placing of films abroad, and discussing about the challenges of today's audiovisual industry. This year, directors and selectors of international film festivals from Cannes to Berlin, Busano and Palm Springs will participate in the programme, as well as international distributors and sales agents, directors of film centres from the region, and foreign press and critics. In the three last days of the Festival, they will have the opportunity to watch all of this year's Croatian feature films, and take part in the round table about audience development and a panel on professional valorisation of today's Croatian cinema in the European and global context. One of the three events dedicated to plans and development of Croatian filmmaking is the round table on constructing a new film studio in Croatia. Other than the mentioned formal events, the Programme will also see the opening of the Festival Meeting Point. Every evening, following the screening of Croatian film, it will be the place where Croatian and foreign professionals can meet for informal conversations and talks in a casual atmosphere.

Enjoy the films and Festival meetings!

RAVNATELJICA JAVNE USTANOVE PULA FILM FESTIVAL

DIRECTOR OF THE PULA FILM
FESTIVAL PUBLIC INSTITUTION

GORDANA RESTOVIĆ



Dragi prijatelji filma,

od ljeta do ljeta, pa tako i od Festivala do Festivala, mijenjamo svoje navike i uloge. Uz osobni rast profiliramo se u poljima koja nam postaju bliska; tako mali gledatelji Pulice postaju polaznici radionica, polaznici radionica volonteri, filmofili, ljubitelji Hrvatskog programa, koji u nasljeđe ostavljaju svoj *festivalski put*. Autori predstavljaju svoju recentnu produkciju - tko drugačijim pristupom, tko debitiranjem. Iz perspektive organizatora činimo sve kako bi nove prilike i nove izazove prilagodili na dobrobit autora filma i posjetitelja te predstavili film u Puli na način koji to najbolje zaslužuje.

Da putujemo u dobrom smjeru svjedoče pune arene znatizeljnih gledatelja, uz mnogobrojne afirmativne recenzije filmskih znalaca koji upravo zbog Festivala uvrštavaju posjet Puli u relevantne, pa i svjetske kulturne događaje koji se ne propuštaju, kao i sve veći interes struke, akademskih suradnika i umjetnika koji Festival odabiru za svoju poslovnu ljetnu rezidenciju.

Zahtjevi za programskim promjenama su sve određeniji i teško je zadovoljiti svih, ali kao organizatori ulažemo maksimalan trud u realizaciji programskog dijela sa željom da budemo dobri domaćini i da se u Puli kao filmskom gradu i na nacionalnom festivalu filma, svi osjećaju ugodno.

Upravo zato nastavak uspostavljenog smjera iziskuje prilagodbu novim interesima i trendovima. Stoga se Festival i ove godine razgranao i prilagodio novim zahtjevima, vremenima - Vama.

Dear friends of film,


From one summer to the next, from one edition of the Festival to the next, we change our habits and roles. With personal growth we develop in fields that become close to us: the young audience of Pulica grow to become the participants of workshops, who in turn become volunteers, cinephiles, lovers of the Croatian Programme, who leave their *festival path* as heritage for the next generations. The authors present their recent productions - some with a different approach, some with debut films. As the organiser, we do everything to accommodate new opportunities and challenges for the benefit of authors and visitors, and present film in Pula in a way it best deserves.

Venues full of curious spectators are proof we are moving in the right direction, as well as numerous positive reviews by film experts who visit Pula precisely because of the Festival being considered relevant and a global cultural event not to be missed, and also growing interest from the professionals, collaborators from the academia and artists who choose the Festival for their business summer residence.

Requests for changes in the programme are becoming more and more specific and it is hard to accommodate all of them, but as organisers we put maximum effort into realising the programme part of the Festival with the wish of being good hosts and the city of film - Pula, and the national festival of film making everybody feel pleasant.

Therefore, the continuation of the set course requires adjusting to new interests and trends. This year, once again, the Festival has thus branched out and adapted to new requirements, to new times - to you.





Ocjenjivački sudovi i nagrade
Juries and Awards

NAGRADE 66. PULSKOG FESTIVALA

AWARDS OF THE 66TH PULA FILM FESTIVAL

GLAVNE NAGRADE

Ocjenjivački sud u službenoj konkurenciji Hrvatskog filma dodjeljuje sljedeće nagrade: Veliku zlatnu arenu za najbolji film Festivala (prima producent), Zlatnu arenu za režiju, Zlatnu arenu za scenarij, Zlatnu arenu za glavnu žensku ulogu, Zlatnu arenu za glavnu mušku ulogu, Zlatnu arenu za kameru, Zlatnu arenu za sporednu žensku ulogu, Zlatnu arenu za sporednu mušku ulogu, Zlatnu arenu za montažu, Zlatnu arenu za glazbu, Zlatnu arenu za scenografiju, Zlatnu arenu za kostimografiju, Zlatnu arenu za masku, Zlatnu arenu za oblikovanje zvuka, Zlatnu arenu za specijalne efekte u filmu i Zlatnu arenu za vizualne efekte u filmu.*

Ocjenjivački sud dodjeljuje i **Nagradu Breza** najboljem debitantu iz jedne od navedenih kategorija. Ocjenjivački sud u kategoriji Manjinskih hrvatskih koprodukcija može dodijeliti: Zlatnu arenu za najbolji film, Zlatnu arenu za režiju i Zlatnu arenu za glumačko ostvarenje.

OSTALE NAGRADE

Nagrada Zlatna vrata Pule – nagrada publike u Areni; donator nagrade je Grad Pula.

Nagrada Marijan Rotar – dodjeljuje Upravno vijeće Javne ustanove Pula Film Festival.

OSTALI OCJENJIVAČKI SUDOVI

Ocjenjivački sud FEDEORA dodjeljuje priznanja za: najbolji hrvatski dugometražni igrani film i najbolju manjinsku koprodukciju.

NAGRADE KOJE SE DODJELJUJU NA FESTIVALU

Nagrada Nikola Tanhofer – za najznačajnija postignuća na području filmske slike u kategorijama za dugometražni igrani film, kratkometražne forme i televizijsku seriju za proteklu godinu; nagradu dodjeljuje Hrvatska udruga filmskih snimatelja.

**Hrvatski žiri zadržava pravo ne dodijeliti nagrade u svim predviđenim kategorijama ako ocijeni da određeno dostignuće ne odgovara kriterijima.*

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

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

In the category Croatian Minority Co-production, the Croatian Jury can present: Golden Arena for Best Film, Golden Arena for Best Director, and Golden Arena for Best Acting Performance.

OTHER AWARDS

Golden Gate of Pula – Arena Audience Award. This award is sponsored by the City of Pula.

Marijan Rotar Award – Presented by the Governing Board of the Public Institution Pula Film Festival.

OTHER JURIES

The FEDEORA Jury presents recognitions for Best Croatian Feature Film and Best Minority Co-Production.

AWARDS PRESENTED AT THE FESTIVAL

Nikola Tanhofer Award – for the most significant contributions to cinematography in categories: Feature Film, Short Films, and TV Series in the previous year; this award is presented by the Croatian Cinematographers Society.

**The Croatian Jury reserves the right to not present awards in all categories if it determines that no film achievement has met the criteria.*

OCJENJIVAČKI SUD HRVATSKOG PROGRAMA CROATIAN PROGRAMME JURY

**DAMIR TEREŠAK, PAVAO PAVLIČIĆ, DIJANA VIDUŠIN,
JASNA ROSSINI, TOMISLAV ČEGIR**



DAMIR TEREŠAK

Damir Terešak (Zagreb, 1954) filmski i tv producent. Diplomirao je na Ekonomskom fakultetu u Zagrebu. Od 1980. do 1995. radi kao slobodni filmski djelatnik u produkciji na više od 40 igranih filmova, domaćih i stranih produkcija. Vlastitu produkcijsku kuću MaXima film osniva 1992. a od 2002. predaje na Odsjeku produkcije ADU u Zagrebu.

Producira hrvatske igrane filmove, od kojih su mnogi dobili više Zlatnih arena, ali i međunarodnih priznanja: *Zlatne godine Davora Žmegača* (1991), *Bogorodica* Nevena Hitreca (1999), *Ne dao bog većeg zla* Snježane Tribuson, *Prezimiti u Rivu Davora Žmegača* (2002), *Armin* (2007) i *Takva su pravila* (2014) Ognjena Sviličića. Producira i manjinske koprodukcije, također mahom nagrađivane: *Chico* (2001) Ibolye Fekete, *Oproštaj* (*Heimkher*, 2004) Damira Lukačevića, *Neprijatelj* (2010) Deana Zečevića, *Kad svane dan* (2012) Gorana Paskaljevića, *Najljepša je zemlja moja* (2012) Michaela Kezele.

Producent je ujedno i dokumentarnih filmova i tv-emisija, a redatelj je dokumentarnog filma *Posljednji autohtoni Petrović* iz 2006. (ZagrebDox - Posebno priznanje).

Damir Terešak (Zagreb, 1954) is a film and TV producer. He graduated from the Faculty of Economics and Business in Zagreb. From 1980 to 1995 he worked as a freelancer producer on more than 40 feature films of both Croatian and foreign production. He founded his own production company MaXima in 1992. Since 2002, he has been teaching at the Production Department of the Academy of Dramatic Art in Zagreb. He has produced Croatian feature films, of which many have won multiple Golden Arenas, as well as international awards: *The Golden Years* by Davor Žmegač (1991), *Madonna* by Neven Hitrec (1999), *God Forbid a Worse Thing Should Happen* by Snježana Tribuson, *Winter in Rio* by Davor Žmegač (2002), *Armin* (2007) and *These Are the Rules* (2014) by Ognjen Sviličić. He has also produced minority co-productions, which have also won numerous awards: the *Chico* (2010) by Ibolya Fekete, the *Heimker* (2004) by Damir Lukačević, *The Enemy* (2010) by Dean Zečević, *When Day Breaks* (2012) by Goran Paskaljević, *My Beautiful Country* (2012) by Michaela Kezele. He has also produced documentary films and TV series, and has directed the documentary film *The Last Native Petrović* (2006, Special Mention at ZagrebDox).



PAVAO PAVLIČIĆ

Pavao Pavličić (Vukovar, 1946) akademik, književnik, znanstvenik, prevoditelj i scenarist. Na Filozofskom fakultetu Zagrebačkoga sveučilišta diplomirao je komparativnu književnost i talijanski jezik, a doktorirao je 1974. godine. Bio je redoviti profesor na Odsjeku za komparativnu književnost Filozofskog fakulteta u Zagrebu.

Dobitnik je brojnih priznanja i nagrada s polja književnosti, te autor 10 scenarija za filmove: *Ritam zločina* (1981) (Fantasporto 1983 - nagrada za scenarij), *Zločin u školi* (1982), *Treći ključ* (1983), *San o ruži* (1986), *Osuđeni* (1987), *Čovjek koji je volio sprovode* (1989), *Orao* (1990), *Stela* (1990), *Vukovar se vraća kući* (1994), *Putovanje tamnom polutkom* (1996) i *Treća žena* (1997).

Pavao Pavličić (Vukovar, 1946) is a fellow of the Croatian Academy of Sciences and Arts, writer, scholar, and screenwriter. He graduated in comparative literature and Italian language and literature from the Faculty of Humanities and Social Sciences, University of Zagreb, and earned his PhD in 1974. He was a full professor at the Department for Comparative Literature of the Faculty of Humanities and Social Sciences in Zagreb. He has won numerous awards and acknowledgements for his work in literature, and is the author of screenplays for 10 films: *Rhythm of a Crime* (1981, Best Screenplay at Fantasporto in 1983), *A Crime in a School* (1982), *The Third Key* (1983), *Dreaming the Rose* (1986), *Convicted* (1987), *A Man Who Liked Funerals* (1989), *Eagle* (1990), *Stela* (1990), *Vukovar: The Way Home* (1994), *Traveling the Dark Hemisphere* (1996), and *The Third Woman* (1997).



DIJANA VIDUŠIN

Dijana Vidušin (Pula, 1982), glumica. Diplomirala je na Akademiji dramske umjetnosti u Zagrebu te nastupa u kazalištu, na televiziji i na filmu. Prvi glumački angažman dobila je u HNK Split, a u lipnju 2008. postala je stalnom članicom ansambla Kazališta Gavella. Ostvarila je televizijske uloge u serijama *Počivali u miru*, *Na terapiji* i *Zauvijek susjedi*, te na filmovima: *Uzbuna na Zelenom Vrhu* (2017), *Ljubav ili smrt* (2014), *Zagonetni dječak* (2013) *Koko i duhovi* (2011), *Ministarstvo ljubavi* (nagrada za najbolju žensku sporednu ulogu, Mostar Film Festival 2016) i *Ljubavni život domobrana* (2009) (Zlatna Arena za najbolju glavnu žensku ulogu).

Dijana Vidušin (Pula, 1982) is an actress. She graduated from the Academy of Dramatic Art in Zagreb and works in theatre, television and film. Her acting debut was at the Croatian National Theatre in Split, and in 2008, she became a member of the Gavella Theatre. She has had roles in TV series *Rest in Peace*, *In Therapy*, and *Neighbours Forever*, as well as in films: *The Mystery of Green Hill* (2017), *Love or Death* (2014), *Mysterious Boy* (2013), *Koko and the Ghosts* (2011), *Ministry of Love* (Best Supporting Actress, Mostar Film Festival, 2016), and *Love Life of a Gentle Coward* (Golden Arena for Best Actress, 2009).



JASNA ROSSINI

Jasna Rossini (1954), maskerica. Na BBC-u u Londonu usavršavala se iz područja šminke i maske te bila predavačica na više učilišta. Kao stalna djelatnica na HRT-u od 1974., sudjelovala je na više od stotinu projekata zabavnog, obrazovnog, dramskog i filmskog programa (*Jelenko*, *Smogovci*, *Vučjak*, *Ero s onoga svijeta*, *Roko i Cicibela*...), kao i u inozemnim koprodukcijama. 2009. godine dobila je posebnu Zlatnu Arenu za masku u filmu *Metastaze*, a 2012. za film *Ljudožder vegetarijanac*. Filmovi na kojima je radila također su: *Agape* (2017), *Kontesa Dora* (1993), *Haloa - praznik kurvi* (1988), *Horvatov izbor* (1985). Dobitnica je HRT-ove godišnje nagrade 2010.

Jasna Rossini (1954) is a make-up artist. She trained in make-up and make-up design at BBC in London, and has taught at several colleges. She has been employed at Croatian Radiotelevision since 1974, and has been a part of more than a hundred projects of the entertainment, educational, drama, and film programmes (*Jelenko*, *Smogovci*, *Vučjak*, *Ero the Joker*, *Roko and Cicibela*, etc.), as well as in foreign productions. She received the special Golden Arena for Best Make-Up for the film *Metastases* in 2009, and for the film *Vegetarian Cannibal* in 2012. She has also worked on the films *Agape* (2017), *Countess Dora* (1993), *Aloa: Festivity of the Whores* (1988), *Horvat's Choice* (1988). She received the Croatian Radiotelevision annual award in 2010.



TOMISLAV ČEGIR

Tomislav Čegir (Zagreb, 1970), filmski kritičar. Diplomirao je povijest i povijest umjetnosti na Filozofskom fakultetu Sveučilišta u Zagrebu. O filmu, stripu, likovnim umjetnostima i glazbi piše od 1994. te sudjeluje na tribinama, u televizijskim i radijskim emisijama posvećenima filmu. Godine 2009. dobio je Nagradu *Vladimir Vuković* za filmsku kritiku. Autor je knjiga *Filmski prostori: hrvatske rekonstrukcije američkog žanrovskog filma* (2012) i *Filmski osvrti: Autorske i žanrovske perspektive* (2018), te autor tekstova o igranofilmu opusu u knjizi *Hrvatski filmski redatelji I* (2009). Redovito objavljuje filmske kritike u *Vijencu* i filmske studije u *Hrvatskom filmskom ljetopisu*.

Tomislav Čegir (Zagreb, 1970) is a film critic. He graduated in history and art history from the Faculty of Humanities and Social Sciences in Zagreb. He has been writing about film, comic books, visual arts and music since 1994, and participates in public discussions, and television and radio shows on film. In 2009, he received the Vladimir Vuković Award for film criticism. He is the author of the book *The Cinematic Spaces: The Croatian Reconstructions of the American Genre Film* (2012) and *Film Reviews: Author and Genre Perspectives* (2018), and is the author of texts on feature films in the book *Croatian Film Directors I* (2009). He is a regular contributor of film criticism to *Vijenac* and film studies to *Croatian Film Review*.

OCJENJIVAČKI SUD FEDEORA

FEDEORA JURY

ONDREJ BIBA, NENAD DUKIĆ, DUBRAVKA LAKIĆ,
SERGEY LAVRENTIEV, NINOS FENECK MIKELIDES



NINOS FENECK MIKELIDES

Ninos Feneck Mikelides (Nikozija, 1936) studirao je grčku i englesku književnost na Sveučilištu u Ateni te film i teoriju filmske umjetnosti u Londonu i Parizu. 1962/1963. producirao je i režirao nagrađivani kratki film *Helen*. Jedan je od osnivača Grčkog udruženja filmskih kritičara (PEKK). Od 1984. do 1988. bio je potpredsjednik FIPRESCI-ja a od 1994. član je Europske filmske akademije. Predsjednik je FEDEORA-e. Autor je nekoliko knjiga o kinematografiji. Bio je filmski i kazališni kritičar za grčke dnevne novine *Eleftherotypia* (1975-2014). Osnivač je i ravnatelj Atenskog filmskog festivala *Panorama europske kinematografije* od 1988.

Ninos Feneck Mikelides (Nicosia, 1936) studied Greek and English literature at the University of Athens and film-making and theory and art of the cinema in London and Paris. In 1962-63 he produced and directed the award-winning short film *Helen*. He was one of the founding members of the Greek Association of Film Critics (P.E.K.K.). Vice-President of FIPRESCI (1984-88), and has been a member of the European Film Academy since 1994. He is the president of FEDEORA. He has written various books on cinema and was the film and theatre critic of the Greek daily paper *Eleftherotypia* (1975-2014). He is the founder and has been the director of Athens Film Festival Panorama of European Cinema since 1988.



NENAD DUKIĆ

Nenad Dukić (Beograd, 1947) filmski je kritičar, programer filmskih festivala i producent, koji je diplomirao i magistrirao na Fakultetu dramskih umetnosti u Beogradu. Potpredsjednik je Federacije filmskih kritičara Europe i Mediterana (FEDEORA), član Europske filmske Akademije, umjetnički ravnatelj Festivala europskog filma Palić i programer Bratislava Intl. Film Festivala. Filmski je kritičar Radio Beograda, a bio je i dopisnik *Hollywood Reportera*, BBC World Service i berlinskog radija RBB. Objavio je brojne kritike i teorijske tekstove u jugoslavenskim, srpskim i inozemnim časopisima (*Variety*, *Moving Pictures Intl.*, *Filmograph*...). Držao je predavanja o filmu na inozemnim sveučilištima (George Mason University, Washington DC, William Paterson University, New York).

Nenad Dukić (Belgrade, 1947) is a film critic, festival programmer and producer. He graduated and received his MA from the Faculty of Dramatic Arts, Belgrade. He is vice-president of Federation of European Film Critics (FEDEORA), member of European Film Academy (EFA), artistic director of Palić Film Festival and programmer of Bratislava Internationall Film Festival. He is a film critic for Radio Belgrade and was a correspondent of LA's *The Hollywood Reporter*, BBC World Service and Berlin radio RBB. He has published film reviews, comments and theoretical texts in various Yugoslavian, Serbian and foreign film magazines (*Variety*, *Moving Pictures Intl.*, *Filmograph*, etc). He has given lectures on films at various universities including George Mason University (Washington DC) and William Paterson University (New York).



DUBRAVKA LAKIĆ

Dubravka Lakić (Beograd) filmska je kritičarka i kolumnistica beogradske *Politike*. Članica je Izvršnog odbora FEDEORA-e te članica Europske filmske akademije i FIPRESCI-ja. Poznata je kao selektorica Međunarodnog filmskog festivala Cinema City (Novi Sad) i članica Upravnog odbora Filmskog centra Srbije. Autorica je više knjiga te europskog koncepta Palić Film Festivala, na kojem je dugo bila selektorica. Osnivačica je Nagrade za toleranciju za najbolje filmove Istočne Europe te osnivačica Nagrade *Eritrocit* za najbolji europski film i Nagrade *Milutin Čolić* za najbolji srpski film. Poznata je i kao autorica specijaliziranih televizijskih programa o filmu *Kino klub* i *In medias res*.

Dubravka Lakić (Belgrade) is a film critic and columnist at *Politika* daily paper in Belgrade, Serbia. She is a member of the FEDEORA Executive Board, a member of the European Film Academy and a member of FIPRESCI. She is known as a film selector of Cinema City International Film Festival – Novi Sad and member of the Board of Serbian Film Center. She is the author of a number of books and author of the European Concept of Palić Film Festival, where she was a longtime film selector and founder of Tolerance Award for best films of Eastern Europe. She is the founder of Eritrocit Award for Best European film and Milutin Čolić Award for Best Serbian film. Dubravka Lakić is also known as the author of specialised TV programmes about films – *Kino klub* and *In medias res*.



SERGEJ LAVRENTIEV

Sergej Lavrentiev (1954) karijeru započinje kao kazališni glumac 1970-ih. Nakon diplome na prestižnom VGIK-u (Ruski institut za kinematografiju) pridružio se Gosfilmfondu, jednom od najvećih svjetskih filmskih arhiva. Za vrijeme perestrojke postao je vodeći filmski kritičar poznat kao jedan od osnivača *novog vala* sovjetske filmske kritike. Nakon njegovog članka *Beskrajna priča* (travanj, 1987), prestala je sovjetska cenzura stranih filmova u domaćoj distribuciji. Programski je ravnatelj nekoliko festivala. Autor je knjiga *Clint Eastwood. Furious and Handsome* (2001), *Western under the red banner* (2009) i *O Schmidt: Iz Rusije s ljubavlju* (2012), u kojoj je iznio biografiju i analizu filmova istaknutog hrvatskog filmskog redatelja Branka Schmidta.

Sergej Lavrentiev (1954) began his career as a theatre actor in the 1970s. After graduating from the prestigious VGIK, Russian State University of Cinematography, he joined Gosfilmfond, one of the world largest film archives. During perestroika he went on to become a leading film critic known as one of the founders of the *new wave* of Soviet film criticism. After his article *Never-ending Story* (April, 1987), Soviet censorship stopped to cut foreign films in national distribution. He is the programme director at several festivals. He has written a small book *Clint Eastwood. Furious and Handsome* (2001), *Western Under the Red Banner* (2009) and *About Schmidt: From Russia with love*, a biography and analysis of the films of the prominent Croatian film director Branko Schmidt.



ONDREJ BIBA

Ondrej Biba filmski je kritičar, novinar, autor i radijski voditelj. 2009. je s Vaclavom Sovom osnovao i zajednički vodio radijsku emisiju *The Pumpkin Soup with a Seagull* s kritikama i osvrtima na filmove. Obrazovanje je započeo studijem filozofije i ekonomije. Studirao je na Sveučilištu za ekonomiju u Pragu te na King's Collegeu u Londonu. Ima doktorat iz filozofije znanosti te je gost predavač na Zapadnočehskom sveučilištu. Radio je kao slobodni novinar i urednik, a pisao je članke o stilu života, putovanjima, kao i brojne članke vezane uz film. Radi kao programski savjetnik i voditelj na nekoliko filmskih festivala, od kojih se ističe Festival of Czech Films Finale. Trenutno živi u Škotskoj.

Ondrej Biba is a film critic, journalist, author and a radio broadcaster. In 2009 Ondrej teamed up with Vaclav Sova and together they founded and co-hosted a radio program *The Pumpkin Soup with a Seagull* that offers film reviews and criticisms. Ondrej's background is originally in philosophy and economics, he studied at the University of Economics, Prague and at the King's College London. He holds a doctorate in Philosophy of Science and teaches as a guest lecturer at the University of West Bohemia. Besides that, he works internationally as a freelance journalist and editor; he has written articles on lifestyle and travel as well as on many film-related features. He is program advisor and presenter for several film festivals, most notably for Festival of Czech Films Finale. Ondrej is currently based in Scotland.

NAGRADA MARIJAN ROTAR

MARIJAN ROTAR AWARD

POVIJESNI I POMORSKI MUZEJ ISTRE

HISTORICAL AND MARITIME MUSEUM OF ISTRIA

Povijesni i pomorski muzej Istre – Museo storico e navale dell'Istria specijalizirani je muzej regionalnoga djelokruga; javna kulturno-znanstvena ustanova koja obavlja muzejsku djelatnost prema Zakonu o muzejima i djeluje na području Istarske županije.

Osnovan je 1955. godine, a već nakon desetak godina postaje mjesto na kojem su se prikazivali filmovi u sklopu Međuklupskog autorskog festivala amaterskog filma (krat. MAFAF; također Mala Pula ili Prljavi film), godišnje manifestacije koja se održavala od 1965. do 1990. a nastala na inicijativu pulskog Kinokluba Jelen i Kinokluba Beograd. Od 2015. godine PPMI surađuje i na projektu Arhive Foto-kinokluba Jelen i MAFAF-a.

2001. godine u sklopu Festivala ugošćuje regionalni program *Toplo-Hladno*, a od 2008. atrij Povijesnog i pomorskog muzeja Istre postaje redovita stanica filmskih ljetnih večeri koje se održavaju prije Festivala, odnosno posljednjih nekoliko godina poslije, u kolovozu kao poseban festivalski program P.S. Pula.

Povodom 60. obljetnice Pule izradili su koncept i postavili Obljetničku izložbu na tri lokacije (Zerostrasse, Giardini, Forum) kojom su prikazali crteže iz povijesti najstarijeg i najposjećenijeg hrvatskog festivala, njegov utjecaj na život u Puli i njezine građane, značaj za Pulu i Istru te ulogu koju ima u domaćoj filmskoj proizvodnji na nacionalnoj, ali i europskoj razini. Također su ukazali na važnost, bogatstvo i izuzetnu vrijednost cjelokupne sačuvane građe o povijesti Pulskog festivala, koja je do danas ostala sačuvana u različitim institucijama i privatnim zbirkama.

Posljednjih godina aktivno sudjeluju u aktivnostima Festivala u očuvanju festivalske baštine te daju znanstvene doprinose svojim pisanim radovima koji se objavljuju u ediciji Vremeplov.

Muzej prilikom izdavanja festivalskih publikacija promptno, pravovremeno i profesionalno ustupa foto-dokumentaciju i izvatke iz tiska te stoji na raspolaganju s izrazitim poštovanjem prema filmu, filmskoj zajednici i baštini Festivala, dajući upravo ono što je za ovu nagradu najvažnije. Povezuje Pulu i film, čuvajući sve naše uspomene.

The Historical and Maritime Museum of Istria - Museo storico e navale dell' Istria - is a specialised regional museum, a public cultural and scientific institution operating in the area of Istria County in museum activities in line with the Museum Act.

The Museum was founded in 1955, and already after some ten years became a venue for film screenings as part of the Interclub Amateur and Artist Film Festival (MAFAF, also called Mala Pula, and Prljavi film), an annual event that took place from 1965 to 1990. It was initiated by Jelen Cinema Club from Pula and Cinema Club Belgrade. Since, 2015, the Historical and Maritime Museum has been a collaborator on the project of archives of Jelen Cinema Club and MAFAF.

In 2001, as part of Pula Film Festival, the Museum was the venue for the regional Hot-Cold Programme, and since 2008, its atrium has become a regular venue for summer film evenings, which have become a separate film programme in recent years - P.S. Pula - held in August.

To celebrate the 60th anniversary of Pula Film Festival, the Museum came up with a concept and an anniversary exhibition at three different locations (Zerostrasse, Giardini, Forum), showing bits from the history of the largest and most visited Croatian festival, the way it has influenced Pula and its people, and its significance for both Pula and Istria in domestic film production on the national, as well as European level. The exhibition also showed the importance, wealth, and exceptional value of the overall materials on the history of Pula Film Festival that have to this day been preserved in various institutions and private collections.

In recent years, the Museum has taken an active part in the activities of Pula Film Festival in terms of preserving the Festival's heritage, and has provided scientific contributions through papers published in the Time Machine.

The Museum publishes the Festival's written materials, and delivers photo documentation and press clippings promptly and professionally, always available to assist with utmost regard for film, the film community and the heritage of the Festival, providing precisely that which is most important for this Award: bringing Pula and film together, and preserving all our memories.



HRVATSKI FILM CROATIAN FILM

HRVATSKI FILM - NATJECATELJSKI PROGRAM • CROATIAN FILM

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Hrvatski program
Croatian Programme



DNEVNIK DIANE BUDISAVLJEVIĆ

THE DIARY OF DIANA B.



Hrvatska, Slovenija, Srbija • Croatia, Slovenia, Serbia
2019 • 88'
igrano-dokumentarna drama documentary fiction drama

SVJETSKA PREMIJERA
WORLD PREMIERE

REŽIJA • DIRECTOR

DANA BUDISAVLJEVIĆ

SCENARIJ • SCREENPLAY Dana Budisavljević, Jelena Paljan

FOTOGRAFIJA • CINEMATOGRAPHY Jasenko Rasol

MONTAŽA • EDITOR Marko Ferković

SCENOGRAFIJA • PRODUCTION DESIGN Dušan Milavec, Ivo Hušnjak

KOSTIMOGRAFIJA • COSTUME DESIGN Martina Franić

OBLIKOVANJE ZVUKA • SOUND Jakov Munižaba

ORIGINALNA GLAZBA • SCORE Alen Sinkauz, Nenad Sinkauz

MASKA • MAKE UP Dušica Vuksanović

VIZUALNI EFEKTI • VISUAL EFFECTS iCode

SPECIJALNI EFEKTI • SPECIAL EFFECTS Branko Repalust

GLAVNA ŽENSKA ULOGA • LEAD ACTRESS Alma Prica

GLAVNA MUŠKA ULOGA • LEAD ACTOR Igor Samobor

SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES

Mirjana Karanović, Areta Ćurković, Biserka Ipša, Urša Raukar

SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS

Ermin Bravo, Krešimir Mikić, Vilim Matula, Livio Badurina, Jerko Marčić, Boris Ostan

PRODUCENTI • PRODUCERS Miljenka Čogelja, Olinka Vištica

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

KOPRODUCENTI • COPRODUCERS Vlado Bulajić, Lija Pogačnik, Snežana van Houwelingen

KOPRODUKCIJA • COPRODUCED BY

DECEMBER (Slovenija), THIS AND THAT (Srbija) • DECEMBER (Slovenia), THIS AND THAT (Serbia)

DISTRIBUCIJA • DISTRIBUTION Hulahop



Uvjereni da njezin život nije vrijedniji od života nećužno progonjenih, Diana Budisavljević s nekolicinom prijatelja pokreće riskantnu akciju kojom iz logora Nezavisne države Hrvatske spašava više od 10 tisuća djece. Austrijsko podrijetlo u jednom trenutku išlo joj je u prilog, no u povijesnim previranjima ono postaje teretom zbog kojeg je jedna od najvećih humanitarnih priča Drugog svjetskog rata ostala neispričana.

Firmly believing her own life is no more precious than the lives of the innocent people being persecuted, with the help of a few friends, Diana embarks on a perilous campaign of rescuing more than 10,000 children from the Ustasha camps in Nazi-occupied Croatia. Although at first working in her favour, in the midst of historical turmoil, Diana's Austrian descent becomes a burden, which ultimately results in her story – one of the biggest humanitarian stories of World War II – being left untold.



Dana Budisavljević (Zagreb, 1975) diplomirala je na Odsjeku za filmsku i TV montažu ADU u Zagrebu. Radila je kao montažerka, asistentica produkcije i organizatorica filmskih festivala. Debitirala kao redateljica dokumentarnim filmom *Sve 5!* (Factum, 2004), a širu popularnost stekla obiteljskim filmom o coming outu *Nije ti život pjesma Havaja* (2012). Kao producentica potpisuje dok. serijal *Betonski spavači* Saše Bana, filmove *Lijepo mi je s tobom znaš* Eve Kraljević, *Onda vidim Tanju* Jurja Lerotića i druge. *Dnevnik Diane Budisavljević* njen je prvi dugometražni film.

Dana Budisavljević (Zagreb, 1975) graduated from the Academy of Dramatic Art in Zagreb, Department of Film and TV Editing. She has worked as editor, production assistant, and organiser of film festivals. Her directorial debut was the documentary *Straight As* (Factum, 2004), and she has gained popularity with a family film on coming out *Family Meals* (2012). She has worked as a producer on *Slumbering Concrete* by Saša Ban, films *I Like That Super Most the Best* by Eva Kraljević, *Then I See Tanja* by Juraj Lerotić, and others. *The Diary of Diana B.* is her first feature film.

DOPUNSKA NASTAVA EXTRACURRICULAR



Hrvatska • Croatia
2019 • 101'
satirični triler • satire, thriller

SVJETSKA PREMIJERA
WORLD PREMIERE

REŽIJA • DIRECTOR

IVAN-GORAN VITEZ

SCENARIJ • SCREENPLAY Ivan-Goran Vitez

FOTOGRAFIJA • CINEMATOGRAPHY Lutvo Mekić

MONTAŽA • EDITOR Ivana Rogić

SCENOGRAFIJA • PRODUCTION DESIGN Mario Ivezić

KOSTIMOGRAFIJA • COSTUME DESIGN Katarina Zaninović

OBLIKOVANJE ZVUKA • SOUND Frano Homen

ORIGINALNA GLAZBA • SCORE Jelenko Hodak

MASKA • MAKE UP Snježana Gorup

VIZUALNI EFEKTI • VISUAL EFFECTS Andreas Čogelja

GLAVNA ŽENSKA ULOGA • LEAD ACTRESS Anita Matić Delić

GLAVNA MUŠKA ULOGA • LEAD ACTOR Milivoj Beader, Željko Königsknecht

SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES

Marina Kostelac, Nadežda Perišić Radović, Petra Vukelić, Frida Jakšić, Ana-Marija Percai

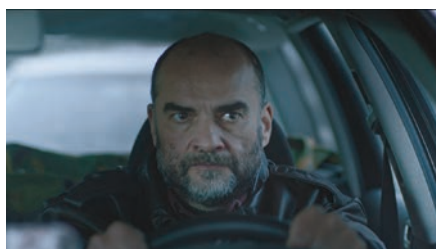
SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS

Marko Cindrić, Darko Janeš, Filip Eldan, Zlatko Burić, Đorđe Kukuljica,

Janko Popović Volarić, Zlatan Zuhrić, Franko Pavičić

PRODUCENT • PRODUCER Ivan Maloča

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY INTER FILM



Bijesni, svježe rastavljeni otac, upada s puškom i tortom u razred svoje devetogodišnje kćeri kako bi zajedno proslavili njen rođendan. Talačku krizu koju ovaj čin izazove u svoje će političke bodove pred score izbore pokušati pretvoriti aktualni gradonačelnik, ne prežuci ni pred jednim rješenjem. Budući da je u razredu i sin mladog policajca, prije nego što se situacija rasplete i njega će se morati nešto pitati.

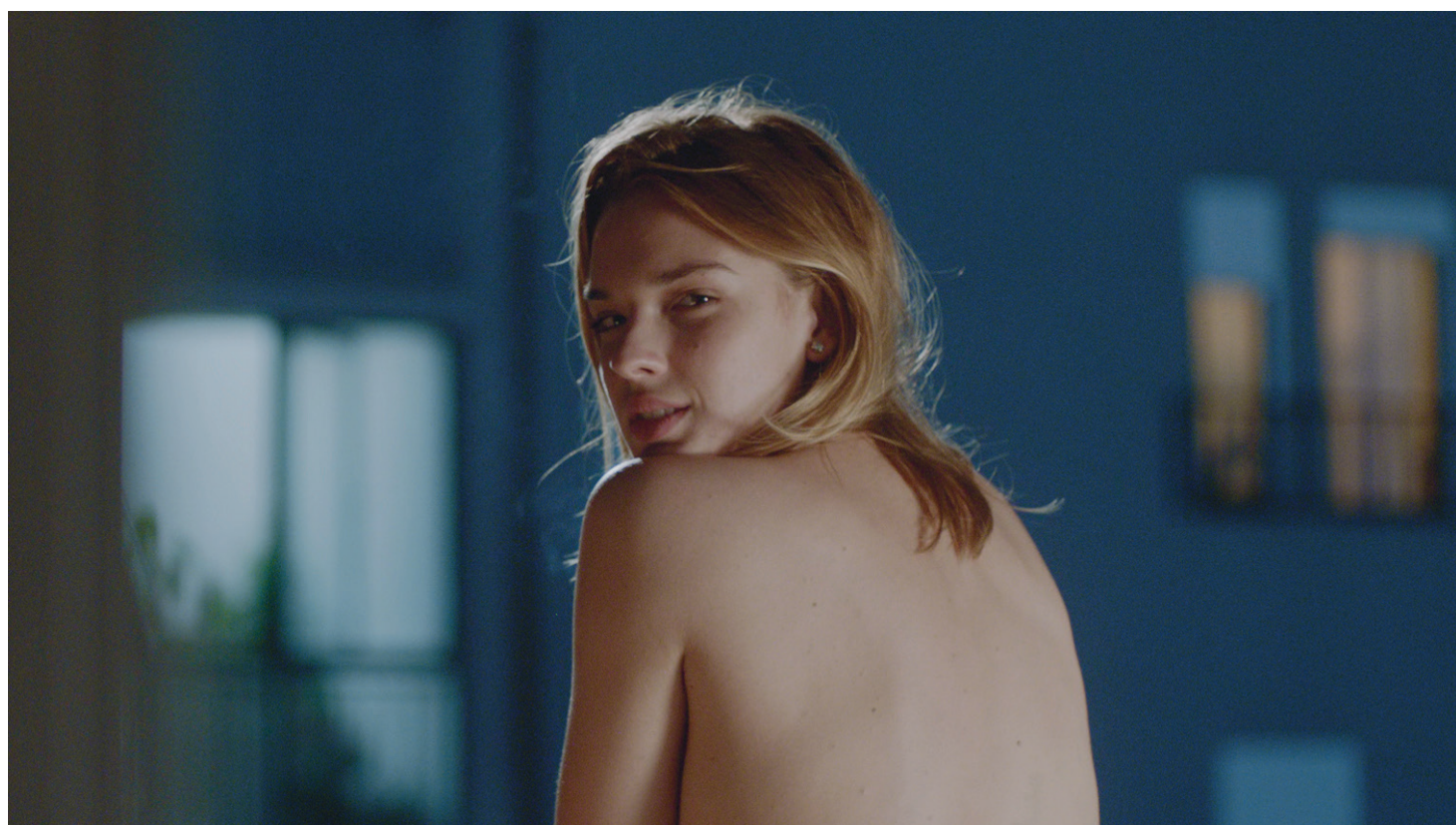
The recently divorced father of a nine-year-old, furious his daughter can't spend her birthday with him, bursts into her classroom with a birthday cake and a rifle. A hostage crisis ensues, and the mayor of the town in which the events take place will try to use the situation to gain advantage ahead of the elections, stopping at nothing. The son of a young policeman is in the same class, and before the events unfold, he'll have to answer a question as well.



Ivan-Goran Vitez (Zagreb, 1975) na Akademiji dramske umjetnosti u Zagrebu studirao je Filmsku i TV režiju, te Dramaturgiju. *Dopunska nastava* njegov je treći dugometražni igrani film nakon filmova *Šuma summarum* (2010) i *Narodni heroj Ljiljan Vidić* (2016). Režirao je i kratke i srednjemetražne igrane i dokumentarne filmove, kao i humoristične serije *Bitange i princeze* i *Zakon!*, te nekoliko kazališnih predstava. Predsjednik je Hrvatskog društva filmskih djelatnika.

Ivan-Goran Vitez (Zagreb, 1975) studied film and TV directing and dramaturgy at the Academy of Dramatic Art in Zagreb. *Extracurricular* is his third feature film, with the first two being *Forest Creatures* (2010) and *People's Hero Ljiljan Vidić* (2016). He has also directed short and medium-length feature and documentary films, as well as the series *Bums and Princesses* and *Law!*, as well as several plays. He is the president of the Filmmakers Association of Croatia.

F20



Hrvatska • Croatia
2018 • 90'
psihološki triler • psychological thriller

REŽIJA • DIRECTOR

ARSEN ANTON OSTOJIĆ

SCENARIJ • SCREENPLAY Hrvoje Sadarić

FOTOGRAFIJA • CINEMATOGRAPHY Slobodan Trninić

MONTAŽA • EDITOR Dubravko Slunjski

SCENOGRAFIJA • PRODUCTION DESIGN Ivo Knezović

KOSTIMOGRAFIJA • COSTUME DESIGN Branka Tkalčec

OBLIKOVANJE ZVUKA • SOUND Dario Domitrović

ORIGINALNA GLAZBA • SCORE Mate Matišić

MASKA • MAKE UP Iva Kurobasa

VIZUALNI EFEKTI • VISUAL EFFECTS Tomislav Vujnović

SPECIJALNI EFEKTI • SPECIAL EFFECTS Drago Polđruđač

GLAVNA ŽENSKA ULOGA • LEAD ACTRESS Romina Tonković

GLAVNA MUŠKA ULOGA • LEAD ACTOR Filip Mayer

SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES

Lana Ujević, Alma Prica, Ksenija Marinković

SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS

Mladen Vulić, Alen Liverić, Robert Budak, Alen Šalinović

PRODUCENTI • PRODUCERS Arsen Anton Ostojić, Hrvoje Vajjić

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Filmosaurus Rex d.o.o.

KOPRODUKCIJA • COPRODUCED BY

GripFilm, Interfilm, Cinecro, Embrio Productions (Hrvatska)

DISTRIBUCIJA • DISTRIBUTION Blitz Film i Video

PRODAJNI ZASTUPNIK • WORLD SALES Wide Management



MEĐUNARODNI FESTIVALI INTERNATIONAL FESTIVALS

- Talin Black Nights Film Festival, Cottbus Film Festival, FEST Beograd
- Tallin Black Nights Film Festival, Cottbus Film Festival, Belgrade International Film Festival - FEST

Djevojka Martina ljeti ostaje u gradu, prisiljena raditi u očevoj pizzeriji i raznositi pizze, iako neprestano sanjari o odlasku na Zrće. Dok njena najbolja prijateljica preko vikenda ide u provod, Martini strogi otac zabranjuje svaku pomisao na odlazak. Poznanstvo s povučenićem mladićem Filipom koji većinu vremena provodi kod kuće, igra video igre i naručuje pizze, Martina koristi kao način izigravanja očeve zabrane. Međutim, umjesto ostvarenja snova, Martinina stvarnost uskoro se pretvara u krvavu i mračnu noćnu moru.

Young girl Martina stays in the city during summer, forced to work in her father's pizzeria, delivering pizzas, though she daydreams about going to the party beach Zrće. She starts a relationship with a young man, Filip, who spends most of his time at home playing videogames and ordering pizza. When Martina's best friend goes to have fun over the weekend, her strict father forbids her to go, so Martina uses Filip to circumvent her father's ban. However, instead of her dreams coming true, Martina's reality quickly turns into a bloody nightmare.



Arsen Anton Ostojić (Split, 1965) diplomirao je filmsku i TV režiju na Akademiji dramske umjetnosti u Zagrebu, te je magistrirao filmsku režiju i produkciju na New York Universityju; oba studija s pohvalama. Režirao je desetak kratkometražnih igranih filmova u Hrvatskoj i SAD-u, među kojima se ističu *Orden*, *Ljubitelj ptica* i *Slikanje akta*. Do sada je režirao tri višestruko nagrađivana hrvatska dugometražna igrana filma (*Ta divna splitska noć*, 2004., *Ničiji sin*, 2008. te *Halimin put* 2012.). *F20* je njegov četvrti igrani film, snimljen u nezavisnoj produkciji.

Arsen Anton Ostojić (Split, 1965) graduated in film and TV directing from the Academy of Dramatic Art in Zagreb, and obtained his MFA from the Tisch School of the Arts, New York, completing his studies cum laude. He has directed a dozen short films in Croatia and the USA, including *Decoration*, *The Bird Lover* and *Life Drawing*. He has directed three award-winning Croatian feature films (*A Wonderful Night in Split*, 2004, *No One's Son*, 2008, and *Halima's Path*, 2012). *F20* is his fourth feature film, produced independently.

GENERAL



Hrvatska • Croatia
2019 • 163'
ratna drama • war drama

SVJETSKA PREMIJERA
WORLD PREMIERE

REŽIJA • DIRECTOR

ANTUN VRDOLJAK

SCENARIJ • SCREENPLAY Antun Vrdoljak

FOTOGRAFIJA • CINEMATOGRAPHY Vjekoslav Vrdoljak

MONTAŽA • EDITOR Alfred Kolombo

SCENOGRAFIJA • PRODUCTION DESIGN Mario Ivezić

KOSTIMOGRAFIJA • COSTUME DESIGN Vedrana Rapić

ORIGINALNA GLAZBA • SCORE Siniša Leopold

MASKA • MAKE UP Ana Bulajić Črček

VIZUALNI EFEKTI • VISUAL EFFECTS Kristijan Mršić

SPECIJALNI EFEKTI • SPECIAL EFFECTS Zvonimir Krivec

GLAVNA ŽENSKA ULOGA • LEAD ACTRESS Nataša Janjić

GLAVNA MUŠKA ULOGA • LEAD ACTOR Goran Višnjić

SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES Olga Pakalović, Iva Kraljević

SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS

Mustafa Nadarević, Goran Navojec, Borko Perić, Tarik Filipović,

Boris Svrtan, Ivo Gregurević, Rene Bitorajac, Robert Budak

PRODUCENTI • PRODUCERS Andrija Vrdoljak, Goran Višnjić, Antun Vrdoljak, Kazimir Bačić

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Kiklop film d.o.o. za audiovizualnu produkciju

KOPRODUCENT • COPRODUCER Slaven Knezović

KOPRODUKCIJA • COPRODUCED BY

KFU Oktavijan (Bosna i Hercegovina) • KFU Oktavijan (Bosnia and Herzegovina)



8. prosinca 2005. svjetski su mediji izvijestili o uhićenju optuženika za ratne zločine, hrvatskog generala Ante Gotovine, na Kanarskim otocima (Tenerife, Playa de Las Americas). Njegov dramatičan život započinje šokantnom pogibijom njegove majke. Sa navršениh 18 godina pristupio je francuskoj Legiji stranaca. U jednoj je akciji teško ranjen, te je nakon toga otputovao kao vojni instruktor u Južnu Ameriku. Oženio se Ximenom u Kolumbiji. 1991. slučajno je saznao da je u Hrvatskoj rat. Vratio se u Hrvatsku i priključio Hrvatskoj vojsci.

On 8 December 2005, the world media reported that a fugitive charged for war crimes, Croatian general Ante Gotovina, was finally arrested in the Canary Islands (Tenerife, Playa de Las Americas). His dramatic life begins with the shocking death of his mother. At age 18, he joined the French Foreign Legion. He was seriously wounded and transferred as a military instructor to South America. He married Ximena in Colombia. But in 1991, he accidentally found out there was a war going on in Croatia. He returned to Croatia and joined the Croatian Army.



Antun Vrdoljak (Imotski, 1931) završio je Akademiju dramske umjetnosti u Zagrebu. Bio je glumac, a nakon toga redatelj i scenarist brojnih dugometražnih igranih filmova i televizijskih serija, od kojih su najpoznatiji filmovi *Kad čuješ zvona*, *U gori raste zelen bor*, *Mećava*, filmovi i tv-serije *Kiklop*, *Glembajevi* i *Duga mračna noć*, te tv-serija *Prosjaci i sinovi*. Nagrađen je Velikom srebrnom medaljom na festivalu u Moskvi 1969., te Zlatnim Arenama za glumu, scenarij i režiju na Pulskom filmskom festivalu.

Antun Vrdoljak (Imotski, 1931) graduated from the Academy of Dramatic Art in Zagreb. He was an actor, and after that the director and screenwriter of numerous feature films and TV series, with the most well-known being *When You Hear the Bells*, *The Pine Tree in the Mountain*, *Snowstorm*, films and TV series *Cyclops*, *The Glembays*, and *Long Dark Night*, as well as the TV series *Beggars and Sons*. He received the Silver Prize at the Moscow International Film Festival in 1969 and has received the Golden Arena for Best Actor, Best Screenplay and Best Director at Pula Film Festival.

KOJA JE OVO DRŽAVA WHAT A COUNTRY!



Hrvatska, Poljska, Srbija • Croatia, Poland, Serbia
2019 • 118'
politička satira • political satire

REŽIJA • DIRECTOR

VINKO BREŠAN

SCENARIJ • SCREENPLAY Mate Matišić

FOTOGRAFIJA • CINEMATOGRAPHY Branko Linta

MONTAŽA • EDITOR Sandra Botica Brešan

SCENOGRAFIJA • PRODUCTION DESIGN Damir Gabelica

KOSTIMOGRAFIJA • COSTUME DESIGN Željka Franulović

OBLIKOVANJE ZVUKA • SOUND Bartosz Putkiewicz

ORIGINALNA GLAZBA • SCORE Maciej Zielinski

MASKA • MAKE UP Ana Bulajić Črček

VIZUALNI EFEKTI • VISUAL EFFECTS Pavle Miličević

SPECIJALNI EFEKTI • SPECIAL EFFECTS Branko Repalust

GLAVNE ŽENSKE ULOGE • LEAD ACTRESSES Iva Mihalić, Alma Prica

GLAVNE MUŠKE ULOGE • LEAD ACTORS Lazar Ristovski, Krešimir Mikić

SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES Ksenija Marinković

SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS

Nikša Butjier, Sebastian Cavazza, Daniel Olbrychski, Zdenko Jelčić, Mate Gulin,

Goran Navojec, Bojan Navojec, Goran Bogdan, Dražen Kuhn, Luka Dragić

PRODUCENTI • PRODUCERS Ivan Maloča

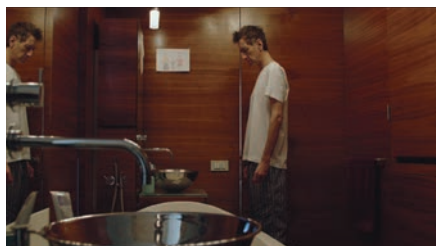
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY INTER FILM

KOPRODUCENTI • COPRODUCERS

Lazar Ristovski, Slaven Knezović, Jacek Kulczycki, Magdalena Zimecka, Radostawa Bardes

KOPRODUKCIJA • COPRODUCED BY Orka Productions Studio (PL), Zillion Film (RS)

DISTRIBUCIJA • DISTRIBUTION 2i Film



Suicidalni general, ministar Vlade Republike Hrvatske koji se dobrovoljno zatvara u zatvorsku ćeliju, te četvorica muškaraca različitih nacionalnosti (Hrvati, Srbi i Bošnjaci) koji iskopavanjem mrtvih predsjednika Republike Hrvatske i Republike Srbije pokušaju ucijeniti Vladu, isprepliću svoje sudbine u gomili apsurdnih situacija.

A suicidal general, a minister in the Croatian Government, who voluntarily locks himself inside a prison cell, and four men of different nationalities (Croatian, Serbian and Bosnian), who steal the coffins with the remains of the late Croatian and Serbian presidents to put pressure on their governments, are the protagonists whose destinies intertwine in a host of absurd situations.



Vinko Brešan (Zagreb, 1964) studirao je komparativnu književnost i filozofiju na Filozofskom fakultetu i Filmsku i TV režiju na Akademiji dramskih umjetnosti u Zagrebu. Njegov debitantski igrani film *Kako je počeo rat na mom otoku* je, nakon *Titanika*, najgledaniji igrani film u hrvatskim kino-dvoranama od 1990. godine. Filmovi *Maršal* i *Svjedoci* nagrađivani su na festivalima u Berlinu i Karlovym Varyma. 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) studied comparative literature and philosophy at the Faculty of Humanities and Social Sciences, and film and TV directing at the Academy of Dramatic Art in Zagreb. His debut feature film, *How the War Started on My Island*, became the second best box-office film, after *Titanic*, in Croatian cinemas since 1990. His films *Marshal Tito's Spirit* and *The Witnesses* have received awards at film 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 worldwide. Brešan also directs for theatre.

MOJ DIDA JE PAO S MARSA MY GRANDPA IS AN ALIEN



Hrvatska, Luksemburg, Norveška, Češka, Slovačka,
Slovenija, Bosna i Hercegovina

Croatia, Luxembourg, Norway, Czechia, Slovakia,
Slovenia, Bosnia and Herzegovina

2019 • 79'

pustolovni ZF film za djecu • children's fantasy SF

REŽIJA • DIRECTOR

MARINA ANDREE ŠKOP, DRAŽEN ŽARKOVIĆ

SCENARIJ • SCREENPLAY Pavlica Bajsić Brazzoduro, Branko Ružić

FOTOGRAFIJA • CINEMATOGRAPHY Sven Pepeonik

MONTAŽA • EDITOR Marina Andree Škop

SCENOGRAFIJA • PRODUCTION DESIGN Petra Kriletić

KOSTIMOGRAFIJA • COSTUME DESIGN Zorana Meić

OBLIKOVANJE ZVUKA • SOUND Daniel Angyal

ORIGINALNA GLAZBA • SCORE Stein Berge Svendsen

MASKA • MAKE UP Mojca Gorogranc Petruševska

VIZUALNI EFEKTI • VISUAL EFFECTS

Krsto Jaram, Michal Struss, Antonio Ilic, Goran Stojnić, MagicLab, Hommage

GLAVNA ŽENSKA ULOGA • LEAD ACTRESS Lana Hranjec

GLAVNA MUŠKA ULOGA • LEAD ACTOR Ozren Grabarić

SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES

Petra Polnišova, Tonka Kovačić, Lucija Šango

SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS

Alex Rakoš, Nils Ole Oftebro, Sven Barac

PRODUCENTI • PRODUCERS Marina Andree Škop, Darija Kulenović Gudan

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Studio Dim

KOPRODUKCIJA • COPRODUCED BY

Wady Films (Luksemburg), Filmbin (Norveška), MasterFilm (Češka), Artileria (Slovačka), Senca Studio (Slovenija), Fabrika (Bosna i Hercegovina), Hrvatska radiotelevizija (Hrvatska), Magiclab (Češka), Art Rebel 9 (Slovenija) • Wady Films (Luxembourg), Filmbin (Norway), MasterFilm (Czechia), Artileria (Slovakia), Senca Studio (Slovenia), Fabrika (Bosnia and Herzegovina), Croatian Radiotelevision (Croatia), Magiclab (Czechia), Art Rebel 9 (Slovenia)

DISTRIBUCIJA • DISTRIBUTION 2i Film



MEĐUNARODNI FESTIVALI INTERNATIONAL FESTIVALS

- JEF Festival - Antwerp i Bruges ožujak 2019, FIFEM Montreal International Children's Film Festival - Montreal ožujak 2019, BUFF Film Festival - Malmö ožujak 2019, Kristiansand Film Festival - Kristiansand, travanj 2019, Zlin Film Festival - Zlin, svibanj 2019
- JEF Festival - Antwerp and Bruges, March 2019; FIFEM Montreal International Children's Film Festival - Montreal, March 2019; BUFF Film Festival - Malmö, March 2019; Kristiansand Film Festival - Kristiansand, April 2019; Zlin Film Festival - Zlin, May 2019

U jednom trenutku život djevojčice Una se sasvim preokrene: djeda otmu izvanzemaljci, a mama iznenadno kolabira. U podrumu kuće slučajno otkrije da je djed i sam izvanzemaljac čiji se brod davno srušio, a tu je ostao njegov pilot, mali mrzovoljni robot. Una i robotić imaju manje od 24 sata pronaći i spasiti djeda. Kroz tu nesvakidašnju pustolovinu izgradit će se njihovo prijateljstvo, čistu robotsku logiku zamijenit će emocije, a Unina nesebična ljubav naći će načina kako spasiti svoju izvanzemaljsku obitelj.

The entire life of the girl Una is turned upside down: her grandpa is abducted by aliens, and her mother suddenly collapses. In her basement, Una accidentally discovers that her grandpa is an alien himself. His spaceship crashed planet some time ago, and there's still the pilot there, a small, grumpy robot. Una and the robot have less than 24 hours to find and rescue her grandpa. The unusual adventure will result in their friendship, with rational robot logic replaced by emotions, and Una's selfless love will find a way to save her alien family.



Marina Andree Škop (Sarajevo, 1973) suvlasnica je produkcijske kuće Studio Dim, gdje radi kao redateljica i producentica. Posljednjih godina radila je kao voditeljica razvoja na popularnim tv-serijama za djecu. Njezin autorski dokumentarac *Sevdah* osvojio je Nagradu publike na Sarajevu Film Festivalu 2009. te nekoliko drugih nagrada.

Marina Andree Škop (Sarajevo, 1973) is the co-owner of Studio Dim production company, where she works as director and producer. In recent years, she has worked as head of development for popular children's TV series. Her documentary *Sevdah* won the Audience Award at Sarajevo Film Festival in 2009, and has received several other awards.



Dražen Žarković (Zagreb, 1970) je freelancer, a radio je kao scenarist i redatelj na brojnim igranim i dokumentarnim filmovima. Od 1994. režirao je 4 igrana filma, 6 tv-serija te brojne kratke i dokumentarne filmove. Dobitnik je brojnih nagrada za filmski i televizijski rad.

Dražen Žarković (Zagreb, 1970) is a freelancer, and has worked as screenwriter and director on many feature and documentary films. Since 1994, he has directed four feature films, six TV series, and numerous short and documentary films. He has received many awards for his work on film and television.

POSLJEDNJI SRBIN U HRVATSKOJ

THE LAST SERB IN CROATIA



Hrvatska, Srbija • Croatia, Serbia
2019 • 89'
zombie komedija • zombie comedy

REŽIJA • DIRECTOR

PREDRAG LIČINA

SCENARIJ • SCREENPLAY Predrag Ličina

FOTOGRAFIJA • CINEMATOGRAPHY Ivan Zadro

MONTAŽA • EDITOR Tomislav Pavlic

SCENOGRAFIJA • PRODUCTION DESIGN Jana Piacu

KOSTIMOGRAFIJA • COSTUME DESIGN Selena Orb

OBLIKOVANJE ZVUKA • SOUND Julij Zornik

ORIGINALNA GLAZBA • SCORE Jura Ferina i Pavao Miholjević

MASKA • MAKE UP Svetlana Gutić

VIZUALNI EFEKTI • VISUAL EFFECTS Vlado Dostal

SPECIJALNI EFEKTI • SPECIAL EFFECTS Miroslav Lakobrija

GLAVNA ŽENSKA ULOGA • LEAD ACTRESS Hristina Popović

GLAVNA MUŠKA ULOGA • LEAD ACTOR Krešimir Mikić

SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES

Tihana Lazović, Marina Redžepović, Jadranka Matković, Judita Franković Brdar, Severina Kojić,

Karla Brbić, Ana Vučak Veljača, Gloria Dubelj, Jelena Miholjević, Iva Babić, Erna Rudnički

SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS

Dado Ćosić, Bojan Navojec, Dušan Bučan, Nikša Butijer, Sergej Trifunović, Tin Gregorić,

Rene Bitorajac, Janko Popović Volarić, Dražen Čuček, Siniša Popović, Alen Šalinović,

Tvrtko Jurić, Boris Šavija, Roko Sikavica, Ivica Zadro, Filip Sertić, Robert Ugrina

PRODUCENTICA • PRODUCER Ankica Jurić Tilić

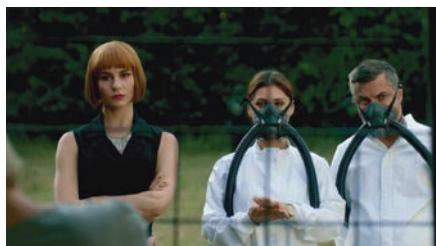
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Kinorama

KOPRODUCENT • COPRODUCER Miroslav Mogorović

KOPRODUKCIJA • COPRODUCED BY Art&Popcorn (Srbija) • Art&Popcorn (Serbia)

DISTRIBUCIJA • DISTRIBUTION 2i Film

PRODAJNI ZASTUPNIK • WORLD SALES Soulfod, Media Move



MEĐUNARODNI FESTIVALI INTERNATIONAL FESTIVALS

- FEST ožujak 2019.
- Belgrade International Film Festival FEST 2019

Hrvatska, sedam godina nakon bankrota. Mala grupa bogatih još je bogatija, a siromašni još siromašniji. Na svjetskoj razini je još veća borba – voda postaje dragocjenija od nafte. Da bi se domogli, moćnici ne prezaju zaraditi, uništiti, pa čak ni ubaciti zombi-virus! Zagrebačkog bonvivana Miću, naviklog na salone za masažu, restorane i kina u kojima prati filmski serijal svoje omiljene glumice Franke Anić, zombi-epidemija zateći će potpuno nespremnog. Ipak, hrabro kreće u odiseju praćen svojom filmskom heroinom s jednim jedinim, ali teško ostvarivim ciljem: preživjeti!

Croatia, seven years after bankruptcy. A handful of the rich have gotten richer, and the poor even poorer. There is a fight going on in the world – water has become more precious than oil. In order to get hold of it, the powerful are ready to start wars, conquer, destroy, and even plant a zombie-virus! Mićo, a bon vivant from Zagreb, whose daily routine includes massage parlours, restaurants, and cinemas, where he watches a movie series featuring his favourite actress Franka Anić, is caught completely off guard by the zombie-epidemics. Nevertheless, he boldly embarks on an odyssey accompanied by his movie heroine, with a single, but highly unattainable goal: to survive!



Predrag Ličina (Zagreb, 1972), na ADU je studirao filmsku i TV režiju. Devedesetih je pisao filmske kritike za novine, potpisao sedamdeset glazbenih spotova i režirao tri dokumentarna filma u okviru redakcije ozbiljne glazbe HRT-a. Snimio je stotinjak reklamnih spotova, a 2012. napisao je i režirao 15 epizoda humoristične serije *Nedjeljom ujutro, subotom navečer*. 2013. režira prvi kratki igrani film *Teleport Zovka*, prikazan na brojnim festivalima, a 2019. režira prvi dugometražni igrani film *Posljednji Srbin u Hrvatskoj*.

Predrag Ličina (Zagreb, 1972) studied film and TV directing at the Academy of Dramatic Art in Zagreb. In the 1990s, he wrote film reviews for newspapers, worked on seventy music videos, and directed three documentary films while working for Croatian Radiotelevision's classical music department. He has directed some hundred commercials, and in 2012, he wrote and directed 15 episodes of the sitcom *Sunday Mornings, Saturday Evening*. In 2013, he directed his first short film *Teleport Zovka*, which was screened at numerous festivals, and in 2019, he directed his first feature film, *The Last Serb in Croatia*.

SAM SAMCAT

ALL ALONE



Hrvatska, Nizozemska, Bosna i Hercegovina, Srbija,
Crna Gora • Croatia, Netherlands, Bosnia and
Herzegovina, Serbia, Montenegro
2018 • 73'
drama

REŽIJA • DIRECTOR

BOBO JELČIĆ

SCENARIJ • SCREENPLAY Bobo Jelčić

FOTOGRAFIJA • CINEMATOGRAPHY Erol Zubčević

MONTAŽA • EDITOR Vladimir Gojun

SCENOGRAFIJA • PRODUCTION DESIGN Željko Burić

KOSTIMOGRAFIJA • COSTUME DESIGN Katarina Zaninović

OBLIKOVANJE ZVUKA • SOUND Ranko Pauković

MASKA • MAKE UP Tina Jesenković

GLAVNA ŽENSKA ULOGA • LEAD ACTRESS Snježana Sinovčić Šiškov

GLAVNA MUŠKA ULOGA • LEAD ACTOR Rakan Rushaidat

SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES

Lea Breyer, Ivana Roščić, Ksenija Marinković, Jadranka Đokić, Vesna Glodo

SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS

Miki Manojlović, Marko Makovičić, Krešo Mikić, Goran Navojec,

Izudin Bajrović, Nikša Butjter, Dejan Đonović

PRODUCENTICA • PRODUCER Zdenka Gold

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Spiritus movens

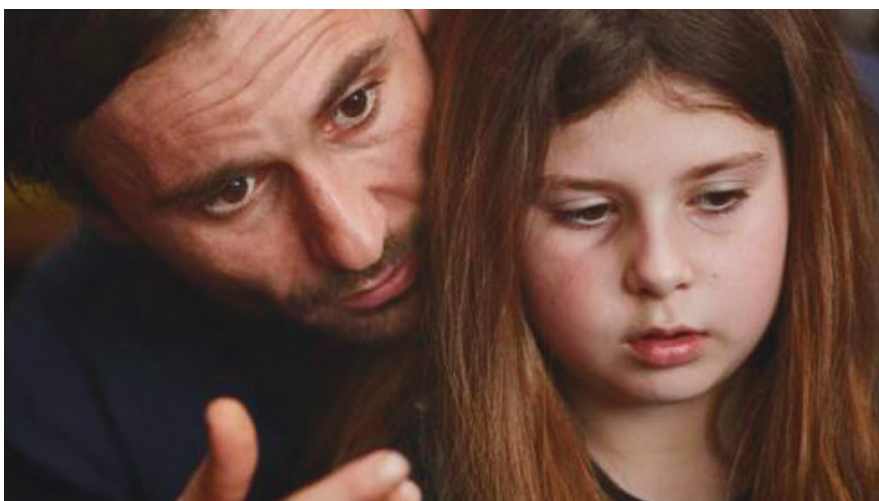
KOPRODUKCIJA • COPRODUCED BY

De Productie, Nizozemska; Dokument, Bosna i Hercegovina; Dart film, Srbija; Adriatic Western, Crna Gora

• De Productie, the Netherlands; Dokument, Bosnia and Herzegovina; Dart film, Serbia; Adriatic Western, Montenegro

DISTRIBUCIJA • DISTRIBUTION Pari pikule

PRODAJNI ZASTUPNIK • WORLD SALES Media Luna



MEĐUNARODNI FESTIVALI INTERNATIONAL FESTIVALS

- Sarajevo Film Festival 2018, Eastern Neighbours Film Festival 2018, Međunarodni filmski festival u Kairu 2018, Međunarodni filmski festival u Beogradu – FEST 2019. – Najbolja režija u Nacionalnom natjecateljskom programu, Bosanskohercegovački filmski festival BHFF 2019. – Zlatna jabuka za najbolji film, Najbolji glumac (Rakan Rushaidat)
- Sarajevo Film Festival 2018; Eastern Neighbours Film Festival 2018; Cairo International Film Festival 2018; Belgrade International Film Festival FEST 2019 - Best Director in National Competition Programme; Bosnian-Herzegovinian Film Festival BHFF 2019 - Golden Apple for Best Film, Best Actor in a Leading Role (Rakan Rushaidat)

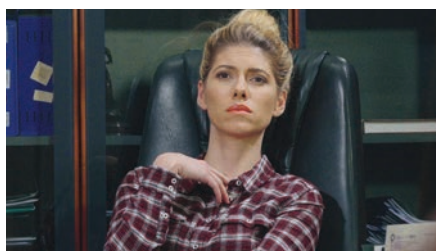
Marko gotovo nikad nije sam: sa svih ga strana okružuje obitelj, prijatelji i kvartovski dušebrižnici. No najmanje kontakta ima s osobom koju voli najviše – sa svojom kćeri koja živi s majkom. Kada pokrene postupak da mu se odobri češće viđanje djeteta, Marko ulazi u svijet socijalne službe u raspadu. Njegova snažna očinska ljubav ujedno je izvor njegove patnje, ali i najveće radosti.

Marko is hardly ever alone: he is surrounded by family, friends, and neighbourhood fixers. However, he has the least contact with the person he loves the most - his daughter, who lives with her mother. When he starts the proceedings to get more visiting rights, Marko steps into a social services system in disarray. The strong parental love is at the same time the source of his misery and of his greatest joy.



Bobo Jelčić (Mostar, 1964) diplomirao je režiju na ADU Sveučilišta u Zagrebu. Režirao je u svim većim kazalištima u Hrvatskoj, kao i u Njemačkoj, Švicarskoj, Austriji itd. Na filmu je debitirao naslovom *Ono sve što znaš o meni* (2005). Filmom *Obrana i zaštita* (2013) osvaja Veliku zlatnu Arenu za najbolji film.

Bobo Jelčić (Mostar, 1964) graduated in directing from the Academy of Dramatic Art in Zagreb. He has directed for all major theatres in Croatia, as well as in Germany, Switzerland, Austria, and other countries. *Everything You Know About Me* (2005) was his film debut. His film *A Stranger* (2013) has received the Grand Golden Arena for Best Film at Pula Film Festival.



Hrvatska • Croatia
2018 • 88'
komedija • comedy

MEĐUNARODNI FESTIVALI • INTERNATIONAL FESTIVALS
• Funcinema-International Comedy Film Festival, Argentina, 2019

HAPPY END: GLUP & GLUPLJI 3 HAPPY END: DUMB & STUPIDER 3

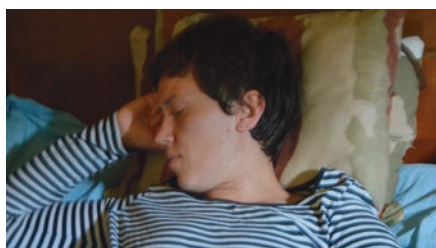
REŽIJA • DIRECTOR
ANĐELO JURKAS

SCENARIJ • SCREENPLAY Andelo Jurkas
FOTOGRAFIJA • CINEMATOGRAPHY Danijel Kovačević
MONTAŽA • EDITORS Robert Ferenc, Arminio Grgić
SCENOGRAFIJA • PRODUCTION DESIGN Life Is A Picnic
KOSTIMOGRAFIJA • COSTUME DESIGN Ines Zrnc Gregorina
OBLIKOVANJE ZVUKA • SOUND Ivan Skec
ORIGINALNA GLAZBA • SCORE Dalibor Grubačević
ULOGE • ACTORS Jelena Perčin, Dino Škare More, Iskra Jirsak, Kristina Krepela, Giuseppe Panico, George Ginikachukwu Oporum
PRODUCENTI • PRODUCERS Andelo Jurkas, Petra Filding, Danijel Kovačević, Dino Senčar
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY DOP Produkcija
KOPRODUKCIJA • COPRODUCED BY Studio 25, Ratio Video Production, Mediapark
PRODAJNI ZASTUPNIK • WORLD SALES Continental Film

Dva luzera izmisle učinkovitu self-help metodu pod geslom „Ljubavlju do neba, je...m do zvijezda” te se nađu u vrtlogu seksa, politike, religije, medija, razorne moći pameti celebrity kulture, stripovskih karaktera i sudskog skandala. Two losers come up with an effective self-help method under the slogan “Love to the Sky, F**k to the Stars”, and find themselves in a whirlwind of sex, politics, religion, the media, the devastating power of the mind of celebrity culture, comic book characters, and court scandal.

Andelo Jurkas (Rijeka, 1981) je redatelj, scenarist, diplomirani pravnik, pisac, novinar, urednik, glazbenik, nastavnik. Režira igrane, dokumentarne, namjenske, reklamne, glazbene te eksperimentalne video formate. Autor je trilogije *Zbog Tebe* - 2016, *Fuck Off I Love You* - 2017, *Happy End* - 2018.

Andelo Jurkas (Rijeka, 1981) is a director, writer, law graduate, journalist, editor, musician, teacher. He directs live-action films, documentaries, commission films, commercials, music videos and experimental videoformats. He is the author of the trilogy *Because of You* - 2016, *Fuck Off I Love You* - 2017, *Happy End* - 2018.



Hrvatska • Croatia
2018 • 75'
erotski art triler • erotic art thriller
debitantski film • feature debut

POSLJEDNJI DANI LJETA LAST DAYS OF SUMMER

REŽIJA • DIRECTOR
DAMIR RADIĆ

SCENARIJ • SCREENPLAY Damir Radić
FOTOGRAFIJA • CINEMATOGRAPHY Antonio Pozojević
MONTAŽA • EDITOR Damir Čučić
OBLIKOVANJE ZVUKA • SOUND Višeslav Laboš
ULOGE • ACTORS Tanja Kordić, Antonija Šitum, Ivica Gunjača, Natalija Grgorić, Pepa
PRODUCENTI • PRODUCERS Ognjen Rađen, Natalija Grgorić, Damir Radić
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Zvona i nari
KOPRODUKCIJA • COPRODUCED BY Igor Jelinović
KOPRODUKCIJA • COPRODUCED BY Blank

Tanja i Antonija djevojke su koje provode posljednje dane ljeta i svoje ljubavi na izoliranom mjestu pored mora. Ivan je usamljeni čovjek koji traži erotska uzbuđenja. Potajno promatra i fotografira djevojke, a posebno je zainteresiran za Tanju. Njihovi putevi će se susresti.

Tanja and Antonija are two girls who spend their last days of summer and love at a remote spot by the sea. Ivan is a lonely man looking for erotic excitement. He stalks the girls, photographing them, and is especially interested in Tanja. Their paths will cross.

Damir Radić (Zagreb, 1966) nagrađivani je sineast, pjesnik, filmski i književni kritičar. Diplomirao je povijest i komparativnu književnost na zagrebačkom Filozofskom fakultetu. Autor je i suautor četrdesetak kratkih eksperimentalnih, dokumentarnih, igranih i hibridnih filmova, te jednog srednjemetražnog dokumentarnog. Također je autor tri zbirke pjesama, jednog romana i jedne knjige filmskih kritika i eseja. *Posljednji dani ljeta* njegov je dugometražni igrani prvijenac.

Damir Radić (Zagreb, 1966) is an awarded cineaste, poet, and film and literary critic. He graduated in history and comparative literature from the Faculty of Humanities and Social Sciences in Zagreb. He is the author and co-author of some forty short experimental, documentary, fiction, and hybrid films, and a medium-length documentary film. He is also the author of three poetry books, a novel, and a book of film reviews and essays. *Last Days of Summer* is his debut feature fiction film.



Hrvatska • Croatia
2018 • 83'
komedija • comedy

debitantski film • feature debut

UFURAJ SE I PUKNI KEEP CALM AND SNAP

REŽIJA • DIRECTOR
LJUBOMIR KEREKEŠ

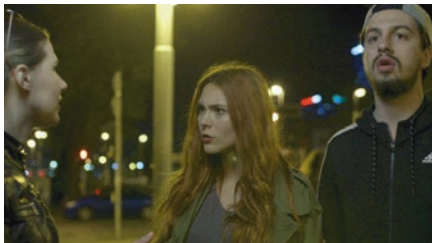
SCENARIJ • SCREENPLAY Jan Kerekeš
FOTOGRAFIJA • CINEMATOGRAPHY Davor Bjelanović
MONTAŽA • EDITOR Tin Majnarić
ORIGINALNA GLAZBA • SCORE Marin Kereša, Jan Kerekeš
ULOGE • ACTORS Mirela Brekalo, Ljubomir Kerekeš, Ana Begić, Hana Hegeđušić, Zoran Pribičević, Jan Kerekeš, Goran Grgić, Žarko Potočnjak
PRODUCENTI • PRODUCERS Jan Kerekeš, Ljubomir Kerekeš
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Kerekesh Teatar
PRODAJNI ZASTUPNIK • WORLD SALES Blitz film

Braća Prišt su na životnoj prekretnici i pripremaju se za studij glume. Krešo je stariji, ima grbu i višak samopouzdanja, a Kruno ne može normalno izgovoriti č, ž, š i upravo saznaje da nije prošao prijemni ispit za šumarstvo te ga je ostavila njegova *žabica*. Kao supervizora za pripremu za studij glume odabiru susjeda Črčeka.

The Prišt brothers are at a crossroads, preparing for their acting studies. Krešo, the older brother, has a hump and too much confidence. The other brother, Kruno, who can't properly pronounce some words, finds out he has failed his entrance exam at the Faculty of Forestry and his girlfriend has left him. They chose their neighbour Črček to supervise their preparations for studying acting.

Ljubomir Kerekeš (Varaždin, 1960) je tijekom neprekidnog 37-godišnjeg umjetničkog rada, dobitnik brojnih odlikovanja i najprestižnijih kazališnih nagrada, autor nekoliko dramskih tekstova i predstava i jedan od najnagrađivanijih i najproduktivnijih hrvatskih glumaca. Napisao je i režirao više od 10 kazališnih predstava.

Ljubomir Kerekeš (Varaždin, 1960) has been working as an artist for 37 years, and has received a plethora of recognition and most prestigious theatre awards. He is the author of several drama texts and plays, and is one of the most awarded and most prolific Croatian actors. He has written and directed more than 10 plays.



Hrvatska • Croatia
2019 • 94'
komedija, pustolovni • comedy, adventure

debitantski film • feature debut

ZAGREBAČKI EKVINOCIJ ZAGREB EQUINOX

REŽIJA • DIRECTOR
SVEBOR MIHAEL JELIĆ

SCENARIJ • SCREENPLAY Svebor Mihael Jelić
FOTOGRAFIJA • CINEMATOGRAPHY Hrvoje Bazina
MONTAŽA • EDITORS Laura Pascu, Adam Mišković, Karlo Oto Lekić, Svebor Mihael Jelić
ORIGINALNA GLAZBA • SCORE Juraj Valentić, Miki Solus
ULOGE • ACTORS Lena Medar, Lana Bogović, Luna Pilić, Patrik Gregurec, Mislav Živković, Tin Blagojević
PRODUCENTI • PRODUCERS Svebor Mihael Jelić, Ena Bašić, Elena Mikac, Ivori Sošić
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY CEFGI

Šestero mladih odlučuje iskoristiti proljetnu ravnodnevnicu 2015. kao izgovor za organizaciju velikog tuluma. Dvoje će pripremiti stan, dvoje nabaviti piće, a dvoje travu i svi će se prije ponoći naći na tulumu i dočekati proljeće. Ili neće, ovisno o tome kako riješe zapreke na putu na kojem upoznajemo mnoge čari Zagreba, života i noćnog života u Zagrebu, a likovi upoznaju sami sebe i jedni druge.

Six young friends decide that the 2015 spring equinox is a great reason to throw a party. Two of them will prepare the venue, the other two will get the booze, and the last two will get the weed. And right before midnight, they'll meet at the party to welcome the arrival of spring. Or not, depending on how they handle the situations they find themselves in while trying to run their seemingly simple errands, in which we get to know Zagreb, its life and nightlife, and the characters get to know themselves and each other.

Svebor Mihael Jelić (Zagreb, 1998) završio je zagrebačku 5. gimnaziju, a kovao je zanat na mnogim radionicama i festivalima (FRFF, Tuškanac, IYMS itd.) i kroz mnoge prigodne i promotivne videoe, kao i kroz kratke filmove u vlastitoj produkciji (*Aj na kavu*, *Snimanje filma bez budžeta*, *Daneri*). 2016. s prijateljem Janom osniva neformalni filmski kolektiv CEFGI. Po završetku srednje škole pokreće projekt dugometražnog bezbudžetnog filma, što rezultira nastankom *Zagrebačkog Ekvinocija*.

Svebor Mihael Jelić (Zagreb, 1998) graduated from the 5th Gymnasium in Zagreb, and has honed his craft at numerous workshops and festivals (FRFF, Tuškanac, IWMS, etc.), as well as through his work on many commission and music videos, and short films he produced himself (*Aj na kavu*, *Snimanje filma bez budžeta*, *Daneri*). In 2016, he founded the informal film collective CEFGI with his friend Jan. After graduating from high school, he started a project of making a feature film with no budget, resulting in *Zagreb Equinox*.

BOG POSTOJI, NJENO IME JE PETRUNIJA

GOSPOD POSTOI, IMETO I' E PETRUNIJA / GOD EXISTS, HER NAME IS PETRUNYA



Sjeverna Makedonija, Belgija, Slovenija,
Hrvatska, Francuska • North Macedonia,
Belgium, Slovenia, Croatia, France
2019 • 100'
drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE

MEĐUNARODNI FESTIVALI • INTERNATIONAL FESTIVALS

- Međunarodni filmski festival u Berlinu - Berlin International Film Festival 2019 - competition - Prize of the Ecumenical Jury
- Guild Film Award, goEast Festival of Central and Eastern European Film 2019
- Crossing Europe International Film Festival, 2019

REŽIJA • DIRECTOR

TEONA STRUGAR MITEVSKA

SCENARIJ • SCREENPLAY Elma Tataragić, Teona Strugar Mitevska

FOTOGRAFIJA • CINEMATOGRAPHY Virginie Saint Martin

MONTAŽA • EDITOR Marie-Hélène Dozo

SCENOGRAFIJA • PRODUCTION DESIGN Vuk Mitevski

KOSTIMOGRAFIJA • COSTUME DESIGN Monika Lorber

OBLIKOVANJE ZVUKA • SOUND Ingrid Simon, Thomas Gauder

ORIGINALNA GLAZBA • SCORE Olivier Samouillan

MASKA • MAKE UP Mojca Gorogranc Petrushevska

ULOGI • ACTORS

Zorica Nuševa, Simeon Moni Damevski, Violeta Shapkovska,
Aldrijana Kolevska, Suad Begovski, Stefan Vujsic, Xhevdet Jasari

PRODUCENT • PRODUCER Labina Mitevska

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Sisters and Brother Mitevski

KOPRODUCENTI • COPRODUCERS

Zdenka Gold, Sebastien Delloye, Danijel Hocevar, Marie Dubas, Elie Meirovitz

KOPRODUKCIJA • COPRODUCED BY

Spiritus movens, Hrvatska; Entre Chien et Loup, Belgija; Vertigo,
Slovenija; Deuxième Ligne Films, Francuska; EZ Films, Francuska

PRODAJNI ZASTUPNIK • SALES AGENT Pyramide International

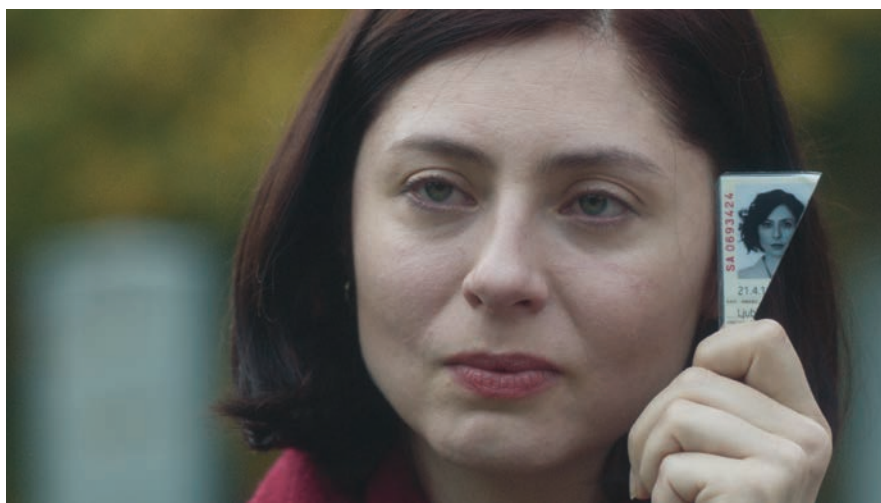
U makedonskom gradu Štipu svakog siječnja lokalni svećenik u rijeku baca drveni križ, za kojim skakati smiju samo muškarci. Vjeruje se da će onoga tko ga izroni, te godine pratiti sreća i uspjeh. Ovaj put za križem spontano zaroni i besperspektivna djevojka koja živi s roditeljima – Petrunija, te ga uspije ugrabiti prije drugih. Muškarci su bijesni jer se u starom ritualu usudila sudjelovati - žena. Nastaje posvemašnji kaos, no Petrunija ne popušta.

In Štip, a small town in North Macedonia, every January the local priest throws a wooden cross into the river and hundreds of men dive after it. Good fortune and prosperity are guaranteed to the man who retrieves it. This time, Petrunija, a girl living with her parents and going nowhere, dives into the water on a whim and manages to grab the cross before the others. Her competitors are furious - how dare a woman take part in their ritual? All hell breaks loose, but Petrunija holds her ground.

Teona Strugar Mitevska (Skopje, 1974) 2001. je stekla zvanje magistricе filmske umjetnosti na prestižnoj Tisch školi za umjetnost Sveučilišta u New Yorku. Njen debitantski kratki film *Veta* osvojio je Specijalnu nagradu žirija Filmskog festivala u Berlinu, a njen prvi dugometražni igrani film *How I Killed a Saint* prikazan je na više od 50 filmskih festivala i osvojio je niz nagrada širom svijeta. Njen drugi igrani film *I am from Titov Veles* prikazan je na više od 80 filmskih festivala širom svijeta i osvojio je preko 20 nagrada, uključujući Specijalnu nagradu žirija Sarajevu Film Festivala. Film *Kada dan nije imao ime* premijerno je prikazan na Filmskom festivalu u Berlinu u okviru programa Panorama. Vodi Sisters and Brother Mitevski production company s bratom i sestrom Vukom i Labinom.

Teona Strugar Mitevska (Skopje, 1974) finished the Master of Film Arts programme at the prestigious Tisch School of the Arts in New York in 2001. Her debut short film, *Veta*, has received the Special Jury Prize at the Berlin International Film Festival, and her first feature film, *How I Killed a Saint* has been screened at more than 50 festivals and has won a range of awards worldwide. Her second feature film, *I am from Titov Veles* has been screened at over 80 festivals across the world and has won more than 20 awards, including the Special Jury Prize at Sarajevo Film Festival. The film *When the Day Had no Name* premiered at the Berlin International Film Festival in the Panorama section. She runs the Sisters and Brothers Mitevski production company with her siblings Vuk and Labina.

IZBRISANA ERASED



Slovenija, Hrvatska, Srbija
• Slovenia, Croatia, Serbia
2018 • 86'
drama

MEĐUNARODNI FESTIVALI • INTERNATIONAL FESTIVALS

- FEST 2019, Beograd Srbija - nagrada za najbolji scenarij, Trieste Film Festival 2019, Trieste, Italija, Tallinn Black Nights FF 2018, Tallinn, Estonia, Festival slovenskog filma 2018, Portorož, Slovenija - najbolja glavna ženska uloga, nagrada na najbolju originalnu glazbu, nagrada za najbolju scenografiju, nagrada za najbolju kostimografiju
- FEST 2019, Belgrade, Serbia, best screenplay award; Trieste Film Festival 2019, Trieste, Italy; Tallinn Black Nights ff 2018, Tallinn, Estonia; Festival of Slovenian Film 2018, Portorož, Slovenia - Best Actress in a Leading Role, Best Original Music, Best Production Design, Best Costume Design

REŽIJA • DIRECTOR

MIHA MAZZINI

SCENARIJ • SCREENPLAY Miha Mazzini

FOTOGRAFIJA • CINEMATOGRAPHY Dušan Joksimović

MONTAŽA • EDITOR Tomislav Pavlic

SCENOGRAFIJA • PRODUCTION DESIGN Matjaž Pavlovec

KOSTIMOGRAFIJA • COSTUME DESIGN Sanja Džeba

OBLIKOVANJE ZVUKA • SOUND Borut Berden

ORIGINALNA GLAZBA • SCORE Jura Ferina, Pavao Miholjević

MASKA • MAKE UP Talija Ivančić

ULOGI • ACTORS

Judita Franković Brdar, Sebastian Cavazza, Doroteja Nadrah, Silva Čušin, Pia Zemljčić, Jernej Kogovšek, Izudin Bajrović, Brane Završan, Marko Mandić

PRODUCENT • PRODUCER Frenk Celarc

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Gustav film

KOPRODUCENTI • COPRODUCERS

Ankica Jurić Tilić, Ira Cecić, Biljana Prvanović, Diego Zanco, Christoph Thoke

KOPRODUKCIJA • COPRODUCED BY

Kinorama, Hrvatska, Delirium d.o.o., Srbija, Pakt Media d.o.o., Slovenija,

Christoph Thoke, Njemačka, pridruženi producent

DISTRIBUCIJA • DISTRIBUTION 2i Film

PRODAJNI ZASTUPNIK • SALES AGENT Pluto Film

Rane su 90-e. Nakon poroda u lokalnoj bolnici, Ana nailazi na birokratski problem. U sustavu nema njezinih osobnih podataka, pa tako ni socijalnog osiguranja ili prijavljene stalne adrese. Drugim riječima, Ana službeno ne postoji iako je u Sloveniji provela cijeli život. Njezino dijete smatra se siročetom, a siročad se daje na posvajanje.

Early 1990s. After giving birth at a local hospital, Ana faces a bureaucracy issue. Her personal details are not in the system, including her social security and address. In other words, Ana officially does not exist, even though she has spent her entire life in Slovenia. Her child is considered an orphan, and orphans are given up for adoption.

Miha Mazzini (Kranj, 1961) postdiplomski studij kreativnog pisanja za film i TV završio je na Sveučilištu u Sheffieldu u Engleskoj. Autor je dvaju nagrađivanih scenarija za dugometražni igrani i TV film, a kao redatelj potpisao je pet kratkih filmova i dokumentaraca. Dugometražni film *Izbrisana* njegov je redateljski prvijenac, koji je imao svjetsku premijeru na Tallinn Black Nights Film Festivalu. Autor je gotovo 30 knjiga, prevedenih na 9 različitih jezika. Dobitnik je brojnih književnih i filmskih nagrada.

Miha Mazzini (Kranj, 1961) has an MA in Creative Writing for Film and Television from the University of Sheffield in England. He is the screenwriter of two award-winning screenplays for a feature film and a TV film, and he has directed five short films and documentaries. The feature film *Erased* is his directorial debut, which premiered at Tallinn Black Nights Film Festival. He is the author of about thirty books translated into nine different languages, and has won numerous literary and film awards.

RAFAEL



Nizozemska, Belgija, Italija, Hrvatska
 • The Netherlands, Belgium, Italy, Croatia
 2018 • 104'
 drama

HRVATSKA PREMIJERA
 CROATIAN PREMIERE

REŽIJA • DIRECTOR

BEN SOMBOGAART

SCENARIJ • SCREENPLAY Tijs van Marle, Massimo Gaudioso

FOTOGRAFIJA • CINEMATOGRAPHY Jan Moskoeps

MONTAŽA • EDITOR David Verdurme

SCENOGRAFIJA • PRODUCTION DESIGN Ivan Veljača

KOSTIMOGRAFIJA • COSTUME DESIGN Željka Franulović

OBLIKOVANJE ZVUKA • SOUND Wart Wamsteker

ORIGINALNA GLAZBA • SCORE Hannes De Maeyer

MASKA • MAKE UP Ana Bulajić-Črček

ULOGE • ACTORS Melody Klaver, Nabil Mallat, Mehdi Meskar, Medina Schuurman

PRODUCENT • PRODUCER Reinier Selen

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Rinkel film

KOPRODUKCIJA • COPRODUCED BY

Jaako dobra produkcija u suradnji s Nukleus filmom

Jaako dobra produkcija in cooperation with Nukleus film

Tunižanin Nazir oženjen je Nizozemkom Kimmy, koja je i trudna. Za vrijeme Arapskog proljeća, odlučuje otići izvan zemlje. Ali, samo nju puštaju preko granice u Europu. Nazirovi dokumenti nisu dovoljni državnim službenicima, te je on prisiljen tražiti alternativne načine kako da se pridruži supruzi u Nizozemskoj. U jednom od pokušaja brodom dolazi do talijanskog otoka Lampeduse, gdje biva zatočen u kamp kao ilegalna izbjeglica. Istovremeno, Kimmy obilazi mjerodavne institucije i daje sve od sebe kako bi pomogla Naziru.

Tunisian Nazir is married to the pregnant Dutch Kimmy. During Arab Spring, they decide to leave the country, but only Kimmy is allowed across the border into Europe. Nazir's papers are not enough for the officials, and he is forced to find alternative ways to join his wife in the Netherlands. In one of his attempts to get there, he manages to reach the Italian island of Lampedusa by boat, where he is imprisoned as an illegal refugee. In the meantime, Kimmy visits various institutions and does everything she can to help Nazir.

Ben Sombogaart (Amsterdam, 1947) redatelj je i scenarist koji se nakon školovanja na Filmskoj akademiji u Amsterdamu posvetio režiji zapaženih i nagrađivanih dokumentaraca, a potom i filmova za djecu i mlade. Najpoznatiji je po filmovima *Bride Flight* (2008), *De storm* (2009), *Kruistocht in spijkerbroek* (2006) te *Twin Sisters* (2002) koji je bio nominiran za Oscara u kategoriji najboljeg stranog filma, dok su filmovi *Mijn vader woont in Rio* (1989) i *De jongen die niet meer praatte* (1996) osvojili i nagrade na Berlinaleu (Award of the Senator for Women, Youth and Family i UNICEF Award). Film *Rafael*, u čijem je fokusu istinita priča o ljubavnom paru koji je prošao pravi pakao kako bi mogao biti zajedno, sniman je u Hrvatskoj. Redatelju je ovo drugo snimanje u Hrvatskoj nakon 2005. (spomenuti *Kruistocht in spijkerbroek*).

Ben Sombogaart (Amsterdam, 1947) is a director and screenwriter. He attended the Netherlands Film Academy in Amsterdam, and later directed noted and awarded documentaries, as well as children's and youth films. He is most well-known for his films *Bride Flight* (2008), *De storm* (2009), *Kruistocht in spijkerbroek* (2006), and *Twin Sisters* (2002), which earned an Academy Award nomination for Best Foreign Language Film. His films *Mijn vader woont in Rio* (1989) and *De jongen die niet meer praatte* (1996) received awards at the Berlin International Film Festival (Award of the Senator for Women, Youth and Family, and UNICEF Award). *Rafael*, which focuses on a true story about a couple that went through hell to be together, was filmed in Croatia. The first time Sombogaart filmed in Croatia was in 2005, for the film *Kruistocht in spijkerbroek*.

REŽI LOVE CUTS



Srbija, Hrvatska • Serbia, Croatia
2019 • 76'
drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE

REŽIJA • DIRECTOR
KOSTA ĐORĐEVIĆ

SCENARIJ • SCREENPLAY Dragan Nikolić

FOTOGRAFIJA • CINEMATOGRAPHY Bojana Andrić

MONTAŽA • EDITOR Romana Vujasinović

SCENOGRAFIJA • PRODUCTION DESIGN Damjan Paranosić

KOSTIMOGRAFIJA • COSTUME DESIGN Suna Kažić

OBLIKOVANJE ZVUKA • SOUND Mićun Jauković, Dako Puač

ORIGINALNA GLAZBA • SCORE Filip Mitrović

MASKA • MAKE UP Darko Kenig

ULOGI • ACTORS

Kristina Jovanović, Mladen Sovilj, Đurđina Radić, Marko Janketić, Milan Čučilović

PRODUCENT • PRODUCER Miloš Ivanović

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Kinematografska kuća

KOPRODUCENTI • COPRODUCERS Ivana Marinić Kragić

KOPRODUKCIJA • COPRODUCED BY Marinis Media (HR)

PRODAJNI ZASTUPNIK • SALES AGENT Soul Food

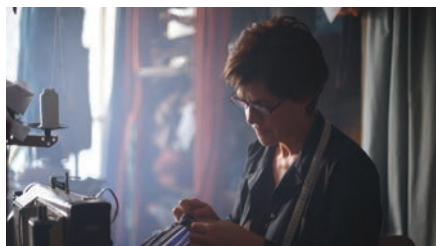
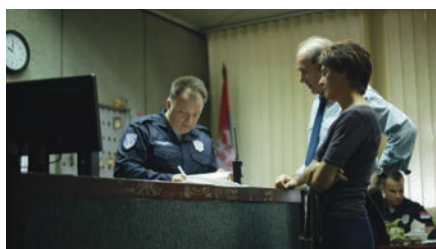
Kolovoz je na užarenim ulicama Beograda. Aja, buntovna tinejdžerica, raskida s dečkom Igorom po tko zna koji put. Malo kasnije dok dokoličari s društvom, počne ih maltretirati lokalna banda klinaca i Aja biva ubodena nožem. Između posjete veterinaru zbog sanacije rane i skrivanja nemilog događaja pred mamom, Aja će uskoro biti i pred posebnim iskušenjem – osvetiti se bandi ili se pomiriti s Igorom – i sve to u samo jednom danu.

It is a scorching August on the streets of Belgrade. A cocky teenage girl, Aja, breaks up with her boyfriend for the umpteenth time. A little while later, while hanging out with her friends, she gets bullied and is stabbed by a gang of local kids. In between visiting a vet to take care of the wound and hiding the unfortunate event from her mom, Aja struggles between taking revenge and making up with her boyfriend.

Kosta Đorđević (Beograd, 1981) 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 Locarno FF/Leopards of Tomorrow. Poslije nekoliko kratkometražnih i dokumentarnih filmova, 2013. snima prvi dugometražni film *Skidanje*, koji je osvojio više nagrada na festivalima u regiji. Trenutno radi na trećem igranom filmu *Žal*.

Kosta Đorđević (Belgrade, 1981) 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*, was premiered in 2006 at the Locarno FF/Leopards of Tomorrow. 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. He is currently working on his third feature film *Sweet Sorrow*.

ŠAVOVI STITCHES



Srbija, Hrvatska, Bosna i Hercegovina, Slovenija

• Serbia, Croatia, Bosnia and Herzegovina,

Slovenia

2019 • 97'

drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

- Međunarodni filmski festival u Berlinu 2019. – Panorama – Nagrada Europa Cinemas Label za najbolji film
- Međunarodni filmski festival u Beogradu – FEST 2019. – Najbolji scenarij u Nacionalnom natjecateljskom programu (Miha Mazzini); Nagrada kritičara *Nebojša Đukelić* za najbolji regijski film; Nagrada FIPRESCI
- Berlin International Film Festival, 2019 - Panorama - Europa Cinemas Label award for best film
- Belgrade International Film Festival - FEST 2019 - Best Screenplay in the National Competition Programme (Miha Mazzini), Critics' Award *Nebojša Đukelić* for best film in the region, FIPRESCI prize

REŽIJA • DIRECTOR

MIROSLAV TERZIĆ

SCENARIJ • SCREENPLAY Elma Tataragić

FOTOGRAFIJA • CINEMATOGRAPHY Damjan Radovanović

MONTAŽA • EDITORS Milena Petrović

SCENOGRAFIJA • PRODUCTION DESIGN Ana Buljan

KOSTIMOGRAFIJA • COSTUME DESIGN Zora Mojsilović

OBLIKOVANJE ZVUKA • SOUND Julij Zornik

ORIGINALNA GLAZBA • SCORE Aleksandra Kovač

MASKA • MAKE UP Dušica Vuksanović

ULOGI • ACTORS Snežana Bogdanović, Marko Bačović, Jovana Stojilković, Pavle Čemerikić

PRODUCENTI • PRODUCERS Uliks Fehmiu, Milena Trobozić Garfield

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY West End Productions

KOPRODUKCIJA • COPRODUCED BY

Nora Production Group, Slovenija, Spiritus Movens, Hrvatska, SCCA/PRO.BA, BIH

PRODAJNI ZASTUPNIK • SALES AGENT Cercamon

Osamnaest godina nakon nenadane smrti novorođenog sina, Ana i dalje vjeruje da je on zapravo otet i prodan na posvajanje, i to zbog činjenice što su otmičice beba u srpskim rodilištima bile relativno česta pojava. Uskoro nailazi na novi trag, koji joj ulijeva nadu da će ga napokon pronaći. Pritom se Ana u potrazi za istinom upušta u borbu ne samo protiv policijskog i bolničkog sustava, nego i protiv vlastite obitelji – brižnog supruga i otuđene kćeri.

Eighteen years after the sudden death of her newborn son, Ana still believes he has really been kidnapped and sold for adoption, as kidnappings of babies from Serbian maternity wards were a relatively frequent matter. She soon comes up with a new lead that gives her hope she might finally find him. In her search for the truth, Ana will fight not only the police and the hospital, but her own family as well: her caring husband and estranged daughter.

Miroslav Terzić (Beograd, 1969) diplomirao je na Pravnom fakultetu u Beogradu te pohađao postdiplomske studije na Fakultetu dramskih umetnosti. 2012. završio je prvi dugometražni igrani film *Ustanička ulica* (premijera na 36. Međunarodnom filmskom festivalu u Sao Paulu, a među ostalima, sudjelovao je i na Festivalu u Cottbusu - nagrada za najbolji debitantski film, na 41. Filmskom festivalu u Sopotu - tri nagrade, među kojima i za najbolji film, a dobio je i Srce Sarajeva za najbolju mušku ulogu). Producent je i redatelj kratkog igranog filma *Leibe Avgustin*. Neke od njegovih reklama osvojile su prestižne nagrade - Golden Drum, Eurobest, Epica.

Miroslav Terzić (Belgrade, 1969) graduated from the Faculty of Law in Belgrade and attended master studies at the Faculty of Dramatic Arts. He completed his first feature *Redemption Street* in 2012. The film premiered at the 36th São Paulo International Film Festival, and was screened at Cottbus Film Festival (Best Debut Film), at the 41st Sopot Film Festival (three awards, including Best Film), and has received the Heart of Sarajevo for Best Actor. Terzić has directed and produced the short film *Leibe Avgustin*. Some of his commercials have won prestigious awards - Golden Drum, Eurobest, Epica.

TERET THE LOAD



Srbija, Francuska, Hrvatska, Iran, Katar

• Serbia, France, Croatia, Iran, Qatar

2018 • 98'

drama

MEĐUNARODNI FESTIVALI • INTERNATIONAL FESTIVALS

• Cannes Film Festival 2018, Cannes, Francuska - program
15 dana autora

• Cannes Film Festival 2018, Cannes, France, Directors'
Fortnight

film je nagrađivan na više od 40 međunarodnih festivala
The film has received awards at more than 40 international
festivals

REŽIJA • DIRECTOR

OGNJEN GLAVONIĆ

SCENARIJ • SCREENPLAY Ognjen Glavonić

FOTOGRAFIJA • CINEMATOGRAPHY Tatjana Krstevski

MONTAŽA • EDITOR Jelena Maksimović

SCENOGRAFIJA • PRODUCTION DESIGN Zoran Petrov

KOSTIMOGRAFIJA • COSTUME DESIGN Maja Mirković

OBLIKOVANJE ZVUKA • SOUND Jakov Munižaba

MASKA • MAKE UP Marija Kovačević Jovanović

ULOGE • ACTORS Leon Lučev, Pavle Čemerikić, Tamara Krcunović, Ivan Lučev, Igor Benčina

PRODUCENTI • PRODUCERS Dragana Jovović, Stefan Ivančić, Ognjen Glavonić, Sophie Erbs

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Non-Aligned Films

KOPRODUCENTI • COPRODUCERS Ankica Jurić Tilić, Tom Dercourt, Pouria Heidary Oureh

KOPRODUKCIJA • COPRODUCED BY

Kinorama, Hrvatska, Cinema Defacto, Francuska, Three Garden Film, Iran

DISTRIBUCIJA • DISTRIBUTION Five Stars Film Distribution

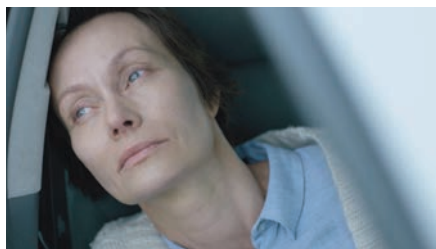
PRODAJNI ZASTUPNIK • SALES AGENT New Europe Film Sales

Vlada radi kao vozač kamiona za vrijeme NATO-vog bombardiranja Srbije 1999. godine. Zadužen za prijevoz tajanstvenog tereta od Kosova do Beograda, Vlada se probija kroz nepoznat teritorij u zemlji opustošenoj ratom. Zna da će se jednom kad završi posao, morati vratiti kući i suočiti s posljedicama svojih postupaka.

Vlada works as a truck driver during the NATO bombing of Serbia in 1999. Tasked with transporting a mysterious load from Kosovo to Belgrade, he drives through unfamiliar territory, trying to make his way in a country scarred by the war. He knows that once the job is over, he will need to return home and face the consequences of his actions.

Ognjen Glavonić (Pančevo, 1985) redatelj je i scenarist čiji su kratkometražni filmovi prikazani na više od 50 međunarodnih filmskih festivala, a srednjemetražni dokumentarni film *Živan pravi pank festival* (2014) imao je svjetsku premijeru na Cinéma du Réel, nakon čega je bio na više od četrdeset međunarodnih festivala, između kojih su Rotterdam i CPH:DOX. Dugometražni dokumentarni film *Dubina dva* (2016) imao je premijeru u Forumu Berlinalea.

Ognjen Glavonić (Pančevo, 1985) is a director and screenwriter. His films have been screened at more than 50 international film festivals, and his documentary *Živan Makes a Punk Festival* (2014) saw its world premiere at Cinéma du Réel, after which it was screened at more than forty international festivals, including Rotterdam and CPH:DOX. His feature documentary *Depth Two* (2016) premiered at Berlinale Forum.



Litva, Latvija, Hrvatska • Lithuania, Latvia, Croatia
2018 • 97'
drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE

MEĐUNARODNI FESTIVALI • INTERNATIONAL FESTIVALS

- Međunarodni filmski festival u Karlovim Varima 2018. – East of the West, Festival istočnoeuropskog filma u Cottbusu 2018, Black Nights filmski festival u Tallinu 2018. itd.
- Karlovy Vary International Film Festival 2018 - East of the West; Film Festival Cottbus 2018; Tallinn Black Nights Film Festival 2018 etc.



Slovenija, Bosna i Hercegovina, Hrvatska • Slovenia, Bosnia and Herzegovina, Croatia
2018 • 105'
drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE

DIŠUĆI U MRAMOR KVEPAVIMAS I MARMURA BREATHING INTO MARBLE

REŽIJA • DIRECTOR
GIEDRE BEINORIUTE

SCENARIJ • SCREENPLAY Giedre Beinoriute
FOTOGRAFIJA • CINEMATOGRAPHY Audrius Kemežys
MONTAŽA • EDITORS Armands Začs, Giedre Beinoriute
ORIGINALNA GLAZBA • SCORE Vestards Šimkus
ULOGE • ACTORS Airida Gintautaitė, Joris Baltrūnas, Sigitas Šidlauskas, Guna Zarina
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Just a moment
KOPRODUKCIJA • COPRODUCED BY Aning Film d.o.o., Mistrus Media
DISTRIBUCIJA • DISTRIBUTION Avis Rara

Izabela je moderna intelektualka koja sa suprugom živi na farmi izvan gradske vreve. Imaju i sina Gailiusa koji pati od sporadičnih epileptičnih napadaja, ali je i inteligentniji od većine djece svoje dobi. Izabele iz dječjeg doma odluči posvojiti tajanstvenog i povučenog 6-godišnjeg Ilju.

Izabele is a modern intellectual, living with her husband Liudas in a homestead near a big city. Their son Gailius has a case of epilepsy and is smarter than most children his age. Izabele decides to adopt Ilja, a secretive and withdrawn six-year-old boy from the children's home.

Giedre Beinoriute (Vilnius, 1976) diplomirala je 2002. na Litavskoj akademiji glazbe i kazališta, odsjek filma i televizije, s magisterijem iz audiovizualnih umjetnosti, a na istoj akademiji predaje dramaturgiju i režiju od 2007. godine. Od 1997. napisala je i režirala devet filmova, redom priznatih na nacionalnoj i međunarodnoj sceni.

Giedre Beinoriute (Vilnius, 1976) graduated from the Lithuanian Academy of Music and Theatre, Film and TV Department with an MA in audiovisual arts in 2002. Since 2007, she has been teaching screenwriting and directing at the same academy. Since 1997, she has written and directed eight films, with all receiving recognition both nationally and internationally.

GLUMIM, JESAM IGRAM, SEM / I ACT, I AM

REŽIJA • DIRECTOR
MIROSLAV MANDIĆ

SCENARIJ • SCREENPLAY Miroslav Mandić
FOTOGRAFIJA • CINEMATOGRAPHY Erol Zubčević, Mitja Ličen
MONTAŽA • EDITOR Andrej Nagode
ULOGE • ACTORS Luna Zimić Mijović, Goran Bogdan, Gregor Zorc, Lana Barić, Ivana Roščić, Olga Pakalović, Moja Funkl
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Filmmostovje
KOPRODUKCIJA • COPRODUCED BY Focus Media, Dinaridi Film, Antitalent (HR), pro.ba (BiH)
DISTRIBUCIJA • DISTRIBUTION Pari Pikule

Pripremajući se za ulogu lopova, mlada glumica počinje krasti u stvarnom životu. / Kazališni glumac dobije ulogu klošara na filmu. Tijekom istraživanja za ulogu druži se s beskućnicima. / Glumac i glumica igraju uloge strastvenog para u tv-sapunici. Nakon završetka produkcije, on tvrdi da je zaista zaljubljen u nju. Za glumicu, sve ono ispred kamere nema veze s njihovim privatnim životima, ali glumac opsesivno ustrajava.

While preparing for a part of a thief, a young actress begins stealing in real life. / A theatre actor is offered to play a bum in a movie. During his research for the part, he makes friends with the homeless. / An actor and an actress are playing a passionate couple in a TV soap opera. When production wraps, he claims to be in love with her. The actress insists that what they did in front of the camera has nothing to do with their private lives, but the actor obsessively persists.

Miroslav Mandić (Sarajevo, 1955) magistrirao je scenarij i filmsku režiju na Columbia University u New Yorku. Njegov kratki film *Brak radnika* osvojio je Grand Prix Zlatni zmaj na Međunarodnom festivalu u Krakovu, a cjelovečernji igrani film *Život radnika* osvojio je Grand Prix na Festivalu europskog filma Strasbourg 1988. Autor je i zapaženog filma *Adria Blues* (2013) te kultne *Top liste nadrealista* (1989-90). U periodu 1995-2002. režirao je brojne dokumentarce za Češku televiziju.

Miroslav Mandić (Sarajevo, 1955) obtained an MFA in directing and screenwriting from Columbia University, New York. His short film *Worker's Marriage* has won the Grand Prix Golden Dragon at Krakow Film Festival, and his feature film *A Worker's Life* won the Grand Prix at the Strasbourg Festival of European Film in 1988. He is the author of the noted film *Adria Blues* (2013), and the cult series *Top lista nadrealista* (1989-1990). From 1995-2002 he directed numerous documentaries for Czech Television.



KAO DA JE MOJ SIN SEMBRA MIO FIGLIO JUST LIKE MY SON

REŽIJA • DIRECTOR

COSTANZA QUATRIGLIO

SCENARIJ • SCREENPLAY Doriane Leoneff, Costanza Quatriglio
FOTOGRAFIJA • CINEMATOGRAPHY Stefano Falivene, Sabrina Varani

MONTAŽA • EDITOR Letizia Caudullo, Marie-Hélène Dozo

ORIGINALNA GLAZBA • SCORE Luca D'Alberto

ULOGJE • ACTORS Basir Ahang, Tihana Lazović, Dawood Yousefi

PRODUCENTI • PRODUCERS Andrea Pais, Matteo Rovere, Ivy Vanhaecke, Danijel Pek

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Ascent Film

KOPRODUKCIJA • COPRODUCED BY Rai Cinema (IT), Caviar Films (BE), Antitalent (HR)

DISTRIBUCIJA • DISTRIBUTION Antitalent

PRODAJNI ZASTUPNIK • SALES AGENT True Colors



Italija, Belgija, Hrvatska • Italy, Belgium, Croatia
2018 • 103'
drama

Usred noći triput zazvoni telefon. To je znak; Ismail odlazi u pozivni centar kako bi uzvratilo poziv. Muškarac se javlja na telefon u Afganistanu i predaje slušalicu Ismailovoj majci, koja kaže da ga ne poznaje. Njezin sin još je kao dječak pobjegao s bratom iz zemlje, nakon čega mu gubi svaki trag.

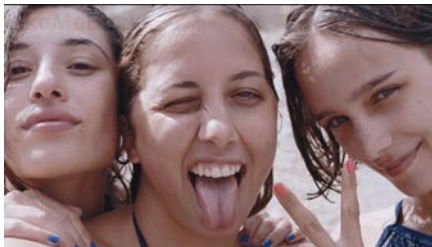
In the middle of the night, a phone rings three times. It's a sign. Ismail calls back from a call centre. In Afghanistan, a man answers and hands the phone to Ismail's mother, who denies knowing him. She hasn't had any news about her son since he escaped the country as a little boy with his brother.

Costanza Quatriglio (Palermo, 1973) diplomirala je pravo 1997. te završila Scuola Nazionale di Cinema 1999. Njeni kratki filmovi te dokumentarci prikazani su na brojnim festivalima, a često su i nagrađivani (Venecijanski filmski festival, itd.). Dugometražni prvijenac joj je *L'isola* (nagrada FIPRESCI na Bratislava International Film Festivalu).

Costanza Quatriglio (Palermo, 1973) graduated in law in 1997, and finished the Scuola Nazionale di Cinema in 1999. Her short films and documentaries have been screened at numerous festivals, and have frequently won awards (Venice Film Festival). Her debut feature film, *The Island*, received the FIPRESCI Prize at the Bratislava International Film Festival.

FESTIVALI • FESTIVALS

- Locarno film festival
- Locarno International Film Festival



LAJKAJ I TI MENE LIKEMEBACK

REŽIJA • DIRECTOR

LEONARDO GUERRA SERÀGNOLI

SCENARIJ • SCREENPLAY Leonardo Guerra Seràgnoli

FOTOGRAFIJA • CINEMATOGRAPHY Gian Filippo Corticelli

MONTAŽA • EDITOR Alice Roffinengo

ORIGINALNA GLAZBA • SCORE Alva Noto

ULOGJE • ACTORS Angela Fontana, Denise Tantucci, Blu Yoshimi, Goran Marković

PRODUCENTI • PRODUCERS

Ines Vasiljevic, Nicola Lusuardi, Leonardo Guerra Seràgnoli, Fabrizio Donvito

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Essentia (IT)

KOPRODUKCIJA • COPRODUCED BY

Nightswim (IT), Indiana Production (IT), Antitalent (HR), Rai Cinema (IT)

DISTRIBUCIJA • DISTRIBUTION Antitalent

PRODAJNI ZASTUPNIK • SALES AGENT Media Luna



Italija, Hrvatska • Italy, Croatia
2018 • 82'
coming of age drama

Carla, Danila i Lavinia dolaze na odmor u Hrvatsku kako bi proslavile završetak srednje škole. U pratnji lokalnog skipera Joška odlaze na jedrenje po Jadranskom moru. Svaki trenutak zabave objavljuju na društvenim mrežama, nesvjesne da će im događaji koje time uzrokuju potpuno promijeniti živote.

Carla, Danila nad Lavinia go to Croatia on holiday to celebrate the end of high school. Accompanied by Joško, a local skipper, they sail around the Adriatic Sea. They share every moment of fun on social media, unaware that the resulting events will transform their lives.

Leonardo Guerra Seràgnoli (Rim, 1980) od samih je početaka alternirao između studija glazbe i filma, a prije nego se posvetio režiranju, završio je glazbeni studij na Berklee College of Music u Bostonu, kad je snimio i prvi kratki film *Carne e Cielo*. Nakon scenarijskog usavršavanja na London Film School 2012, napisao je i režirao prvi dugometražni film – nagrađivani *Last Summer*.

Leonardo Guerra Seràgnoli (Rome, 1980) has been working in music and film from the very beginnings, but before he focused on directing, he graduated in film scoring at the Berklee College of Music in Boston. During his studies, he directed his first short film, *Meat and Sky*. After an MA in screenwriting at the London Film School in 2012, he wrote and directed his first feature film, the awarded *Last Summer*.

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

- Locarno film festival 2018, Trieste film festival 2019
- Locarno International Film Festival 2018, Trieste Film Festival 2019



KRATKA PULA SHORT PULA

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DOKUMENTARNI • DOCUMENTARY FILMS

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Kratka Pula
Short Pula



Hrvatska • Croatia
2019 • 17'
drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE

BEPO

REŽIJA • DIRECTOR

FILIP ANTONIO LIZATOVIĆ

SCENARIJ • SCREENPLAY Filip Antonio Lizatović
FOTOGRAFIJA • CINEMATOGRAPHY Filip Antonio Lizatović
MONTAŽA • EDITOR Filip Antonio Lizatović
OBLIKOVANJE ZVUKA • SOUND Filip Antonio Lizatović
ULOGJE • ACTORS

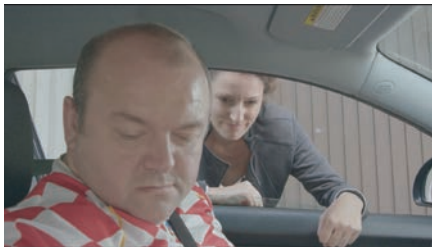
Anja Matković, Val Krušić, Frano Mašković, Jure Radnić, Hrvojkja Begović, Iris Vuković
PRODUCENT • PRODUCER Igor Jelinović
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Udruga Blank

Bepo je usamljeni dječak, zapostavljen od strane majke koja je posvećena svom novom dečku Rikiju. Igrom slučaja, Bepo zateče Rikija u neobičnoj situaciji. To u njemu probudi sumnju da Riki možda nije onakav kakvim se predstavlja.

Bepo is a lonely boy, neglected by his mother who is completely dedicated to her new boyfriend Riki. Bepo accidentally sees Riki in an unusual situation and starts to suspect that Riki may not be the person he's pretending to be.

Filip Antonio Lizatović (Split, 1996) završio je studij na Umjetničkoj akademiji u Splitu, smjer Film i video 2017. *Bepo* je njegov prvi kratki igrani film.

Filip Antonio Lizatović (Split, 1996) graduated in film and video at the Arts Academy in Split in 2017. *Bepo* is his first short film.



Hrvatska • Croatia
2019 • 11'
drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE

MEHANIKA 2 MECHANICS 2

REŽIJA • DIRECTOR

BOJAN RADANOVIĆ

SCENARIJ • SCREENPLAY Bojan Radanović, Anja Matković
FOTOGRAFIJA • CINEMATOGRAPHY Marko Jerbić
MONTAŽA • EDITOR Luka Tokić
OBLIKOVANJE ZVUKA • SOUND Ivan Mrkoci
ULOGJE • ACTORS

Anja Matković, Nikša Butijer, Csilla Barath Bastaić, Anica Kontić, Toma Medvešek
PRODUCENT • PRODUCER Igor Jelinović
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Udruga Blank

Sveučilišna profesorica Vanja saznaje da joj je otac pretrpio moždani udar, a njen oženjeni partner se ne javlja na telefon. Međutim, utjehu joj pruža čovjek od kojeg to najmanje očekuje.

University professor Vanja finds out her father has had a stroke, and her married boyfriend is not answering her phone calls. Surprisingly for her, she finds comfort where she least expects it.

Bojan Radanović (Nova Gradiška, 1979) autor je kratkih igranih filmova *Izgubljeni* (2014), *Prije mraka* (2016), *Frankfurt glavni grad Njemačke* (2018), *Mehanika 2* (2019) i *Bibek* (2019). Student je prve godine diplomskog studija Filmske i TV režije, smjer igrani film, na ADU Zagreb. Aktivni je član Udruge Blank.

Bojan Radanović (Nova Gradiška, 1979) is the author of short films *Lost* (2014), *Before Dark* (2016), *Frankfurt, the Capital of Germany* (2018), *Mechanics 2* (2019), and *Bibek* (2019). He is in his first year of study of film and TV directing at the Academy of Dramatic Art in Zagreb. He is an active member of Blank Film Incubator.



MINUTE MINUTES

REŽIJA • DIRECTOR
VANJA NIKOLIĆ



Hrvatska • Croatia
2019 • 6'
kriminalistički • crime

HRVATSKA PREMIJERA
CROATIAN PREMIERE

SCENARIJ • SCREENPLAY Vanja Nikolić
FOTOGRAFIJA • CINEMATOGRAPHY Bojan Haron Markičević
MONTAŽA • EDITORS Nikola Tošić, Tomislav Josipović
OBLIKOVANJE ZVUKA • SOUND Igor Mihajlović
ULOGI • ACTORS Marinko Prga, Goran Navojec, Robert Budak
PRODUCENTI • PRODUCERS Njuškalo, Vanja Nikolić, Katarina Prpić, Bojan Haron Markičević
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Antitalent

Sukob između tri visokorangirana člana zagrebačkog kriminalnog podzemlja; sukob između dva pogleda na svijet opterećen generacijskim jazom i željom za promjenom.

A conflict between three high-ranking members of Zagreb criminal underground. It is a clash between two opposing attitudes towards life, one burdened by generational differences and a desire for change.

Vanja Nikolić (Čakovec, 1993) studirao je novinarstvo na Hrvatskim studijima. Od 2013. aktivno se bavi produkcijom, radeći kao asistent i producent na manjim i većim projektima. 2016. režira prvi glazbeni spot, a zatim nastavlja režijski razvoj radeći više web i jednu TV reklamu. *Minute* mu je prvi kratki film, koji je sam napisao, režirao i dijelom producirao. U 2019. priprema novi kratki i aktivno razvija dugometražni scenarij.

Vanja Nikolić (Čakovec, 1993) studied journalism at the University Department of Croatian Studies. Since 2013, he has been active in production, working as an assistant and producer on smaller and larger projects. In 2016, he directed his first music video, continuing his development as a director focusing more on Internet commercials and one TV commercial. *Minutes* is his first short film. He partly produced the film, and is the screenwriter and director. He is working on a new short film and developing a screenplay for a feature film in 2019.



OGRADA GARDHI / FENCE

REŽIJA • DIRECTOR
LENDITA ZEQRIRAJ



Kosovo, Hrvatska, Francuska • Kosovo, Croatia, France
2018 • 15'
drama, komedija • drama, comedy

MEĐUNARODNI FESTIVALI • INTERNATIONAL FESTIVALS

- Palm Springs International ShortFest, Palm Springs CA,
USA BEST LIVE-ACTION SHORT 15 Minutes and Under.

Film je nagrađen na desetak međunarodnih festivala.
The film has received awards at some ten international festivals.

SCENARIJ • SCREENPLAY Lendita Zeqiraj
FOTOGRAFIJA • CINEMATOGRAPHY Sebastien Goepfert
OBLIKOVANJE ZVUKA • SOUND Jean-Barthelemy Velay
ULOGI • ACTORS
Rozafa Celaj, Arti Lokaj, Timur Urcan, Ilire Vinca, Adriana Matoshi, Alketa Syla
PRODUCENT • PRODUCER Bujar Kabasi
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY N'ART
KOPRODUKCIJA • COPRODUCED BY Bujar Kabasi / Woof Films, Sacrebleu Productions, Francuska

Dječak koji želi psića naći će se usred neugodne obiteljske rasprave. Nekoliko žena koje pripadaju različitim generacijama glasno se jedna drugoj suprotstavljaju, iznoseći stavove o životu, ljubavi, strasti i patrijarhatu.

A little boy who wants a puppy is caught in the midst of an unpleasant family discussion.

Several women from different generations loudly confront each other with their views on life, love, desire, and patriarchy.

Lendita Zeqiraj (Priština, 1972) nagrađivana je filmska redateljica, scenaristica i vizualna umjetnica koja je završila diplomski i poslijediplomski studij vizualnih umjetnosti na Umjetničkoj akademiji u Prištini. U Parizu je studirala Estetiku filma na Paris 8 University. 2014. proglašena je nacionalnom filmašicom godine i nagrađena od strane kosovskog Ministarstva kulture.

Lendita Zeqiraj (Priština, 1972) is an award-winning film director, screenwriter, and visual artist. She holds a Bachelor and a Master degree in visual arts from the Faculty of Arts in Priština. She studied film aesthetic at University of Paris 8. In 2014, she was named the national filmmaker of the year and received the award of the Kosovo Minister of Culture.



SAHRANA THE FUNERAL

REŽIJA • DIRECTOR

TIN MEZE

SCENARIJ • SCREENPLAY Tin Meze

FOTOGRAFIJA • CINEMATOGRAPHY Vedran Janković

MONTAŽA • EDITOR Tin Meze

OBLIKOVANJE ZVUKA • SOUND Tin Meze

ULOGI • ACTORS

Romina Vitasović, Ivo Gregurević, Frano Mašković, Miran Cencič, Bruno Mašić

PRODUCENT • PRODUCER Igor Jelinović

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Udruga Blank



Obitelj dolazi u posjet djedu koji ostaje sam nakon smrti supruge. Iako im je namjera pomoći mu i olakšati život u bolnom razdoblju, oni zapravo narušavaju njegov mir.

The family comes to visit Granpa, who's left alone after his wife died. Although intending to help him in the period of grief, they ruin his peace.

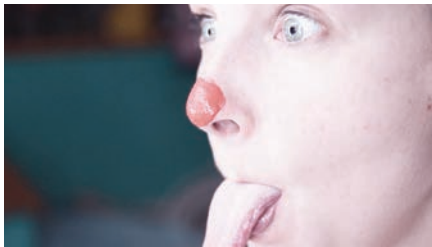
Hrvatska • Croatia
2019 • 16'

drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE

Tin Meze (Zagreb, 1994) student je etnologije te član Blanka i Kinokluba Zagreb. Bavi se fotografijom i snimanjem te pohađa festivale i filmske radionice u Zagrebu. 2018. završava Palunko scenarističku školu te s Blankom snima prvi kratkometražni film *Sahrana*.

Tin Meze (Zagreb, 1994) is a student of ethnology and member of Blank and Kinoklub Zagreb. He works in photography and cinematography, and has attended festivals and workshops in Zagreb. He completed Palunko, Croatian Film Association's screenwriting platform in 2018 and made his first short film, *The Funeral*, with Blank.



UZIMAM I DO

REŽIJA • DIRECTOR

PETAR VARAT

SCENARIJ • SCREENPLAY Ines Zrnc Gregorina

FOTOGRAFIJA • CINEMATOGRAPHY Petar Varat

MONTAŽA • EDITOR Petar Varat

OBLIKOVANJE ZVUKA • SOUND Ivan Beuc

ULOGI • ACTOR Ines Zrnc Gregorina

PRODUCENTI • PRODUCERS Petar Varat, Ines Zrnc Gregorina

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Penx Media



Ona je #sama #dosada #nesretna #danasetajdan

She is #alone #bored #unhappy #todayistheday

Petar Varat je novinar, urednik i voditelj digitalnih projekata, a u zadnjih par godina djelovanje je posvetio vizualnoj umjetnosti. Radi kao fotograf, snimatelj, DOP i montažer na kratkim filmovima, video spotovima, dokumentarnim i namjenskim filmovima. Često surađuje s Ines Zrnc Gregorinom. *I do* mu je prvi film na kojem je radio kao redatelj, DOP i montažer.

Petar Varat is a journalist, editor, and host of digital projects. In the last several years, he has focused on visual arts, working as a photographer, cinematographer, DOP and editor on short films, music videos, documentary, and commission films. He often works with Ines Zrnc Gregorina. *I Do* is his first film as cinematographer, DOP, and editor.

Hrvatska • Croatia
2018 • 9'

eksperimentalni • experimental

HRVATSKA PREMIJERA
CROATIAN PREMIERE



VIŠE NE ZNAM KO SMO MI I DON'T KNOW WHO WE ARE

REŽIJA • DIRECTOR
BORIS HOMOVEC

SCENARIJ • SCREENPLAY Boris Homovec
FOTOGRAFIJA • CINEMATOGRAPHY Peter Perunović

MONTAŽA • EDITOR Sergej Stanjokovski

OBLIKOVANJE ZVUKA • SOUND Dario Domitrović

ULOGE • ACTORS Dora Fišter, Luka Dragić, Biserka Ipša, Bojana Gregorić Vejzović, Mislav Čavajda

PRODUCENT • PRODUCER Sergej Stanjokovski

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY AVVANTURA

KOPRODUKCIJA • COPRODUCED BY Slovenija: Marko Cafnik, Daniel Paskvan



Jedna žena, jedan muškarac, devet godina poslije...

A woman, a man, nine years later...

Boris Homovec profesionalni je novinar, tv autor, scenarist, producent, filmski i kazališni kritičar. Poslije godina bavljenja medijima, filmom *Više ne znam ko smo mi* debitira kao filmski scenarist i filmski redatelj.

Boris Homovec is a professional journalist, television author, screenwriter, producer, film and theatre critic. After years of working in the media, *I Don't Know Who We Are* is his screenwriting and directorial debut.

Hrvatska, Slovenija • Croatia, Slovenia
2019 • 20'

drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE



Hrvatska • Croatia
2019 • 140'
dokumentarni • documentary

HRVATSKA PREMIJERA
CROATIAN PREMIERE

HEROINE DOMOVINSKOG RATA, POBJEDNICE UNBROKEN HEROES, CROATIAN WOMEN IN ARMS

REŽIJA • DIRECTOR

IRENA ŠČURIĆ

SCENARIJ • SCREENPLAY Irena Ščurić
FOTOGRAFIJA • CINEMATOGRAPHY Irena Ščurić
MONTAŽA • EDITOR Irena Ščurić
OBLIKOVANJE ZVUKA • SOUND Ivan Grancarić
ORIGINALNA GLAZBA • SCORE Ivan Grancarić
PRODUCENT • PRODUCER Ivan Katić
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Kaos

Svjedočenja triju žena koje su krenule na front iz potrebe srca da sudjeluju i koliko mogu pomognu onima koji brane dom i obitelji. One su Sabina iz Turnja, Mira iz Vukovara i Zorka iz Sydneya - heroine Domovinskog rata, koje su prave pobjednice života te mogu biti inspiracija svima koji smatraju da je život težak.

Testimonies of three women who went to the frontline feeling it in their hearts they needed to be there and help those fighting to defend their homes and families as much as they could. Sabina from Turanj, Mira from Vukovar and Zorka from Sydney - heroines of the Homeland War, the real winners of life, and can be an inspiration to all those who think life is hard.

Irena Ščurić (1960) završila je zagrebačku Akademiju za kazalište, film i televiziju. Od 1984. bavi se scenarijem, režijom, snimanjem, montažom i produkcijom od industrijskih, reklamnih, glazbenih spotova, serijala, dokumentarnih filmova, do umjetničkih video radova, a radila je i za strane TV postaje iz Italije, Njemačke i Francuske.

Irena Ščurić (1960) graduated from the then Academy for Theatre, Film and Television in Zagreb (now Academy of Dramatic Art). Since 1984, she has been active in screenwriting, directing, cinematography, editing, and producing industrial, commercial, music videos, series, documentary films, and artistic videos, and has also worked for foreign TV stations from Italy, Germany and France.



Hrvatska, Srbija, Bosna i Hercegovina, Slovenija,
Crna Gora • Croatia, Serbia, Bosnia and Herzegovina,
Slovenia, Montenegro
2019 • 65'
dokumentarni • documentary

HRVATSKA PREMIJERA
CROATIAN PREMIERE

NJIHOVIM STOPAMA, OBITELJSKE PRIČE S BALKANA FOOTSTEPS, FAMILY STORIES FROM THE BALKANS

REŽIJA • DIRECTOR

MARKO PAVLOVIĆ
VLADO BOBAN

SCENARIJ • SCREENPLAY Vlado Boban
FOTOGRAFIJA • CINEMATOGRAPHY Ivan Cvirn, Lutvo Mekić, Ivan Radanović
MONTAŽA • EDITOR Ivan Malenica
OBLIKOVANJE ZVUKA • SOUND Ivan Malenica
ORIGINALNA GLAZBA • SCORE Universal baza glazbe
PRODUCENTI • PRODUCERS Mia Pečina Drašković, LOT 28 STUDIO DOO za Olympic Channel
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Olimpijski kanal (Olympic Channel)
PRODAJNI ZASTUPNIK • WORLD SALES Olympic Channel

Dino Rađa narator je priča proslavljenih Olimpijaca s područja bivše Jugoslavije i njihove djece, koja su nastupila na Olimpijskim igrama pod novim zastavama, novim državama. Dok su očevi i majke osvajali medalje za Jugoslaviju, sinovi i kćeri krenuli su njihovim koracima i osvajali medalje za Hrvatsku, Srbiju, Sloveniju...

With narration by Dino Rađa, here come the stories of famous Olympians from ex-Yugoslavia and their children, who participated in Olympic Games under new flags, representing new countries. The fathers and mothers won medals for Yugoslavia, and their sons and daughters followed in their footsteps, winning medals for Croatia, Serbia, Slovenia...

Vlado Boban od 2008. radi kao sportski reporter na Novoj TV. Ovo mu je treći dokumentarni film koji je režirao. Prvi je *Fenomen Medveščaka*, drugi *Nogometne Ikone - Bitka za Macolu*.

Vlado Boban has been working as a sports reporter for Nova TV since 2008. This is his third documentary film. His debut documentary was *The Medveščak Phenomenon*, and the second *Football Icons - Fight for Macola*.

Marko Pavlović karijeru na televiziji započeo je 1999. kao novinar. Izvještavao je i uređivao za programe TV YU info, TV Pink i TV Avala u Srbiji. Na Al Jazeera Balkans u Sarajevu bio je dio redakcije koja je pokrenula prvi *news kanal* u regiji, gdje je bio izvršni producent. Trenutno surađuje s Olympic Channelom u Madridu kao producent.

Marko Pavlović started his career in TV in 1999 as a journalist, reporting and producing for TV YU Info, TV Pink, and TV Avala in Serbia. He was the executive producer at Al Jazeera Balkans in Sarajevo, which started the first news channel in the region. He is currently working with Olympic Channel in Madrid as a producer.



Hrvatska • Croatia
2019 • 61'
dokumentarni • documentary

POUKE O ČOVJEČNOSTI LESSONS ON HUMANITY

REŽIJA • DIRECTOR
BRANKO IŠTVANČIĆ

SCENARIJ • SCREENPLAY Branko Ištvančić
FOTOGRAFIJA • CINEMATOGRAPHY Branko Cahun

MONTAŽA • EDITOR Branko Vuković

OBLIKOVANJE ZVUKA • SOUND Pere Ištvančić

ORIGINALNA GLAZBA • SCORE Pere Ištvančić

PRODUCENTI • PRODUCERS Branko Ištvančić, Antun Ivanković

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Artizana

Pakrački branitelji su, zajedno s dijelom osoblja pakračke bolnice, u humanitarnoj evakuaciji koja je organizirana i provedena u večeri 29. rujna 1991. godine, od sigurne smrti spasili tritotinjak bolesnika pakračke bolnice, od čega 270 bolesnika srpske nacionalnosti s odjela psihijatrije. Sudionicima akcije uručene su Povelje heroja čovječnosti.

Veterans from Pakrac, working with some of the medical personnel of the Pakrac hospital, saved around three hundred patients from certain death in a humanitarian evacuation organised on the evening of 29 September 1991. 270 of the three hundred patients were Serbians from the psychiatry ward. The people who participated in the evacuation were presented with the Charter of Heroes of Humanity.

Branko Ištvančić (Subotica, 1967) diplomirao je filmsku i TV režiju na ADU u Zagrebu. First Film Foundation uvrstio je njegov studentski film *Rastanak* (1993) u izbor šest najzapaženijih filmova mladih europskih redatelja. *Plašitelj kormorana* (1998) proglašen je jednim od najboljih hrvatskih dokumentaraca devedesetih godina, a njegov debitantski igrani film *Duh u močvari* (2006) jedan je od najgledanijih hrvatskih igranih filmova.

Branko Ištvančić (Subotica, 1967) graduated in film and TV directing from the Academy of Dramatic Art in Zagreb. The First Film Foundation included his student film *Saying Goodbye* (1993) in a selection of the six outstanding films by young European directors. *The Cormorant Scarecrow* (1998) was named one of the best Croatian documentary films in the 1990s. His debut feature film *The Ghost in the Swamp* (2006) is one of the most watched Croatian feature films.

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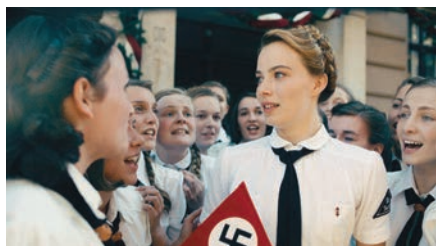
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TEŠKO PUTOVANJE HEAVY TRIP Juuso Laatio, Jukka Vidgren

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DJELO BEZ AUTORA

WERK OHNE AUTOR / NEVER LOOK AWAY



Njemačka, Italija • Germany, Italy

2018 • 189'

drama, romansa, povijesni •

drama, romance, history

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

- Venecijanski filmski festival (nagrade Arca Cinema Giovani i Leoncino d'Oro Agiscuola), Američka filmska akademija 2018 (nominacija za najbolji strani film, te fotografiju), Zlatni globus 2019
- Venice International Film Festival (Young Cinema Award and Leoncino d'Oro Award - Agiscuola); Academy Awards, 2018 (nominated for Best Foreign Language Film and Cinematography); Golden Globes, 2019

Mladi slikar Kurt Barnert uspijeva prebjeći iz Istočne u Zapadnu Njemačku, no i nadalje ga muče traumatična iskustva iz djetinjstva koja je proživio pod nacističkim režimom. Sve se mijenja kad upozna studenticu Ellie, koja postaje ljubav njegova života i inspirira ga na sudjelovanje u novom pokretu suvremene umjetnosti. No, Kurt ne zna da je Elliein otac bivši okrutni nacistički liječnik, povezan i s njegovom vlastitom obitelji.

Young artist Kurt Barnert has escaped East Germany and now lives in West Germany, but is tormented by his childhood under the Nazi regime. Everything changes when he meets the student Ellie, who becomes the love of his life and inspires him to join a new contemporary art movement. However, Kurt doesn't know that Ellie's father is a former cruel Nazi doctor with connections to his own family.

Florian Henckel von Donnersmarck (Köln, 1973) nagrađivani je njemački redatelj, scenarist i producent, poznat po Oscarom ovjerenom filmu *Život drugih* (2006) i *Turist* (2010).

Florian Henckel von Donnersmarck (Köln, 1973) is an award-winning German director, writer and producer, known for his film *The Lives of Others* (2006), which has won an Academy Award, and *The Tourist* (2010).

REŽIJA • DIRECTOR

FLORIAN HENCKEL VON DONNERSMARCK

SCENARIJ • SCREENPLAY Florian Henckel von Donnersmarck

FOTOGRAFIJA • CINEMATOGRAPHY Caleb Deschanel

MONTAŽA • EDITORS Patricia Rommel, Patrick Sanchez-Smith

ORIGINALNA GLAZBA • SCORE Max Richter

ULOGE • ACTORS

Tom Schilling, Sebastian Koch, Paula Beer, Saskia Rosendahl, Oliver Masucci

PRODUCENTI • PRODUCERS

Quirin Berg, Christiane Henckel von Donnersmarck,

Florian Henckel von Donnersmarck, Jan Mojto, Max Wiedemann

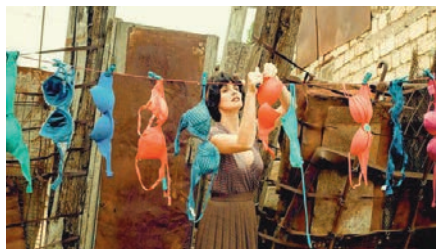
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY

Pergamon Film, Wiedemann & Berg Filmproduktion

PRODAJNI ZASTUPNIK • SALES AGENT Discovery Film

GRUDNJAK THE BRA

EUROPOLIS / EUROPOLIS



Njemačka, Azerbajdžan • Germany, Azerbaijan
2018 • 90'
komedija, drama • comedy, drama

REŽIJA • DIRECTOR
VEIT HELMER

SCENARIJ • SCREENPLAY Leonie Geisinger, Veit Helmer

FOTOGRAFIJA • CINEMATOGRAPHY Felix Leiberg

MONTAŽA • EDITOR Vincent Assmann

ORIGINALNA GLAZBA • SCORE Cyril Morin

ULOGE • ACTORS

Predrag Miki Manojlović, Denis Lavant, Paz Vega, Chulpan Khamatova, Maia Morgenstern

PRODUCENT • PRODUCER Veit Helmer

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Veit Helmer Filmproduktion

PRODAJNI ZASTUPNIK • SALES AGENT Pluto Film

FESTIVALI • FESTIVALS

• Tokyo International Film Festival 2018

Kad vozač vlaka Nurlan tijekom vožnje slučajno pokupi plavi grudnjak sa štrika, učinit će sve kako bi pronašao pravu vlasnicu – obilazi mnoga domaćinstva i susreće brojne žene, na taj način dajući smisao svojoj samotnoj egzistenciji.

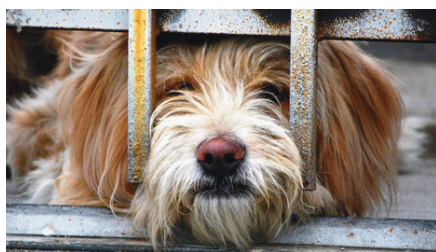
Train driver Nurlan accidentally snags a blue bra off a washing line. He'll do anything to find the owner - he visits many households and meets a lot of women, giving meaning to his lonely existence.

Veit Helmer (Hannover, 1968) njemački je redatelj i producent, najpoznatiji po filmovima *Tuvalu* (1999), *Apsurdistan* (2008) i *Iznenadenje!* (1995).

Veit Helmer (Hannover, 1968) is a German director and producer, known for *Tuvalu* (1999), *Absurdistan* (2008) and *Surprise!* (1995).

KRIJUMČAREĆI HENDRIXA

SMUGGLING HENDRIX



Cipar • Cyprus
2018 • 92'
komedija, drama • comedy, drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

- nagrade na festivalima: Tribeca 2018 (pobjednik - Best International Narrative Feature), Thessaloniki 2018, Quebec City International Film Festival 2018, Palm Springs 2019 itd.
- Festival awards: Tribeca, 2018 (winner - Best International Narrative Feature); Thessaloniki, 2018; Quebec City International Film Festival, 2018; Palm Springs, 2019, etc.

REŽIJA • DIRECTOR

MARIOS PIPERIDES

SCENARIJ • SCREENPLAY Marios Piperides

FOTOGRAFIJA • CINEMATOGRAPHY Christian Huck

MONTAŽA • EDITOR Stylianos Constantinou

ORIGINALNA GLAZBA • SCORE Kostantis Papakonstantinou

ULOGI • ACTORS Adam Bousdoukos, Fatih Al, Vicky Papadopoulou, Özgür Karadeniz

PRODUCENTI • PRODUCERS

Martin Hampel, Thanassis Karathanos, Kostas Lambropoulos,
Marios Piperides, Janine Teerling

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY

AMP Filmworks, Pallas Film, View Master Films

PRODAJNI ZASTUPNIK • SALES AGENT The Match Factory

Glazbenik Yiannis želi napustiti Cipar radi boljeg života u inozemstvu, no kad mu psić Jimi pobjegne preko granice koja razdvaja grčki jug od turskog sjevera, sve će se promijeniti. Yiannis kreće u mukotrpnu potragu za ljubimcem kako bi ga vratio kući.

Yiannis is a musician who is about to leave Cyprus for a better life abroad but sees his plans turned upside down when his dog runs away and crosses the Buffer Zone that separates the Greek South from the Turkish North. Yiannis sets out on a painstaking search for his pet to bring him home.

Marios Piperides ciparski je redatelj, scenarist i producent koji je režirao dva kratka i jedan dokumentarni film. *Smuggling Hendrix* njegov je dugometražni prvijenac.

Marios Piperides is a Cypriot director, screenwriter and producer. He has directed two short films and a documentary film. *Smuggling Hendrix* is his debut feature film.

MOJE REMEK-DJELO MI OBRA MAESTRA / MY MASTERPIECE



Argentina, Španjolska • Argentina, Spain
2018 • 100'
komedija • comedy

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

- 75. Venecijanski filmski festival, Valladolid International Film Festival 2018 (Nagrada publike)
- 75th Venice International Film Festival, Valladolid International Film Festival, 2018 (Audience Award)

REŽIJA • DIRECTOR
GASTÓN DUPRAT

SCENARIJ • SCREENPLAY Andrés Duprat, Gastón Duprat

FOTOGRAFIJA • CINEMATOGRAPHY Rodrigo Pulpeiro

MONTAŽA • EDITOR Anabella Lattanzio

ORIGINALNA GLAZBA • SCORE Alejandro Kauderer, Emilio Kauderer

ULOGE • ACTORS Luis Brandoni, Guillermo Francella, Raúl Arévalo, Andrea Frigerio, Melina Matthews

PRODUCENTI • PRODUCERS

Mariano Cohn, Jaime Roures, Fernando Sokolowicz

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Arco Libre, Hei Films

PRODAJNI ZASTUPNIK • SALES AGENT Latido Films

Arturo je beskrupulozni vlasnik umjetničke galerije i ljubitelj žena, a njegov dugogodišnji prijatelj Renzo talentiran, ali asocijalan slikar. Kako bi poboljšao Renzovu reputaciju, Arturo smišlja riskantan plan za koji nijedan od dvojice ne zna kako će završiti.

Arturo is an unscrupulous art dealer and a heartthrob with women, and his old friend Renzo is a talented, but socially awkward painter. To improve Renzo's reputation, Arturo comes up with a risky plan that neither of them knows how it will end.

Gastón Duprat (Bahía Blanca, 1969) argentinski je redatelj i producent, potpisnik dugometražnih filmova kao što su *Ugledni građanin* (2016), *Draga, kupit ću cigarete i vratiti se* (2011), *Čovjek iz susjedstva* (2009) i *Umjetnik* (2008).

Gastón Duprat (Bahía Blanca, 1969) is an Argentinian director and producer, known for films like *The Distinguished Citizen* (2016), *Honey, I'm going to Buy Cigarettes and Come Back in a Minute* (2011), *The Man Next Door* (2009) and *The Artist* (2008).

SUVENIR

THE SOUVENIR



Velika Britanija, SAD • UK, USA
2019 • 120'

drama, triler • drama, thriller

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

- Sundance Film Festival 2019 (Grand Jury Prize), Međunarodni filmski festival u Berlinu 2019 (program Panorama)
- Sundance Film Festival 2019 (Grand Jury Prize), Berlin International Film Festival, 2019 (Panorama Section)

Stidljiva studentica proživljava burnu vezu s karizmatičnim ali nepouzdanim mladićem. Odbija zaštitničke savjete obitelji i prijatelja, te tone sve dublje i dublje u emotivno intenzivan odnos koji prijete srušiti njene snove.

A shy film student navigates a turbulent courtship with a charismatic but untrustworthy man. She defies her protective mother and concerned friends as she slips deeper and deeper into an intense, emotionally fraught relationship which comes dangerously close to destroying her dreams.

Joanna Hogg (London, 1960) britanska je redateljica i scenaristica, poznata po naslovima *Unrelated* (2007), *Archipelago* (2010) i *Exhibition* (2013). Trenutno snima nastavak *Suvenir*.

Joanna Hogg (London, 1960) is a British director and writer, known for *Unrelated* (2007), *Archipelago* (2010), and *Exhibition* (2013). She is currently making the sequel to *The Souvenir*.

REŽIJA • DIRECTOR

JOANNA HOGG

SCENARIJ • SCREENPLAY Joanna Hogg

FOTOGRAFIJA • CINEMATOGRAPHY David Raedeker

MONTAŽA • EDITOR Helle le Fevre

ULOGE • ACTORS Honor Swinton Byrne, Tom Burke, Tilda Swinton, Richard Ayoade

PRODUCENTI • PRODUCERS Joanna Hogg, Luke Schiller

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY

BBC Films, BFI Film Fund, JWH Films, Protagonist Pictures, Sikelia Productions

PRODAJNI ZASTUPNIK • SALES AGENT Protagonist Pictures

SVE JE ISTINA ALL IS TRUE



Velika Britanija • UK
2018 • 101'

biografska drama, povijesni • biographical
drama, history

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

- AARP Movies for Grownups Awards 2019 (najbolja režija Kenneth Branagh, najbolja sporedna glumica Judi Dench)
- AARP Movies for Grownups Awards, 2019 (Best Director, Best Supporting Actress)

REŽIJA • DIRECTOR

KENNETH BRANAGH

SCENARIJ • SCREENPLAY Ben Elton

FOTOGRAFIJA • CINEMATOGRAPHY Zac Nicholson

MONTAŽA • EDITOR Úna Ní Dhonghaile

ORIGINALNA GLAZBA • SCORE Patrick Doyle

ULOGI • ACTORS Kenneth Branagh, Judi Dench, Ian McKellen, Jack Colgrave Hirst

PRODUCENTI • PRODUCERS

Kenneth Branagh, Ted Gagliano, Tamar Thomas

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY TKBC

PRODAJNI ZASTUPNIK • SALES AGENT Continental Film

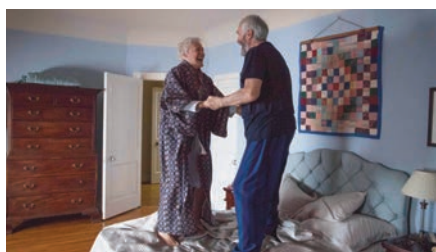
Godine 1613. Shakespeare je priznat kao najveći živući pisac. No, kad izgori kazalište Globe, u kojem je nastupao, vraća se u rodni Stratford, gdje se suočava s vlastitim grijesima iz prošlosti i zanemarenom obitelji – otuđenom suprugom i kćerima, te smrću sina jedinca Hamneta.

The year is 1613, Shakespeare is acknowledged as the greatest writer of the age. His renowned Globe Theatre burns to the ground, and Shakespeare returns to Stratford, where he must face a troubled past and a neglected family - his estranged wife and daughters, and the death of his only son Hamnet.

Kenneth Branagh (Belfast, 1969) cijenjeni je glumac i redatelj, s naslijeđem kazališne tradicije Royal Shakespeare Company čiji je bio član, i koji je i kao redatelj debitirao upravo Shakespeareovim *Henrikom V.* (1989) i nastavio je ekranizirati njegove drame, postavivši ih na važno mjesto svog interesa (*Puno vike ni za što*, 1993, *Hamlet*, 1996, *Kako vam drago*, 2006 itd.).

Kenneth Branagh (Belfast, 1969) is a renowned actor and director, with a heritage of theatre tradition of the Royal Shakespeare Company he was a member of. His directorial debut was Shakespeare's *Henry V* (1989), and he continued with Shakespeare's plays, giving them a prominent place in his work (*Much Ado About Nothing*, 1993; *Hamlet*, 1996, *As You Like It*, 2006, and others).

ŽENA THE WIFE



Velika Britanija, Švedska, SAD • UK, Sweden,
USA
2017 • 99'
drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

- Američka filmska akademija 2019 (nominacija za najbolju žensku glavnu ulogu Glenn Close), Zlatni globus 2019 (najbolja glumica), BAFTA 2019 (nominacija za najbolju glavnu žensku ulogu)
- Academy Awards, 2019 (nominated for Best Actress, Glenn Close); Golden Globes, 2019 (Best Actress), BAFTA, 2019 (nominated for best actress)

REŽIJA • DIRECTOR

BJÖRN L RUNGE

SCENARIJ • SCREENPLAY Jane Anderson

(prema romanu Meg Wolitzer • based on the novel by Meg Wolitzer)

FOTOGRAFIJA • CINEMATOGRAPHY Ulf Brantås

MONTAŽA • EDITOR Lena Runge

ORIGINALNA GLAZBA • SCORE Jocelyn Pook

ULOGI • ACTORS

Glenn Close, Jonathan Pryce, Max Irons, Christian Slater, Elizabeth McGovern

PRODUCENTI • PRODUCERS

Jo Bamford, Claudia Bluemhuber, Rosalie Swedlin,

Meta Louise Foldager Sørensen, Piers Tempest

PRODAJNI ZASTUPNIK • SALES AGENT Park Circus

Iza svakog velikog muškarca stoji velika žena. Upravo je to slučaj kod Joan Castleman koja se već 40 godina žrtvuje kako bi podržala ambicije svog karizmatičnog supruga, književnika Joea. Kad otputuju u Stockholm kako bi Joe primio Nobelovu nagradu, Joan će preispitati vlastite životne odabire.

Behind any great man, there's always a greater woman - and you're about to meet her. Joan Castleman has spent forty years sacrificing her life to support her charismatic husband Joe, who is a writer. When they travel to Stockholm for Joe to receive his Nobel Prize, Joan will reexamine her own life choices.

Björn L Runge (Lysekil, 1961) švedski je redatelj i dramatičar, čiji su najpoznatiji filmovi debitantski *Harry i Sonja* (1996) i nagrađivani *Svitanje* (*Om jag vänder mig om*, 2003).

Björn L Runge (Lysekil, 1961) is a Swedish director and playwright. His most known films are his debut film *Harry and Sonja* (1996) and the award-winning film *Daybreak* (2003).



Velika Britanija • UK
2018 • 84'

HRVATSKA PREMIJERA
CROATIAN PREMIERE

ČAJ S DAMAMA TEA WITH THE DAMES / NOTHING LIKE A DAME

REŽIJA • DIRECTOR
ROGER MICHELL

FOTOGRAFIJA • CINEMATOGRAPHY Eben Bolter

MONTAŽA • EDITOR Joanna Crickmay

PRODUCENT • PRODUCER Karen Steyn

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY

Field Day Productions, Kew Media Group, The Dames Production

Dame Judi Dench, Eileen Atkins, Joan Plowright i Maggie Smith na zajedničkom čaju razgovaraju o svom desetljećima dugom prijateljstvu, te respektabilnim karijerama koje su obilježili skromni kazališni počeci.

Dames Judi Dench, Eileen Atkins, Joan Plowright and Maggie Smith talk about a friendship that goes back more than half a century and their successful careers marked by humble beginnings in the theatre.

Roger Michell (Pretoria, 1956) redatelj je, scenarist i producent, poznat po filmovima *Ja u ljubav vjerujem* (1999), *Kobno prestrojavanje* (2002), *Moja rođakinja Rachel* (2017) i drugima.

Roger Michell (Pretoria, 1956) is a director, writer and producer known for the films *Notting Hill* (1999), *Changing Lanes* (2002), *My Cousin Rachel* (2017), and other.



SAD • USA
2018 • 96'

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

- Venecijanski filmski festival 2018
- Venice International Film Festival, 2018

DOBRE DJEVOJKE NE OSTAJU NA DORUČKU NICE GIRLS DON'T STAY FOR BREAKFAST

REŽIJA • DIRECTOR
BRUCE WEBER

SCENARIJ • SCREENPLAY Bruce Weber

FOTOGRAFIJA • CINEMATOGRAPHY Theo Stanley, Jim Fealy, Frank Stanley

MONTAŽA • EDITOR Chad Sipkin

PRODUCENT • PRODUCER Eva Lindemann Sánchez

Prikaz života hollywoodske *bad boy* ikone Roberta Mitchuma. Benicio del Toro, Johnny Depp, Clint Eastwood samo su neki od sugovornika, koje također prati reputacija hollywoodskih loših momaka.

A celebration of the life of Hollywood *bad boy*, Robert Mitchum. Benicio del Toro, Johnny Depp and Clint Eastwood, who also have a reputation of being Hollywood bad boys, are just some of the people in the interviews.

Bruce Weber (Greensburg, 1946) američki je redatelj i scenarist, te renomirani fotograf, autor nagrađivanih dokumentarnih filmova poput *Let's Get Lost* (1988) o Chetu Bakeru, *Chop Suey* (2001) ili *Broken Noses* (1987).

Bruce Weber (Greensburg, 1946) is an American director and writer, as well as a renowned photographer. He has directed award-winning documentary films such as *Let's Get Lost* (1988) about Chet Baker, *Chop Suey* (2001) and *Broken Noses* (1987).



Francuska • France
2019 • 54'

HRVATSKA PREMIJERA
CROATIAN PREMIERE

JOHN FORD, ČOVJEK KOJI JE IZMISLIO AMERIKU

JOHN FORD, L'HOMME QUI INVENTA L'AMÉRIQUE / JOHN FORD, THE MAN WHO INVENTED AMERICA

REŽIJA • DIRECTOR
JEAN-CHRISTOPHE
KLOTZ

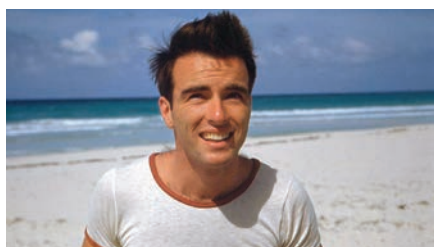
SCENARIJ • SCREENPLAY Jean-Christophe Klotz
FOTOGRAFIJA • CINEMATOGRAPHY Alberto Marquart, Olivier Raffet
MONTAŽA • EDITORS Pascal Ariel, Baptiste Filloux
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY
Arte France, Hauteville Productions, Lobster Films

John Ford, redatelj koji je kreirao legendu američkog Divljeg Zapada, u preko 50 godina karijere režirao je gotovo 150 filmova, kao što su *Poštanska kočija* (1939), *Plodovi gnjeva* (1940), *Čovjek koji je ubio Libertyja Valancea* (1962), *Jesen Čejena* (1964) i pridonio je kreiranju američkog mita, istražujući njegove uspjehe, ali i omaške.

John Ford is the director who helped create the legend of the American West during a career that spanned over fifty years and nearly 150 movies, including *Stagecoach* (1939), *The Grapes of Wrath* (1940), *The Man Who Shot Liberty Valance* (1962), *Cheyenne Autumn* (1964), and has contributed to creating the American legend, exploring both its promises and failures.

Jean-Christophe Klotz (Washington, 1962) redatelj je i scenarist, dugogodišnji ratni izvjestitelj te potpisnik dokumentarnih naslova kao što su *Kigali, des images contre un massacre* (2006) i *Lignes de front* (2009).

Jean-Christophe Klotz (Washington, 1962) is a director and writer, a longtime war correspondent and author of documentary films, including *Kigali, des images contre un massacre* (2006) and *Lignes de front* (2009).



SAD • USA
2018 • 88'

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

• Los Angeles Film Festival 2018

STVARAJUĆI MONTGOMERYJA CLIFTA

MAKING MONTGOMERY CLIFT

REŽIJA • DIRECTOR
ROBERT ANDERSON CLIFT
HILLARY DEMMON

SCENARIJ • SCREENPLAY Robert Anderson Clift, Hillary Demmon
FOTOGRAFIJA • CINEMATOGRAPHY Robert Anderson Clift
MONTAŽA • EDITOR Hillary Demmon
PRODUCENTI • PRODUCERS Robert Anderson Clift, Hillary Demmon
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY PotentPR

Ostavština zvijezde klasičnog Hollywooda i *queer*-ikone Montgomeryja Clifta dugo je obavijena aurom tragedije i autodestruktivnosti. No, kad Cliftov nećak pročešlja obiteljsku arhivsku dokumentaciju, na vidjelo će izaći jedna sasvim drugačija i puno složenija slika.

Classic film star and queer icon Montgomery Clift's legacy has long been a story of tragedy and self-destruction. But when his nephew dives into the family archives, a much more complicated picture emerges.

Robert Anderson Clift redatelj je, snimatelj, montažer i producent, potpisnik još tri dokumentarna filma *Road Comics: Big Work on Small Stages* (2012), *Blacking Up: Hip-Hop's Remix of Race and Identity* (2010) i *Stealing Home: The Case of Contemporary Cuban Baseball* (2001).

Robert Anderson Clift is a director, cinematographer, editor and producer. He has directed three other documentary films: *Road Comics: Big Work on Small Stages* (2012), *Blacking Up: Hip-Hop's Remix of Race and Identity* (2010) and *Stealing Home: The Case of Contemporary Cuban Baseball* (2001).

Hillary Demmon redateljica je, montažerka, producentica i produkcijska menadžerica, poznata po režiji dokumentarnog filma *Road Comics: Big Work on Small Stages* (2012).

Hillary Demmon is a director, editor, producer and production manager known for directing the documentary film *Road Comics: Big Work on Small Stages* (2012).



VELIKI BUSTER THE GREAT BUSTER

REŽIJA • DIRECTOR
PETER BOGDANOVICH

SCENARIJ • SCREENPLAY Peter Bogdanovich
FOTOGRAFIJA • CINEMATOGRAPHY Dustin Pearlman
PRODUCENTI • PRODUCERS

Peter Bogdanovich, Charles S. Cohen, Roe Sharon, Louise Stratten
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Cohen Media Group



Priča o životu i radu ikone nijeme komedije Bustera Keatona, poznatog pod nadimkom Kameno lice – glumac koji se nikad ne smije, čiji su kulturni naslovi *Navigator* (1924), *General* (1926) i mnogi drugi.

Documentary on the life and work of comic genius Buster Keaton, known as the Great Stone Face, the actor who never smiles, whose films *The Navigator* (1924) and *The General* (1926) have become cult favourites.

Peter Bogdanovich (Kingston, 1939) cijenjeni je američki redatelj i scenarist, najpoznatiji po nagrađivanim filmovima *Posljednja kino predstava* (1971), *Mjesec od papira* (1973) i *Kino za groš* (1976).

Peter Bogdanovich (Kingston, 1939) is an esteemed American director and writer, best known for his award-winning films *The Last Picture Show* (1971), *Paper Moon* (1973), and *Nickelodeon* (1976).

SAD • USA
2018 • 102'

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

- Venecijanski filmski festival 2018 (Venezia Classici Award za najbolji dokumentarac o filmu)
- Venice International Film Festival, 2018 (Venezia Classici Award for Best Documentary on Cinema)



Turska • Turkey
2013 • 109'
komedija • comedy

FILOZOF IZ ŠTALE MANDIRA FILOZOFU DAIRY PHILOSOPHER

REŽIJA • DIRECTOR
MÜFIT CAN SACINTI

SCENARIJ • SCREENPLAY Birol Güven

FOTOGRAFIJA • CINEMATOGRAPHY Selçuk Ekmekçiler

MONTAŽA • EDITOR Kalender Hasan

ORIGINALNA GLAZBA • SCORE Burcu Güven, Aydin Sarman

ULOGJE • ACTORS Müfit Can Sacinti, Rasim Öztekin, Ayda Aksel, Begüm Öner

PRODUCENT • PRODUCER Birol Güven

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY MinT Motion Pictures

Mustafa Ali zanesenjak je koji stresan gradski život mijenja ležernim i ugodnim životom na selu, u prirodi. Kad ga Cavit - bogati poslovni čovjek iz Istanbula, pokuša nagovoriti na prodaju zemlje kako bi na njemu izgradio hotel, Mustafa Ali ostat će nepokoleban, no Cavit započinje proces vlastite unutarnje transformacije.

Mustafaali, as a person who left the modern life behind him and lives in Cokertme Village, spends his days by reading books. Cavit, on the other hand, is a rich businessman who lives in Istanbul. Cavit's life becomes upside down after he met Mustafaali when he wants to buy Mustafaali's land to build a boutique hotel in Cokertme Bay.

Müfit Can Sacinti (Sungurlu, 1968) turski je redatelj, scenarist i glumac, poznat po filmovima *Yasamak Güzel Sey* (2017), *Zengin Kiz Fakir Oglan* (2012), *Mandira Filozofu Istanbul* (2015) i *Babamin Ceketi* (2018).

Müfit Can Saçinti (Sungurlu, 1968) is a Turkish director, actor and screenwriter, known for *Yasamak Güzel Sey* (2017), *Zengin Kiz Fakir Oglan* (2012), *Mandira Filozofu Istanbul* (2015), and *Babamin Ceketi* (2018).



Turska • Turkey
2015 • 109'
romantična komedija • romantic comedy

NE PRIČAJ DOK SE NE UDAŠ KOCAN KADAR KONUŞ HUSBAND FACTOR

REŽIJA • DIRECTOR
KIVANÇ BARUÖNÜ

SCENARIJ • SCREENPLAY

Kivanç Baruönü (prema romanu Sebnem Burcuoglu • based on the novel by Sebnem Burcuoglu)

FOTOGRAFIJA • CINEMATOGRAPHY Jean-Paul Seresin

MONTAŽA • EDITOR Çağrı Türkkkan

ORIGINALNA GLAZBA • SCORE Jingle House

ULOGJE • ACTORS Ezgi Mola, Murat Yildirim, Nevra Serezli, Gülenay Kalkan

PRODUCENT • PRODUCER Necati Akpınar

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Besiktas Kültür Merkezi (BKM)

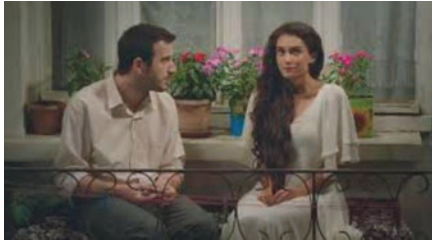
Tridesetogodišnja Efsun živi s roditeljima i uglavnom vrijeme provodi u čitanju knjiga, ne razmišljajući previše o ljubavi i vezi. Međutim, nakon što joj se sestrična zaruči, ženska strana obitelji pokreće temu njezine udaje, „prije nego što bude prekasno“. Baš u to vrijeme iz inozemstva se vraća Sinan, prijatelj iz školskih dana.

Thirty-year-old Efsun lives with her parents, spending most of her time reading books, not thinking too much about love or a relationship. But after her cousin gets engaged, the women in the family start talking about Efsun getting married. Then, Sinan, her friend from school, comes home from abroad.

Kivanç Baruönü (1969) cijenjeni je turski redatelj koji se profilirao radom na glazbenim spotovima, s kojima je osvajao brojne nagrade, a prvi dugometražni film koji je režirao bio je *Gazda želi sretan kraj* (2014.).

Kivanç Baruönü (1969) is an esteemed Turkish director who has won numerous awards for his work in music videos. He directed his first feature film *Patron Mutlu Son Istiyor* (*Boss Wants a Happy Ending*) in 2014.





Turska • Turkey
2015 • 103'
romantična komedija • romantic comedy

NE PRIČAJ MI PRIČE BANA MASAL ANLATMA TELLING TALES

REŽIJA • DIRECTOR
BURAK AKSAK

SCENARIJ • SCREENPLAY Burak Aksak
FOTOGRAFIJA • CINEMATOGRAPHY Turksoy Golebeyi
MONTAŽA • EDITOR Çağrı Türkkan
ORIGINALNA GLAZBA • SCORE Cem Yıldız
ULOGA • ACTORS

Fatih Artman, Hande Dogandemir, Cengiz Bozkurt, Tarik Ünlüoğlu, Erdal Tosun

PRODUCENT • PRODUCER Necati Akpınar

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Besiktas Kültür Merkezi (BKM)

Riza je sramežljivi, ali i omiljeni vozač minibusa u istanbulskoj četvrti. Sve će se promijeniti kada u njegov život uđe bajkovita Ayperi, djevojka koja će ga natjerati da preispita sve u što je vjerovao do trenutka kada ju je upoznao.

Riza is a shy, but also a much-loved minibus driver in an Istanbul neighbourhood. All is about to change when dreamy Ayperi, a girl who will make him question everything he used to believe, enters his life.

Burak Aksak (Istanbul, 1985) turski je glumac, scenarist i redatelj koji je radio na brojnim kratkometražnim filmovima i scenarijima za poznate televizijske serije, a režirao je i pet dugometražnih naslova.

Burak Aksak (Istanbul, 1985) is a Turkish actor, screenwriter and director. He has worked on numerous short films and screenplays for well-known television series, and has also directed five feature films.



Turska, Njemačka, Francuska, Švedska, Katar • Turkey,
Germany, France, Sweden, Qatar
2017 • 123'
znanstveno-fantastična drama • sci-fi drama

PŠENICA BUĞDAY / GRAIN

REŽIJA • DIRECTOR
SEMIH KAPLANOĞLU

SCENARIJ • SCREENPLAY Leyla Ipekci, Semih Kaplanoglu
FOTOGRAFIJA • CINEMATOGRAPHY Giles Nuttgens
MONTAŽA • EDITORS Osman Bayraktaroglu, Ayhan Ergürsel, Semih Kaplanoglu
ULOGA • ACTORS Jean-Marc Barr, Cristina Flutur, Ermin Bravo
PRODUCENTI • PRODUCERS Semih Kaplanoglu, Nadir Operli
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY

Kaplan Film, Heimatfilm, Sophie Dulac Productions, The Chimney Pot

U postapokaliptičnom svijetu preživjeli su podijeljeni u gradske i poljodjelske zone, napučene elitama nad kojima vladaju korporacije. U područjima znanima kao Mrtve zemlje, genetski nepodobni imigranti pate od suše i epidemija.

In a post-apocalyptic world, the survivors are divided between urban and agricultural zones, crowded by elites ruled over by corporations. In the areas called Dead Lands, genetically incompatible immigrants suffer from drought and epidemics.

Semih Kaplanoglu (Izmir, 1963) turski je pisac, filmski redatelj i producent. Filmovi *Jaje* (2007), *Mlijeko* (2008) i *Med* (2010 - dobitnik Zlatnog medvjeda na 60. Berlinskom filmskom festivalu) čine Yusuf trilogiju, nazvanu po glavnom liku sva tri filma.

Semih Kaplanoglu (Izmir, 1963) is a Turkish screenwriter, director and producer. His films *Egg* (*Yumurta*, 2007), *Milk* (*Sut*, 2008) and *Honey* (*Bal*, 2010 - Golden Bear at the 60th Berlin International Film Festival) make the *The Yusuf Trilogy*, named after the main character in all three films.

FESTIVALI • FESTIVALS

- Tokyo International Film Festival 2017 (nagrada za najbolji film), Sarajevo Film Festival 2017
- Tokyo International Film Festival, 2017 (Award for Best Film), Sarajevo Film Festival, 2017





Turska • Turkey
2016 • 94'
obiteljska drama • family drama

FESTIVALI • FESTIVALS

- Međunarodni filmski festival u Berlinu - Generacija Kplus
- Berlin International Film Festival 2016 - Generation Kplus

PLAVI BICIKL MAVI BISIKLET BLUE BICYCLE

REŽIJA • DIRECTOR
ÜMIT KÖREKEN

SCENARIJ • SCREENPLAY Nursen Cetin Köreken, Ümit Köreken

FOTOGRAFIJA • CINEMATOGRAPHY Niklas Lindschau

MONTAŽA • EDITOR Ali Aga

ORIGINALNA GLAZBA • SCORE C. Ozan Turkyilmaz

ULOGI • ACTORS Selim Kaya, Eray Kilicarslan, Bahriye Arin, Fatih Koca

PRODUCENTI • PRODUCERS Nursen Çetin Köreken, Ümit Köreken

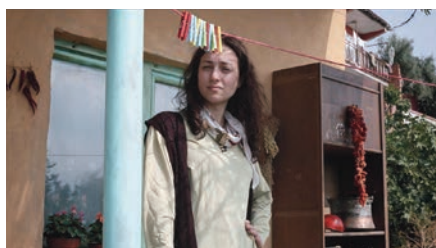
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Drama Film Prodüksiyon, Papermoon Films

U pitoresknoj, ruralnoj Anadoliji dvanaestogodišnji Ali pomaže majci radeći u lokalnoj automehaničarskoj radionici i nastoji uštedjeti novac kako bi kupio predmet svojih snova - plavi bicikl. Ipak, kad djevojčica koja mu se sviđa - Elif, u školi bude izložena nepravdi, Ali će zajedno s prijateljem Yusufom učiniti sve kako bi joj pomogao - čak se odreći i svog sna.

In the picturesque Anatolian countryside, 12-year-old Ali helps his mother by working in a local car repair shop, trying to save up to buy something he's always dreamed of - a blue bicycle. When Elif, the girl he likes, becomes the victim of injustice, Ali and his friend Yusuf will do everything they can to help her, even if it means Ali has to give up his dream.

Ümit Köreken (Akşehir, 1978) turski je producent i pisac objavljenih drama i priča, a *Plavi bicikl* njegov je redateljsko-scenaristički prvijenac.

Ümit Köreken (Akşehir, 1978) is a Turkish producer and published author of plays and stories. *Blue Bicycle* is his directorial and screenwriting debut.



Turska • Turkey
2014 • 80'
drama

RIBA BALIK / FISH

REŽIJA • DIRECTOR
DERVIS ZAIM

SCENARIJ • SCREENPLAY Dervis Zaim

FOTOGRAFIJA • CINEMATOGRAPHY Taner Tokgoz

MONTAŽA • EDITOR Aylin Tinel

ORIGINALNA GLAZBA • SCORE Marios Takoushis

ULOGI • ACTORS Bülent Inal, Miray Akay, Sanem Çelik

PRODUCENT • PRODUCER Dervis Zaim

Kaya je ribar koji živi na obali jezera sa suprugom Filiz i kćerkom Deniz, koja ne govori. U potrazi za lijekom, Filiz odlučuje iskušati drevnu metodu liječenja ljekovitom vrstom ribe. Međutim, takve ribe u jezeru više nema. Filiz stoga odlazi na drugo jezero.

Kaya is a fisherman who lives on the shores of a lake with his wife Filiz and their daughter Deniz, who is unable to speak. In search of a cure, Filiz decides to try an ancient alternative remedy with a breed of fish believed to be medicinal. The trouble is, there is no more fish of this kind in the lake, so Filiz sets off for another lake to find it.

Dervis Zaim (Famagusta, 1964) redatelj je, scenarist i producent, dobitnik književne nagrade za svoj prvi roman *Ares u zemlji čudesas* (*Ares Harikalar Dünyasında*). Film *Blato* (*Çamur*, 2003) na venecijanskoj Mostri osvojio je nagradu UNESCO-a.

Dervis Zaim (Famagusta, 1964) is a director, screenwriter, producer, and recipient of the prestigious *Yunus Nadi* Literary Prize, which he won for his first novel *Ares in Wonderland*. His film *Mud* (*Çamur*, 2003) won the UNESCO Award at Venice International Film Festival.





BIJELA VRANA THE WHITE CROW

REŽIJA • DIRECTOR
RALPH FIENNES

SCENARIJ • SCREENPLAY David Hare

(prema knjizi Julie Kavanagh *Rudolf Nureyev: The Life*

• based on the book *Rudolf Nureyev: The Life* by Julie Kavanagh)

FOTOGRAFIJA • CINEMATOGRAPHY Mike Eley

MONTAŽA • EDITOR Barney Pilling

ORIGINALNA GLAZBA • SCORE Ilan Eshkeri

ULOGE • ACTORS Oleg Ivenko, Ralph Fiennes, Adèle Exarchopoulos, Raphaël Personnaz

PRODUCENTI • PRODUCERS Carolyn Marks Blackwood, François Ivernel, Andrew Levitas, Gabrielle Tana

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY

BBC Films, Magnolia Mae Films, Metalwork Pictures, Montebello Productions, Work in Progress

PRODAJNI ZASTUPNIK • SALES AGENT Discovery Film



Velika Britanija, Francuska • UK, France
2018 • 127'

biografska drama • biographical drama

FESTIVALI • FESTIVALS

Tokyo International Film Festival 2018 (Nagrada za umjetnički doprinos Ralphu Fiennesu)

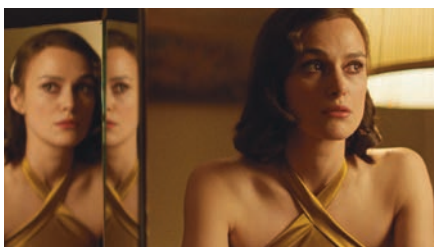
- Tokyo International Film Festival, 2018 (Award for Best Artistic Contribution, Ralph Fiennes)

Baletna ikona Rudolf Nurejev prebjegao je iz Sovjetskog Saveza na Zapad 1961. godine, unatoč naporima KGB-a da ga zaustavi.

The film charts dancing icon Rudolf Nureyev's famed defection from the Soviet Union to the West in 1961, despite KGB efforts to stop him.

Ralph Fiennes (Ipswich, 1962) britanski je glumac i redatelj, poznat po ulogama u brojnim filmovima, među ostalima u *Schindlerovoj listi* (1993), *Engleskom pacijentu* (1996) i serijalu o Harryju Potteru. Kao redatelj potpisuje filmove *Koriolan* (2011) i *Nevidljiva žena* (2013).

Ralph Fiennes (Ipswich, 1962) is a British actor and director, known for his roles in numerous films, including *Schindler's List* (1993), *The English Patient* (1996) and the Harry Potter films. He has directed the films *Coriolanus* (2011) and *The Invisible Woman* (2013).



POSLJEDICE THE AFTERMATH

REŽIJA • DIRECTOR
JAMES KENT

SCENARIJ • SCREENPLAY Joe Shrapnel, Anna Waterhouse

(prema romanu Rhidiana Brooka • based on the novel by Rhidian Brook)

FOTOGRAFIJA • CINEMATOGRAPHY Franz Lustig

MONTAŽA • EDITOR Beverley Mills

ORIGINALNA GLAZBA • SCORE Martin Phipps

ULOGE • ACTORS Keira Knightley, Jason Clarke, Alexander Skarsgård, Alexander Scheer

PRODUCENTI • PRODUCERS Jack Arbuthnott, Malte Grunert, Ridley Scott

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY

Amusement Park Films, Fox Searchlight Pictures, Scott Free Productions

PRODAJNI ZASTUPNIK • SALES AGENT FOX



Velika Britanija, Njemačka, SAD • UK, Germany, USA
2019 • 108'

drama, romansa, ratni • crime, romance, war

HRVATSKA PREMIJERA
CROATIAN PREMIERE

Nakon Drugog svjetskog rata, tijekom rekonstrukcije porušenog Hamburga, britanski pukovnik Lewis i njegova supruga Rachael dijele kuću s prethodnim vlasnicima – njemačkim udovcem Stephenom i njegovom problematičnom kćerkom. Atmosfera je nabijena tenzijama neprijateljstva, tuge, izdaje, ali i strasti.

Post World War II, during the post-war reconstructioning Hamburg, a British colonel and his wife Rachel share a house with previous owners - German widower Stephen and his troubled daughter. The atmosphere is charged with tension, hostility, grief, betrayal, as well as passion.

James Kent britanski je redatelj i producent, poznat po filmovima *Svjedočanstvo mladosti* (2014), *Tajni dnevnici Anne Lister* (2010) i *11.22.63* (2016).

James Kent is a British director and producer, known for *Testament of Youth* (2014), *The Secret Diaries of Miss Anne Lister* (2010) and *11.22.63* (2016).



Velika Britanija, SAD • UK, USA
2019 • 112'

biografska drama, ratni • biographical drama, war

HRVATSKA PREMIJERA
CROATIAN PREMIERE

TOLKIEN

REŽIJA • DIRECTOR
DOMÉ KARUKOSKI

SCENARIJ • SCREENPLAY David Gleeson, Stephen Beresford

FOTOGRAFIJA • CINEMATOGRAPHY Lasse Frank Johannessen

MONTAŽA • EDITORS Harri Ylönen, Chris Gill

ORIGINALNA GLAZBA • SCORE Thomas Newman

ULOGJE • CAST Nicholas Hoult, Lily Collins, Derek Jacobi, Colm Meaney

PRODUCENTI • PRODUCERS Peter Chernin, David Ready, Kris Thykier, Jenno Topping

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Fox Searchlight Pictures, Chernin Entertainment

PRODAJNI ZASTUPNIK • SALES AGENT Blitz Hrvatska

Formativne godine J.R.R. Tolkiena dok kao siročje utjehu, ljubav i inspiraciju pronalazi među kolegama u srednjoj školi i na fakultetu. Prvi svjetski rat ugrožava ne samo njihove živote, nego uvjetuje i raspadanje dotad nerazdvojne družine, a odražava se i na Tolkienovu ljubav prema lijepoj Edith. Svi ti turbulentni događaji inspirirat će Tolkiena na pisanje romana o Međuzemlju.

The formative years of the orphaned author J.R.R. Tolkien as he finds friendship, love and artistic inspiration among a group of fellow outcasts at school. The outbreak of World War I threatens their lives and threatens to tear the fellowship apart, affecting also Tolkien's love of beautiful Edith. All of these experiences would inspire Tolkien to write his famous Middle-Earth novels.

Domé Karukoski (Nikozija, 1976) finski je redatelj, rođen na Cipru, potpisnik šest nagrađivanih filmova, od kojih je najpoznatiji *Tom of Finland* (2017).

Domé Karukoski (Nicosia, 1976) is a Finnish director born on Cyprus. He is the director of six awarded films, *Tom of Finland* (2017) being the most well-known.



Španjolska • Spain
2019 • 113'
drama

TUGA I SLAVA DOLOR Y GLORIA PAIN AND GLORY

REŽIJA • DIRECTOR
PEDRO ALMODÓVAR

SCENARIJ • SCREENPLAY Pedro Almodóvar

FOTOGRAFIJA • CINEMATOGRAPHY José Luis Alcaine

MONTAŽA • EDITOR Teresa Font

ORIGINALNA GLAZBA • SCORE Alberto Iglesias

ULOGJE • ACTORS Antonio Banderas, Penélope Cruz, Nora Navas, Raúl Arévalo

PRODUCENTI • PRODUCERS Agustín Almodóvar, Esther García

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY El Deseo

PRODAJNI ZASTUPNIK • SALES AGENT Discovery Film

Uspješni redatelj Salvador usred je kreativne krize. To ga potiče na promišljanje o godinama prošlosti – djetinjstva u 60-im godinama 20. stoljeća, selidbe s roditeljima, prve ljubavi, boli zbog prekida, ali i ranog otkrivanja svijeta filma.

Salvador is a successful director who is in the middle of a creative crisis, which makes him think about the years past - his childhood in the 1960s, moving with his parents, his first love, the pain of the breakup, but also the early discovery of cinema.

Pedro Almodóvar (Calzada de Calatrava, 1949) cijenjeni je španjolski redatelj i scenarist, član pop-kulturalnog madridskog pokreta La Movida u sedamdesetima, autor dvadesetak nagrađivanih dugometražnih filmova (između ostalih, dobitnik Oscara za najbolji originalni scenarij filma *Pričaj s njom* /2002/).

Pedro Almodóvar (Calzada de Calatrava, 1949) is an esteemed Spanish director and screenwriter, member of the pop-culture Madrid movement La Movida in the 1970s, and author of around twenty award-winning feature films (including *Talk to Her*, the Academy Award winner for Best Original Screenplay in 2002).

FESTIVALI • FESTIVALS

- Cannes Film Festival 2019 (najbolji glumac Antonio Banderas, najbolji soundtrack)
- Cannes International Film Festival 2019 (Best Actor, Antonio Banderas; Cannes Soundtrack Award)



VJERAN ČOVJEK L'HOMME FIDÈLE A FAITHFUL MAN

REŽIJA • DIRECTOR
LOUIS GARREL

SCENARIJ • SCREENPLAY Jean-Claude Carrière, Louis Garrel

FOTOGRAFIJA • CINEMATOGRAPHY Irina Lubtchansky

MONTAŽA • EDITORS Joëlle Hache

ULOGJE • CAST Louis Garrel, Laetitia Casta, Lily-Rose Depp

PRODUCENTI • PRODUCERS Pascal Caucheteux, Grégoire Sorlat

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Why Not Productions

PRODAJNI ZASTUPNIK • SALES AGENT Discovery Film

Romantični odnos mladog para Marianne i Abela zakomplicira se kad ga ona ostavi zbog njegovog najboljeg prijatelja Paula. Godinama kasnije, nakon Paulove smrti, Marianne ponovno ulazi u Abelov život, ovog puta sa sinom Josephom.

Marianne's and Abel's relationship becomes complicated when she leaves him for his best friend Paul. Years later, after Paul's death, Marianne enters Abel's life, this time, with her son Joseph.

Francuska • France

2018 • 75'

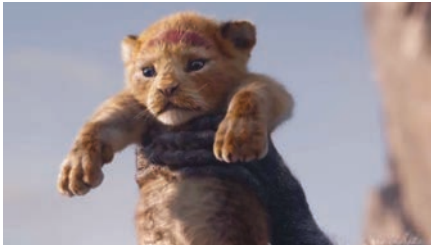
drama, romansa, komedija • drama, romance, comedy

Louis Garrel (Pariz, 1983) francuski je glumac i redatelj, najpoznatiji po ulogama u filmovima *Sanjari* (2003) i *Ljubavne pjesme* (2007) te režiji filma *Dva prijatelja* (2015).

Louis Garrel (Paris, 1983) is a French actor and director, most known for his roles in *The Dreamers* (2003) and *Love Songs* (2007), as well as *Two Friends* (2015), which he directed.

FESTIVALI • FESTIVALS

- César 2019 (nominacija za najperspektivniju glumicu Lily-Rose Depp), San Sebastián International Film Festival (najbolji scenarij), Munich Film Festival (Nagrada Margot Hielscher), Buenos Aires International Festival of Independent Cinema (najbolja režija)
- César, 2019 (nomination in the best new actress category, Lily-Rose Depp), San Sebastián International Film Festival (Best Screenplay), Munich Film Festival (Margot Hielscher Award), Buenos Aires International Festival of Independent Cinema (Best Director)



SAD • USA
2019 • 117'

animirana pustolovina • animated adventure

KRALJ LAVOVA THE LION KING

REŽIJA • DIRECTOR
JON FAVREAU

SCENARIJ • SCREENPLAY Jeff Nathanson
FOTOGRAFIJA • CINEMATOGRAPHY Caleb Deschanel
MONTAŽA • EDITORS Adam Gerstel, Mark Livolsi
ORIGINALNA GLAZBA • SCORE Hans Zimmer
GLASOVI • VOICES

Frano Mašković, Marko Makovičić, Milan Pleština, Duško Valentić, Anja Šovagović Despot, Bartol Rajčić, Jadranka Đokić, Goran Malus, Dražen Bratulić

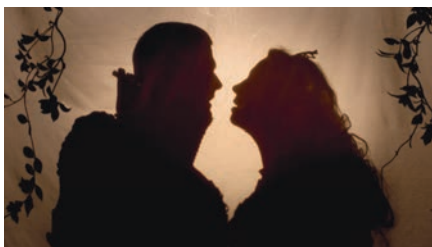
PRODUCENTI • PRODUCERS Jon Favreau, Karen Gilchrist, Jeffrey Silver
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Fairview Entertainment, Walt Disney Pictures
PRODAJNI ZASTUPNIK • SALES AGENT 2i Film

Nakon što mu je umoren otac, mladi kraljević lav putuje svojim kraljevstvom. Pritom susreće brojne životinje, te usput uči o vrijednostima poput hrabrosti, odgovornosti, ali i životnoga smisla.

After the murder of his father, a young lion prince flees his kingdom. He meets many animals on his way and learns the true meaning of values such as bravery and responsibility, but also the meaning of life.

Jon Favreau (Queens, New York City, 1966) američki je redatelj i glumac, na početku karijere vezan uz *indie-naslove*, no danas snažno profiliran u *mainstream* kinematografiji. Među ostalima, potpisnik je filmova *Vilenjak* (2003), *Iron man* i *Iron Man 2* (2008, 2010), *Knjiga o džungli* (2016).

Jon Favreau (Queens, New York City, 1966) is an American director and actor. In his early career, he was an indie film favourite, but has progressed into strong mainstream visibility. He is the director of *Elf* (2003), *Iron Man* and *Iron Man 2* (2008, 2010), and *The Jungle Book* (2016).



BIJEG L'ÉCHAPPÉE THE ESCAPE

REŽIJA • DIRECTOR

LAËTITIA MARTINONI

SCENARIJ • SCREENPLAY Laëtitia Martinoni

FOTOGRAFIJA • CINEMATOGRAPHY Fabrizio Fontemaggi

MONTAŽA • EDITOR Jean-Baptiste de Lescure

ULOGJE • CAST Vanessa Guedj, Alexis Michalik

PRODUKCENT • PRODUCER Marianne Roudier

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Iris Rêve Productions



Alice je sretna. Ipak, tek je stigla s operacije teške bolesti. Naime, ljubav prema njenom kirurgu pomaže joj zaboraviti nepodnošljivu situaciju. Svaki njegov posjet odvodi je u vlastiti izmaštani svijet.

Alice is happy. Yet she has just come out of surgery due to a serious illness. She is in love with her surgeon, which helps her forget the unbearable situation. Each of his visits takes her to her own imaginary world.

Laëtitia Martinoni redateljica je kojoj je kratki film *Bijeg* prvi redateljski uradak. Trenutno je fokusirana na osmišljavanje i pisanje svog prvog dugometražnog filma.

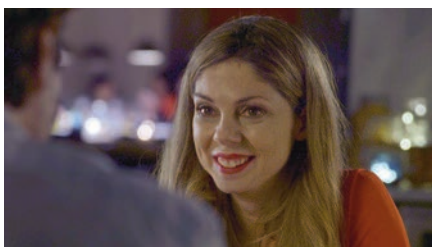
Laëtitia Martinoni made her directorial debut with *The Escape*. She is currently focusing on writing her first feature film.

Francuska • France
2018 • 10'
drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

- Nominacija za Europsku filmsku nagradu 2018
- Nominated for European Film Award, 2018



JEDNA NOĆ S JUANOM DIEGOM BOTTO UNA NOCHE CON JUAN DIEGO BOTTO A NIGHT WITH JUAN DIEGO BOTTO

REŽIJA • DIRECTOR

TERESA BELLÓN
CÉSAR F. CALVILLO

SCENARIJ • SCREENPLAY Teresa Bellón, César F. Calvillo

FOTOGRAFIJA • CINEMATOGRAPHY Andrés Malo

MONTAŽA • EDITOR Marta Galán

ULOGJE • ACTORS Juan Diego Botto, Cristina Soria



Cristina godinama sanja o slavnom Juanu Diegu Bottu. Juan pak čitav život sanja o pravednijem svijetu.

Cristina has been dreaming of sleeping with Juan Diego Botto for years. He's been dreaming of a fairer world his whole life.

Teresa Bellón (Manzanares, 1980) scenaristica je i redateljica, najpoznatija po kratkim igranim filmovima *Cariño, me he follado a Bunbury* (2016) i *Rojo Amarillo Rojo* (2018).

Teresa Bellón (Manzanares, 1980) is a writer and director, known for *Cariño, me he follado a Bunbury* (2016) and *Rojo Amarillo Rojo* (2018).

César F. Calvillo (Madrid, 1980) scenarist je i redatelj, poznat po kratkim filmovima koje potpisuje zajedno s Teresom Bellón.

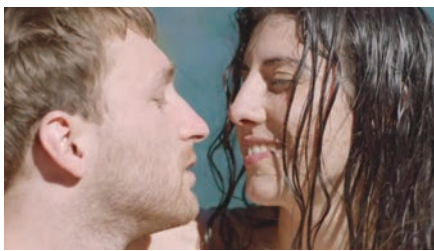
César F. Calvillo (Madrid, 1980) is a writer and director, known for short films he has directed with Teresa Bellón.

Španjolska • Spain
2018 • 10'
komedija • comedy

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

- Festival Abycine 2018 (Nagrada publike i Posebno priznanje), Festival Internacional de Cine de Galdar 2018 (najbolji kratki film)
- Festival Abycine, 2018 (Audience Award and Special Mention); Festival Internacional de Cine de Galdar, 2018 (Best Short Film)

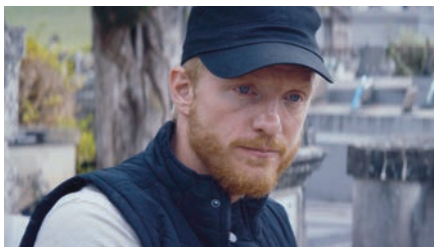


Španjolska • Spain
2019 • 20'
drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

- Međunarodni festival u Berlinu 2019, Medina Film Festival 2019 (posebna nagrada žirija), Málaga Spanish Film Festival 2019 (Silver Biznaga)
- Berlin International Film Festival, 2019; Medina Film Festival, 2019 (Special Jury Prize); Málaga Spanish Film Festival, 2019 (Silver Biznaga)



Švicarska • Switzerland
2018 • 16'
drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE

SOK OD LUBENICE SUC DE SÍNDRIA WATERMELON JUICE

REŽIJA • DIRECTOR
IRENE MORAY

SCENARIJ • SCREENPLAY Irene Moray
FOTOGRAFIJA • CINEMATOGRAPHY Irene Moray
MONTAŽA • EDITOR Ana Pfaff

ULOGE • ACTORS Irene Contreras, Max Grosse Majench, Elena Martín, Bárbara Mestanza
PRODUCENT • PRODUCER Miriam Porté
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Distinto Films

Barbara i Pol provode nekoliko dana praznika s grupom prijatelja u prirodi. Uz Polovu podršku, Barbara će izliječiti stare rane i redefinirati svoju seksualnost.

Barbara and Pol spend a few days on holiday with a group of friends in nature. With the support of Pol, Barbara will heal old wounds and redefine her sexuality.

Irene Moray (Barcelona, 1992) filmašica je i fotografkinja, koja je na filmu debitirala kratkim igranim filmom *Bad Lesbian* (2018).

Irene Moray (Barcelona, 1992) is a filmmaker and photographer. Her debut in film was the short film *Bad Lesbian* (2018).

TRAGOVI EMPREINTES FRAMEWORK

REŽIJA • DIRECTOR
JASMIN GORDON

SCENARIJ • SCREENPLAY Julien Bouissoux
FOTOGRAFIJA • CINEMATOGRAPHY Lucie Baudinaud
MONTAŽA • EDITOR Jan Mühlethaler

ULOGE • ACTORS Jules Balekdjian, Yahya Boudjelloul, Yanis Richard, Martin Swabey
PRODUCENT • PRODUCER Florian Burion

Muškarac skreće s autoputa u ruralnu zonu i nakon druženja s tri tinejdžera, poziva ih da mu se pridruže u autu. Ali, može li mu se vjerovati?

A man leaves the highway in a rural area and meets three teenagers. After hanging out with them, he invites the boys to join him in the car. But, can you trust him?

Jasmin Gordon (Los Angeles) švicarska je redateljica. *Framework* njen je drugi kratkometražni igrani film.

Jasmin Gordon (Los Angeles) is a Swiss director. *Framework* is her second short film.



ZAUVIJEK DJEVICE VIRGINS4LYFE

REŽIJA • DIRECTOR
THEA HVISTENDAHL

SCENARIJ • SCREENPLAY Thea Hvistendahl, Sofia Lersol Lund

FOTOGRAFIJA • CINEMATOGRAPHY Pål Ulvik Rokseth

MONTAŽA • EDITOR Thomas G. Trælnes

ULOGE • ACTORS Idun Aasheim Mykland, Marion Isabell Stærfelt

PRODUCENT • PRODUCER Andrea Berentsen Ottmar

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Frokost Film



Astrid i Issi 14-godišnjakinje su koje imaju jasan cilj – izgubiti nevinost prije završetka školskih praznika. Zadnju noć susreću dva mladića – Samuela i Rashida, no stvari će se zakomplicirati.

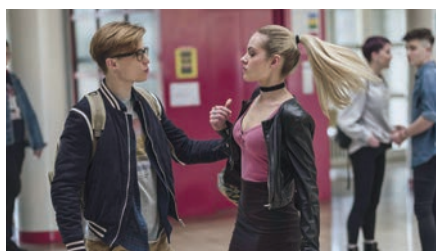
Astrid and Issi are both 14, and they have a clear goal - lose their virginity before the vacation is over. On their last night, they meet two boys, Samuel and Rashid, but things are about to get complicated.

Thea Hvistendahl (1989) norveška je redateljica, nagrađivana za svoje kratke filmove, reklame i glazbena videa.

Thea Hvistendahl (1989) is a Norwegian director who has won awards for her short films, commercials, and music videos.

Norveška • Norway
2018 • 17'
drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE



Hrvatska • Croatia
 2019 • 2 x 50' • S01E01, S01E02
 kriminalistički, drama • crime, drama

USPJEH SUCCESS

REŽIJA • DIRECTOR
DANIS TANOVIĆ

SCENARIJ • SCREENPLAY Marjan Alčevski
 FOTOGRAFIJA • CINEMATOGRAPHY Erol Zubčević
 MONTAŽA • EDITOR Redžinald Šimek
 ORIGINALNA GLAZBA • SCORE Jennie Muskett
 ULOGE • ACTORS

Uliks Fehmiu, Filip Mayer, Iva Mihalić, Ivana Roščić, Marija Škaričić, Tara Thaller, Goran Bogdan,
 Leon Lučev, Tihana Lazović, Mislav Čavajda, Nikša Butijer, Toni Gojanović

PRODUCENTI • PRODUCERS Miodrag Sila, Nebojša Taraba, Ana Balentović
 PRODUKCIJSKA KUĆA • PRODUCTION COMPANY HBO

Četvero potpunih stranaca – činovnicu Vinku, arhitekta Harisa, mladog oca Kikija i srednjoškolku Blanku, zauvijek će povezati jedan nasilan događaj.

Success follows the intertwining stories of four complete strangers - the bank clerk Vinka, the architect Haris, the young father Kiki, and the high school student Blanka - bound together by a violent event.

Danis Tanović (Zenica, 1969) bosanskohercegovački je redatelj ovjenčan Oscarom za film *Ničija zemlja* (2001). Cijenjeni naslovi su mu, među ostalima, i *Epizoda u životu berača željeza* (2013) i *Smrt u Sarajevu* (2016), oba nagrađena po dvjema nagradama na Berlinaleu.

Danis Tanović (Zenica, 1969) is a director from Bosnia and Herzegovina. He has received an Academy Award for his film *No Man's Land* (2001). Some of his noted films include *An Episode in the Life of an Iron Picker* (2013) and *Death in Sarajevo* (2016), both of which have received two awards at the Berlinale.



BUMERANG BOOMERANG

REŽIJA • DIRECTOR
MATTHEW FROST

SCENARIJ • SCREENPLAY Matthew Frost
FOTOGRAFIJA • CINEMATOGRAPHY Alexis Zabe
MONTAŽA • EDITOR Ethan Mitchell
ORIGINALNA GLAZBA • SCORE Adam Crystal

ULOGE • ACTORS Mackenzie Davis, Rebecca Dayan, Paige Elkington, Melanie Papalia
PRODUCENT • PRODUCER Charles-Marie Anthonioz
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Iconoclast



Jenifer je zgrožena suvremenom ovisnošću o društvenim medijima. Kad i sama odluči odustati od Instagrama, shvatit će da to i nije tako lako kao što se čini.

Jennifer is horrified by the modern social media addiction. When she decides to quit Instagram, she realises it's not as easy as it seems.

SAD • USA
2018 • 9'
komedija • comedy

Matthew Frost je scenarist, glumac, fotograf, snimatelj te redatelj 9 kratkometražnih filmova, čiji su *trademark* komedije koje satiriziraju svijet mode, oglašavanja i općenito kulture slavnih.

Matthew Frost is a screenwriter, actor, photographer, cinematographer and director of nine short films, who has made his mark by creating comedy content satirising fashion, advertising and celebrity culture.

HRVATSKA PREMIJERA
CROATIAN PREMIERE



CLEO

REŽIJA • DIRECTOR
ERIK SCHMITT

SCENARIJ • SCREENPLAY Stefanie Ren, Erik Schmitt
FOTOGRAFIJA • CINEMATOGRAPHY Johannes Louis
MONTAŽA • EDITOR David J. Rauschnig
ORIGINALNA GLAZBA • SCORE Johannes Repka
ULOGE • ACTORS

Marleen Lohse, Jeremy Mockridge, Gwendolyn Göbel, Heiko Pinkowski, Max Mauff
PRODUCENT • PRODUCER Fabian Gasmia
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Detailfilm



Cleo je neobična i povučena djevojka koja radi kao turistički vodič, a najveća joj je želja - vratiti vrijeme unatrag, jer joj se čini da otkad se rodila donosi nesreću onima koje voli. Pronalazak legendarnog blaga bio bi idealno rješenje njezinog problema.

Cleo is an unusual, shy girl who works as a tourist guide. Her biggest wish is to turn back time, as it seems that misfortune has been haunting her loved ones ever since she was born. Finding a legendary treasure would be the ideal solution to her problem.

Njemačka • Germany
2019 • 99'
fantastična komedija • fantasy, comedy

Erik Schmitt (Mainz, 1980) njemački je scenarist i redatelj desetak naslova, a *Cleo* mu je prvi dugometražni igrani film.
Erik Schmitt (Mainz, 1980) is a German screenwriter and director of some ten films, and *Cleo* is his first feature film.

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

- Međunarodni filmski festival u Berlinu 2019
- Berlin International Film Festival 2019 (Best First Feature Award - nominee)



DOSTA ENOUGH

REŽIJA • DIRECTORS
ANNA MANTZARIS

SCENARIJ • SCREENPLAY Anna Mantzaris
FOTOGRAFIJA • CINEMATOGRAPHY Donna Gage

ORIGINALNA GLAZBA • SCORE Phil Brookes

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Royal College of Art



Svi imaju impulse, ali ih kontroliraju. Velegradski stanovnici prepuštaju se trenucima gubitka samokontrole. We can all feel some impulses, but we never act upon them. People from a metropolis give in to moments of lost self-control.

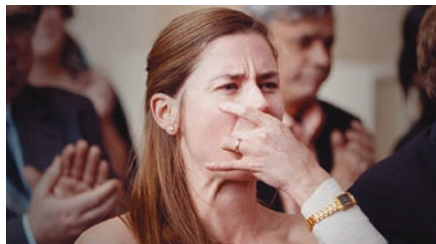
Anna Mantzaris (Stockholm, 1986) švedska je redateljica i animatorica koja uglavnom radi u tehnici stop-animacije (*But Milk Is Important*, 2012; *Good Intentions*, 2018).

Anna Mantzaris (Stockholm, 1986) is a Swedish director and animator, mostly working in stop motion animation (*But Milk Is Important*, 2012; *Good Intentions*, 2018).

Velika Britanija • UK
2019 • 2'
animirani, komedija • animated, comedy

FESTIVALI • FESTIVALS

- Nagrada Emile - europska nagrada za animaciju / Emile Award - European Animation Award, Stuttgart International Festival of Animated Film, 2018 (Lottie Reininger Award), GIRAF, 2018 (Nagrada publike - Audience Choice Award), ZLIN FILM FESTIVAL 2018, Le Petit Cannes film festival 2018



NAJBOLJE OD DORIAN B. THE BEST OF DORIEN B.

REŽIJA • DIRECTOR
ANKE BLONDÉ

SCENARIJ • SCREENPLAY Anke Blondé, Jean-Claude Van Rijckeghem

FOTOGRAFIJA • CINEMATOGRAPHY David Williamson

MONTAŽA • EDITOR Axel Skovdal Roelofs

ORIGINALNA GLAZBA • SCORE Rutger Reinders

ULOGI • ACTORS

Kim Snauwaert, Dirk van Dijck, Katelijne Verbeke, Jelle De Beule, Peter De Graef

PRODUCENTI • PRODUCERS Dries Phlypo, Jean-Claude Van Rijckeghem

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY A Private View, Viking Film



Sve se doima kao da je u najboljem redu u Dorieninom životu - vodi uspješnu veterinarsku praksu, ima pažljivog supruga i dvoje djece. No nije sve onako kako se čini. Razvod njenih roditelja i preispitivanje vlastitih životnih odabira tek su neki od problema na pomolu.

Dorien has a flourishing veterinary practice, two sweet kids and a successful husband. Everything seems fine: on the outside. Her parents' divorce and questioning her own life choices are just some of the problems to come.

Anke Blondé je belgijska redateljica, čiji su kratki filmovi nagrađivani na međunarodnim festivalima. *The Best of Dorian B.* njen je redateljski dugometražni debi.

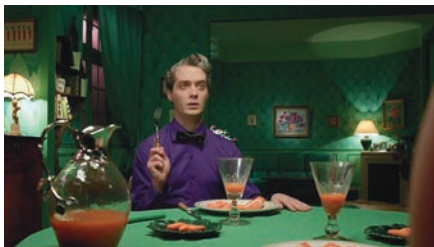
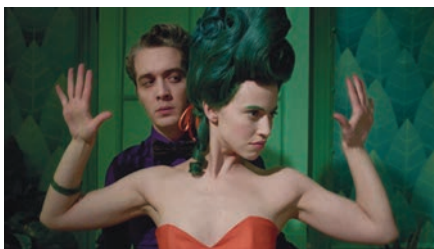
Anke Blondé is a Belgian director whose short films have received awards at international film festivals. *The Best of Dorian B.* is her feature film debut.

Belgija • Belgium
2019 • 106'
komedija, drama • comedy, drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

- IFFR - Rotterdam International Film Festival 2019, Edinburgh International Film Festival 2019



Francuska • France
2017 • 15'
fantastična romansa • fantasy, romance

FESTIVALI • FESTIVALS

- Paris International Fantastic Film Festival 2018, Rhode Island International Film Festival 2017, RIFF - Rome Independent Film Festival

SLATKA ZA POJEST' BELLE À CROQUER DELECTABLE YOU

REŽIJA • DIRECTOR
AXEL COURTIÈRE

SCENARIJ • SCREENPLAY Axel Courtière, Magali Pouzol

FOTOGRAFIJA • CINEMATOGRAPHY Kaname Onoyama

MONTAŽA • EDITORS Riwanon Le Beller, Flora Volpelière

ORIGINALNA GLAZBA • SCORE Erik Wedin

ULOGI • ACTORS Sylvain Dieuaide, Lou de Laâge, Catherine Deneuve, Ophélie Kolb

PRODUCENT • PRODUCER Axel Courtière

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Les Fées Productions, Offshore

Oscar je kanibal gurman koji gori od ljubavi prema svojoj susjedi. Smetnju njihovoj vezi predstavlja samo jedna činjenica – ona je, naime, vegetarijanka. Oscarov život promijenit će se pozivom na večeru.

Oscar is a gourmet cannibal who burns with love for his neighbour. There's only one thing standing in the way of their relationship: she is vegetarian. Oscar's life will take a drastic turn with an invitation to dinner.

Axel Courtière redatelj je, scenarist i producent, čiji je kratki prvijenac *Le dernier homme* (2012) zapažen na festivalu Fantasporto.

Axel Courtière is a director, screenwriter and producer. His debut short film *Le dernier homme* (2002) was noted at the Oporto International Film Festival.



Mađarska • Hungary
2018 • 17'
komedija, drama • comedy, drama

FESTIVALI • FESTIVALS

- Alter-Native International Short Film Festival 2018 (glavna nagrada - najbolji međunarodni kratki film), Rhode Island International Film Festival 2018 (najbolja kratka komedija)

SUSOTÁZS CHUCHOTAGE

REŽIJA • DIRECTOR
BARNABÁS TÓTH

SCENARIJ • SCREENPLAY Barnabás Tóth

FOTOGRAFIJA • CINEMATOGRAPHY András Gábor Szöke

MONTAŽA • EDITOR Gyula Hegedüs

ORIGINALNA GLAZBA • SCORE László Pirisi

ULOGI • ACTORS Pál Göttinger, Andrea Osvárt, Géza Takács

PRODUCENTI • PRODUCERS

Andrea Kuczkó, Gábor Rajna, Gábor Sipos, Judit Stalter, Barnabás Tóth, Lajos Tóth

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Laokoon Filmgroup

Tijekom profesionalne konferencije u Pragu, dva simultana prevoditelja na mađarski shvate da ih sluša samo jedna osoba. Uslijedit će njihovo međusobno natjecanje za njenu pažnju.

During a professional conference in Prague, two interpreters in the Hungarian booth realize that only one person is listening to them. They vie for her attention.

Barnabás Tóth (Strasbourg, 1977) scenarist, snimatelj, montažer, glumac i redatelj dvadesetak kratkih igranih i dokumentarnih filmova te tv-serija.

Barnabás Tóth (Strasbourg, 1977) is a screenwriter, cinematographer, editor, actor and director of some twenty short feature and documentary films and TV series.



Finska, Norveška, Belgija • Finland, Norway, Belgium
2018 • 92'

glazbena komedija • comedy, music

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

- Međunarodni filmski festival u Varšavi 2018 / Warsaw International Film Festival (Free Spirit Award), Jameson CineFest - Miskolc International Film Festival 2018 (Nagrada publike / Audience Award)

TEŠKO PUTOVANJE

HEVI REISSU

HEAVY TRIP

REŽIJA • DIRECTORS
JUUSO LAATIO
JUKKA VIDGREN

SCENARIJ • SCREENPLAY Juuso Laatio, Aleksi Puranen, Jari Olavi Rantala, Jukka Vidgren

FOTOGRAFIJA • CINEMATOGRAPHY Harri Rätty

MONTAŽA • EDITOR Kimmo Taavila

ORIGINALNA GLAZBA • SCORE Lauri Porra

ULOGE • ACTORS

Johannes Holopainen, Samuli Jaskio, Max Ovaska, Minka Kuustonen, Rune Temte

PRODUCENTI • PRODUCERS Kaarle Aho, Kai Nordberg

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY

Making Movies Oy, FilmCamp, Umedia, Mutant Koala Pictures

PRODAJNI ZASTUPNIK • SALES AGENT LevelK

Turo živi monotonim životom u malom finskom selu i jedinu radost predstavlja mu pjevanje u amaterskom heavy-metal bandu. Kad se tu slučajno zatekne važan glazbeni producent, Turo i njegovi prijatelji odlučit će krenuti na put kako bi sudjelovali na velikom heavy-metal festivalu i ostvarili svoj san.

Turo leads a monotonous life in a small Finnish village and his only joy is singing in an amateur metal band. When an influential music promoter accidentally finds himself there, Turo and his friends decide to go on a trip to play at a huge heavy metal festival and make their dreams come true.

Juuso Laatio snimatelj je i scenarist, a *Teško putovanje* njegov je redateljski prvijenac.

Juuso Laatio is a cinematographer and screenwriter, and *Heavy Trip* is his directorial debut.

Jukka Vidgren producent je i scenarist, potpisnik kratkog filma *Dr. Professor's Thesis of Evil* (2011) i mini-serije *Tough Love* (2016).

Jukka Vidgren is a producer and screenwriter. He has directed the short film *Dr. Professor's Thesis of Evil* (2011) and the mini-series *Tough Love* (2016).

T . . .

ŽIVJETI ZAJEDNO

NAJBOLJA MREŽA



UZ

PULA FILM FESTIVAL

A graphic consisting of two large black circles representing eyes, with two thick black curved lines above them representing eyebrows. The graphic is positioned in the upper left quadrant of the page.

PROGRAM ZA DJECU I MLADE YOUTH AND CHILDREN PROGRAMME

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The image shows a large crowd of people, including many children, sitting in an amphitheater at night. The background features a large, multi-story stone building with several arched openings. The scene is illuminated by warm, orange-toned lights, creating a vibrant and festive atmosphere. The text 'Program za djecu i mlade' and 'Youth and Children Programme' is overlaid on the upper right portion of the image.

Program za djecu i mlade
Youth and Children Programme



Australija • Australia
2018 • 8'
animirani • animated film

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

- Međunarodni filmski festival u Berlinu 2018 (Generacija Kplus), Austin Film Festival 2018 (Nagrada publike)
- Berlin International Film Festival (Generation Kplus), Austin Film Festival, 2018 (Audience Award)

IZGUBLJENO, NAĐENO LOST & FOUND

REŽIJA • DIRECTORS
ANDREW GOLDSMITH
BRADLEY SLABE

SCENARIJ • SCREENPLAY Bradley Slabe
FOTOGRAFIJA • CINEMATOGRAPHY Gerald Thompson
MONTAŽA • EDITORS Andrew Goldsmith, John Gavin
ORIGINALNA GLAZBA • SCORE Adrian Sergovich, Jonathan Dreyfus
PRODUCENT • PRODUCER Lucy J. Hayes
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Screen Australia

Kačkani dinosaur pokazat će ogromnu snagu volje u utrci s vremenom kako bi spasio voljenu kačkanu lisicu od utapanja.

The crocheted dinosaur shows great will power in a race against time to save the beloved crocheted fox from drowning.

Andrew Goldsmith nagrađivani je redatelj reklama, glazbenih videa i animator. *Izgubljena, nađeno* njegov je prvi kratkometražni uradak.

Andrew Goldsmith is an awarded director of commercials, music videos, and an animator. *Lost and Found* is his short film debut.

Bradley Slabe nagrađivani je scenarist i redatelj, koji debitira s *Izgubljena, nađeno*.

Bradley Slabe is an awarded screenwriter and director. *Lost and Found* is his debut.



SAD • USA
2018 • 21'
drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

- Američka filmska akademija 2019 / Academy Awards, USA 2019 (Oscar za najbolji kratkometražni igrani film / Best Live Action Short Film)

KOŽA SKIN

REŽIJA • DIRECTOR
GUY NATTIV

SCENARIJ • SCREENPLAY Sharon Maymon, Guy Nattiv
FOTOGRAFIJA • CINEMATOGRAPHY Drew Daniels
MONTAŽA • EDITOR Yuval Or
ORIGINALNA GLAZBA • SCORE Brian McOmber
ULOGE • ACTORS

Jonathan Tucker, Jackson Robert Scott, Danielle Macdonald, Lonnie Chavis, Jared Day
PRODUCENTI • PRODUCERS Andrew Carlberg, Tim Harms, Guy Nattiv, Jaime Ray Newman
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY New Native Pictures

Kad se u samoposluzi malom bijelom dječaku nasmiješi jedan crnac, pokrenut će se lavina nezaustavljivih i sudbonosnih događaja među dvjema bandama.

A black man smiles at a 10-year-old white boy at a supermarket, starting an avalanche of unstoppable, fateful events between two gangs.

Guy Nattiv (Tel Aviv, 1973) nagrađivani je redatelj (filmovi *Strangers*, 2007, *Mabul*, 2010, *Magic Men*, 2014), a snimio je i hvaljeni dugometražni film *Skin* (2018).

Guy Nattiv (Tel Aviv, 1973) is an awarded director (*Strangers*, 2007; *Mabul*, 2010; *Magic Men*, 2014), who has directed the praised feature film *Skin*.



MALI KORAK ONE SMALL STEP

REŽIJA • DIRECTORS

ANDREW CHESWORTH
BOBBY PONTILLAS

SCENARIJ • SCREENPLAY

Andrew Chesworth, Bobby Pontillas, Trent Correy, Shaofu Zhang

FOTOGRAFIJA • CINEMATOGRAPHY Andrew Chesworth

MONTAŽA • EDITORS Andrew Chesworth, Shaofu Zhang

ORIGINALNA GLAZBA • SCORE Steve Horner

PRODUCENT • PRODUCER Shaofu Zhang

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Taiko Studios



Djevojčica Luna čitav život sanja postati astronautkinja.

Luna is a girl who dreams of becoming an astronaut.

Andrew Chesworth animator je u Walt Disney studiju. Suradivao je na filmovima *Snježno kraljevstvo* (2013), *Krš i lom* (2012) i drugima. *Mali korak* njegov je debitantski redateljski film.

Andrew Chesworth is an animator at Walt Disney Animation Studios. He has worked on the films *Frozen* (2012), *Wreck-It Ralph* (2012), and others. *One Small Step* is his directorial debut.

Bobby Pontillas dizajner je likova i animator u Walt Disney studiju. Među njegove projekte ubrajaju se hit-filmovi poput *Snježnog kraljevstva*, 2013 (animator).

Bobby Pontillas is a character designer and animator at Walt Disney Animation Studios. His list of projects include animated films such as *Frozen* and *Wreck-It Ralph*.

SAD, Kina • USA, China
2018 • 8'

animirani • animated film

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

- Američka filmska akademija 2019 / Academy Awards, USA 2018 (nominacija za najbolji kratkometražni animirani film / Best Animated Short Film nominee),
- Međunarodni filmski festival San Francisco / San Francisco International Film Festival 2019 (Nagrada Golden Gate / Golden Gate Award) itd.



MLADA LJUBAV HÖLMÖ NUORI SYDÄN STUPID YOUNG HEART

REŽIJA • DIRECTORS

SELMA VILHUNEN

SCENARIJ • SCREENPLAY Kirsikka Saari

FOTOGRAFIJA • CINEMATOGRAPHY Lisabi Fridell

MONTAŽA • EDITORS Yva Fabricius, Michal Leszczylowski

ORIGINALNA GLAZBA • SCORE Timo Dirksen

ULOGI • ACTORS

Jere Ristseppä, Rosa Honkonen, Abshir Sheikh Nur, Pihla Viitala, Ville Haapasalo

PRODUCENTI • PRODUCERS Elli Toivoniemi, Venla Hellstedt

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Tuffi Films



Srednjoškolci Lenni i Kiira, nakon zajedničke provedene noći, susreću se s neplaniranom trudnoćom i odlučuju zadržati dijete. No, Lenni uskoro pada pod utjecaj starijeg, ekstremno desničarski orijentiranog Jannea te izaziva nered u svom multietničkom susjedstvu. Kako Kiirina trudnoća odmiče, Lenni će morati naučiti postati muškarcem te preuzeti odgovornost za svoje postupke.

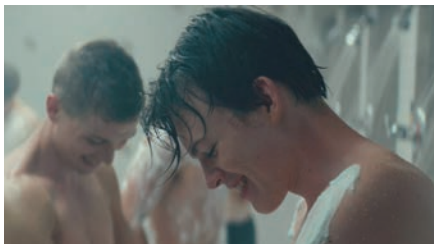
After a night together, teenagers Lenni and Kiira discover they are expecting a baby and decide to keep it. But Lenni soon falls under the influence of the older, extreme-right Janne, and causes trouble in his diverse neighbourhood. As Kiira's pregnancy progresses, Lenni will have to learn to be a man and take responsibilities for his actions.

Finska, Nizozemska, Švedska • Finland, Netherlands, Sweden
2018 • 102'
drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

- Međunarodni filmski festival u Berlinu 2019 (Generacija 14+), Jussi Awards 2019 (Nagrada za najbolji scenarij - Paras käsikirjoitus)
- Berlin International Film Festival 2019 (Generation 14plus), Jussi Awards 2019 (Best Screenplay)



Kanada • Canada
2018 • 93'
drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

- Göteborg Film Festival 2019 (Nagrada publike / Audience Award, Dragon Award), Zlin Film Festival 2019 (Golden Slipper)

VELIKI KLINCI GIANT LITTLE ONES

REŽIJA • DIRECTORS
KEITH BEHRMAN

SCENARIJ • SCREENPLAY Keith Behrman
FOTOGRAFIJA • CINEMATOGRAPHY Guy Godfree
MONTAŽA • EDITOR Sandy Pereira
ORIGINALNA GLAZBA • SCORE Michael Brook
ULOGE • ACTORS

Josh Wiggins, Darren Mann, Taylor Hickson, Maria Bello, Kyle MacLachlan

PRODUKCENT • PRODUCER Allison Black

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY

Euclid 431 Pictures, Scythia Films, Storyboard Entertainment, Sugar Shack Productions

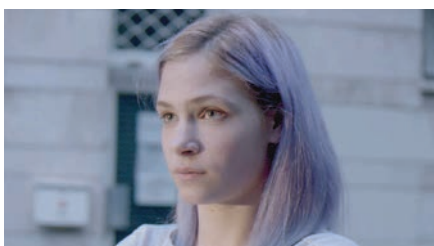
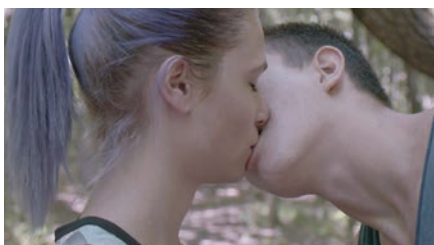
PRODAJNI ZASTUPNIK • SALES AGENT Mongrel Media

Najbolji prijatelji od djetinjstva, Franky i Ballas odlično se zabavljaju i popularni su među djevojkama u srednjoj školi koju pohađaju. No, njihovo će se prijateljstvo, uzdrmano iznenadnim incidentom, uskoro naći na kušnji.

Franky and Ballas are best friends since childhood. They are having a great time and are popular with the girls in their high school, but an unexpected incident will put their friendship to the test.

Keith Behrman (Shaunavon, 1963) nagrađivani je kanadski redatelj, scenarist i montažer, poznat po filmu *Flower & Garnet* (2002).

Keith Behrman (Shaunavon, 1963) is an awarded Canadian director, screenwriter and editor, known for *Flower and Garnet* (2002).



Mađarska • Hungary
2018 • 96'
drama, triler • drama, thriller

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

- Montréal World Film Festival 2018, Film Festival Cottbus

ZATRESKANA REMÉLEM LEGKÖZELEBB SIKERÜL MEGHALNOD:) I HOPE YOU'LL DIE NEXT TIME :)

REŽIJA • DIRECTOR
MIHÁLY SCHWECHTJE

SCENARIJ • SCREENPLAY Mihály Schwechtje
FOTOGRAFIJA • CINEMATOGRAPHY Máté Herbai
MONTAŽA • EDITOR Szabolcs Kovari

ORIGINALNA GLAZBA • SCORE Péter Bernáth, Balázs Szabadi, Bálint Tóth
ULOGE • ACTORS Szilvia Herr, Kristóf Vajda, Csaba Polgár, Olívia Csúcs

PRODUKCENTI • PRODUCERS Viktória Petrányi, Ferenc Pusztai

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Amego Film, KMH Film

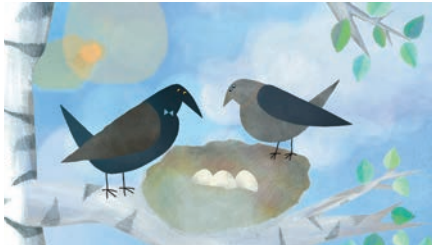
PRODAJNI ZASTUPNIK • SALES AGENT KMH Film

16-godišnja Eszter zaljubljena je u svog profesora engleskog jezika, a njen školski kolega Peter zaljubljen je u Eszter. Profesor najavljuje svoj odlazak iz škole, no shrvana Eszter istog će dana dobiti poseban e-mail.

16-year-old Eszter is secretly in love with her English teacher, while her school friend Peter is in love with Eszter. The teacher announces he will leave the school, and Eszter is devastated, but on the same day, she gets a special e-mail.

Mihály Schwechtje (Budimpešta, 1978) redatelj je kratkih filmova. *Zatreskana* njegov je dugometražni prvijenac.

Mihály Schwechtje (Budapest, 1978) is a short film director. *I Hope You'll Die Next Time* is his feature film debut.



BIJELA VRANA WHITE CROW

REŽIJA • DIRECTORS
MIRAN MIOŠIĆ

SCENARIJ • SCREENPLAY Miran Miošić

MONTAŽA • EDITOR Miran Miošić

ORIGINALNA GLAZBA • SCORE Hrvoje Štefotić

PRODUCENT • PRODUCER Vinko Brešan

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Zagreb film



Mala bijela vrana je predmet čuđenja i ismijavanja u svom jatu zbog različitosti. Međutim, kada se okoliš u kojem žive zbog zagađenosti promijeni, mala bijela vrana pomaže jatu pronaći bolje mjesto za život.

Little White Crow is gawked at and ridiculed by her flock for being different. But when pollution causes turbulent changes in their environment, it is the little White Crow who helps the flock find a better home.

Miran Miošić (Dubrovnik) redatelj je, scenarist i montažer, predavač na ADU - Zagreb, UCLA - Los Angeles i FAMU - Prag. *Bijela vrana* njegov je drugi animirani film.

Miran Miošić (Dubrovnik) is a director, screenwriter, and editor. He teaches at the Academy of Dramatic Art in Zagreb, UCLA in Los Angeles, and FAMU in Prague. *White Crow* is his second animated film.

Hrvatska • Croatia
2018 • 9'
animirani • animated film

FESTIVALI • FESTIVALS

- 14. Lago Film Fest, Revine Lago, Unicef, Svjetski festival animiranog filma Animafest 2018, Zagreb, Tuzla Film Festival 2018. (Najbolji kratkometražni animirani film), Međunarodni festival animacije Fest Anča 2018, Slovačka, Cinekid 2018. itd.
- 14th Lago Film Fest, Revine Lago; UNICEF Competition; Animafest 2018, Zagreb; Fest Anča International Animation Festival, Slovakia, 2018, Cinekid 2018 and others



BOBO

REŽIJA • DIRECTORS
ANDREJ REHAK

SCENARIJ • SCREENPLAY Andrej Rehak

FOTOGRAFIJA • CINEMATOGRAPHY Andrej Rehak

MONTAŽA • EDITOR Andrej Rehak

ORIGINALNA GLAZBA • SCORE Anita Andreis Žganec

PRODUCENTI • PRODUCERS Vinko Brešan, Matija Pisačić, Krešimir Zimonić

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Zagreb film, UO Anima



Bobo je najmanji mali dječak na svijetu. Sve male djevojčice i svi mali dječaci veći su od njega. Najveća želja maloga Bobe jest postati najveći mali dječak na svijetu.

Bobo is the smallest little boy in the world. All the little girls and all the little boys are bigger than him. Bobo's greatest wish was to no longer be the smallest boy in the world.

Andrej Rehak (1966) u Zagreb filmu je pod vodstvom Dušana Vukotića završio školu klasične animacije. Izlagao je u zemlji i inozemstvu. Radio je stripove, slikovnice, scenografije za medijske događaje, televizijske emisije, koncerte i opere te festivalske i televizijske špice, animirane reklame i muzičke spotove, dizajn i web-dizajn te multimedijske projekte. Filmografija: *Muha, Dijagram i korak, Fastforward Rewind (Crveni div), Akceleracija*.

Andrej Rehak (1966) completed the school of classic animation under the guidance of Dušan Vukotić. He has exhibited in Croatia and abroad. He has made comics, picture books, scenography for media events, TV shows, concerts and operas, as well as festival and TV trailers, animated commercials and music videos, design and web design, and multimedia projects. Filmography: *The Fly, Diagram and Step, Fastforward Rewind (The Red Giant), Acceleration*.

Hrvatska • Croatia
2018 • 14'
animirani • animated film 10+

FESTIVALI • FESTIVALS

- Filmski festival u Trstu 2019, Međunarodni filmski festival R2R 2019. – najinovativniji kratki film za mlade (u kategoriji od 9-12 godina), Međunarodni festival animiranog filma u Sofiji Golden Kukur 2019, Anima Mundi 2018, International Animation Festival of Brazil, Rio de Janeiro – Panorama
- Trieste Film Festival, 2019; Real to Reel International Film Festival for Youth (Most Innovative Short Film Award), Sofia International Animation Film Festival Golden Kukur, 2019; Anima Mundi, 2018; International Animation Festival of Brazil, Rio de Janeiro Panorama



Češka • Czechia
2017 • 12'
animirani • animated film 4+

HRVATSKA PREMIJERA
CROATIAN PREMIERE

BOŽIČNO VJENČANJE SNJEGOVIĆA KARLA VÁNOČNÍ SVATBA SNĚHULÁKA KARLA CHARLIE THE SNOWMAN'S CHRISTMAS WEDDING

REŽIJA • DIRECTOR
PETR VODIČKA

SCENARIJ • SCREENPLAY Petr Vodička
FOTOGRAFIJA • CINEMATOGRAPHY Jakub Halousek
MONTAŽA • EDITOR Lucie Haladová
ORIGINALNA GLAZBA • SCORE Marek Doubrava
GLASOVI • VOICES Matouš Ruml, Ondřej Bauer, Marek Němec, Madla Zimová
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Studio Anima

Kad tata umjesto mame okiti božićno drveće, pomiješat će uobičajen raspored ukrasa. Tako snjegović Karlo shvaća da nije pored snješke Eve kao i svake godine, te sa slamnatim anđelom Kamilom kreće u obilazak drvca kako bi je pronašao.

When dad decorates the Christmas tree instead of mum, the decorations get mixed up. Charlie the Snowman realises he is not beside Eva the Snowman, as he is every year, and, together with Kamil the Straw Angel, sets out to find her.

Petr Vodička (Prag, 1974) češki je kazališni i radijski redatelj, fokusiran na dječje produkcije. *Božićno vjenčanje snjegovića Karla* njegov je redateljski debi.

Petr Vodička (Prague, 1974) is a Czech theatre and radio director who focuses on children's productions. *Charlie the Snowman's Christmas Wedding* is his directorial debut.



Latvija, Estonija • Latvia, Estonia
2019 • 78'
animirani • animated film 5+

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

- Međunarodni filmski festival u Berlinu 2019 (Generacija Kplus)
- Berlin International Film Festival 2019 (Generation Kplus)

LOTTE I IZGUBLJENI ZMAJEVI LOTTE JA KADUNUD LOHED LOTTE AND THE LOST DRAGONS

REŽIJA • DIRECTORS
HEIKI ERNITS
JANNO PÕLDMA

SCENARIJ • SCREENPLAY Andrus Kivirähk, Janno Põldma, Andris Akmentins
MONTAŽA • EDITOR Janno Põldma
ORIGINALNA GLAZBA • SCORE Sven Grünberg, Renars Kaupers
GLASOVI • VOICES Evelin Vöigemast, Helmi Tulev, Mait Malmsten, Elina Reinold, Sepo Seeman, Anu Lamp
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Rija Films, Eesti Joonisfilm
PRODAJNI ZASTUPNIK • SALES AGENT Rija Films

Psić Lotte i njena novorođena sestrice Roosi odluče pronaći zmajeve. Putem ih čekaju mnoge pustolovine, a najveće iznenađenje doživjet će kad stignu na odredište.

Lotte the dog and her little sister Roosi decide to go find the dragons. After several adventures, they find their way to the dragons and are met with the biggest surprise.

Heiki Ernits (Tallinn, 1953) poznati je karikaturist, fotograf i redatelj, a zajedno s Jannom Põldmaom potpisnik je animiranih filmova o psiću Lottei.

Heiki Ernits (Tallinn, 1953) is a caricaturist, photographer and director. With co-author Jann Põldma he has made the films about the dog Lotte.

Janno Põldma (Tallinn, 1950) estonski je redatelj, spisatelj, dramatičar i snimatelj koji, nakon što je snimio preko 20 animiranih filmova, debitira kao redatelj lutka-filmom *Braća i sestre* (1991). S Heikijem Ernitsom potpisuje i ostale filmove iz serijala o Lottei - *Leitajateküla Lotte* (2006) i *Lotte i tajna mjesečevog kamena* (*Lotte ja kuukivi saladus*, 2011)

Janno Põldma (Tallinn, 1950) is an Estonian director, writer, playwright and cinematographer. His directorial debut with the film *Brothers and Sisters* (1991) came after making more than 20 films. With co-author Heiki Ernits he has made the other films in the about the dog Lotte: *Lotte from Gadgetville* (2006) and *Lotte and the Moonstone Secret* (2011).



Japan

2017 • 112'

animirani, komedija • animated film, comedy 10+

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

- Međunarodni festival animiranog filma u Annecyju / Anney International Animated Film Festival 2017 (Najbolji dugometražni film / Cristal for a Feature Film), Sundance Film Festival 2018, BFI London Film Festival 2017

LU S OTOKA SIRENA YOAKE TSUGERU RÛ NO UTA LU OVER THE WALL

REŽIJA • DIRECTOR
MASAAKI YUASA

SCENARIJ • SCREENPLAY Reiko Yoshida, Masaaki Yuasa

MONTAŽA • EDITOR Ayako Tan

ORIGINALNA GLAZBA • SCORE Takatsugu Muramatsu

GLASOVI • VOICES Shôta Shimoda, Kanon Tani, Shin'ichi Shinohara, Sôma Saitô

PRODUCENTI • PRODUCERS Junnosuke Itô, Yuka Okayasu

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY

Science Saru, Tsuin Enjin, Fuji Terebijon, Tôhō, Saiensu SARU, Bi-Esu Fuji

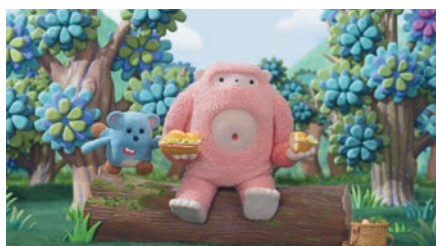
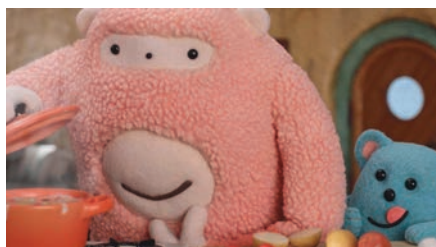
PRODAJNI ZASTUPNIK • SALES AGENT Fuji Creative

Kai je povučeni i melankolični srednjoškolac, čiji se život mijenja kad upozna neobičnu rasplesanu sirenu Lu, koja obožava glazbu.

The story centres on Kai, a gloomy middle school student whose life changes after meeting Lu, an unusual, dancing mermaid who loves music.

Masaaki Yuasa (1965) cijenjeni je i nagrađivani japanski animator, specifičnog i prepoznatljivog stila, utemeljitelj animacijskog studija Science Saru. Najpoznatiji mu je dugometražni naslov *Yuru wa mijikashi aruke yo otome* (2017).

Masaaki Yuasa (1965) is a renowned and awarded Japanese animator with a specific recognisable style, and founder of the animation studio Science Saru. His best known feature film is *The Night Is Short, Walk on Girl* (2017).



Japan

2018 • 8'

animirani • animated film 5+

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

- Le Petit Cannes 2018, Alameda International Film Festival 2018 (najbolji kratki animirani film - Best Animated Short), 35th Annual Chicago International Children's Film Festival (najbolji kratki animirani film Dječjeg žirija - Children's Jury: Best Animated Short), 26th KINEKO International Children's Film Festival (Grand Prix za kratki film / Grand Prix, Short Film))

MOGU I PEROL MOGU & PEROL

REŽIJA • DIRECTORS
TSUNEO GODA

SCENARIJ • SCREENPLAY Tsuneo Goda

FOTOGRAFIJA • CINEMATOGRAPHY Takamitsu Suzuki

ORIGINALNA GLAZBA • SCORE Michiru

GLASOVI • VOICES Tsuneo Goda, Remi Hayashi

PRODUCENTI • PRODUCERS Yuriko Okada, Hiroki Itoh

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Dwarf Studios

Nježni jeti-dječak Mogu jako voli kuhati. Njegova razmažena prijateljica Perol pak prava je proždrljivica. Kad Mogu pronađe neobične bobice, njihovo prijateljstvo doći će na kušnju.

Mogu is a young Big Foot boy who loves to cook. His spoiled friend Perol is a little girl with a big appetite. When Mogu finds some unusual berries, their friendship is put to the test.

Tsuneo Goda (Tokio, 1967) nagrađivani je i cijenjeni japanski animator, redatelj, ilustrator i scenarist, utemeljitelj Dwarf Studija, poznat po stop-animaciji i likovima nježnih čudovišta: *Komaneko: Značiteljna maca* (2009), serijal *Domo* (2008), *To&Kyo* (2017) itd.

Tsuneo Goda (Tokyo, 1967) is an award-winning Japanese animator, director, illustrator and screenwriter. He is the founder of Dwarf Studios, known for stop motion animation and gentle giant characters *Komaneko: The Curious Cat* (2009), *Domo* TV-series (2008), *To&Kyo* (2017), and others.



NEVIDLJIVA SUE INVISIBLE SUE

REŽIJA • DIRECTOR
MARKUS DIETRICH

SCENARIJ • SCREENPLAY Markus Dietrich

FOTOGRAFIJA • CINEMATOGRAPHY Ralf Noack

MONTAŽA • EDITOR Sebastian Thümler

ORIGINALNA GLAZBA • SCORE André Dzieszuk

ULOGI • ACTORS Ruby M. Lichtenberg, Anna Shirin Habedank, Lui Eckhardt, Victoria Mayer

PRODUCENTI • PRODUCERS Marcel Lenz, Guido Schwab

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY

Ostlicht Filmproduktion, Amour Fou Luxembourg

PRODAJNI ZASTUPNIK • SALES AGENT Ostlicht

Nakon nezgode u laboratoriju njene majke znanstvenice, dvanaestogodišnja Sue zadobiva čudesnu sposobnost postati nevidljivom. Nevidljivost će joj dobro doći u misiji spašavanja otete majke i otkrivanju tajne urote, uz svesrdnu pomoć prijatelja Kaye i Tobija.

Following an accident in her scientist mother's laboratory, 12-year-old Sue now has the unique ability to make herself invisible. This comes in handy when she goes on a mission to rescue her mother, who's been kidnapped, and unmask a conspiracy with the help of her friends Kaya and Tobi.

Njemačka, Luksemburg • Germany, Luxembourg
2018 • 95'

pustolovni, fantastika • adventure, fantasy 10+

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

- Cinekid Festival Amsterdam 2018, Luxembourg City Film Festival 2019

Markus Dietrich (Strausberg, 1979) njemački je redatelj i scenarist. Režirao je filmove za djecu i mlade: *Sputnik* (2013), *Prinz Himmelblau und Fee Lupine* (2016) i *Heroes (of a new Generation)* (2018).

Markus Dietrich (Strausberg, 1979) is a German director and screenwriter. He has directed children's and youth films *Sputnik* (2013), *Prinz Himmelblau und Fee Lupine* (2016), and *Heroes (of a new Generation)* (2018).



OVCA SCHAF SHEEP

REŽIJA • DIRECTORS
JULIA OCKER

SCENARIJ • SCREENPLAY Julia Ocker

ORIGINALNA GLAZBA • SCORE Christian Heck, Sumophonic

PRODUCENT • PRODUCER Thomas Meyer-Hermann

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Studio FILM BILDER

Radoznalo janje istražuje svoju okolinu, na zaprepaštenje stada koje nije toliko smjelo.

The lamb hops from one risky adventure into the next. The flock would never take that risk.

Julia Ocker (Pforzheim, 1982) spisateljica je i redateljica, poznata po seriji kratkih animiranih filmova nazvanoj *Animanimals*, u kojima duhovito obrađuje zgode pojedinih životinja.

Julia Ocker (Pforzheim, 1982) is a writer and director, known for the short animated film series *Animanimals*, which focuses on the adventures of animals.

Njemačka • Germany

2018 • 3'

animirani • animated film 3+



Island, Belgija • Iceland, Belgium

2018 • 83'

animirana obiteljska pustolovina • animation, adventure, family 5+

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

- Nagrada Edda 2019 za najbolji dječji program
- Edda Award in Children and Youth Category, 2019

PLOEY: NIKAD NE LETIŠ SAM LÓI: ÞÚ FLÝGUR ALDREI EINN PLOEY: YOU NEVER FLY ALONE

REŽIJA • DIRECTOR
ÁRNI ÁSGEIRSSON

SCENARIJ • SCREENPLAY Friðrik Erlingsson

MONTAŽA • EDITOR Jon Stefansson

ORIGINALNA GLAZBA • SCORE Atli Örvarsson

GLASOVI • VOICES Jamie Oram, Colin Mace, John Stamos, Sean Astin

PRODUCENTI • PRODUCERS Ives Agemans, Hilmar Sigurðsson

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY GunHil, Cyborn

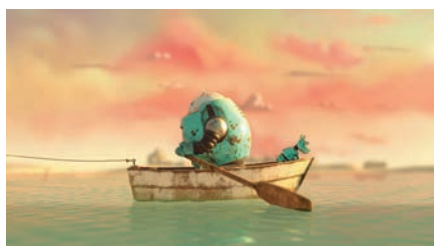
DISTRIBUCIJA • DISTRIBUTION Fox Visions

Ptić Ploey ne zna letjeti te ujesen ne može migrirati na jug s ostatkom obitelji. Ostavši sam, mora naučiti prebroditi arktičku zimu i razne neprijatelje uz pomoć mnogih novostečenih prijatelja.

A plover chick has not learned to fly when his family migrates in the fall. He must survive the arctic winter, vicious enemies and himself in order to be reunited with his beloved one next spring.

Árni Ásgeirsson (Reykjavik, 1972) islandski je redatelj, scenarist i glumac, potpisnik dugometražnih filmova *Blóðbónd* (2006) i *Brim* (2010).

Árni Ásgeirsson (Reykjavik, 1972) is an Icelandic director, screenwriter and actor, author of feature films *Thicker than Water* (2006) and *Undercurrent* (2010).



Švedska • Sweden

2018 • 6'

animirani • animated film 3+

FESTIVALI • FESTIVALS

- Međunarodni filmski festival u Varšavi 2018
- Warsaw International Film Festival 2018

ROBOT I KIT ROBOTEN OCH VALEN ROBOT AND THE WHALE

REŽIJA • DIRECTORS
JONAS FORSMAN

SCENARIJ • SCREENPLAY Jonas Forsman

MONTAŽA • EDITOR Jonas Forsman

ORIGINALNA GLAZBA • SCORE Eirik Hulbak Røland

PRODUCENT • PRODUCER Nima Yousefi

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY TMV AB

Robot Lobo i pas Banjo pomažu biljkama i životinjama. Kad na plaži naidu na nasukanog kita, Lobo će morati prevladati svoj strah od vode.

Lobo the robot and her friend Banjo help plants and animals. When they find a stranded whale on the beach, Lobo will have to overcome her fear of water.

Jonas Forsman švedski je animator i vizualni umjetnik; suradnik nekoliko međunarodnih studija za animaciju (primjerice, radio je na *Hobitu* Petera Jacksona 2013.). *Robot i kit* redateljski mu je prvijenac.

Jonas Forsman is a Swedish animator and visual artist. He has worked with several international animation studios (for example, he worked on Peter Jackson's *Hobbit* in 2013). *Robot and the Whale* is his directorial debut.



Švedska • Sweden
2018 • 89'
obiteljski, komedija • 8+

FESTIVALI • FESTIVALS

- Međunarodni filmski festival u Berlinu 2019 (Generacija Kplus)
- Berlin International Film Festival 2019 (Generation Kplus)

SUNE I SUNE SUNE VS. SUNE

REŽIJA • DIRECTORS
JON HOLMBERG

SCENARIJ • SCREENPLAY

Jon Holmberg, Daniella Mendel-Enk, Sara Young
(prema knjigama Andersa Jacobssona i Sörena Olssona
• based on the books by Anders Jacobsson and Sören Olsson)

FOTOGRAFIJA • CINEMATOGRAPHY Erik Persson

MONTAŽA • EDITOR Fredrik Alneng

ULOGE • ACTORS Elis Gerdt, John Österlund, Sissela Benn, Lily Wahlsteen

PRODUCENTI • PRODUCERS Malin Söderlund, Linus Torell

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY

Unlimited Stories, Swedish Film Institute, Nordisk Film, Sveriges Television, Nouvago Capital

DISTRIBUCIJA • DISTRIBUTION Radar distribucija

Na prvi dan četvrtog razreda Sunea dočeka neželjeno iznenađenje – u školu je došao novi dječak. Ne samo da za Sunea on predstavlja sve ono što bi i sam želio biti, nego dijele i isto ime – i on se, naime, zove Sune.

On his first day as a fourth-grader, Sune is welcomed by an unwanted surprise. A new boy is in his seat, and he's everything Sune wants to be. Not only that, but his name is also Sune.


Jon Holmberg švedski je redatelj, aktivan u kazalištu, ali i na televiziji. *Sune i Sune* njegov je debitantski dugometražni film.

Jon Holmberg is a Swedish director, active in theatre, as well as television. *Sune vs. Sune* is his debut feature film.



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The image shows a large crowd of people seated in an amphitheater at night. The background features a stone building with several arched openings. The entire scene is overlaid with a semi-transparent orange filter. In the upper right corner, the text "Studentski program" and "Student Programme" is displayed.

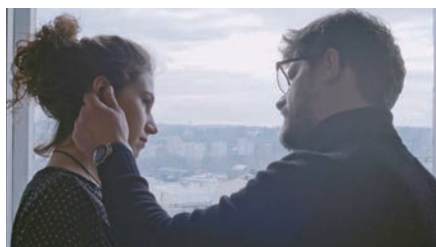
Studentski program
Student Programme



Hrvatska • Croatia
2018 • 19'
drama

FESTIVALI • FESTIVALS

- 16. Zagreb film festival 2018 (Zlatna kolica za najbolji kratkometražni igrani film), FRKA - Filmska revija kazališne akademije 2019 (Nagrada za najboljeg muškog glumca Pašku Vukasoviću za ulogu Starijeg brata), SEECs - Short Film Festival 2019 (Nagrada na najbolji scenarij Mladenu Staniću)
- Zagreb Film Festival, 2018 (Golden Pram for Best Short Film); FRKA Student Film Festival, 2019 (Best Actor, Paško Vukasović for his role of Older Brother); SEECs Short Film Festival, 2019 (Best Screenplay, Mladen Stanić)



Srbija • Serbia
2019 • 20'
drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE

BILO SOBA WHITE ROOM

REŽIJA • DIRECTORS
MLADEN STANIĆ

SCENARIJ • SCREENPLAY Mladen Stanić
FOTOGRAFIJA • CINEMATOGRAPHY Sara B. Moritz
MONTAŽA • EDITOR Oleg Skorin
ULOGI • ACTORS Paško Vukasović, Marin Klišmanić
PRODUCENT • PRODUCER Danijel Popović
ŠKOLA • SCHOOL

Akademija dramske umjetnosti Sveučilišta u Zagrebu • Academy of Dramatic Art, Zagreb

Dva brata renoviraju naslijeđeni stan na moru kako bi ga iznajmili kao apartman. Kroz prvo zajedničko druženje nakon smrti u obitelji, suočit će se s traumama iz obiteljske prošlosti.

Two brothers are renovating their recently inherited apartment to rent it. By working together, they will finally face the traumatic childhood past that has been troubling their relationship throughout the years.

Mladen Stanić (Split, 1990) redatelj je i scenarist na završnoj godini diplomskog studija Režije igranog filma na ADU u Zagrebu. Autor je nagrađivanog filma *Sitnica* (2018).

Mladen Stanić (Split, 1990) is a director and screenwriter in his final year of his graduate studies in Film and TV Directing at the Academy of Dramatic Art in Zagreb. He is the author of the award-winning film *A Small Thing* (2018).

DINOSAUR

REŽIJA • DIRECTOR
SINIŠA CVETIĆ

SCENARIJ • SCREENPLAY David Jakovljević
ULOGI • ACTORS Milovan Filipović, Hana Beštić
PRODUCENTI • PRODUCERS Mia Vujičić, Milena Šmigi
ŠKOLA • SCHOOL

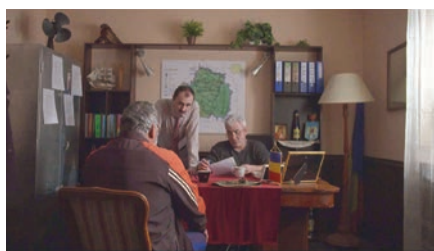
Fakultet dramskih umetnosti u Beogradu • Faculty of Dramatic Arts, Belgrade

Urbani muškarac srednjih godina suočava se s odgovornošću, odbacivanjem i intimnim problemima.

A middle-aged urban man faces responsibility, abandonment and erectile dysfunction.

Siniša Cvetić redatelj je i scenarist, potpisnik kratkog filma *Kompromis* (2018) i dokumentarca *Mute Howl* (2018).

Siniša Cvetić is a director and screenwriter. He is the author of the short film *Compromise* (2018) and the documentary film *Mute Howl* (2018).



DOČEK WILLKOMMEN!

REŽIJA • DIRECTOR
BOGDAN MARALOIU

SCENARIJ • SCREENPLAY Bogdan Maraloiu
FOTOGRAFIJA • CINEMATOGRAPHY Paula Giriada
MONTAŽA • EDITOR Tibi Stefanescu
ORIGINALNA GLAZBA • SCORE Catalin Constantin
ULOGE • ACTORS Sorin Cocis, Dragos Olaru
PRODUCENT • PRODUCER Maria Lincu
ŠKOLA • SCHOOL

UNATC I.L.CARAGIALE, Rumunjska • National University of Theatre and Film I.L.Caragiale, Romania



U zabitom selu u Rumunjskoj svi su spremni za važan događaj – upravo tu će se zaustaviti prvi čovjek koji će preplivati Dunav. Seoski čelnici učinit će sve kako bi mu pripremili impresivan doček.

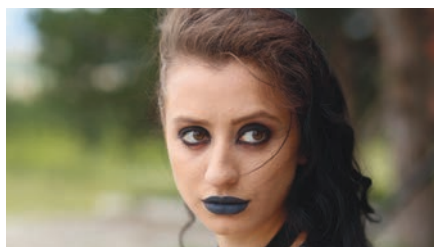
In a remote village in Romania, everybody is ready for an important event - the first man to swim across the Danube will stop here. The mayor does all he can to prepare an impressive welcome event.

Rumunjska • Romania
2018 • 17'
komedija, drama • comedy, drama

Bogdan Maraloiu rumunjski je redatelj. Kao asistent surađivao je na kratkom filmu *40 days*.

Bogdan Maraloiu is a Romanian director. He worked as an assistant on the short film *40 Days*.

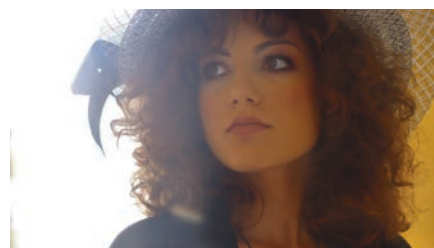
HRVATSKA PREMIJERA
CROATIAN PREMIERE



DONKA

REŽIJA • DIRECTOR
ALEKSANDAR ARSOVSKI

SCENARIJ • SCREENPLAY Aleksandar Arsovski
FOTOGRAFIJA • CINEMATOGRAPHY Nikola Markovski
MONTAŽA • EDITOR Dimitar Spirkoski
ORIGINALNA GLAZBA • SCORE Zoran Tevdovski
ULOGE • ACTORS Izbabela Jakimova, Sandra Tancheva
PRODUCENT • PRODUCER Aleksandar Arsovski
ŠKOLA • SCHOOL Filmska akademija Štip • Film Academy - Shtip



Studentica Nadica izriče bijelu laž da pokrije izostanak s školskog ispita, ali na kraju će na vlastitoj koži osjetiti koliko gorka može biti istina.

Nadica, a student, decides to tell a white lie to cover for her absence from the school exam, but in the end she gets to feel how bitter the truth can be.

Sjeverna Makedonija • North Macedonia
2018 • 10'
komedija, drama • comedy, drama

Aleksandar Arsovski redatelj je i suradnik na nekoliko kratkometražnih i dugometražnih filmova, selektiranih na nekoliko europskih filmskih festivala.

Aleksandar Arsovski is a director. He has worked on several short and feature films selected at several European film festivals.

HRVATSKA PREMIJERA
CROATIAN PREMIERE



Bugarska • Bulgaria
2018 • 21'
triler • thriller

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

• Early Bird International Film Festival 2018

JESAM TE! PIPNAH TE! GOTCHA!

REŽIJA • DIRECTOR
STEFANI DOYTCHINOVA

SCENARIJ • SCREENPLAY Stefani Doytchinova
FOTOGRAFIJA • CINEMATOGRAPHY Yoanna Hadjiivancheva
MONTAŽA • EDITOR Volen Penev
ORIGINALNA GLAZBA • SCORE Ivo Ignatov
ULOGE • ACTORS
Ivaila Boiadjieva, Valeri Yordanov, Dalia Teneva, Yosif Shamli, Petar Minchev Gushtera
PRODUCENT • PRODUCER Stanislav Semerdjiev
ŠKOLA • SCHOOL

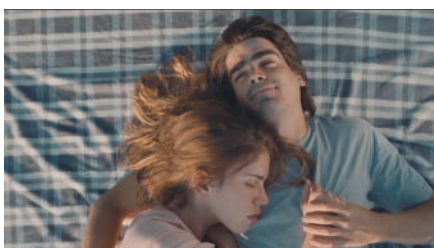
National Academy for Theatre & Film Arts (NATFA) Krustyo Sarafov, Bugarska / Bulgaria

Sredovječni Krum član je grupe za trgovanje djecom. U potrazi za sljedećom žrtvom, nailazi na petogodišnju djevojčicu koja će omekšati njegovo okorjelo srce.

Krum is a middle-aged man involved in a child trafficking group. Looking for his next victim, he stumbles upon a five-year-old girl who softens his hardened heart.

Stefani Doytchinova (Sofija, 1995) na trećoj je godini studija režije na NAFTA-i, a potpisuje i kratki igrani film *After 100 meters turn right!* (2017) te dva dokumentarna.

Stefani Doytchinova (Sofia, 1995) is in her third year of studies in directing at the Krustyo Sarafov National Academy for Theatre and Film Arts. She has directed the short film *After 100 meters turn right!* (2017) and two documentary films.



Bosna i Hercegovina, Hrvatska • Bosnia and Herzegovina, Croatia
2019 • 60'
melodrama, znanstvena fantastika • melodrama, science fiction

HRVATSKA PREMIJERA
CROATIAN PREMIERE

LOREM IPSUM

REŽIJA • DIRECTOR
FILIP LONČARIĆ

SCENARIJ • SCREENPLAY Filip Lončarić
FOTOGRAFIJA • CINEMATOGRAPHY Zoran Pilipović
MONTAŽA • EDITOR Aleksandar Jurić
ORIGINALNA GLAZBA • SCORE Petar Sućur
ULOGE • ACTORS Lea Sekulić, Nikola Janošević, Darija Lelas, Pavao Lončarić
PRODUCENT • PRODUCER Filip Lončarić
ŠKOLA • SCHOOL

Akademija umjetnosti univerziteta u Banjoj Luci • Academy of Arts, University of Banja Luka

Mladi bračni par posjećuje skrovito imanje na obali mora kako bi proveli idiličan ljetni vikend zajedno, no ništa nije onako kako se na prvi pogled čini.

A young married couple visits a secluded estate near the coast, hoping to spend an idyllic summer weekend together, but things aren't what they seem.

Filip Lončarić (Selce) student je četvrte godine Filmske i TV režije na Akademiji umjetnosti u Banjoj Luci.

Filip Lončarić (Selce) is in the fourth year of his studies in Film and TV Directing at the Academy of Arts in Banja Luka.



MAJKO, NAĐI ME MAA TUKI FIND ME, MOTHER

REŽIJA • DIRECTOR
SUCHANA SAHA



SCENARIJ • SCREENPLAY Suchana Saha, Hemanth Saju
FOTOGRAFIJA • CINEMATOGRAPHY Suchana Saha
MONTAŽA • EDITOR Hemanth Saju
ORIGINALNA GLAZBA • SCORE Shireen Ghosh
PRODUCENT • PRODUCER Debamitra Mitra
ŠKOLA • SCHOOL
Satyajit Ray Film and Television Institute, Indija / India

Bolesna majka sjeća se sretno prošlosti s kćerkom, koja o njoj brine u bolnici.
A sick mother reminisces about her happy past as her daughter takes care of her in hospital.

Indija • India
2018 • 4'
animirani • animated film

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

- Anifest 2018, Viewer's Choice Award - Winner (Student Category), MAAC 24 FPS International Animation Award - Best Animated Film itd. / etc.

MALI JUNAK MICUL EROU LITTLE HERO

REŽIJA • DIRECTOR
ELENA CIOLACU



SCENARIJ • SCREENPLAY Elena Ciolacu
MONTAŽA • EDITORS Valeriu Căliman, Elena Ciolacu, Cosmin Marius Stângă
ORIGINALNA GLAZBA • SCORE Simona Strungaru
ŠKOLA • SCHOOL

UNATC I.L.CARAGIALE, Rumunjska • National University of Theatre and Film I.L.Caragiale, Romania



Na prekrasan proljetni dan, nakon prestanka kiše, dječčić pokušava nagovoriti prezaopslenu majku da izađu i igraju se. Njena reakcija će ga razočarati.

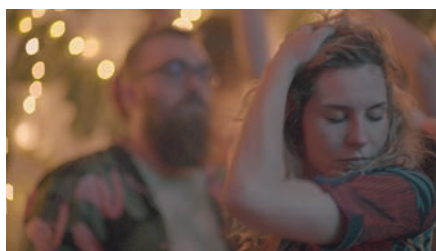
On a beautiful spring day, just after the rain has stopped, a little boy tries to convince his ever-busy mother to go out and play with him. He is disappointed with her reaction.

Rumunjska • Romania
2018 • 5'
animirani • animated film

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

- Animefest 2019, Bukurešt
- Animest Bucharest International Animation Film Festival, 2019



MOLJCI MOTHS

REŽIJA • DIRECTOR
TOMISLAV ĐURINEC

SCENARIJ • SCREENPLAY Tomislav Đurinec

FOTOGRAFIJA • CINEMATOGRAPHY Vana Katančić

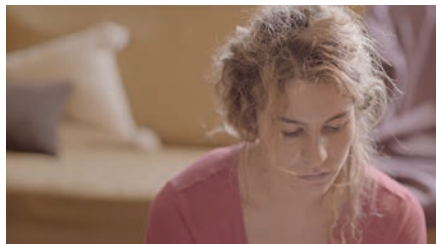
MONTAŽA • EDITOR Marko Klajić

ULOGI • ACTORS Tihana Lazović, Lukrecija Tudor, Zvonimir Jurić

PRODUCENT • PRODUCER Martina Roginić

ŠKOLA • SCHOOL

Akademija dramske umjetnosti, Zagreb • Academy of Dramatic Art, Zagreb



Jutro nakon tulumu Tina saznaje da je umrla vlasnica stana u kojem živi s cimericom Leom. Sada se napokon mogu riješiti svih njenih stvari.

The morning after a party, Tina finds out the owner of the apartment she shares with her roommate Lea has died. Now they can finally get rid of all of her things.

Hrvatska • Croatia
2018 • 15'
drama

Tomislav Đurinec (Varaždin, 1990) student je na diplomskom studiju režije igranog filma na ADU u Zagrebu. Autor je nekoliko kratkometražnih igranih i dokumentarnih filmova, prikazanih na domaćim i inozemnim filmskim festivalima.

Tomislav Đurinec (Varaždin, 1990) is in his graduate studies in Film and TV Directing at the Academy of Dramatic Art in Zagreb. He has directed several short and documentary films, screened at film festivals in Croatia and abroad.

FESTIVALI • FESTIVALS

• Zagreb Film Festival 2018



NEŽKA NELLIE

REŽIJA • DIRECTOR
GAJA MÖDERNDORFER

SCENARIJ • SCREENPLAY Gaja Möderndorfer

FOTOGRAFIJA • CINEMATOGRAPHY Dejan Ulaga

MONTAŽA • EDITOR Neja Berger

ORIGINALNA GLAZBA • SCORE Filip Šijanec

ULOGI • ACTORS Lara Volavšek, Maša Derganc, Uroš Furst

PRODUCENTI • PRODUCERS Jožica Blatnik, Nina Robnik

ŠKOLA • SCHOOL

UL AGRFT, Slovenija / Slovenia



Napeti obiteljski odnosi tjeraju malu Nežku da se sve više povlači u vlastiti izmaštani univerzum. No, razorni intenzitet tih odnosa uskoro će prodrijeti i u njen dotad nedodirljivi čarobni svijet.

Ruffled family relations push Nellie deeper and deeper into her own imaginary world. The incomprehensible universe of adult conflicts starts to merge with little Nellie's wonderland.

Slovenija • Slovenia
2018 • 14'
drama

Gaja Möderndorfer (1982) diplomirala je na ALU u Veneciji i magistrirala iz filmske režije na AGRFT. *Nežka* je njen prvi kratki film.

Gaja Möderndorfer (1982) graduated from the Academy of Fine Arts in Venice and earned her Master's Degree in film directing from the Academy of Theatre, Radio, Film and Television in Ljubljana, Slovenia. *Nellie* is her debut short film.

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

• 21. FSF 2018 / Festival of Slovenian Film, 2018



ODRASTI U MALO DRVO GROW UP TO BE A LITTLE TREE

REŽIJA • DIRECTOR
NOEMI RIBIĆ

SCENARIJ • SCREENPLAY Noemi Ribić
FOTOGRAFIJA • CINEMATOGRAPHY Noemi Ribić
MONTAŽA • EDITOR Noemi Ribić
ORIGINALNA GLAZBA • SCORE Luka Šipetić
PRODUCENT • PRODUCER Zagreb film
ŠKOLA • SCHOOL

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



Pridošlica stiže u mjesto koje broji još šest stanovnika. Vegetacija je oskudna, ali svaki stanovnik pokušava uzgojiti jedno stablo na svoj način. Nepoznata pridošlica sadi svoje stablo i brine o njemu dok stablo ne postane najveće u mjestu.

A newcomer is beginning to settle in a little town with six other neighbours. Vegetation is scarce, but each neighbour is trying to grow their own tree. The new stranger plants her tree and takes care of it until it grows to be the biggest in their little village.

Noemi Ribić (Rijeka, 1995) preddiplomski studij za animirani film i nove medije pri ALU u Zagrebu završila je 2017, gdje je potom upisala i diplomski studij. *Odrasti u malo drvo* njezin je prvi studentski film.

Noemi Ribić (Rijeka, 1995) graduated in animated film and new media from the Academy of Fine Arts in Zagreb in 2017. She enrolled into a graduate programme at the same Academy. *Grow Up to Be a Little Tree* is her first student film.

Hrvatska • Croatia
2018 • 5'
animirani • animated film

FESTIVALI • FESTIVALS
• Animafest, Zagreb 2019



OSMIJEH THE SMILE

REŽIJA • DIRECTOR
MATEA KOVAČ

SCENARIJ • SCREENPLAY Matea Kovač
MONTAŽA • EDITOR Matea Kovač
PRODUCENT • PRODUCER Vinko Brešan, Aleksandar Batista Ilić
ŠKOLA • SCHOOL

Akademija likovnih umjetnosti Zagreb • Academy of Fine Arts, Zagreb



Osmijeh kao moment otpora prema ustaljenim društvenim pravilima i pokušajima da se popusti pod pritiskom konzumerizma te unutar sveopće praznine izlaz iz apsurdna pronalazi u drugom, jedinstvenom, osmijehu.

The Smile as a moment of resistance against rooted social norms and efforts to make the Smile give in under the pressure of consumerism; and amid the general emptiness, the Smile finding its escape from the absurd in another, authentic smile.

Matea Kovač (Virovitica, 1993) animatorica je i ilustratorica, koja je na ALU u Zagrebu diplomirala filmom *Osmijeh* (2019). Autorica je dva kratkometražna filma – *Somnambul* (2015) i *Konzumeroid* (2019).

Matea Kovač (Virovitica, 1993) is an animator and illustrator. She graduated from the Academy of Fine Arts with the film *The Smile* (2019). She has directed two short films: *Somnambul* (2015) and *Consumeroid* (2019).

Hrvatska • Croatia
2018 • 4'
animirani • animated film

FESTIVALI • FESTIVALS
• Animafest 2019, Dani hrvatskog filma 2019 / Croatian
Film Days 2019



Sjeverna Makedonija • North Macedonia
2018 • 17'
drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

- Međunarodni studentski filmski festival New Wave 2019 (Grand Prix za najbolji film)
- International Student Film Festival New Wave 2019 (Grand Prix Best Film)

POKUŠAJ SRETNE PRIČE OBID ZA SREKJNA PRIKAZNA AN ATTEMPT FOR A HAPPY STORY

REŽIJA • DIRECTOR
LAVINIJA SOFRONIEVSKA

SCENARIJ • SCREENPLAY Lavinija Sofronievska
FOTOGRAFIJA • CINEMATOGRAPHY Dario Sekulovski
MONTAŽA • EDITOR Martin Ivanov

ORIGINALNA GLAZBA • SCORE Luka Georgievski
ULOGE • ACTORS Tamara Kotevska, Filip Trajković, Kristina Lelovac, Igor Angelov
PRODUCENTI • PRODUCERS Lazar Sekulovski, Ivana Shekutkoska
ŠKOLA • SCHOOL

Fakultet za dramski umetnosti Skopje, Sjeverna Makedonija • Faculty of Dramatic Arts, North Macedonia

Dok čekaju u bolnici, sestre Angela i Mihaela sjećaju se priča iz djetinjstva i mladosti, kad se svijet činio mnogo jednostavnijim i postojala su rješenja za sve.

While waiting in the hospital, sisters Angela and Mihaela remember stories from their childhood and youth, when the world seems much simpler and there was a solution for everything.

Lavinija Sofronievska (Skopje, 1992) redateljica i scenaristica. Suradivala je pri snimanju nekoliko kratkih filmova i tv-serija. *Pokušaj sretne priče* njen je diplomski rad.

Lavinija Sofronievska (Skopje, 1992) is a director and screenwriter. She has work on several short films and TV series. *An Attempt for a Happy Story* is her graduate film.



Hrvatska • Croatia
2018 • 7'
drama

SVJETSKA PREMIJERA
WORLD PREMIERE

PONEKAD JE LAKŠE UBITI NEKOGA DRUGOGA SOMETIMES IT'S EASIER TO KILL SOMEBODY ELSE

REŽIJA • DIRECTOR
ELIZABETA RUŽIĆ

SCENARIJ • SCREENPLAY Elizabeta Ružić
FOTOGRAFIJA • CINEMATOGRAPHY Josip Ružić
MONTAŽA • EDITOR Elizabeta Ružić

ULOGE • ACTORS Roko Birimiša, Zdenka Parčina, Elizabeta Ružić, Krešimir Štulina
PRODUCENT • PRODUCER Elizabeta Ružić
ŠKOLA • SCHOOL

Umjetnička akademija u Splitu • Arts Academy, Split

Jedno popodne Goran odluči počinuti samoubojstvo, ali se okolnosti počinju komplicirati.

One afternoon, Goran decides to commit suicide, but the circumstances start to get complicated.

Elizabeta Ružić (Pula, 1996) redateljica je i fotografkinja koja je na Dubrovačkom Filmskom Festivalu 2015. osvojila prvu nagradu za eksperimentalni film *Autoportret* u otvorenoj kategoriji.

Elizabeta Ružić (Pula, 1996) is a director and photographer. In 2015, she received the first prize in the open category for her experimental film *Selfportrait* at Dubrovnik Film Festival.



STEPSKA LISICA STEPPE FOX

REŽIJA • DIRECTOR
ANDRIJA MARDEŠIĆ

SCENARIJ • SCREENPLAY Anita Čeko

FOTOGRAFIJA • CINEMATOGRAPHY Ivan Zadro

MONTAŽA • EDITOR Tomislav Stojanović

ULOGJE • ACTORS Kaja Šišmanović, Ozren Grabarić, Jasna Bilušić

PRODUCENT • PRODUCER Sabrina Herak Smoković

ŠKOLA • SCHOOL

Akademija dramske umjetnosti, Zagreb • Academy of Dramatic Art, Zagreb



Povučeni Nenad, u kasnim tridesetima, i otkačena tinejdžerica Viktorija upoznali su se na *speed dateu*. Kad je Nenad pozove na spoj kod sebe doma, kao pojačanje pristiže i njegova brižna majka.

Nenad, shy, in his late thirties, and Viktorija, a wild teenager, met on a speed date. He asks her on a date to his place, but his mother is also there as backup.

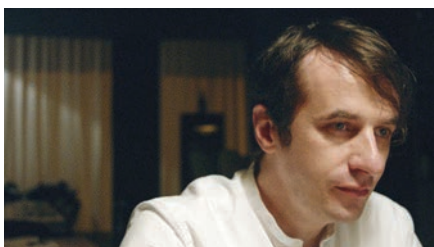
Hrvatska • Croatia
2018 • 22'
drama

Andrija Mardešić (1985) redatelj je nekoliko kratkih filmova prikazanih i nagrađenih na raznim festivalima, a režirao je i pisao TV-serije *Ruža vjetrova*, *Kud puklo da puklo*, *Zlatni dvori* itd.

Andrija Mardešić (1985) has directed several short films, which have been screened and awarded at different festivals. He has also directed and written for TV-series *Ruža vjetrova*, *Kud puklo da puklo*, *Zlatni dvori*, and others.

FESTIVALI • FESTIVALS

• Zagreb film festival 2018.



SVAKI DAN POSLIJE OSAM EVERY DAY AFTER EIGHT

REŽIJA • DIRECTOR
FILIP ZADRO

SCENARIJ • SCREENPLAY Nika Korenjak, Filip Zadro, Lana Meniga, Igor Kovač

FOTOGRAFIJA • CINEMATOGRAPHY Frane Pamić

MONTAŽA • EDITOR Zorana Rajić

ULOGJE • ACTORS Lana Meniga, Igor Kovač, Antonio Nuić, Hrvoje Osvadić, Josip Brakus

PRODUCENT • PRODUCER Suzana Erbežnik

ŠKOLA • SCHOOL

Akademija dramske umjetnosti, Zagreb • Academy of Dramatic Art, Zagreb



Lana želi posao. Igor želi kućicu u šumi.

Lana wants a job. Igor wants a cottage in the woods.

Filip Zadro (Zagreb, 1992) student je prve godine diplomskog studija filmske i televizijske režije te oblikovanja zvuka na Akademiji dramske umjetnosti.

Filip Zadro (Zagreb, 1992) is in his first year of graduate studies in Film and TV Directing and Sound Design at the Academy of Dramatic Art in Zagreb.

Hrvatska • Croatia
2018 • 10'
futuristička drama • futuristic drama

FESTIVALI • FESTIVALS

• 50. Revija hrvatskog filmskog stvaralaštva, 2018.
• Revue of Croatian Film and Video, 2018



Srbija • Serbia
2018 • 20'
apsurdna drama • absurd drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

- Međunarodni filmski festival FEST 2019, Beograd
- Belgrade International Film Festival FEST, 2019

ŠAFARIKOVA 19 19 SCHAFFARIK STREET

REŽIJA • DIRECTOR
LANA PAVKOV

SCENARIJ • SCREENPLAY Lana Pavkov, Dejna Prčić

FOTOGRAFIJA • CINEMATOGRAPHY Luka Trajković

MONTAŽA • EDITOR Tara Vulović

ORIGINALNA GLAZBA • SCORE Miroslav Bako

ULOGE • ACTORS Jasna Đuričić, Jovana Gavrilović, Sunčica Milanović, Ivan Marković, Deneš Debrei

PRODUCENTI • PRODUCERS Vanja Lozanović, Ena Bajraktarević, Tijana Drakulić

ŠKOLA • SCHOOL

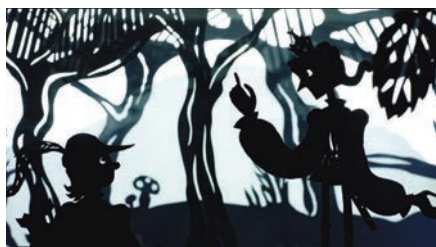
Fakultet dramskih umetnosti u Beogradu • Faculty of Dramatic Arts, Belgrade

U polurazrušenoj kući u Šafarikovoj 19 Anja i Grofica večeraju s gostima u elegantnom salonu. Predosjećaju da će se desiti nešto strašno.

Vanya and Anya are dining with their guests in an elegantly furnished salon, located in a semi-ruined house at 19 Schaffarik Street. They feel something horrible is about to happen.

Lana Pavkov sudjelovala je na brojnim glumačkim i redateljskim radionicama. Autorica je projekta Scen_Lab Archive. Volontira na međunarodnoj filmskoj platformi MUBI. Za film *Šafarikova 19* osvojila je nagradu za najbolji pitching na Zagreb Film Festivalu 2017.

Lana Pavkov has taken part in numerous acting and directing workshops. She is the author of the Scen_Lab Arhive project, and she does volunteer work for the international film platform MUBI. In 2017, she won the best pitch at Zagreb Film Festival's Industry Youth! Pitching Forum for the film *19 Schaffarik Street*.



Rumunjska • Romania
2018 • 4'
animirani • animated film

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

- Anim'est 2018

VEPAR SREBRNIH KLJOVA MISTREȚUL CU COLȚI DE ARGINT THE SILVER-FANGED BOAR

REŽIJA • DIRECTOR
MARIA C. G. LASCU

SCENARIJ • SCREENPLAY Maria C. G. Lascu (prema stihovima Ștefana Augustina Doinașa)

FOTOGRAFIJA • CINEMATOGRAPHY Maria C. G. Lascu

MONTAŽA • EDITOR Diana Radulescu

ORIGINALNA GLAZBA • SCORE Adriana Ausch-Simmel

PRODUCENT • PRODUCER Cosmina Șandor

ŠKOLA • SCHOOL

UNATC I.L.CARAGIALE, Bukurešt, Rumunjska

• National University of Theatre and Film I.L.Caragiale, Bucharest, Romania

Princ sa slugom luta šumom u potrazi za legendarnim veprom srebrnih kljova. Sluga ga pokušava nagovoriti da se zadovolji manjim ulovom, no princ ne sluša.

A prince and his servant are in a forest searching for the legendary silver-fanged boar. The servant tries to convince the prince to hunt for other animals but the prince refuses each time.

Maria C. G. Lascu diplomirala je animaciju na UNTC. Potpisuje i film *The Iron Lady-bug* (2017).

Maria C. G. Lascu graduated in animation from UNATC. She is the director of *The Iron Lady-bug* (2017).



ZAGUBLJENA SJEĆANJA MISPLACED MEMORIES

REŽIJA • DIRECTOR
IVANA RADIĆ

SCENARIJ • SCREENPLAY Ivana Radić
MONTAŽA • EDITOR Ivana Radić
PRODUCENT • PRODUCER Zagreb film
ŠKOLA • SCHOOL

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



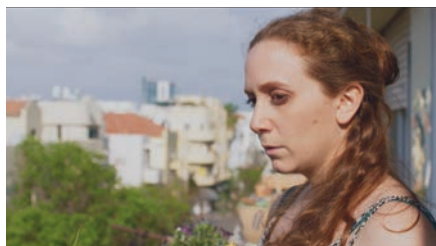
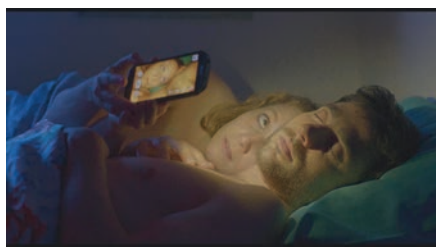
Potiskivanje moralnih dilema i primarnih nagona dovodi do ekstremnih posljedica.
Suppressing moral dilemmas and primary instincts lead to extreme consequences.

Ivana Radić (Pula, 1992) diplomirala je na ALU u Zagrebu te sudjelovala na raznim umjetničkim projektima kao animatorica / dizajnerica, koncentrirajući se na klasičnu 2D animaciju, stop-motion i video editing.

Ivana Radić (Pula, 1992) graduated from the Academy of Fine Arts in Zagreb. She has taken part in various art projects as animator/designer, focusing on classic 2D animation, stop motion, and video editing.

Hrvatska • Croatia
2018 • 6'
animirani • animated film

SVJETSKA PREMIJERA
WORLD PREMIERE



ŽUDNJA קָרַמְ לַשׁ מְלוּעֵב גִּלְזַמְ מֵע הַרוּחַב GIRL WITH A FORK IN A WORLD OF SOUP

REŽIJA • DIRECTOR
YOTAM KNISPEL

SCENARIJ • SCREENPLAY Yotam Knispel
FOTOGRAFIJA • CINEMATOGRAPHY Or Dotan
MONTAŽA • EDITORS Lynn Laor, Yotam Knispel
ORIGINALNA GLAZBA • SCORE Ayelet Gabay
ULOGU • ACTORS Gili Beit Hallahmi, Hillel Cappon, Noy Klaiman
PRODUCENTI • PRODUCERS Eran Wolfson, Sapir Rubin
ŠKOLA • SCHOOL

Beit Berl College, Faculty of Arts, Film Department, Izrael / Israel

Izrael • Israel
2018 • 22'
romantična glazbena komedija • romantic musical
comedy

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

- Jerusalem Film Festival 2018 (nagrada za najbolji kratkometražni igrani film - Best Narrative Short)

Dafna je bubnjarica puna ljubavi, ali nema nikog kome bi je pružila. Uskoro u njenu zgradu dolazi novi susjed, a zvuci njegove gitare Dafni zvuče vrlo privlačno.

Dafna is a drummer who has a lot of love to give, but no one to give it to. The guitar sounds from her new neighbour will lead to a chance..

Yotam Knispel (Copenhagen, 1989) scenarist je, redatelj i montažer. Potpisuje i zapažene kratke filmove *Drop* (2015) i *Bambina* (2016).

Yotam Knispel (Copenhagen, 1989) is a screenwriter, director and editor. He is the director of noted short films *Drop* (2015) and *Bambina* (2016).



KINOTEKA CINEMATHEQUE

VREMEPLOV • THE TIME MACHINE
VELIKI PLAVI PUT THE WIDE BLUE ROAD Gillo Pontecorvo 116

HOMMAGE
OLIVERovih 70 MALA PRIČA O VELIKOM GLAZBENIKU
I NJEGOVOM POSLJEDNJEM KONCERTU
OLIVER's 70 A SMALL STORY ABOUT A GREAT
MUSICIAN AND HIS LAST CONCERT Branko Drakulić, Lea Dekleva 117
OLIVERovih 70 OLIVER's 70 Dalibor Sokolić, Tihomir Žarn 117
OLIVERU S LJUBAVLJU TO OLIVER WITH LOVE 118

Kinoteka
Cinematheque



VELIKI PLAVI PUT

LA GRANDE STRADA AZZURRA

THE WIDE BLUE ROAD



Italija, Francuska, Njemačka, Jugoslavija • Italy,
France, West Germany, Yugoslavia
1957 • 103'
ljubavna drama • drama, romance

REŽIJA • DIRECTOR

GILLO PONTECORVO

SCENARIJ • SCREENPLAY Ennio De Concini, Gillo Pontecorvo
(prema romanu Franca Solinasa • based on the novel by Franco Solinas)

FOTOGRAFIJA • CINEMATOGRAPHY Mario Montuori

MONTAŽA • EDITOR Eraldo Da Roma

ORIGINALNA GLAZBA • SCORE Carlo Franci

ULOGE • ACTORS Yves Montand, Alida Valli, Francisco Rabal, Mario Girotti, Umberto Spadaro

PRODUCENT • PRODUCER Maleno Malenotti

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY G.E.S.I. Cinematografica

Kako bi se izbavio iz teškog siromaštva, ribar Squarcio odlučio pri lovljenju koristiti mine umjesto mreža, čime na sebe i svoju obitelj navuče bijes drugih ribara. Zato će zajedno sa sinovima isploviti izvan lokalnog morskog pojasa. No, ovaj put more će tražiti svoj danak. Tragedija je neizbježna.

To get out of poverty, fisherman Squarcio decides to use bombs instead of nets. This infuriates other fishermen, who now hate and reject him and his family, so he sails beyond the local waters with his sons. But this time, the sea exacts a terrible toll and tragedy is inevitable.

Gillo Pontecorvo (Pisa, 1919 – Rim, 2006) talijanski filmski režiser, koji je uz brojne druge, najpoznatiji po jednom od najutjecajnijih ostvarenja politički angažirane kinematografije 20. stoljeća *Bitka za Alžir* (*La battaglia di Algeri*, 1966), za koji je nominiran za Oscara u kategorijama najbolje režije i scenarija.

Gillo Pontecorvo (Pisa, 1919 – Rome, 2006) was an Italian director, known for one of the most influential films of politically engaged cinema of the 20th century, *The Battle of Algiers* (1966), which received an Academy Award nomination for Best Director and Best Screenplay.



OLIVERovih 70

Mala priča o velikom glazbeniku i njegovom posljednjem koncertu

OLIVER's 70

A small story about a great musician and his last concert



Hrvatska • Croatia
2019 • 62'
glazbeni dokumentarac • music documentary

REŽIJA • DIRECTOR

BRANKO DRAKULIĆ

LEA DEKLEVA

SCENARIJ • SCREENPLAY Branko Drakulić, Lea Dekleva

FOTOGRAFIJA • CINEMATOGRAPHY Natanel Đuran, Darko Krakar

MONTAŽA • EDITOR Branko Drakulić

PRODUCENT • PRODUCER Neno Drobňjak

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY snimanje.hr

Nastao iz materijala snimljenih uoči i za vrijeme slavljeničkog koncerta *OLIVERovih 70* sa Zagrebačkom filharmonijom, kroz film nas vodi sam Oliver uz njegov dosad najintimniji intervju, a njegovi suradnici približit će gledatelju skromnog i jednostavnog, te upravo zbog toga velikog Olivera.

The documentary music film was made from material recorded prior and during the anniversary concert *OLIVER's 70* with the Zagreb Philharmonic. Oliver himself is the host of the film, giving his most intimate interview ever, while his co-workers bring the viewers closer to the great, always modest and simple Oliver.

Branko Drakulić redatelj je, novinar i montažer za mnoge televizijske kuće u regiji i šire, suradnik na raznim dokumentarnim i igranim filmovima, glazbenim i promo-spotovima, turističkim filmovima i ostalim video-izričajima. Nakon gotovo dvadeset godina provedenih uz kameru i mikrofoni, od 2004. urednik je na HRT-u, a u posljednjih deset godina posvećuje se samostalnoj proizvodnji svih vrsta audiovizualnih djela.

Branko Drakulić is a director, journalist, and editor who works for numerous television broadcasters in the region and beyond on various documentary and live action films, music and promotional videos, tourist films, and other video formats. After nearly twenty years spent with a camera and a microphone, in 2004 he became an editor at Croatian Radiotelevision; and in the last ten years he has focused on independent production of audiovisual works of all types.

Lea Dekleva kantautorica je i autorica, te suradnica na audiovizualnim projektima: Discovery Krka, North Spirit na putu oko svijeta, Terra incognita, kao i na korporativnim filmovima E-magineurs, Agence digitale-MZLZ, Badel, Siemens, HBOR, I na naš grad razvrstava otpad, HIZ, Reebok, Dan bez mobitela u prometu, itd.

Lea Dekleva is a singer-songwriter and author, and also works on audiovisual projects: Discovery Krka, North Spirit Around the World, Terra Incognita, as well as corporate films for E-magineurs, Agence Digitale-MZLZ, Badel, Siemens, HBOR, HIZ, Reebok, as well as projects *I naš grad razvrstava otpad*, *Dan bez mobitela u prometu*, and others.



OLIVERovih 70

OLIVER's 70



Hrvatska • Croatia
2019 • 95'
snimka koncerta • live concert film

REŽIJA • DIRECTOR

DALIBOR SOKOLIĆ

TIHOMIR ŽARN

SCENARIJ • SCREENPLAY Branko Drakulić, Lea Dekleva

FOTOGRAFIJA • CINEMATOGRAPHY Gama studio

MONTAŽA • EDITOR Dalibor Sokolić

PRODUCENT • PRODUCER Neno Drobňjak

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY snimanje.hr

Snimka dijela koncerta i atmosfere Oliverovog slavljeničkog koncerta povodom njegovog 70. rođendana, održanog u Zagrebu u Areni, 11.3.2017. *OLIVERovih 70* ujedno je posljednja, nikad objavljena snimka. Uz pratnju Zagrebačke filharmonije i gostiju instrumentalista Antonia Serrana (Španjolska), Stjepana Hausera, Elvise Stanića i Matije Dedića, pod ravnanjem maestra Alana Bjelinskog, Oliver je ispunio svoju davnu želju nastupivši u takvom sastavu.

Footage of a part of the concert and atmosphere of Oliver's 70th birthday concert in Arena Zagreb on 11 March 2017. *OLIVER's 70* is also the last, previously unpublished footage of his concert with the Zagreb Philharmonic and guest musicians Antonio Serrano (Spain), Stjepan Hauser, Elvis Stanić and Matija Dedić, conducted by Maestro Alan Bjelinski. Giving a concert with these musicians was Oliver's long time wish come true.

Dalibor Sokolić televizijski je redatelj, montažer i producent s više od 30 godina iskustva u zabavnoj, glazbenoj i marketinškoj industriji, dobitnik brojnih priznanja (Porin, Večernjakova ruža itd.)

Dalibor Sokolić is a television director, editor and producer with more than 30 years of experience in the entertainment, music and marketing industries, and has received numerous awards (Porin, Večernjakova Ruža, etc.).

Tihomir Žarn (1969), TV je redatelj, diplomirao na ADU-u u Zagrebu. Režirao glazbene spotove, špice, koncerte ozbiljne glazbe, dječje, zabavno-glazbene emisije, prijenose uživo te dokumentarni film *Uspomene s terase* (1997) i dokumentarnu seriju *Glazbena duša Hrvata* (1998).

Tihomir Žarn (1969) is a television director. He graduated from the Academy of Dramatic Art in Zagreb. He has directed music videos, opening credits, classical music concerts, children's shows, entertainment and music shows, live coverage, as well as the documentary film *Uspomene s terase* (1997) and the documentary series *Glazbena duša Hrvata* (1998).

OLIVERU, S LJUBAVLJU TO OLIVER, WITH LOVE

O Oliveru Dragojeviću (1947-2018), pjevaču velikog srca i *hrapavoga* glasa kojega su uspoređivali s Rayom Charlesom, Stevejem Wanderom, Elvisom Presleyem i Beatlesima, no koji nikada nije kopirao druge nego je iz svih tih uzora stvorio vlastiti stil, teško je napisati tek „dvi, tri riči“. Teško, jer svaka pjesma koju je otpjevao nosi topao, pomalo svakodnevan i svakako vrlo prislan, tipičan *oliverovski* biljeg. Svojim neponovljivim pjevanjem obilježio je pjesme različitih autora (najčešće je surađivao sa Zdenkom Runjićem), pisane za različite prigode i na različite načine.

Karijeru je počeo pjesmom *Baloni* a nastavio sa *Ča će mi Copacabana*, kojom je prvi put osvojio Nagradu publike na Festivalu zabavne glazbe u Splitu davne 1974. godine. Sljedeće godine na istom je festivalu otpjevao baladu *Galeb i ja* te osvojio srca publike i prvo mjesto svih top-lista. Ostalo je povijest. Uslijedile su: *Vjeruj u ljubav*, *Nadalina*, *Oprosti mi, pape*, *Nocturno*, *Stari morski vuk*, a napokon i Gibonnijeva *Cesarica* kojom je obilježio cijelu jednu epohu popularne glazbe u Hrvatskoj. Hitove koje je stvorio nemoguće je nabrojati, no nakon zabilježena 23 studijska albuma, nakon brojnih nagrada kritike i publike te koncerata među kojima se ističu oni u njujorškom Carnegie Hallu, londonskom Royal Albert Hallu, pariškoj Olympiji te sidnejskoj Operi (a te su dvorane prilično nedostižne većini pjevača hrvatske zabavne glazbe) – Oliver je uvijek ostajao Oliver. Jednostavan, pristupačan i blizak.

Oliver Dragojević okušao se u različitim žanrovima, pa je tako u nekoliko navrata pjevao i za filmsku publiku. Ne uvijek, ne često, ali ponekad jest. Tako se njegov glas mogao čuti na špicama filmova *Boško Buha* Branka Bauera (1978), *Duga mračna noć* Antuna Vrdoljaka (2004), *Vjerujem u anđele* Nikše Sviličića (2009) te u nekoć vrlo popularnoj televizijskoj seriji *Vruć vetar* Aleksandra Đorđevića (1980). Pjesme za filmove snimane su u širokom vremenskom rasponu, pa upravo one svjedoče o promjeni stilskog izraza autora za koje je Oliver pjevao, ali i o suptilnim interpretativnim nijansama kojima je reagirao na filmske sadržaje.

Film *Boško Buha* snimljen je prema istinitoj priči o najmlađem heroju Drugog svjetskog rata, Bošku Buhi (Boško je bio rodom iz Virovitice). Pjesma *Nek nas sete ove slike* (glazbu je napisao Zoran Simjanović, a tekst Duško Radić) narativne je strukture – ukoliko ponavlja filmski sadržaj o dječjoj igri koju prekida pucanj prave puške. U njoj nema ničeg pompoznog; to je dirljiva pjesma koju Oliver interpretira s blagim tremolom u glasu, naglašavajući pojedine riječi (naročito dirljivo pjeva refren: „mali, mali za vojnike...“).

Televizijska serija *Vruć vetar* govori o Borivoju Šurdiloviću, poznatom jednostavno kao Šurda, koji se želi obogatiti, pa brzinski mijenja zanimanja (odlazi i u Njemačku) da bi naposljetku od brijača postao frizer. Film donosi dva songa: *Čovek i brod* (kao naslovnu temu) i *A sad adio* (skladanu za odjavnu špicu) – oba je napisao Vojkan Borisavljević i oba je izveo Oliver. Pjesma *A sad adio* zaživjela je nakon filma u različitim interpretacijama različitih pjevača, ali je najuspjelija ostala upravo njegova profinjena izvedba.

Pjesmu *Jesen stiže, dunjo moja* izabrao je Antun Vrdoljak da metaforički odrazi život glavnog junaka Ive tijekom i nakon Drugog svjetskog rata u filmu *Duga mračna noć*. Radi se o mađarskoj starogradskoj pjesmi čiji je autor glazbe i stihova Bogdán István. Zaintrigiran baladnim karakterom melodije i alegorijama u tekstu, Oliver je *Jesen stiže, dunjo moja* otpjevao otkrivajući široke glasovne mogućnosti, a istovremeno ističući posebnost glazbe koja nosi i svojevrsni slavonski štih. Teško je reći da je pjevao *slavonski* – slavonski štih dan je mandolinama u pratećem ansamblu, strukturom i melodijskim kretanjem, a ne načinom pjevanja. Isto tako, teško bi bilo reći da je pjesmu *Vjerujem u anđele* iz istoimenog filma Nikše Sviličića Oliver pjevao *mediteranski* (što bi bilo logično, s obzirom da je rodom bio vezan uz Dalmaciju) – dapače, tu je pjesmu ponekad izvodio na ikavici (s „virujen“), a ponekad na ijekavici (s „vjerujem“). Možda je najtočnije reći da je uvijek pjevao *svojim* sveltremenskim, univerzalnim stilom, koji ga je proslavio i koji mu je donio brojne nagrade.

I pjesma *Vjerujem u anđele* 2011. godine nagrađena je Porinom za najbolju originalnu vokalnu ili instrumentalnu skladbu za kazalište, film i/ili televiziju te je time dopunila Oliverovu bogatu kolekciju nagrada (među kojima je čak osam Porina; a ne smijemo zaboraviti ni odličje Reda Danice hrvatske s likom Marka Marulića). Pjevanje je bilo Oliverov život – bez toga jednostavno nije mogao. A pjevao je uvijek sa srcem, pa je tako izvodio i pjesme za filmove. Nije radio razliku između žanrova; pjesme je jednostavno duboko osjećao i tako ih interpretirao. Nije čudno da su u nizu izvedbi jedne pjesme Oliverove interpretacije najbolje; isto tako, nije čudno da su pjesme koje je pjevao za filmove nadišle svoj medij te postale popularne i izvan njega.

Hvala mu na tome; hvala mu na svim pjesmama uz koje ćemo ga se uvijek sjećati.

Irena Paulus

It is hard to write only two or three words about Oliver Dragojević (1947-2018), singer with a big heart and raspy voice, who has been compared to Ray Charles, Stevie Wonder, Elvis Presley, and the Beatles, who has never copied others, but has created his own style out of all of his role models. It is hard because each of his songs has a warm, a bit everyday and homey, typical Oliver dimension. His unique singing has marked songs by different authors (he most often worked with Zdenko Runjić), written for various occasions and in different ways.

Oliver started his career with the song *Baloni*, and carried on with *Ča će mi Copacabana*, which won him his first Audience Award at Split Festival in 1974. The following year, he sang his ballad *Galeb i ja* at the same festival, and won the heart of the audience and the number one spot on all charts. And the rest is history. He released songs *Vjeruj u ljubav*, *Nadalina*, *Oprosti mi pape*, *Nocturna*, *Stari morski vuk*, and then *Cesarica*, written by Gibonni, which marked an entire era in Croatian popular music. He made countless hits, recorded 23 studio albums, won numerous awards from critics and audiences, gave countless concerts, of which those at Carnegie Hall in New York, Royal Albert Hall in London, Olympia in Paris and the Sydney Opera especially stand out (these are rather unattainable for most Croatian pop singers), and still, Oliver always remained Oliver. Simple, open, and familiar.

Oliver Dragojević worked across genres, and sang for film audiences several times: not always, not frequently, but sometimes. His voice marked the opening credits of the films *Boško Buha*, directed by Branko Bauer (1978); *Long Dark Night*, directed by Antun Vrdoljak (2004); *I Believe in Angels*, directed by Nikša Sviličić (2009); and the then very popular TV series *Hot Wind* directed by Aleksandar Đorđević (1980). The songs written for films span a long time period, and are the perfect witness of the development in the stylistic expression of authors whose songs Oliver sang, but also of subtle interpretation nuances as responses to different films.

The film *Boško Buha* is based on a true story about the youngest hero of the Second World War, Boško Buha (originally from Virovitica). The song *Nek nas sete ove slike* (music by Zoran Simjanović, lyrics by Duško Radić) is of a narrative structure - it is a summary of film events about children playing and hearing a gunshot. There is nothing pompous about the song: it is touching, and Oliver interprets it with a slight tremolo in his voice, enunciating some of the words (especially touching is the chorus: *Little, little to be soldiers...*).

The TV series *Hot Wind* follows Borivoj Šurdilović, known simply as Šurda, who wants to get rich, and quickly changes professions (he also leaves for Germany), only to end up as a hairdresser. The series has two prominent songs: *Čovjek i brod* (as the theme song) and *A sad adio* (composed for the closing credits). Both songs were written by Vojkan Borisavljević and performed by Oliver Dragojević. The song *A sad adio* (*And Now, Goodbye*) has been interpreted by various singers, but Oliver's refined interpretation remains the most successful.

Antun Vrdoljak chose the song *Jesen stiže, dunjo moja* for the film *Long Dark Night* to serve as a metaphorical reflection of the life of the protagonist, Ivo, during and after the Second World War. It is a Hungarian urban traditional folk song written by Bogdán István. Intrigued by the ballad character of the melody and the allegorical lyrics, Oliver sang *Jesen stiže, dunjo moja* revealing his range of vocal capabilities, but also emphasising the distinctiveness of the music that has a certain hint of the Slavonia region. It is hard to say that his singing is 'Slavonian' - it is the mandolins in the ensemble, the structure and the melodic motion, not the singing style. It is equally hard to say that he sang the song *Vjerujem u anđele* (*I Believe in Angels*) from the film of the same name, directed by Nikša Sviličić, in a 'Mediterranean' style - which would be logical, seeing how he comes from Dalmatia - indeed, he sometimes sang the song in Ikavian dialect, and other times in Ijekavian dialect. It is perhaps most accurate to say he sang in *his own* timeless, universal style, which made him famous and brought him a plethora of awards.

The song *Vjerujem u anđele* won the Porin Award for best original vocal or instrumental composition for theatre, film and/or television in 2011, and has added to Oliver's rich collection of awards (including eight Porin Awards, and we must not forget the Order of Danica Hrvatska with the image of Marko Marulić). Singing was Oliver's whole life - he simply could not live without it - and he always sang with heart. He sang the songs for film with heart, as well; he did not differentiate between genres, he simply felt the songs deeply and interpreted them accordingly. It is no wonder, then, that Oliver's interpretations are the best in a range of different versions of a song. Equally, it is no wonder that the songs he sang for films have become popular beyond the films themselves.

We thank him for that; for all the songs which will keep him alive in our memory forever.

Irena Paulus



POP RATNI PROGRAM SIDE PROGRAMME

IZLOŽBE • EXHIBITIONS

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– **OBLIKOVANJE KNJIGA I PERIODIKE OD 60-IH DO DANAS**

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– **GRAPHIC DESIGN IN BOOKS AND JOURNALS FROM 1960S TO TODAY**

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CINEMANIAC > THINK FILM 2019 (GORAN TRBULJAK: WOW, WOW

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The image shows a large crowd of people seated in an outdoor arena at night. The background features a stone building with several arched openings. The entire scene is overlaid with a semi-transparent orange filter. In the upper right corner, the text "Popratni program" and "Side Programme" is displayed.

Popratni program
Side Programme



OPREMIO: MIHAJLO ARSOVSKI Oblikovanje knjiga i periodike od 60-ih do danas

CONCEPT BY: MIHAJLO ARSOVSKI:
Graphic Design in Books and Journals from 1960s to Today
11. 7. – 31. 7. 2019. / 11 July 2019 - 31 July 2019

HUIU PULA - PARTNERSTVO I RAZMJENA PROGRAMA S HDD-OM ZAGREB
CROATIAN ASSOCIATION OF INTERDISCIPLINARY ARTISTS IN PULA
- PARTNERSHIP AND PROGRAMME EXCHANGE WITH THE CROATIAN
DESIGNERS ASSOCIATION IN ZAGREB

AUTORI KONCEPCIJE I KUSTOSI IZLOŽBE • CONCEPT AUTHORS AND EXHIBITION CURATORS
Dejan Kršić i Marko Golub

Izložba tematizira opus istaknutog grafičkog dizajnera Mihajla Arsovskog specifično u području oblikovanja knjiga i stručne periodike, te obuhvaća publikacije dizajnirane u vremenskom rasponu od ranih šezdesetih godina 20. stoljeća do današnjih dana.

"Mihajlo Arsovski nesumnjivo je jedna od najznačajnijih figura hrvatskog grafičkog dizajna uopće, štoviše pojedini dijelovi njegovog opusa, kao veće cjeline ili pojedinačni fragmenti – prije svega plakati, naslovnice knjiga i časopisa ili fascinantne kompozicije teksta, slovnih znakova, tekstura i slika – i sami su stekli svoj vlastiti mitski status, voljeni od onih u čijem su pogledu zatirali, obožavani od svih koji pažljivije čitaju njihov pažljivo nijansirani vizualni vokabular. Kao što je mnogo puta rečeno, za razliku od većine drugih dizajnera tog perioda, Arsovski u dizajnu ne dolazi iz slikarstva i ilustracije odnosno arhitekture. Stoga je njegov dizajnerski pristup bitno utemeljen na tipografiji, oblikovanju slovima. Kod Arsovskog slovo nije primarno shvaćeno kao područje književnog, literarnog, pjesničkog, poetskog, nego upravo vizualnog. Slovo, riječ, tu se javljaju kao vizualna činjenica, forma i kontraforma (uvijek izuzetno važna u tipografiji), prostor, volumen i slično. Svi dizajneri služe se tipografijom, ali nitko ne koristi tipografiju i njene izražajne mogućnosti na sasvim isti način kao on. Ni princip kolažiranja nije izmislio (iako ga je u domaćoj sredini možda i najsnažnije popularizirao), ali ga je internalizirao na toliko specifičan način da je i njegovim suvremenicima i kasnijim generacijama vjerojatno bilo jasno da ga ne mogu slijediti bez da upadnu u zamku manire iz koje će se teško izvući. Tu sigurno leži jedan od problema s recepcijom Arsovskog u domaćoj kulturnoj sredini, kao nekog tko ju jest duboko obilježio i dotaknuo mnoge njene bitne sastavnice, ali je svejedno ostao iskorijenjen iz nje." (iz predgovora Marka Goluba i Dejana Kršića)

The exhibition presents the body of work by prominent graphic designer Mihajlo Arsovski in graphic design of books and scholarly journals, and includes issues designed in the time period from the early 1960s to today.

"Mihajlo Arsovski is undoubtedly one of the most significant figures of Croatian graphic design in general. Moreover, some parts of his body of work, as larger units or individual fragments - primarily posters, book and magazine covers or fascinating compositions of text, alphanumeric characters, textures and pictures - have gained their own myth-like status, loved by those whose eyes glimmer when seeing them, adored by all those who read their nuanced visual vocabulary in more detail. As has been said many times, as opposed to most other designers of the said period, Arsovski did not come into design from painting or illustration or architecture. His designer approach is thus more grounded in typography, in letter design. In Arsovski's work, the letter is not primarily understood as a field of the literary or the poetic, but of the visual. Letters and words is where space, volume and similar spring up as visual fact, form and counterform (always extremely important in typography). All designers use typography, but nobody uses typography and its expressive possibilities in quite the same way as he does. He did not invent the collage principle either (even though he was the strongest influence in making it popular in our area), but he has internalised it in such a specific way that even his contemporaries and later generations knew clearly that they could follow him without falling into a trap they would have difficulty getting out of. This is one of the issues with the perception of Arsovski in the domestic cultural surroundings, as somebody who has left a deep mark and has touched its important elements, but has nevertheless been left uprooted from it." (from the foreword by Marko Golub and Dejan Kršić)



Jasenko Rasol: *Statisti* Jasenko Rasol: *Extras*

11. 7. – 6. 8. 2019. / 11 July – 6 August 2019

GALERIJA MAKINA • MAKINA GALLERY

KUSTOS • CURATOR Hassan Abdelghani

ORGANIZACIJA • ORGANISER Galerija Makina • Makina Gallery

Fotografirajući statiste*, ljude koji u filmskom kadru ispunjavaju prostor iza glavnih glumaca, autor Jasenko Rasol destabilizira hijerarhiju filmskoga seta po kojoj su oni samo nositelji zadane funkcije. Izvlačeći ih u prednji plan, bilježeći osobne geste ili radnje, premješta ih iz anonimnog kolektivnog prostora u zonu singularnosti. Široko gledano, pozicija statista na filmu metafora je geopolitičkih odnosa u kojima su veliki dijelovi društva (ili cijele nacije, pa i kontinenti) izuzeti iz procesa odlučivanja. No ako razgrnemo gusti političko-kamuflačni oblak unutar kojega nas se uvjerava da tome nije tako, uočavamo kako je svima njima također namijenjena uloga - statista. Statisti su fotografirani u filmovima: Danijel Kušan: *Ljubav ili smrt* (2014), Dalibor Matanić: *Zvzdani* (2015), Snježana Tribuson: *Sve najbolje* (2016), Veljko Bulajić: *Bijeg do mora* (2017), Dana Budisavljević: *Dnevnik Diane Budisavljević* (2018)

*STATIST je osoba koja se javlja negdje u pozadini i koja nema teksta [...] Statisti trebaju djelovati prema uputama redatelja, tj. kretati se onako kako im redatelj naloži - lijevo, desno, naprijed, nazad - ili samo stajati ili sjediti. Statisti se nikada ne snimaju u krupnom planu, a ako se to čini, tada je i naknada za angažman veća. Često se od statista zahtijeva da čine stvari koje nisu u opisu uobičajenog rada statista, no to spada u kategoriju: *statist sa zadatkom*.

(izvor: <https://artt.hr/work/statist/>)

Photographing extras*, the people who fill the space *behind* the leading actors in a film, Jasenko Rasol destabilises the hierarchy of the film set where they are just vehicles for a given function. By bringing them to the forefront, recording their personal gestures or actions, he transfers them from the anonymous collective space into the zone of singularity. In a more general sense, the position of extras in film is a metaphor of geopolitical relationships, where large parts of the society (or whole nations, and even continents) are excluded from the decision-making process. But if we move through the thick political-camouflage cloud that assures us it isn't so, we notice that all of them are also cast as - extras.

Extras were photographed in the films: *Love or Death* (2014), directed by Daniel Kušan; *The High Sun* (2015), directed by Dalibor Matanić; *All the Best* (2016), directed by Snježana Tribuson; *Escape to the Sea* (2017), directed by Veljko Bulajić; *The Diary of Diana B* (2018), directed by Dana Budisavljević.

*AN EXTRA is a person who appears somewhere in the background and has no lines [...] Extras need to act as per the director's direction, moving as the director tell them to - left, right, forward, backward - or just stand or sit. Extras are never in close-ups, and if they are, their compensation is higher.

Extras are often required to do things that are not usually a part of their jobs, but this then falls under the category of *acting extras*. (<https://artt.hr/work/statist/>)



Sonja Savić: djevojka iz grada *Sonja Savić: A City Girl*

11. - 20. 7. 2019. / 11 July - 20 July 2019

GALERIJA SKUC • SKUC - SERBIAN CULTURAL CENTRE

KUSTOSI • CURATORS Predrag Živković

ORGANIZACIJA • ORGANISER Umetnička galerija Nadežda Petrović, Čačak • Nadežda Petrović Art Gallery, Čačak

Prvi autorski film glumica Sonja Savić realizirala je 1996. godine. Do tada je ostvarila preko 40 filmskih i televizijskih uloga. Najznačajniji redatelji na ovim prostorima (Srđan Karanović, Slobodan Šijan, Boro Drašković, Svetislav Bata Prelić, Miloš Radivojević, Zdravko Šotra, Goran Marković...) u svojim antologijskim ostvarenjima glavne uloge povjeravali su upravo Sonji Savić. Zahvaljujući velikom talentu i nevjerovatnoj moći transformacije, ostvarila je uloge koje su joj donijele široku popularnost i koje su se pamtile kroz nekoliko generacija. Zbog te činjenice, ali i kultnog statusa u umjetničkim krugovima stečenog u mnogobrojnim nezavisnim projektima, i publika i kritika od Sonje su uvijek očekivali najviše i najbolje. Ipak, osjećajući da je medij klasičnog filma sputava i da ono što želi izraziti svojom umjetnošću daleko nadilazi konvencije filmske *mainstream* produkcije, sve više se okreće samostalnim autorskim projektima u kazalištu, glazbi i posebno videu kao tada još uvijek novom mediju. Kritički odnos prema establišmentu sve više ju je gurao na marginu službenih kulturnih dešavanja.

Radeći do samog kraja svog prekratkog života, ostavila je nedovršene radove koji će biti obrađeni i kompletirani uz pomoć njenih bliskih suradnika i stručno vođenje Umetničke galerije Nadežda Petrović iz Čačka kao baštinika njene umjetničke ostavštine.

Njenih pet radova, koje će pulska publika moći pogledati u okviru multimedijalne izložbe *Sonja Savić: djevojka iz grada* u SKUC-u tijekom 66. PFF-a u srpnju 2019. godine, po svojoj važnosti i umjetničkoj vrijednosti mogu se svrstati u antologiju eksperimentalnog i alternativnog filmskog i video-stvaralaštva na prostoru bivše države.

Actress Sonja Savić filmed her first author film in 1996, and has since starred in more than 40 film and TV roles. The most prominent directors of the region (Srđan Karanović, Slobodan Šijan, Boro Drašković, Svetislav Bata Prelić, Miloš Radivojević, Zdravko Šotra, Goran Marković, and others) entrusted leading roles in their anthological achievements to precisely Sonja Savić. Thanks to her massive talent and incredible ability of transformation, she starred in roles that secured her wide popularity and are remembered by generations. Because of this, but also the cult status she enjoyed in artistic circles as a result of numerous independent projects, both the audience and the critics always expected the best and the most from Sonja. Still, feeling like classic film confined her and that what she wanted to express through her art went far beyond the conventions of mainstream film production, she turned to independent, author projects in theatre, music, and especially video, which was a new medium at the time. Her critical thinking in terms of the establishment kept pushing her to the margins of official cultural events.

She worked until her life was cut short, and has left behind unfinished work. It will be developed and completed with the help of her close associates and expert guidance by the Nadežda Petrović Art Gallery from Čačak, which is the heir to her legacy. Five of her works, which the audience in Pula will be able to see as part of the multimedia exhibition *Sonja Savić: A City Girl* at SKUC during the 66th Pula Film Festival in July 2019, can be considered anthological in terms of their significance and artistic value within experimental and alternative film and video production in the territory of former Yugoslavia.



Reinterpretacija vizualnog identiteta 66. Pule učenika Škole primijenjenih umjetnosti i dizajna Pula

Reinterpretation of the Visual Identity of the 66th Pula Film Festival

by students of the School of Applied Arts and Design, Pula

13. - 26. 7. 2019. / 13 July – 26 July 2019

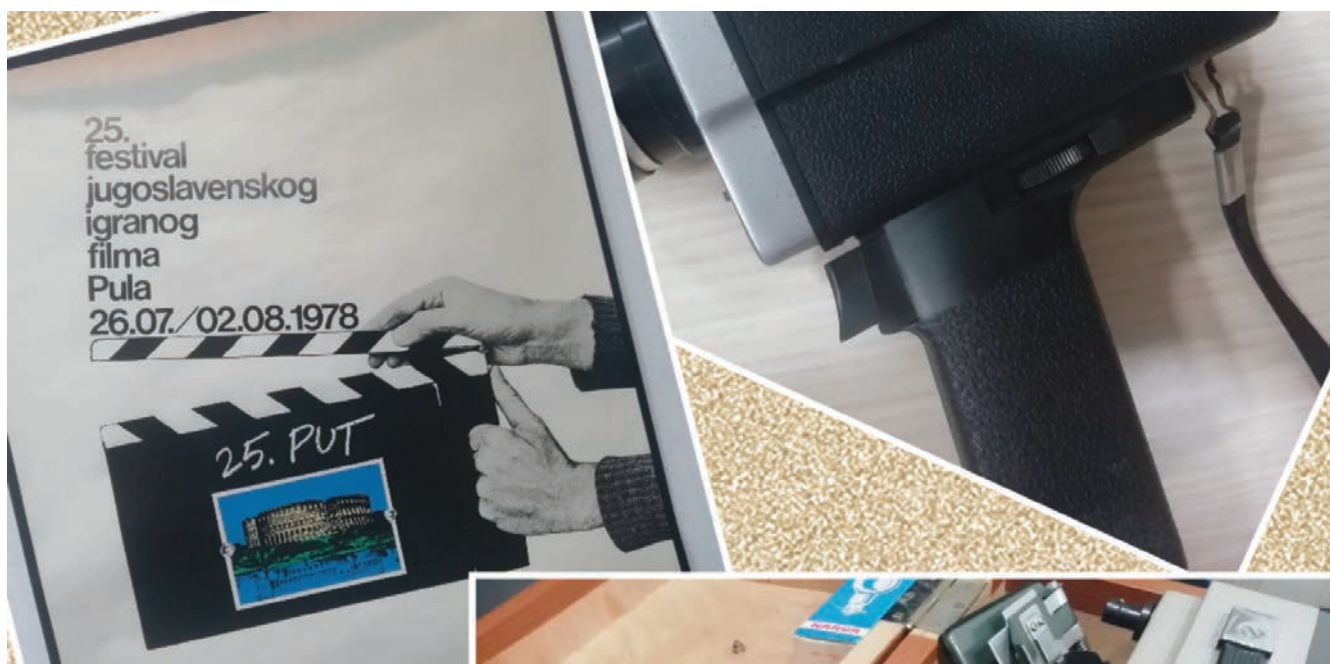
KINO VALLI • VALLI CINEMA

KUSTOS • CURATOR Denis Sardoz

ORGANIZACIJA • ORGANISER JU Pula Film Festival

Prvi razred Škole primijenjenih umjetnosti i dizajna Pula pod mentorstvom nastavnika Denisa Sardoza pridružuje se 66. Pulskom filmskom festivalu reinterpretacijom ovogodišnjeg vizualnog identiteta autora Marka Rašića. 28 učenika pristupilo je projektu, što im je ujedno bio prvi dizajnerski izazov u budućem školovanju. Učenici su realizirali skupnu izložbu raznim crtačim tehnikama i time dali svoj prilog 66. Puli.

The first grade of the School of Applied Arts and Design, Pula, mentored by teacher Denis Sardoz, will join the 66th Pula Film Festival with their reinterpretation of this year's visual identity developed by Marko Rašić. 28 students have joined the project, the first design challenge in their future education. The exhibition will show the students' drawing techniques, their contribution to the 66th Pula Film Festival.



Festival jugoslavenskog igranog filma *Festival of Yugoslavian Film*

13. - 31. 7. 2019. / 13 July – 31 July 2019

MEMO MUZEJ • MEMO MUSEUM

Izložba *Festival jugoslavenskog igranog filma* je nova, dodatna sekcija u sklopu MEMO muzeja. Kako muzej tretira svakodnevicu života u Puli od 50-ih do 80-ih godina 20. stoljeća, tako će i izložba oslikavati neke pojedinosti Filmskog festivala u Puli u tom razdoblju, kada je i sam nastao. Uz fotografije, plakate i filmske zapise, muzej posjeduje i nekoliko predmeta vezanih za film i kinematografiju – primjerice kamere, projektore i projektna platna, a koji će biti izloženi tijekom trajanja izložbe.

Akreditirani, propusnice i ulaznice imaju slobodan ulaz u Memo muzej tijekom Festivala.

The exhibition *Festival of Yugoslavian Film* is a new, additional section of the MEMO Museum (Museum of Good Memories). The Museum focuses on everyday life in Pula from the 1950s to the 1980s, and this exhibition will show some of the details of Pula Film Festival in the same period, a time when the Festival was established. Along with photographs, posters, and film recordings, the Museum also owns several items relating to film and cinema, such as cameras, projectors, and screens, which will be exhibited as part of this exhibition.

Visitors with accreditations, passes, and tickets enjoy free entry to the Memo Museum for the duration of the Festival.



Cinemaniac > misliti film 2019 (Goran Trbuljak: *WOW, WOW i ready-made* – samostalna izložba; *Misliti film* > *misliti kino* – skupna izložba)

Cinemaniac > Think Film 2019 (Goran Trbuljak: *WOW, WOW and Ready-Made* – individual exhibition; *Think Film* > *Think Cinema* – group exhibition)

14. 7. - 1. 8. 2019. / 14 July - 1 August 2019

MMC LUKA

KUSTOS • CURATOR Branka Benčić

ORGANIZACIJA • ORGANISER UO Apoteka – prostor za suvremenu umjetnost

Cinemaniac > misliti film predstavlja višegodišnju istraživačku platformu koja propituje veze filma, pokretnih slika i suvremene umjetnosti, koja se od 2002. godine realizira kao popratni program na Festivalu igranog filma u Puli. Osamnaesto izdanje izložbe Cinemaniac > Misliti film strukturirano je u dva dijela, kao dvije izložbe, uz popratni program projekcija i razgovora. Prvi je samostalna izložba Gorana Trbuljaka, svestranog umjetnika, vizualnog umjetnika, pionira konceptualne umjetnosti, filmskog snimatelja i autora animiranih filmova, s posljednjim ciklusom fotografskih radova iz serije *Skice za skulpturu*, svojevrsnim mrtvim prirodama s aranžiranim *ready-made* objektima kao atributima njegove dvije profesije. Drugi dio projekta mala je skupna izložba *Misliti film ... misliti kino*, koja okuplja nekoliko umjetničkih pozicija koje na različite načine progovaraju o prostorima kina kroz radove koji prelamaju različita značenja - kino kao društveni prostor, kao mjesto sjećanja i nostalgije, mjesto čarolije projekcije, specifične arhitekture, kao fizički i simbolički prostor koji prati i kroz kojeg se reflektiraju društvene i tehnološke transformacije. Izlažu: Mladen Stilinović, Chai Siris, Silvestar Kolbas, Lara Ušić i dr.

U sklopu dodatnog programa u ponedjeljak, 15. srpnja u 19:00 sati, predstaviti će se knjiga *Film and Art After Cinema* Larsa Henrika Gassa, direktora Međunarodnog festivala kratkog filma u Oberhausenu (izd. MAMA Zagreb, 2019). Nakon razgovora u 20:00 sati slijedi program projekcija recentnih kratkih filmova iz selekcije Festivala u Oberhausenu (International Short Film Festival Oberhausen).

Cinemaniac > Think film is a multi-annual research platform examining the connections between film, moving images and contemporary art, which has been a side programme of Pula Film Festival since 2002.

The 18th edition of the Cinemaniac > Think Film exhibition is structured in two parts, as two separate exhibitions, with the addition of screenings and discussions. The first exhibition is by Goran Trbuljak, a versatile artist, visual artist, pioneer of conceptual art, film cinematography, and animated film author. He will exhibit the latest cycle of his photographs from the series *Sketches for a Sculpture*, a series of still life photographs of sorts, with arranged *ready-made* objects as attributes of his two professions. The second part of the project is the group exhibition *Think Film > Think Cinema*, pooling several artistic positions, which talk in different ways about the spaces of cinemas through works encompassing different meanings - cinema as a social space, as a space of memories and nostalgia, as a space of the magic of the screening, as a place of specific architecture, as a physical and symbolic space that follows and reflects societal and technological transformations. Authors: Mladen Stilinović, Chai Siris, Silvestar Kobas, Lara Ušić, and others.

Additional programme: Monday 15 July at 7 p.m. is dedicated to the presentation of the book *Film and Art After Cinema* (published by MAMA, Zagreb, 2019) by Lars Henrik Gass, Director of the International Short Film Festival in Oberhausen. Following the discussion, at 8 p.m. recent short films from the selection of the International Short Film Festival Oberhausen will be screened.



Goran Trbuljak: *Slikarstvo (45 godina neslikanja)* *Painting (45 years of not painting)*

15. 7. - 1. 9. 2019. / 15 July - 1 September 2019

MUZEJ SUVREMENE UMJETNOSTI ISTRE / MUSEO
D'ARTE CONTEMPORANEA DELL'ISTRIA • MUSEUM OF
CONTEMPORARY ART OF ISTRIA

KUSTOS • CURATOR Mladen Lučić

ORGANIZACIJA • ORGANISER organizirana u suradnji s Pulskim filmskim festivalom i realizirana uz podršku Upravnog odjela za kulturu Istarske županije, Ministarstva kulture Republike Hrvatske i Grada Pule • organised in cooperation with Pula Film Festival and realised with support from the Administrative Department for Culture of Istria County, Ministry of Culture of the Republic of Croatia and the City of Pula.

Izložba koja obuhvaća 45 godina *ne slikarstva* Gorana Trbuljaka bit će popraćena i projekcijama autorovih filmova. Permanentno propitivanje muzejsko-galerijskog sustava, uloga i pozicija umjetnika i umjetnosti u kontekstu i percepciji suvremenog društva, odnos pojedinca prema umjetnosti, uloga kolekcionara i tržišta te razmišljanje o nastanku i poslanju umjetničkog djela primarni su interesi Trbuljakovog vizualnog izričaja. Trbuljak nije umjetnik koji poseže za klasičnim umjetničkim disciplinama, kao što i nije podložan uvriježenim umjetničkim, pa ni društvenim konvencijama, jer kod njega je ideja ono što oblikuje i definira konačnu provedbu i izvedbu umjetničkog rada. Premda od završetka Akademije nije slikao, bavio se slikarstvom na svoj specifičan, metafizički način, gdje se inverzivnim postupcima i superponiranjem strukturalnih i kolorističkih elemenata približio samoj esenciji značenja pojma slike. Njegovi radovi bliski su analitičkim i primarnim postupcima, jer Trbuljak boju trlja u staklo, ulijeva je kroz rupe kutija i kovčega na platno koje se u njima nalazi, slika sa stražnje strane ili pomiče štafelaj koji preuzima ulogu slikareve ruke, odnosno slikarske geste. Iako je jasno da se radi o složenom i slojevitom propitivanju i istraživanju slikarskog *métiera*, dodatnu auru tim *slikama-objektima* priskrbljuje autorova urođena duhovitost, samokritičnost i autosarkazam, koji proizlaze iz njegova odabira uloge umjetnika kojoj je od samog finalnog artefakta važnija kreativna komunikacija i potenciranje apsurdna kao umjetničkog čina.

The exhibition presents 45 years of *not painting* by Goran Trbuljak, and includes screenings of films by the author. Continuous examination of the museum and gallery system, the roles and positions of the artists and art in the context and perception of modern society, the relationship of the individual toward art, the role of collectors and the market, and considerations of the creation and mission of an art work are primary interests of Trbuljak's visual expression. Trbuljak is not an artist reaching for classic art disciplines, and is equally not susceptible to established artistic or social conventions, as with him it is the idea that models and defines the final execution and rendering of an artistic work. Even though he has not painted since graduating from the Academy of Fine Arts, he has been doing painting in his own specific, metaphysical way, with inverse procedures and superimposing structural and colouristic elements, which has brought him closer to the very essence of the meaning of the notion of a painting. His works are close to analytic and primary processes, as Trbuljak rubs paint on glass, pours it through holes in boxes and suitcases onto a canvas inside, paints on the back side or moves the easel, which takes over the role of the painter's hand, that is, the painting motion. Even though it is clear that these represent complex and layered examination and research of the painting *métier*, the *photographs-objects* receive an additional aura from the author's wittiness, self-criticism and self-sarcasm, which result from his choice of the role of an artist who cares more about creative communication and emphasizing absurd as an artistic act than he does the final artefact.

Pula.Industry

Hrvatski filmski fokus – međunarodni industrijski program, namijenjen je profesionalcima iz područja audiovizualnih djelatnosti. Ovogodišnji program dovodi niz važnih gostiju iz svijeta filma, s ciljem promocije hrvatske kinematografije, umrežavanja hrvatskih filmša s ključnim osobama za plasman filmova u inozemstvu te rasprave o izazovima u današnjoj audiovizualnoj industriji.

Tijekom tri dana ravnatelj i selektori međunarodnih festivala, međunarodni distributeri i prodajni zastupnici, ravnatelj filmskih centara iz regije te strani novinari i kritičari imat će mogućnost vidjeti sve ovogodišnje hrvatske dugometražne filmove te sudjelovati na međunarodnom okruglom stolu o razvoju publike i panel-diskusiji posvećenoj stručnoj valorizaciji današnje hrvatske kinematografije u europskom i svjetskom kontekstu.

Temeljem odluke Festivalnog vijeća, donesene nakon konzultacija s filmskim strukovnim udrugama, a uz uvažavanje njihovih inicijativa, problema i potreba, i u cilju iznalaženja što kvalitetnijih rješenja, održat će se tri događanja posvećena planovima i razvoju hrvatske kinematografije: u četvrtak, 18. srpnja u 19 sati okrugli stol na temu izgradnje novog filmskog studija u Hrvatskoj, u petak, 19. srpnja u 19 sati međunarodni okrugli stol na temu povećanja gledanosti nacionalnog i europskog filma, a u subotu, 20. srpnja u 19 sati panel-diskusija o hrvatskim filmovima prikazanim na 66. Festivalu, na kojoj će o ovogodišnjoj hrvatskoj filmskoj produkciji svoje stručno mišljenje iznijeti ravnatelj i selektori međunarodnih festivala, međunarodni distributeri i prodajni zastupnici, te strani novinari i kritičari, nakon čega se očekuje rasprava. Sva tri događanja otvorena su za predstavnike medija i sve zainteresirane filmske profesionalce.

Voditelj industrijskog programa Pulske filmske festivala je producent Bruno Mustić. Svoje sudjelovanje potvrdili su direktor programskog odjela Filmskog festivala u Cannesu Christian Jeune, voditeljica međunarodnih odnosa Berlinskog filmskog festivala Karin Hoffinger i selektorica Berlinalea za Srednju i Istočnu Europu Barbara Wurm, direktor najvećeg azijskog festivala - Međunarodnog filmskog festivala u Busanu Jay Jeon, kritičarka lista Variety i selektorica festivala u Palm Springsu i Chicagu Alissa Simon, predsjednica International Press Academy i Satellite Awards Mirjana Van Blaricom, umjetnički ravnatelj festivala istočnoeuropskog filma u Cottbusu Bernd Buder, selektorica Varšavskog filmskog festivala Agnieszka Oryl, voditeljica festivalnog odjela *New Europe Film Sales* Ewa Bojanowska, predstavnica distributerske kuće Cercamon Karina Korenblum, predsjednik distributerske kuće Wide Management Loic Magneron i drugi.

Iz regije se očekuju direktor Filmskog centra Sarajevo Jasmin Duraković, direktor Filmskog centra Crne Gore Sehad Čehić, voditelji međunarodne suradnje Filmskog centra Slovenije Jelka Stergel i Srbije Miroљub Vučković, umjetnički ravnatelj Festivala u Paliću Nenad Dukić, filmski kritičari beogradske *Politike* Dubravka Lakić i Nina Dragan Jovićević, sarajevskog *Oslobođenja* Duško Dimitrovski i FTBiH Dževdet Tuzlić i mnogi drugi.

Pored spomenutih formalnih događanja, otvara se i festivalsko mjesto susreta (*Meeting point*) na kojem će se svake večeri nakon projekcije hrvatskog filma okupljati hrvatski i inozemni filmski profesionalci, te u ležernoj atmosferi moći neformalno razgovarati i dogovarati.

Croatian Film Focus is an international industry programme for audiovisual professionals. This year's programme will welcome a number of prominent guests from the world of film with the goal of promotion of Croatian cinema, networking of Croatian filmmakers with key persons for the placing of films abroad, and discussing about the challenges of today's audiovisual industry.

In the three days of the programme, the directors and selectors of international festivals, distributors and sales agents, regional film centre directors, and foreign press and critics will have the opportunity to watch all this year's Croatian feature films, and participate in an international round table on audience development and a panel discussion on professional valorisation of today's Croatian cinema in the European and global context.

Based on the decision of the Festival Council made after consultations with professional film associations, taking into consideration their initiatives, issues and needs, and in order to find as high quality solutions as possible, there will be three events focused on the plans and development of Croatian cinema: on Thursday, 18 July at 7 p.m., a round table on the construction of a new film studio in Croatia; on Friday, 19 July at 7 p.m., an international round table on increasing the ratings of national and European film; and on Saturday, 21 July at 7 p.m., a panel discussion on Croatian films screened at the 66th Pula Film Festival, where the directors and selectors of international festivals, distributors and sales agents, regional film centre directors, and foreign press and critics will give their opinions on this year's Croatian film production, followed by a discussion. All three events are open to representatives of the media and all interested film professionals.

The host of the Industry Programme of Pula Film Festival is producer Bruno Mustić. Confirmation of participation has already been received from Christian Jeune, Director of Film Department at Cannes Festival; Karin Hoffinger, Head of International Relations at Berlin International Film Festival; Barbara Wurm, selector for Central and Eastern Europe at Berlin International Film Festival; Jay Jeon, Director of the largest Asian festival - Busan International Film Festival; Alissa Simon, critic for Variety and Senior Programmer for Palm Springs Festival and Chicago Film Festival; Mirjana Van Blaricom, President of International Press Academy and Satellite Awards; Bernd Buder, Programme Director of Film Festival Cottbus; Agnieszka Oryl, selector at Warsaw Film Festival; Ewa Bojanowska, Festival Coordinator at New Europe Film Sales; Karina Korenblum, representative of Cercamon World Sales; Loic Magneron, President of Wide Management; and others.

Expected participants from the region include Jasmin Duraković, Director of Sarajevo Film Centre; Sehad Čehić, Director of Film Centre Montenegro; Jelka Stergel, Head of International Relations at Film Centre Slovenia; Miroљub Vučković, Head of International Cooperation at Film Centre Serbia; Nenad Dukić, Artistic Director of Palić Film Festival; Dubravka Lakić, film critic for *Politika*; Dragan Jovićević, film critic for *Nir*; Duško Dimitrovski, film critic for *Oslobođenje*; Dževdet Tuzlić from Radio-television of the Federation of Bosnia and Herzegovina; and many others.

Other than the mentioned formal events, the Programme will also see the opening of the Festival *Meeting Point*. Every evening following the screening of Croatian film, it will be the place where Croatian and foreign professionals can meet for informal conversations and talks in a casual atmosphere.

Pula.EDU

PUSTOLOVNI LABORATORIJ PROFESORA BALTAZARA

PROFESSOR BALTHAZAR'S ADVENTURE LABORATORY

Pustolovni laboratorij profesora Baltazara je filmska radionica koja će ovoga ljeta 14. put otvoriti svoja vrata novoj generaciji mladih zaljubljenika u sedmu umjetnost odnosno animirane filmove. Radionica je namijenjena mališanima u dobi od 7 do 12 godina, a zamišljena je kao jednodnevni program u kojem se djeca upoznaju s tehnikama izrade i produkcije animiranog filma. Polaznici će naučiti kako uz pomoć računala i nekoliko programa mogu početi stvarati svoje animirane filmove. Voditeljica radionice je cijenjena animatorica Petra Zlonoga, a asistirat će joj Ivana Vojnić Vratarić.

Premijera filma nastalog u sklopu radionice održat će se 20. srpnja u INK prije projekcije filma *Moj dida je pao s Marsa*.

Professor Balthazar's Adventure Laboratory is a film workshop that will open its doors for the 14th time this summer and welcome a new generation of young lovers of the seventh art, that is, animated films. The workshop is designed for children from 7 to 12 years of age as a week-long programme where children will be introduced to the techniques of making and producing an animated film. The participants will learn how to use a computer and software to start making their animated films. Esteemed animator Petra Zlonoga will be the workshop leader, assisted by Ivana Vojnić Vratarić.

The film made as part of the workshop will premiere on 20 July at Istrian National Theatre before the screening of the film *My Grandpa is an Alien*.

RADIONICA ZA DIGITALNU GENERACIJU

WORKSHOP FOR DIGITAL NATIVES

Digitalna generacija kreativna je filmska radionica za djecu osmišljena i ostvarena u suradnji s Dadom Valentićem, osnivačem studija Mytherapy, vodeće tvrtke za digitalni mastering sa sjedištem u Ujedinjenom Kraljevstvu. Program je podijeljen na praktični i edukativni dio, uz posebna predavanja organizirana u suradnji s vodećim filmskim profesionalcima. Svi sudionici radionice imat će jedinstvenu mogućnost korištenja najmodernijih kamera te dobiti priliku da, korak po korak, nauče sve što je vezano uz produkcijske i postprodukcijske procese poput holivudskih profesionalaca. Radionica se održava na engleskom jeziku, a namijenjena je mladima u dobi od 13 do 16 godina. Voditeljica radionice je hrvatska redateljica Judita Gamulin.

Premijera filma nastalog u sklopu radionice održat će se 20. srpnja u INK prije projekcije filma *Moj dida je pao s Marsa*.

Digital Natives is a creative film workshop for children, designed and implemented in cooperation with Dado Valentić, founder of Mytherapy, a leading digital imaging studio based in the UK. The programme is divided into a practical and a theoretical session, with special lectures organised in cooperation with leading film professionals. All participants will have a unique opportunity to work on state-of-the-art cameras and learn everything related to production and postproduction processes, step by step, just like Hollywood professionals. The workshop will be held in English, and is designed for youth from 13 to 16 years of age. Croatian director Judita Gamulin will be the workshop leader, and the film made as part of the workshop will premiere on 20 July at Istrian National Theatre before the screening of the film *My Grandpa is an Alien*.

PULSKA FESTIVALSKA AKADEMIJA (Pula.Academy) 2019 PULA FESTIVAL ACADEMY (Pula.Academy) 2019

66. Pulski filmski festival i Akademija dramske umjetnosti Sveučilišta u Zagrebu, u suradnji s Akademijom scenske umjetnosti iz Sarajeva i Fakultetom dramske umjetnosti iz Beograda organiziraju radionicu razvoja projekata televizijskih serijala, za vrijeme trajanja ovogodišnjeg Pulskog filmskog festivala. Glavna tema radionice je spremanje projekata za prezentaciju i predstavljanje potencijalnim partnerima i ulagačima. Na radionici će sudjelovati šest projekata studenata iz regije, dok će program radionice kreirati i izvoditi nastavnici akademija suorganizatora te istaknuti profesionalci. Cilj programa je naučiti polaznike kako upakirati i predstaviti projekt odnosno kako ga pripremiti za tržište.

The 66th Pula Film Festival and the Academy of Dramatic Art of the University in Zagreb, in cooperation with the Academy of Performing Arts in Sarajevo and the Faculty of Dramatic Arts in Belgrade, have organised a workshop on developing projects for TV series, which will be held during this year's Pula Film Festival. The workshop will focus on preparing the projects for presentations and pitches to potential partners and investors. Six student projects from the region will be part of the workshop, with the workshop programme designed and delivered by teachers from the co-organising academies and prominent professionals. The workshop aims to teach the participants how to package and present their project, or how to prepare it for the market.

MLADI FILMOFILI YOUNG CINEPHILES

Projekt okuplja mlade i buduće profesionalce iz područja audiovizualne djelatnosti, filmske entuzijaste i ljubitelje sedme umjetnosti s ciljem kritičkog vrednovanja i promišljanja filma. Mladi filmofili gledaju filmove, razgovaraju s filmskim ekipama, upoznaju filmske autore i producente iz cijele Europe, pišu i objavljuju filmske kritike, sudjeluju na predavanjima, uživaju u Festivalu i dodjeljuju nagrade Mladih filmofila! Mentor mladim filmofilima je filmski kritičar Krunoslav Lučić.

This project brings together young people, future professionals of the audiovisual industry, film enthusiasts, and lovers of the seventh art, with the goal of critical evaluation and critical thinking about film. Young cinephiles watch films, talk to film crews, meet directors and producers from all over Europe, write and publish their film reviews, take part in lectures and enjoy the Festival. Film critic Krunoslav Lučić will be the mentor to the young cinephiles.

INDEKS FILMOVA

Bepo	56	Oliverovih 70, koncert	117
Bijeg	81	Osmijeh	109
Bijela vrana	77	Ovca	98
Bijela vrana, animirani	95	Plavi bicikl	76
Bila soba	104	Ploey: Nikad ne letiš sam	99
Bobo	95	Pokušaj sretne priče	110
Bog postoji, njeno ime je Petrunija	46	Ponekad je lakše ubiti nekoga drugoga	110
Božično vjenčanje snjegovića Karla	96	Posljedice	77
Bumerang	85	Posljednji dani ljeta	44
Cleo	85	Posljednji Srbin u Hrvatskoj	40
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Djelo bez autora	64	Reži	49
Dnevnik Diane Budisavljević	28	Riba	76
Dobre djevojke ne ostaju na doručku	71	Robot i kit	99
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Dosta	86	Sok od lubenice	82
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Filozof iz štale	74	Stvarajući Montgomeryja Clifta	72
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Grudnjak	65	Suvenir	68
Happy End: Glup & Gluplji 3	44	Svaki dan poslije osam	111
Heroine Domovinskog rata, Pobjednice	60	Sve je istina	69
Izbrisana	47	Šafarikova 19	112
Izgubljeno, nađeno	92	Šavovi	50
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Jesam te!	106	Teško putovanje	88
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Kao da je moj sin	53	Tragovi	82
Koja je ovo država	36	Tuga i slava	78
Koža	92	Ufuraj se i pukni	45
Kralj lavova	80	Uspjeh	84
Krijumčareći Hendrixa	66	Uzimam	58
Lajkaj i ti mene	53	Veliki Buster	73
Lorem ipsum	106	Veliki klinci	94
Lotte i izgubljeni zmajevi	96	Veliki plavi put	116
Lu s Otoka sirena	97	Vepar srebrnih kljova	112
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Mali junak	107	Vjeran čovjek	79
Mali korak	93	Zagrebački Ekvinocij	45
Mehanika 2	56	Zagubljena sjećanja	113
Minute	57	Zatreskana	94
Mlada ljubav	93	Zauvijek djevice	83
Mogu i Perol	97	Žena	70
Moj dida je pao s Marsa	38	Žudnja	113
Moje remek-djelo	67		
Moljci	108		
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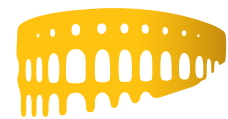
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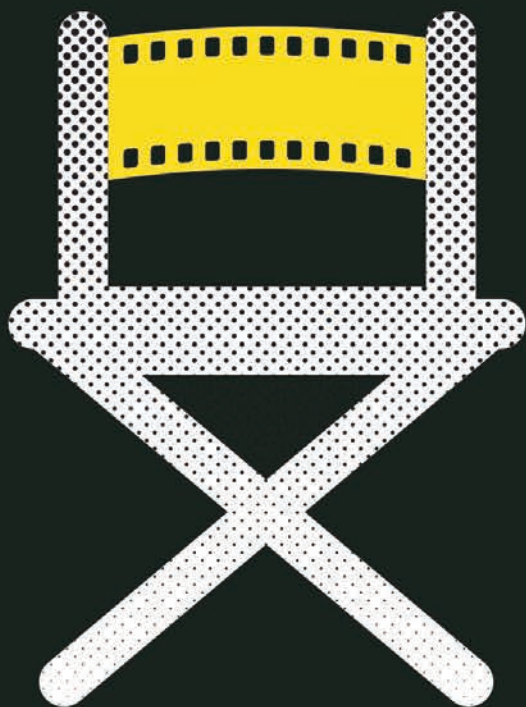
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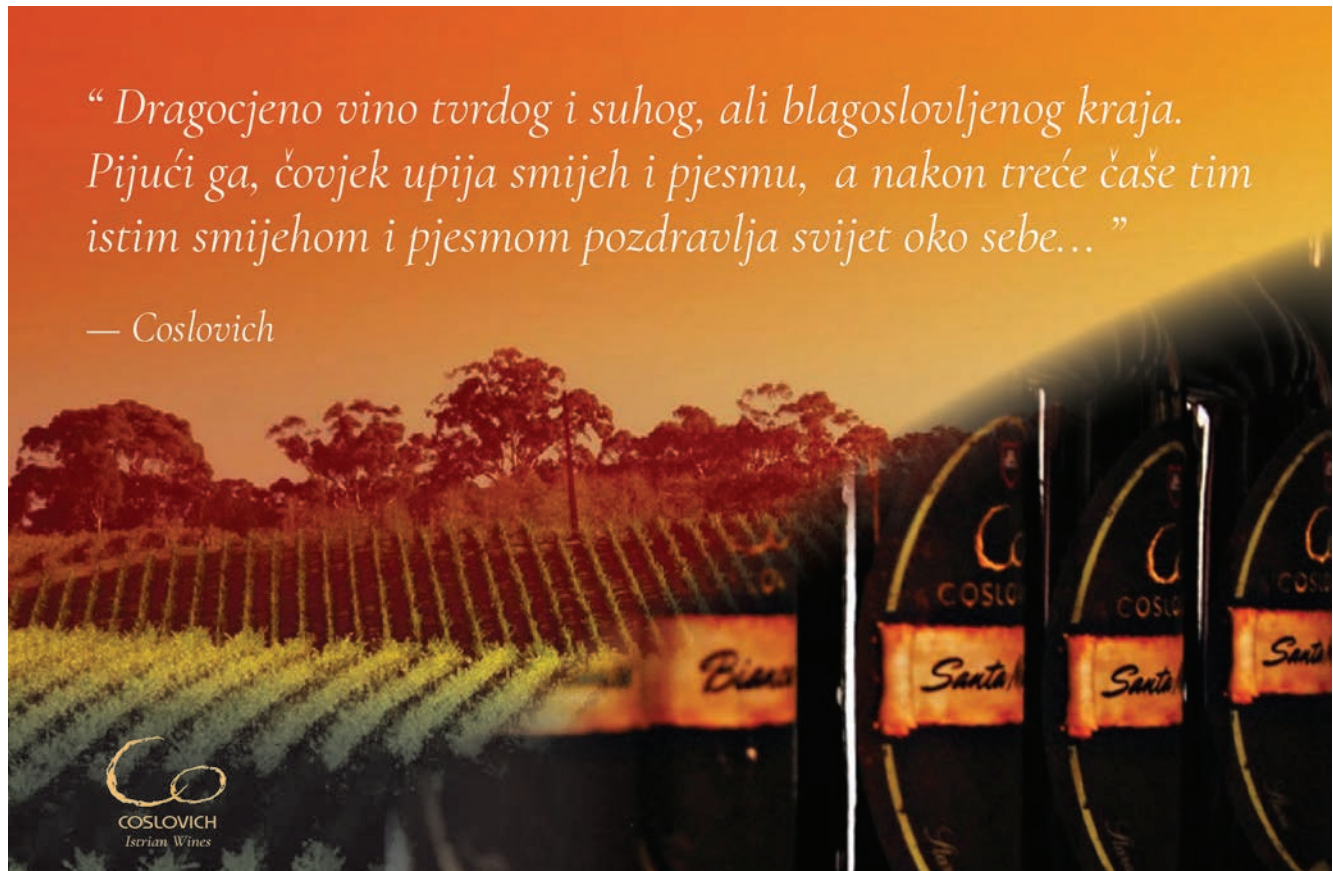
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