

## HOMMAGE

**BOGDAN ŽIŽIĆ**

*Nagrada Vladimir Nazor  
Vladimir Nazor Award*

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**RELJA BAŠIĆ**

*Nagrada Krešo Golik i  
Nagrada Fabijan Šovagović  
Krešo Golik Award and  
Fabijan Šovagović Award*

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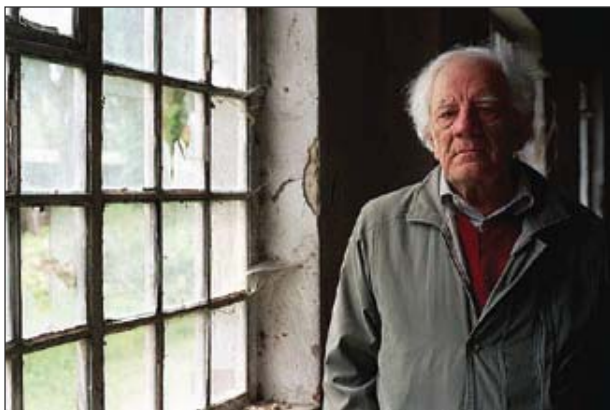
**MIROSLAV TATIĆ**

*Nagrada Marijan Rotar  
Marijan Rotar Award*

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**Nagrada Vladimir Nazor za životni doprinos  
filmskoj umjetnosti  
BOGDAN ŽIŽIĆ**

**Vladimir Nazor Lifetime Achievement Award  
for Contribution to Film  
BOGDAN ŽIŽIĆ**



Bogdan Žižić rođen je 1934. godine u Solinu. Diplomirao je pravo. Od 1960. do 1964. godine radi kao dramaturg u Zagreb filmu. Opus Bogdana Žižića obuhvaća četiri desetljeća filmskog stvaralaštva, više od stotinu kratkometražnih i srednjemetražnih filmova i pet dugometražnih igranih filmova, snimljenih pretežno prema vlastitim scenarijima.

Kao redatelj debitira dokumentarnim filmom *Poplava*. Početkom sedamdesetih realizira niz kratkih igranih filmova, u rasponu od stiliziranih s komponentama fantastike i nadrealizma (*Madeleine, mon amour!*, *Putovanje*) do onih eksplicitnije suvremene tematike (*Moji dragi susjedi*, *Šala*, *Nož*, *Posljednja utrka*). Prvim dugometražnim filmom *Kuća* (1975) osvaja *Veliku zlatnu Arenu*. Taj uspjeh ponavlja i filmom *Ne naginji se van*. Zatim snima filmove *Daj što daš*, *Rani snijeg u Münchenu* i *Cijena života*. Među kratkim filmovima ističu se *Ivana*, *Ekspresionizam u hrvatskom slikarstvu*, *Emanuel Vidović*, *Presa* i *Jedan život*.

Nagrađivan je na međunarodnim festivalima kratkometražnog filma, a snimao je igrane i dokumentarne filmove u inozemstvu.

U komisiji za dodjelu nagrade *Vladimir Nazor* za filmsku umjetnost bili su:  
**Enes Midžić** - predsjednik,  
**Ivo Gregurević**, **Ilija Ivezić**, **Joško Marušić**, **Tomislav Radić**,  
**Dejan Šorak** i **Vera Zima**.

Bogdan Žižić was born in 1934 in Solin. He holds a degree in law. From 1960 to 1964 he worked as a dramaturgist at Zagreb Film. Bogdan Žižić's career in the film industry spans over almost four decades – he has made over a hundred short and medium-length films and five feature films, mostly based on his scripts.

The documentary film *The Flood* marks his directorial debut. At the beginning of the seventies, he made a number of short films, ranging from the stylized ones with fantastic and surreal elements (*Madeleine, mon amour!*, *A Journey*) to the explicit ones tackling contemporary themes (*My Dear Neighbours*, *A Joke*, *The Knife*, *The Final Race*). His first feature film *The House* from 1975 earned him the *Grand Golden Arena*. The film *Don't Lean Out the Window* was equally successful. This was followed by the films *Whatever You Can Spare*, *Early Snow in Munich* and *The Price of Life*. Some of his notable short films include *Ivana*, *Expressionism in Croatian Painting*, *Emanuel Vidović*, *Presa* and *One Life*.

He has been awarded at international short film festivals and he has shot feature and documentary films abroad.

The commission for the *Vladimir Nazor Award* was composed of:  
**Enes Midžić** – president,  
**Ivo Gregurević**, **Ilija Ivezić**, **Joško Marušić**, **Tomislav Radić**,  
**Dejan Šorak** and **Vera Zima**.

## Vjesnikova Nagrada Krešo Golik za životni doprinos filmskoj umjetnosti RELJA BAŠIĆ

## The Krešo Golik Award granted by Croatian daily Vjesnik for lifetime contribution to film art - RELJA BAŠIĆ



Nagrada *Krešo Golik* za životni doprinos filmskoj umjetnosti ove je godine pripala Relji Bašiću koji je u upravu u Golikovim filmovima *Tko pjeva, zlo ne misli* i *Imam dvije mame i dva tate* ostvario najpoznatije uloge.

Relja Bašić diplomirao je glumu na Akademiji dramske umjetnosti u Zagrebu u klasi Branka Gavella, no i prije studija pojavljuje se na filmu: 1953. godine u *Kamenim horizontima* Ivana Šimatovića i 1954. u danas iznimno cijenjenom, a tada neshvaćenom *Koncertu* Branka Belana, prvom hrvatskom filmu prikazanom na Festivalu igranog filma u Puli, na njegovom prvom izdanju. Posebno kvalitetan nastup ostvaruje 1966. u *Rondu* Zvonimira Berkovića: za ulogu umjetnika i prevarenog supruga Feđe nagrađen je *Zlatnom Arenom* na Festivalu igranog filma u Puli. Godine 1968. ostvaruje prvu suradnju s Krešom Golikom na filmu *Imam dvije mame i dva tate*, koji u Puli osvaja treću nagradu. Bašićeva uloga Gospona Fulira u Golikovom filmu *Tko pjeva zlo ne misli* ostat će do danas jedna od najslavnijih na hrvatskom filmu uopće, dosegnuvši kulturni status.

Zapažene nastupe ostvaruje 1976. ulogom Kralja štakora u *Izbavitelju* Krste Papića i 1982. ulogom Atme u *Kiklopu* Antuna Vrdoljaka. S Krešom Golikom surađuje i 1978. na filmu *Ljubica* i 1988. na posljednjem Golikovom filmu *Vila Orhideja*.

Relja Bašić je, tijekom iznimno bogate pedesetpetogodišnje filmske karijere, nastupio u više od 140 filmskih i televizijskih uloga u zemlji i inozemstvu. Nastupao je i na njemačkom, francuskom, slovenskom, talijanskom te engleskom jeziku, ostvarivši 71 ulogu u inozemstvu, surađujući s istaknutim imenima europskog i svjetskog filma, kao što su Volker Schlöndorff, Peter Ustinov, Abel Gance, Robert Hossein, Lamont Johnson, James Cellan Jones, Alexandre Astruce, Mauro Bolognini, Wojtech Jasny, Luigi Magni, Wolfgang Becker i Giuliano Montaldo.

Osim filmske, ostvaruje i zapaženu kazališnu karijeru: već 1955. Bojan Stupica ga uključuje u dramski ansambl HNK u Zagrebu, gdje je u stalnom angažmanu do 1967. Godine 1968. prelazi u status samostalnog umjetnika te kao glumac i redatelj djeluje u Teatru ITD, Kazalištu Komedija, Zagrebačkom kazalištu mladih i na Dubrovačkim ljetnim igrama. U to vrijeme realizira i svojih prvih šest režija (*Ljubaf*, *Crna komedija*, *Jedan dan u smrti Joe Egg*, *Stara vremena*, *Obećanja*, *Hotel Plaza*). Godine 1974. s grupom istaknutih glumaca osniva Teatar u gostima, u kojem kao umjetnički direktor, glumac i redatelj ostaje sve do njegova gašenja 2004.

Odluku o dodjeli Nagrade *Krešo Golik* za životni doprinos filmskoj umjetnosti Relji Bašiću donio je ocjenjivački sud u kojem su bili filmski redatelji Zvonimir Berković (predsjednik), Ivan Šime Šimatović i Vinko Brešan, glumica Alma Prica te filmski kritičar Zlatko Vidačković.

Nagrada *Fabijan Šovagović* Društva hrvatskih filmskih redatelja za glumca ili glumicu čije je djelovanje ostavilo trag u povijesti hrvatskoga filma također je pripala Relji Bašiću.

The *Fabijan Šovagović Award* of the Croatian Film Directors' Guild to an actor or an actress for their outstanding contribution to Croatian film industry has been granted to Relja Bašić as well.

This year's *Krešo Golik Award* for lifetime contribution to cinematic art has been granted to Relja Bašić who made his most notable screen appearances precisely in Golik's films *One Song a Day Takes Mischief Away* (*Tko pjeva zlo ne misli*) and *I Have Two Mothers and Two Fathers* (*Imam dvije mame i dva tate*).

Relja Bašić studied for a degree in acting at the Zagreb Academy of Dramatic Art in the class of Dr. Branko Gavella. However, Bašić embarked on his film career even before his studies: in 1953 in Ivan Šimatović's *Stone Horizons* (*Kameni horizonti*) and in today much appreciated, and back then understood, Branko Belan's *Concert* (*Koncert*), the first Croatian film presented at the first edition of the Pula Film Festival.

He made a particularly notable appearance in 1966 in Zvonimir Berković's *Roundabout* (*Rondo*): Bašić won the *Golden Arena* at the Pula Film Festival for his role of the artist and the deceived husband Fedja. In 1968, he first collaborated with Krešo Golik on the film *I Have Two Mothers and Two Fathers*, the third prize winner of Pula. Bašić's role of Mr Fulir in Golik's film *One Song a Day Takes Mischief Away* remains one of the most notable ones in Croatian film in general, reaching cult status.

Bašić made notable screen appearances in 1976 as the King of Rats in Krsto Papić's *The Rat Savior* (*Izbavitelj*) and in 1982 as Atma in Anton Vrdoljak's *Cyclops* (*Kiklop*). He collaborated with Krešo Golik in his 1978 film *Violet* (*Ljubica*) and in his last 1988 film *The Orchid Villa* (*Vila Orhideja*).

In the course of his extremely rich fifty year long film career, Relja Bašić has appeared in more than 140 roles in film and television in the country and abroad. He has performed also in German, French, Slovenian, Italian and English, appearing in 71 roles abroad, collaborating with prominent names of European and world film, such as Volker Schlöndorff, Peter Ustinov, Abel Gance, Robert Hossein, Lamont Johnson, James Cellan Jones, Alexandre Astruce, Mauro Bolognini, Wojtech Jasny, Luigi Magni, Wolfgang Becker and Giuliano Montaldo.

Apart from his films, he has also had a successful stage career: already in 1955 Bojan Stupica accepted him into the drama ensemble of the Croatian National Theatre in Zagreb where he remained until 1967. In 1968, he became a freelance artist, working as an actor and director for ITD Theatre, Comedy Theatre, Zagreb Youth Theatre and Dubrovnik Summer Festival. At that time he staged his first six plays (*Luv*, *Black Comedy*, *A Day in the Death of Joe Egg*, *Old Times*, *Promises*, *Promises*, *The Plaza Hotel*). In 1974, with a group of distinguished actors, he founded the Guest Theatre theatre company for which he worked as an artistic director, actor and director until 2004 when it closed down.

The decision to grant the *Krešo Golik Award* for lifelong contribution to film art to Relja Bašić was reached by the jury composed of film director Zvonimir Berković (president), Ivan Šime Šimatović and Vinko Brešan, actress Alma Prica and film critic Zlatko Vidačković.

## Nagrada Marijan Rotar MIROSLAV TATIĆ

## The Marijan Rotar Award MIROSLAV TATIĆ

Odajući počast Marijanu Rotaru, osnivaču i idejnom ocu Festivala igranog filma u Puli, njegovu djelu i vizijama, Grad Pula uveo je 2004. godine nagradu koja nosi njegovo ime, a dodjeljuje se pojedincima ili institucijama koji su idejama, djelima, radom i pomoći, nastojanjima i potporom spojili dvije osnovne tendencije - Pula i film. Prvi je dobitnik bio Fadil Hadžić, slijedili su Petar Krelja, Guerino Zuban, Martin Bizjak te 2008. Igor Galo.

Ovogodišnji dobitnik ove prestižne nagrade je Miroslav Tatić, čovjek koji je punih pedeset godina svoga života bezuvjetno darovao filmu i svim djelatnostima vezanima uz film, te posebice Festivalu igranog filma u Puli. Miroslav Tatić je s pokretnom slikom sudbinski vezan – film ga je s devet godina izabrao, očarao i začarao, postao i ostao njegova ljubav i izbor; odredio je njegovo školovanje i profesiju. Zanesenjak kojemu je film u srcu i umu, Tatić je - filmu ušao pod kožu!

Prije točno pedeset godina (rođen u Puli, 12. kolovoza 1950.) jedan je devetogodišnji dječak, privučen magičnim svijetom filma, svakodneвно dolazio u filmsku kabinu, znatizeljno pratio rad projektora, skupljao ostatke filmskih vrpce, veselio se svakom odbačenom filmskom plakatu.

Imao je samo jedanaest godina kada je - današnje jedino - pulsko kino iznenada ostalo bez kino-operatera; uvjerio je odrasle da on može umješno raditi taj posao i tako zaradio svoju prvu "filmsku plaću". Zanimanje, ljubav, strast za filmom i filmskom umjetnošću odredila mu je život. Sve što je od najranije mladosti do danas u životu radio bilo je vezano uz film.

U Filmskom klubu *Jelen* završava tečaj za kino-amatere; tu režira nekoliko filmova za koje dobiva priznanja i nagrade. Istovremeno, kao montažer filma sudjeluje u realizaciji brojnih amaterskih filmova. Pored toga je aktivni sudionik u organizaciji jednog od najvećih jugoslavenskih festivala amaterskog filma; aktivni sudionik u realizaciji programa Kluba prijatelja filma. Kroz sve ove, i brojne druge kontakte s filmom razvija se i buja Tatićeva mladenačka opčinjenost filmom, koja mu određuje i izbor studija.

Na beogradskoj Akademiji za kazalište, film, radio i TV upisuje studij na grupi za organizaciju filmsko-televizijskog smjera. Akademija se tijekom studija transformira u Fakultet dramskih umjetnosti, gdje Tatić diplomira prije roka. S diplomom organizatora filma i televizije kratko vrijeme boravi u Zagrebu u *Adria-filmu* na poslu rukovoditelja distribucije i uvoza filmova. Kao slobodni filmski radnik u funkciji direktora filma sudjeluje u snimanju srednjemetražnog igranog filma *Žene mojih obala* i kratkometražnog filma *Put*.

Već tijekom studija redovito sudjeluje u organizaciji Festivala jugoslavenskog igranog filma u Puli, a od 1978. obnaša funkciju tehničkog direktora Festivala. U okružju cijenjenih i nagrađivanih, svjetski poznatih filmova, filmskih radnika, redatelja i glumaca koji su tih godina dolazili u Pulu, stječe zavidno organizacijsko znanje i iskustvo. U isto vrijeme objavljuje filmske kritike u dnevniku *Glas Istre* u tjednoj rubrici *Filmski kaleidoskop*. Kao vanjski suradnik Pedagoškog fakulteta predavač je filmske umjetnosti.

Iako ga 1985. godine život odvodi u Rijeku, na novi posao direktora *Rijekakina*, veza s pulskim Festivalom nikada nije prestala – štoviše, traje do danas. Tako je Tatić na 47. 48. i 49. Puli glavni organizator, a od 54. festivala do danas stručni savjetnik. I pri obnovi *Kina Valli* i opremanja Arene bio je dragocjen i dobronamjeren konzultant.

Kao filmski djelatnik s ovako specifičnom stručnom spremom, znanjem i iskustvom te dobrim poznavanjem hrvatske i svjetske kinematografske problematike suradnikom je Festivala kad god zatreba - uvijek s dobrim savjetom i pravim rješenjem za svaki tehnički ili organizacijski problem.

Miroslava Tatića s pravom možemo nazvati **Dobrim duhom Festivala**.

Paying honors to Marijan Rotar, the founder and the originator of the Pula Film Festival, to his work and his visions, in 2004 the City of Pula introduced an award that carries his name and is granted to individuals and institutions whose ideas, works, help, tendencies and support have brought together two basic tendencies - Pula and film. The first winner was Fadil Hadžić, followed by Petar Krelja, Guerino Zuban, Martin Bizjak and in 2008 Igor Galo.



This year's winner of this prestigious award is Miroslav Tatić, a man who has given fifty years of his life (born in Pula, August 12<sup>th</sup>, 1950) unconditionally to film and all film related activities, to the Pula Film Festival in particular. Miroslav Tatić is linked to moving images by fate – at the age of nine the film chose, charmed, and enchanted him to become and stay his love and his choice; it determined his education and profession. An enthusiast with film in his heart and mind, Tatić has sneaked under film's skin!

As a nine-year-old boy he would go to the projection room every day and at the age of eleven he was a substitute for the projector operator and earned his first "film salary".

He completed a course for film amateurs at the film club *Jelen*, he directed and edited films and participated in the organization of the MAFAF.

After graduating from the Belgrade Academy of Theatre, Film, Radio and Television, he resided for a short while in Zagreb, working for *Adria Film* as a film import and distribution manager. As a freelance film artist, he participated in the shooting of the medium-length feature *Women of My Shores* and the short subject *The Road* as a production manager.

Already during his studies, he regularly participated in the organization of the Festival of the Yugoslav Feature Film in Pula and since 1978 he has been the Festival's technical director, which brought him excellent organizational skills and experience. At the same time, he contributed a weekly film review column entitled *Film Kaleidoscope* to the daily paper *Glas Istre*. As an adjunct lecturer of the College of Education, he lectures in cinematic art.

Although in 1985 life brought him to Rijeka to work as director of *Rijekakino*, the relationship with the Pula festival has never been broken. On the contrary, it exists to this date. And so was Tatić the chief organizer of the 47<sup>th</sup>, 48<sup>th</sup> and 49<sup>th</sup> Pula festival and since the 54<sup>th</sup> edition to this date its professional adviser. He was a valuable and a well-meaning consultant when it came to both the Valli Cinema renovation and the fitting out of the Arena.

Miroslav Tatić can with all reason be dubbed the **Guardian Spirit of the Festival**.

**EUROPSKI FILMSKI REDATELJI /  
EUROPEAN FILM DIRECTORS**

**RETROSPEKTIVA PEDRA ALMODÓVARA /  
PEDRO ALMODÓVAR RETROSPECTIVE**



**Labirint strasti / *Labyrinth of Passion***

**Mračne navike / *Dark Habits***

**Čime sam ovo zaslužila /  
*What Have I Done to Deserve This?***



**Matador**

**Žene na rubu živčanog sloma / *Women on  
the Verge of a Nervous Breakdown***



**Veži me! / *Tie Me Up! Tie Me Down!***

**Kika**

**Cvijet moje tajne / *The Flower of My Secret***



**Živo meso / *Live Flesh***

**Sve o mojoj majci / *All About My Mother***



## RETROSPEKTIVA FILMOVA PEDRA ALMODÓVARA



Da Pedro Almodóvar kojim slučajem ne postoji, trebalo bi ga izmisliti! Ovoga koji stvarno postoji bilo bi korisno klonirati. Razlog za tu nemoguću i bogohulnu operaciju bio bi neopisivo živ duh koji posljednjih tridesetak godina putem ekrana odašilje razuzdano kreativni redateljski potomak La Manche. Kada bismomu oduzeli fragmente Almodóvarovih filmova – a dosad ih je snimio sedamnaest; uklonili njegov kolorit, glazbu, seksualne skandale, retoričke ispade i apartne likove – a smislio ih je stotine – taj bi ekran izgledao

mračno i depresivno, surovo i prilično muški. Upravo onako kako je uglavnom izgledao i svijet proteklih desetljeća obrađen i preslikan u filmu. Nedostajalo bi mu subverzivne strasti, karnevalskog užitka, pa i katarzične emocije s kojim je nestašno dijete Francova doba, gutajući razno zabranjeno voće, isprobavajući sve i svašta – od književnosti i stripa do *rock'n'rolla*, na valu libertinske *la movide* krenulo mijenjati svijet oko sebe. A prije svega svoju Španjolsku, sputanu političkim zabranama, patrijarhatom i mnogim naslijeđenim inhibicijama. Zato o Almodóvaru nije preporučljivo razmišljati kao o filmskoj instituciji, iako on to danas po svemu neporecivo jest. Bolje ga je i dalje doživljavati kao filmaša s misijom, premda je ta misija, barem u španjolskom kontekstu, završena možda i prije negoli je snimio polovicu svojega dosadašnjeg opusa.



A sve je počelo *queer*-komedijom *Pepi, Luci, Bom i druge djevojke iz grupe* (1980), nastalom u vrijeme donošenja prvih permissivnijih zakona postfrankovske Španjolske. Bio je to svojevrsni satirički manifest nove kulture, a uvelike se referirao na tadašnju madridsku alternativnu scenu, kojoj je pripadao i sam Pedro, poslije nazvan i madridskim Warholom. Najavio je i njegove trajne zanimacije – *trashom*, polusvijetom, promjenljivim spolnim identitetima i nekonvencionalnim seksualnim opredjeljenjima, a prije svega ženama na putu emancipacije ili na rubu nekog sloma. Zato su već tada njegova tvorca počeli nazivati feministom, od čega se nije branio, kao ni od homoseksualnih deklaracija. Bila je to ujedno i prva objava almodovarovskoga stila – dramaturške anarhije, žanrovske eklektičnosti, strukturalne kolažnosti, sklonosti pretjerivanju, koji će se u kasnijim djelima

If by any chance Pedro Almodóvar did not exist, he would have to be reinvented! The one that does exist would really need to be cloned. Whatever the case, the reason for such an impossible and blasphemous step would be the indescribably lively spirit that has for the last thirty years been emitted through the screen by the licentiously creative director from La Mancha. If one were to cut out fragments of Almodóvar's films – seventeen of them so far; remove the colours, the music, the sex scandals, rhetoric outbursts and striking characters

– of which he has created hundreds – that same screen would seem dark and depressing, harsh and rather masculine. It would be the spitting image of what the rest of the world has been for the last few decades, only processed and copied onto a movie. It would lack the subversive passion, carnival pleasure and even cathartic emotion with which the naughty child of the Franco era, gorging forbidden fruits and trying out all sorts of things – from literature and comics to *rock'n'roll*, started changing the world around him riding the wave of libertine *la movida*. Above all, the Spain fettered with political restraints, patriarchy and many inherited inhibitions. That is why Almodóvar should not be thought of as a film institution, although that is what he most certainly is today. He is much better seen as a "filmmaker with a mission", albeit that mission, at least in the Spanish context, ended perhaps even before he had filmed half of his works.

It all began with *Pepi, Luci, Bom and Other Girls on the Heap* (1980), a *queer*-comedy made at a time when the more permissive laws of the post-Franco Spain were being adopted. It was a kind of a satiric manifest of new culture that largely depicted the alternative Madrid scene of the time, of which Pedro himself was part, and was later called the "Madrid Warhol". It heralded all of his permanent interests – trash, the demimonde, transient sexual identities and non-conventional sexual orientations, but above all women heading towards emancipation or on the verge of a breakdown. It was for this that its creator was already then called a feminist, from which he did not try to distance himself, nor from the homosexual declarations. At the same time it was the first proclamation of Almodovarian style – of dramaturgic anarchy, genre eclecticism, structural collage, tendency to exaggerate, which in his later work would be wonderfully

## A RETROSPECTIVE OF PEDRO ALMODÓVAR'S FILMS



odlično nadopunjavati s citatima i intertekstualnim aluzijama na holivudsku i europsku klasiku. Već u drugom filmu, *Labirintu strasti* (1982) Almodóvarova razmetnost i visprenost doći će do izražaja u umnažanju incestuoznog edipalnog scenarija i jezičnim kalamburima, a u *Mračnim navikama* (1983) eskalirati u subverzivnoj komediji s poročnim opaticama kao subjektima, ali i predmetima lezbijske ljubavi.

U toj ranijoj fazi svekolike transgresije (a i u kasnijem *Lošem odgoju* iz 2004.) znao se Almodóvar upuštati i u *gay*-intrige garnirane faličkim simbolima, kao što će 1987. učiniti u „film u filmu“ *Zakonu žudnje*. Javnost se srećom pokazala zrelom za takav scenarij, pa je film službeno predstavljao španjolsku kinematografiju u inozemstvu, označivši time i novi iskorak u legitimaciji filmskih prijestupa. Jednako tako, pokušao je u međuvremenu enigmatično i simbolično dramaturgirati na temu erosa i thanatosa, prekapajući po podsvesnoj prtljazi španjolske tradicije u *Matadoru* (1986). A bilo je i fikcionalnih, realističkih izleta među naizgled obične ljude iz madridskog predgrađa, kao u crnoj komediji *Čime sam to zaslužila?* (1984), gdje se ključ subverzije nalazi u rukama nervozne i zapuštene domaćice u obitelji disfunkcionalnoj na Almodóvarov način. Glavnu ulogu u tom bizarnom filmu odigrala je njegova prva muza – Carmen Maura. One druge – Cecilia Roth, Veronica Forqué, Marisa Paredes, Penelope Cruz, čekale su da opet dođu na red ili su tek trebale doći. Jer, od *Žena na rubu živčanoga sloma* (1988) preko *Sve o mojoj majci* (1999), koji je cementirao almodóvarovsku instituciju, do kasnijeg *Vraćam se* (2006), njegov svijet uglavnom pripada ženama, nerijetko izloženima različitim tehnikama grotesknog ili samo humorog oćudavanja, osobito u trima filmovima s Victorijom Abril (*Veži me*, 1989, *Visoke pete*, 1991. i *Kika*, 1993). Istina, posvećenost drugom spolu, osobito kada se šali mazohizmom ili ga stavlja u mačistički kontekst (*Živo meso*, 1997), znao je izazivati i negativne reakcije iz feminističkih krugova. No, zafrkantskog i naizgled neozbiljnog Pedra otkupljivala je sentimentalna solidarnost s junakinjama koje se na kraju ipak uspijevaju otrgnuti stereotipu žrtve, kao i pokušaj nalaženja ravnoteže u heteroseksualnim odnosima (*Cvijet moje tajne*, 1995, *Pričaj s njom*, 2002).

Sa ženskim scenarijima, ali i bez njih, Almodóvarov je svijet postupno postajao emotivno složeniji, narativno koherentniji i prohodniji, a izražajno sofisticiraniji i elegantniji. Zato i danas, kada je njegova prvotna misija detabuiziranja i oslobađanja Španjolske završena a misao mu sve češće leti ka rodnoj La Manchi, nudi dovoljno razloga da još jednom pogledamo njegove stare filmove. Uostalom, nismo svi Španjolci!

Diana Nenadić

Retrospektivu filmova Pedra Almodóvara organizirano u suradnji s Veleposlanstvom Španjolske u Zagrebu.

supplemented by quotations and inter-textual allusions to Hollywood and European classics. Already in his second film, the *Labyrinth of Passion* (1982), will Almodóvar's extravagance and skilfulness come to light as the intertwining of incestuous oedipal scenario and linguistic plots, and in *Dark Habits* (1983) will it escalate into a subversive comedy with vice-ridden nuns as both subjects and objects of lesbian love. In this early phase of complete and utter transgression (and later in *Bad Education* from 2004) Almodóvar would go into gay intrigues garnished with phallic symbols, as he would do in the 1987 “film within a film” – *The Law of Desire*. But, luckily, the audience was ready for such a scenario and the film officially represented Spanish cinema abroad, thus making a step forward in legitimising film misdemeanours.

In the meantime he also tried to enigmatically and symbolically dramatise the Eros and Thanatos theme by digging into the subconscious compartment of Spanish tradition in *Matador* (1986). There were also some fictional, “realist” trips to the apparently ordinary people from Madrid suburbia, like the black comedy *What Have I Done to Deserve This?* (1984), where the key to subversion lies in the hands of a nervous and neglected housewife of a family dysfunctional in the Almodóvarian way. His first muse – Carmen Maura starred in that film; all of the other muses – Cecilia Roth, Veronica Forqué, Marisa Paredes, Penelope Cruz etc. had to wait for their turn or had yet to be discovered. Because, from *Women on the Verge of a Nervous Breakdown* (1988) through *All About My Mother* (1999) that cemented the Almodóvarian institution, to the recent *Volver* (2006), his world mostly belonged to women, often exposed to various techniques of the grotesque or just humorous wonder, especially in three films with Victoria Abril (*Tie Me Up! Tie Me Down!*, 1989, *High Heels*, 1991, and *Kika*, 1993). His dedication to the other sex sometimes, especially when he played with masochism or put it into a macho context (*Live Flesh*, 1997), brought about negative reactions from feminist circles. But the playful and seemingly flippant Pedro was redeemed by the sentimental solidarity with heroines who in the end manage to break free of the victim stereotype, as well as the attempt to find balance in heterosexual relationships (*The Flower of My Secret*, 1995; *Talk to Her*, 2002).

With female scenarios or without them, Almodóvar's world has become more complex in its emotions, more coherent in its narrative and far more sophisticated and elegant in expressiveness. Therefore today, when his initial mission of liberating and de-tabooing Spain has finished, and his thoughts are getting closer and closer to his native La Mancha, there are reasons enough to see all of his old movies all over again. Besides, not all of us are Spanish!

Diana Nenadić

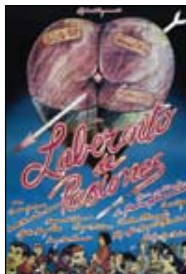
Pedro Almodóvar's retrospective is organised in cooperation with the Spanish Embassy in Zagreb

## Labirint strasti

*Laberinto de pasiones / Labyrinth of Passion*

Španjolska / Spain, 1982, 100 min. / 1h40

*Uvrnuta romantična komedija u kojoj se isprepliče nekoliko rukavaca priče o erotskim, incestuoznim i drugim strastima bizarnih likova s kolebljivim seksualnim orijentacijama. U središtu su Sexilia, nimfomanka s punk-scene, i Riza Niro, razuzdani gay-kraljevič Tiranije, kojemu je za petama islamski terorist Saded, ali i bivša carica Tiranije Toraya...*



scenarij / written by: Pedro Almodóvar, Terry Lennox; u glavnim ulogama / starring: Cecilia Roth, Imanol Arias, Helga Liné, Antonio Banderas, Marta Fernández Muro, Fernando Vivanco, Ofelia Angélica, Fanny McNamara

*A twisted romantic comedy in which several lines of a story about erotic, incestuous and other passions of bizarre characters with volatile sexual orientations intertwine... The film centres on Sexilia, a nymphomaniac punk-star, and Riza Niro, a wild-living gay prince of Tiran, followed closely by Islamic terrorist Saded but also by Toraya, a former princess of Tiran...*

## Mračne navike

*Entre tinieblas / Dark Habits*

Španjolska / Spain, 1983, 114 min. / 1h54

*Crna komedija o Yolandi, pjevačici u noćnom klubu koja, nakon što joj se dečko predozira, potraži utočište u samostanu. Skrivajući se od policije, vrijeme provodi s neobičnim časnim sestrama: jedna pod pseudonimom piše ljubavne romane, druga za kućnog ljubimca ima tigra, treća je samozatajna dizajnerica zaljubljena u lokalnog svećenika, a hipohondrična nadzornica samostana gaji osjećaje spram Yolande.*



scenarij / written by: Pedro Almodóvar; u glavnim ulogama / starring: Cristina Sánchez Pascual, Will More, Laura Cepeda, Miguel Zúñiga, Julieta Serrano, Marisa Paredes, Mari Carillo, Chus Lampreave, Carmen Maura

*A black comedy centred on Yolanda, a singer in a night bar, who finds refuge in a convent after her boyfriend overdoses. Hiding from the police, she spends her time with unusual nuns: one of them writes romantic novels under a pseudonym, the other one has a tiger for a pet, the third one is a self-denying designer in love with a local priest, and the hypochondriac mother superior falls in love with Yolanda.*

## Čime sam ovo zaslužila

*Qué he hecho yo para merecer esto / What Have I Done to Deserve This?*

Španjolska / Spain, 1984, 101 min. / 1h41

*Komedija apsurdna o anarhičnoj radničkoj obitelji: majci Gloriji - čistačici ovisnoj o tabletama, ocu Antoniju - taksistu zaljubljenom u njemačku pjevačicu, dva malodobna sina koji zarađuju prodajom heroina (stariji) i prostitucijom (mlađi), škrotoj baki i njezinom kućnom ljubimcu - gušteru...*



scenarij / written by: Pedro Almodóvar prema priči Roalda Dahla Janje za klanje (Lamb to the Slaughter); u glavnim ulogama / starring: Carmen Maura, Luis Hostalot, Ryo Hiruma, Angel de Andres-Lopez, Gonzalo Suarez, Verónica Forqué, Chus Lampreave, Juan Martinez

*A comedy of absurd centred on an anarchic working-class family: mother Gloria - a cleaning lady addicted to pills, father Antonio - a taxi driver in love with a German singer, two minor sons who earn for a living by selling heroin (the older one) and by prostitution (the younger one), a stingy grandmother and her pet - a lizard...*

## Matador

*Matador / Matador*

Španjolska / Spain, 1986, 110 min. / 1h50

*Triler o bivšem matadoru Diegu, opsjednutom smrću i nasiljem, koji nakon ozljede postaje učitelj mladim aspirantima za borbe s bikovima. Među njima se ističe Angel, koji živi s represivnom majkom-katolkinjom te se pokušava dokazati sposobnim za ubojstvo...*



scenarij / written by: Pedro Almodóvar, Jesús Ferrero; u glavnim ulogama / starring: Assumpta Serna, Antonio Banderas, Nacho Martínez, Eva Cobo, Eusebio Poncela, Julieta Serrano, Chus Lampreave, Carmen Maura

*A thriller about former bullfighter Diego, obsessed with death and violence, who becomes a teacher to young aspirants of bullfighting after suffering an injury. Among them there is young Angel who lives with a repressive Catholic mother and who is trying to prove he is capable of murder...*

## Žene na rubu živčanog sloma

*Mujeres al borde de un ataque de nervios / Women on the Verge of a Nervous Breakdown*

Španjolska / Spain, 1988, 90 min. / 1h30

*U višestruko nagrađenoj farsi, nominiranoj i za Oscara za najbolji strani film, glumica Pepa pokušava doći do bivšega ljubavnika Ivana, priopćiti mu da je trudna i iznajmiti njihov zajednički stan. Na kraju uspijeva samo uvjeriti sebe i svoje živčane suparnice da ni jednoj od njih Ivan nije potreban.*



scenarij / written by: Pedro Almodóvar prema drami Jeana Cocteaua Ljudski glas (La voix humaine); u glavnim ulogama / starring: Carmen Maura, Antonio Banderas, Julieta Serrano, María Barranco, Rossy de Palma, Kiti Manver, Fernando Guillén

*In this repeatedly awarded farce that received an Oscar nomination for best foreign language film actress Pepa is trying to track down her ex-lover Ivan, tell him she's pregnant and rent out their mutual flat. Finally she manages to convince herself and her nervous rivals that none of them need Ivan.*



## Veži me!

*Átame! / Tie Me Up! Tie Me Down!*

Španjolska / Spain, 1990, 111 min. / 1h51

Krimi-komedija prikazana u konkurenciji Filmskog festivala u Berlinu 1990. godine, te kao najbolji strani film nominirana za Césara, a govori o Rickyju koji netom po otpuštanju iz psihijatrijske bolnice odlazi ka porno-zvijezdi Marini pokušavajući je uvjeriti da mu postane suprugom, a kad se Marina počne nečkati, Ricky je veže...



scenarij / written by: Pedro Almodóvar, Yuyi Beringola; u glavnim ulogama / starring: Victoria Abril, Antonio Banderas, Loles León, Julieta Serrano, María Barranco, Rossy de Palma, Francisco Rabal

A crime comedy that screened in the competition of the 1990 Berlin Film Festival and was nominated for a Cesar Award for best foreign language film centres on Ricky, a recently released psychiatric patient, who goes to see porn-star Marina and tries to convince her to become his wife but when she starts to hesitate, Ricky ties her up...

## Kika

*Kika / Kika*

Španjolska, Francuska / Spain, France, 1993, 114 min. / 1h54

Komedija o kozmetičarki Kiki koja živi s dečkom Ramonom, a u vezi je i s njegovim očuhom Nicholasom. Kada dobije posao na lokalnoj tv-postaji, prisiljena je surađivati s bivšom Ramonovom ljubavnicom, psihotičnom voditeljicom Andreom...



scenarij / written by: Pedro Almodóvar; u glavnim ulogama / starring: Verónica Forqué, Peter Coyote, Victoria Abril, Àlex Casanovas, Rossy de Palma, Santiago Lajusticia, Anabel Alonso, Bibi Andersen

A comedy about make-up artist Kika who lives with her boyfriend Ramon and is having an affair with his stepfather Nicholas. When she gets a job at a local TV station, she is forced to work with Ramon's lover, psychotic presenter Andrea...

## Cvijet moje tajne

*La flor de mi secreto / The Flower of My Secret*

Španjolska, Francuska / Spain, France, 1995, 103 min. / 1h43

Melodrama o uspješnoj spisateljici ljubavnih romana Leo Macias, koje objavljuje pod pseudonimom Amanda Gris. Leo je nezadovoljna životom jer njezin suprug, visokopozicionirani vojnik mirovnih snaga, nikada nije kod kuće, te će pokušati sve kako bi ga promijenila...



scenarij / written by: Pedro Almodóvar prema kratkoj priči Dorothy Parker The lovely leave; u glavnim ulogama / starring: Marisa Paredes, Imanol Arias, Juan Echanove, Carmen Elias, Rossy de Palma, Chus Lampreave, Kiti Manver, Joaquín Cortés, Manuela Vargas

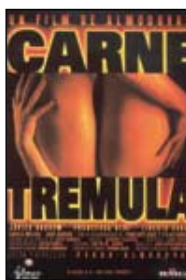
A melodrama centred on Leo Macias, a successful romance author, who publishes under the pseudonym Amanda Gris. Leo is not happy with her life because her husband, a high-ranking peacekeeping soldier, is never at home. She will do everything to change him...

## Živo meso

*Carne trémula / Live Flesh*

Francuska, Španjolska / France, Spain, 1997, 103min. / 1h43

Triler o mladiću Victoru, zaljubljenom u narkomanku Elenu, kćerku diplomata, koji u svađi s njom slučajno rani policajca Davida i zbog toga završi u zatvor. Po odsluženju kazne, saznaje da se Elena udala za Davida, sada poznatog paraolimpijskog košarkaša...



scenarij / written by: Pedro Almodóvar, Jorge Guerricaechevarría, Ray Loriga prema romanu Ruth Rendell; u glavnim ulogama / starring: Javier Bardem, Francesca Neri, Liberto Rabal, Ángela Molina, José Sancho, Penélope Cruz, Pilar Bardem

A thriller centred on young man Victor, in love with drug addicted Elena, a daughter of a diplomat, who accidentally wounds policeman David while having an argument with her and ends up in prison. After serving the prison sentence, he learns that Elena has married David, now a famous Paralympic basketball player...

## Sve o mojoj majci

*Todo sobre mi madre / All About My Mother*

Španjolska, Francuska / Spain, France, 1999, 101 min. / 1h41

Melodrama nagrađena Oscarom i Zlatnim globusom za najbolji strani film, govori o samohranjoj majci Manuely koja svjedoči smrti sina jedinca na njegov 17. rođendan, koji pogiba trčeći za autogramom poznate glumice. Nakon tragičnog događaja Manuela želi pronaći dječakovog oca, transvestita Lolu, koji ne zna da je imao dijete...



scenarij / written by: Pedro Almodóvar; u glavnim ulogama / starring: Cecilia Roth, Marisa Paredes, Candela Peña, Antonia San Juan, Penélope Cruz, Rosa María Sardà, Fernando Fernán Gómez

A melodrama that received an Academy Award and a Golden Globe for Best Foreign Language Film tells a story of Manuela, a single mother who witnesses the death of her only son who dies running to get an autograph of a famous actress on his 17th birthday. After the tragic event, Manuela wants to find the boy's father, transvestite Lola, who doesn't now he had a son...

## VIZUALNI IDENTITET 56. FESTIVALA IGRANOG FILMA U PULI

## VISUAL IDENTITY OF THE 56<sup>TH</sup> PULA FILM FESTIVAL

Studio grafičkog dizajna KADAR d.o.o. čini bračni par Karolina Prymaka i Dražen Tomić.

Karolina Prymaka rođena je 1974. u Lodzu (Poljska). 1986. seli se u Švedsku i potom odlazi na studije u London, gdje završava London Colledge of Printing i zapošljava se kod izdavača umjetničkih knjiga - Thames and Hudson, gdje radi na poziciji *senior designera*.

Dražen Tomić rođen je 1971. godine u Puli, gdje živi i radi do 1998, kada odlazi u London gdje se također zapošljava kod Thamesa and Hudsona kao *senior designer*.

Oboje rade na nizu projekata, uključujući dizajniranje i prijelom knjiga, *branding*, dizajniranje omota, promotivnih materijala, ilustracija, fotografija.

Godine 2008. vraćaju se u Pulu, gdje otvaraju studio za grafički dizajn i fotografiju KADAR. Klijenti s kojima, među ostalima, surađuju, jesu: Thames and Hudson, Phaidon i Getty.

### Koncept vizualizacije 56. festivala igranog filma

*"Pula više od pola stoljeća živi s Festivalom. Ideja koncepta za 56. festival igranog filma je proizašla iz slogana festivala "Film pod kožom" jer smo željeli naglasiti povezanost Festivala, grada Pule i njezinih žitelja. Kroz fotografije potencirali smo Pulu kakvu je poznaju ljudi koji ovdje žive; lokacije korištene na plakatima su neuobičajene i istovremeno prepoznatljive građanima Pule. Izbjegavajući (pod navodnicima) Pulu s razglednica, željeli smo poslati poruku da je Festival ovdje za sve građane Pule i da je postao njezin sastavni dio u istoj mjeri kao što su to postali Uljanik, Arena ili more." (Kadar d.o.o.)*



KADAR d.o.o. is a graphic design studio owned by a married couple - Karolina Prymaka and Dražen Tomić.

Karolina Prymaka was born in 1974 in Lodz (Poland). In 1986, she moved to Sweden and then went to study in London where she graduated from the London College of Printing and then worked as a senior designer for the art publisher Thames and Hudson.

Dražen Tomić was born in 1971 in Pula where he lived and worked until 1998 when he moved to London to work as a senior designer for Thames and Hudson as well.

They both worked on a number of projects, including book design and layout, branding, book cover design, promotional material design, illustrations and photography.

In 2008, they returned to Pula where they founded the graphic design and photography studio KADAR. Their clients include Thames and Hudson, Phaidon and Getty, among others.

### Visual concept of the 56<sup>th</sup> Pula Film Festival

*"For more than half a century, Pula has been coexisting with the Festival. The idea for the concept of the 56<sup>th</sup> Pula Film Festival has derived from the festival slogan "Film under the skin" because we wanted to emphasize the closeness between the Festival, the city of Pula and its residents. Through the photographs, we wanted to present Pula as people who live here know it; the places on the posters are unusual and at the same time recognizable to Pula residents. Avoiding (in quotation marks) Pula from the postcards, we wanted to send out a message that the Festival is here for all Pula residents and that it has become an integral part of the city, just like Uljanik, the Arena or the sea." (Kadar d.o.o.)*

PULICA - DJEČJI PROGRAMI

PULICA - CHILDREN'S FILM PROGRAMME



**MATINEJE / MORNING SCREENINGS**

Wallace i Gromit: Pitanje kruha i života /  
*Wallace and Gromit: A Matter of Loaf and Death*

Nocturna

Tri razbojnika / *The Three Robbers*

Priče iz Zemljomorja / *Tales from Earthsea*

Sinji galeb

Lisica i dijete / *The Fox & the Child*

Crveno poput neba / *Red Like the Sky*

**POPULARNA PULICA / POPULAR PULICA**

Harry Potter i Princ miješane krvi  
*Harry Potter and the Half-Blood Prince*

Ledeno doba 3: Dinosauri dolaze  
*Ice Age 3: Dawn of the Dinosaurs*

**CRTIĆI NA PORTARATI  
CARTOONS AT PORTARATA**

PUSTOLOVNI LABORATORIJ PROFESORA  
BALTAZARA  
*PROFESSOR BALTHAZAR'S ADVENTURE  
LABORATORY*

Radujte se ljetu u malom filmskom svijetu!

Svakom je pravom filmoljupcu film pod kožom od djetinjstva. Uostalom, djeca su najvjernija filmska publika i najmaštovitiji filmski autori. Upravo za najmlađe filmoljupce Festival priređuje nekoliko neodoljivih programa. Od filmskog laboratorija do nezaboravnih filmova i crtića svjetskih animatora.

#### **MATINEJE ZA DJECU, velika dvorana INK, 20.-25.7.**

### **Wallace i Gromit: Pitanje kruha i života *Wallace and Gromit: A Matter of Loaf and Death***

Velika Britanija / UK, 2008, 30 min

redatelj / directed by: Nick Park; scenarij / written by: Nick Park, Bob Baker

*Animirana komedija / triler u kojoj Wallace i njegov pas Gromit ulaze u nove poslovne vode - otvaraju pekaru i zapliću se u misteriozno ubojstvo.*

O REDATELJU: Nick Park (1958, Preston, Velika Britanija), pet puta nominiran za *Oscara* i četiri puta dobitnik (*Wallace i Gromit u velikoj povrtnoj zavjeri*, *Bliski susret*, *Pogrešne hlače*, *Creature Comforts*, *Zabavan izlet*), radi kroz stop-animaciju i najpoznatiji je kao kreator dobra ali nespretna izumitelja Wallacea i njegova pametna psa Gromita, zaživjelih u britanskom studiju Aardman.

### **Nocturna**

Španjolska / Spain, 2007, 83 min; redatelj / directed by: Adrià García, Víctor Maldonado; scenarij / written by: Adrià García, Víctor Maldonado, Teresa Vilardell

*Animirana fantazija, dobitnica Goye za najbolji animirani film, o dječaku Timu koji živi u starom sirotištu. Dani su mu dugi i dosadni, no noći posve drugačije.*

O REDATELJIMA: Adrià García (1978, Cerdanyola del Vallès, Španjolska), Víctor Maldonado (1978, Barcelona, Španjolska), kreativni dvojac koji zajedničku suradnju kao umjetnički direktori ostvaruju i na dugometražnom animiranom filmu Josea Poze *El Cid: La leyenda* iz 2003. godine. *Nocturna* je njihov redateljski prvijenac.

### **Tri razbojnika**

#### ***Die drei Räuber / The Three Robbers***

Njemačka / Germany, 2007, 79 min; redatelj / directed by: Hayo Freitag; scenarij / written by: Hayo Freitag, Achim von Borries, Bettine von Borries prema knjizi Tomija Ungerera / Based on the book by Tomi Ungerer

*Animirana komedija o tri pljačkaša koji su širili strah i trepet dok u svojim pohodima nisu naišli na siročić, djevojčicu Tiffany. Nagrada publike za najbolji film na Annecy Festivalu.*

O REDATELJU: Hayo Freitag (Wilhelmshaven, Njemačka, 1950) nagrađivani animator, redatelj, scenarist, glumac i producent, studirao je umjetnost i filozofiju u Hamburgu. Osim *Tri razbojnika*, filmografija mu sadrži još dva naslova – debitantski *Das Pflaumenhuhn* iz 1997. te *Käpt'n Blaubär – Der Film* iz 1999. godine.

Look forward to summer in a small film world!

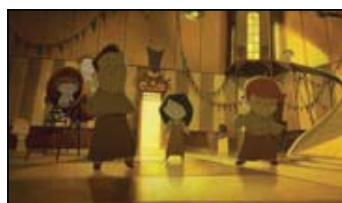
All true film lovers started feeling affection towards film already in their childhood. After all, children are the most loyal film audience and most creative film authors. The Pula Film Festival offers several irresistible programmes precisely for the youngest film lovers – film laboratory, unforgettable films and cartoons by world animators.

#### **MATINES FOR CHILDREN, Istrian National Theatre, July 20-25**



*Animated comedy / thriller in which Wallace and his dog Gromit open a bakery and get tied up in a murder mystery.*

DIRECTOR: Nick Park (1958, Preston, Great Britain), five-time *Oscar* nominee and four-time *Oscar* winner (*Wallace & Gromit in The Curse of the Were-Rabbit*, *Wallace and Gromit in A Close Shave*, *Wallace & Gromit in The Wrong Trousers*, *Creature Comforts*, *A Grand Day Out with Wallace and Gromit*), he works in stop-animation, best known as the creator of good-hearted but clumsy inovator Wallace and his clever dog Gromit, that came to life thanks to British studio Aardman.



*Animated fantasy, the winner of Goya for best animated film, about the boy Tim who lives in an old orphanage. His days are long and boring, but nights are quite different.*

DIRECTORS: Adrià García (1978, Cerdanyola del Vallès, Španjolska), Víctor Maldonado (1978, Barcelona, Španjolska). A creative couple who also collaborated as artistic directors on Jose Poze's animated feature: *El Cid: La leyenda* from 2003. *Nocturna* is their directorial debut.



*Animated comedy about three robbers that spread fear until they ran into an orphan, a girl named Tiffany. Audience Award for Best Film at the Annecy Festival.*

DIRECTOR: Hayo Freitag (Wilhelmshaven, Germany, 1950). An award-winning animator, director, scriptwriter, actor and producer he studied Art and Philosophy in Hamburg. Apart from *Three Robbers* he also directed *Das Pflaumenhuhn* in 1997. and *Käpt'n Blaubär – Der Film* in 1999.

## Priče iz Zemljomorja

### **Gedo senki / Tales from Earthsea**

Japan / Japan, 2006, 115 min; redatelj / directed by: Goro Miyazaki; scenarij / written by: Goro Miyazaki, Keiko Niwa, Hayao Miyazaki prema romanu Ursule K. Le Guin

*Animirana fantazija o carstvu Zemljomorja gdje je žetva podbacila i stoka umire. Dva zmaja izranjaju iz olujnih oblaka i proždiru jedan drugoga. Ravnoteža svijeta urušava se.*

O REDATELJU: Goro Miyazaki (Tokio, Japan, 1967), donedavno poznatiji kao sin najvećeg živećeg japanskog autora animiranih filmova Hayao Miyazakija, i sam se dokazao vrsnim redateljem. Njegove debitantske *Priče iz Zemljomorja*, premijerno prikazane na Mostri 2006, zaradile su i nominaciju japanske Akademije za najbolji animirani film.



*Animated fantasy about the Kingdom of Earthsea where the harvest was poor and the livestock are dying. Two dragons emerge from the clouds and devour each other. The balance of the world is broken.*

DIRECTOR: Goro Miyazaki (Tokio, Japan, 1967). Until recently

known as the son of the greatest living Japanese animator Hayao Miyazaki, he has proven to be a great director himself. His debut *Tales From Earthsea* was first shown in Venice in 2006 and was nominated for Japanese Academy Award for best animation.

## Sinji galeb

Hrvatska / Croatia, 1953, 91 min; redatelj / directed by: Branko Bauer; scenarij / written by: Josip Barković, Branko Bauer prema romanu Tone Seliškara Družina Sinjega galeba / Based on the novel by Družina Sinjeg Galeba by Tone Seliškar

*Pustolovni dječji film o dječaku Ivi koji u namjeri da dođe do sredstava za isplatu duga svoga oca, s grupom dječaka dopijeva u ruke krijumčara. Poslije niza komplikacija krijumčari su pohvatani, a njihov brod ostaje kao zalag za isplatu očeva duga.*

O REDATELJU: Branko Bauer (Dubrovnik, 1921– Zagreb, 2002), jedan od najplodnijih i najpopularnijih višestruko nagrađivanih hrvatskih redatelja koji se posebno istaknuo u režiji filmova za djecu i mlade. Među njegovim najboljim djelima ističu se: *Sinji galeb*, *Milioni na otoku*, *Zimovanje u Jakobsfeldu*, *Salaš u Malom Ritu*, *Boško Buha*, *Ne okreći se, sine*, *Tri Ane*, *Licem u lice*, *Martin u oblacima*.



*Adventure film for children about the boy Ivo who who ends up in the hands of smugglers while trying to get the money to cover his father's debt with a group of boys. After many problems, the smugglers get caught and their boat serves as a security to pay off the father's debt.*

DIRECTOR: Branko Bauer (Dubrovnik, 1921– Zagreb, 2002). He one of the most prolific and most popular award-winning directors in former Yugoslavia who specialized in films for children and youth. Some of his best films include: *Sinji galeb*, *Milioni na otoku*, *Zimovanje u Jakobsfeldu*, *Salaš u Malom Ritu*, *Boško Buha*, *Ne okreći se, sine*, *Tri Ane*, *Licem u lice*, *Martin u oblacima*.

## Lisica i dijete

### **Le renard et l'enfant / The Fox & the Child**

Francuska / France, 2007, 92 min; redatelj / directed by: Luc Jacquet; scenarij / written by: Luc Jacquet, Eric Rognard

*Čarobna obiteljska pustolovina o prirodi i prijateljstvu između djevojčice i lisice.*

O REDATELJU: Luc Jacquet (1967, Bourg-en-Bresse, Francuska), biolog i cijenjeni autor dokumentarnih filmova, nagrađivani dobitnik *Oscara* za najbolji dokumentarac *Carsko putovanje (La marche de l'empereur)*.



*A magical family adventure about nature and a friendship between a girl and a fox.*

DIRECTOR: Luc Jacquet (1967, Bourg-en-Bresse, Francuska), biologist and respected documentarist, *Oscar* winner for Best Documentary *La marche de l'empereur*.

## Crveno poput neba

### **Rosso come il cielo / Red Like the Sky**

Italija / Italy, 2006, 96 min; redatelj / directed by: Cristiano Bortone; scenarij / written by: Cristiano Bortone, Paolo Sassanelli, Monicta Zapelli

*Višestruko nagrađivana drama, nadahnuta istinitim događajem, Crveno poput neba priča priču o dječaku Mirku, zaljubljeniku u film, koji u opasnoj igri izgubi vid. Povučeni i izgubljeni nakon nesreće Mirco u Institutu za slijepe pronalazi kazetofon, otkriva kako se vrpca može rezati i spajati te počinje stvarati glazbene bajke.*

O REDATELJU: Cristiano Bortone (Rim, Italija, 1968), nakon srednje škole seli u SAD gdje diplomira na Njujorškom sveučilištu; 1992. u Italiji osniva tvrtku Orisa Produzione. Djeluje kao redatelj, scenarist i producent.



*Repeatedly awarded drama, inspired by a true story. Red Like the Sky tells the story of a boy named Mirco, crazy about the films, who loses his sight in a dangerous game. At the Institute for the Blind, withdrawn and lost after the accident, Mirco finds a*

*tape recorder and discovers that by cutting and splicing tape he can create fairy tales made of sounds.*

DIRECTOR: Cristiano Bortone (Rim, Italija, 1968). In 1992 he established the production company Orisa Produzione in Italy. He works as director, scriptwriter and producer.

## POPULARNA PULICA POPULAR PULICA

### Harry Potter i Princ miješane krvi *Harry Potter and the Half-Blood Prince*

Velika Britanija, SAD / UK, USA, 2009, 153 min / 2h33

*Fantastična pustolovina o mladim čarobnjacima Harryju, Ronu i Hermione koji se moraju suočiti sa novim opasnostima i izazovima zbog ponovnog dolaska Lorda Voldemorta. Šesta im je, vrlo uzbuđljiva godina u čarobnjačkoj školi Hogwarts – stiže novi profesor Horace Slughorn, Ron pronalazi djevojku Lavender Brown, što uzrujava Hermione, a Harry ide na privatne poduke kod ravnatelja Albusa Dumbledora kako bi saznao sve tajne Voldemortove prošlosti, te pronalazi i neobičnu Knjigu napitaka koja je pripadala Princu miješane krvi...*

O REDATELJU: David Yates (St. Helens, Velika Britanija, 1963) filmski i televizijski (mahom suradnik BBC-ja) redatelj, dvaput nagrađen BAFTA-om (za televizijske serije *Sex Traffic* i *The Way We Live Now*) i Emmyjem (film *Djevojka u kafiću* / *The Girl in the Café*), najpoznatiji upravo po svom radu na filmu *Harry Potter i Red feniksa*, a režirat će i posljednja dva nastavka serijala 2010. i 2011.



*A fantastic adventure centred on young wizards Harry, Ron and Hermione who have to face new dangers and challenges due to the return of Lord Voldemort. This is their sixth, very exciting year in Hogwarts School – a new professor, Horace Slughorn, is coming, Ron finds a girlfriend, Lavender Brown, and this upsets Hermione, and Harry takes private lessons with Principal Albus Dumbledore to learn all the secrets of Voldemort's past and he finds an unusual Advanced Potion Making textbook that belonged to the Half-Blood Prince...*

redatelj / directed by: David Yates; scenarij / written by: Steve Kloves prema romanu J.K. Rowling; u glavnim ulogama / starring: Daniel Radcliffe, Emma Watson, Rupert Grint, Michael Gambon, Maggie Smith

DIRECTOR: David Yates (St. Helens, Great Britain, 1963) is a film and television (mostly working for BBC) director, winner of two BAFTA Awards (for TV-series *Sex Traffic* and *The Way We Live Now*) and an Emmy Award (the film *The Girl in the Café*); he is best known for his work on the film *Harry Potter and the Order of the Phoenix*, and he will complete the portrayal of Harry Potter in the two-part film adaptation of the final book set for release in 2010 and 2011.

### Ledeno doba 3: Dinosauri dolaze *Ice Age 3: Dawn of the Dinosaurs / Ice Age 3*

SAD / USA, 2009, 94 min / 1h34

*Animirana pustolovna komedija, somljenim ljenivcem Sidom, mamutom Mannyjem, tigrom Diegom te prapovijesnom vjevericom Scrat koja još uvijek pokušava uhvatiti vječno neuhvatljivi žir, a u međuvremenu se i zaljubljuje. Kada Sid upada u nevolju pronašavši jaja dinosaura, družina ga kreće spasiti, ušavši tako u pustolovinu tajanstvenog podzemnog svijeta...*

O REDATELJIMA: Carlos Saldanha (Rio de Janeiro, Brazil, 1968), uz Chrisa Wedga suredatelj crtiča *Ledeno doba* (2002) i *Roboti* (2005), te potpisnik kratkometražne pustolovine prapovijesne vjeverice Scrata *Gone Nutty*, nominirane za *Oscara* u kategoriji najboljeg kratkog animiranog filma 2002, kao i *Ledenog doba 2: Zatopljenje* (*Ice Age: The Meltdown*) iz 2006. Mike Thurmeier, animator studija za animaciju Blue Sky, nominiran je za *Oscara* za najbolji kratki animirani film sa vjevericom Scratom – *No Time for Nuts* (2006).



*An animated adventure comedy with favourite sluggard Sid, mammoth Manny, tiger Diego and pre-historic squirrel Scrat who is still on the hunt to hold onto an eternally uncatchable acorn and in the meantime falls in love. When Sid gets into trouble finding some dinosaur eggs, his herd must rescue him, ending up in an adventure of a mysterious underground world...*

redatelj / directed by: Carlos Saldanha, Mike Thurmeier; scenarij / written by: Michael Berg, Peter Ackerman, Mike Reiss, Yoni Brenner prema priči Jasona Cartera Eatona; glasovi / voices: Edo Maajka, Ljubomir Kerekeš, Tarik Filipović, Daria Knez Rukavina

DIRECTORS: Carlos Saldanha (Rio de Janeiro, Brazil, 1968) is the co-director of the animated films *Ice Age* (2002) and *Robot* (2005) together with Chris Wedge, the author of the short adventure film centred on the pre-historic squirrel named Scrat, entitled *Gone Nutty*, winner of an *Academy Award* nomination for Best Short Animated Film in 2002, and *Ice Age 2: The Meltdown* from 2006. Mike Thurmeier, from the animated studio Blue Sky, is the winner of an *Academy Award* for Best Short Animated Film with squirrel Scrat – *No Time for Nuts* (2006)

## CRTIĆI NA PORTARATI CARTOONS AT PORTARATA

### Subota, 18. 7. u 22.15

Nakon tradicionalnog spektakularnog vatrometa povodom svečanog otvaranja Festivala, na veliku radost roditelja i djece neće biti vrijeme za počinak nego za Čudesni svijet Animafesta, seriju simpatičnih kratkih crtića za djecu i odrasle jednog od najznačajnijeg svjetskog festivala animiranog filma - Animafesta.

Volimo sanjati!

Što kad bi svatko imao *Miriamino kazalište* (Priit Tender /5'/ Estonija) i mogao provoditi dane spokojno doma? Ili naći najsavršeniji privatni *Zagrljaj* (Lee Sang-hui /4'20"/ Južna Koreja)? Stremiti nebu sanjajući svakodnevno kao *Jiro i Miu* (Jun Nito /7'54"/ Češka)? Ili sanjati o vlastitom domu kao malo divlje mače *Čupav* (Miyuki Echigoya /5'/ Japan)? Ili bi to bila noćna mora kao u *Noćnoj mori kasice-prasice* (Molly Porter /2'34"/ Velika Britanija)? S druge strane, može li divan san prenijeti kroz vrijeme i prostor zbog *Ljubavi* (Kim Dong-hui /2'05"/ Južna Koreja)? Može li to mali mišji san o danima kada više neće morati bježati od mačaka kao u *Animatou* (Claude Luyet, Georges Schwizgebel, Dominique Delachaux-Lambert, Claude Barras, Roméo Andreani /5'36"/ Švicarska)? A *2 metra* (Javier Mrad, Javier Salazar, Eduardo Maraggi /5'50"/ Argentina) koji žele samo čistu plohu da nastave svoju igru? Jeste li ikad čuli za *Cipelu* (Qian Shi /3'50"/ Danska) na poklon? A jeste li čuli zov sove kao u *Rupama na polu* (Alexei Alexeev /2'08"/ Mađarska)? Možda je pjenušava kupka u *Ovca Shaun: Kupanje* (Christopher Sadler /7'05"/ Velika Britanija) savršeni način da se riješite umora? I tko bi rekao da je *Čistač* (Dustin Rees /2'44"/ Švicarska) svjedočio tolikim velikim ljubavnim pričama?

Ono što volimo još više jest vidjeti animirane snove kako postaju stvarnost!

### Srijeda, 22. 7. u 21.00

*Priče iz davnine*, niz su višestruko nagrađivanih i od kritike i publike obožavanih animiranih filmova prema prekrasnim knjigama Ivane Brlić Mažuranić u adaptaciji međunarodne ekipe animatora, glumaca, glazbenika, ilustratora i programera. Obavezno za djecu i roditelje!



*Regoč*, Helena Bulaja, Hrvatska, 24'

*Kako je Potjeh tražio istinu*, Nathan Jurevicius, Australija, 14'

*Jagor*, Mirek Nisenbaum, SAD / Bjelorusija, 24'

*Šuma Striborova*, Alistair Keddie, Velika Britanija, 16'

*Neva*, Edgar Beals, Kanada, 11'

*Ribar Palunko i njegova žena*, Laurence Arcadias, Francuska, 17'

*Reygoch*, Helena Bulaja, Croatia, 24'

*How Quest Sought the Truth*, Nathan Jurevicius, Australia, 14'

*Yagor*, Mirek Nisenbaum, USA / Belarus, 24'

*Stribor's Forest*, Alistair Keddie, Great Britain, 16'

*Neva*, Edgar Beals, Canada, 11'

*Fisherman Plunk*, Laurence Arcadias, France, 17'

### Saturday, July 18th, at 22:15

To the joy of parents and children, after the traditional spectacular fireworks display marking the opening of the Festival, it will not be the time to go to bed but the time to enter the *Magical World of Animafest*, a series of entertaining short cartoons for children and adults of one of the most important animated film festivals in the world - the Animafest.

We like to dream!

What if everybody had *Miriam's Theatre* (Priit Tender /5'/ Estonia) and could spend their days peacefully at home? Or find the most perfect private *Hug* (Lee Sang-hui /4'20"/ South Korea)? Strive for heaven by dreaming every day just like *Jiro and Miu* (Jun Nito /7'54"/ the Czech Republic)? Or dream of having a home like the somewhat wild kitten *Fluffy* (Miyuki Echigoya /5'/ Japan)? Or would that be a nightmare like in *Banking on Escape* (Molly Porter /2'34"/ Great Britain)? On the other hand, can a beautiful dream transfer one through time and space because of *Love* (Kim Dong-hui /2'05"/ South Korea)? Can this be done by a tiny mouse dream about days when he will no longer have to run away from cats like in *Animatou* (Claude Luyet, Georges Schwizgebel, Dominique Delachaux-Lambert, Claude Barras, Roméo Andreani /5'36"/ Switzerland)? What about *2 Metres* (Javier Mrad, Javier Salazar, Eduardo Maraggi /5'50"/ Argentina) who only want a clean surface so they can go on with their game? Have you ever heard of a *Shoe* (Qian Shi /3'50"/ Denmark) for a gift? And have you heard an owl cry like in *Huhu - Pole Hole* (Alexei Alexeev /2'08"/ Hungary)? A bubble bath in *Shaun The Sheep - Wash Day* (Christopher Sadler /7'05"/ Great Britain) may be the best way to ease your tiredness? And who would tell that *The Cleaner* (Dustin Rees /2'44"/ Switzerland) has witnessed so many big love stories?

What we like even more is to see animated dreams become reality!

### Wednesday, July 22nd, at 21:00

*Tales of Long Ago*, a series of awarded animated films adored by both the critics and the audience based on the beautiful books by Ivana Brlić Mažuranić and adapted by an international team of animators, actors, musicians, illustrators and programmers. A must-see for both children and parents!

## PUSTOLOVNI LABORATORIJ PROFESORA BALTAZARA

## PROFESSOR BALTHAZAR'S ADVENTURE LABORATORY



### Gradska knjižnica i čitaonica Pula, 13.-25. 7.

Voditelji laboratorija: Zvonimir Rumboldt i Tomislav Fiket

Dugo i toplo ljeto idealno je za eksperimentiranje i otkrivanje tajni izrade animiranog filma. Čuveni Profesor Baltazar od ove godine umjesto škole vodi pustolovni laboratorij u kojem filmske pokuse mogu izvoditi svi kinci i klinceze u dobi od 7 do 12 godina. Mnogi raniji polaznici već su iskusni filmaši željni novih, još neotkrivenih saznanja, stoga su za njih u naprednoj grupi pripremljeni novi sadržaji i još uzbudljiviji filmski podvizi. Oni koji već nekoliko godina čekaju sedmi rođendan ili se s Profesorom Baltazarom susreću prvi put, s velikim entuzijazmom kreću ispočetka i pripremaju se za naprednu grupu druge godine.

Teorijski dio laboratorija podrazumijeva upoznavanje s osnovama filma i filmske umjetnosti, a praktični obuhvaća sve faze kreiranja filma: od razvoja ideje i scenarija preko izrade scenografije i prikupljanja rekvizita do snimanja i montaže. Polaznici uz pomoć voditelja osmišljavaju priču, kreiraju sadržaj, boje i lijepe elemente scenografije, upravljaju figurama omiljenih junaka filma te snimaju odabrane kadrove digitalnim fotoaparatom. Tehnikom stop-animacije nastat će kratki animirani film. Nema bolje recepture za nezaboravno ljetno iskustvo!

### Pula City Library and Reading-Room, 13-25 July

Laboratory moderators: Zvonimir Rumboldt and Tomislav Fiket

Long and warm summer is perfect for experimenting and revealing the secrets of making animated films. This year, instead of a film school, renowned Professor Baltazar will hold an adventure laboratory where all children, aged between 7 and 12, will be able to experiment with filmmaking. Many past attendees have already become experienced filmmakers, eager for new, still unrevealed ideas, and therefore there is an advanced group organized for them, with new contents and even more exciting film projects. Those who have been waiting for their 7th birthday for a few years now, or those who will meet Professor Baltazar for the first time, shall start from the beginning with enthusiasm and prepare themselves for the next year's advanced programme.

The theoretical part of the workshop includes introduction to film and cinematic art, whereas the practical part comprises all the phases of film creation - from the development of the idea and the script, through set design and acquisition of movie props, to filming and editing.

With the help of the moderators, the attendees shall come up with a story, develop the content of the film, paint and glue set elements, manipulate film protagonists, and shoot selected frames with a digital camera. A short animated film shall be created by using stop motion (frame-by-frame) animation. There's no better way to have a great summer experience!



**NAJBOLJE OD DANA HRVATSKOG FILMA I  
PROGRAM KRATKIH FILMOVA**

**BEST OF CROATIAN FILM DAYS AND SHORT  
FILMS PROGRAMME**



*Rastanak / Farewell*

*Tulum / Party*



*Loš dan za kapetana Kuku / Bad Day for  
Captain Hook*

*Prljavi mali mjehurići / Dirty Little Bubbles*

*Meštović*



*Fantastična odiseja doktora Zodiaka /  
Doctor Zodiac's Fantastic Odyssey*

*Otpadnici / Waste Youth*

*Interijer, stan, noć /  
Interior, Apartment, Night*



**PROGRAM ANIMIRANIH FILMOVA /  
ANIMATED FILMS PROGRAMME**

*Rudijev leksikon: Ljubav, Slava, Diktatura,  
Sreća, Filozofija / Rudi's Lexicon: Love, Glory,  
Dictatorship, Happiness, Philosophy*

*Tišina / Silence*



*Trk / Run*

*Mobitel Mania*

*Noćna mora / Nightmare*



**PROGRAM KRATKIH IGRANIH FILMOVA /  
SHORT FILMS PROGRAMME**

*Harakiri djeca / Harakiri Children*

*Oidar / Radio*

*Maša*

*Glad / Hunger*

*Liščev zaljev / The Fox's Bay*



## NAJBOLJE OD DANA HRVATSKOG FILMA

### BEST OF CROATIAN FILM DAYS

#### Rastanak / Farewell

Velika nagrada DHF-a, najbolji scenarij

kratki igrani / feature short film, 12 min / 12', 16 mm; pr. k./pr. c. ADU; r. i sc./d.&sp. Irena Škorić; ul./c. Ivan Brkić, Asim Ugljen

SADRŽAJ: Otac i sin kreću na put svojim starim stajadinom. Ponekad je teško reći zbogom. Zbogom ljudima i stvarima koje su voljeli i bivšoj zemlji u kojoj su živjeli.

OREDATELJICI: Irena Škorić diplomirala je filmsku i TV režiju na ADU u Zagrebu 2008. Autorica je više od 20 kratkometražnih i srednjemetražnih igranih, dokumentarnih i eksperimentalnih filmova. Filmografija (izbor): *JMBG 0812983385073, Work in progress, ON/OFF, Vatra, voda, brašno, Rastanak* (prikazan na više od trideset festivala, tri nagrade).

#### Tulum / Party

najbolji redatelj, najbolja glazba

kratki igrani / feature short film, 15 min / 15', 35mm; pr. k./p. c. Kinorama; r. i sc./d.&sp. Dalibor Matanić; gl./m. Jura Ferina, Pavao Miholjević; ul./c.: Leona Paraminski, Nikša Butijer, Anđela Ramljak

SADRŽAJ: Tulum je priča o jednom danu u životu djevojke u Vukovaru, danu u kojem je teško povjerovati da idila može biti grubo prekinuta. Film je drugi dio planiranog šestodijelnog omnibusa (2/6).

OREDATELJU: Dalibor Matanić (Zagreb, 1975) diplomirao je režiju na ADU u Zagrebu. Redatelj filmova *Blagajnica hoće ići na more, Fine mrtve djevojke, Suša* (1/6), *100 minuta slave, Volim te, Kino Lika*; prikazivanih i nagrađivanih na festivalima u Hrvatskoj i inozemstvu, te niza reklamnih spotova.

#### Loš dan za kapetana Kuku / Bad Day for Captain Hook

Oktavijan za igrani film

kratki igrani / feature short film, 29 min / 29', DV Cam; pr./pr. Ana Keglević; pr. k./pr. c. ADU; r./d. Marin Juranić, Hana Veček; sc./sp. Hana Veček; ul./c. Janko Rakoš, Alex Rakoš, Hana Veček

SADRŽAJ: Mlada majka skrbi cijeli dan o sinčiću. Dječak mašta da je Petar Pan, a majka je ponekad Wendy, no češće kapetan Kuka

OREDATELJIMA: Marin Juranić (Zagreb, 1979) studirao je montažu na ADU. Montirao filmove *Sex, piće i krvoproliće, Sve džaba i Kenjac* te brojne televizijske reportaže, glazbene spotove i reklame. Hana Veček (Zagreb, 1969) studirala je kazališnu režiju na ADU. Režirala u HNK u Varaždinu, Gavelli, Kerempuhu i Exitu. Bavi se prevodjenjem, dramaturgijom, režijom i odgojem.

#### Prljavi mali mjehurići / Dirty Little Bubbles

Nagrada Jelena Rajković HDFR za najboljeg redatelja do 30 god.

kratki igrani / feature short film, 14 min / 14', HD; pr. k./pr. c. ADU; r. i sc./d.&sp. Ivan Livaković; ul./c. Goran Bogdan, Ana Maras, Nera Stipčević, Iva Visković, Mirjana Žepek, Iva Kurobaša, Irena Škorić

SADRŽAJ: Kad ljubavnica postane ženom, otvara se novo radno mjesto.

OREDATELJU: Ivan Livaković (Zagreb, 1982) kao apsolvent Pravnog fakulteta u Zagrebu upisuje ADU, odsjek filmske i TV režije. Završio je BA FTV režije i završava 1. godinu MA FTV režije, igrani film. Radio je na Motovun film festivalu, Human Rights Film Festivalu, a 2007. bio je član Žirija mladih filmofila Festivala u Puli. Predstavnik je ADU za CLECT nagradu s filmom *Harakiri djeca*.



Grand prix CFD, best screenplay

SUMMARY: A father and a son are on a journey with their old 'stojadin'. It's sometimes difficult to say goodbye. Goodbye to people and things they loved and to an ex-country where they lived.

DIRECTOR: Irena Škorić received a degree in film and television directing from the Academy of Dramatic Art in Zagreb in 2008. She is the author of over twenty short and medium-length feature films, documentaries and experimental films. Selected filmography: *Identity Number 0812983385073, Work in progress, ON/OFF, Fire, Water, Flour, Farewell* (showcased at over thirty festivals, three awards).



best director, best music

SUMMARY: Party is centred on a day in the life of a girl in Vukovar, a day on which it is hard to believe that the idyl can be roughly interrupted. The film is the second part of the planned six-part omnibus (2/6).

DIRECTOR: Dalibor Matanić (Zagreb, 1975) holds a degree in directing from the Academy of Dramatic Art in Zagreb. He has directed the films *Cashier Wants to Go to the Seaside, Fine Dead Girls, Drought* (1/6), *100 Minutes of Slava, I Love You, Kino Lika*, that have screened and have been awarded at festivals in Croatia and abroad, and a number of promotional videos.



Oktavijan Award for best feature film

SUMMARY: A young mother is taking care of her son all day long. The boy fantasizes about being Petar Pan and the mother is sometimes Wendy but more often Captain Hook.

DIRECTORS: Marin Juranić (Zagreb, 1979) studied for a degree in editing at the Academy of Dramatic Art. He is the editor of the films *Sex, Booze and Short Fuse, All for Free and Donkey* and a number of television reports, music and promotional videos. Hana Veček (Zagreb, 1969) studied for a degree in stage directing at the Academy of Dramatic Art. She has directed for the Croatian National Theatre in Varaždin, Gavella, Kerempuh and Exit. She is engaged in translation, dramaturgy, directing and education.



Jelena Rajković Award of the HDFR for best director under 30

SUMMARY: When a mistress becomes a wife, a new job position becomes available.

DIRECTOR: Ivan Livaković (Zagreb, 1982) enrolled at the Department of film and television directing at the Academy of Dramatic Art as a student of the Zagreb Faculty of Law eligible for his degree finals. He completed the B.A. degree in film and television directing and he is completing the first year of the M.A. programme in feature film. He has worked at the Motovun Film Festival and the Human Rights Film Festival. In 2007, he was a member of the Young Film Lovers' Jury in Pula. His film *Harakiri Children* is the Academy of Dramatic Art representative for the CLECT prize.

**Meštrović***Oktavijan za dokumentarni film*

dokumentarni / documentary film, 84 min / 1h24, digi beta; pr. k./p. c. HTV; r. i sc./d.&sp. Danko Volarić;

SADRŽAJ: Film o veličanom i osporavanom, slavnom kiparu Ivanu Meštroviću (1883–1962), prepun tijekom istraživanja i snimanja filma otkrivenih dokumentarnih, filmskih i fotografskih materijala koji se prvi puta javno prikazuju.

O REDATELJU: Danko Volarić (Zagreb, 1961) diplomirao je filmsku i TV režiju na ADU u Zagrebu. Redatelj je, scenarist i autor brojnih dokumentarnih, obrazovnih i dječjih filmova (*Iz crnog albuma*, *Naličje pobjede*, *Život na svježem zraku*, *Stjepan Planić*, *Kristi*, *Papandopulo*...) te glazbenih i zabavnih emisija HTV-a.

**Fantastična odiseja doktora Zodiaka / Doctor Zodiac's Fantastic Odyssey***Oktavijan za animirani film*

animirani / animated film, 10 min / 10'; beta; pr. k./pr. c. Hrvatski filmski savez; autor / author Matija Pisačić

SADRŽAJ: Progonjen profesionalnim i osobnim problemima, dr. Zodiak bježi u alternativnu, sretniju, ljepšu i dlakaviju stvarnost.

O REDATELJU: Matija Pisačić (Zagreb, 1975) završio je Školu za primijenjenu umjetnost i studirao filozofiju na Filozofskom fakultetu Družbe Isusove u Zagrebu. Od 1995. objavljuje ilustracije i stripove u raznim časopisima i knjigama, za što je i nagrađivan. Sudjelovao na brojnim skupnim izložbama. Suraduje s marketinškim agencijama. Radove objavljuje i na web stranici [www.emisijaemocija.com](http://www.emisijaemocija.com). Član je ULUPUH-a i HZSU-a.

**Otpadnici / Waste Youth***Zlatna uljanica*

kratki igrani / feature short film, 27 min / 27'; red cam; pr. k./pr. c. Nukleus; r./d. Petar Orešković; sc./sp. Koralka Meštrović, ul./c. Luka Petrušić, Jelena Lopatić

SADRŽAJ: Budući da ne može plaćati stanarinu, mladi par završi na ulici gdje od odbačenog namještaja (u toku je skupljanje glomaznog otpada) oblikuje svoj novi dom...

O REDATELJU: Petar Orešković (Zagreb, 1980) absolvent je filmske i TV režije na ADU u Zagrebu. Filmografija: igrani filmovi: *Kraj igre* (nagrada publike u Wiesbadenu i Beogradu), *Buket* (brončana medalja na UNICA - svjetskoj reviji studentskog filma), *U jednom trenutku*; dokumentarni filmovi: *G,D,A,E*, *Povratak mrtvog čovjeka* (premijera na IDFA u Amsterdamu).

**Interijer, stan, noć / Interior, Apartment, Night***nagrada Salona odbijenih*

kratki igrani / feature short film, 21 min / 21'; HD

pr. k./pr. c. ADU; r. i sc./d.&sp. Saša Ban; sn./c. Hrvoje Franjić; mt./e. Marko Ferković; ul./c. Marija Škaričić, Bojan Navojec

SADRŽAJ: Marija i Bojan se nakon izlaska vraćaju kući. Bili su na vjenčanju svojega najboljeg prijatelja. Ona je opet malo više popila, a on se uvaljivao kumi. Pred njima je duga noć...

O REDATELJU: Saša Ban (1978) diplomirao je komparativnu književnost i filozofiju na Filozofskom fakultetu. Absolvent je filmske i TV-režije na ADU. Autor je dokumentarnih emisija za HTV (*Mijenjam svijet*, *Direkt*) te kratkih igranih (*Rastanak*, *Bez drugoga*) i dokumentarnih filmova (*Park /Oktavijan* na DHF, nagrada *Jelena Rajković* HDFR/, *Moja mama*).

*Oktavijan Award for best documentary*

SUMMARY: A film about magnificent and disputed sculptor Ivan Meštrović (1883–1962) full of documentary, cinematic and photographic materials revealed during the research and the shooting of the film and presented publicly for the first time.

DIRECTOR: Danko Volarić (Zagreb, 1961) holds a degree in film and television directing from the Academy of Dramatic Art in Zagreb. He is the director, screenwriter and author of a number of documentary, educational and children's films (*From the Black Album*, *Dark Side of Victory*, *Life in Fresh Air*, *Stjepan Planić*, *Kristi*, *Papandopulo*...), as well as music and entertaining shows for the Croatian Television.

*Oktavijan Award for best animated film*

SUMMARY: Haunted by professional and personal problems, doctor Zodiac runs to an alternative, happier, prettier and hairier reality.

DIRECTOR: Matija Pisačić (Zagreb, 1975) completed a school of applied arts and studied for a degree in philosophy at the Faculty of Philosophy of the Society of

Jesus in Zagreb. Since 1995, he has published award-winning illustrations and comics in different magazines and books. He has participated in a number of joint exhibitions. He cooperates with marketing agencies. He publishes his works on the web page [www.emisijaemocija.com](http://www.emisijaemocija.com). He is a member of the ULUPUH (Croatian Association of Artists of Applied Arts) and the HZSU (Croatian Freelance Artists' Association).

*Golden Oil Lamp Award*

SUMMARY: Since they can not pay their rent, a young couple ends up on the street where they build their new home from thrown-away furniture (waste collection is underway)...

DIRECTOR: Petar Orešković (Zagreb, 1980) is eligible for his degree finals in film and television directing at the Academy of Dramatic Art in Zagreb. Selected filmography - feature films: *End Game* (audience awards in Wiesbaden and Belgrade), *Bouquet* (a UNICA bronze medal - world student film revue), *In One Moment*; documentaries: *G,D,A,E*, *Dead Man Walking* (premiered at IDFA in Amsterdam).

*Rejected Films Salon Award*

SUMMARY: Marija and Bojan are returning home after a night out. They were at their best friend's wedding. She had too much to drink and he flirted with the maid of honour. A long night is ahead...

DIRECTOR: Saša Ban (1978) holds a degree in comparative literature and philosophy from the Faculty of Philosophy. He is eligible for his degree finals in film and television directing at the Academy of Dramatic Art. He is the author of documentary shows for the Croatian Television (*Changing the World*, *Direct*), short feature films (*Farewell*, *Without the Other One*) and documentaries (*Park /Oktavijan Award* at Days of Croatian Film, *Jelena Rajković Award* of the Croatian Film Artists' Association/, *My Mum*).

## PROGRAM ANIMIRANIH FILMOVA ANIMATED FILMS PROGRAMME

### **Rudijev leksikon: Ljubav, Slava, Diktatura, Sreća, Filozofija / Rudi's Lexicon: Love, Glory, Dictatorship, Happiness, Philosophy**

r./d. Nedjeljko Dragić, 5 x 1.30', digital video

pr.k. Zagreb film; sn./c. Bayerl & Partner; gl./m. Veljko Zimonić

SADRŽAJ: Rudi je tipičan mali čovjek, neoženjen, živi u gradu, zarobljen između četiri zida; normalno društvo ga frustrira. Nепrekidno gleda televiziju. Istodobno, stalno obavlja banalne kućne poslove...



SUMMARY: Rudi is a typical little man; he is single, lives in the city, trapped between four walls; normal people frustrate him. He watches television all the time. At the same time he is constantly doing banal household chores...

### **Tišina / Silence**

r. i sc./d.&sp. Borivoj Dovniković – Bordo, 8 min 20 / 8'20", 35 mm

pr. k./pr. c. Zagreb film; r. i sc./d.&sp. Borivoj Dovniković – Bordo; sn./c. Ernest Gregl; mt./e. Bajko I. Hromalić; gl./m. Igor Savin; animator, sgf. / animation&s.d. Pavao Štalter

SADRŽAJ: Što se događa kada gluhoj osobi iznenada dobije sluh?



SUMMARY: What happens when a deaf-mute suddenly regains hearing?

### **Trk / Run**

r./d. Nevio Marasović, 4 min 10 / 4'10", digital video

pr. k./pr. c. Zagreb Film; sc./sp. Tihomir Mraović; sn.&mt./c.&e. Damjan Flegar, g./m. Samuel Flegar, animator/animation Goran Stojnić

SADRŽAJ: Može li se ljudski život prepričati u nekoliko minuta? Sve je moguće. Osobito kad se život pretvori u trku...



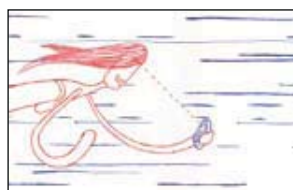
SUMMARY: Can a human life be told in a couple of minutes? Everything is possible. Especially when life becomes a race...

### **Mobitel Mania**

r, sc, an, sn, mt. /d, sc, an, ca, ed. Darko Vidačković, 5 min 23 / 5'23", digital video

pr. k./pr. c. Akademija likovnih umjetnosti / Academy of Fine Arts; distributer / distribution Zagreb Film

SADRŽAJ: Najvažnija stvar u životu mlade djevojke njezin je mobitel. Poziv zgodnog mladića ispunja je čudesnom energijom i pobuđuje njezinu maštu... Film je prikazan u konkurenciji diplomskog filma u Annecyju 2009.



SUMMARY: The most important thing in the life of a young girl is her mobile phone. A call from a young man fills her with miraculous energy and sparks her imaginations...

### **Noćna mora / Nightmare**

r./d. Darko Kokić, 4 min / 4', PAL 19:9 anamorphic

pr. k./pr. c. Umjetnička akademija u Splitu / Art Academy Split; gl./m. Nikola Kovač

SADRŽAJ: Portret pojedinca koji se suočava s nepremostivim zidom birokratskog aparata, odnosno činovnicima koji klijenta vide kao smetnju ukorijenjenim navikama i rutinama...



SUMMARY: A portrait of an individual faced with an unbridgeable wall of the bureaucratic apparatus, or rather office workers who perceive their clients as an interference with their deep-seated habits and routines...

## PROGRAM KRATKIH IGRANIH FILMOVA SHORT FILMS PROGRAMME

Hrvatski kratkometražni igrani film dugo je bio u sjeni „velikog brata“, no ove se godine nesumnjivo probio u prvi plan. Najzapaženiji su bili *Ciao mama* Gorana Odvorčića, u konkurenciji za *Zlatnu palmu* (verzija tog filma u Puli će biti prikazana u omnibusu *Zagrebačke priče*) i *Tulum* Dalibora Matanića, u konkurenciji Međunarodnog tjedna kritike u Cannesu. Bio je to povod Festivalu igranog filma u Puli da ove godine krene s novim programom kratkog filma koji će se prikazivati na večernjim projekcijama u Kinu Valli, neposredno prije programa s izborom laureata Dana hrvatskog filma. Osim hrvatskih kratkih filmova i jedne koprodukcije, u programu je i *Liščev zaljev* u režiji uglednog mladog francuskog glumca Gregoirea Colina, koji igra glavnu ulogu u filmu *Ubojica* Cedrica Angera u međunarodnoj konkurenciji Festivala.

### Harakiri djeca / Harakiri Children

r./d. Ivan Livaković, 21'; pr. k./pr. c. ADU; uloge / starring: Goran Bogdan, Filip Križan, Ana Maras

SADRŽAJ: Kronologija burne veze dvojice mladića.

Film iz Salona odbijenih DHF, predstavnik zagrebačke ADU za nagradu CILECT.

Croatian short feature film has been in the shadow of its "big brother" for a long time but this year it has undoubtedly come to the foreground. The most notable ones were Goran Odvorčić's *Ciao Mama*, competing for the *Palme d'Or* (a version of the film will screen in Pula as part of the *Zagreb Tales* omnibus), and Dalibor Matanić's *The Party*, in the competition of the International Critics' Week in Cannes. This led the Pula Film Festival to launch a new short films section this year that will screen at the Valli Cinema in the evenings, just before the Days of Croatian Film laureates programme. Apart from Croatian short films and a co-production, the film *The Fox Bay* by prominent young French actor Gregoire Colin will also be presented. Colin plays the lead role in Cedric Anger's film *The Killer* that will screen in the Festival's international competition programme.



SUMMARY: A chronology of a turbulent relationship between two young men. A film from the Rejected Films Salon Section of the Days of Croatian Film, Academy of Dramatic Art representative for the CILECT award.

### Oidar / Radio

r./d. Zvonimir Rumbolt, 15'; pr. k./pr. c. Horizont Production; uloge / starring: Petar Leventić, Maja Petrin, Žarko Savić, Vlatko Dulić

SADRŽAJ: Viktor živi s djevojkom, ali većinu vremena provodi sam, sjedeći u sobi, lektorirajući tekstove unazad i slušajući stari obiteljski radioapar.



SUMMARY: Viktor lives with his girlfriend but spends most of the time alone, sitting in his room, language editing texts backward and listening to an old family radio.

### Maša

r./d. Nikolina Barić, 20'; pr. k./pr. c. ADU; uloge / starring: Eva Frntić, Suzana Erbežnik, Dominik Čingel

SADRŽAJ: Prijateljice Maša i Silvija pripadnice su subkulture gotičara. Mašu opsjedaju aluzije na seks, te se okreće samodestrukciji i dolazi do ruba ponora.



SUMMARY: Two friends Maša and Silvija are members of the Gothic subculture. Maša is obsessed with sex allusions so she turns to self-destruction and comes to the brink of the abyss.

### Glad / Hunger

r./d. Stephen Johnson, 15'; pr. k./pr. c. Flame 47, Mainframe production; Velika Britanija, Hrvatska / UK, Croatia, uloge / starring: Nadia Cameron-Blakey, Daniel Betts, Judita Franković

SADRŽAJ: Kada se grad pokaže neprijateljskim, opasnim i zbunjujućim, Saul se povuče u labirint bočnih ulica gdje mu se slučajno susret s tajanstvenom i zavodljivom ženom čini prilikom za bijeg.



SUMMARY: When the city proves to be hostile, dangerous and confusing, Saul retreats to the labyrinth of side streets where he perceives an accidental meeting with a mysterious and seductive woman as an opportunity for escape.

### Liščev zaljev / La Baie du renard (The Fox's Bay)

r./d. Grégoire Colin, Francuska / France, 12'

pr. k./pr. c. Tsilaosa Films; uloge / starring: Michel Goma, Elisa Sednaoui, Pierre Thoretton

SADRŽAJ: Kada sa stjenovitih litica zaljeva ugleda lijepu ženu na jahti, u tinejdžeru proključa strast. Kratkometražni igranofilmski redateljski debi glumca Gregoirea Colina, prikazan na zatvaranju Međunarodnog tjedna kritike u Cannesu 2009.



SUMMARY: When a teenage boy lays his eyes on a beautiful woman from the rocky cliffs of the bay, his passions are stirred. A short film directorial debut by actor Gregoire Colin which screened at the closing ceremony of the International Critics' Week at the 2009 Cannes.

## UKRATKO NA PORTARATI SHORTLY AT PORTARATA



### **Nedjelja / Sunday 19.7. u 21.00**

#### **MIA ENGBERG – RETROSPEKTIVA / MIA ENGBERG – A RETROSPECTIVE**

Kratki dokumentarci / Short documentaries

Les enfants du square, Paris, 1994. / Parkside Girls, New York 1996 / Manhood, San Francisco 1999. / California Uber Alles, San Francisco 1999. / Meat is murder, Vänersborg 1997. / The Stars We Are, Stockholm 1997. / Come Together, 2006. / Selma & Sofie, Stockholm 2001.

(U suradnji s Tabor Film Festivalom / In collaboration with Tabor Film Festival)

### **Ponedjeljak / Monday 20.7. u 22.00**

#### **doFURAJ SVOJ FILM / BRING YOUR OWN MOVIE**

Filmovi pristigli na natječaj za najbolji amaterski film 640x480max / Films received for the 640x480max competition for best amateur film (20.7. u 22.00)

### **Utorak / Tuesday 21.7. u 21.00**

#### **EKSTREMNI SPORTOVI - ZEMLJA i ZRAK /**

#### **EXTREME SPORTS - EARTH and AIR**

Revolution One (Dean Heaton, Kanada) / Klunkerz (Bill Savage, SAD) / 20 Seconds of Joy (Jens Hoffmann, Njemačka)

### **Četvrtak / Thursday 23.7. u 21.00**

#### **EKSTREMNI SPORTOVI – STIJENA / EXTREME SPORTS - ROCK**

Uruca (Erick Grigorovski, Brazil) / El Capitan (Sunčica Hrašćanec, Hrvatska) / Azazel (Guillaume Broust, Francuska) / Sharp End (Peter Mortimer and Nick Rosen, SAD) / film iznenađenja / surprise film

### **Petak / Friday 24.7. u 21.00**

#### **EUROPSKA FILMSKA AKADEMIJA - NOMINIRANI U KATEGORIJI KRATKOG FILMA ZA 2008. /**

#### **EUROPEAN FILM ACADEMY – NOMINATED FOR THE BEST SHORT MOVIE**

Raak (Hanro Smitsman, Nizozemska) / The Apology Line (James Lees, Velika Britanija) / Un Bisou Pour Le Monde (Cyril Paris, Francuska) / Procrastination (Johnny Kelly, Velika Britanija) / Joy (Joe Lawlor and Christine Molloy, Velika Britanija) / Frankie (Darren Thornton, Irska) / The Pearce Sisters (Luis Cook, Velika Britanija) / Love You More (Sam Taylor-Wood, Velika Britanija) / Tolerantia (Ivan Ramadan, BiH) / De Onbaatzuchtigen (Koen Dejaegher, Belgija) / Türelem (Laszlo Nemes, Mađarska) /

(U suradnji s Tabor Film Festivalom / In collaboration with Tabor Film Festival)



### **Subota / Saturday 25.7. u 21.00**

#### **ŽIVOT DALEKO OD ASFALTIRANIH PUTOVA / LIFE FAR AWAY FROM THE CITY STREETS**

Himalaya, Land of Women (Marianne Chaud, Francuska) / Asiemut (Olivier Higgins & Mélanie Carrier, Kanada) / Gold of the Himalayas - Nomads Live in Ladakh (Thomas Wartmann, Njemačka)

**POP RATNI PROGRAMI**  
**SIDEBAR PROGRAMMS**

**640x480 max**

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**CINEMANIAC**

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**PULSKA FILMSKA TVORNICA**  
**PULA FILM FACTORY**

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**640x480 max.  
doFURAJ SVOJ FILM**

Ovogodišnji 6. doFuraj svoj film – 640x480 max. zaključen je 20. lipnja. Kao i ranijih godina, prijaviti su se mogli filmovi snimljeni do rezolucije 640x480 u trajanju od 5 sekundi do 5 minuta (uključujući naslov, uvod i duljinu trajanja zvuka), zapisani u video formatima mpeg, avi i wmv.

Ovaj višegodišnji popratni festivalski program dokaz je kako većina odličnih stvari nastaje spontano, možda i slučajno, a zahvaljujući brzom tehnološkom napretku sve je više filmskih amatera koji te spontane i slučajne trenutke bilježe. U proteklih pet godina prijavilo se 112 autora (doslovno od 7 do 77) sa 135 filmova.

Tročlani žiri, kojeg čine Jakov Kosanović, filmski kritičar i novinar *Slobodne Dalmacije*, Zoran Stajčić, urednik rubrike *Showbizz* na *dnevnik.hr*, te Matija Debeljuh, video umjetnik, ovom ne slučajno nego namjerno organiziranom festivalskom programu pristupa odgovorno i profesionalno, a nakon niza razgovora i rasprava dodjeljuje glavnu nagradu – laptop. O najboljem filmu po glasovima publike odlučuju posjetitelji na t-portal i stranici festivala, a slučajni prolaznici ove će godine imati priliku pogledati sve uratke u sklopu programa *Ukratko na Portarati*.

Ako kojim slučajno redovno furate svoj film, ne zaboravite doFurati jedan na sljedeći, 57. festival igranog filma u Puli.

**640x480 max  
BRING YOUR OWN FILM!**

Submissions for the sixth doFuraj svoj film - 640x480 max. (Best Short Amateur Film Competition) closed on 20 July. Films in video formats mpeg, avi, wmv, divx, with 640x480 maximum resolution, lasting between five seconds and five minutes (including title, introduction and sound length), could have been submitted.

This years-long sidebar festival programme is a proof that most great things happen spontaneously, maybe even accidentally, and thanks to the rapid technological development, there are ever more film amateurs who record these spontaneous and accidental moments. In the past five years, 112 authors (literally from the age of 7 to 77) with 135 films have applied.

A three-member jury, composed of Jakov Kosanović, a film critic and *Slobodna Dalmacija* journalist, Zoran Stajčić, editor of the *Showbizz* section at *www.dnevnik.hr*, and Matija Debeljuh, a video artist, approach this festival programme, which has been organized with intention and not accidentally, in a responsible and professional fashion and after a number of discussions and conversations they grant the award – a notebook computer. Visitors decide on the winner of the Audience Award by casting their vote at t.portal and at the festival's website. Accidental visitors will have an opportunity to see all the films in the *Shortly at Portarata Programme*.

If you have some interesting ideas and if you're a film enthusiast, don't forget to bring your own film for the 57<sup>th</sup> Pula Film Festival.





## Jonas Dahlberg, Ră di Martino, Ursula Mayer, Damir Očko

Arhitektura i film, subjektivni prostori,  
kustosica: Branka Benčić

Poigravajući se napetostima između dimenzija vremena i prostora, filmski kodovi i konvencije stvaraju i pogled, i svijet, i predmet, i iluziju, a alternativan film propituje i dekonstruira upravo unutarnje zakonitosti i odnose prema vanjskim formativnim strukturama. Ovogodišnja izložba pokušat će ukazati na specifičnu vezu između pokretnih slika (filma, videa) i arhitekture te značenja koja proizvode, a formira se oko načina na koji pojedini filmovi, filmski motivi ili sekvence govore o sugestivnoj, psihološkoj i simboličkoj kvaliteti arhitekture. Radi se o međuigri (moderne) arhitekture i filma (kinematografske reprezentacije). Prostor je shvaćen kao jedno od osnovnih izražajnih sredstava i mjesto tvorbe značenja, a jezik filma svojim je izražajnim sredstvima i sintaktičkim načelima omogućio posebno sagledavanje i prostora i stvarnosti. Prostor je tako poprište određenog dramatskog zbivanja, povijesnog događaja ili prikaz životnog ambijenta, te postaje predmetom autonomnog vizualnog eksperimenta.

U izloženim radovima četvero umjetnika – *A View through a Park* Jonasa Dahlberga, *August 2008* Ră di Martino, *Interiors* Ursule Mayer i *Boy with a magic horn* Damira Očka prikazani prostori predstavljaju performativna mjesta za otvorene narativne oblike – mjesta gdje se pokreti kamere, ambijent, arhitektonske strukture, glazba, dijalog, susreću sa protagonistima. U njima se naziru odnosi između arhitektonskih struktura i mogućnosti socijalne interakcije, bez obzira na to boravi li u njima čovjek ili ne. U scenama sa ili bez dijaloga, kao i u prostorima ispražnjenima od ljudi i njihove tjelesne nazočnosti, nazočnost nekog subjekta kodirana je putem pogleda, posredstvom tehničkih svojstava kamere – objektiva – uljeza, oka koje gleda. Kamera postaje mehanizam iluzije za proizvodnju renesansnog prostora, pokreta kompatibilnih ljudskom oku i ideologije predstavljanja koja se vrti oko percepcije subjekta. Mrak kinodvorane ili ambijent zamračenog galerijskog prostora poigravaju se voajerističkom maštom publike i naglašavaju iluziju zavirivanja u privatni svijet.

Branka Benčić

## Jonas Dahlberg, Ră di Martino, Ursula Mayer, Damir Očko

Architecture and Film, subjective spaces  
Curator: Branka Benčić

Playing with the tensions between time and space dimensions, film codes and conventions also create the view, and the world, and the object and the illusion, whereas alternative film explores and deconstructs internal laws and relations towards outer formative structures. This year's exhibition tries to point to a specific relation between the moving images (film, video) and architecture, and the meanings they produce, and it is formed around the manners in which specific films, film motifs or sequences, talk about a suggestive, psychological and symbolic quality of architecture. This is in fact the interplay of (modern) architecture and film (cinematographic representation). The space is perceived as one of the basic means of expression and as the place where the meaning is formed, whereas film language, with its means of expression and syntactic principles, enables special understanding of both space and reality. The space is thus the scene of a specific dramatic happening, a historic event or a life setting presentation and it becomes the object of an autonomous visual experiment.

In the works exhibited by four artists – *A View through a Park* by Jonas Dahlberg, *August 2008* by Ră di Martino, *Interiors* by Ursula Mayer and *Boy with a magic horn* by Damir Očko – presented spaces represent performance scenes for open narration forms – places where camera movements, ambiance, architectural structures, music and dialogue meet with the protagonists. Relations between architectural structures and the possibility of social interaction, irrespective of whether a human being is there or not, can be discerned in them. In the scenes with or without dialogue, just like in spaces void of people and their physical presence, the presence of a subject is coded through the view, by means of a camera's technical characteristic – the lens – the intruder, a watching eye. The camera becomes an illusion mechanism for the creation of a renaissance space, a movement compatible with human eye and the presentation ideology that revolves around the perception of a subject. The darkness of the cinema auditorium or the setting of a dimmed gallery space play with the voyeuristic imagination of the audience and accentuate the illusion of sneaking into a private world.

Branka Benčić



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Jonas Dahlberg: *View through a Park*, 2009. Single channel video installation (video still)

Ră di Martino: *August 2008*, 16mm transferred to dvd (video still)

Ursula Mayer: *Interiors*, 2006, super 16 mm, color and black & white. (Production still. Photo Tim Brotherton)

Damir Očko: *The Boy with a Magic Horn*, 2007, HD video (video still)

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## PULSKA FILMSKA TVORNICA PULA FILM FACTORY

### PULSKA FILMSKA TVORNICA

#### Radionica izrade dokumentarnog filma

20. 6.-10.7. 2009.

Mala dvorana INK

**Voditelj radionice:** Marko Zdravković-Kunac; predavači: Biljana Čakić-Veselić, Marko Bolković, Mladen Medić, Dinka Radonić, Kristijan Burlović i Marko Zdravković-Kunac; tehnički voditelj radionice: Velimir Todorović.

Pulska filmska tvornica djelovala je četiri godine kao jednomjesečna radionica dokumentarnog filma u sklopu Festivala igranog filma u Puli, a od ožujka 2009. djeluje kao udruga kojoj je cilj razvoj, unapređenje i promicanje filmskog i video stvaralaštva kao tehničke i umjetničke discipline, produkcija filmova, sustavna edukacija mladih pulskih filmskih autora te populariziranje i razvitak filmske i video kulture, kao i poticanje svih oblika stvaralaštva u području filma i videa. Članica je Hrvatskog filmskog saveza od travnja 2009. godine. Do sada je 25 polaznika Tvornice realiziralo 30 kratkih dokumentarnih, igranih i eksperimentalnih filmova; 17 filmova je prikazano na 10 festivala u zemlji i inozemstvu, a 6 dodijeljenih nagrada i priznanja potvrđuju uspješnost višegodišnjega rada. U partnerstvu s Festivalom igranog filma u Puli, i ove godine Tvornica kroz seriju predavanja i praktikuma polaznicima pruža sustavno znanje o izradi dokumentarnog filma. Radionice su otvorene za javnost (teorijska predavanja i predavanja gosta-predavača), a najviše deset polaznika prolazi i praktikume: predprodukciju (stvaranje sinopsisa, scenarija i redateljskog tretmana) i produkciju (snimanje i montiranje).

#### Opis radionica:

1. Biljana Čakić –Veselić: *Dokumentarni film*. Povijesni pristupi dokumentarizmu.
2. Biljana Čakić –Veselić: *Razvoj ideje*. Povijesni pristupi dokumentarizmu. Bitnost odabira i oblikovanje ideje (pristupa). Stvaranje „abstrakta“ i sinopsisa. Stvaranje redateljeve koncepcije.
3. Marko Bolković: *Snimanje zvuka*. Predavanje o teoriji zvuka, tipovima mikrofona i načinima snimanja zvuka te o mogućnostima estetske i dramaturške upotrebe zvuka u filmu.
4. Marko Zdravković-Kunac: *Produkcija I*. Podjela uloga i njihovo značenje u stvaranju filma. Podjela uloga i odgovornosti u terenskom timu.
5. Dinka Radonić: *Kamera*. Predavanje o tipovima, tehničkim predispozicijama i mogućnostima kamere te popratnoj opremi (objektivi, rasvjeta, stativi ...). Predavanje o kompoziciji i naraciji kadra, sekvence...
6. Marko Zdravković-Kunac: *Produkcija II*. Uloga producenta. Organizacijske faze stvaranja filma. Strategije zatvaranja financijske konstrukcije (sponzori, donatori, koprodukcije...).
7. Mladen Medić: *Montaža*. Predavanje o arhitekturi montaže (skop, monitor, audio i video izlazi...), o programima za montiranje (tipovi, njihove mogućnosti i razlike), kao i o jeziku montaže.

Radionicu financijski podržavaju Ministarstvo kulture Republike Hrvatske, Pula Film festival i Hrvatski filmski savez. Pokrovitelji su Computer Systems, Avid i Panasonic.

### PULA FILM FACTORY

#### Documentary Filmmaking Workshop

June 20th – July 10th

Small Auditorium of the Istrian National Theatre



**Leader of the workshop:** Marko Zdravković-Kunac, instructors: Biljana Čakić-Veselić, Marko Bolković, Mladen Medić, Dinka Radonić, Kristijan Burlović i Marko Zdravković-Kunac, technical leader of the workshop: Velimir Todorović.

Pula Film Factory was for four years a one-month documentary filmmaking workshop and integral part of the Pula Film Festival. However, since 2009 it has become an organization with the goal to develop, enhance and promote film and video creation as a technical and artistic discipline, film production, systematic training of young Pula filmmakers and popularization and development of film and video culture and promotion of all forms of creation in the area of film and video. It has been a member of the Croatian Film Association since April 2009.

Up until now 25 participants of the Workshop have created 30 short documentaries, feature and experimental films. 17 films have screened at 10 festivals in the country and abroad and 6 awards are the proof that years-long

work has been successful. In partnership with the Pula Film Festival, this year's Factory shall again, by means of a number of lectures and practicums, transmit systematic knowledge about documentary filmmaking to its participants. The workshops are public (theoretical lectures and guest lectures), whereas practicum sessions can have a maximum of ten attendees: pre-production (synopsis and screenplay production, directorial treatment) and production (shooting and editing).

#### Workshop description:

1. Biljana Čakić –Veselić: *Documentary Film*. Historical approaches to documentarism.
2. Biljana Čakić –Veselić: *Idea Development*. Historical approaches to documentarism. The importance of selection and idea (approach) structuring. Creating an abstract and a synopsis. Creating a director's concept.
3. Marko Bolković: *Sound Recording*. Lecture on the theory of sound, types of microphones, and sound recording methods and on possibilities of the use of aesthetic and dramaturgic sound on film.
4. Marko Zdravković-Kunac: *Production I*. Casting and its importance for film creation. Casting and responsibilities of the field team.
5. Dinka Radonić: *Cinematography*. Lecture on types of camera, technical characteristics and possibilities of the camera and additional equipment (lenses, lighting, stands... ). Lecture on composition and narration of the frame, sequence...
6. Marko Zdravković-Kunac: *Production II*. Role of the producer. Organizational phases of film creation. Financial planning strategies (sponsors, donations, co-productions...).
7. Mladen Medić: *Editing*. Lecture on editing architecture (scope, monitor, audio and video outputs...), on editing programmes (types, their possibilities and differences) and on editing language.

The workshop is financially supported by the Ministry of Culture of the Republic of Croatia, the Pula Film Festival and the Croatian Film Clubs' Association. The sponsors are Computer Systems, Avid and Panasonic.

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*Blizine* (Nacionalni natjecateljski program, str. 44)  
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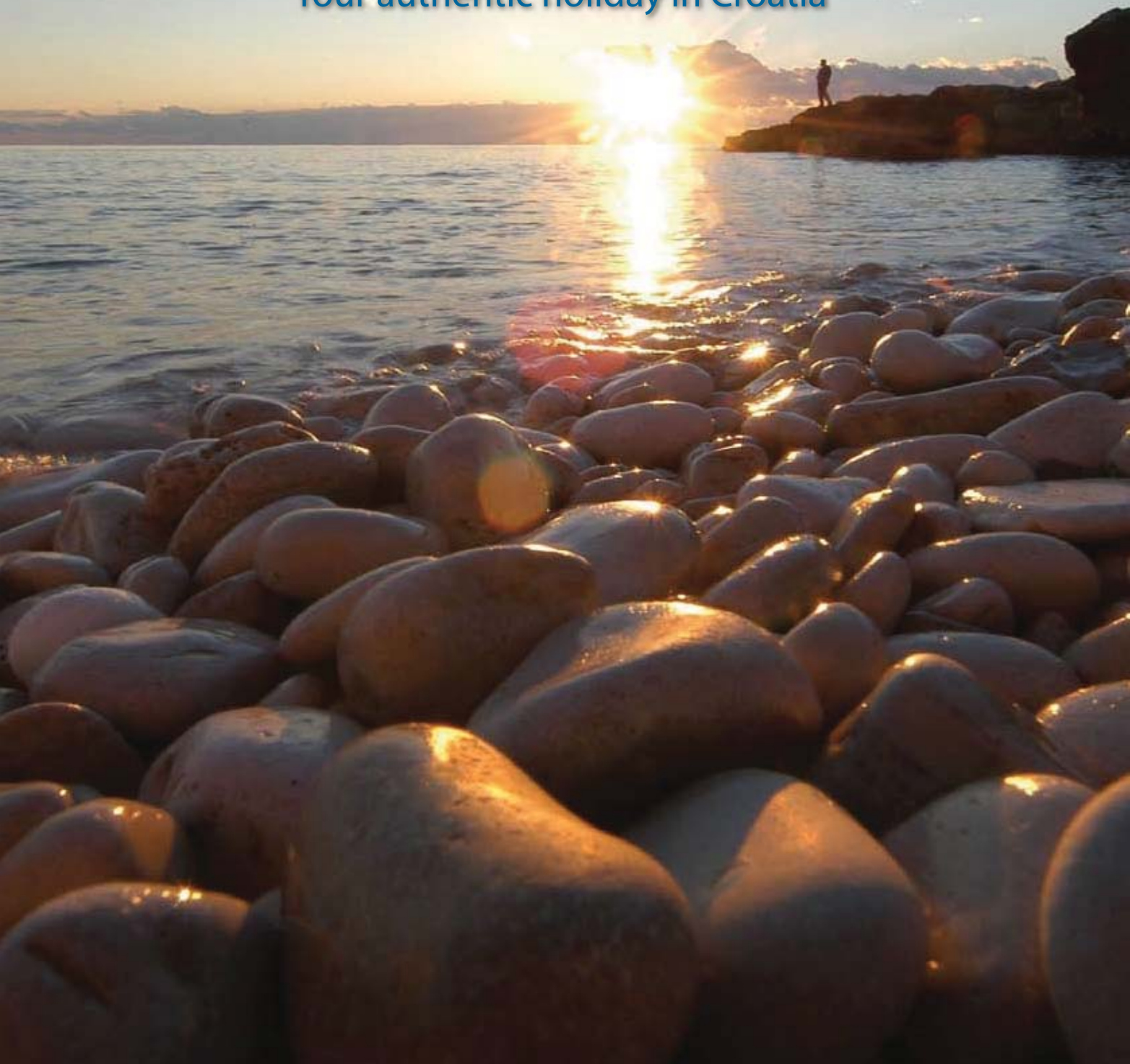
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Pula Film Festival would like to thank the following Pula public services for their cooperation:

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**Pula Herculanea d.o.o.**

*Nakladnik / Publisher*  
**Pula Film Festival**  
Laginjina 5, p.p. 29  
52100 Pula, Croatia  
tel: ++ 385 393 321  
faks. ++ 385 393 320  
**www.pulafilmfestival.hr**  
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**Goran Ivanišević**  
(nacionalni programi / national programmes)  
**Katarina Marić**  
(međunarodni programi / international programmes)  
**Tanja Miličić**  
(dječji i popratni programi / children's and sidebar programmes)

*Lektura / Language Editing*  
**Katarina Marić**

*Prijevod / Translation*  
**Sandra Palihnić**

*Priprema i oblikovanje kataloga / Preparation and layout*  
**Medit, Pula**

*Fotografije / Photographs*  
**arhiv Pula Film Festivala / Pula Film Festival archive**

*Tisak / Printed by*  
**Angolo d.o.o. Pula, 2009.**

*Naklada / Circulation*  
**450 primjeraka / copies**