



61. Pula

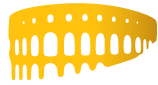
Pulski filmski festival
Pula Film Festival

Kaštel

12. – 18. 7. 2014.

Arena | Kino Valli

19. – 26. 7. 2014.



Pulski filmski festival

61. Pulski filmski festival održava se pod visokim pokroviteljstvom predsjednika Republike Hrvatske Ive Josipovića

61st Pula Film Festival is being held under the high patronage of Ivo Josipović, the President of the Republic of Croatia

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Tko je tko

Who is who

VIJEĆE PULSKOG FILMSKOG FESTIVALA PULA FILM FESTIVAL COUNCIL	Andrea Zlatar Viočić predsjednica president Valter Flego, Boris Miletić, Antonio Nuić, Silvio Jesenković, Hrvoje Hribar, Goran Radman, Vladimir Stojsavljević, Hrvoje Osvadić, Jasna Jaklin Majetić, Miodrag Čerina, Vladimir Torbica, Klara Udovičić
UPRAVNO VIJEĆE JAVNE USTANOVE PULA FILM FESTIVAL BOARD OF DIRECTORS OF THE PULA FILM FESTIVAL PUBLIC INSTITUTION	Jasna Jaklin Majetić predsjednica president, Vesna Sajić, Amra Pende, Ivan Nekić
RAVNATELJICA DIRECTOR	Gordana Restović
UMJETNIČKI SAVJET ARTISTIC BOARD	Hrvoje Pukšec predsjednik president, Mike Downey, Tanja Miličić
POSLOVNA TAJNICA BUSINESS SECRETARY	Sanela Omanović
PRODUCENTICA PRODUCER	Tanja Miličić
FINANCIJE I JAVNA NABAVA FINANCE AND PUBLIC PROCUREMENT	Tamara Brščić
KOORDINATORICA PROGRAMA PROGRAMME COORDINATOR	Nataša Šimunov
URED ZA GOSTE, PROTOKOL I PRODAJU HOSPITALITY, PROTOCOL AND SALES	Suzana Požgaj, Barbara Sintić Uhač
MARKETING MARKETING	Sandra Petrović Dishpalli, Bojana Babajić
TEHNIKA TECHNICAL PRODUCTION	Veljko Ujčić, Sergej Turčinov
KOORDINATORICA HRVATSKOG PROGRAMA I PULA PRO CROATIAN PROGRAMME AND PULA PRO COORDINATOR	Sanja Đurić
KOORDINATORICA MLADIH FILMOFILA I VOLONTERA VOLUNTEER AND YOUNG CINEPHILES COORDINATOR	Ljiljana Kragulj
KOORDINATORICA RADIONICA ZA DJECU I MLADE CHILDREN'S WORKSHOP COORDINATOR	Željka Ferenčić
GLASNOGOVORNICA SPOKESPERSON	Ana Šimunović
MODERATOR PRESS KONFERENCIJA PRESS CONFERENCE MODERATOR	Boško Picula
INTERNETSKA STRANICA WEB PAGE	Željko Luketić urednik editor, Janko Heidl novinar journalist, Bruno Mustić admin
VODITELJ FOTOGRAFA LEAD PHOTOGRAPHER	Filip Beusan
GLAZBENI PROGRAMI MUSIC PROGRAMMES	Sanela Omanović
VIDEOPRODUKCIJA VIDEO PRODUCTION	Zoran Mikletić
VIZUALNI IDENTITET VISUAL IDENTITY	Studio Sonda

Uvodna obraćanja
Introductions



Ministrica kulture Republike Hrvatske

Minister of Culture of the Republic of Croatia

U trenutačnim raspravama o budućnosti Europske unije jedna od najčešćih citiranih rečenica jest ona Roberta Schumana: *Da mogu početi ispočetka, počeo bih s kulturom*. Pulski filmski festival odražava sve promjene u načinu promišljanja kulturnih, a time i društvenih te ekonomskih koncepata Europe i iznova nas podsjeća upravo na činjenicu da je Europska unija u svojoj biti kulturni, a tek potom ekonomski i politički projekt.

Potvrdivši se proteklih nekoliko godina kao festival publike, Pulski filmski festival kreće korak dalje u namjeri da postane središnje mjesto okupljanja filmskih profesionalaca iz Hrvatske i svijeta. Novo umjetničko vodstvo, umjetnički savjet koji čine Mike Downey, Hrvoje Pukšec i Tanja Miličić, taj je smjer razvoja objedinilo pod krilaticom 61. Pulskog filmskog festivala: *Festival filmske publike, umjetnosti i zanata*.

Mnogo je hrvatskih filmova prijavljenih na ovogodišnju Pulu, a njih jedanaest nastalo je u nezavisnoj produkciji, što ukazuje na dobro snalaženje hrvatskih filmskih producenata u fondovima Europske unije te sve raznovrsnije i uspješnije funkcioniranje Hrvatskog audiovizualnog centra. Osobito me veseli što su u službeni natjecateljski program uvrstili hrvatski dugometražni dokumentarni film za koji filmska publika u Hrvatskoj iskazuje velik interes, a Pulski filmski festival postaje mjesto prikazivanja dugometražnih filmova bez obzira na filmski rod.

Pojačan kratkometražni program, međunarodni program koji posebnu pažnju posvećuje zemljama tzv. srednjoeuropskog kruga, novi filmski programi posvećeni pulskoj filmskoj povijesti ali i mladim filmoljupcima, novi program predavanja i stručnih panela svjetski poznatih filmskih stručnjaka te bliska suradnja s obližnjim Motovunskim filmskim festivalom upućuju na to da Umjetnički savjet i nova ravnateljica Gordana Restović prepoznaju važnost edukacije djece i mladih, ali i povezivanje filmskih profesionalaca kao najbolji način unapređivanja i razvoja audiovizualne proizvodnje.

Sve je to namijenjeno publici kojoj filmska ostvarenja omogućuju i ugodu i zabavu i osobni razvoj i bolje razumijevanje svijeta i izazova koji su pred svima nama. Jer kako je rekao Martin Scorsese: *Kada radim film, ja sam gledatelj*. Doista, svi oni koji proizvode filmove ujedno su i gledatelji. Budimo i mi, dio te zajednice, publika 61. Pulskog filmskog festivala.

prof. dr. sc. Andrea Zlatar Violić

In current discussions on the future of the European Union one of the most frequently cited statements is that made by Robert Schuman: *If I had to do it again, I would start with culture*. The Pula Film Festival reflects all the changes in cultural, social and economic concepts of Europe and their perception. It reminds us once again of the fact that the European Union is in fact primarily a cultural project any only secondarily an economic and political one.

Affirming itself as the festival of the audience in the last couple of years, the Pula Film Festival has taken one step forward becoming the central gathering place of film professionals from Croatia and all over the world. The new artistic leadership, the Artistic Board comprising Mike Downey, Hrvoje Pukšec and Tanja Miličić, has consolidated that course under the slogan of the 61st Pula Film Festival: *The Festival of Film Audience, Arts and Crafts*.

A large number of Croatian films applied for this year's festival, out of which eleven independent productions, which indicates that Croatian film producers do find their way around European Union funds and that the Croatian Audiovisual Centre has become more versatile and successful in its work. I am particularly pleased to see that Croatian full-length documentary film, favoured by Croatian audience, has been incorporated into the competition programme and that the Pula Film Festival has become a place of presentation of full-length films irrespective of the genre.

The richer short film programme, the international programme dedicating special attention to the countries of the so-called Central European circle, new film programmes dedicated to Pula's film history but also to young film enthusiasts, the new programme of lectures and professional panels of world renowned experts, as well as the close cooperation with the neighbouring Motovun Film Festival, indicate that the Artistic Board and new director Gordana Restović have recognized the importance of educating children and interconnecting film professionals as the best way to improve and develop audio-visual production.

However, all of this is for the audience that takes pleasure in watching films. Through film the audience achieves personal development as well as better understanding of the world and the challenges that lie ahead of all of us. Because, as Martin Scorsese said – *When I'm making a film, I'm the audience* – all of those making films are the audience. Let's be part of that community, the audience of the 61st Pula Film Festival.

Prof. Dr. Sc. Andrea Zlatar Violić



Župan Istarske županije Istria County Prefect

Pred nama je novo desetljeće Pulskog filmskog festivala i njegovo 61. izdanje koje donosi sve bolju kvalitetu domaće i inozemne filmske produkcije u naše najveće kino na otvorenom, pulsku Arenu.

Pulski filmski festival danas je najposjećenija kulturna manifestacija u Republici Hrvatskoj, a za nas u Istri on je i mnogo više. Od davne 1953. godine pa do današnjih dana PFF postao je svojevrsna institucija, naš ponos, tradicija i prepoznatljivost.

Pula je tradicionalno uz Pulski filmski festival grad filma i filmske publike, između ostalog i zahvaljujući Puli razvija se film, a zahvaljujući filmu razvija se Pula, osobito u onom ljudskom, kulturno-umjetničkom i društveno-sociološkom smislu. Nacionalni filmski program sazdan od hrvatskih ostvarenja gledatelji Puljani i gosti festivala s nestrpljenjem očekuju, kao i međunarodni program od probranih inozemnih naslova koji se gledaju na povijesnom rimskom Kaštelu.

Neopisiv je i nezaboravan osjećaj gledati filmove pod vedrim zvjezdanim nebom, unutar kulisa Arene, čarobne i na svijetu jedinstvene filmske pozornice. Kao i svake godine, iznova se veselimo još jednom filmskom tjednu u ljetnoj vrevi.

Poštovani Puljani, dragi domaćini i gosti, uživajmo u privilegiji čarolije filma u dvijetisućljetnoj Areni!

mr. sc. Valter Flego

A new decade of the Pula Film Festival is about to begin. The festival's 61st edition brings national and international films of ever higher quality to our largest open-air cinema, the Pula Arena.

Today, the Pula Film Festival is the most visited cultural event in the Republic of Croatia. However, for people in Istria the festival represents much more than that. Since as far back as 1953, the Pula Film Festival has become a sort of an institution, our pride, our tradition, and our brand. Traditionally, Pula is the city of film and film audience. Among other things, it is thanks to Pula that the cinema has progressed and, vice versa, it is thanks to film that the city has advanced, particularly in terms of its spirit, culture, art and society. The national film programme introduces Croatian films that the audience from Pula and festival visitors are anxious to see. Likewise, the audience is eager to see the international programme that offers a selection of international films that will be showcased in the Castle (Kaštel), a historical Roman fortress.

It is an indescribable and unforgettable experience to watch films under a starry sky, within the walls of the Arena, a magical and unique auditorium. Just like the previous years, we are looking forward to another cinematic week during the summer rush.

Dear citizens of Pula, dear national and international guests, let's enjoy the privilege to experience the magic of film in the millenarian Arena!

Mr. Sc. Valter Flego



Gradonačelnik Grada Pule Mayor of Pula

Drage Puležanke i Puležani, uvaženi gosti festivala!

Pula već više od šest desetljeća s radošću dočekuje početak svakog novog filmskog festivala, koji je postao zaštitni znak našega grada. Između Pule i filmskog festivala postoji dugogodišnja neraskidiva veza, a sam je festival, kao jedan od najposjećenijih ljetnih kulturnih događanja, postao tradicionalno mjesto okupljanja i druženja naših sugradana i njihovih obitelji. Slika prepune Arene nemalo puta je obišla svijet na radost i ponos svih Puležana i Puležanki.

Pula će u ovih petnaest dana biti susretište brojnih cijenjenih filmaša, redatelja, glumaca i ljubitelja filma koji će pod zvjezdanim nebom i na jedinstvenoj pozornici pulskog amfiteatra moći uživati u ponajboljim filmovima iz Hrvatske, regije, ali i svijeta. Pula će, kao i ranijih godina, živjeti sa svojim festivalom koji će bogatim popratnim događanjima, koncertima i radionicama dodatno oživiti filmski ugodaj u gradu i razveseliti sve ljubitelje sedme umjetnosti.

Pulski filmski festival, koji se diči i titulom najstarijeg nacionalnog filmskog festivala na svijetu, pridonio je tome da je Pula danas priznato i nadaleko poznato središte filmske umjetnosti, za koje ćemo se skupa truditi da tako i ostane još niz godina.

Boris Miletić

Dear Pula citizens, dear guests!

For more than six decades Pula has been anticipating the commencement of each new film festival, the trademark of our city. The unbreakable link between Pula and the film festival spans a long period of time. As one of the most visited cultural summer events, the festival has become a traditional gathering place for our citizens and their families. The pride and joy of all the Pula citizens, the picture of the packed Arena has circulated the world a number of times.

During these fifteen days Pula will be the place where an array of acclaimed film professionals, directors, actors and film enthusiasts will gather under a starry sky and on the unique stage of the Pula amphitheatre to enjoy some of the best films from Croatia, the region and the world. Just like the previous years, the city of Pula will live with its festival. To the joy of film enthusiasts, a number of sidebar programmes, concerts and workshops will enliven the cinematic atmosphere in the city.

The Pula Film Festival, the longest-lived national film festival in the world, has contributed to the fact that the city of Pula has become an acclaimed and widely recognized cinema centre and we will all give our best to keep it that way for a number of years to come.

Boris Miletić



Mike Downey

Umjetnički savjet Pulskog filmskog festivala

Artistic Board of Pula Film Festival



Tanja Miličić



Hrvoje Pukšec

Prije godinu dana Pulski filmski festival je izgledao kao festival iz snova – prije svega zbog rekordnog broja hrvatskih naslova, ali i redovito ispunjene Arene. Bolji poznavatelji prilika veselili su se 60. izdanju našeg najvećeg filmskog festivala, no istodobno su sa strepnjom gledali u budućnost. Dvadeset i četiri hrvatske (ko)produkcije u samo jednoj godini teško da se tako skoro mogu ponoviti, baš kao i obljetničko ozračje u kojem sve izgleda bolje, ljepše i uspješnije.

O godini neposredno nakon obljetničke rijetko se piše, a upravo je takva, ova 61., naša prva. Tročlani umjetnički savjet velika je organizacijska promjena za festival, ali i za nas koji smo se tog posla prihvatili. Od početka smo svjesni kako nam zadatak nije zadržati status quo, već napraviti iskorak, ponuditi rješenje za ono što Pulski filmski festival već dugo iščekuje – rast, osnaženje i pozicioniranje na europskoj festivalskoj sceni. Listajući stranice ovog kataloga i još više – gledanjem filmova i pohađanjem profesionalnih radionica i predavanja koje smo za Vas odabrali i probrali, vjerujemo da ćete promjene lako primijetiti.

Naš je cilj jednostavan: Pulski filmski festival. Na njemu se mogu prikazati samo filmovi koji to doista i zaslužuju, a on istodobno ne smije biti samo prezentacijska platforma. Pulski filmski festival mora imati sretnu publiku, ali i zainteresirane filmske profesionalce. Mislili smo i mislit ćemo i na jedne i na druge – to je objašnjenje i obećanje rada ovog umjetničkog savjeta.

Mike Downey, Tanja Miličić, Hrvoje Pukšec

A year ago, the Pula Film Festival looked like a dream festival – first, because of the record number of Croatian films but also due to the packed Arena. Those who were more familiar with the situation looked forward to the 60th edition of our biggest film festival at the same time feeling very uneasy about the future. Twenty-four Croatian (co)productions in just a year is not something likely to repeat itself. The same can be said about the anniversary atmosphere when everything looks better, prettier and more successful. Seldom is the year following the anniversary a topic, and that is precisely the case of the 61st one, our first. The three-member Artistic Board is a huge organizational change for the festival and for us who took this commitment. We are aware from the onset that our task is not to maintain the status quo but to make a breakthrough and offer a solution for what the Pula Film Festival has long been awaiting – growth, affirmation and positioning on the European film scene. Turning the pages of the catalogue and, even more so, watching the films and attending professional workshops and lectures we have prepared and selected for you, we believe you will quickly notice the changes.

Our goal is simple: the Pula Film Festival. Only those films that really deserve it can be presented at the festival. At the same time, the festival can not only represent a presentation platform. The Pula Film Festival must have a happy audience as well as interested film professionals. We have not forgotten and we will not forget either of the two – that is the explanation and the promise of the work of this Artistic Board.

Mike Downey, Tanja Miličić, Hrvoje Pukšec



Ravnateljica Javne ustanove Pula Film Festival

Director of the Pula Film Festival Public Institution

Pula je već desetljećima tijekom ljetnih mjeseci mjesto na kojem se publika pokloni svim filmskim stvarateljima i s nestrpljenjem očekuje nove ispričane priče, tehnička dostignuća, ali i nove glumce, redatelje, majstore kamere, zvuka i svjetla. Ta neobična sprega antičkog spomenika, publike i filmske umjetnosti čini ovaj festival drugačijim; on jednostavno magnetski privlači svakoga tko iskreno i bezrezervno voli taj svijet.

Uloga je organizatora svima pružiti najbolje što može, poštovati tradiciju i nastojanja prethodnika te pomicati granice i otvarati se novim, svjetskim trendovima. Poštujući struku i savjetodavna tijela, gledateljima se uvijek želi pružiti najbolje moguće, nagraditi i pohvaliti ili razmijeniti mišljenja te educirati mlade naraštaje.

Svaka je Pula drugačija i predstavlja godišnji rad, razna promišljanja, odabire, kontakte, organizacijske i kreativne novine sažete u petnaest festivalskih dana.

Želim da se svi osjećaju dobro, uživaju u filmovima i raznim popratnim događanjima, dajući svoj doprinos novim idejama i savjetima jer je Pula temeljena na dobroj kreativnoj energiji i ljubavi svih Puljana koji su u festival utkali dio svojih života.

Stoga vas u svoje ime i u ime svih djelatnika Pulskog filmskog festivala srdačno pozivam na 61. festival.

Gordana Restović

Already for decades, during the summer months, Pula has been a place where the audience pays homage to filmmakers and eagerly awaits new stories, technical achievements, as well as new actors, directors, cinematographers, sound and lightning designers. It is this peculiar union comprising the antique amphitheatre, the audience and film that makes this festival different. Simply, it acts like a magnet attracting everyone deeply and unconditionally in love with this world.

The role of the organizer is to provide the best possible experience for everyone, to respect the tradition and the tendencies of its predecessors and to open up to global trends. Respecting the profession and the advisory bodies, our aim is to offer the very best to the audience, to award and commend or exchange opinion and to educate younger generations.

Every festival is different. Every edition represents a year-long work, different analyses, selections, contacts, organizational and creative novelties compressed into fifteen festival days.

I wish you all have a great time, enjoy the films and an array of sidebar programmes, contributing with new ideas and advice because Pula's strength lies in creative energy and love of all the citizens of Pula who have woven a part of their lives into the festival. On behalf of the Pula Film Festival team and on my personal behalf I would like to invite you to visit the 61st Pula Film Festival.

Gordana Restović

Žiri i nagrade
Jury and Awards

Ocjenjivački sud hrvatskog programa – dugometražni film

Croatian Programme – Feature Film

Jury Members

Amra Bakšić Čamo PRODUCENTICA PRODUCER (BiH)

Nataša Dorčić GLUMICA ACTRESS (HR)

Ivana Fumić MONTAŽERKA EDITOR (HR)

Antonio Nuić REDATELJ DIRECTOR (HR)

Nick Holdsworth FILMSKI KRITIČAR FILM CRITIC (UK)



Amra Bakšić Čamo diplomirala je komparativnu književnost 1996. godine. Jedna je od osnivača SCCA/pro.ba, neovisne filmske, televizijske i video produkcijske kuće iz Sarajeva. Radila je kao producentica i koproducentica na brojnim nagrađivanim filmovima. Jedan od njih, *Epizoda u životu berača željeza* Danisa Tanovića, osvojio je veliku nagradu žirija i Srebrnog medvjeda za najbolju mušku ulogu na Međunarodnom filmskom festivalu u Berlinu 2013. godine. Već jedanaest godina vodi CineLink, regionalni koprodukcijski market i radionicu za razvoj projekata Sarajevo Film Festivala. Članica je mreža ACE i EAVE te Europske filmske akademije. Radi kao predavačica na Odsjeku za produkciju Akademije scenskih umjetnosti u Sarajevu.

Amra Bakšić Čamo received a degree in Comparative Literature in 1996. She is one of the founders of SCCA/pro.ba, independent film, video and TV production from Sarajevo. She has produced and co-produced a number of award-winning films. *An Episode in the Life of an Iron Picker* by Danis Tanović won the Jury Grand Prix and the Silver Bear for Best Actor at the 2013 Berlinale. For 11 years, she has been the head of the CineLink, regional co-production market and project development project of the Sarajevo Film Festival. She is a member of ACE and EAVE networks and an EFA member. Amra is working as a lecturer at the Academy of Performing Arts in Sarajevo, Production Department.



Nataša Dorčić (Rijeka, 1968.) diplomirala je glumu na Akademiji dramske umjetnosti u Zagrebu 1998. godine. Glumila je u brojnim hrvatskim filmovima i kazališnim predstavama. Dobitnica je Rektorove nagrade za ulogu u ispitnoj predstavi *Braća Karamazovi* (1994.), Velike zlatne arene za glavnu ulogu u filmu *Prepoznavanje* Snježane Tribuson (1996.) i Zlatne arene za ulogu u filmu *Moram spavat', anđele* Dejana Aćimovića (2007.). Glavne uloge u filmovima: *Mirta uči statistiku* Gorana Dukića (1991.), *Mondo Bobo* Gorana Rušinovića (1997.), *Neka ostane među nama* Rajka Grlića (2010.), *The show must go on* Nevija Marasovića (2010.).

Nataša Dorčić (Rijeka, 1968) received a degree in Acting from the Zagreb Academy of Dramatic Art in 1998. She has played in a number of Croatian films and theatre productions. She received the Rector's Award for her role in the exam play *The Brothers Karamazov* (1994), the Grand Golden Arena for Best Actress in a Leading Role in the film *Recognition* by Snježana Tribuson (1996) and the Golden Arena for the role in the film *I Have to Sleep, My Angel* by Dejan Aćimović (2007). Leading roles in films: *Myrtha Learns Statistics* by Goran Dukić (1991), *Mondo Bobo* by Goran Rušinović (1997), *Just Between Us* by Rajko Grlić (2010), *The show must go on* by Nevio Marasović (2010).



Ivana Fumić (Vukovar, 1976.) diplomirala je filmsku i televizijsku montažu na Akademiji dramske umjetnosti u Zagrebu. Kao montažerka dugometražnih igranih filmova debitira na filmu *Mondo Bobo* redatelja Gorana Rušinovića, za koji osvaja Zlatnu arenu za montažu na Pulskom filmskom festivalu 1997. godine. Kao montažerka radila je na jedanaest igranih filmova, između ostalog, na filmovima *Sretno dijete* (red. Igor Mirković, 2003.), *Što je muškarac bez brkova* (red. Hrvoje Hribar, 2005.), *Obrana i zaštita* (red. Bobo Jelčić, 2013.).

Ivana Fumić (1976, Vukovar) graduated from the Academy of Dramatic Arts in Zagreb, where she studied Film and Television Editing. Her debut as a feature film editor was on *Mondo Bobo* by Goran Rušinović, which won the Golden Arena for film editing at the 1997 Pula Film Festival. She has edited 11 feature films to date, among them *Happy Child* (dir. Igor Mirković, 2003), *What is a Man Without a Moustache* (dir. Hrvoje Hribar, 2005), *A Stranger* (dir. Bobo Jelčić, 2013).



Antonio Nuić (Sarajevo, 1977.) diplomirao je filmsku i TV režiju na Akademiji dramske umjetnosti u Zagrebu. Dugometražnim prvijencem *Sve džaba* osvojio je 2006. godine Veliku zlatnu arenu, Zlatnu arenu za režiju, scenarij i najbolju sporednu žensku ulogu te nagradu publike i Srce Sarajeva za najbolju mušku glavnu ulogu. Film *Kenjac* (2009.) osvojio je Zlatnu arenu za scenarij, kameru, glazbu i Oktavijana na Pulskom filmskom festivalu te nagradu za najbolji film na festivalu u Palm Springsu, a bio je prikazan i na festivalu u Rotterdamu. Trenutačno snima novi film *Život je truba*. Autor je scenarija svih svojih filmova.

Antonio Nuić (Sarajevo, 1977) received a degree in Film and Television Directing from the Zagreb Academy of Dramatic Art. His full-length debut *All for Free* earned him the Grand Golden Arena, the Golden Arena for Best Director, Best Screenplay and Best Actress in a Supporting Role as well as the Audience Award and the Heart of Sarajevo Award for Best Actor in a Leading Role. His film *Donkey* (2009) won the Golden Arena for Best Screenplay, Best Cinematography, Best Score and the Oktavijan Award at the Pula Film Festival as well as the best film prize at the Palm Springs Festival. The film was presented at the festival in Rotterdam as well. He is currently making his new film *Life is Like a Trumpet*. He wrote the screenplays for all his films.



Nick Holdsworth (Hemel Hempstead, Ujedinjeno Kraljevstvo, 1961.) britanski je filmski kritičar-slobodnjak i novinar. Dopisnik je iz Rusije i Istočne Europe za *The Times Higher Education Supplement*, *the Sunday Telegraph*, *Variety*, *The Hollywood Reporter*. Stručnjak je za suvremenu kinematografiju bivšeg Istočnog bloka. Objavio je nekoliko knjiga o Rusiji. Napisao je scenarij i režirao dokumentarni film *Kirgistski prodavač sladoleda, Obuka za promjenu u Srednjoj Aziji* (2009.).

Nick Holdsworth (Hemel Hempstead, UK, 1961) is a British freelance film critic and journalist. He is a foreign correspondent for Russia & Eastern Europe, covering the region for *The Times Higher Education Supplement*, *the Sunday Telegraph*, *Variety*, *The Hollywood Reporter*. He is an expert on the contemporary cinema of the former Eastern Bloc. He wrote several books about Russia, and wrote the script and directed a documentary film *The Kyrgyz Ice-Cream Seller, Training for Change in Central Asia* (2009).

Ocjenjivački sud međunarodnog programa

International Programme Jury Members

Leo Barraclough FILMSKI KRITIČAR FILM CRITIC (UK)

Fridrik Thor Fridriksson REDATELJ, PRODUCENT, GLUMAC DIRECTOR,
PRODUCER, ACTOR (IS)

Stanislav Tomić REDATELJ DIRECTOR (HR)



Leo Barraclough stariji je međunarodni dopisnik holivudskog časopisa *Variety*, u kojem radi posljednjih deset godina i piše o filmskoj i televizijskoj industriji u Ujedinjenom Kraljevstvu, Njemačkoj te istočnoj i srednjoj Europi. Prije toga radio je kao glavni urednik u magazinu *Screen International* i pomoćnik glavnog urednika u tvrtki Moving Pictures International.

Leo Barraclough is senior international correspondent for Hollywood magazine *Variety*, where he has worked for the past 10 years. He writes about the film and TV biz in the UK, Germany, and Eastern and Central Europe. Before joining *Variety*, he was managing editor at *Screen International*, and deputy editor at Moving Pictures International.



Fridrik Thor Fridriksson (Reykjavik, 1954.) započeo je svoju redateljsku karijeru početkom osamdesetih. Godine 1987. osnovao je produkcijsku kuću Islandska filmska korporacija. Međunarodni ugled stječe drugim igranim filmom *Djeca prirode* (1991.), koji osvaja nominaciju za Oscara za najbolji strani film. Pulski filmski festival predstavlja retrospektivu Fridrikssonovih filmova odabranih među njegovih gotovo dvadeset dugometražnih ostvarenja: *Rock u Reykjaviku* (1982.), *Djeca prirode* (1991.), *Vražji otok* (1996.), *Djeca svemira* (2000.), *Sokolovi* (2002.).

Fridrik Thor Fridriksson (Reykjavik, 1954) started his carrier in the early 1980s. In 1987, he founded the production company The Icelandic Film Corporation. As a director, Fridriksson gained international recognition with his second feature *Children of Nature* (1991), which was nominated for an Oscar as Best Foreign Language Film. This year the Pula Film Festival presents a retrospective of his films selected from almost twenty features he has directed: *Rock in Reykjavik* (1982), *Children of Nature* (1991), *Devil's Island* (1996), *Angels of the Universe* (2000), *Falcons* (2002).



Stanislav Tomić (1972.) diplomirao je filmsku i TV režiju na Akademiji dramske umjetnosti u Zagrebu. Režirao je kratki igrani film *Promašaj* (2001.), koji je osvojio Nagradu Jelena Rajković na Danima hrvatskog filma i jednosatni igrani film *Otac* (2005.), a zatim nekoliko TV-serija od kojih se posebno ističu *Dobre namjere*. Godine 2011. režirao je svoj prvi dugometražni igrani film, ratnu dramu *Josef*. Stanislav je autor više od 40 dokumentarnih filmova među kojima su i *Graditelj brodova* (2007.), *Delta* (2006.) i *Noć kristala* (2005.). Krajem devedesetih s Daliborom Matanićem i Tomislavom Rukavinom režirao je dokumentarce *Metropola* (1998.), *BAG* (1999.) i *Sretno!* (1999.).

Stanislav Tomić (1972) graduated in Film and TV Directing from the Zagreb Academy of Dramatic Art. His short fiction film *Promašaj* (2001) won the Jelena Rajković Award at the Days of Croatian Film. He directed a one-hour fiction film *Father* (2005), after which he made a few TV series, including *Good Intentions*. In 2011, he directed his first feature-length fiction film, the wartime drama *Josef*. Stanislav made more than 40 documentary films, including *Ship Builder* (2007), *Delta* (2006) and *Crystal Night* (2005). In the late 1990s, together with Dalibor Matanić and Tomislav Rukavina, he co-directed documentary films *Metropolis* (1998), *BAG* (1999) and *Good Luck!* (1999).

Ocjenjivački sud mladih filmofila

Young Cinephiles Jury Members

**Mihaela Cenkovčan, Matija Drniković,
Nika Petković, Mateja Posedi, Nada Savić,
Sabina Softić, Niko Sučić, Filip Zadro**

Projekt Mladi filmofili u kontekstu 61. izdanja Pulskog filmskog festivala doživio je značajno unaprjeđenje u odnosu na prethodne godine. Prvi put ostvarena je bliska suradnja između Motovunskog i Pulskog filmskog festivala pa će tako mladi zaljubljenici u film koji su putem natječaja zaslužili svoje mjesto u osmočlanoj edukacijskoj, kreativnoj i ocjenjivačkoj skupini nakon Pule otići i u Motovun. Mladi filmofili na oba će festivala pohađati niz radionica, predavanja i filmskih projekcija, o tome će voditi svoj blog, a na Pulskom filmskom festivalu će dodijeliti diplomu za najbolji hrvatski kratkometražni odnosno dugometražni film.

Within the context of the 61st edition of the Pula Film Festival, the **Young Cinephiles Project** has been significantly improved in relation to the year before. For the very first time close collaboration has been established between the Motovun and the Pula Film Festivals. Young cinephiles who have earned their place on the eight-member educational and creative jury through a public call for participation will move to Motovun after the closure of the Pula festival. At both of the festivals, young cinephiles will attend a series of workshops, lectures and film screenings, they will keep their blog on the topic, and they will grant diplomas for best Croatian short and feature-length film at the Pula Film Festival.

Nagrade 61. Pulskog filmskog festivala

61st Pula Film Festival Awards

Nagrade ocjenjivačkog suda u hrvatskom programu – dugometražni film

Velika zlatna arena za najbolji film

Zlatna arena za režiju

Zlatna arena za scenarij

Zlatna arena za glavnu žensku ulogu

Zlatna arena za sporednu žensku ulogu

Zlatna arena za glavnu mušku ulogu

Zlatna arena za sporednu mušku ulogu

Zlatna arena za kameru

Zlatna arena za montažu

Zlatna arena za glazbu

Zlatna arena za scenografiju

Zlatna arena za kostimografiju

Nagrada Breza za najboljeg debitanta – u jednoj od navedenih kategorija (donator nagrade je Ljevaonica umjetnina)

Žiri može dodijeliti **Zlatnu arenu za masku, Zlatnu arenu za oblikovanje zvuka, Zlatnu arenu za specijalne efekte**

Žiri može dodijeliti tri Zlatne arene za manjinske koprodukcije: **Zlatnu arenu za najbolji film, Zlatnu arenu za režiju, Zlatnu arenu za glumačko ostvarenje**

Nagrade ocjenjivačkog suda u međunarodnom programu

Zlatna arena za najbolji film

Zlatna arena za najboljeg redatelja

Ostale nagrade

Zlatna vrata Pule – nagrada publike za najbolji dugometražni film u hrvatskom programu (donator nagrade je Grad Pula)

Nagrada dječje publike za filmove u programu Pulica

Diplome žirija mladih filmofila – diploma za najbolji hrvatski dugometražni film i diploma za najbolji hrvatski kratkometražni film

Nagrada Fabijan Šovagović – dodjeljuje Hrvatsko društvo filmskih redatelja za poseban glumački doprinos hrvatskoj kinematografiji

Nagrada Vedran Šamanović – za inovativnost

Oktavijan – dodjeljuje Hrvatsko društvo filmskih kritičara za najbolji hrvatski dugometražni film

Diploma – dodjeljuje Hrvatsko društvo filmskih kritičara za najbolji film u kategoriji hrvatske manjinske koprodukcije

Sponzorske nagrade

Croatian Programme – Feature Film Awards

Grand Golden Arena for Best Film

Golden Arena for Best Director

Golden Arena for Best Screenplay

Golden Arena for Best Actress in a Leading Role

Golden Arena for Best Actress in a Supporting Role

Golden Arena for Best Actor in a Leading Role

Golden Arena for Best Actor in a Supporting Role

Golden Arena for Best DOP

Golden Arena for Best Editor

Golden Arena for Best Music

Golden Arena for Best Art Director

Golden Arena for Best Costume Design

Breza Award for Best Debutant – in one of the listed categories (donated by Ljevaonica umjetnina)

Three special Golden Arenas (optional): **Golden Arena for Best Make-up, Golden Arena for Best Sound, Golden Arena for Best Special Effects**

Three Golden Arenas for Minority Co-productions (optional): **Golden Arena for Best Film, Golden Arena for Best Director, Golden Arena for Best Actor/Actress**

International Programme Awards

Golden Arena for Best Film

Golden Arena for Best Director

Other Awards

Golden Gate of Pula Audience Award – audience award for the best film in the Croatian Programme – Feature Film Competition (donated by the City of Pula)

Children's Audience Award for the Best Film in Pulica Programme

Young Cinephiles Jury – Diploma for Best Croatian Feature Film and Diploma for Best Croatian Short Film

Fabijan Šovagović Award – granted by the Croatian Film Directors Guild to actors for outstanding contribution to Croatian film industry

Vedran Šamanović Award – for innovativeness

Oktavijan – granted by the Croatian Film Critics Association for Best Croatian Feature Film

Diploma – granted by the Croatian Film Critics Association for Best Film in Minority Co-production category

Sponsor awards

Dobitnik Nagrade Fabijan Šovagović: Mustafa Nadarević

Winner of the Fabijan Šovagović Award: Mustafa Nadarević



Ničiji sin No One's Son



Hasanaginica

Tko god je proveo vijek pred malim ekranom konzumirajući dramske programe ili češće kupovao kartu za kino ili kazalište zna da je raspon likova koje je u stanju odigrati Mustafa Nadarević mnogo širi od onoga što ga sugerira naslov humoristične televizijske serije *Lud, zbunjen, normalan* (2007.–), u kojoj već nekoliko sezona živi u koži priprostog Bosanca Izeta Fazlinovića. Više od četrdeset godina na sceni zagrebačkog HNK, nešto manje na televizijskim ekranima i filmu, glumac bosanskohercegovačkih korijena, zagrebačke adrese i filmske karijere koja se proteže kinematografijama bivše Jugoslavije, imao je priliku dokazati da je jedan od najsvestranijih talenata koje je glumište na ovim prostorima ikada imalo.

Kasnih šezdesetih dobio je prve uloge u hrvatskom filmu (*Gravitacija ili čudnovata mladost činovnika Borisa Horvata*, Branko Ivanda, 1968.), sedamdesetih odigrao prve epizode u poznatim televizijskim serijama (*Fiskal*, 1970.; *Prosjaci i sinovi*, 1971.; *Nikola Tesla*, 1977. i dr.), da bi od početka osamdesetih njegov neiscrpan dar zasjao punim sjajem, najprije u televizijskoj seriji *Velo misto* (1980. – 1981.) Joakima Marušića, gdje se bez greške uvukao u lokalni "patricijski" diskurs "feti-vog" Splitsanina Duje Kaliterne, a potom u predstavi *Dunda Maroja* u režiji Ivica Kunčevića, gdje je sezonama utjelovljavao plebejske hedonističke egzaltacije Držićeva Pometa. U tim nezaboravnim ulogama Nadarević je pokazao da ga jednako dobro služe sluh i scenski govor, koji s lakoćom svladava, kao i dramske obrate i dijalektalne idiome, i tijelo – koje se nakon široke i nedvosmislene pometovske ili siranovske geste "primiruje" u mikroglumi i psihološkim nemirima glembajevštine. Između kazališne i filmske verzije Leonea u *Gospodi Glembajevima* Antuna Vrdoljaka iz 1988., koja mu je donijela Zlatnu arenu na festivalu u Puli, Nadarević je promijenio niz sličnih krležijanski tije-snih i etički problematičnih koža, igrajući uloge središnjih ili epizodnih antagonista u filmovima kao što su *Miris dunja* Mirze Idrizovića (1982.), *Otac na službenom putu* Emira Kusturice (1985.) ili *Već viđeno* Gorana Markovića (1987.). Njegujući takav imidž i tijekom turbulentnih filmskih devedesetih te početkom novog milenija, Nadarević će kao glumac privlačiti hrvatske redatelje svih naraštaja, od Papića (*Priča iz Hrvatske*, 1991.) i Berkovića (*Kontesa Dora*, 1993.) do Schmidta (*Đuka Begović*, 1991.; *Vukovar se vraća kući*, 1994.; *Kraljica noći*, 2001.), Ogreste (*Isprani*, 1995.), Sedlara (*Gospa*, 1995., *Četverored*, 1999.), Nole (*Dok nitko ne gleda*, 1993.), Hribara (*Puška za uspavlivanje*, 1997.) ili Aćimovića (*Je li jasno, prijatelju?*, 2000.).

Nakon glavne uloge vremesnog sarajevskog pjesnika koji se tijekom opsade grada brine za dvoje malodobnih izbjeglica u *Savršenom krugu* Ademira Kenovića (1997.) i epizode u oskarovskoj *Ničijoj zemlji* (2001.) omiljeni glumac A. Vrdoljaka opet postaje "svačiji", igrajući s još jačim glumačkim intenzitetom i investicijom mudre/zrele dobi u filmovima hrvatskih, bosanskohercegovačkih, makedonskih i srpskih autora. Različiti karakteri, temperamenti i mentaliteti koje s primjerenom emocijom utjelovljuje u filmovima *Kod amidže Idriza Pjera Žalice* (2004.), *Duga mračna noć* A. Vrdoljaka (2004.), *Iluzija* S. Ristovskog (2004.), *Ničiji sin* A. A. Ostojića (2008.) ili *Kad svane dan* G. Paskaljevića (2012.) daju naslutiti da se iza Nadarevića, i nakon više desetaka ostvarenih uloga, još krije neistraženo glumačko prostranstvo.



Gospoda Glembajevi The Glembays

Whoever spent his life in front of the television consuming dramatic programming or frequently bought cinema or theatre tickets, knows that the range of characters Mustafa Nadarević is capable of playing is much broader than what the title of the comedy series *The Crazy, the Confused, and the Normal One* (2007–) suggests. For several seasons, Nadarević has been inhabiting the skin of the simple-minded Bosnian Izet Fazlinović. More than forty years on the stage of the Croatian National Theatre in Zagreb, somewhat less on television and in film, this Zagreb based actor of Bosnian-Herzegovinian origin with a screen career encompassing the cinema of the former Yugoslavia has had the opportunity to prove that he is one of the most versatile talents this region has ever had. In the late sixties, he played his first roles in Croatian film (*Gravity, or Fantastic Youth of Boris Horvat*, Branko Ivanda, 1968), in the seventies he played in the first episodes of some famous television series (*Fiskal*, 1970; *Beggars and Sons*, 1971; *Nikola Tesla*, 1977, etc.), only to see his talent flourish in the early eighties, first in the TV series *Velo misto* by Joakim Marušić (1980 – 1981), in which he slipped into the local 'patrician' discourse of a 'typical' man from Split, Duje Kaliterna, and later in the play *Uncle Maroje* directed by Ivica Kunčević, where he embodied the plebeian hedonistic exaltations of Držić's Pomet during many seasons. Portraying these unforgettable characters, Nadarević proved that both his hearing and his voice and speech skills serve him well. He masters these skills as well as dramatic twists and local dialects with ease. Moreover, he is in perfect command of his body, which after a broad and unambiguous Pomet-esque or Cyrano-esque gesture 'calms down' in micro acting and psychological restlessness of the Glembays. Between the theatrical and the screen version of Leone in Antun Vrdoljak's *The Glembays* from 1988, which earned him the Golden Arena at the Pula Film Festival, Nadarević changed a series of similar tight and ethically problematic skins typical of Krleža, playing the roles of central or episodic antagonists in films such as *The Smell of Quinces* by Mirza Idrizović (1982), *When Father Was Away on Business* by Emir Kusturica (1985) or *Déjà vu* by Goran Marković (1987). Cultivating such an image during the turbulent nineties and at the start of the new millennium as well, Nadarević attracted Croatian directors of all generations – from Papić (*Story from Croatia*, 1991) and Berković (*Countess Dora*, 1993) to Schmidt (*Đuka Begović*, 1991; *Vukovar: The Way Home*, 1994; *Queen of the Night*, 2001), Ogresta (*Washed Out*, 1995), Sedlar (*Gospa: The Miracle of Medjugorje*, 1995, *In Four Rows*, 1999), Nola (*When Nobody is Looking*, 1993), Hribar (*The Tranquilizer Gun*, 1997) and Aćimović (*Is It Clear, My Friend?*, 2000). After playing the role of an aged poet from Sarajevo who takes care of two children refugees during the siege of the city in Ademir Kenović's *The Perfect Circle* (1997) and an episode in the Oscar-winning *No Man's Land* (2001), A. Vrdoljak's favourite actor becomes 'everyone's' once again, playing with the even stronger acting intensity and the investment of maturity in films by regional authors. Different characters, temperaments and mentalities embodied with an adequate emotion in the films *At Uncle Idriz's* by P. Žalica (2004), *Long Dark Night* by A. Vrdoljak (2004), *Mirage* by S. Ristovski (2004), *No One's Son* by A. A. Ostojić (2008) or *When Day Breaks* by G. Paskaljević (2012) indicate that, even after having portrayed tens of characters, Nadarević can still reveal much of his unexplored acting riches.

Kad svane dan When Day Breaks



Dobitnik Nagrade Vedran Šamanović: Toma Šimundža za eksperimentalni film *Pinokio* (UMAS, Split)

Winner of Vedran Šamanović Award: Toma Šimundža for experimental film *Pinocchio* (UMAS, Split)



Utemeljena u počast prerano preminulom filmskom snimatelju i autoru Vedranu Šamanoviću, a prvi put dodijeljena na Pulskom filmskom festivalu 2010. godine, nagrada Vedran Šamanović dodjeljuje se *filmskom umjetniku koji je u bilo kojoj grani filmske umjetnosti, u kratkom ili dugom metru, inovativnim pristupom proširio granice filmskog izraza u hrvatskom filmu*. Prema pravilniku koji supotpisuje pet filmskih udruga-osnivačica (Hrvatsko društvo filmskih djelatnika, Hrvatska udruga filmskih snimatelja, Društvo hrvatskih filmskih redatelja, Hrvatsko društvo filmskih kritičara i Hrvatski filmski savez) u konkurenciju za nagrade ulaze svi hrvatski filmovi javno prikazani od 30. lipnja prethodne do 1. srpnja tekuće kalendarske godine.

Nakon uvida u hrvatsku filmsku produkciju prikazanu u tom razdoblju, tročlani žiri u sastavu Željko Luketić (filmski kritičar, HDFK), Katarina Zrinka Matijević Veličan (filmska redateljica, DHFR) i Diana Nenadić (filmska kritičarka, HFS) najsnažnije argumente za Nagradu Šamanović pronašao je u kratkom eksperimentalnom filmu *Pinokio* autora Tome Šimundže u produkciji Umjetničke akademije u Splitu.

Odbacivanje naracije kao konvencije igranofilmske kinematografije jedna je od generičkih značajki eksperimentalnoga filma, samo što se autori skloni ovome filmskom rodu s radostima *mainstream* pripovijedanja *obračunavaju* na razne načine. Izbor Tome Šimundže u ovom osebujnom eksperimentu nije neuobičajen, ali postiže začudne učinke: autor dovodi naraciju u pitanje samim pokušajem snimanja narativnoga filma o suvremenoj verziji Collodijeva lažljiva lutka, koji voljom eksperimentalnog koncepta potkopava kako prikaz i fabuliranje, tako i glumačku igru i režiju.

Šimundžin *Pinokio* pritom izgleda kao da je sastavljen od samih otpadaka: neupotrebljivih dijelova snimljena materijala, u kojima su zabilježene nejasne, proturječne ili neproduktivne redateljeve upute glumcu, njegova vika i psovke, šeptrljivo odigrane glumačke scene ili prizori u koje su se tijekom snimanja umiješali navodni slučajni prolaznici. U igri su stalni međusobni nesporazumi protagonista – glumca koji glumi Pinokija i redatelja koji se čuje iza kamere, ali ne vidi – kao i njihovi nesporazumi sa samima sobom i okolinom, praćeni šlampavim i nerazgovijetnim vizualnim zapisom, kao da snimatelj/redatelj nije imao nikakvu kontrolu nad kamerom, da bi je na kraju neispravnu vratio ljutitu iznajmljivaču.

Paradoksalni je učinak Šimundžina duhovita autorefleksivnog eksperimenta da u konačnici ipak zadržava natruhe nekakve priče, samo što je to priča o nemoći filmskog kazivanja, u kojoj nevještog dijegetskog redatelja u *filmu unutar filma* na kraju zamišljamo s Pinokijevim dugim nosom, a redatelja *Pinokija* kao zaigranog istraživača koji pokazuje kako se od nesuvislog filmskog materijala može napraviti suvisao film.



Founded in honour of Croatian cinematographer and director Vedran Šamanović and granted for the first time at the 2010 Pula Film Festival, the Vedran Šamanović Award is granted to *an artist who has, in any branch of cinematic art, be it full or short-length film, broadened the boundaries of expression in Croatian cinema with an innovative approach*.

According to the Ordinance co-signed by five founding film associations (Croatian Film Makers Association, Croatian Cinematographers Association, Croatian Film Directors' Guild, Croatian Film Critics Association and Croatian Film Association) films competing for the award are Croatian films shown publicly from June 30th of the previous year to July 1st of the current calendar year. Having analysed the Croatian film production presented during the mentioned period, the three-person jury composed of Željko Luketić (film critic, Croatian Film Critics Association), Katarina Zrinka Matijević Veličan (film director, Croatian Film Directors' Guild) and Diana Nenadić (film critic, Croatian Film Association) found strongest arguments for granting the Vedran Šamanović Award in the short experimental film *Pinocchio* by Toma Šimundža, produced by the Art Academy in Split.

Discarding narration as the convention of feature film is one of the generic characteristics of experimental film but the directors who favour this film genre *struggle with* the joys of mainstream narration in different manners. The choice made by Toma Šimundža in this peculiar experiment is not an unusual one, but it achieves amazing effects: the director questions narration with the sheer attempt to make a narrative film on the contemporary version of Collodi's lying puppet that due to the experimental concept undermines both the presentation and the storyline as well as acting and directing.


Moreover, Šimundža's *Pinocchio* looks like it's made of scraps: useless parts of recorded material with vague, contradictory or unproductive director's instructions, his yelling and swearing, scenes played out clumsily or scenes involving accidental passers-by. There are constant misunderstandings between the protagonists at play – the actor portraying Pinocchio and the director whom we can hear but not see behind the camera – as well as their misunderstandings with themselves and the environment, accompanied by sloppy and indistinct visuals, as if the cinematographer/director hadn't had any control of the camera only to finally give it back, faulty, to the angry rental manager.

The paradoxical result of Šimundža's witty self-reflexive experiment is that in the end it does maintain traces of some sort of a story. However, it's a story about the incapacity of cinematic narration in which we imagine the unskilled diegetic director in *a film within a film* with Pinocchio's long nose and *Pinocchio's* director as a playful researcher who shows how one can make a coherent film using incoherent film material.



Legenda

Tags

- HA** film koji je dijelom ili u potpunosti financirao Hrvatski audiovizualni centar
VC film partly or fully financed by the Croatian Audiovisual Centre
- HRT** film koji je dijelom ili u potpunosti financirala Hrvatska radiotelevizija
film partly or fully financed by the Croatian Radiotelevision
- ST** film proizveden u okviru visokoobrazovne institucije
UD film produced within the framework of a higher education institution
-  film s manjinskim udjelom hrvatskog producenta
film with a minority Croatian production share
- IND** film nastao izvan institucionalne potpore
film made without institutional support

-  Hrvatski program
Croatian Programme
-  Dugometražni film
Feature Film
-  Kratkometražni film
Short Film
-  Medunarodni program
International Programme
-  Dugometražni film
Feature Film
-  Kratkometražni film
Short Film
-  Program za mlade
Youth Programme
-  Program za djecu
Children's Programme

Hrvatski program –
dugometražni film
Natjecanje
Croatian Programme –
Feature Film Competition



Slovačka, Češka, Hrvatska
Slovakia, Czech Republic, Croatia

2013 | 87'

dokumentarni film documentary film
manjinska koprodukcija
minority co-production

REŽIJA DIRECTORS

Peter Kerekes, Pavol Pekarčík, Ivan Ostrochovský

Baršunasti teroristi

Zamatoví teroristi Velvet Terrorists

SCENARIJ SCREENPLAY **Peter Kerekes, Pavol Pekarčík, Ivan Ostrochovský** KAMERA
DOP **Martin Kollár** MONTAŽA EDITORS **Marek Šulík, Zuzana Cséplö** SCENOGRAFIJA ART
DIRECTOR **Tatjana Lacko** GLAZBA MUSIC **Marián Čurko** ZVUK SOUND **Tobiaš Potočný**
SPECIJALNI EFEKTI SPECIAL EFFECTS **Jan Ris, Kamil Jafar**
PRODUCENT PRODUCER **Peter Kerekes** PRODUKCIJA PRODUCTION **Peter Kerekes s.r.o.**
KOPRODUCENTI CO-PRODUCERS **Filip Remunda, Siniša Juričić** KOPRODUKCIJE
CO-PRODUCTIONS **Nukleus film (HR), Hypermarket Film (TZ)** DISTRIBUCIJA SALES (HR)
Nukleus film (SVIJET WORLD) Deckert Distribution GmbH



Mezinárodní filmový festival Karlovy Vary 2013 (nagrada FEDEORA FEDEORA Award), **Internationale Filmfestspiele Berlin 2014 – Forum** (nagrada publike, nezavisni žiri časopisa *Tagesspiegel* *Tagesspiegel Readers' Prize*), **ZagrebDox 2014**

Baršunasti teroristi film je o manjim i neuspjelim terorističkim zavjerama. Pratimo tri protagonista. Prvi je htio dignuti u zrak ukrašenu pozornicu postavljenu za proslavu Praznika rada u sedamdesetima. Drugi je planirao atentat na predsjednika i početak anti-komunističke revolucije, ali njegovo pismo CIA-i bilo je toliko naivno da mu se nitko nije potrudio odgovoriti. Treći je digao u zrak komunističke plakate. Ovo je film o relativnim pogledima na povijest i perspektivama iz kojih možemo promatrati ove pojedince i njihova djela.

Velvet Terrorists is a film about minor and foiled terrorist plots. The film focuses on three protagonists. The first one wanted to blow up a decorated stage during a May 1st celebration in the 1970s. The second one planned to assassinate the president and start an anticommunist revolution but his letter to the CIA was so naive that nobody bothered to reply. The third one blew up communist billboards. This film is about our relative views of history and the perspectives from which we can interpret these individuals and their actions.

Peter Kerekes (Košice, Slovačka, 1973.) diplomirao je režiju dokumentarnog filma na Akademiji izvedbenih umjetnosti u Bratislavi. Filmovi: *Kuhanje povijesti* (2009.), *66 sezona* (2003.), *Morytats and Legends of Ladamira* (1998.).

Pavol Pekarčík (Spišská Sobota, Slovačka, 1972.) diplomirao je režiju dokumentarnog filma na Akademiji izvedbenih umjetnosti u Bratislavi. Filmovi (s I. Ostrochovskim): *Uli Blaho* (2008.), *Karakorum* (2005.), *Manje zlo* (2004.), *Vjetar* (2004.).

Ivan Ostrochovský (Žilina, Slovačka, 1972.) diplomirao je režiju dokumentarnog filma na Akademiji izvedbenih umjetnosti u Bratislavi. Filmovi: *Ilja* (2010.), *Scenarij za dokumentarni film* (2001.), *Pietro Pascalo* (2000.).

Peter Kerekes (Košice, Slovakia, 1973) graduated in film directing from the Academy of Performing Arts in Bratislava. Films: *Cooking History* (2009), *66 Seasons* (2003), *Morytats and Legends of Ladamira* (1998).

Pavol Pekarčík (Spišská Sobota, Slovakia, 1972) graduated in documentary filmmaking from the Academy of Performing Arts in Bratislava. Films (with I. Ostrochovsky): *Uli Blaho* (2008), *Karakorum* (2005), *Lesser Evil* (2004), *Wind* (2004).

Ivan Ostrochovsky (Žilina, Slovakia, 1972) graduated in documentary filmmaking from the Academy of Performing Arts in Bratislava. Films: *Ilja* (2010), *A Screenplay to a Documentary Film* (2001), *Pietro Pascalo* (2000).

Hrvatska Croatia
2014 | 90'
ratni akcijski war action
svjetska premijera world premiere

REŽIJA DIRECTOR

Kristijan Milić

Broj 55

Number 55

SCENARIJ SCREENPLAY **Ivan Pavličić** KAMERA DOP **Mirko Pivčević** MONTAŽA EDITOR **Veljko Segarić** SCENOGRAFIJA ART DIRECTOR **Damir Gabelica** KOSTIMOGRAFIJA COSTUMES **Vedrana Rapić** GLAZBA MUSIC **Andrija Milić** ZVUK SOUND **Ivica Drnić** MASKA MAKE-UP **Ana Bulajić Črček** SPECIJALNI EFEKTI SPECIAL EFFECTS **Branko Repalust** VIZUALNI EFEKTI VISUAL EFFECTS **Kristijan Mršić**
GLAVNA MUŠKA ULOGA LEAD ACTOR **Goran Bogdan** SPOREDNE MUŠKE ULOGE SUPPORTING ACTORS **Alan Katić, Marko Cindrić, Dražen Mikulić, Marinko Prga, Darko Milas, Jan Kerekeš, Slaven Španović, Alen Liverić, Ivan Ožegović, Samir Vujčić, Hrvoje Vladisavljević, Slaven Knezović, Asim Ugljen**
PRODUCENT PRODUCER **Stanislav Babić** PRODUKCIJA, DISTRIBUCIJA PRODUCTION, SALES **Hrvatska radiotelevizija Croatian Radiotelevision (HRT)**



U jesen 1991. godine mala skupina hrvatskih vojnika odlazi u patrolu improviziranim oklopnim vozilom vlastite izrade. U obližnjem selu upadaju u zasjedu, vozilo biva onesposobljeno, a oni su prisiljeni sakriti se u obližnju kuću. Njihov otpor udruženim snagama pobunjenih Srba, JNA i srpskih specijalaca traje gotovo 24 sata, a paralelno pratimo napore njihovih suboraca da ih izvuku iz okruženja. Priča je utemeljena na istinitom događaju. In the autumn of 1991, a small group of Croatian soldiers go on patrol in an improvised armoured vehicle. Soon, they are ambushed, the vehicle gets destroyed and they are forced to hide in a nearby house. Their resistance to the rebel Serbs, Yugoslav Army and Serbian Special Forces lasts for 24 hours, while their fellow combatants are trying to get them out. The story is based on true events.

Kristijan Milić rođen je 1969. godine u Zagrebu. Od 1993. do 2000. godine radio je kao rasvjetlivač i scenski tehničar. Godine 1994. upisuje Akademiju dramske umjetnosti u Zagrebu. Na studiju režira tri kratkometražna igrana filma. Godine 2001. diplomirao je kao filmski i TV redatelj. Dugometražni filmovi: *Živi i mrtvi* (2007.), *24 sata* (omnibus, 2002.), neki kratkometražni: *Soba 3* (2013.), *Sigurna kuća* (2002.), *Dosada* (1998.), TV serije: *Počivali u miru* (2013.) i *Hitna 94* (1998. – 1999.). **Kristijan Milić** was born in 1969 in Zagreb. From 1993 to 2000, he worked as a lighting technician and a grip. In 1994, he enrolled at Academy of Dramatic Arts in Zagreb. During his college years, he directed three short films. In 2001, he received a degree in Film and Television Directing. Feature films: *The Living And The Dead* (2007), *24 Hours* (omnibus, 2002), selected short films: *Room 3* (2013), *Safe House* (2002), *Boredom* (1998), TV shows: *Rest in Peace* (2013), *ER 94* (1998 – 1999).

Hrvatska, Sjedinjene Američke Države
Croatia, United States of America
2014 | 78'
kriminalistička drama crime drama
prvi film first feature
svjetska premijera world premiere

REŽIJA DIRECTOR

Darko Šuvak*

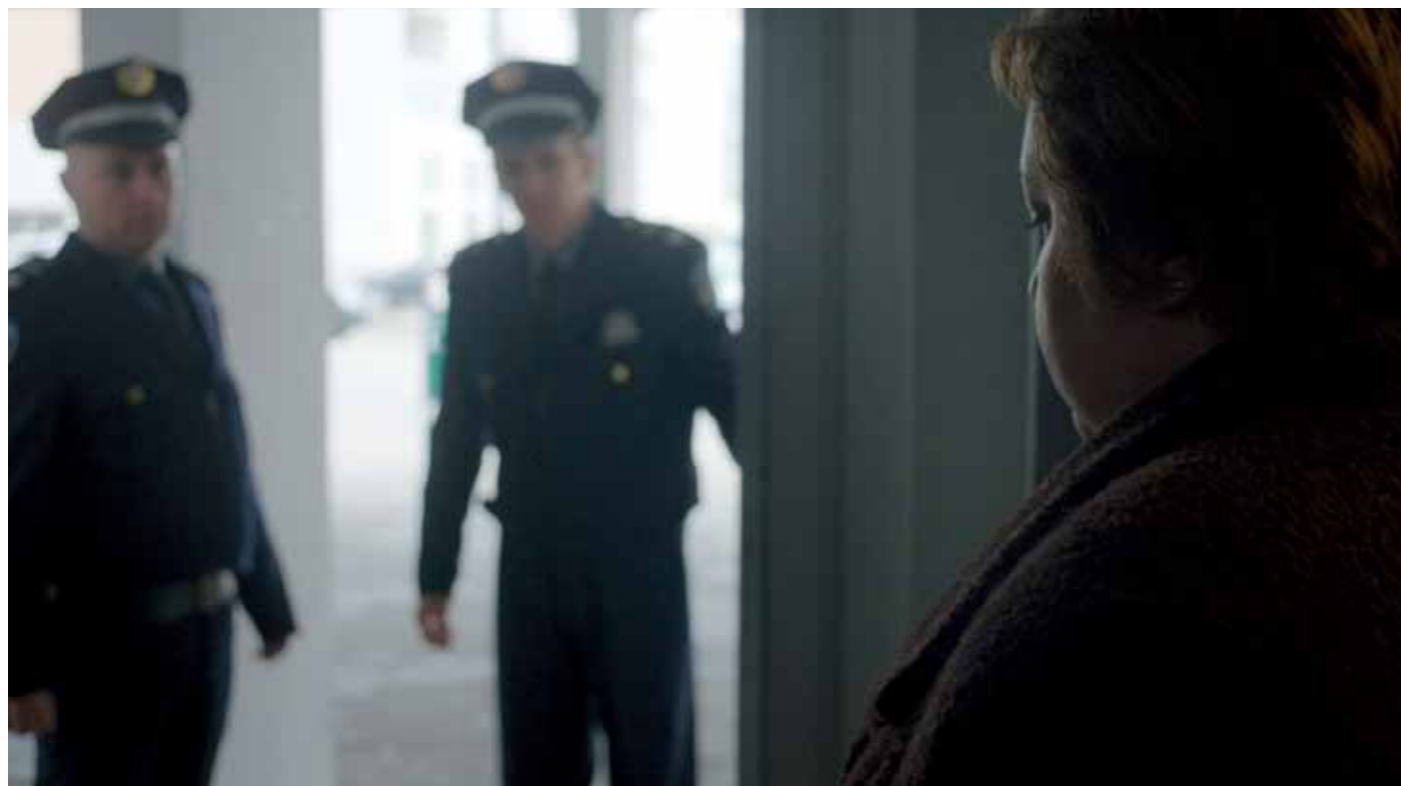
Happy Endings

Happy Endings

SCENARIJ SCREENPLAY **Darko Šuvak*** KAMERA DOP **Branko Linta** MONTAŽA EDITOR **Miran Miošić** SCENOGRAFIJA ART DIRECTOR **Damir Gabelica** KOSTIMOGRAFIJA COSTUMES **Morana Starčević, Nikolina Kostanjšek** GLAZBA MUSIC **Nuno Malo** MASKA MAKE-UP **Ana Črček Bulajić**

GLAVNA ŽENSKA ULOGA LEAD ACTRESS **Areta Ćurković** GLAVNA MUŠKA ULOGA LEAD ACTOR **Zlatan Zuhrić** SPOREDNE ŽENSKE ULOGE SUPPORTING ACTRESSES **Daria Lorenci Flatz, Anita Matić Delić, Mia Anočić, Olga Pakalović** SPOREDNE MUŠKE ULOGE SUPPORTING ACTORS **Mate Gulin, Robert Plemić, Paško Vukasović, Nenad Cvetko, Julien Girbig** PRODUCENTI PRODUCERS **Jozo Patljak, Darko Šuvak, Aleksandar Črček** PRODUKCIJA PRODUCTION **Alka Film (HR)** KOPRODUCENT CO-PRODUCER **Kras Gančev & Bunker** KOPRODUKCIJA CO-PRODUCTION **Milles Productions (US), Aleks Produkcija (HR)**

*debitant debutant



Salon za masažu koji vode Ankica i njezina prijateljica Ljilja ne ide baš najbolje. Čak i katar Zi gubi strpljenje. Budući da opcija *happy endings* kao dio usluge ne dolazi u obzir, pljačka banke djeluje kao praktično rješenje finansijskih problema. No problem novca nije jedini koji moraju riješiti.

The massage salon Ankica is running with her best friend Ljilja is not going anywhere. Even her good friend, loan shark Zi, is losing patience. Not ready to step into *happy endings* with their massage services – robbing the bank seems like a very practical, if not the only, solution for their financial troubles. As if the monetary is the only problem they had to solve.

Darko Šuvak rođen je u Zagrebu. Studirao je filmsko snimanje na Akademiji dramske umjetnosti, a magistrirao na Američkom filmskom institutu u Los Angelesu, gdje i živi. Radi kao snimatelj u cijelome svijetu. Igrani filmovi i stotine TV reklama koje je snimio nagrađivani su na festivalima u Puli, Los Angelesu, Madridu, Cannesu, Torontu. *Happy Endings* njegov je debitantski film.

Darko Šuvak was born and raised in Zagreb where he graduated in Cinematography from The Academy of Dramatic Art. After receiving his MFA at the American Film Institute he continued to live in Los Angeles and work all around the world as a director of photography. Movies and commercials he shot received awards at festivals in Pula, Madrid, Los Angeles, Cannes, Toronto. *Happy Endings* marks his directorial debut.

Hrvatska, Slovenija Croatia, Slovenia
2014 | 98'
drama drama
svjetska premijera world premiere

REŽIJA DIRECTOR

Zvonimir Jurić

Kosac

The Reaper

SCENARIJ SCREENPLAY **Zvonimir Jurić, Jelena Paljan** KAMERA DOP **Branko Linta**
MONTAŽA EDITORS **Dubravka Turić, Tomislav Pavlic** SCENOGRAFIJA ART DIRECTOR
Ivan Veljača KOSTIMOGRAFIJA COSTUMES **Ivana Zozoli Vargović** GLAZBA MUSIC **Jura**
Ferina, Pavao Miholjević ZVUK SOUND **Julij Zornik** MASKA MAKE-UP **Mojca Gorogranc**
Petrushevska

GLAVNA ŽENSKA ULOGA LEAD ACTRESS **Mirjana Karanović** GLAVNA MUŠKA ULOGA
LEAD ACTOR **Ivo Gregurević** SPOREDNA ŽENSKA ULOGA SUPPORTING ACTRESS **Lana**
Barić SPOREDNE MUŠKE ULOGE SUPPORTING ACTORS **Igor Kovač, Nikola Ristanovski,**
Zlatko Burić Kičo, Dado Ćosić

PRODUCENTICA PRODUCER **Ankica Jurić Tilić** PRODUKCIJA PRODUCTION **Kinorama**
KOPRODUCENTICA CO-PRODUCER **Eva Rohrman** KOPRODUKCIJA CO-PRODUCTION **Forum**
Ljubljana (SI) POTPORA SUPPORT **MEDIA (Slate)** DISTRIBUCIJA SALES (HR) **zi Film**
(SVIJET WORLD) **Kinorama**



Ivo je radnik u slavonskom poljoprivrednom kombinatu naviknut raditi u polju noću – tako mu je draže. Prije mnogo godina bio je osuđen zbog silovanja i otada izbjegava ljude, a i oni njega. U noći kada sretno Mirjanu, ženu koja je ostala bez benzina na cesti kojom rijetko tko prolazi, Josipa, radnika na benzinskoj i policajca Krešu, Ivina će se sudbina ispreplesti s njihovima i postupno otkriti sumornu sliku njegova života, ali i čitavog kraja koji je, kao i Ivo svojim zločinom, ostao zaustavljen i zarobljen ratom.

Ivo is a worker in an agro industrial conglomerate who prefers to work the fields at night. Many years ago, he was convicted of rape and since then he both avoids and is avoided by his fellow citizens. The night he meets Mirjana, a woman who ran out of gas on a deserted road, Josip, the man who works at the gas station, and Krešo, a local policeman, Ivo's destiny will entwine with theirs and gradually reveal the gloomy picture of his life, and the whole region he lives in, which has remained forever stuck and trapped by the war the same way Ivo is trapped by his crime.

Zvonimir Jurić (Osijek, 1971.) diplomirao je 1999. godine filmsku i TV režiju na Akademiji dramske umjetnosti u Zagrebu. S Goranom Devičem supotpisuje scenarij i režiju dugometražnog igranog filma *Crnci* (2009.), koji je osvojio Zlatnu arenu za najbolju režiju na 56. Pulskom filmskom festivalu. Njegov kratkometražni film *Žuti mjesec* (2009.), segment omnibusa *Zagrebačke priče*, sudjelovao je u konkurenciji Berlinalea 2010. godine. Filmovi: *Tvrđa* (1999.), *Crnci su izdržali, a ja?* (2000.), *Onaj koji će ostati neprimijećen* (2003.), *Bijela* (2013.).

Zvonimir Jurić (Osijek, 1971) graduated in film and TV directing from the Zagreb Academy of Dramatic Art in 1999. Together with Goran Devčić, he co-wrote and co-directed the feature film *The Blacks* (2009), which won the Golden Arena for Best Director at the 56th Pula Film Festival. His fiction short *Yellow Moon* (2009), a segment of the *Zagreb Stories* omnibus, was selected for the Berlinale Shorts Programme in 2010. Films: *Fortress* (1999), *The Blacks Have Endured, and I?* (2000), *The One Who Will Stay Unnoticed* (2003) *White* (2013).

Hrvatska, Srbija,
Bosna i Hercegovina, Francuska
Croatia, Serbia,
Bosnia and Herzegovina, France

2014 | 114'
triler thriller
svjetska premijera world premiere

REŽIJA DIRECTOR

Branko Ištvančić

Most na kraju svijeta

The Bridge at the End of the World

SCENARIJ SCREENPLAY **Josip Mlakić** KAMERA DOP **Branko Cahun** MONTAŽA EDITOR **Veljko Segarić** SCENOGRAFIJA ART DIRECTOR **Zvonko Sarić** KOSTIMOGRAFIJA COSTUMES **Felicita Glavaš** GLAZBA MUSIC **Dalibor Grubačević** ZVUK SOUND **Ivica Drnić** MASKA MAKE-UP **Bianka Žugelj**

GLAVNA ŽENSKA ULOGA LEAD ACTRESS **Sanja Radišić** GLAVNA MUŠKA ULOGA LEAD ACTOR **Aleksandar Bogdanović** SPOREDNE ŽENSKE ULOGE SUPPORTING ACTRESSES **Jelena Perčin, Nela Kocsis, Rada Mrkšić, Jelena Jokić** SPOREDNE MUŠKE ULOGE SUPPORTING ACTORS **Slaven Knezović, Vlatko Dulić, Slobodan Ćustić, Boro Stjepanović, Miralem Zubčević, Đorđe Kukuljica, Ivan Brkić, Nikša Kušelj, Darko Milas, Mile Ognjenović, Bora Nenić** PRODUCENTICA PRODUCER **Irena Škorić** PRODUKCIJA PRODUCTION **Artizana film** KOPRODUCENTI CO-PRODUCERS **Goran Radman, Petar Jevtić, Almir Šahinović, Zoran Tasić** KOPRODUKCIJE CO-PRODUCTIONS **Hrvatska radiotelevizija Croatian Radiotelevision – HRT (HR), Kinematografska kuća (RS), HEFT (BA), Dari films (FR)**



Rat je završio. Sela bosanskih Hrvata uništena su i oni su nastanjeni u kućama hrvatskih Srba. Posebnom državnim uredbom u srpske kuće trebaju se početi vraćati njihovi vlasnici, a Hrvate koji žive u njima čeka neizvjesnost. Javlja se bijes i neprijateljstvo. Netrpeljivost prema Srbima povratnicima osjeća se na svakom koraku. Dočekuju ih rafalima iz kalašnjikova. U toj jezivoj atmosferi nestaje starac Jozo, bosanski Hrvat, i gubi mu se svaki trag. Policajac Filip, i sam nastanjen u srpskoj kući, treba istražiti slučaj. Iako su svi uvjereni da je Jozu ubio neki Srbin povratnik, Filip predano započinje istragu ne želeći vjerovati pričama. Filip u istrazi otkriva vlastite demone prošlosti.

When the Croatian War of Independence ended, some villages of Bosnian Croats have been destroyed and the refugees were re-housed in the homes of Croatian Serbs who had left Croatia. Now, however, the Serbian owners are returning and the Croatian residents face an uncertain future. Anger and hostility arise. Intolerance towards the returning Serbs lurks around every corner and they are welcomed with gunfire from AK-47s. Somewhere in this atmosphere of terror, an old man called Jozo, a Bosnian Croat, disappears without a trace. The police officer Filip, who also lives in a Serbian house, is entrusted with the case. Everyone believes that a returning Serb has murdered Jozo, but Filip launches a detailed investigation, determined to be unbiased and fair, even though he has his own ghosts from the past to deal with.

Branko Ištvančić rođen je u Subotici. Diplomirao je FTV režiju na ADU-u u Zagrebu. Već s trinaest godina postaje prvak Jugoslavije na natjecanju iz filma i kinotehnike. Film *Rastanak* (1993.) First Film Foundation iz Londona uvrštava u program New Direction, izbor šest najzapaženijih filmova mladih europskih redatelja. Dvaput je nagrađen Oktavijanom za najbolji dokumentarni film, Grand Prixom (*Plašitelj kormorana*) i nagradom za najbolju režiju na Danima hrvatskog filma te brojnim drugim nagradama u zemlji i inozemstvu. *Duh u močvari* (2006.) bio je kinohit i prvi igrani film za djecu nakon dvadeset godina u Hrvatskoj.

Branko Ištvančić was born in Subotica. He holds a degree in Film and Television Directing from the Academy of Dramatic Art in Zagreb. Already at the age of thirteen he became a Yugoslav champion at a film and cinema technique competition. First Film Foundation from London selected his film *Saying Goodbye* (1993) for the programme New Direction, a selection of six most noted films by young European directors. Among a number of national and international awards, he received two Oktavijan Awards for best documentary film, a Grand Prix (*The Cormorant Scarecrow*) and a best director award at the Croatian Film Days. *The Ghost in the Swamp* (2006) was a blockbuster and the first children's film in Croatia after twenty years.

Srbija, Njemačka, Makedonija, Hrvatska
Serbia, Germany, Macedonia, Croatia

2014 | 95'

crna komedija black comedy
manjinska koprodukcija
minority co-production

REŽIJA DIRECTOR

Darko Lungulov

Spomenik Majklu Džeksonu Monument to Michael Jackson

SCENARIJ SCREENPLAY **Darko Lungulov** KAMERA DOP **Mathias Schöningh** MONTAŽA EDITORS **Dejan Urošević, Marin Juranić, Filip Dedić** SCENOGRAFIJA ART DIRECTOR **Kiril Spaseski** KOSTIMOGRAFIJA COSTUMES **Zora Mojsilović** GLAZBA MUSIC **Dejan Pejović** ZVUK SOUND **Hrvoje Štiefotić** MASKA MAKE-UP **Nina Stanojević** SPECIJALNI EFEKTI SPECIAL EFFECTS **Borko Panov** GLAVNA ŽENSKA ULOGA LEAD ACTRESS **Nataša Tapušковиć** GLAVNA MUŠKA ULOGA LEAD ACTOR **Boris Milivojević** SPOREDNA ŽENSKA ULOGA SUPPORTING ACTRESS **Mirjana Karanović** SPOREDNE MUŠKE ULOGE SUPPORTING ACTORS **Dragan Bjelogrić, Ljubomir Bandović, Toni Mihajlovski, Bane Trifunović** PRODUCENTI PRODUCERS **Snežana Penev, Darko Lungulov** PRODUKCIJA PRODUCTION **Papa Films (RS)** KOPRODUCENTI CO-PRODUCERS **Boris T. Matić, Felix Eisele, Katja Siegel, Julia Kleinhenz, Bernard Stegmann, Ognjen Antomov, Aneta Lešnikovska** KOPRODUKCIJE CO-PRODUCTIONS **Propeler Film (HR), Penrose Film (DE), Aka Film (MK), Dream Factory (MK)** POTPORA SUPPORT **MEDIA (Slate), Eurimages, SEE Cinema Network** DISTRIBUCIJA SALES (HR) **Propeler film (SVIJET WORLD) Films Boutique**



**Mezinárodní filmový festival
Karlovy Vary 2014 – East of the West
Competition**

U malom umirućem srpskom mjestu živi vječni sanjar Marko. Njegova žena Ljubinka, duboko razočarana, odlučuje napustiti i grad i njega. Marko dolazi na ideju da spasi svoje mjesto i zadrži ljubav svog života izgradnjom spomenika Michaelu Jacksonu. Njegovi najbliži prijatelji priskaču u pomoć, ali gradonačelnik Dragan ima drugačiji plan i koristi nacionalističku grupu Čista Srbija da ga spriječi.

Marko is a dreamer. His wife Ljubinka is planning to leave both him and their small, dying Serbian hometown. In a desperate bid to save his marriage and the town, he decides to build a monument to Michael Jackson. Marko convinces his close friends to help him. But the town's mayor has his own plans and uses a right-wing group Clean Serbia to crash Marko's dream.

Darko Lungulov (Beograd) završava studij filma na Gradskom fakultetu u New Yorku. Godine 2009. njegov prvi igrani film *Tamo i ovdje* dobiva nagradu za najbolji igrani film na festivalu Tribeca. FIPRESCI Srbija proglasila ga je najboljim režiserom 2009. godine. Filmovi: *Escape* (2004.).

Darko Lungulov (Belgrade) moved to New York City, where he obtained BFA in film and video from City College of New York. At Tribeca Film Festival in 2009, Darko's debut feature film *Here and There* won The Best NY Narrative Award at its world premiere. Films: *Escape* (2004.).

Hrvatska Croatia
2014 | 95'
crna komedija black comedy
prvi film first feature
svjetska premijera world premiere

REŽIJA DIRECTOR

Ivan Livaković*

Svinjari

The Enchanting Porkers

SCENARIJ SCREENPLAY **Ivan Livaković*** KAMERA DOP **Daniel Ruljančić** MONTAŽA EDITOR **Maida Srabović** SCENOGRAFIJA ART DIRECTOR **Željka Burić** KOSTIMOGRAFIJA COSTUMES **Lidija Sertić** GLAZBA MUSIC **Martian war machine** ZVUK SOUND **Borna Buljević, Tonči Tafra** MASKA MAKE-UP **Iva Kurobasa, Tina Jesenković** SPECIJALNI EFEKTI VISUAL EFFECTS **Vedran Štefan**

GLAVNA ŽENSKA ULOGA LEAD ACTRESS **Iva Visković** GLAVNA MUŠKA ULOGA LEAD ACTOR **Marin Radman** SPOREDNE ŽENSKE ULOGE SUPPORTING ACTRESSES **Ana Maras, Iva Mihalić, Ivana Roščić, Marina Redžepović, Jasna Bilušić, Nera Stipičević, Senka Bulić, Ljerka Boroša, Jadranka Matković** SPOREDNE MUŠKE ULOGE SUPPORTING ACTORS **Damir Poljičak, Goran Bogdan, Vili Matula, Slaven Knezović, Ivica Gunjača, Srećko Vujčić, Miloš Vujsić, Miran Kurspahić** PRODUCENTI PRODUCERS **Sanja Vejnović, Goran Mečava** PRODUKCIJA PRODUCTION **Fos Film** KOPRODUKCIJE CO-PRODUCTIONS **Hrvatska radiotelevizija Croatian Radiotelevision (HRT), Jadran film, Interfilm**

*debitant debutant



Svinjari su satirični antimuzikl koji obrađuje fenomene medijskog senzacionalizma koji trivijalizira i najozbiljnije, najbolnije teme. Film prikazuje fenomen medijske manipulacije, masovne hysterije, žedi za slavom i ljude koji će, više nego ikada prije, učiniti sve da zadrže svojih petnaest minuta slave.

The Enchanting Porkers is a satirical anti-musical dealing with the phenomena of media sensationalism and the overwhelming news which trivialize the most serious and painful themes. It talks about the media manipulation, mass hysteria, thirst for fame and how people are ready to do just about anything, more than ever before, to get their 15 minutes in the spotlight.

Ivan Livaković (1982.) diplomirao je filmsku i TV režiju te magistrirao filmsku režiju na Akademiji dramskih umjetnosti. Trenutačno pohađa doktorski studij filma na Filozofskom fakultetu Sveučilišta u Zagrebu. Režirao je dugometražni diplomski film, deset kratkometražnih filmova, četiri dokumentarca, nekoliko reklama i jednu televizijsku dramu. Osvojio je nagradu za najboljeg mladog redatelja na Danima hrvatskog filma 2009. godine. Njegov film *Harakiri djeca* (2009.) prikazan je na Pulskom filmskom festivalu. Filmovi: *Bitchville* (2011.), *Prljavi mali mjehurići* (2010.).

Ivan Livaković (1982) graduated from the Academy of Dramatic Art in Zagreb with a BA in film and TV directing and an MA in motion picture directing. He is enrolled in the doctoral programme in film at the Faculty of Humanities and Social Sciences at Zagreb University. During his time as a student he directed a feature-length graduation film, 10 short films, four documentaries, several commercials and one TV play. In 2009 he won the best young director award at the Croatian Film Days. Same year his short film *Harakiri Children* (2009) was shown at the Pula Film Festival. Films: *Bitchville* (2011), *Dirty Little Bubbles* (2010).

Hrvatska Croatia
2013 | 102'
pustolovni film za djecu
children's adventure

REŽIJA DIRECTOR

Silvije Petranović

Šegrt Hlapić

The Brave Adventures of a Little Shoemaker

SCENARIJ SCREENPLAY **Silvije Petranović** PRIPOVIJETKA STORY **Ivana Brlić-Mažuranić**
KAMERA DOP **Mirko Pivčević** MONTAŽA EDITOR **Andrija Zafranović** SCENOGRAFIJA ART
DIRECTOR **Ivo Hušnjak** KOSTIMOGRAFIJA COSTUMES **Ante Tonči Vladislavić** GLAZBA
MUSIC **Anita Andreis** ZVUK SOUND **Alexander Koller** MASKA MAKE-UP **Tina Jesenković**
SPECIJALNI EFEKTI SPECIAL EFFECTS **Kristijan Mršić**
GLAVNA ŽENSKA ULOGA LEAD ACTRESS **Ena Lulić*** GLAVNA MUŠKA ULOGA LEAD ACTOR
Mile Biljanović* SPOREDNE ŽENSKÉ ULOGE SUPPORTING ACTRESSES **Hristina Popović,**
Daria Lorenci Flatz, Marija Kohn SPOREDNE MUŠKE ULOGE SUPPORTING ACTORS **Goran**
Navojec, Milan Pleština, Livio Badurina, Mustafa Nadarević, Bojan Navojec, Nikola
Kojo, Ivo Gregurević, Špiro Guberina, Damir Lončar, Danko Ljuština
PRODUCENTI PRODUCERS **Maydi Mervar Petranović, Silvije Petranović** PRODUKCIJA
PRODUCTION **Maydi Film & Video** DISTRIBUCIJA SALES (HR) **Blitz film i video**

*debitant debutant



Šegrt Hlapić kreće na put nakon što mu je okrutni majstor Mrkonja nanio nepravdu. Na tom putu upoznaje Gitu, prelijepu djevojčicu iz cirkusa, siroče poput njega. Tijekom putovanja čekaju ih brojne pustolovine i poteškoće: nemaju gdje spavati, nemaju hrane, nemaju ni prikladne odjeće, ali ne boje se ničega! Hrabri su, sretni i spremni su svakome pomoći. U noći punog Mjeseca dogodi se nešto strašno i sve se promijeni.

Apprentice Lapitch sets off on a journey after experiencing injustice from the cruel Master Mrkonja. On his journey he meets Gita, a beautiful little circus girl who is an orphan just like him. They share adventures and experience problems during their journey. They have nowhere to sleep, no food and are poorly clothed, but nothing scares them. They are bold and happy, willing to help everyone. On the night of the full moon something terrible happens, and changes everything.

Silvije Petranović (Nova Gradiška, 1959.) diplomirao je filmsku režiju na Akademiji dramskih umjetnosti u Zagrebu. Režirao je nekoliko dugometražnih filmova prema književnim klasicima Milana Kundera (*Nitko se neće smijati*, 1985.), Jiřija Šotole (*Družba Isusova*, 2004.) i Ivane Brlić-Mažuranić (*Šegrt Hlapić*, 2013.) te dokumentarne filmove o ratu u Hrvatskoj i ljudskim sudbinama. Poznat je po poetskom izričaju.

Silvije Petranović (Nova Gradiška, 1959) holds a degree in Film Directing from the Academy of Dramatic Art in Zagreb. He directed feature length films based on literary classics of Milan Kundera (*Nobody Will Laugh*, 1985), Jiři Šotola (*The Society of Jesus*, 2004) and Ivana Brlić-Mažuranić (*The Brave Adventures of a Little Shoemaker*, 2013), and documentaries on the war in Croatia and human destinies. He is renowned for his poetic film style.

Hrvatska Croatia
2014 | 72'
drama drama
prvi film first feature
svjetska premijera world premiere

REŽIJA DIRECTOR

Filip Peruzović*

Trebalo bi prošetati psa

Walk the Dog

SCENARIJ SCREENPLAY **Tomislav Zajec** KAMERA DOP **Mario Britvić*** MONTAŽA EDITOR **Hrvoje Mršić** SCENOGRAFIJA ART DIRECTOR **Ivana Škrabalo** KOSTIMOGRAFIJA COSTUMES **Lena Andrijević** ZVUK SOUND **Iva Blašković** MASKA MAKE-UP **Irena Hadrović** SPECIJALNI EFEKTI VISUAL EFFECTS **Branko Repalust**

GLAVNA ŽENSKA ULOGA LEAD ACTRESS **Jadranka Đokić** GLAVNA MUŠKA ULOGA LEAD ACTOR **Franjo Dijak** SPOREDNE ŽENSKE ULOGE SUPPORTING ACTRESSES **Doris Šarić Kukuljica, Sanja Drakulić** SPOREDNE MUŠKE ULOGE SUPPORTING ACTORS **Vlatko Dulić, Željko Koenigs knecht, Marinko Prga**

PRODUCENTI PRODUCERS **Goran Radman, Mario Orešković** PRODUKCIJA, DISTRIBUCIJA PRODUCTION, SALES **Hrvatska radiotelevizija Croatian Radiotelevision (HRT)**

*debitant debutant



Uporna kiša spustila se na Zagreb. Janko je baš tog dana napokon odlučio uzeti konce svog života u svoje ruke. Za njega to prije svega znači pokušaj uspostave odnosa s Ivom, kojoj već neko vrijeme želi prići, a zatim i s ostarjelim ocem Franjom, mrzovoljnim prevoditeljem kojem je potrebna pratnja na dodjelu nagrade za životno djelo. No i Iva i Franjo imaju svoje tajne koje ne žele zadržati za sebe, ali i ideje o tome kako ovaj kišni dan zapravo treba izgledati. A netko bi naposljetku trebao i prošetati psa.

Persistent rain falls on Zagreb. That day Janko finally decides to take his life in his own hands. For him this means, before anything, an attempt to establish a relationship with Iva, whom he has wanted to approach for some time, followed by dealing with his aging father Franjo, a miserable translator who needs an escort to an award ceremony where he will receive a lifetime achievement award. Iva and Franjo have their own secrets that they don't want to keep to themselves and also ideas of how this rainy day should go. Someone should, in the end, walk the dog.

Filip Peruzović (Zagreb, 1986.) student je filmske i TV režije na Akademiji dramske umjetnosti u Zagrebu. Polaznik je Berlinale Talent Campusa 2009. godine, dobitnik scenarističke stipendije Branko Bauer 2009./2010., pobjednik scenarističkih natječaja Palunka (*Taxideyo*), Nisi Mase (*Zašto ne*) i Ars Septime (scenarij za dugometražni film *Ono što je bitno*). Njegov film *Kava sa džemom* (2013.) osvojio je nagradu za najbolji kratkometražni film na Pulskom filmskom festivalu. Filmovi: *Zatvorite širom prozore* (2014.), *Tetrapak* (2010.), *Pozadina* (2008.).

Filip Peruzović (Zagreb, 1986) is studying Film and TV Directing at the Zagreb Academy of Dramatic Art. He attended the Berlinale Talent Campus in 2009. He won the Branko Bauer Screenwriters' Scholarship 2009/2010. He is also the winner of the screenwriting competitions Palunko (*Taxideyo*, directed by Mladen Burić), Nisi Masa (*Why Not*) and Ars Septima (for the feature film *What Really Matters*). His film *Coffee With Jam* (2013) won the Best Short Film Award at the Pula Film Festival. Films: *Windows Wide Shut* (2014), *Tetrapak* (2010), *Background* (2008).

Hrvatska Croatia
2014 | 87'
drama drama
svjetska premijera world premiere

REŽIJA DIRECTOR

Zdravko Mustać

Vjetar puše kako hoće

The Wind Blows

SCENARIJ SCREENPLAY **Zdravko Mustać** KAMERA DOP **Boris Poljak** MONTAŽA EDITOR **Damir Čučić** SCENOGRAFIJA ART DIRECTOR **Đorđe Jandrić** KOSTIMOGRAFIJA COSTUMES **Andrea Kusović*** ZVUK SOUND **Martin Semenčić** MASKA MAKE-UP **Tina Jesenković, Ivana Pralija**

GLAVNA ŽENSKA ULOGA LEAD ACTRESS **Ivana Krizmanić** GLAVNA MUŠKA ULOGA LEAD ACTOR **Mislav Čavajda** SPOREDNE ŽENSKÉ ULOGE SUPPORTING ACTRESSES **Iva Mihalić, Maja Posavec, Nađa Josimović*** SPOREDNE MUŠKE ULOGE SUPPORTING ACTORS **Marko Cindrić, Bojan Navojec, Đorđe Jandrić**

PRODUCENT PRODUCER **Matko Burić*** PRODUKCIJA PRODUCTION **Filmska autorska grupa Enthusia Planck (FAGEP)**

*debitant debutant



Plaćeni ubojica dolazi u metropolu po naručenom zadatku. Bremenita prošlost i nesmotreni postupci uzrokuju brojne nesporazume koji dovode do tragičnih posljedica. U mozaičkoj strukturi i sudarima nadrealnih i logičkih narativnih odrednica, putanje glavnog junaka nepoznatim okruženjem križaju se u namjernim ili slučajnim susretima s još sedam različitih karakternih osobnosti koje žive međusobno suprotstavljene u isprepletenoj mreži stalnog sukoba. Smrt i nestanak svih oblika razložnih uporišta djelovanja naposljetku postaju sinonim za ispraznost obavljenog zločina kao glavnog pokretača zbiljske priče.

A hitman comes to the capital on an assignment. Troubled past and reckless actions cause a number of misunderstandings leading to tragic consequences. The mosaic structure of the plot is underpinned by the clashes between surreal and logical narrative modes. In unknown surroundings, the path of the protagonist is crossed with those of seven other personalities, all of them mutually opposed in an intricate web of permanent conflict. Death and the absence of all forms of reasoned action become synonymous with the meaninglessness of the performed crime, the main drive of the story.

Zdravko Mustać (1961.) filmom se profesionalno počinje baviti 1990-ih godina. Režirao je više od četrdeset kratkometražnih eksperimentalnih i igranih filmova, videoradova, TV dokumentaraca i glazbenih spotova. Višestruki je dobitnik nagrade Oktavijan Hrvatskog društva filmskih kritičara za najbolji film (1996., 1999., 2001.). Filmovi: *Boje paukova* (2011.), *Blizine* (2009.), *Bastion* (2007.), *Planktoni* (2005.), *Morena* (2002.), *Nigredo* (2001.).

Zdravko Mustać (1961) started his professional film career in the 90s. He has directed over 40 short alternative films, videos, TV documentaries, music videos, and short fiction films. He is a multiple winner (1996, 1999, 2001) of the Oktavijan Award for Best Film granted by the Croatian Film Critics' Association at the Croatian Film Days. Films: *Spiders' Colors* (2011), *Closeness* (2009), *Bastion* (2007), *Plankton* (2005), *Morena* (2002), *Nigredo* (2001).

Hrvatska Croatia
2014 | 71'
drama drama
prvi film first feature
CB B&W

REŽIJA DIRECTOR

Bruno Pavić*

Vlog

Vlog

SCENARIJ SCREENPLAY **Bruno Pavić***, **Anamarija Pavić*** KAMERA DOP **Ratko Ilijić***
MONTAŽA EDITOR **Goran Čače*** ZVUK SOUND **Gildo Bavčević**
GLAVNA MUŠKA ULOGA LEAD ACTOR **Matija Kačan*** SPOREDNE ŽENSKE ULOGE SUPPORTING
ACTRESSES **Jelena Posavec Tušek***, **Nada Kovačević**, **Dara Vukić** SPOREDNE MUŠKE
ULOGE SUPPORTING ACTORS **Ivan Matijašević***, **Dušan Čaleta***, **Ivica Ljubić Žila***
PRODUCENT PRODUCER **Slobodan Jokić** PRODUKCIJA, DISTRIBUCIJA PRODUCTION, SALES
(HR) **Umjetnička akademija u Splitu Split Art Academy (UMAS)**

*debitant debutant



Festival mediteranskog filma Split 2014

Mladi intelektualac Krešo postaje žrtva nepravednog društvenog sustava i situacija koje ga polako vode u potpunu materijalnu i egzistencijalnu propast, pri čemu sam ne može utjecati na ishod ili učiniti išta kako bi promijenio svoj život nabolje. Njegovo je jedino mjesto ostvarenja videoblog (vlog) u kojem povremeno iznosi svoje misli o životu, uvijek tražeći dobro u negativnim stvarima koje mu se događaju i uvijek uz vjeru u bolje sutra. Young intellectual Krešo becomes the victim of an unjust social system and various life situations that unfold one after another, gradually leading him to utter financial and existential destruction, while he is powerless over the outcome and can do nothing to change his life for the better. He finds self-fulfillment only in the video blog (vlog) he occasionally shoots. There, he reveals his positive thoughts on life, always looking for that silver lining in everything that happens to him and believing in a better tomorrow.

Bruno Pavić (Zagreb, 1988.) diplomirao je Film i video i magistrirao na MA studiju filma na Umjetničkoj akademiji u Splitu. *Vlog* je njegov debitantski dugometražni film.

Bruno Pavić (Zagreb, 1988) received a B.A. degree in Film and Video and an M.A. degree in Film Arts from the University of Split Art Academy. *Vlog* marks his feature directorial debut.

Hrvatska Croatia
2014 | 74'
drama drama
prvi film first feature
svjetska premijera world premiere

REŽIJA DIRECTOR

Vanja Sviličić*

Zagreb Cappuccino

Zagreb Cappuccino

SCENARIJ SCREENPLAY **Vanja Sviličić***, **Ognjen Sviličić** KAMERA DOP **Danko Vučinić**
MONTAŽA EDITOR **Vanja Sviličić*** SCENOGRAFIJA ART DIRECTOR **Ivana Škrabalo**
KOSTIMOGRAFIJA COSTUMES **Blanka Budak**, **Lidija Sertić** GLAZBA MUSIC **Luka Zima**
ZVUK SOUND **Dubravka Premar** MASKA MAKE-UP **Tina Jesenković**, **Maja Justinijanović**
SPECIJALNI EFEKTI VISUAL EFFECTS **Branko Repalust**
GLAVNE ŽENSKÉ ULOGE LEAD ACTRESSES **Mila Elegović**, **Nela Kocsis** SPOREDNA
ŽENSKA ULOGA SUPPORTING ACTRESS **Jadranka Elezović** SPOREDNE MUŠKE ULOGE
SUPPORTING ACTORS **Igor Kovač**, **Robert Budak**, **Dušan Gojić**
PRODUCENT PRODUCER **Damir Terešak** PRODUKCIJA PRODUCTION **MaXima Film**
KOPRODUKCIJA CO-PRODUCTION **Hrvatska radiotelevizija** **Croatian Radiotelevision**
(HRT)

*debitant debutant



Zagreb Cappuccino priča je o dvjema najboljim prijateljicama, Petri i Kristini, djevojkama u ranim četrdesetima. Petra se razvodi i Kika dolazi iz Kölna u Zagreb pružiti joj utjehu i potporu. Kika, kozmopolitska party djevojka, uči Petru kako nastaviti živjeti bez muža i obitelji. Uz nekoliko šalica kave i preko večernjeg izlaska upoznajemo njihove strahove, terete, njihovu samoću i nesigurnost.

Zagreb Cappuccino is the story of two best friends in their early forties. Petra is getting divorced in Zagreb, and Kika arrives from Cologne to console her. Kika, a cosmopolitan party girl, teaches Petra, a fresh divorcee, how to carry on with her life without a husband and a family. Kika has taken the responsibility for that mission. Over several cups of coffee and a night out we get to know their fears and burdens, their solitude and their insecurities.

Vanja Sviličić (Zagreb, 1974.) diplomirala je na Tekstilno-tehnološkom fakultetu. Profesionalno počinje kao snimateljica i redateljica spotova, reklama, eksperimentalnih i dokumentarnih filmova. Scenarij *Na trgu* (2007.), koji je napisala na radionici Berlinale Talent Campus, producirao je STEPS International i ZDF Arte u koprodukciji s Mitropom, a premijerno je prikazan na Berlinaleu 2008. godine. Drugi scenarij za kratki igrani film *Vidimo se u Sarajevu* (2008.) odabran je među pet scenarija iz jugoistočne Europe na natječaju Sarajevo grad filma. Filmovi: *Na trgu* (dio omnibusa *Zašto demokracija?*, 2007.), *Jesam li sretna* (2011.).

Vanja Sviličić (Zagreb, 1974) graduated from the Faculty of Textile Technology. She started her career as a cinematographer and director working on videos, commercials, experimental and documentary films. As part of a Berlinale Talent Campus workshop she wrote the documentary *On the Square* (2007). The film was produced by STEPS International and ZDF Arte with Mitropa as co-producer and it premiered at the Berlin Film Festival in 2008. Her second screenplay for the short film *See you in Sarajevo* (2008) was selected as one of the five screenplays from Southeast Europe at the competition Sarajevo City of Film. Films: *On the Square* (segment of the omnibus *Why Democracy*, 2007), *Am I Happy or What?!* (2011).

Hrvatski program –
kratkometražni film
Croatian Programme –
Short Film





6 pola 7

Six Half Past Six

REŽIJA DIRECTOR **Dalija Dozet**

SCENARIJ SCREENPLAY **Lana Barić** KAMERA DOP **Luka Matić** MONTAŽA EDITOR **Sara Gregorić** SCENOGRAFIJA ART DIRECTOR **Mario Mišković** KOSTIMOGRAFIJA COSTUMES **Ida Križ Posavec** MASKA MAKE-UP **Ivana Pralija** ZVUK SOUND **Hrvoje Radnić** ULOGE CAST **Lana Barić, Franjo Dijak** PRODUCENT PRODUCER **Hrvoje Osvadić** PRODUKCIJA, DISTRIBUCIJA PRODUCTION, SALES **Petnaesta umjetnost**

Ana dolazi na vjenčanje svoje najbolje prijateljice Maje. Majin budući muž nenajavljeno se pojavljuje da bi poveo Anu na vjenčanje, a priliku koristi da bi otvorio problem koji nikada nisu raspravili – kako su i zašto prije nekoliko godina prevarili Maju.

Ana is getting ready to attend her best friend Maja's wedding. To her surprise, Maja's husband-to-be appears unannounced to take her there. As they travel to the venue, Dejan uses the time to tackle a problem that has never before been discussed – how and why they allowed themselves to cheat on Maja a few years ago.

Dalija Dozet (Osijek, 1987.) završila je jednogodišnji program filmske režije na FAMU-u u Pragu (2007.). Godine 2010. diplomirala je filmsku i TV režiju na zagrebačkom ADU-u, a trenutačno ondje završava magistarski studij režije igranog filma. Filmovi: *Mravinjak* (2010.), *Utorak* (2011.), *Slon* (2012.), *Raskrižje* (2012.).

Dalija Dozet (Osijek, 1987) completed a one-year program of film directing at FAMU (Prague, 2007), and received a BA degree in Film and TV Directing at the Academy of Dramatic Art in Zagreb (2010). She is currently completing a master's degree programme in Film Directing at the Academy of Dramatic Art in Zagreb. Films: *Anthill* (2010), *Tuesday* (2011), *Elephant* (2012), *Intersection* (2012).



2014 | 14'30" | drama drama

svjetska premijera world premiere



Alke

Alke

REŽIJA DIRECTORS **Milan Rukavina, Miroslav Kosanović**

SCENARIJ SCREENPLAY **Milan Rukavina** KAMERA DOP **Dragan Šiša** MONTAŽA EDITOR **Zoran Garača** KOSTIMOGRAFIJA COSTUMES **Ivan Friščić** MASKA MAKE-UP **Nikolina Jaklinović** ZVUK SOUND **Ivan Zelić** SPECIJALNI EFEKTI SPECIAL EFFECTS **Dražan Zeljković** ULOGE CAST **Ksenija Prohaska, Vicko Bilandžić, Olga Pakalović, Vid Rebernak** PRODUCENT PRODUCER **Miroslav Kosanović** PRODUKCIJA PRODUCTION **Leptir produkcija**

Željko je nesretnim slučajem oslijepio u ranoj mladosti. Ima sreden život, dobro plaćen posao, nema obitelj. Mirjana je samohrana majka koja nakon nedavne smrti muža mora pronaći način da sama odgoji sina Davida. Susjeda Nina, koja je potajno zaljubljena u Željka, doznaje da on dobiva psa vodiča koji se zove Alke. Željko sutradan odlazi s njim u šetnju.

Željko lost his sight in an accident when he was very young. His life is well-settled, his job pays well, he has no family. Mirjana is a single parent who, after her husband's recent death, has to find a way to raise her son David all by herself. Neighbour Nina, secretly in love with Željko, finds out that he has been given a guide dog named Alke. Željko takes him for a walk the next day.

Milan Rukavina (1984.) magistrirao je politologiju na Fakultetu političkih znanosti u Zagrebu. *Alke* je njegov redateljski prvijenac. **Miroslav Kosanović** (1985.) studirao je na Fakultetu novinarstva u Zagrebu. Koproducirao je kratkometražni film *Komba* (2011.). *Alke* je njegov redateljski prvijenac.

Milan Rukavina (1984) holds a Master's Degree from the Faculty of Political Sciences in Zagreb. *Alke* is his directorial debut. **Miroslav Kosanović** (1985) studied at the Faculty of Journalism in Zagreb. He co-produced a short film *Komba* (2011). *Alke* is his directorial debut.



2014 | 19'03" | drama drama

prvi film first film
svjetska premijera world premiere



Generalka

The Clean-up

REŽIJA DIRECTOR **Jasna Nanut**

SCENARIJ SCREENPLAY **Jasna Nanut** KAMERA DOP **Tomislav Sutlar** MONTAŽA EDITOR **Jan Klemsche** SCENOGRAFIJA ART DIRECTOR **Denis Rubinić** KOSTIMOGRAFIJA COSTUMES **Aleksandra Koluder** MASKA MAKE-UP **Zdenka Mihelj** ZVUK SOUND **Tihomir Vrbanec** ULOGE CAST **Urša Raukar, Dado Čosić** PRODUCENT PRODUCER **Tibor Keser** PRODUKCIJA PRODUCTION **Akademija dramske umjetnosti Academy of Dramatic Art (ADU)**

Petak navečer u državnoj firmi. Činovnik Mate još uvijek radi u svome uredu. U zgradi je osim njega još samo čistačica Jadranka. Mati ne smeta što ona čisti njegov ured dok on radi. Gledajući je kako usisava, Mate se sjeti da bi mu generalno čišćenje dobro došlo i kod kuće. Hoće li Jadranka prihvatiti naizgled bezazlenu ponudu za fuš?

It is a Friday night in a state-owned company. Mate stayed after hours to finish up his work. There is no one left in the building besides Jadranka, the cleaning woman. Mate doesn't mind her cleaning up his office while he works. Looking at her vacuuming he remembers his flat also needs cleaning up. Will Jadranka accept his seemingly harmless offer for an extra job?

Jasna Nanut (Zagreb, 1975.) odlučila se posvetiti filmu nakon petnaest godina rada na televiziji. Trenutačno pohoda magistarski studij režije igranog filma na Akademiji dramske umjetnosti u Zagrebu. Filmovi: *Zajedno* (2013.).

Jasna Nanut (Zagreb, 1975) after 15 years in TV business, decided to dedicate herself to filmmaking. She is currently completing her master's degree in Film Directing at the Academy of Dramatic Art in Zagreb. Films: *Together* (2013).



2014 | 11' | drama drama

svjetska premijera world premiere



Ko da to nisi ti

So Not You

REŽIJA DIRECTOR **Ivan Sikavica**

SCENARIJ SCREENPLAY **Ivan Sikavica, Zvonimir Jurić, Marija Šimoković Sikavica** KAMERA DOP **Danko Vučinić** MONTAŽA EDITOR **Nina Velnić** SCENOGRAFIJA ART DIRECTOR **Marija Šimković** KOSTIMOGRAFIJA COSTUMES **Neda Frank** ZVUK SOUND **Ivan Zelić** ULOGE CAST **Irena Tereza Prpić, Matija Čigir, Marina Redžepović, Zvonimir Jurić** PRODUCENT PRODUCER **Morana Komljenović** PRODUKCIJA, DISTRIBUCIJA PRODUCTION, SALES (HR) **FADE IN** KOPRODUCENT CO-PRODUCER **Vinko Brešan** KOPRODUKCIJA CO-PRODUCTION **Zagreb film**

Kućna kamera bilježi intimno večernje druženje dvaju parova. Nakon što mladi ljubavni par odluči zabilježiti trenutak strasti, spletom okolnosti na snimci nesvjesno završava i zreliji bračni par. Njihov razgovor o seksualnim maštarijama na početku ih uzbuđuje, ali postepeno i uznemiruje.

A small camera captures intimate moments of two couples. A young romantic couple decides to record their moment of passion, but ends up inadvertently recording a conversation between a mature married couple. The married couple at first draws pleasure from talking about each other's sexual fantasies, but the initial excitement soon turns sour.

Ivan Sikavica (1979.) diplomirao je na Fakultetu političkih znanosti u Zagrebu i završava studij režije na diplomskom studiju Akademije dramske umjetnosti. Filmovi: *Babysitter* (2012.), *Sin* (dio omnibusa *Zagrebačke priče 2*, 2012.), *Špansko kontinent* (dio omnibusa *Zagrebačke priče*, 2010.).

Ivan Sikavica (1979) graduated from the Zagreb Faculty of Political Science and is now about to complete the graduate program of Film Directing at the Zagreb Academy of Dramatic Art. Films: *Babysitter* (2012), *The Son* (segment of *Zagreb Stories 2* omnibus, 2012), *Špansko Continent* (segment of *Zagreb Stories* omnibus, 2010).

Zagreb Film Festival 2013
(Zlatna kolica u programu Kockice Golden Prawn in the Checkers Competition)





Kokoška

The Chicken

REŽIJA DIRECTOR **Una Gunjak**

SCENARIJ SCREENPLAY **Una Gunjak** KAMERA DOP **Matthias Pilz** MONTAŽA EDITOR **Anja Siemens** SCENOGRAFIJA ART DIRECTOR **Ivana Škrabalo** KOSTIMOGRAFIJA COSTUMES **Martina Franić** MASKA MAKE-UP **Svjetlana Gutić** GLAZBA MUSIC **Bernd Schurer** ZVUK SOUND **Sebastian Morsch, Raoul Brand** SPECIJALNI EFEKTI SPECIAL EFFECTS **Drago Poldrugač** ULOGE CAST **Iman Alibalić, Esmā Alić, Mirela Lambić, Mario Knezović** PRODUCENTICA PRODUCER **Jelena Goldbach** PRODUKCIJA PRODUCTION **Zak Film (DE)** KOPRODUCENT CO-PRODUCER **Siniša Juričić** KOPRODUKCIJA CO-PRODUCTION **Nukleus film (HR)** DISTRIBUCIJA SALES (SVIJET WORLD) **Salaud Morisset**

Kokoška je priča iz ratnog Sarajeva o šestogodišnjoj djevojčici Selmi. Njezin otac pošalje joj s ratišta za rodendan kokoš. Selma je uvjerena da je dobila novog kućnog ljubimca, no kada otkrije da se njezina majka sprema pripremiti kokoš za večeru, odlučuje osloboditi životinju.

This is a story about a six-year-old girl named Selma, set in wartime Sarajevo. Her dad, who is away at the front, sends her a chicken as a present for her birthday. Selma is convinced that the bird is meant to be her new pet. When she realises that her mother plans to prepare it for dinner, Selma decides to free the chicken.

Una Gunjak (Sarajevo, 1986.) diplomirala je 2008. godine filmske studije na Sveučilištu u Torinu, a 2010. magistrirala je montažu na Nacionalnoj školi za film i televiziju u Londonu, gdje trenutačno živi. *Kokoška* je njezin prvi samostalni redateljski film.

Una Gunjak (Sarajevo, Bosnia and Herzegovina, 1986) is a film editor and director. She obtained her BA in film at Università degli Studi di Torino in 2008. In 2010 she obtained her MA in film editing at National Film and Television School in London, where she is currently living and working. *The Chicken* is her directorial debut.

2013 | 15' | drama drama | Njemačka, Hrvatska Germany, Croatia manjinska koprodukcija minority co-production prvi film first film

Festival de Cannes 2014 – Semaine de la critique, Curtas Vila do Conde 2014



Kutija

Boxed

REŽIJA DIRECTOR **Nebojša Slijepčević**

SCENARIJ SCREENPLAY **Nebojša Slijepčević** KAMERA DOP **Miran Krčadinac** MONTAŽA EDITORS **Nebojša Slijepčević, Iva Kraljević** SCENOGRAFIJA, KOSTIMOGRAFIJA ART DIRECTOR, COSTUMES **Mario Mišković** ZVUK SOUND **Hrvoje Radnić** ULOGE CAST **Rakan Rushaidat, Marko Nikolić, Ivan Ožegović, Igor Hamer, Damir Šaban** PRODUCENTI PRODUCERS **Vanja Jambrović, Hrvoje Osvadić** PRODUKCIJA, DISTRIBUCIJA PRODUCTION, SALES (HR) **Petnaesta umjetnost**

U zagrebačkom kvartovskom kafiću u kojem se skupljaju dečki iz obližnje kladionice stranac ostavi neobičnu kutiju na čuvanje uz molbu da ne gledaju što je unutra. No znatiželja i dosada natjeraju momke da otvore kutiju, a kada ih stranac uhvati na djelu, situacija se naglo zakomplicira.

A stranger enters a local bar, the daily hangout of guys from a nearby betting shop. The stranger leaves a box there, asking them to keep it for him without opening it. However, curiosity takes the upper hand and they open it. When the stranger catches them in the act, the situation becomes complicated.

Nebojša Slijepčević (Zagreb, 1973.) diplomirao je režiju na Akademiji dramske umjetnosti u Zagrebu. Do sada je režirao tri kratkometražna i jedan dugometražni dokumentarac (dva puta nagrađen na Sarajevo Film Festivalu), nekoliko igranih filmova, jedan animirani te mnoštvo televizijskih dokumentarnih filmova i serijala. Filmovi: *Gangster te voli* (2013.), *Muški film* (2012.), *Pas/Zec* (2011.).

Nebojša Slijepčević (Zagreb, 1973) graduated in Film Directing from the Academy of Dramatic Art, Zagreb. He directed three short and one feature documentary (awarded twice at Sarajevo Film Festival), one animated film and many TV productions. Films: *Gangster of Love* (2013), *Real Man's Film* (2012), *Dog/Rabbit* (2011).

2013 | 25' | komedija comedy

Dani hrvatskog filma 2013, Zagreb Film Festival 2013, City of Soria International Short Film Festival 2013, Trieste International Film Festival 2014



Odvajanje

Separation

REŽIJA DIRECTOR **Nina Viočić**

SCENARIJ SCREENPLAY **Nina Viočić** KAMERA DOP **Tamara Cesarec, Eva Kraljević** MONTAŽA EDITOR **Damir Čučić** SCENOGRAFIJA ART DIRECTORS **Nina Viočić, Zdenka Gold** KOSTIMOGRAFIJA COSTUMES **Nina Viočić** GLAZBA MUSIC **Hrvoje Petek, Hrvoje Galler** ZVUK SOUND **Hrvoje Petek** ULOGE CAST **Nina Viočić, Roza Jurić** PRODUCENT PRODUCER **Zdenka Gold** PRODUKCIJA PRODUCTION **Spiritus Movens** DISTRIBUCIJA SALES (HR) **Spiritus Movens** (SVIJET WORLD) **Ivana Ivišić, Everything Works**

Odvajanje od majke situacija je u kojoj se dijete prvi put suočava s gubitkom. No kako se u toj situaciji osjeća majka? Smješten u simbolikom natopljen prostor bazena, redateljski prvijenac Nina Viočić pred kameru iznosi vrtloge nemira i tjeskobe koji ključaju ispod majčinske ljubavi i brige.

A mother is spending a day at the pool with her daughter. After briefly losing sight of her, a whirlpool of fear begins to spin and an intimate emotional drama of separation begins. *Separation* is an intimate drama in which the borders of subjective and objective realities intertwine.

Nina Viočić (Rijeka, 1972.) diplomirala je 1994. godine na Akademiji dramske umjetnosti u Zagrebu. Godine 2000. potpisuje autorski kazališni projekt *Rad Borosane na sebi*. Glumila je u brojnim hrvatskim filmovima: *Blagajnica hoće ići na more*, *Fine mrtve djevojke*, *Na putu*, a sudjelovala je i u dokumentarnom filmu *Marijine*.

Nina Viočić (Rijeka, 1972) graduated from the Zagreb Academy of Dramatic Art in 1994. In 2000 she authored the play *A Borosana's Work on a Role*. She appeared in a number of Croatian films: *The Cashier Wants to Go to the Seaside*, *Fine Dead Girls*, *On the Path*. She co-authored the documentary film *Marija's Own*.

2014 | 10' | drama drama

prvi film first film svjetska premijera world premiere



Poklon predsjednika Nixona

President Nixon's Present

REŽIJA DIRECTOR **Igor Šeregi**

SCENARIJ SCREENPLAY **Igor Šeregi** KAMERA DOP **Mario Sablić** MONTAŽA EDITOR **Tomislav Stojanović** SCENOGRAFIJA ART DIRECTOR **Bojan Drezgić** KOSTIMOGRAFIJA COSTUMES **Zorana Meić** GLAZBA MUSIC **Vinko Borčić** ZVUK SOUND **Tihomir Vrbaneć** MASKA MAKE-UP **Tatjana Tomšić** SPECIJALNI EFEKTI SPECIAL EFFECTS **Frano Homen** ULOGE CAST **Rene Bitorajac, Radovan Vujović, Max Whatley** PRODUCENT PRODUCER **Ivan Kelava** PRODUKCIJA, DISTRIBUCIJA PRODUCTION, SALES (HR) **Grupa sedam** KOPRODUKCIJA CO-PRODUCTION **F&ME London (UK)**

Godina je 1969., mjesto je prostor bivše Jugoslavije. Niskorangirani agenti Stipe i Peda dobivaju poseban zadatak: moraju dostaviti poklon američkog predsjednika Nixona drugu Titu osobno u njegovu rezidenciju na Brijunima. Čini se kao zadatak koji je nemoguće zeznuti, ali...

1969, ex-Yugoslavia. Low profile agents Stipe and Peda get a special assignment: to deliver the present from American president Richard Nixon to Yugoslavian president Tito at his summer residence on Brijuni Islands. Seems like a task that can not go wrong. But...

Igor Šeregi (Zagreb, 1983.) završava magistarski studij režije igranog filma na Akademiji dramske umjetnosti. Režirao je jednu epizodu međunarodnog filma *Košnice*, a priprema i svoj debitantski dugometražni film *ZG80*. Filmovi: *Priča o Mari iz Velog Varoša* (2013.), *Životinjsko carstvo* (2012.), *Košnice* (2012.).

Igor Šeregi (Zagreb, 1983.) is an MA student of Film Directing at the Academy of Dramatic Art in Zagreb. He co-directed and co-scripted the international film *Hives*, and is preparing his first debut feature *ZG80*. Films: *Story About Mare* (2013), *Animal Empire* (2012), *Hives* (2012).

2014 | 26' | komedija comedy | Hrvatska, Ujedinjeno Kraljevstvo Croatia, United Kingdom

Festival mediteranskog filma Split 2014





Pokraj mene

Obok mnie Next to Me

REŽIJA DIRECTOR **Marta Prus**



SCENARIJ SCREENPLAY **Marta Prus** KAMERA DOP **Maciej Twardowski** MONTAŽA EDITOR **Wojciech Janas** SCENOGRAFIJA ART DIRECTOR **Mateusz Bzówka** KOSTIMOGRAFIJA COSTUMES **Agata Ludwiczak** MASKA MAKE-UP **Klaudia Wypiór** ZVUK SOUND **Małgorzata Napiontek, Ewa Bogusz** ULOGE CAST **Kinga Małaniuk, Tomasz Kot, Angelika Korab, Kamila Łatkowska** PRODUCENTI PRODUCERS **Mariusz Grzegorzek, Marcin Malatyński, Ivana Šimić Sedić** PRODUKCIJA PRODUCTION **The Polish National Film, Television and Theatre School (PL)** KOPRODUCENTICA CO-PRODUCER **Ankica Jurić Tilić** KOPRODUKCIJA CO-PRODUCTION **Kinorama (HR)** DISTRIBUCIJA SALES (HR) **Kinorama** (SVIJET WORLD) **The Polish National Film, Television and Theatre School**

Dvije starije djevojke počinju uznemiravati dvanaestogodišnju djevojku pri izlasku iz trgovine. Ubrzo je počinju i slijediti. No pojavljuje se otac mlade djevojke. U želji da ih nauči lekciju, prelazi granicu. Two older girls start to pick on a twelve-year-old girl as she leaves a corner grocery shop. They follow her around the neighbourhood's apartment blocks, bothering her. Finally, the father of the younger girl appears. He wants to teach her bullies a lesson, but he crosses the line.

Marta Prus (Varšava, 1987.) diplomirala je režiju dokumentarnih filmova u Filmskoj školi Andrzej Wajda, a trenutno studira režiju na fakultetu u Łódžu. Snimila je nekoliko kratkometražnih filmova za koje je osvojila desetak filmskih nagrada. Filmovi: *Vakha i Magomed* (2010.).

Marta Prus (Warsaw, 1987) has graduated in documentary directing from the Andrzej Wajda's Master School and she is currently studying directing at the Polish National Film School in Łódź. She made several short films which have won about a dozen film awards. Films: *Vakha and Magomed* (2010).

2014 | 14' | drama drama | Poljska, Hrvatska
Poland, Croatia
manjinska koprodukcija
minority co-production

svjetska premijera world premiere



Pragovi

Thresholds

REŽIJA DIRECTOR **Dijana Mladenović**



SCENARIJ SCREENPLAY **Dijana Mladenović** KOSCENARIST CO-SCREENWRITER **Zvonimir Jurić** KAMERA DOP **Dragan Ruljančić** MONTAŽA EDITOR **Nina Velnić** SCENOGRAFIJA ART DIRECTORS **Tanja Lacko, Ana Buljan** GLAZBA MUSIC **Jure Buljević** ZVUK SOUND **Borna Buljević** ULOGE CAST **Alma Prica, Franjo Kuhar, Biljana Pusić, Nikša Butijer, Zvonimir Jurić, Slaven Španović** PRODUCENTICA PRODUCER **Dijana Mladenović** PRODUKCIJA, DISTRIBUCIJA PRODUCTION, SALES (HR) **Kinematograf**

Godina je 1992. Rat je u Hrvatskoj. Nova vlast provodi nasilno iseljavanje nepodobnih iz njihovih stanova. U iznenadnoj deložaciji Vesna i Ivan naći će se na suprotnim stranama. Ovo je film o građanskoj hrabrosti i pasivnoj većini.

The year is 1992. War is raging in Croatia. The new government forcefully evicts 'unfit' occupants from their apartments. During an unexpected eviction, Ivan and Vesna find themselves on opposite sides. This is a film about civil courage and the passive majority.

Dijana Mladenović diplomirala je na Pravnom fakultetu u Rijeci i Akademiji dramske umjetnosti u Zagrebu (Odsjek produkcije). Od 1999. do 2008. godine vodila je kinoprikazivačku djelatnost u Puli. Sudjelovala je u produkciji nekoliko televizijskih, filmskih i festivalskih projekata. Osnivačica je i direktorica produkcijske kuće Kinematograf. Film *Pragovi* njezin je redateljski prvijenac.

Dijana Mladenović earned degrees at the Rijeka University Faculty of Law and the Zagreb Academy of Dramatic Art (Production Department). From 1999 until 2008 she managed a cinema company in Pula. She worked as a freelancer on the production of several TV, film and festival projects. She is the founder and general manager of the production company Kinematograf. *Thresholds* is her directing debut.

2013 | 12'55" | drama drama

prvi film first film

Film Festival Gent 2013,
Zagreb Film Festival 2013,
Film Festival Cottbus 2013,
Dani hrvatskog filma 2014



Slučajno

By Chance

REŽIJA DIRECTOR **Tanja Golić**



SCENARIJ SCREENPLAY **Tanja Golić** KAMERA DOP **Hrvoje Franjić** MONTAŽA EDITOR **Vladimir Gojun** SCENOGRAFIJA ART DIRECTOR **Lara Badurina** GLAZBA MUSIC **Marko Kušpilić** ZVUK SOUND **Vladimir Božić** ULOGE CAST **Lana Barić, Krešimir Mikić** PRODUCENTICA PRODUCER **Tanja Golić** DISTRIBUCIJA SALES **Hulahop**

Sreli su se slučajno nakon mnogo godina. U jednom poslijepodnevu prisjećaju se vremena koje su proveli zajedno. Hommage riječkoj arhitekturi i industriji. Istovremeno teška i divna posveta arhitekturi ljudskih odnosa.

The protagonists accidentally meet after many years and in one afternoon recall the memories of a time spent together long ago. The film is an homage to industrial architecture and a poignant tribute to the architecture of human relations.

2013 | 40' | drama drama

Dani hrvatskog filma 2014
(Oktavijan za najbolji kratkometražni igrani film
Best Fiction Short),
PriFilmFest 2014 (najbolji scenarij Best
Sceneyplay)



Zajedno

Together

REŽIJA DIRECTOR **Daniel Kušan**



SCENARIJ SCREENPLAY **Daniel Kušan** KAMERA DOP **Raul Brzić** MONTAŽA EDITOR **Daniel Kušan** SCENOGRAFIJA ART DIRECTOR **Bojan Drezgić** KOSTIMOGRAFIJA COSTUMES **Emina Kušan** MASKA MAKE-UP **Laura Buljan** GLAZBA MUSIC **Dinko Appelt** ZVUK SOUND **Dubravka Premar** ULOGE CAST **Ivana Roščić, Stjepan Perić, Tena Jaić-Gajski, Karla Brbić, Irma Kušan, Mislav Čavajda, Boris Svrtan** PRODUCENTI PRODUCERS **Ankica Jurić Tilić, Hrvoje Pervan** PRODUKCIJA PRODUCTION **Kinorama** DISTRIBUCIJA SALES (HR) **Kinorama** (SVIJET WORLD) **Gonella Pictures, Kinorama**

Ona je nezaposlena majka s dvogodišnjim djetetom. Pokušava pronaći posao i nastaviti normalan život. Jedina kakva-takva podrška joj je muž. On radi u prodavaonici automobila i uskoro će izgubiti posao. Jedino što im preostaje jest izdržati do kraja dana, proći kroz šumu nebitnih ljudi i situacija i pronaći mir u domu, u zajedništvu, u obitelji.

She is an unemployed mother of a two-year-old child, trying to find a job so they can lead a normal life. She makes a series of phone calls to her husband at work, seeking reassurance. He works at a car showroom, but will soon lose his job. The only thing left for both of them is to get through the day and take refuge in their home, togetherness and family.

Daniel Kušan diplomirao je filmsku i TV režiju na Akademiji dramske umjetnosti u Zagrebu. Uglavnom piše scenarije za svoje filmove. Režirao je i pisao i za kazalište, a objavio je i nekoliko kratkih priča. Filmovi: *Koko i duhovi* (2011.).

Daniel Kušan graduated in film and TV directing from the Academy of Dramatic Art in Zagreb. He has written the scripts for most of the films he has directed. He has also directed and written plays for the theatre and published several short stories. Films: *Koko and the Ghosts* (2011).

Dani hrvatskog filma 2014



Međunarodni program –
dugometražni film

Natjecanje

International Programme –
Feature Film Competition





Betonska noć

Betoniyo Concrete Night

REŽIJA DIRECTOR **Pirjo Honkasalo**

2013 | 96' | drama drama | CB B&W
Finska, Švedska, Danska Finland, Sweden,
Denmark

SCENARIJ SCREENPLAY **Pirjo Honkasalo, Pirkko Saisio** KAMERA DOP **Peter Flinckenberg**
MONTAŽA EDITOR **Niels Pagh Andersen** SCENOGRAFIJA ART DIRECTOR **Pentti Valkeasuo** ZVUK
SOUND **Jan Alvermark** GLAZBA MUSIC **Karl Frid, Pär Frid** ULOGE CAST **Johannes Brotherus,
Jari Virman, Juhan Ulfisak, Anneli Karppinen**
PRODUCENTI PRODUCERS **Misha Jaari, Mark Lwoff** PRODUKCIJA PRODUCTION **Bufo Ltd**
KOPRODUCENTI CO-PRODUCERS **Erik Hemmendorff, Marie Kjellson, Lise Lense-Møller,
Cecilia Valsted** KOPRODUKCIJA CO-PRODUCTION **Plattform Produktion, Magic Hour Films**
DISTRIBUCIJA WORLD SALES **Film Republic**

Betonska noć započinje u skučenu domu u betonskoj džungli. Stariji brat Ilkka odlazi na odsluženje zatvorske kazne. Tijekom posljednja 24 sata na slobodi njegov ranjivi mladi brat Simo prati ga kroz sudbonosne događaje. Ovaj hrabri i analitični urbani film snovita je odiseja o krhkom umu dječaka i gubitku nevinosti.

Concrete Night opens in a cramped, concrete-jungle home. Ilkka, the elder of the two brothers, is leaving to serve a prison sentence. During Ilkka's last 24 hours of freedom, his younger brother, vulnerable Simo, follows the brother he admires through the fateful events of that night. Pirjo Honkasalo's bold and analytical urban film is a dream-like odyssey about a fragile mind of a young boy and the loss of innocence.

Pirjo Honkasalo (1947.) priznata je redateljica, direktorica fotografije i scenaristica koja je osvojila brojne nagrade za svoj rad. S Pekkom Lehtom snimila je film *Flame Top*, koji je prikazan u natjecateljskom programu Cannesa 1980. godine. Njezin je najpoznatiji film *Tri sobe melankolije* (2004.), jedan od najnagrađivanijih dugometražnih dokumentaraca o utjecaju rata na psihičko stanje ruske i čečenske djece. Filmovi: *Atman* (1997), *Tanjuška i 7 vragova* (1993), *Mysterion* (1991).

Pirjo Honkasalo (1947) is a highly established director, cinematographer and screenwriter, who has won countless awards for her work. Together with Pekka Lehto, she directed *Flame Top* (Cannes competition 1980). Her most famous film is an award-winning feature documentary, *The 3 Rooms of Melancholia* (2004), a story of how Russian and Chechen children were psychologically affected by the war. Films: *Atman* (1997), *Tanjuška and the 7 Devils* (1993), *Mysterion* (1991).

Toronto International Film Festival 2013,
Camerimage 2013, Jussi Awards 2014 (najbolji
film, redatelj, DOP, montaža, scenografija, zvuk
Best Film, Best Direction, Best DOP, Best Editing,
Best Art Director, Best Sound)



Čudo

Zázrak Miracle

REŽIJA DIRECTOR **Juraj Lehotský**

2013 | 78' | drama drama | Slovačka, Češka
Slovakia, Czech Republic

SCENARIJ SCREENPLAY **Marek Leščák, Juraj Lehotský** KAMERA DOP **Noro Hudec** MONTAŽA EDITOR
Marek Šulík SCENOGRAFIJA ART DIRECTOR **Juraj Fábry** ZVUK SOUND **Marián Gregorovič, Peter
Mazáček** ULOGE CAST **Michaela Bendulová, Robert Roth, Venuša Kalejová, Lenka Habrunová,
Kika Potočná**
PRODUCENTI PRODUCERS **Ján Meliš, Marko Škop** PRODUKCIJA PRODUCTION **Artileria** KO-
PRODUCENTI CO-PRODUCERS **Petr Oukropec, Pavel Strnad** KOPRODUKCIJA CO-PRODUCTION
Negativ, Česká televize DISTRIBUCIJA WORLD SALES **Negativ**

Petnaestogodišnja Ela odlazi u popravni dom zbog svoje veze s tridesetogodišnjim Robyjem. Ela ima lice djevojčice, no njezino je tijelo unatoč godinama veoma ženstveno. Prvu večer u popravnom domu Ela mora stupiti na improviziranu pozornicu gdje je podvrgnuta svojevrstnoj javnoj ispovijedi. Ela voli Robyja, ali ne smije s njim kontaktirati. Tijekom novogodišnje zabave odlučuje pobjeći. The story of 15-year-old Ela who is sent to a re-education centre because of her love affair with Roby, a thirty-year-old man. She has a child's face, but her body is very feminine despite her age. The first evening at the re-education centre, Ela has to stand on an impromptu stage where she is subjected to the so-called public confession. Ela loves Roby, but she is not allowed to contact him. She decides to run away from the centre during the New Year's Eve disco.

Juraj Lehotský (Bratislava, 1975.) od 1990. do 1994. studirao je fotografiju na Višoj školi za umjetnost i obrt u Bratislavi (SUPŠ). Od 1995. do 2000. studirao je režiju dokumentarnog filma na Akademiji glazbene umjetnosti u Bratislavi (VŠMU). Režirao je mnogo kratkometražnih dokumentaraca. Snimio je igrane filmove *Slijepa ljubavi* (2008.) i *Čudo* (2013.).

Juraj Lehotský (Bratislava, 1975) from 1990 to 1994, he studied at the Higher Art and Crafts School in Bratislava (SUPŠ), specializing in photography. From 1995 to 2000, he studied documentary film directing at the Academy of Music Arts in Bratislava (VŠMU). Lehotský directed a number of short documentaries. His feature films are *Blind loves* (2008) and *Miracle* (2013).

Mezinárodní filmový festival Karlovy Vary 2013 – East of the West (posebno priznanje Special Mention), **Filmfestival Cottbus 2013** (nagrada za glumu – Michaela Bendulová Award for the Outstanding Actress), **Arras Film Festival 2013** (Zlatni atlas Golden Atlas), **Vilnius International Film Festival 2014** (najbolja glumica – Michaela Bendulová Best Actress), **Neisse Filmfestival 2014** (najbolji igrani film Best Feature)

Međunarodni program – dugometražni film | Natjecanje
International Programme – Feature Film | Competition



Ilo Ilo

prvi film first feature REŽIJA DIRECTOR **Anthony Chen**

2013 | 99' | drama drama | Singapur Singapore
SCENARIJ SCREENPLAY **Anthony Chen** KAMERA DOP **Benoit Soler** MONTAŽA EDITORS **Hoping Chen, Joanne Cheong** SCENOGRAFIJA ART DIRECTOR **Michael Wee** ZVUK SOUND **Zhe Wu** ULOGE CAST **Yeo Yann Yann, Chen Tian Wen, Angeli Bayani, Koh Jia Ler, Peter Wee**
PRODUCENTI PRODUCERS **Ang Hwee Sim, Anthony Chen, Wahayuni A. Hadi** PRODUKCIJA PRODUCTION **Fisheye Pictures PTE Ltd** DISTRIBUCIJA WORLD SALES **Memento Films International**

Radnja filma *Ilo Ilo* odvija se u Singapuru, a tematizira vezu između obitelji Lim i njihove nove kućne pomoćnice Terese. Kao i ostale Filipinke, Teresa je došla u grad u potrazi za boljim životom. Njezinim dolaskom u obitelj pogoršavaju se napeti međuobiteljski odnosi. Mladi problematični sin Jiale povezuje se s Teresom, koja uskoro postaje prešutni član obitelji. No 1997. godine azijska financijska kriza počinje se osjećati u regiji.

Set in Singapore, *Ilo Ilo* chronicles the relationship between the Lim family and their newly arrived maid, Teresa. Like many other Filipino women, she has come to this city in search of a better life. Her presence in the family worsens their already strained relationship. Jiale, the young and troublesome son, starts to form a unique bond with Teresa, who soon becomes an unspoken member of the family. But this is 1997 and the Asian financial crisis is beginning to be felt in the region.

Anthony Chen (Singapur, 1984.) diplomirao je film i medije na Politehničkom fakultetu Ngee Ann. Godine 2010. magistrirao je filmsku režiju na britanskoj Nacionalnoj filmskoj i televizijskoj školi. Njegov kratki film *Ah Ma (Baka)* dobio je posebno priznanje na 60. Filmskom festivalu u Cannesu. Njegov sljedeći kratkometražni film *Izmaglica* (2008.) prikazan je u natjecateljskom programu 58. Međunarodnog filmskog festivala u Berlinu. **Anthony Chen** (Singapore, 1984.) graduated from Ngee Ann Polytechnic's School of Film and Media Studies. In 2010, he completed his Masters in Film Directing at the National Film and Television School, UK. His short film *Ah Ma (Grandma)* won a Special Mention at the 60th Cannes Film Festival. *Haze* (2008), his next short, screened in competition at the 58th Berlin International Film Festival.

Festival de Cannes 2013 – Directors' Fortnight (zlatna kamera Camera d'Or), **BFI London Film Festival 2013** (nagrada za režiju i scenarij Sutherland Trophy for director and screenwriter), **Palm Springs International Film Festival 2013** (nagrada za režiju Directors to Watch Award), **Golden Horse Film Festival 2013** (najbolji film, debitant, sporedna glumica, scenarij Best Film, New Director, Supporting Actress, Screenplay)



Japanski pas

Câinele Japonez The Japanese Dog

prvi film first feature REŽIJA DIRECTOR **Tudor Cristian Jurgiu**

2013 | 85' | drama drama | Rumunjska Romania
SCENARIJ SCREENPLAY **Iona Antoci, Gabriel Gheorghe, Tudor Cristian Jurgiu** KAMERA DOP **Andrei Butica** MONTAŽA EDITOR **Dragos Apetri** SCENOGRAFIJA ART DIRECTOR **Cezara Armasu** ZVUK SOUND **Vlad Voinescu, Flip Muresan** ULOGE CAST **Victor Rebengiuc, Serban Pavlu, Laurentiu Lazar, Kana Hashimoto, Toma Hashimoto** PRODUCENTI PRODUCERS **Tudor Giurgiu, Bogdan Craciun** PRODUKCIJA PRODUCTION **Libra Film** DISTRIBUCIJA WORLD SALES **M-appeal**

Što može promijeniti samački način života? Starac kojemu je žena poginula u nedavnim poplavama i njegov sin koji živi u Japanu susreću se nakon dvadeset godina. Očekivanja su visoka i tijekom kratkog ponovnog susreta obojica pokušavaju prevladati udaljenost koja se stvorila među njima. Za uspomenu na svoj posjet sin i njegova obitelj prije odlaska starcu daruju japanskog psa-robot, suvenir koji će starcu zauvijek promijeniti život.

What does it take to change a solitary life? After twenty years, an old man, widowed by the recent floods, and his son, who has been living in Japan, see each other again for the first time. Their expectations run high and during this brief encounter, both try to overcome the distance that has grown between them. When his son and his family have to part, they leave him a Japanese Robodog as a souvenir of their visit that will ultimately change his life forever.

Tudor Cristian Jurgiu (1984.) diplomirao je na Nacionalnom sveučilištu za kazalište i film I. L. Caragiale u Bukureštu 2009. godine. Njegov najnoviji kratkometražni film *U akvariju* (2012.) odabran je za natjecateljski program Cinefondation u Cannesu 2013. godine, gdje osvaja treću nagradu ex-aequo. *Japanski pas* njegov je dugometražni prvijenac.

Tudor Cristian Jurgiu (1984.) graduated from The National University of Theatre and Film I. L. Caragiale Bucharest in 2009. His latest short *In the Fishbowl* (2012) was selected for the Cinefondation competition in Cannes 2013, where he was awarded the 3rd Prize ex-aequo. This is his first feature film.

San Sebastian International Film Festival 2013, Thessaloniki International Film Festival 2013 – Balkan Survey, Warsaw Film Festival 2013 (najbolji debitantski film Best First or Second Film ex-aequo), **Vilnius Film Festival 2013** (najbolji film Best Film)



Jimmyjeva dvorana

Jimmy's Hall

REŽIJA DIRECTOR **Ken Loach**

2014 | 109' | drama drama | Ujedinjeno Kraljevstvo, Francuska United Kingdom, France

SCENARIJ SCREENPLAY **Paul Laverty** KAMERA DOP **Robbie Ryan** MONTAŽA EDITOR **Jonathan Morris** SCENOGRAFIJA ART DIRECTOR **Fergus Clegg** KOSTIMOGRAFIJA COSTUMES **Eimer Ní Mhaoldomhnaigh** GLAZBA MUSIC **George Fenton** ULOGE CAST **Barry Ward, Simone Kirby, Jim Norton, Francis Magee, Aisling Franciosi, Andrew Scott, Brian F. O'Byrne**
 PRODUCENTICA PRODUCER **Rebecca O'Brien** PRODUKCIJA PRODUCTION **Sixteen Films, Why Not Productions, Wild Bunch, Element Pictures** DISTRIBUCIJA SALES **M.R.T.N. Media** (HR) **Wild Bunch** (SVIJET WORLD)

Godine 1921. grijeh Jimmyja Graltona bio je što je otvorio plesnu dvoranu u ruralnom dijelu Irske u koju su mladi ljudi dolazili da bi učili, razgovarali i sanjali, no povrh svega da bi plesali i zabavljali se. *Jimmyjeva dvorana* slavi duh tih slobodoumnika.

In 1921, Jimmy Gralton's sin was to build a dance hall on a rural crossroads in Ireland, where young people could come to learn, to argue and to dream. But above all to dance and have fun. *Jimmy's Hall* celebrates the spirit of these free-thinkers.

Ken Loach (Nuneaton, Ujedinjeno Kraljevstvo, 1936.) poznat je po naturalističkim i socijalno-realističnim temama. Njegovi filmovi *Tajni plan* (1990.) i *Teška vremena* (1993.) osvajaju posebnu nagradu žirija u Cannesu, *Riff-Raff* (1991.) Europsku filmsku nagradu za najbolji film, *Zemlja i sloboda* (1995.) nagradu FIPRESCI i nagradu Ekumenskog žirija u Cannesu te Europsku filmsku nagradu za najbolji film, a *Vjetar koji povija ječam* (2006.) Zlatnu palmu. Godine 2014. dodijeljen mu je počasni Zlatni medvjed na festivalu u Berlinu.

Ken Loach (Nuneaton, UK, 1936) is known for his naturalistic, social realist topics. His films *Hidden Agenda* (1990) and *Raining Stones* (1993) both won Cannes Special Jury Prize; *Riff-Raff* (1991) received the European Film Award for Best Picture; *Land and Freedom* (1995) won FIPRESCI and Prize of the Ecumenical Jury at Cannes, and the European Film Award for Best Picture; *The Wind That Shakes the Barley* (2006) won Palme d'Or. In 2014 he was presented with the Honorary Golden Bear at the Berlin International Film Festival.

Festival de Cannes 2014



Luda ljubav

Amour Fou

REŽIJA DIRECTOR **Jessica Hausner**

2014 | 96' | drama drama | Austrija, Luksemburg, Njemačka Austria, Luxembourg, Germany

SCENARIJ SCREENPLAY **Jessica Hausner** KAMERA DOP **Martin Gschlacht** MONTAŽA EDITOR **Karina Ressler** SCENOGRAFIJA ART DIRECTOR **Katharina Wöppermann** KOSTIMOGRAFIJA COSTUMES **Tanja Hausner** ZVUK SOUND **Nicolas Tran Tong** ULOGE CAST **Birte Schnöink, Christian Friedel, Stephan Grossmann, Sandra Hüller, Holger Handtke, Barbara Schnitzler, Alissa Wilms**
 PRODUCENTI PRODUCERS **Martin Gschlacht, Antonin Svoboda, Bruno Wagner, Bady Minck, Alexander Dumreicher-Ivanceanu, Philippe Bober** PRODUKCIJA PRODUCTION **Coop99 Filmproduktion, AMOUR FOU Luxembourg, Essential Filmproduktion** DISTRIBUCIJA SALES **Sarajevo Film Festival** (HR) **Coproduction Office** (SVIJET WORLD)

Berlin, vrijeme romantizma. Mladi pjesnik Heinrich ljubavlju želi pobijediti neizbježnost smrti, no ne uspijeva nagovoriti skeptičnu rođakinju Marie da mu se pridruži u samouilačkom planu. Pogoden rođakinjinom neosjetljivošću na njegove duboke osjećaje, Heinrich upoznaje Henriette, ženu poslovnog suradnika. Heinrichova ponuda čarobnoj mladoj ženi isprva ne nailazi na odobravanje, a onda Henriette otkriva da boluje od teške bolesti. *Luda ljubav* romantična je komedija koja se okvirno temelji na samoubojstvu pjesnika Henricha von Kleista 1811. godine.

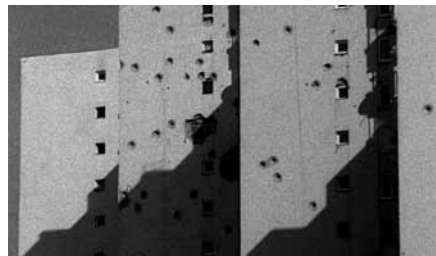
Berlin, the Romantic Era. Young poet Heinrich wishes to conquer the inevitability of death through love, yet is unable to convince his sceptical cousin Marie to join him in a suicide pact. It is whilst coming to terms with this refusal, ineffably distressed by his cousin's insensitivity to the depth of his feelings, that Heinrich meets Henriette, the wife of a business acquaintance. Heinrich's subsequent offer to the beguiling young woman at first holds scant appeal, that is until Henriette discovers she is suffering from a terminal illness. *Amour Fou* is a romantic comedy based loosely on the suicide of the poet Henrich von Kleist in 1811.

Jessica Hausner (1972.) austrijska je redateljica i scenaristica. Njezin film *Dražesna Rita* prikazan je u programu Un Certain Regard na festivalu u Cannesu 2001. godine. Tri godine poslije njezin film *Hotel* prikazan je na istom festivalu. Filmovi: *Lourdes* (2009.), *Hotel* (2004.), *Inter-View* (1999.).

Jessica Hausner (1972) is an Austrian film director and screenwriter. Her film *Lovely Rita* was screened in the Un Certain Regard section at the 2001 Cannes Film Festival. Three years later her film *Hotel* was screened at the 2004 festival. Films: *Lourdes* (2009), *Hotel* (2004), *Inter-View* (1999).

Festival de Cannes 2014 – Un Certain Regard

Međunarodni program – dugometražni film | Natjecanje
 International Programme – Feature Film | Competition



Mostovi Sarajeva

Les Ponts de Sarajevo Bridges of Sarajevo

REŽIJA DIRECTORS **Aida Begić, Leonardo Di Costanzo, Jean-Luc Godard, Kamen Kalem, Isild Le Besco, Sergei Loznitsa, Vincenzo Marra, Ursula Meier, Vladimir Perišić, Cristi Puiu, Marc Recha, Angela Schanelec, Teresa Villaverde**

2014 | 114' | drama, omnibus drama, omnibus | Francuska, Bosna i Hercegovina, Švicarska, Italija, Portugal, Bugarska France, Bosnia and Herzegovina, Switzerland, Italy, Portugal, Bulgaria

MONTAŽA EDITOR **Cristiano Travaglioli** ANIMACIJA ANIMATION **François Schuiten, Luis da Matta Almeida** PRODUCENTI PRODUCERS **Fabienne Servan Schreiber, Mirsad Purivatra** PRODUKCIJA PRODUCTION **Cinétévé, Obala Art Center** KOPRODUKCIJA CO-PRODUCTION **Bande à part films, Mir Cinematografica, Unafilm, Ukbar filmes** DISTRIBUCIJA SALES **Sarajevo Film Festival (HR) Indie Sales (SVIJET WORLD)**

Trinaest europskih redatelja istražuje temu Sarajeva – što je grad predstavljao u europskoj povijesti tijekom proteklih stotinu godina i što danas predstavlja u Europi. Priznati redatelji nude jedinstvene stilove i vizije. François Schuiten, poznati belgijski umjetnik stripa, osmislio je animirane poveznice između filmova, simboličkih prelazak mostova grada Sarajeva.

Thirteen European directors explore the theme of Sarajevo; what this city has represented in European history over the past hundred years, and what Sarajevo stands for today in Europe. These eminent filmmakers of different generations and origins offer many singular styles and visions. François Schuiten, a famous Belgian comic book artist, imagined animated cartoon links in between these films, a metaphoric transposition of the emblematic bridges of the city of Sarajevo.

Debitantski film **Aide Begić** *Snijeg* osvojio je Grand Prix na Tjednu kritike u Cannesu 2008. godine. Njezin film *Djeca* osvojio je posebno priznanje program Un Certain Regard na istom festivalu 2012. godine.

Aida Begić's first feature *Snow* won the 2008 Critics' Week Grand Prix at Cannes. Her film *Children of Sarajevo* received a Special Mention from the Un Certain Regard jury at 2012 Cannes.

Prvi film **Leonarda Di Costanza** *Interval* (2012.) osvojio je nekoliko nagrada na festivalu u Veneciji (FIPRESCI, nagrada talijanske kritike, nagrada CISC UNESCO, itd.) i nagradu za najbolju režiju na Nagradama David di Donatello.

Leonardo Di Costanzo's first feature *The Interval* (2012) won several awards at the Venice International Film Festival (the FIPRESCI Award, the Italian Critics' Award, the CISC UNESCO Award...) as well as the Best New Director Award at the David di Donatello.

Jean-Luc Godard jedan je od najvećih živućih redatelja i suosnivač francuskoga novog vala. Filmovi: *Do posljednjeg daha* (1959.), *Ludi Pierrot* (1965.), *Neobična banda* (1964.), *Alphaville* (1965.), *Prezir* (1963.), *Vikend* (1967.), *Strast* (1982.), *Ime: Carmen* (1983.), *Zdravo, Marijo, Filmske priče o povijesti(ma) filma* (1988.-1998.).

Jean-Luc Godard is one of the greatest living filmmakers and co-founder of the Nouvelle Vague. Films: *Breathless* (1959), *Pierrot le Fou* (1965), *Band of Outsiders* (1964), *Alphaville* (1965), *Contempt* (1963), *Weekend* (1967), *Passion* (1982), *First Name: Carmen* (1983), *Hail Mary*, *Histoire(s) du Cinéma* (1988-1998). Prvi film **Vincenza Marre** *Povratak kući* (2001.) osvaja i nagradu na festivalu u Veneciji i u programu Tjedna kritike u Cannesu. Filmovi: *Estranei alla massa* (2001.), *Paesaggio a sud* (2003.), *Vento di Terra* (2004.), *The Trial Begins* (2011.).

Vincenzo Marra's first feature *Sailing Home* (2001) earned him an award both at the Venice Film Festival and the Critics' Week at Cannes. Films: *Estranei alla massa* (2001), *Paesaggio a sud* (2003), *Vento di Terra* (2004), *The Trial Begins* (2011).

Debitantski film **Vladimira Perišića** *Obični ljudi* (2009.) nominiran je za Zlatnu kameru u Cannesu. First feature film by **Vladimir Perišić** *Ordinary People* (2009) was nominated in the Caméra d'or section at the 2009 Cannes Film Festival.

Sergej Loznica osvaja nagradu FIPRESCI u Cannesu za film *U magli* (2012.). Filmovi: *Radost moja* (2010), *Maidan* (2014).

Sergej Loznitsa's film *In the Fog* (2012) won the FIPRESCI Award at Cannes. Films: *My Joy* (2010), *Maidan* (2014).

Isild Le Besco (1982.) francuska je glumica, redateljica i scenaristica. Filmovi koje je režirala: *Demi-Tarif* (2003.), *Charly* (2007.), *Bas-fonds* (2010.).

Isild Le Besco (1982) is a French actress, film director and screenwriter. She directed: *Half-Price* (2003), *Charly* (2007), *Bas-fonds* (2010).

Angela Schanelec je glumica, scenaristica, producentica i montažerka. Filmovi: *Marseille* (2004.), *Poslijepodne* (2006.), *Orly* (2010.).

Angela Schanelec is an actress, screenwriter, producer and editor. Films: *Marseille* (2004), *Afternoon* (2006), *Orly* (2010).

Dva brata, moja sestra (1994.) **Terese Villaverde** nagrađen je na festivalu u Veneciji. Filmovi: *Mutanti* (1998.), *Voda i sol* (2001.), *Trans* (2006.), *Labud* (2011.).

Two Brothers, My Sister (1994) by **Teresa Villaverde** was awarded at the Venice Film Festival. Films: *The Mutants* (1998), *Water and Salt* (2001), *Trance* (2006), *Swan* (2011).



Mafija ubija samo ljeti

La mafia uccide solo d'estate The Mafia Only Kills in Summer

prvi film first feature REŽIJA DIRECTOR **Pierfrancesco Diliberto Pif**

2013 | 90' | romantična komedija, kriminalistički comedy, romance, crime
Italija Italy

SCENARIJ SCREENPLAY **Michele Astori, Pierfrancesco Diliberto Pif, Marco Martani** KAMERA DOP **Roberto Forza** MONTAŽA EDITOR **Cristiano Travaglioli** SCENOGRAFIJA ART DIRECTOR **Marcello Di Carlo** ZVUK SOUND **Luca Bertolin** ULOGE CAST **Pierfrancesco Diliberto Pif, Cristiana Capotondi, Ginevra Antona, Alex Bisconti, Claudio Gioe, Ninni Bruschetta**
PRODUCENTI PRODUCERS **Mario Gianani, Lorenzo Mieli** PRODUKCIJA PRODUCTION **Wildside, Rai Cinema** DISTRIBUCIJA WORLD SALES **Rai Trade**

Mafija ubija samo ljeti prati školarca Arthura koji je rođen u Palermu na dan kada je Vito Ciancimino, mafijaški šef i pripadnik Kršćanske demokratske stranke izabran za gradonačelnika Palerma. Pokušavajući osvojiti Floru, prijateljicu iz razreda, Arturo otkriva hirove prve ljubavi i nadolazeću strast prema novinarstvu u zajednici u kojoj se mafija, studenti, obični građani, suci i političari susreću u cijelom nizu tragičnih i smiješnih situacija. Kombinirajući komediju u talijanskom stilu i arhivske snimke borbe protiv mafije od 70-ih do 90-ih, film razotkriva ubojstva hrabrih boraca protiv mafije i otkriva kako humor, ljubav, hrabrost i mašta doprinose buđenju kolektivne svijesti. *The Mafia Only Kills in Summer* follows the perspective of a schoolboy, Arthur, born in Palermo on the day Vito Ciancimino, the head of the mafia and the Christian Democratic Party is elected mayor of Palermo. In amorous pursuit of his classmate Flora, Arturo discovers the vagaries of first love and a nascent passion for journalism in a community where mafia, students, ordinary citizens, judges and politicians meet in a series of tragic and ridiculous situations. Combining Italian-style comedy and archival footage of the Mafia struggle from the 1970s-90s, the film denounces the murders of courageous anti-mafia crusaders. It reveals how humor, love, courage and imagination contribute to the awakening of a collective consciousness

Pierfrancesco Diliberto Pif (Palermo, 1972.) od 2001. do 2010. godine radio je kao scenarist i izjavitelj na emisiji *Le lene* koja prati suvremena zbivanja. *Mafija ubija samo ljeti* njegov je redateljski prvijenac. **Pierfrancesco Diliberto Pif** (Palermo, 1972) from 2001 to 2010, he worked at the investigative current affairs programme *Le lene*, as author and reporter. *The Mafia Only Kills in Summer* is Diliberto's directorial debut.

Torino Film Festival 2013,
Talijanski Zlatni globus 2014 Italian Golden
Globes 2014 (najbolji scenarij Best Screenplay)



Nevidljiva žena

The Invisible Woman

REŽIJA DIRECTOR **Ralph Fiennes**

2013 | 111' | drama drama | Ujedinjeno
Kraljevstvo United Kingdom

SCENARIJ SCREENPLAY **Abi Morgan** KAMERA DOP **Rob Hardy** MONTAŽA EDITOR **Nicolas Gaster** SCENOGRAFIJA ART DIRECTOR **Maria Djurkovic** GLAZBA MUSIC **Ilan Eshkeri** ULOGE CAST **Ralph Fiennes, Felicity Jones, Kristin Scott Thomas, Tom Hollander, Joanna Scanlan**
PRODUCENTICA PRODUCER **Gabrielle Tana** PRODUKCIJA PRODUCTION **Headline Pictures, Magnolia Mae Films** DISTRIBUCIJA SALES **Continental Film** (HR) **WestEnd Films** (SVIJET WORLD)

Učiteljica Nelly sretno je udana majka, no progone je duhovi prošlosti. Izazvana kajanjem i grizodušjem, njezina sjećanja vode nas u vrijeme njezine veze s Charlesom Dickensom, s kojim je dijelila uzbuđljivo ali krhko zajedništvo. Kazalište je Dickensova životvorna arena. U svojim emocijama Dickens je dosljedniji u radu, na sceni, nego u životu. Nelly postaje njegova strast i njegova muza, no tajnost je cijena koju oboje moraju platiti, a Nelly mora pristati na ulogu nevidljive žene. Nelly, a happily married mother and school teacher, is haunted by her past. Her memories, provoked by remorse and guilt, take us back to the time of her relationship with Charles Dickens with whom she discovered an exciting but fragile complicity. The theatre is a vital arena for Dickens, a man more emotionally coherent in his work, or on stage, than in life. As Nelly becomes the focus of Dickens' passion and his muse, for both of them secrecy is the price, and for Nelly a life of 'invisibility'.

Ralph Fiennes (1962.) britanski je glumac poznat po kazališnoj i filmskoj karijeri. Studirao je na Kraljevskoj akademiji dramske umjetnosti (RADA). Osvojio je brojne nagrade za svoje uloge, uključujući dvije nominacije za nagradu Oscar za najboljeg glumca za uloge u filmovima *Schindlerova lista* (1993.) i *Engleski pacijent* (1996.). Počeo je režirati 2012. godine snimajući filmsku verziju Shakespeareova *Koriolana*. *Nevidljiva žena* njegov je drugi igrani film.

Ralph Fiennes (1962) is a British actor known for his stage and film career. He studied at the Royal Academy of Dramatic Art (RADA). Fiennes received numerous awards for his work as an actor, including two Academy Award nominations for his performances in *Schindler's List* (1993) and *The English Patient* (1996). He began directing in 2012 with a film version of Shakespeare's *Coriolanus*. *The Invisible Woman* is his second feature film.

Toronto International Film Festival 2013,
New York Film Festival 2013,
BFI London Film Festival 2013

Međunarodni program – dugometražni film | Natjecanje
International Programme – Feature Film | Competition



Otuđenje Otchuzhdenie Alienation

prvi film first feature REŽIJA DIRECTOR **Milko Lazarov**

2013 | 77' | drama drama | Bugarska
Bulgaria

SCENARIJ SCREENPLAY **Milko Lazarov, Kitodar Todorov, Georgi Tenev** KAMERA DOP **Kaloyan Bozhilov** MONTAŽA EDITOR **Veselka Kiryakova** SCENOGRAFIJA ART DIRECTOR **Vanina Geleva** ZVUK SOUND **Aleksander Simeonov** ULOGE CAST **Christos Stergioglou, Mariana Jikich, Ovanes Torosian, Neda Iskrenova, Iva Ognyanova, Kitodar Todorov, Dora Markova** PRODUCENT PRODUCER **Boryana Pancheva** PRODUKCIJA PRODUCTION **BNT, Red Carpet** DISTRIBUCIJA WORLD SALES **Pascale Ramonda**

Čovjek u starinskom automobilu prelazi granicu. Pedesetogodišnji Grk na putu je za Bugarsku, gdje namjerava kupiti novorođenče. Lažni spremnik za gorivo u prtljažniku automobila Jorgosov je tajni pretinac u kojem planira prokrijumčariti dijete preko granice. No dijete još nije rođeno pa Grk mora čekati u zabačenoj kući u planinama zajedno s djetetovom majkom, njezinim gluhoonijemim bratom i primaljom. Dijete se rađa jedne olujne noći.

A man driving an old-fashioned car is crossing the border. He is Greek and in his fifties, heading to Bulgaria to buy a newborn. Jorgos has prepared a secret compartment in the boot of the car, masked as a gas tank, in order to smuggle the child out. But the baby isn't born yet, and the Greek needs to wait in a secluded house in the mountains together with the mother, her deaf-mute brother and the midwife. On a stormy night, the child is born.

Milko Lazarov diplomirao je filmsku i televizijsku režiju na Nacionalnoj akademiji za kazališnu i filmsku umjetnost (NATFA) u Sofiji u Bugarskoj. Izvršni je producent i redatelj izrazito uspješnih BBC-ovih projekata u produkciji Bugarske nacionalne televizije *The Great Bulgarians* i *The Big Read*. Režirao je nekoliko dokumentarnih filmova. Predavao je režiju, eksperimentalni film i scenski aranžman na Nacionalnoj akademiji za kazališnu i filmsku umjetnost. *Otuđenje* je njegov dugometražni prvijenac.

Milko Lazarov graduated from the National Academy for Theatre and Film Arts (NATFA) in Sofia, Bulgaria, where he studied film and TV directing. He is an executive producer and director of BNT's highly successful BBC projects *The Great Bulgarians* and *The Big Read*. He has also directed several documentary films. He used to be a lecturer in NATFA's film department, teaching directing, experimental film and mise-en-scène. *Alienation* is his first feature film.

Venice Film Festival 2013 (FEDEORA za najboljeg debitanta, Europa Cinemas Label – posebno priznanje FEDEORA for Best Debut Film, Europa Cinemas Label – Special Mention), **Warsaw Film Festival 2013** (najbolji debitantski film Best First or Second Film ex-aequo)



Polje pasa Psie pole Field of Dogs

REŽIJA DIRECTOR **Lech Majewski**

2014 | 101' | povijesna drama drama,
history | Poljska, Švedska, Italija Poland,
Sweden, Italy

SCENARIJ SCREENPLAY **Lech Majewski** KAMERA DOP **Lech Majewski, Paweł Tybora** MONTAŽA EDITORS **Eliot Ems, Katarzyna Katarzyna Leśniak** GLAZBA MUSIC **Lech Majewski, Józef Skrzek** ULOGE CAST **Michał Tatarski, Elżbieta Okupska, Jacenty Jędrusik, Jan Warta, Szymon Budzyk** PRODUCENT PRODUCER **Lech Majewski** PRODUKCIJA PRODUCTION **Angelus Silesius** KOPRODUKCIJA CO-PRODUCTION **Polish Film Institute, CG Home Video, Bokomotive Film AB, Silesia Film Institute, Odeon Rybarczyk Productions, 24Media, Em Audio, Centrum Kultury Katowice** DISTRIBUCIJA WORLD SALES **WIDE Management**

Film je vizionarska ljubavna priča utemeljena na suvremenu tumačenju *Božanstvene komedije* Dantea Alighierija. Otac volovima ore trgovinu, lomeći pločice plugom, Niagara se srućava na katedralu. To su vizije pjesnika Adama koji je izgubio svoje najmilije u automobilskoj nesreći i koji prestaje raditi kao profesor književnosti da bi se zaposlio u trgovini. Filmska radnja odvija se 2010. godine, kada se dogodila avionska nesreća u Rusiji u kojoj je poginuo poljski predsjednik Lech Kaczyński. Nacionalna tragedija nameće se osobnoj tragediji.

The film is a visionary love story based on a contemporary reading of Dante Alighieri's *Divine Comedy*. A father ploughs a supermarket with oxen, the plough ripping the tiles; Niagara falls onto a cathedral altar. These are visions of Adam, a poet who has lost his beloved in a car crash, and who gives up his job as professor of literature to work at a supermarket. Set in 2010, the year of the plane crash in Russia that killed Polish President Lech Kaczyński, a national tragedy imposes on a personal one.

Lech Majewski (1953.) poljski je pjesnik, redatelj i videoumjetnik. Neki od njegovih filmova su: *Mlin i križ* (2011.), *Pjesnikova krv* (2007.), *Vrt zemaljskih užitaka* (2004.), *Angelus* (2000.), *Wojaczek* (1999.). Suradivao je na scenariju filma *Basquiat* (1996.). Godine 2006. Muzej moderne umjetnosti u New Yorku u njegovu čast prikazao je retrospektivu naslovljenu *Lech Majewski: Dočaravanje pokretne slike*.

Lech Majewski (1953) is a Polish poet, filmmaker and video artist. His credits include films: *The Mill and the Cross* (2011), *Glass Lips* (2007), *The Garden of Earthly Delights* (2004), *Angelus* (2000), *Wojaczek* (1999). He collaborated on the script for *Basquiat* (1996). In 2006, The New York Museum of Modern Art honoured him with the individual retrospective entitled *Lech Majewski: Conjuring the Moving Image*.

Istanbul Film Festival 2014

Međunarodni program – dugometražni film | Natjecanje
International Programme – Feature Film | Competition



Primjese boja Upstream Color

REŽIJA DIRECTOR **Shane Carruth**

2013 | 96' | romantični triler romantic thriller | Sjedinjene Američke Države United States of America

SCENARIJ, KAMERA, GLAZBA SCREENPLAY, DOP, MUSIC **Shane Carruth** MONTAŽA EDITORS **David Lowery, Shane Carruth** SCENOGRAFIJA ART DIRECTOR **Thomas Walker** ZVUK SOUND **Johnny Marshall** ULOGE CAST **Amy Seimetz, Shane Carruth, Andrew Sensenig, Thiago Martins** PRODUCENTI PRODUCERS **Casey Gooden, Ben LeClair** PRODUKCIJA PRODUCTION **erbp** DISTRIBUCIJA WORLD SALES **Visit Films**

Djevojka je oteta i čini se da joj je mozak ispran organskom tvari iz jedne vrste orhideje. Upoznaje muškarca s kojim počinje vezu i oni shvaćaju da je i on bio podvrgnut istom postupku te da postoji još žrtava strašnog eksperimenta. Pokušavaju skupiti djeliće svojih uništenih života, a istovremeno bivaju uvučeni u životni ciklus parazita koji prožima mikroskopski svijet, a zatim prelazi na nematode, biljni svijet, stoku i natrag. Film *Primjese boja* spaja elemente trilera, filma strave i užasa, drame i misterije. Carruthov nadrealistički pristup i jezovite kaskade slika prate narativnu putanju koja nije ni linearna ni kronološka, nego se oslanja na složenu i napetu atmosferu.

A young woman is abducted and seemingly brainwashed via an organic material harvested from a specific orchid. She later meets a man and after the two fall for each other, they come to realize he has also been subjected to the same process and that there are other victims of these disturbing experiments. They struggle to assemble the fragments of their wrecked lives as they are unknowingly drawn into the life cycle of a presence that permeates the microscopic world, moving to nematodes, plant life, livestock, and back again. *Upstream Color* is a horror-thriller with borrowings from the drama and mystery genres. Carruth's surreal approach and thrilling cascades of images follow a narrative trajectory that is neither linear nor chronological but relies instead on a complex, intense atmosphere.

Shane Carruth (Myrtle Beach, SAD, 1972.) debitirao je filmom *Primer* na Filmskom festivalu u Sundanceu 2004. godine, gdje je osvojio veliku nagradu žirija. *Primjese boja* njegov je drugi igrani film.

Shane Carruth (Myrtle Beach, USA, 1972) premiered with his debut film *Primer* at the 2004 Sundance Film Festival, where it won the Grand Jury Prize. *Upstream Color* is his second film.

Sundance Film Festival 2013 (posebna nagrada žirija Special Jury Prize – Johnny Marshall, Shane Carruth), **Internationale Filmfestspiele Berlin 2013, SXSW 2013**



Razredni neprijatelj Razredni sovražnik Class Enemy

prvi film first feature REŽIJA DIRECTOR **Rok Biček**

2013 | 112' | drama drama | Slovenija Slovenia

SCENARIJ SCREENPLAY **Nejc Gazvoda, Rok Biček, Janez Lapajne** KAMERA DOP **Fabio Stoll** MONTAŽA EDITORS **Janez Lapajne, Rok Biček** ULOGE CAST **Igor Samobor, Nataša Barbara Gračner, Tjaša Železnik, Maša Derganc, Robert Prebil, Voranc Boh, Jan Zupančič, Daša Cupevski** PRODUCENTI PRODUCERS **Aiken Veronika Prosenec, Janez Lapajne** PRODUKCIJA, DISTRIBUCIJA PRODUCTION, WORLD SALES **Triglav Film**

Zbog različitih pogleda na svijet i drugačijih stavova o životu, situacija između učenika i novog profesora njemačkog jezika postaje izuzetno napeta. Kada jedna učenica oduzme sebi život, daci okrive profesora za njezinu smrt. Spoznaja da sve nije tako crno i bijelo dolazi prekasno.

Due to a huge difference in the way they perceive life, the relationship between students and their new German language teacher becomes critically tense. When one of the students commits suicide, her classmates accuse the teacher of being responsible for her death. The realization that things are not so black and white comes too late.

Rok Biček (Novo Mesto, 1985.) diplomirao je na Sveučilištu u Ljubljani. Ušao je u svijet filma kao istaknuti student na PoEtici, akademiji za istraživanje umjetnosti filmske režije Janeza Lapajnea. Osvojio je nekoliko nagrada za svoje studentske filmove. *Razredni neprijatelj* njegov je dugometražni redateljski prvijenac.

Rok Biček (Novo Mesto, 1985) graduated from the University of Ljubljana. He entered the world of cinema as a prominent student at Janez Lapajne's PoEtika, an occasional academy for researching the art of film directing. He won several awards for his student films. *Class Enemy* is his directorial feature debut.

International Film Festival Bratislava 2013 (najbolji film, najbolja muška uloga, FIPRESCI Best Film, Best Actor, FIPRESCI Prize), **Les Arcs European Film Festival 2013** (Cineuropa Prize), **Venice International Critics' Week 2013** (nagrada Award FEDEORA), **Angers European Film Festival 2014** (nagrada publike Audience Prize)

Međunarodni program – dugometražni film | Natjecanje
International Programme – Feature Film | Competition



Slobodan pad Szabadesés Free Fall

REŽIJA DIRECTOR **György Pálfi**

2014 | 89' | drama drama | Madarska, Južna Koreja, Francuska
Hungary, South Korea, France

SCENARIJ SCREENPLAY **György Pálfi, Zsófia Ruttkay** KAMERA DOP **Gergely Pohárnok** MONTAŽA EDITOR **Réka Lemhényi** SCENOGRAFIJA ART DIRECTOR **Tamás Tamási** GLAZBA MUSIC **Amon Tobin** ULOGE CAST **Piroska Molnár, Miklós Benedek, Tamás Jordán, Krisztina Jankovics, Marina Gera, Csaba Gosztonyi, Dániel Csengery** PRODUCENT PRODUCER **Ferenc Pusztai** PRODUKCIJA PRODUCTION **KMH Film, Popfilm** KOPRODUKCIJA CO-PRODUCTION **JIFF Project – Jeonju Digital Project, Sciapode, VisionTeam and Origo Fil Group** DISTRIBUCIJA WORLD SALES **KMH Film**

Skočivši s krova svoje zgrade, starica prolazi pored šest katova. U posljednjim trenucima svoga života gleda kroz prozore pokraj kojih prolazi i upoznaje stvarne priče stanara zgrade. Šest duhovitih i maštovitih priča o bijednom stanju čovječanstva uz dinamičnu glazbu Amona Tobina. Tužan i groteskan pogled na suvremeno društvo.

An old woman flies past six floors after jumping from the roof of her apartment block. In the last moments of her life she looks into the windows she passes and gets to know the true stories of people living in the house. Six stories on the poor state of humanity, told with humour and imagination to the accompaniment of a pulsating soundtrack from Amon Tobin. A sad and grotesque look at contemporary society.

György Pálfi (1974.) rođen je u Budimpešti u Madarskoj. Redatelj je i scenarist poznat po filmovima *Štucanje* (2002.), *Taxidermia* (2006.) i *Zadnji rez: Dame i gospodo* (2012.).

György Pálfi (1974) was born in Budapest, Hungary. He is a director and writer, known for *Hukkle* (2002), *Taxidermia* (2006), and *Final Cut: Ladies and Gentlemen* (2012).

Mezinárodní filmový festival
Karlovy Vary 2014



Tom na farmi Tom à la ferme Tom at the Farm

REŽIJA DIRECTOR **Xavier Dolan**

2013 | 102' | drama, triler drama, thriller
Kanada, Francuska Canada, France

SCENARIJ SCREENPLAY **Xavier Dolan, Michel Marc Bouchard** KAMERA DOP **André Turpin** MONTAŽA EDITOR **Xavier Dolan** SCENOGRAFIJA ART DIRECTOR **Anne Pritchard** GLAZBA MUSIC **Gabriel Yared** ULOGE CAST **Xavier Dolan, Pierre-Yves Cardinal, Lise Roy, Evelyne Brochu** PRODUCENTI PRODUCERS **Xavier Dolan, Nathanaël Karmitz, Charles Gillibert** PRODUKCIJA PRODUCTION **MK2 Production** DISTRIBUCIJA SALES **Continental Film** (HR) **MK2 Production** (SVIJET WORLD)

Tom je zaposlen u marketinškoj agenciji kao *copywriter*. Putuje na selo na pogreb svoga dečka Guillaumea, no iznenadi se kad shvati da ondje nitko ne zna za njega niti za njegovu vezu s preminulim. Guillaumeov brat ubrzo postavlja pravila uvrnete igre. Kako bi zaštitio obiteljski ugled i majku preminuloga, Tom mora glumiti mirotvorca u domu čija mračna prošlost nagoviješta još veću nevolju njegova putovanja na imanje.

Tom, a young advertising copywriter, travels to the country for the funeral of his boyfriend Guillaume. There, he is shocked to learn that no one knows who he is, nor his relationship to the deceased. Guillaume's brother soon sets the rules of a twisted game. In order to protect the family's name and the deceased's grieving mother, Tom now has to play the peacemaker in a household whose obscure past bodes even greater darkness for his 'trip' to the farm.

Xavier Dolan (1989.) je glumac, scenarist i redatelj. Medunarodnu slavu stekao je debitantskim igranim filmom *Ubio sam majku* (2009.) koji je osvojio tri nagrade u sekciji Director's Fortnight na Filmskom festivalu u Cannesu 2009. godine. Njegov drugi igrani film *Izmišljene ljubavi* (2010.) premijerno je prikazan u kategoriji Un Certain Regard na Filmskom festivalu u Cannesu 2010. godine te je osvojio glavnu nagradu u službenom natjecateljskom programu festivala u Sydneyu. Za ulogu u njegovu trećem filmu *U svakom slučaju, Laurence* (2012.) Suzanne Clément osvojila je nagradu za najbolju glumicu u Cannesu 2012. godine (Un Certain Regard). **Xavier Dolan** (1989) is an actor, writer and director who attracted international attention when his debut feature *I Killed My Mother* won three awards from the Director's Fortnight program at Cannes Film Festival 2009. Dolan's second feature film *Heartbeats* premiered in the Un Certain Regard category at the Cannes Film Festival 2010 and won the top prize of the Official Competition at the Sydney Film Festival. His third film *Laurence Anyways* was awarded the Best Actress Award for Suzanne Clément at Cannes 2012 (Un Certain Regard).

Venice Film Festival 2013 (nagrada
Award FIPRESCI),
Toronto International Film Festival 2013

Međunarodni program – dugometražni film | Natjecanje
International Programme – Feature Film | Competition



Vikend Le Week-End

REŽIJA DIRECTOR **Roger Michell**

2013 | 93' | romantična drama
romantic drama | Ujedinjeno Kraljevstvo,
Francuska United Kingdom, France

SCENARIJ SCREENPLAY **Hanif Kureishi** KAMERA DOP **Nathalie Durand** MONTAŽA EDITOR **Kristina Hetherington** SCENOGRAFIJA ART DIRECTOR **Emmanuelle Duplay** GLAZBA MUSIC **Jeremy Sams**
ULOGE CAST **Jim Broadbent, Lindsay Duncan, Jeff Goldblum, Olly Alexander, Judith Davis**
PRODUCENT PRODUCER **Kevin Loader** PRODUKCIJA PRODUCTION **Free Range Films Ltd, Film4**
DISTRIBUCIJA SALES **Discovery film i video** (HR) **Embankment Films** (SVIJET WORLD)

Nick i Meg Burrows vraćaju se u Pariz, grad u kojem su proveli medeni mjesec, da bi proslavili 30. godišnjicu braka. Vikend su zamislili kao osvježanje romanse u svom dugotrajnom braku, no već ukorijenjene bračne napetosti dolaze do izražaja na duhovit i često bolan način.

Nick and Meg Burrows return to Paris, the city of their honeymoon, to celebrate their 30th wedding anniversary. Designed as a weekend to rediscover some romance in their long-lived marriage, we follow our couple as long-established tensions in their marriage break out in humorous and often painful ways.

Roger Michell (1956.) diplomirao je na Cambridgeu 1977. godine. Godine 1993. ekranizirao je za BBC autobiografski roman *Buda iz predgrađa* Hanifa Kureishija s kojim otad često suraduje (*Majka*, 2003.). Redatelj je poznate komedije *Ja u ljubav vjerujem* (1999.).

Roger Michell (1956) graduated from Cambridge in 1977. In 1993, he directed the acclaimed BBC miniseries adaptation of Hanif Kureishi's autobiographical novel *The Buddha of Suburbia*. He collaborates regularly with Kureishi (*The Mother*, 2003). Among other films he directed the famous comedy *Notting Hill* (1999).

Britanske nezavisne nagrade British Independent Film Awards 2013 (najbolja glumica Best Actress), **San Sebastian Film Festival 2013** (najbolji glumac Best Actor), **Toronto International Film Festival 2013**, **New York Film Festival 2013**, **Palm Springs Film Festival 2014**



Vječna ljubav Love Eternal

REŽIJA DIRECTOR **Brendan Muldowny**

2013 | 94' | drama drama | Irska,
Luksemburg, Nizozemska, Japan Ireland,
Luxembourg, Netherlands, Japan

SCENARIJ SCREENPLAY **Brendan Muldowny** KAMERA DOP **Tom Comerford** MONTAŽA EDITOR **Mairead Mclvor** GLAZBA MUSIC **Bart Westerlaken** ZVUK SOUND **Ingo Dumlich, Mike Butcher**
ULOGE CAST **Robert de Hoog, Pollyanna McIntosh, Amanda Ryan, Emma Eliza Regan, Aiden Condon** PRODUCENTI PRODUCERS **Conor Barry, Morgan Bushe, Macdara Kelleher** PRODUKCIJA PRODUCTION **Fastnet Films** KOPRODUKCIJA CO-PRODUCTION **Red Lion, Rinkel Film, T.O. Entertainment** DISTRIBUCIJA WORLD SALES **Reel Suspects**

U središtu radnje ovoga filma, prema japanskom romanu *Mrtve ljubavi* slavnoga Keija Oishija, usamljen je mlad čovjek opsjednut smrću, Ian Harding, koji pokušava pronaći smisao svijeta i svoga postojanja na jedini način koji zna – približavajući se smrti.

Based on the Japanese novel *Loving the Dead*, from acclaimed author Kei Oishi (*Apartment 1303*, *The Last Supper*), the film centres on an isolated and death-fixated young man Ian Harding who tries to make sense of the world and his existence in the only way he knows how – by getting closer to death.

Brendan Muldowny diplomirao je na Institutu za umjetnost i dizajn Dun Laoghaire (irska Nacionalna filmska škola). Scenarist je i redatelj devet kratkometražnih filmova. Ovo je njegov drugi film nakon debitantskog ostvarenja *Divljak* iz 2010. godine.

Brendan Muldowny is a graduate of Dun Laoghaire Institute of Art and Design (The National Film School in Ireland). He has written and directed nine short films. This is his second film after his debut *Savage* in 2010.

Leeds International Film Festival 2013,
Sitges International Film Festival 2013,
Jameson Dublin International Film Festival 2014 (najbolji irski film Best Irish Film)

Međunarodni program – dugometražni film | Natjecanje
International Programme – Feature Film | Competition

Međunarodni program –
dugometražni film
Izvan konkurencije
International Programme –
Feature Film
Out of Competition





22 Jump Street

REŽIJA DIRECTORS **Phil Lord, Christopher Miller**

2014 | 112' | akcijska komedija action, comedy | Sjedinjene Američke Države United States of America

SCENARIJ SCREENPLAY **Michael Bacall, Oren Uziel, Rodney Rothman** KAMERA DOP **Barry Peterson** MONTAŽA EDITOR **David Rennie** SCENOGRAFIJA ART DIRECTOR **Steve Saklad** KOSTIMOGRAFIJA COSTUMES **Leesa Evans** GLAZBA MUSIC **Mark Mothersbaugh** ULOGE CAST **Jonah Hill, Channing Tatum, Peter Stormare, Ice Cube** PRODUCENTI PRODUCERS **Neal H. Moritz, Jonah Hill, Channing Tatum** DISTRIBUCIJA SALES **Continental film** (HR) **Sony Pictures** (SVIJET WORLD)

Nakon što su prošli kroz srednju školu (dvaput), policajce Schmidta i Jenka očekuju velike stvari kada preuzmu tajni zadatak i nadu se na lokalnom fakultetu. Ali nakon što Jenko upozna svoju srodnu dušu u atletskom timu, a Schmidta preokupiraju predavanja boemske umjetnosti, obojica započinju ozbiljno preispitivati svoje partnerstvo. Ubrzo se njih dvojica neće samo susresti s problemom rješavanja slučaja zbog kojeg su uopće došli na fakultet, već će morati otkriti posjeduju li volju i želju da stupe u prijateljski odnos kakav imaju stariji, ozbiljni ljudi.

After making their way through high school (twice), big changes are in store for officers Schmidt and Jenko when they go deep undercover at a local college. But when Jenko meets a kindred spirit on the athletic team, and Schmidt infiltrates the bohemian art major scene, they begin to question their partnership. Now they don't have to just crack the case – they have to figure out if they can have a mature relationship.

Phil Lord i **Christopher Miller** upoznali su se na Fakultetu Dartmouth. Danas su produktivan spisateljski i redateljski dvojac koji je radio neke od najpoznatijih suvremenih komedija, uključujući *LEGO film*, *21 Jump Street* i *Oblačno s čuftama*. Radili su kao scenaristi i zamjenici izvršnog producenta na višestruko nagrađivanoj televizijskoj seriji *Kako sam upoznao vašu majku*.

Phil Lord and **Christopher Miller** met at Dartmouth College. Today they are the prolific writing and directing duo behind some of today's most successful comedy films including *The Lego Movie*, *21 Jump Street* and *Cloudy With A Chance of Meatballs*. Among their television writing credits, Lord and Miller served as co-executive producers on *How I Met Your Mother*, the Emmy-winning primetime sitcom.



Avioni 2: Nebeski vatrogasci

Planes: Fire and Rescue

REŽIJA DIRECTOR **Roberts Gannaway**

2014 | 84' | animacija, pustolovni, komedija animation, adventure, comedy | Sjedinjene Američke Države United States of America

SCENARIJ SCREENPLAY **Jeffrey M. Howard** MONTAŽA EDITOR **Jeremy Milton** SCENOGRAFIJA ART DIRECTOR **Toby Wilson** GLAZBA MUSIC **Mark Mancina** GLASOVI VOICES **Hrvoje Klobučar, Siniša Popović, Ana Kraljević, Draško Zidar, Livio Badurina, Ranko Zidarić, Ranko Stojić, Robert Ugrina, Hana Hegeđušić, Lana Barić, Doris Pinčić**

PRODUCENT PRODUCER **Ferrell Barron** PRODUKCIJA PRODUCTION **DisneyToon Studios** DISTRIBUCIJA SALES **2i Film** (HR) **Walt Disney Pictures** (SVIJET WORLD)

sinkronizirano na hrvatski Croatian dubbed

Avioni 2: Nebeski vatrogasci nastavak je Disneyjevih *Aviona* (2013.) i predstavlja dinamičnu ekipu elitnih nebeskih vatrogasaca koji štite povijesni nacionalni park Piston Peak od vatrene stihije. Kada Praško Brzić shvati da mu je motor pokvaren i da se možda više nikada neće utrkivati, kreće u svijet zračnog vatrogastva. Priključuje se spasilačko-vatrogasnom helikopteru veteranu i njegovu hrabrom timu koji čine protupožarni zrakoplov, helikopter teškonosač, nekadašnji vojni transporter i živahna skupina hrabrih terenskih vozila. Hrabra ekipa zajednički se bori protiv strašnog požara, a Praško Brzić shvati što znači biti junak vrijedan divljenja.

A sequel to Disney's *Planes* (2013), *Planes: Fire and Rescue* features a quirky crew of elite fire-fighting aircraft devoted to protecting historic Piston Peak National Park from a raging wildfire. When world famous air racer Dusty learns that his engine is damaged and he may never race again, he must shift gears and is launched into the world of aerial firefighting. Dusty joins forces with veteran fire and rescue helicopter Blade Ranger and his courageous air attack team, including spirited super scooper Lil' Dipper, heavy-lift helicopter Windlifter, ex-military transport Cabbie and a lively bunch of brave all-terrain vehicles known as The Smokejumpers. Together, the fearless team battles a massive wildfire, and Dusty learns what it takes to become a true hero.

Roberts Gannaway diplomirao je 1989. godine na Fakultetu za film i televiziju Sveučilišta Južna Kalifornija. Poznat je po televizijskoj seriji *Mišja kuća* (2001.) te filmovima *Mickyjeva kuća lopova* (2001.) i *Stitch! Film* (2003.). **Roberts Gannaway** graduated from USC School of Cinema-Television (1989). He is known for his work on *House of Mouse* (2001), *Mickey's House of Villains* (2001), and *Stitch! The Movie* (2003).



Glavni kuhar Chef

REŽIJA DIRECTORS **Jon Favreau**

2014 | 114' | komedija comedy | Sjedinjene Američke Države United States of America

SCENARIJ SCREENPLAY **Jon Favreau** KAMERA DOP **Kramer Morgenthau** MONTAŽA EDITOR **Robert Leighton** SCENOGRAFIJA ART DIRECTOR **Denise Pizzini** ULOGE CAST **Jon Favreau, John Leguizamo, Bobby Cannavale, Emjay Anthony, Scarlett Johansson, Dustin Hoffman, Sofia Vergara, Oliver Platt, Amy Sedaris, Robert Downey Jr.**

PRODUCENTI PRODUCERS **Sergei Bespalov, Jon Favreau, Karen Gilchrist** PRODUKCIJA PRODUCTION **Aldamisa Entertainment** DISTRIBUCIJA SALES **Editus** (HR) **Aldamisa Entertainment** (SVIJET WORLD)

Ne želeći kompromitirati svoju kreativnost zbog vlasnika restorana, glavni kuhar Carl Casper iznenađujuće daje otkaz u poznatom restoranu u Los Angelesu, a zatim mora smisliti što dalje. U Miamiu se udružuje sa svojom bivšom ženom, prijateljem i sinom, s kojima planira pokrenuti restoran na kotačima. Putujući, kuhar Carl vraća se svojim korijenima te raspiruje strast prema kuhinji, životu i ljubavi.

When Chef Carl Casper suddenly quits his job at a prominent Los Angeles restaurant after refusing to compromise his creative integrity for its controlling owner, he is left to figure out what's next. Finding himself in Miami, he teams up with his ex-wife, his friend and his son to launch a food truck. Taking to the road, Chef Carl goes back to his roots to reignite his passion for the kitchen – and zest for life and love.

Jon Favreau (1966.) redatelj je, scenarist i glumac koji pred sebe neprestano postavlja nove izazove u obliku različitih projekata. Na malim je ekranima nedavno za NBC režirao pilot za seriju *Sve zbog jednog dječaka*. Radio je kao izvršni producent i redatelj pilota za NBC-ovu znanstveno-fantastičnu dramsku seriju *Revolucija*. Filmovi: *Kauboji i izvanzemaljci* (2011.), *Iron Man 2* (2010.), *Iron Man* (2008.), *Zathura: svemirska avantura* (2005.), *Vilenjak* (2003.), *Mafijaši početnici* (2001.).

Jon Favreau (1966) is a director, writer and actor who continues to challenge himself with a variety of eclectic projects. On the small screen, he recently directed the pilot for the NBC comedy *About a Boy* and both directed and executive produced the pilot for the hit NBC sci-fi drama *Revolution*. Films: *Cowboys & Aliens* (2011), *Iron Man 2* (2010), *Iron Man* (2008), *Zathura: A Space Adventure* (2005), *Elf* (2003), *Made* (2001).

Tribeca Film Festival 2014 (nagrada publike za igrani film Audience Award for Narrative Feature), **SXSW 2014**



Ishodište I Origins

REŽIJA DIRECTOR **Mike Cahill**

2014 | 107' | drama, fantastika drama, sci-fi, fantasy | Sjedinjene Američke Države United States of America

SCENARIJ, MONTAŽA SCREENPLAY, EDITOR **Mike Cahill** KAMERA DOP **Markus Förderer** SCENOGRAFIJA ART DIRECTOR **Tania Bijlani** GLAZBA MUSIC **Will Bates, Phil Mossman** ULOGE CAST **Michael Pitt, Brit Marling, Astrid Berges-Frisbey, Steven Yeun**

PRODUCENTI PRODUCERS **Mike Cahill, Hunter Gray, Alex Orlovsky** PRODUKCIJA PRODUCTION **Verisimilitud, WeWork Studios** KOPRODUCENTI CO-PRODUCERS **Becky Glupczynski, Phaedon Papadopoulos** KOPRODUKCIJA CO-PRODUCTION **Bersin Pictures, Penny Jane Films** DISTRIBUCIJA SALES **Blitz film i video** (HR) **Fox Searchlight Pictures** (SVIJET WORLD)

Ishodište priča je o molekularnom biologu dr. Ianu Grayju koji proučava evoluciju oka. Nakon kratkog susreta s egzotičnom djevojkom shvaća da posao prožima njegov život. Nastavljajući svoje istraživanje s partnericom Karen, godinama poslije dolazi do nevjerojatna otkrića koje ima dalekosežne implikacije i poljulja njegova znanstvena i duhovna uvjerenja. Putujući na drugi kraj svijeta, stavit će sve na kocku kako bi potvrdio svoju teoriju.

I Origins tells the story of Dr. Ian Gray, a molecular biologist studying the evolution of the eye. He finds his work permeating his life after a brief encounter with an exotic young woman who slips away from him. As his research continues years later with his lab partner Karen, they make a stunning scientific discovery that has far reaching implications and complicates both his scientific and spiritual beliefs. Traveling half way around the world, he risks everything he has ever known to validate his theory.

Mike Cahill (1979.) diplomirao je ekonomiju na Sveučilištu Georgetown 2001. godine. Tijekom studija zblizava se s Brit Marlin, koja postaje njegova stalna suradnica. Tijekom života na Kubi snimaju *Boxers and Ballerinas* (2004.), dokumentarni film o sukobu između Kube i SAD-a. Cahillovo debitantsko igranofilmsko ostvarenje *Druga Zemlja* (2011.) osvaja posebnu nagradu žirija i nagradu Alfred P. Sloan za najbolji igrani film u Sundanceu 2011. godine. *Ishodište* njegov je drugi igrani film.

Mike Cahill (1979) studied economics at Georgetown University, graduating in 2001. There he formed a close relationship with Brit Marling, who became his regular collaborator. While living in Cuba, together they directed *Boxers and Ballerinas* (2004), a documentary exploration of the U.S.–Cuba conflict. Cahill's feature debut, *Another Earth* (2011), won a Special Jury Prize and the Alfred P. Sloan Feature Film Prize at Sundance Film Festival. *I Origins* is his second feature.

Mezinárodní filmový festival Karlovy Vary 2014 – izvan konkurencije out of competition, Sundance Film Festival 2014 (Alfred P. Sloan Feature Film Prize)

Međunarodni program – dugometražni film | Izvan konkurencije
International Programme – Feature Film | Out of Competition



Mali genijalac

The Young and Prodigious T.S. Spivet

REŽIJA DIRECTOR **Jean-Pierre Jeunet**

2014 | 107' | drama, fantastika drama, sci-fi, fantasy | Sjedinjene Američke Države United States of America

SCENARIJ SCREENPLAY **Jean-Pierre Jeunet, Guillaume Laurant** PREMA ROMANU NOVEL BY **The Selected Works of T.S. Spivet, Reif Larsen** KAMERA DOP **Thomas Hardmeier** MONTAŽA EDITOR **Hervé Schneider** GLAZBA MUSIC **Denis Sanacore** ULOGE CAST **Helena Bonham Carter, Judy Davis, Callum Keith Rennie, Kyle Catlett, Niamh Wilson, Jakob Davies, Rick Mercer, Dominique Pinon** PRODUCENTI PRODUCERS **Frédéric Brillion, Gilles Legrand, Jean-Pierre Jeunet, Suzanne Girard** PRODUKCIJA PRODUCTION **Epithete Films, Tapioca Films, Filmarto** KOPRODUCENTI CO-PRODUCERS **Becky Glupczynski, Phaedon Papadopoulos** KOPRODUKCIJA CO-PRODUCTION **Gaumont, France 2 Cinema** DISTRIBUCIJA SALES **Blitz film i video** (HR) **Gaumont** (SVIJET WORLD)

T. S. Spivet živi na udaljenom ranču u Montani sa svojim roditeljima, sestrom Gracie i bratom Laytonom. Darovito dijete koje obožava znanstvene predmete, izumio je perpetuum mobile i dobio prestižnu nagradu Baird koju dodjeljuje Smithsonian Institution. Roditeljima ostavlja poruku i ukrcava se u teretni vlak da bi stigao na drugi kraj Sjedinjenih Američkih Država i primio nagradu. No, nitko ne pomišlja da je sretni dobitnik desetogodišnjak s mračnom tajnom.

T.S. Spivet lives on a remote ranch in Montana with his parents, his sister Gracie and his brother Layton. A gifted child with a passion for science, he has invented a perpetual motion machine, for which he has been awarded the prestigious Baird Prize by the Smithsonian Institution. He leaves a note for his family and hops a freight train to make his way across the United States and receive his prize. But no one there suspects that the lucky winner is a ten-year-old child with a very dark secret.

Jean-Pierre Jeunet počeo je redateljsku karijeru snimajući kratkometražne filmove zajedno s umjetnikom Marcom Carom. Njihov dugometražni prvijenac je *Delikatese* (1991.), a zatim snimaju *Grad izgubljene djece* (1995.). Međunarodna slava otvara vrata Hollywooda pa Jeunet režira *Alien: Uskrsnuće* (1997.) u Sjedinjenim Američkim Državama. Godine 2000. vraća se u Francusku gdje snima *Amélie* i *Duge zaruke*.

Jean-Pierre Jeunet began his film-making career with shorts which he co-directed with artist Marc Caro. Their first feature film was *Delicatessen* (1991), and second *The City of Lost Children* (1995). This international recognition opened the doors of Hollywood, and he directed *Alien: Resurrection* (1997) in the United States. In 2000 he returned to France to shoot *Amélie*, and *A Very Long Engagement* (2004).

San Sebastian International Film Festival 2013,
Nagrade Cezar César Awards 2014 (nabolja
kamera Best DOP),
Sydney Film Festival 2014



Ti posljednji sati

These Final Hours

prvi film first feature REŽIJA DIRECTOR **Zak Hilditch**

2013 | 86' | drama, triler drama, thriller | Australija Australia

SCENARIJ SCREENPLAY **Zak Hilditch** KAMERA DOP **Bonnie Elliott** MONTAŽA EDITORS **Nick Meyers, Meredith Watson Jeffrey** ZVUK SOUND **Emma Bortignon** GLAZBA MUSIC **Cornel Wilczek, Alex Akers** ULOGE CAST **Nathan Phillips, Angourie Rice, Jessica de Gouw, Kathryn Beck, Daniel Henshall, Sarah Snook, Lynette Curran** PRODUCENTICA PRODUCER **Liz Kearney** PRODUKCIJA PRODUCTION **8th In Line Production** KOPRODUKCIJA CO-PRODUCTION **ScreenWest, Lottery West, Screen Australia, Melbourne International Film Festival Premiere Fund** DISTRIBUCIJA WORLD SALES **Celluloid Dreams**

Posljednji je dan na Zemlji, dvanaest sati prije događaja koji će prekinuti život kakav poznajemo. James se probija gradom u kojem vlada bezakonje do zabave koja će označiti kraj svih zabava. Pomalo nerado spašava život djevojčice Rose koja očajnički traga za ocem. Osjetivši iznenađen teret odgovornosti, dok vrijeme izmiče, James je prisiljen zapitati se što je doista važno.

It's the last day on Earth, twelve hours before an event that will end life as we know it. James makes his way across a lawless city to the party to end all parties. Along the way he somewhat reluctantly saves the life of a little girl named Rose desperately searching for her father. Stuck with the unexpected burden of responsibility James is forced to question what really matters as the hours tick away.

Zak Hilditch studirao je režiju na Sveučilištu Curtin u Zapadnoj Australiji, gdje je 2004. godine završio specijalistički studij. Godine 2006. osvojio je nagradu za najboljeg mladog redatelja na dodjeli filmskih nagrada WA Screen Awards. Godine 2012. njegova kratkometražna znanstvenofantastična drama *Prijenos* uvrštena je u natjecateljski program festivala Tribeca. Na dodjeli nagrada Australijske akademije filmske i televizijske umjetnosti (AACTA) osvaja nagradu za najbolji scenarij kratkometražnog filma. *Ti posljednji sati* njegov je prvi profesionalni igrani film.

Zak Hilditch studied Film at Curtin University in Western Australia where he completed his honours degree in 2004. In 2006, Zak won the Young Filmmaker of the year award at the WA Screen Awards. In 2012, his short sci-fi drama *Transmission* was in competition at the Tribeca Film Festival. At the 2013 AACTA awards, it won Best Short Screenplay. *These Final Hours* is Zak's first financed feature film.

Melbourne International Film Festival 2013
(The Age Critics' Award), Festival de Cannes
2014 – Directors' Fortnight

Međunarodni program – dugometražni film | Izvan konkurencije
International Programme – Feature Film | Out of Competition

Samo kratko!

Kratkometražni filmovi nominirani
za nagradu Europske filmske
akademije 2013. godine

Short Matters!

Short films nominated for the European
Film Academy Awards 2013





Iako znam da je rijeka presušila

Though I Know the River is Dry

REŽIJA DIRECTOR **Omar Robert Hamilton**

SCENARIJ, KAMERA, MONTAŽA SCREENPLAY, DOP, EDITOR **Omar Robert Hamilton** ULOGE CAST **Kais Nashif, Maya Abu Alhayyat, Selwa Nakkara, Hussam Ghosheh** PRODUCENT PRODUCER **Louis Lewarne** PRODUKCIJA, DISTRIBUCIJA PRODUCTION, SALES **RiverDry Film**

Vratio se u Palestinu. Putujući zemljom ponovno proživljava trenutke izbora zbog kojega je otišao u Ameriku i sile prošlosti koje ga sada vode kući. **Omar Robert Hamilton** neovisni je filmaš, producent Palestinskog festivala književnosti i osnivač medijske organizacije Mosireen Collective u Kairu. BBC i Al Jazeera prikazivali su njegove filmove, njegovi članci objavljeni su u *The Guardianu*, na BBC-u, u časopisu *The Big Issue*, a njegove fotografije u *The Guardianu*, *The Economistu* i na portalu *The Daily Beast*.

He has returned to Palestine. On the fraught road through the country he relives the choice that sent him to America and the forces of history now driving him home. **Omar Robert Hamilton** is an independent filmmaker, producer of the Palestine Festival of Literature and a founding member of the Mosireen Collective in Cairo. His films have appeared on the BBC, Al Jazeera; his articles in the *Guardian*, the BBC, the *Big Issue*, and his photographs in the *Guardian*, the *Economist*, the *Daily Beast*.



2013 | 19'

igrani film fiction | Egipat, Palestina, Katar, Ujedinjeno Kraljevstvo Egypt, Palestine, Qatar, United Kingdom

International Film Festival Rotterdam (nominacija EFA-e EFA Short Film Nominee), **Festival International du Court Métrage à Clermont-Ferrand**



Jutro

Morning

REŽIJA DIRECTOR **Cathy Brady**

SCENARIJ SCREENPLAY **Sarah Woolner, Cathy Brady** KAMERA DOP **Nick Cooke** MONTAŽA EDITOR **Matteo Bini** ULOGE CAST **Eileen Walsh, Johnny Harris** PRODUCENTICA PRODUCER **Cathy Brady** PRODUKCIJA, DISTRIBUCIJA PRODUCTION, SALES **CherryRED Pictures LTD**

Rastresena žena ne želi da je itko uznemirava, ali zvonu na vratima na prestaje zvoniti, i posjetitelj ne želi otići dok mu ne otvori. **Cathy Brady** diplomirala je 2010. godine na Nacionalnoj filmskoj školi irskog Instituta za umjetnost, dizajn i tehnologiju. Njezin prvi film *Small Change* osvojio je nagradu za najbolji kratkometražni film 2011. godine na Irskim nagradama za televiziju i film. Film je prikazan na Sundanceu i Palm Springsu.

A distraught woman doesn't want to be disturbed, but the front doorbell keeps ringing and the caller won't leave until she answers. **Cathy Brady** graduated from the National Film School at IADT 2010. She won the 2011 Irish Television and Film Award for Best Short for her first film *Small Change*, which also screened at Sundance and Palm Springs.



2012 | 20'

igrani film fiction | Irska, Ujedinjeno Kraljevstvo Ireland, United Kingdom

prvi film first film
Cork Film Festival (nominacija EFA-e EFA Short Film Nominee), **BFI London Film Festival**



Kuće s malim prozorima

Houses with Small Windows

REŽIJA DIRECTOR **Bülent Öztürk**

SCENARIJ SCREENPLAY **Bülent Öztürk, Mizgin Müjde Arslan** KAMERA DOP **Hadewych Cocquyt** MONTAŽA EDITORS **Bert Jacobs, Pieter Smet, Jan Hameeuw** ULOGE CAST **Mizgin Müjde Arslan, Seyithan Altiparmak, Emine Korkmaz** PRODUKCIJA PRODUCTION **Clin d'oeil films, The Fridge.tv**

Snažan prikaz ubojstva iz časti u ruralnom kurdskom kraju na jugoistoku Turske. Dvadesetdvogodišnja Dilan osramotila je obitelj i braća je moraju pogubiti. Kako tradicija nalaže, ubojstvo se mora naplatiti. **Bülent Öztürk** rođen je 1975. godine u Turskoj, a od 1995. živi u Antwerpenu. Godine 2011. magistrirao je filmsku režiju. Od 2010. radi na svom dugometražnom prvijencu *Blue Silence*. A powerful portrait of an honour killing in the rural Kurdish Southeast of Turkey. 22-year old Dilan has shamed the family and must die at the hands of her own brothers. And as tradition will have it, the killing must be compensated. Born in 1975 in Turkey, **Bülent Öztürk** lives in Antwerp since 1995. In 2011 he obtained his MA in Film Directing. Since 2010 he has been developing his first feature film *Blue Silence*.



2013 | 15'

igrani film fiction | Belgija Belgium

Venice Film Festival (nominacija EFA-e EFA Short Film Nominee), **Internationale Kurzfilmstage Oberhausen**



Misterij

Misterio Mystery

REŽIJA DIRECTOR **Chema García Ibarra**

SCENARIJ, MONTAŽA SCREENPLAY, EDITOR **Chema García Ibarra** KAMERA DOP **Alberto Gutiérrez** ULOGE CAST **Angelita López, Antonio Blas Molina, José Manuel Ibarra** PRODUCENTI PRODUCERS **Chema García Ibarra, Leonor Díaz**

Majka, otac i sin. Kriza je na pomolu. U tradiciji španjolskog slikarstva u Velázquezovu stilu, slika skriva mnogo više nego što se naizgled čini. Kratkometražni filmovi **Chema García Ibarre** (1980.) *Napad robota s Nebule-5* (2008.) i *Protočestice* (2010.) prikazani su na 500 festivala i osvojili su gotovo 150 nagrada, uključujući dva posebna priznanja na Sundanceu.

Mother, father and son. The trio is heading for a crisis. As in the tradition of Spanish painting à la Velázquez, there is more to the image than meets the eye. Short films by **Chema García Ibarra** (1980) *The Attack of the Robots from Nebula-5* (2008) and *Protoparticles* (2010) were selected to 500 film festivals, and won almost 150 awards, including two honourable mentions at Sundance.



2012 | 12'

igrani film fiction | Španjolska Spain

Internationale Filmfestspiele Berlin (nominacija EFA-e EFA Short Film Nominee), **Sundance Film Festival**



Nedjelja 3 Sonntag 3 Sunday 3

REŽIJA DIRECTOR **Jochen Kuhn**

SCENARIJ, KAMERA, GLAZBA, NARACIJA, PRODUCENT SCREENPLAY, DOP, MUSIC, NARRATOR, PRODUCTION **Jochen Kuhn** MONTAŽA EDITOR **Olaf Meltzer**

Treći dio serijala o nedjeljnim izlascima. U filmu *Nedjelja 3* glavni lik ide na slijepi spoj s kancelar-kom. **Jochen Kuhn** rođen je 1954. godine u Wiesbadenu. Bavi se režijom, slikarstvom, pisanjem scenarija, filmskom glazbom i fotografijom. Od 1991. godine radi kao profesor na Filmskoj akademiji Baden-Württemberg. Član je Umjetničke akademije i Njemačke filmske akademije.

The third part in a series about Sunday outings. In *Sonntag 3*, the protagonist has a blind date with the chancellor. **Jochen Kuhn** was born in 1954 in Wiesbaden. He makes films, painting, scripts, music for films and photography. Since 1991 he has been working as a professor at the Filmakademie Baden-Württemberg. Jochen Kuhn is a member of the Akademie der Künste and the Deutsche Filmakademie.



2012 | 14'

animirani film animation | Njemačka
Germany

Tampere Film Festival (nominacija EFA-e, najbolji animirani film EFA Short Film Nominee, Best Animated Film), **DOK Leipzig**, Deutscher Kurzfilmpreis, **Animafest Zagreb** (Zlatni Zagreb Golden Zagreb Award)



Nuklearni otpad Yaderni wydhody Nuclear Waste

REŽIJA DIRECTOR **Myroslav Slaboshpytskiy**

SCENARIJ SCREENPLAY **Myroslav Slaboshpytskiy** KAMERA DOP **Dmytro Sannykov** MONTAŽA EDITOR **Kristof Hoornaert** ULOGE CAST **Sergiy Gavryluk, Svenlana Shtanko** PRODUCENTI PRODUCERS **Volodymyr Tykhyy, Denys Ivanov** PRODUKCIJA PRODUCTION **Arthouse Traffic Llc**

Sergij i Sveta žive u Černobilu. Sergij je vozač kamiona u pogonu za obradu radioaktivnog otpada. Sveta radi u pogonu za dekontaminaciju. Njihov rad i život odvijaju se u nepromjenjivom, preciznom ritmu. **Miroslav Slabošpitsij** (1974.) diplomirao je na Državnom institutu za kazalište i umjetnost u Kijevu. Njegov drugi film *Dijagnoza* i treći *Gluhoća* nominirani su za Zlatnog medvjeda. Sergiy and Sveta live in Chernobyl. Sergiy is a truck-driver at a radioactive waste utilization plant; Sveta works at a radioactive decontamination laundry. Their work and their life are dictated by one unchangeable rhythm with clockwork precision. **Myroslav Slaboshpytskiy** (1974) graduated from the Kiev State Institute of Theatre and Arts. His second and third film *Diagnosis* and *Deafness* have both been nominated for the Golden Bear.



2012 | 25'

igrani film fiction | Ukrajina Ukraine

Norwegian Short Film Festival Grimstad (nominacija EFA-e EFA Short Film Nominee), **Locarno International Film Festival** (Srebrni leopard Silver Leopard)



Pismo Letter

REŽIJA DIRECTOR **Sergei Loznitsa**

SCENARIJ, MONTAŽA SCREENPLAY, EDITOR **Sergei Loznitsa** KAMERA DOP **Pavel Kostomarov** PRODUCENTI PRODUCERS **Sergei Loznitsa, Maria Choustova-Baker** PRODUKCIJA, DISTRIBUCIJA PRODUCTION, SALES **Atoms & void**

Psijhijatrijska bolnica smještena je u staroj drvenoj kući u selu na sjeverozapadu Rusije. Čini se da su mjesto i njegovi žitelji daleko od civilizacije. U tom netaknutom okruženju ne čuje se artikulirani ljudski glas, a bol je prigušena. **Sergej Loznica** (1964.) diplomirao je primijenjenu matematiku i filmsku režiju. Njegov debitantski dugometražni film *Sreća moja* (2010.) premijerno je prikazan na Filmskom festivalu u Cannesu. Na istome festivalu dvije godine poslije njegov film *U magli* osvaja nagradu FIPRESCI.

A mental asylum is located in an old wooden house in a remote village in the North-West of Russia. The place and its inhabitants seem to be untouched by civilization. In this pristine setting no articulate human voice is heard, and pain is muted. **Sergei Loznitsa** (1964) has a degree in applied mathematics and filmmaking. His feature debut *My Joy* (2010) premiered at the Festival de Cannes, and two years later he was awarded the FIPRESCI Prize at the same festival for the film *In the Fog*.



2013 | 15'

igrani film fiction | CB B&W
Belgija Belgium

Krakow Film Festival (nominacija EFA-e, Zlatni zmaj EFA Short Film Nominee, Golden Dragon), **International Film Festival Rotterdam**



Priča za Modline A Story for the Modlins

REŽIJA DIRECTOR **Sergio Oksman**

SCENARIJ SCREENPLAY **Carlos Muguero, Emilio Tomé, Sergio Oksman** KAMERA DOP **Miguel Amodeo** MONTAŽA EDITORS **Fernando Franco, Sergio Oksman** PRODUCENT PRODUCER **Sergio Oksman** PRODUKCIJA PRODUCTION **Dok Films**

Elmer Modlin je pobjegao sa ženom i sinom nakon uloge u filmu *Rosemaryna beba* Romana Polanskog. Zatvorili su se u mračan stan. Nakon trideset godina stotine obiteljskih fotografija i dokumenata pojavilo se na pločniku. **Sergio Oksman** rođen je 1970. godine u São Paulu. Studirao je novinarstvo i režiju. Predaje režiju u Madridu i direktor je produkcijske kuće Dok Films.

After appearing in the *Rosemary's Baby* by Roman Polanski, Elmer Modlin ran away with his wife and son. They shut themselves inside a dark apartment. Thirty years later, hundreds of family's photographs and documents appeared on the sidewalk like a jigsaw puzzle. **Sergio Oksman** was born in São Paulo, in 1970. He studied journalism and film. He works as a film teacher in Madrid and heads up Dok Films productions.



2012 | 26'

dokumentarni film documentary
Španjolska Spain

Sarajevo Film Festival (nominacija EFA-e EFA Short Film Nominee), **Festival International du Court Metrage à Clermont-Ferrand** (Grand Prix, nagrada publike Audience Award) **Curtas Vila do Conde** (velika nagrada Great Prize), **Mezinárodní filmový festival Karlovy Vary** (najbolji kratkometražni dokumentarac Best Short Documentary)



Rez Cut

REŽIJA DIRECTORS **Christoph Girardet, Matthias Müller**

SCENARIJ, MONTAŽA, ZVUK, PRODUCENTI SCREENPLAY, EDITORS, SOUND, PRODUCERS **Christoph Girardet, Matthias Müller**

Tijelo kao rana koja nikada ne zacjeljuje. **Christoph Girardet** i **Matthias Müller** uglavnom rade s "pronadenim snimkama". Njihovi filmovi prikazani su u Cannesu, Veneciji, Berlinu i u muzeju Tate Modern. Među ostalim nagradama, osvojili su i Prix Canal+ na Filmskom festivalu u Cannesu te nagradu za najbolji kratkometražni film Arte Short.

The body as a wound that never heals. **Christoph Girardet** and **Matthias Müller** predominately make use of found footage. They have presented their films in Cannes, Venice, Berlin, at Tate Modern, receiving the Prix Canal+ Award at Cannes Film Festivals and arte-Short Film Prize, to name a few.



2013 | 12'

eksperimentalni film experimental
Njemačka Germany

Curtas Vila do Conde (nominacija EFA-e EFA Short Film Nominee), **Ann Arbor Film Festival**



Smrt sjene Dood van een schaduw Death of a Shadow

REŽIJA DIRECTOR **Tom Van Avermaet**

SCENARIJ SCREENPLAY **Tom Van Avermaet** KAMERA DOP **Stijn Van Der Veken** MONTAŽA EDITOR **Dieter Diependaele** ULOGE CAST **Matthias Schoenaerts, Peter Van den Eeden, Laura Verlinden, Benjamin Ramon** PRODUCENTICA PRODUCER **Ellen De Waele** PRODUKCIJA PRODUCTION **Serendipity Films, Perspective Films** DISTRIBUCIJA SALES **Premium Films**

Nathan Rijckx, vojnik koji je poginuo u Prvom svjetskom ratu, zatočen je u limbu između života i smrti, no skupljajući sjene može dobiti drugu priliku za život i ljubav. Prvi profesionalni film **Toma Van Avermaeta** (1982.) nakon diplomskog filma *Vrijeme snova* (2006.), *Smrt sjene*, osvojio je nagradu Europske filmske akademije za najbolji kratkometražni film i nominaciju za Oscara. Stuck in a limbo between life and death, Nathan Rijckx, a deceased World War I soldier, has to collect shadows to regain a second chance at life and love. *Death of the Shadow* – first professional short film by **Tom van Avermaet** (1982) after the thesis film *Dreamtime* (2006), has garnered nominations from both the European Film Awards and the US Academy Awards.



2012 | 20'

igrani film fiction | Belgija, Francuska
Belgium, France

Seminci Valladolid International Film Festival (nominacija EFA-e EFA Short Film Nominee), **Europska filmska nagrada za najbolji kratkometražni film 2013. godine European Film Award for Best Short Film 2013, Palms Springs International Festival of Short Films**



Uljana svjećica La Lampe au beurre de yak Butter Lamp

REŽIJA DIRECTOR **Hu Wei**

SCENARIJ, MONTAŽA SCREENPLAY, EDITOR **Hu Wei** KAMERA DOP **Jean Legrand, Stéphane Degnieau** ULOGE CAST **Genden Punstok** PRODUKCIJA PRODUCTION **Ama Productions, Goya Entertainment** DISTRIBUCIJA SALES **L'Agence du court métrage**

Mladi fotograf i njegov asistent predlažu tibetanskim nomadima da im poziraju pred raznolikim krajolicima u pozadini. **Hu Wei** (Peking, 1983.) pohadao je nekoliko tečajeva filmske režije i vizualne umjetnosti na Francuskoj filmskoj školi La Femis, Nacionalnoj školi likovnih umjetnosti u Parizu i Nacionalnom studiju za suvremene umjetnosti Le Fresnoy.

A young photographer and his assistant suggest to Tibetan nomads to take their picture in front of various backgrounds. Filmmaker and visual artist **Hu Wei** (Beijing, 1983), he followed several courses in these arts at La Femis in the National School of Fine Arts in Paris, and Le Fresnoy.



2013 | 15'

igrani film fiction | Kina, Francuska China,
France

Short Film Festival in Drama, Greece (nominacija EFA-e EFA Short Film Nominee), **International Film Festival Rotterdam, Semaine de la critique – Cannes**



Valovi As ondas The Waves

REŽIJA DIRECTOR **Miguel Fonseca**

SCENARIJ SCREENPLAY **Miguel Fonseca** KAMERA DOP **Mário Castanheira** MONTAŽA EDITOR **Sandro Aguilar** ULOGE CAST **Andreia Contreiras, Alice Contreiras** PRODUCENTI PRODUCERS **Luís Urbano, Sandro Aguilar** PRODUKCIJA, DISTRIBUCIJA PRODUCTION, SALES **O Som e a Fúria**

Prekrasni portugalski morski krajolici proletjeli su mi pred očima. U tim prizorima zatočena je bila moja mladost, moj izgubljeni raj. Beskrajno more, plaža, ljudi, svi čekaju, umiru nježno, tužno i lijepo. I valovi, posve ravnodušni na sve. **Miguel Fonseca** rođen je u Lisabonu 1973. godine. Studirao je filozofiju. Godine 2008. snima svoj prvi kratkometražni film *Alfa*, a zatim i eksperimentalni film *Znam da me čuješ* (2010.).

Beautiful, truly Portuguese seascapes swept before my eyes. Tied up in these images was my youth, my paradise lost. The vast sea, the beach, the people, all waiting, all dying gently, sadly, beautifully. And the waves, indifferent to everything. **Miguel Fonseca** was born in Lisbon in 1973. He studied philosophy. His first short film is *Alpha* (2008). He produced an experimental short film *I Know You Can Hear Me* (2010).



2012 | 22'

igrani film fiction | Portugal Portugal

Film Fest Ghent (nominacija EFA-e EFA Short Film Nominee), **International Film Festival Rotterdam**



Zauvijek u orbiti

Orbit Ever After

REŽIJA DIRECTOR **Jamie Stone**

SCENARIJ SCREENPLAY **Jamie Stone** KAMERA DOP **Robin Whenary** MONTAŽA EDITOR **James Taylor** ULOGE CAST **Thomas Brodie-Sangster, MacKenzie Crook, Bronaugh Gallagher, Bob Goody** PRODUCENTI PRODUCERS **Chee-Lan Chan, Len Rowles** PRODUKCIJA PRODUCTION **No Logo Films, Humdinger Films**



2013 | 20' | igrani film fiction | Ujedinjeno Kraljevstvo United Kingdom

Zemljina orbita. Daleka budućnost. Ljubavnici protiv kojih su se urotile zvijezde nadilaze prepreke i žrtvuju sve kako bi proveli zajedno jedan savršen trenutak. Godine 2012. filmski časopis *Screen International* proglasio je **Jamieja Stonea** budućom britanskom zvijezdom. Trenutačno radi na nekoliko dugometražnih filmova.

Earth's orbit. The distant future. Two star-crossed lovers overcome all probabilities and sacrifice everything they have in order to spend one perfect moment together. **Jamie Stone** is UK's 2012 *Screen* 'Star of Tomorrow'. He is currently in development on various feature films.

Encounters Short Film and Animation Festival Bristol (nominacija EFA-e EFA Short Film Nominee), **BFI London Film Festival**



Zima

Winter

REŽIJA DIRECTOR **Cristina Picchi**

SCENARIJ, MONTAŽA SCREENPLAY, EDITOR **Cristina Picchi** KAMERA DOP **Saulius Lukoševičius** PRODUCENTI PRODUCERS **Tanya Petrik, Guillaume Protsenko** PRODUKCIJA PRODUCTION **Mirumir Studio**



2013 | 13' | eksperimentalni dokumentarni film experimental documentary | Rusija Russia

Zima prikazuje stvarnost u kojoj je granica između života i smrti toliko tanka da se ponekad gotovo gubi. Putovanje sjeverom Rusije i Sibiru. **Cristina Picchi** (1981.) talijanska je redateljica i scenaristica koja živi u Londonu. Diplomirala je europsku književnost, a magistrirala dokumentarni film na Sveučilištu Goldsmiths u Londonu. Kratkometražni dokumentarci: *Ispod tvoje kože* (2011.), *Fragments of a Dream* (2011.), *Il disassociato* (2013.).

Zima portrays a reality where the boundary between life and death is so thin that it is sometimes almost non-existent. A journey through North Russia and Siberia. **Cristina Picchi** (1981) is an Italian filmmaker and writer based in London. She holds a degree in European literature and MA in screen documentary from Goldsmiths University in London. Short documentaries: *Under Your Skin* (2011), *Fragments of a Dream* (2011), *Il disassociato* (2013).

Festival del film Locarno (nominacija EFA-e EFA Short Film Nominee), **Festival international du court métrage à Clermont-Ferrand** (posebno priznanje Special Mention)



Pulska kinoteka –
1965. godina
Pula Cinematheque 1965



Pula 1965. godine

Pula in 1965

IZBORNIK SELECTOR **Rajko Grlić**

Imao sam sedamnaest godina i te 1965. godine snimio sam svoj drugi amaterski film. Uz nagradu koju sam za njega dobio išao je i sedmodnevni boravak u Puli. Tako sam prvi put došao na festival. Stanovao sam u dačkom domu poviše Arene s još dvadesetak filmskih amatera iz Jugoslavije. Gotovo svake večeri pred odlazak u Arenu svratio bih do hotela *Riviera*. Govorilo se da na njegovoj terasi sjede svi važni ljudi od filma. No usprkos velikoj želji da ih vidim, tog ljeta nisam sakupio dovoljno hrabrosti da se popnem na tu mitom ovjenčanu terasu. Pamtim samo da sam jedne večeri ispred hotela ugledao neke dvije do tri tisuće ljudi. Čekali su Milenu Dravić. Kada se pojavila, dobila je veliki aplauz, a onda su je u tišini, kao neki počasni špalir, ispratili sve do ulaza u Arenu.

Projekcije u Areni bile su posebno uzbudljive. Nikada prije nisam gledao film na tako velikom platnu, niti s toliko ljudi u gledalištu. I što je najvažnije; bili su to sjajni filmovi!

Svako jutro u dvorište našeg dačkog doma dolazili su režiseri filmova koji su bili prikazani u Areni. Tako sam prvi put vidio i čuo majstore kao što su Branko Bauer, Aleksandar Petrović, Dušan Makavejev, Vatroslav Mimica, Puriša Đorđević, Živojin Pavlović. To dvorište, ti ljudi i njihovi filmovi, razgovori i veselje koje je iz njih izbijalo, dobrano su, možda čak i presudno, utjecali na odluku da se u životu igram filmom.

Kada su me zamolili da izaberem nekoliko filmova iz bogate festivalske prošlosti, bez razmišljanja sam odlučio da to budu filmovi iz te, meni tako važne, 1965. godine. No ispostavilo se da nijedan od šest filmova koje sam predložio nema digitalni zapis, a da su 35 mm filmske kopije u izuzetno lošem stanju. Neke su, kao što je primjerice film Žike Pavlovića *Sovražnik*, gotovo negledljive. Festival je unatoč toj sramotnoj faktografiji uložio veliki napor da pribavi kopije i da ih osposobi za prikazivanje, na čemu sam mu izuzetno zahvalan.

S nadom da će vam ovi filmovi značiti barem približno ono što su meni značili prije gotovo punih pedeset godina, želim Vam dobre projekcije.

Vaš Rajko Grlić

In 1965 I was seventeen. That year I made my second amateur film. The award I received for the film included a seven-day stay in Pula. That was my first visit to the festival.

I stayed at a pupils' hostel close to the Arena together with about twenty film amateurs from Yugoslavia. Almost every night before going to the Arena I would stop at the Riviera Hotel. There was a rumour going around that all the key people in the film industry were there on the hotel's terrace. However, that summer, despite my deepest desire to see them I didn't summon up the courage to climb up to that mythical terrace. I remember the night when I saw about two or three thousand people gathered in front of the hotel. They were waiting for Milena Dravić. When she appeared, the people greeted her with applause and then lined the streets in silence escorting her all the way to the entrance of the Arena.

The screenings in the Arena were particularly exciting. Never before had I watched a film on that big a screen, nor with that many fellow spectators. And more importantly, what great films were those! Every morning, the directors of the films presented in the Arena would come to our hostel's patio. That's how I saw and heard for the first time the masters of the likes of Branko Bauer, Aleksandar Petrović, Dušan Makavejev, Vatroslav Mimica, Puriša Đorđević and Živojin Pavlović. That patio, those people and their films, their conversations and the joy they exuded played a mayor, if not decisive, role in my decision to spend my life playing with film.

When I was asked to select several films from the rich festival past, without much thinking I decided to choose films from that 1965, the year so important to me. However, it turned out that none of the films I proposed had a digital format and that the 35mm film copies were in a very bad shape. Some, like for example Žika Pavlović's *The Enemy*, were barely watchable. Despite such shameful data the festival made the effort to obtain the copies and make them fit for presentation and I'm extremely grateful for it.

Hoping that these films will mean to you at least close to what they meant to me almost fifty years ago, I wish you enjoy your time watching them.

Yours sincerely,
Rajko Grlić

Rajko Grlić (Zagreb, 1947.) diplomirao je filmsku režiju 1971. godine na FAMU-u u Pragu. Kao redatelj i scenarist radio je na jedanaest dugometražnih filmova prikazivanih u kinima u cijelom svijetu i natjecateljskim programima najvažnijih filmskih festivala, od Cannesa nadalje. Njegovi filmovi osvojili su više od 20 nagrada na Pulskom filmskom festivalu. Napisao je, režirao i producirao CD *Kako napraviti vlastiti film: Interaktivna filmska škola*, koji je proglašen najboljim multimedijalnim programom 1998. godine. Kao profesor filmske režije na Sveučilištu Ohio (Athens) nositelj je najviše američke akademske titule na području filma. Umjetnički je ravnatelj Motovunskog filmskog festivala. Filmovi: *Neka ostane među nama* (2010.), *Karaula* (2006.), *Josephine* (2001.), *Novo novo vrijeme* (2001.), *Čaruga* (1991.), *Ljeto bijelih ruža* (1989.), *Za sreću je potrebno troje* (1986.), *U raljama života* (1985.), *Samo jednom se ljubi* (1981.), *Bravo Maestro* (1974.), *Kud puklo da puklo* (1974.).

Rajko Grlić (Zagreb, 1947) graduated in film directing at FAMU in Prague, Czech Republic, in 1971. As a director and scriptwriter he worked on eleven theatrical features, which were shown in cinemas across all five continents, included in competition programmes of leading world festivals, from Cannes onwards. His films received more than 20 awards at the Pula Film Festival! He wrote, directed and produced *How to Make Your Movie*; *An Interactive Film School*, which was proclaimed the Best World Multimedia in 1998. He is Ohio Eminent Scholar in Film at Ohio University, Athens, OH, USA and Artistic Director of Motovun Film Festival, Croatia. Films: *Just Between Us* (2010), *Border Post* (2006), *Josephine* (2001), *Croatia 2000 – Who Wants To Be A President* (2001), *Charuga* (1991), *That Summer of White Roses* (1989), *Three For Happiness* (1986), *In The Jaws Of Life* (1985), *You Love Only Once* (1981), *Bravo Maestro* (1974), *If It Kills Me* (1974).



Pulska kinoteka: godina 1965. Pula Cinematheque: Year 1965

Pulska kinoteka zamišljena je kao povratak u slavnu prošlost Pulske filmske festivala, u godinu koju odabere jedan od naših uvažanih filmova. Filmove iz te godine zatim gledamo zajedno u našem pulskom vremeplovu, na velikom platnu. Ove je godine izbornik programa Rajko Grlić, a Pulska godina koja mu je iznimno bitna godina je 1965., kada je u Puli prikazano 20 vrsnih filmova u glavnom natjecanju, između ostalog i nagradeni filmovi koje ćemo ovoga ljeta ponovno gledati. To su: *Prometej s otoka Viševice* Vatroslava Mimice i *Tri* Aleksandra Petrovića, koji su (između ostalih nagrada) ravnopravno podijelili Veliku zlatnu arenu, zatim *Doći i ostaniti* Branka Bauera, osvajača Srebrne arene, *Čovek nije tica* Dušana Makavejeva (diploma za režiju i debitanta), *Devojka* Puriše Đorđevića (posebna nagrada za režiju).

Pula Cinematheque is envisaged as a journey to the famous past of the Pula Film Festival, to a year selected by one of our acclaimed filmmakers. Films made in the selected year will be showcased as part of our Pula time machine, on the big screen. This year the programme selector is Rajko Grlić and the year he finds extremely important is the year 1965, when 20 excellent films were screened as part of the main competition at Pula, among others the films we will see this summer again. Those are: Vatroslav Mimica's *Prometheus of the Island*, Aleksandar Petrović's *Three*, the films that (among other awards) equally split the Grand Golden Arena, Branko Bauer's *To Come and Stay*, winner of the Silver Arena, Dušan Makavejev's *Man Is Not a Bird* (Diploma for Best Director and Best Debutant), Puriša Đorđević's *The Girl* (Special Award for Best Director).

Festival posebno zahvaljuje Jugoslovenskoj kinoteci i Hrvatskom državnom arhivu koji su ustupili filmove na 35 mm vrpce.

Festival would like to thank the Yugoslav Cinematheque and the Croatian Film Archive for 35 mm prints.



1965 | 81' | romansa, satira romance, satire
Jugoslavija Yugoslavia

Pulski filmski festival Pula Film Festival
Srebrna arena za najbolje glumačko ostvarenje (Janez Vrhovec) Silver Arena for Best Actor; diploma za režiju Diploma for Director; nagrada Studio režiseru-debitantu Studio Award for Best First Film

Čovek nije tica Man Is Not a Bird

REŽIJA DIRECTOR **Dušan Makavejev**

SCENARIJ SCREENPLAY **Dušan Makavejev** KAMERA DOP **Aleksandar Petković, Branko Perak** MONTAŽA EDITOR **Ljubica Nešić** SCENOGRAFIJA ART DIRECTOR **Dragoljub Ivkov** GLAZBA MUSIC **Petar Bergamo** ULOGE CAST **Milena Dravić, Janez Vrhovec, Boris Dvornik, Eva Ras, Stole Arandelović** PRODUCENT PRODUCER **Aleksandar Petković** PRODUKCIJA PRODUCTION **Avala film** DISTRIBUCIJA DISTRIBUTION **Jugoslovenska kinoteka Yugoslav Cinematheque**

Čovek nije tica društvena je satira i priča o ljubavnom životu inženjera Jana koji je stigao u srpski industrijski gradić zbog posla u tvornici bakra. Ondje unajmljuje sobu kod roditelja privlačne frizerke Rajke. Iako je Rajka puno mlađa od njega, njih dvoje počinju vezu.

Man Is Not a Bird is a social satire and a portrait of the love life of Jan, an engineer who travels to an industrial Serbian town to help out in a copper factory. When he arrives, he rents a room from the parents of attractive local hairdresser Rajka. Although Rajka is much younger than him, they end up having an affair.

Prva tri igrana filma **Dušana Makavejeva** (1932.) – *Čovek nije tica* (1966.), *Ljubavni slučaj* (1967.) i *Nevinost bez zaštite* (1968.) – donose mu svjetsku slavu. Godine 1971. film *WR: Misterije organizma* (1971.) bio je zabranjen u Jugoslaviji zbog političkog i seksualnog sadržaja. Godine 1974. snima *Slatki film*, proglašen pornografskim i zabranjen u mnogim zemljama. *Montenegro* (1981.) jedini je njegov komercijalni uspjeh.

First three features by **Dušan Makavejev** (1932) – *Man Is Not a Bird* (1966), *Love Affair* (1967), and *Innocence Unprotected* (1968) – won him international acclaim. In 1971, film *WR: Mysteries of the Organism* (1971), was banned in Yugoslavia for political and sexual content. The film also resulted in Makavejev's exile until the late '80s. In 1974, he made *Sweet Movie*, which was banned as pornographic in many countries. *Montenegro* (1981) was his only real commercial success.



1965 | 90' | ratna drama war drama
Jugoslavija Yugoslavia

Pulski filmski festival Pula Film Festival
specijalna nagrada za režiju Special Award for Best Director; nagrada ORWO za snimatelja ORWO AWARD for Best DOP; nagrada Kekec za režiju Kekec Award for Best Director

Devojka The Girl

REŽIJA DIRECTOR **Mladimir (Puriša) Đorđević**

SCENARIJ SCREENPLAY **Mladimir (Puriša) Đorđević** KAMERA DOP **Branko Perak** MONTAŽA EDITOR **Vojislav Bjenjaš** SCENOGRAFIJA ART DIRECTOR **Miodrag Hadžić** ULOGE CAST **Milena Dravić, Ljubiša Samardžić, Rade Marković, Mija Aleksić, Bekim Fehmiu, Siniša Ivetić** PRODUKCIJA PRODUCTION **Kino-klub Beograd** DISTRIBUCIJA DISTRIBUTION **Jugoslovenska kinoteka Yugoslav Cinematheque**

Devojka je prvi dio Đorđevićeve ratne tetralogije i tragična priča o ljubavi vojnika i partizanke. Ispričana iz perspektive djevojke, vojnika, fotografa i njemačkog časnika, priča se pretvara u sugestivnu kolaž ratnih zbivanja.

The Girl is the first segment of Đorđević's war tetralogy and a tragic tale about love between a soldier and a partisan girl. Told from the perspective of the girl, the soldier, a photographer and a German officer, the story evolves into a suggestive collage of wartime experiences.

Mladimir Puriša Đorđević (Čačak, 1924.) redatelj je i scenarist najpoznatiji po ratnoj tetralogiji *Devojka* (1965.), *San* (1966.), *Jutro* (1967.) i *Podne* (1968.). Najzapaženiji od tih filmova, *Jutro*, nagraden je u Veneciji nagradom za najboljeg glumca, a u Puli je osvojio Zlatnu arenu za režiju, scenarij i Srebrnu arenu za film. Snimio je niz zapaženih filmova: *Opštinsko dete* (1953.), *Biciklisti* (1970.), *Trener* (1978.), *Osam kila sreće* (1980.).

Mladimir Puriša Đorđević (Čačak, 1924.) is a director and screenwriter best known for his war tetralogy *The Girl* (1965), *Dream* (1966), *Morning* (1967) and *Noon* (1968). *Morning*, the most acclaimed of the mentioned films, received the best actor award at the Venice Film Festival and the Golden Arena for Best Director and Best Screenplay as well as the Silver Arena for Best Film at the Pula Film Festival. Films: *Municipal Child* (1953), *The Cyclists* (1970), *Coach* (1978), *Eight Kilos of Happiness* (1980).



Doći i ostati To Come and Stay

REŽIJA DIRECTOR **Branko Bauer**

SCENARIJ SCREENPLAY **Gordan Mihić, Ljubiša Kozomara** KAMERA DOP **Branko Blažina** MONTAŽA EDITOR **Katja Majer** SCENOGRAFIJA ART DIRECTOR **Veljko Despotović** GLAZBA MUSIC **Tomislav Simović** ULOGE CAST **Nikola Angelovski, Mija Aleksić, Dragomir Bojanić, Pavle Vuisić, Marija Kohn** PRODUKCIJA PRODUCTION **Jadran film, Avala film** DISTRIBUCIJA DISTRIBUTION **Hrvatski filmski arhiv Croatian Film Archive**

1965 | 106' | drama drama | Jugoslavija
Yugoslavia

Trojica seljaka, Radovan, Jeremija i Gaša, dolaze u veliki grad u potrazi za boljim životom. Najstariji među njima, Jeremija, nikako se ne može uklopiti u novu sredinu, dok najmladi, Gaša, ulazi u turbulentnu ljubavnu vezu s djevojkom Snežanom. Radovan pak počne pohađati večernju školu te se od njih trojice najbolje uklapa u novo okruženje.

In search of better living conditions, peasants Radovan, Jeremija and Gaša go to a big city. Jeremija, the oldest of the three, finds it difficult to adapt to the new environment while Gaša, the youngest, starts a turbulent love affair with a girl named Snežana. Radovan starts attending night school and best fits into the new environment.

Branko Bauer (1921. – 2002.) karijeru je počeo dječjim filmovima *Sinji galeb* (1953.) i *Millioni na otoku* (1955.). *Ne okreći se sine* (1956.) ratna je melodrama nagrađena Zlatnom arenom za najbolju režiju, glumca i scenografiju. Među Bauerova značajnija djela ulaze: *Samo ljudi* (1957.), *Tri Ane* (1959.), *Martin u oblacima* (1961.), *Licem u lice* (1963.), TV serija *Salaš u malom ritu* (1975.) i *Boško Buha* (1978.).

Branko Bauer (1921 – 2002) started his career with *The Blue Seagull* (1953) and *Millions on the Island* (1955). *Don't Look Back, My Son* (1956) is a wartime melodrama awarded with a Golden Arena in Pula for Best Director, Best Actor and Best Art Director. Some of his most notable works include: *Only People* (1957), *Three Girls Named Ana* (1959), *Martin in the Clouds* (1961), *Face to Face* (1963), *A Farm in Mali Rit* (1975) and *Boško Buha* (1978).

Pulski filmski festival Pula Film Festival

Srebrna arena za najbolji film Silver Arena for Best Film; Zlatna arena za najbolju glazbu Golden Arena for Best Music; nagrada Mladost mladom glumcu (Kole Angelovski) Youth Award for Young Actor



Prometej s otoka Viševice Prometheus of the Island

REŽIJA DIRECTOR **Vatroslav Mimica**

SCENARIJ SCREENPLAY **Slavko Goldstein, Vatroslav Mimica, Kruno Quien** KAMERA DOP **Tomislav Pinter** MONTAŽA EDITOR **Katja Majer** GLAZBA MUSIC **Miljenko Prohaska** ULOGE CAST **Slobodan Dimitrijević, Janez Vrhovec, Mira Sardoč, Dina Rutić, Pavle Vuisić, Lordan Zafranović, Ivica Vidović, Fabijan Šovagović** PRODUKCIJA PRODUCTION **Jadran film** DISTRIBUCIJA DISTRIBUTION **Hrvatski filmski arhiv Croatian Film Archive**

1964 | 92' | drama drama | Jugoslavija
Yugoslavia

Sredovječni ravnatelj zagrebačkog poduzeća Mate Bakula otputuje sa suprugom na rodni otok Viševicu da bi prisustvovao ceremoniji otkrivanja spomen-ploče posvećene palim partizanima. Tijekom boravka na otoku Matu opsjedaju uspomene iz prošlost.

Mate Bakula, a middle-aged director of a Zagreb-based company, travels to his native island Viševica with his wife in order to attend the ceremony unveiling a memorial plaque dedicated to partisans who lost their lives in the war. During his stay on the island, Mate is hunted by the memories from the past.

Vatroslav Mimica (1923.) značajan je pripadnik prve generacije Zagrebačke škole crtanog filma (*Samac*, 1958.; *Inspektor se vratio kući*, 1959.). Modernistička poetika i tema otuđenosti karakteriziraju i njegove kasnije igrane filmove poput trilogije *Prometej s otoka Viševice* (1964.), *Ponedjeljak ili utorak* (1966.) i *Kaja, ubit ću te!* (1967.). Filmovi: *Događaj* (1969.), *Seljačka buna 1573* (1975.) i *Banović Strahinja* (1981.).

Vatroslav Mimica (1923) is one of the most important members of the first generation of the Zagreb School of Animated Film (*The Loner*, 1958; *The Inspector Returned Home*, 1959). Modernist poetics and the human alienation characterize his animated films as well as some of his later feature films such as the trilogy *Prometheus of the Island* (1964), *Monday or Tuesday* (1966), *Kaja* (1967). Films: *An Event* (1969), *Anno Domini 1573* (1975), *The Falcon* (1981).

Pulski filmski festival Pula Film Festival

Velika zlatna arena za najbolji film Grand Golden Arena for Best Film; Srebrna arena za režiju Silver Arena for Best Director (ex aequo); Zlatna arena za kameru Golden Arena for DOP; nagrada publike Audience Award



Tri Three

REŽIJA DIRECTOR **Aleksandar Petrović**

1965 | 80' | ratna drama, omnibus war
drama, omnibus | Jugoslavija Yugoslavia

SCENARIJ SCREENPLAY **Aleksandar Petrović, Antonije Isaković** KAMERA DOP **Tomislav Pinter** MONTAŽA EDITOR **Mirjana Mitić** ULOGE CAST **Bata Živojinović, Ali Raner, Senka Veletanlić-Petrović, Voja Mirić, Slobodan Perović, Mica Tomić, Branislav Jerinić** PRODUCENT PRODUCER **Vladislav Lašić** PRODUKCIJA PRODUCTION **Avala film** DISTRIBUCIJA DISTRIBUTION **Jugoslovenska kinoteka Yugoslav Cinematheque**

Tri je antiratni film koji se sastoji od tri priče koje tematiziraju smrt. Lik Miloša zajednički je svim pričama koje obrađuju besmisao nasilja i apsurd rata iz tri različite perspektive: perspektive svjedoka, žrtve i krvnika. *Tri* je prvi jugoslavenski film objavljen u SAD-u (1966.).

Three is an anti-war film consisting of three stories that are all centered around the theme of death. Connected through the character of Miloš, the stories observe the senseless violence and absurdity of war from three different perspectives: that of a witness, a victim and, finally, an executor. *Three* was the first Yugoslav film released in the United States (1966).

Aleksandar Petrović (1929. – 1994.) bio je jedna od najvažnijih figura jugoslavenskog crnog vala. Diplomiravši na Sveučilištu u Beogradu, Petrović je postao jedan od najcjenjenijih jugoslavenskih filmskih kritičara pedesetih. Na njegov debitantski igrani film *Dvoje* (1961.) i sljedeći film *Dani* (1963.) snažan utjecaj ostvario je francuski novi val. Petrovićevi najpoznatiji filmovi su *Tri* (1965.) i *Skupljači perja* (1967.), oba nominirana za Oscara za najbolji strani film. *Tri* je osvojio veliku nagradu za najbolji film na festivalu u Karlovim Varima 1966. godine, a *Skupljači perja* nagradu FIPRESCI i veliku nagradu žirija u Cannesu 1967. Iste godine Petrović je bio član žirija 17. Međunarodnog filmskog festivala u Berlinu.

Aleksandar Petrović (1929 – 1994) was one of the major figures of the Yugoslav Black Wave. He started as a film critic following graduation from Belgrade University. His writings on cinema made him one of Yugoslavia's most respected film critics during the '50s. His debut feature *When Love is Gone* (1961) and the subsequent film *Days* (1963) were heavily influenced by French New Wave. Petrović's best known films are *Three* (1965) and *I Even Met Happy Gypsies* (1967), both nominated for the Academy Award for Best Foreign Language Film. *Three* won Grand Prix at the Karlovy Vary Film Festival in 1966, while *I Even Met Happy Gypsies* won the FIPRESCI Prize and the Grand Prize of the Jury at the Cannes Film Festival in 1967. That same year, Petrović was a member of the jury at the 17th Berlin International Film Festival.

Pulski filmski festival Pula Film Festival

Zlatna arena za najbolji film Golden Arena for Best Film; Zlatna arena za najbolju režiju Golden Arena for Best Director; Zlatna arena za najbolju glumačku izvedbu Golden Arena for Best Actor; nagrada filmske kritike Milton Manaki Critics' Award 'Milton Manaki'

Dizalica –
Program za mlade
Dizalica –
Youth Programme



Radionica RED
RED Workshop
Kino Valli Mala dvorana
Small Auditorium
16. – 24. 7.



Radionica RED za digitalnu generaciju

RED Workshop for Digital Natives

VODITELJ INSTRUCTOR **Dado Valentić**



Radionica RED za digitalnu generaciju sedmodnevna je kreativna radionica čiji je glavni cilj uputiti filmofile iz cijeloga svijeta u dobi od 12 do 16 godina u najnovija dostignuća u filmskoj industriji i digitalnoj tehnologiji. Uz stručno vodstvo i podršku tvrtki RED Digital Cinema i Adobe, sudionici radionice napisat će i producirati svoj kratki film, snimiti ga RED EPIC kamerama (kojima je Peter Jackson snimao *Hobita*), montirati u postprodukcijском studiju i zatim pogledati tijekom festivala na velikom platnu. Sudionici će se upoznati sa svim segmentima industrije iza i ispred kamere, uključujući kreativno pisanje, režiju, glumu, snimanje, montažu, kostime i šminku.

RED Workshop for Digital Natives is a 7-day course aimed at bringing the know-how of the film industry and the latest digital technologies to youngsters aged 12 to 16 from all around the world. With professional guidance and support from RED Digital Cinema and Adobe, the workshopers will write and produce their own short films, shoot them on RED EPIC cameras (that Peter Jackson used to shoot *The Hobbit*), edit them in the post-production lab, and view their films on the big screen during the festival. The participants will get acquainted with all the segments of the industry, behind and in front of the camera, including creative writing, directing, acting, shooting, editing, costume design, and make-up.

Dado Valentić osnivač je londonskog studija za *digitalni mastering* Mytherapy iz čijih je radionica izašao niz dugometražnih filmova i serija (*Totalni opoziv*, *Sherlock Holmes*, *Igra prijestolja*...). Osvojio je nagradu za reklamu godine na Nagradama britanskih televizijskih reklama, Zlatnog lava u Cannesu za Philips i za Nike, BAFTA-u za najbolji poseban televizijski program (3D TV-emisija *Leteća čudovišta*), itd. Iznimno je cijenjen zbog doprinosa u razvoju boje za digitalne filmske kamere. Predaje na Međunarodnoj akademiji kolorista.

Dado Valentić is the founder of Mytherapy, a London-based digital mastering studio that worked on a series of feature films and series (*Total Recall*, *Sherlock Holmes*, *Game of Thrones*, etc.). He received a British Television Advertising Award, a Golden Lion in Cannes for Philips and for Nike, a BAFTA award for best Specialist Factual programme (*Flying Monsters* 3D production), etc. He is held in high esteem for his contribution to the development of colour science for digital film cameras. He is instructor at the International Colourist Academy.



MYTHERAPY
colour is beautiful



Festivalski otok, 19. 7.
Giardini

Radionica Camera Obscura Camera Obscura Workshop

U sklopu radionice RED Mytherapy organizira i jednodnevnu radionicu namijenjenu mladima, ali i svim posjetiteljima Pulskog filmskog festivala koji žele naučiti kako izraditi vlastitu kameru. *Camera obscura* može se napraviti jednostavno: bušenjem malog otvora u zatamnjenoj kutiji, pri čemu na suprotnoj strani površine nastaje izvrnuta slika predmeta. Tijekom kreativnog procesa polaznici će naučiti kako točno funkcionira *camera obscura* i otkriti zanimljivosti vezane uz film, kameru i svjetlost. Radionica se održava u suradnji s londonskom Galerijom fotografija.

As a special event of the RED Workshop, Mytherapy is going to organize a one-day workshop aimed at the young audience and open to all visitors of Pula Film Festival interested in making their own camera! A camera obscura (a pinhole camera) is created when a small hole or aperture is made in a darkened space, producing an inverted image of the scene outside onto an opposite surface within. During the creative process the participants will be taught how camera obscura works and discover interesting information about film, cameras and light. Organised in association with Photographers' Gallery London.



Galore Galore

REŽIJA DIRECTOR **Rhys Graham**

SCENARIJ SCREENPLAY **Rhys Graham** KAMERA DOP **Stefan Duscio** MONTAŽA EDITOR **Andy Canny** GLAZBA MUSIC **Christopher O'Young, Flynn Wheeler** ULOGE CAST **Ashleigh Cummings, Aliki Matangi, Lily Sullivan, Toby Wallace** PRODUKCIJA PRODUCER **Philippa Campey** PRODUKCIJA PRODUCTION **Galore Productions** DISTRIBUCIJA WORLD SALES **Entertainment One**



2013 | 103' | drama drama | Australija
Australia

prvi film first feature

Internationale Filmfestspiele Berlin 2014,
BUFF – Int'l Children & Young People's Film
Festival 2014, Cannes Cinephiles 2014,
Edinburgh International Film Festival 2014

Tijekom sparna ljeta prije posljednje školske godine Billie i Laura dijele sve svoje tajne osim Billine najveće tajne – ludo je zaljubljena u Laurina dečka Dannyja i s njim spava. Kada Billina mama, socijalna radnica, preuzme brigu o Isaacu, narušit će se osjetljiva ravnoteža između života troje prijatelja. It's a sweltering summer before the final year of school and Billie and Laura share every secret except for Billie's biggest secret – she's crazy in love and sleeping with Laura's boyfriend Danny. When Billie's social worker mum takes Isaac into her care the delicate balance of the three friends' lives is disrupted.

Rhys Graham (1974.) rođen je u Penangu u Maleziji, a odrastao u Canberri. Režirao je više cijenjenih filmova, uključujući *Ovaj put ljubav* (2005.), za koji dobiva posebno priznanje žirija na Filmskom festivalu u Berlinu 2006. godine. Rhys je radio na brojnim instalacijama pokretnih slika. Supotpisuje knjigu *Australski suvremeni kratkometražni film* i objavljuje eseje. Filmovi: *Zaokret* (dio omnibusa, 2013.), *Murundak: pjesme slobode* (2011.), *Koža* (2008.), *Riječi iz grada* (koredateljica Natasha Gadd, 2006.).

Rhys Graham (1974) was born in Penang, Malaysia and raised in Canberra. He directed a number of acclaimed films including *Love This Time* (2005), for which he received a Special Jury Mention at the 2006 Berlin Film Festival. Rhys has been involved in a number of moving picture installations. He co-wrote the book *Short Site: Recent Australian Short Film* and his essays have been published widely. Films: *The Turning* (segment of omnibus, 2013), *Murundak: Songs of freedom* (2011), *Skin* (2008), *Words from the City* (co-dir. Natasha Gadd, 2006).

Dizalica | Program za mlade
Dizalica | Youth Programme



Mi smo najbolje Vi är bäst! We are the Best!

REŽIJA DIRECTOR **Lukas Moodysson**

SCENARIJ SCREENPLAY **Lukas Moodysson** STRIP GRAPHIC NOVEL **Coco Moodysson** KAMERA DOP **Ulf Brantås** MONTAŽA EDITOR **Michal Leszczyłowski** ULOGE CAST **David Dencik, Mira Barkhammar, Mira Grosin, Liv LeMoyné** PRODUCENT PRODUCER **Lars Jönsson** PRODUKCIJA PRODUCTION **Memfis Film** KOPRODUKCIJA CO-PRODUCTION **Film I Väst, SVT, Zentropa** DISTRIBUCIJA SALES **Continental film (HR) TrustNordisk (SVIJET WORLD)**

Stockholm, 1982. godine. Bobo, Klara i Hedvig, tri trinaestogodišnje djevojke – hrabre, jake, slabe, zbunjene, čudne. One se od ranog djetinjstva moraju brinuti za sebe. Primjerice pripremaju riblje štapiće za večeru dok se majka opija u lokalnom kafiću. A zatim pokreću vlastiti punk bend bez ijednog instrumenta i bez obzira na to što im svi govore da je punk mrtav.

Stockholm, in 1982. A film about Bobo, Klara and Hedvig – three 13-year-old girls who roam the streets. Who are brave and tough and strong and weak and confused and weird. Who have to start taking care of themselves way too early. Who heat fish fingers in the toaster when their mom is at the pub. Who start a punk band without any instruments, even though everybody says that punk is dead.

Lukas Moodysson (Malmö, 1969.) švedski je redatelj i pisac. Koscenarist je nagrađivane švedske televizijske serije *Nova zemlja* (2000.) i koredatelj (uz Stefana Jarla) dokumentarca *Terroristi* (2003.). Objavio je nekoliko zbirka pjesama i roman. Filmovi: *Pokaži mi ljubav* (1998.), *Zajedno* (2000.), *Lilja zauvijek* (2002.), *Rupa u mom srcu* (2004.), *Kontejner* (2006.), *Mamut* (2009.).

Lukas Moodysson (Malmö, 1969) is a Swedish film director and writer. He also co-wrote the award-winning Swedish TV series *The New Country* (2000) and co-directed (with Stefan Jarl) the documentary *Terrorists* (2003). He has also published several books of poetry and a novel. Films: *Fucking Åmål* (1998), *Together* (2000), *Lilya 4-Ever* (2002), *A Hole In My Heart* (2004), *Container* (2006), *Mammoth* (2009).



2013 | 102' | drama, komedija drama, comedy | Švedska, Danska Sweden, Denmark

Guldbagge Awards 2014 (najbolja šminka, najbolji set Best Make-up, Best Set Design), **Göteborg Film Festival 2014** (Lorens Award), **Reykjavik International Film Festival 2013** (nagrada publike Audience Award), **Tokyo International Film Festival 2013** (Grand Prix), **Venice Film Festival 2013 – Orizzonti**



Samo ni za čije oči For No Eyes Only

REŽIJA DIRECTOR **Tali Barde**

SCENARIJ, MONTAŽA SCREENPLAY, EDITOR **Tali Barde** KAMERA DOP **Louis Bürk** GLAZBA MUSIC **Marco Heibach, Philipp Seuthe** ULOGE CAST **Benedict Sieverding, Luisa Gross, Tali Barde** PRODUCENT PRODUCER **Tali Barde** PRODUKCIJA, DISTRIBUCIJA PRODUCTION, WORLD SALES **Avalon Film**

Prozor u dvorište Alfreda Hitchcocka 2013. godine. Umjesto da gleda kroz prozor u dvorište, Sam pomoću svojega računala uhodi svoje prijatelje iz razreda hakirajući njihove internetske kamere. No jednoga dana svjedoči neobičnom događaju vezanom za novoga učenika Aarona, što ga navodi na zaključak da je na tragu ubojstva.

Alfred Hitchcock's *Rear Window* set in 2013. Instead of looking through his backyard window Sam uses his computer for spying on his classmates by hacking their web cams. One day he witnesses something strange about the new boy in class named Aaron, which leads him to the conclusion that he just got on the track of a murder.

Tali Barde rođen je 1990. godine u Bensbergu u Njemačkoj. U srednjoj školi počele su ga zanimati gluma i režija. Nakon mature osnovao je filmsku grupu u svojoj bivšoj školi. Godine 2011. počinje snimati svoj prvi dugometražni film *Samo ni za čije oči*. Tijekom gotovo dvogodišnjeg rada na filmu osnovao je produkcijsku kuću Avalon Film.

Tali Barde was born 1990 in Bensberg, Germany. While attending high school he began to take interest in acting and filmmaking. After his graduation, he founded a film project group at his former school. In 2011 he began shooting his first feature *For No Eyes Only*. During the almost two-year-long production process he founded the production company Avalon Film.



2013 | 97' | triler thriller | Njemačka Germany

prvi film first feature

LUCAS – Internationales Kinderfilmfestival 2013 (najbolji film mladoga redatelja Best Youth Film), **Thriller! Chiller! Film Festival 2013** (najbolji dugometražni film Best Feature), **Stockholm International Filmfestival Junior 2014**



Sjedeći pokraj Zoe Sitting Next to Zoe

REŽIJA DIRECTOR **Ivana Lalović**

SCENARIJ SCREENPLAY **Stefanie Veith, Ivana Lalović** KAMERA DOP **Filip Zumbrunn** MONTAŽA EDITOR **Myriam Flury** GLAZBA MUSIC **Marcel Vaid** ZVUK SOUND **Peter Bräker** ULOGE CAST **Runa Greiner, Lea Bloch, Charlie Gustafsson** PRODUCENTI PRODUCERS **Olivier Zobrist, Anne-Catherine Lang** PRODUKCIJA, DISTRIBUCIJA PRODUCTION, WORLD SALES **Langfilm/Bernard Lang AG** KOPRODUKCIJA CO-PRODUCTION **Schweizer Radio und Fernsehen, SRG SSR Teleclub AG**

Sjedeći pokraj Zoe govori o ljubavi, prijateljstvu i odrastanju. Najbolje prijateljice Asal i Zoe provode posljednje zajedničko ljeto prije početka stvarnoga života. Asal samo želi imati dečka, a Zoe sanja o tome da postane šminkerica. No stvarnost je drukčija: Zoe mora provesti ljeto radeći u trgovini, a Asal ujesen kreće u srednju školu. Ubrzo postavljaju cilj koji moraju ostvariti tijekom ljetnih praznika: Asal mora izgubiti nevinost i postati žena!

Sitting Next to Zoe is a film about love, friendship and growing up. Asal and Zoe are best friends and spend their last summer together before their lives begin in earnest. Asal wants nothing more than to have a boyfriend and Zoe dreams of becoming a make-up artist. But in reality, things are very different: Zoe has to work in a grocery store for the summer, Asal will go to secondary school in the fall. The goal for their summer break is soon set: Asal has to lose her virginity, become a woman!

Ivana Lalović (Sarajevo, 1982.) godine 1991. seli se u Švicarsku. Film *Ne sanjam na njemačkom* premijerno je prikazan u programu Corto Cortissimo Filmskog festivala u Veneciji te je dva puta nominiran za nagradu Prix UIP. *Sjedeći pokraj Zoe* njezin je dugometražni prvijenac. Trenutačno piše scenarij za svoj drugi film.

Ivana Lalović (Sarajevo, 1982) in 1991, she moved to Switzerland. *I Don't Dream in German* had its world premiere at the Biennale di Venezia in the section Corto Cortissimo and has been nominated for the Prix UIP twice. *Sitting Next to Zoe* is her first feature. She is currently writing the script for her second film.



2013 | 89' | romantična drama romantic drama | Švicarska Switzerland

prvi film first feature

Rome Film Festival, Filmfestival Max Ophüls Preis 2013 (najbolji scenarij Best Script), **BUFF Filmfestival 2014, Saas Fee Filmfestival 2014** (nagrada publike Audience Award), **Zlin Filmfest 2014** (nagrada mladog žirija ECFA Jury Award)



Zagrljaj kučke Bitchkram Bitch Hug

REŽIJA DIRECTOR **Andreas Öhman**

SCENARIJ SCREENPLAY **Andreas Öhman, Jonathan Sjöberg** KAMERA DOP **Niklas Johansson, John Strandh, Johan Holmqvist** MONTAŽA EDITOR **Andreas Öhman** ULOGE CAST **Linda Molin, Fanny Ketter, Mathilda von Essen, Adam Lundgren, Antoni Norén, Almén Kristoffer Berglund, Fabian Fourén, Mats Qviström, Jacke Sjödin, Susanne Barklund, Jens Ohlin** PRODUCENT PRODUCER **Bonnie Skoog Feeney** PRODUKCIJA PRODUCTION **Filmance International AB** DISTRIBUCIJA WORLD SALES **Svensk Filmindustri**

Bistra i popularna Kristin veseli se odlasku iz svoga gradića u New York. Dogovorila se s lokalnim novinama da će objavljivati članke o svojim doživljajima. No, maturalna zabava pode po zlu i Kristin propusti let. Nade se u kući usred ničega s neobičnom djevojkom Andreom. Zajedno započinju virtualnu pustolovinu New Yorkom o kojoj svi čitaju u novinama. A zatim stvarnost pokuca na vrata. The bright and popular young student, Kristin, looks forward to leaving her small town for New York. She has agreed with the local daily newspaper that they will print the articles of her experiences. The graduation party goes wrong, and she misses her flight. She ends up in a house in the middle of nowhere with a weird girl, Andrea. Together they seek adventure on a virtual NY voyage which everybody can read about in the paper. Then reality knocks at the door.

Andreas Öhman osvojio je najvažniju švedsku nagradu za kratkometražni film *Moj život kao najavni film* (2008.) i nominacije za nagradu Guldbagge za dugometražni film *Jednostavni Simon* (2010.), koji je ušao u uži izbor za nagradu za najbolji film na stranome jeziku Američke filmske akademije. *Zagrljaj kučke* njegov je drugi dugometražni film. **Andreas Öhman** has won Sweden's most important short film prize for *My Life as a Trailer* (2008), been nominated for a Guldbagge with *Simple Simon* (2010) and short-listed for Best Foreign Film at the Oscars 2010.



2012 | 101' | drama, komedija drama, comedy | Švedska Sweden

Tallinn Black Nights Film Festival 2013, Helsinki International Film Festival 2013, Kristiansand 2013 (ECFA Award)

Pulica –
Program za djecu
Pulica –
Children's Programme



Radionica animiranog filma
Pustolovni laboratorij
profesora Baltazara
Animated Film Workshop
Professor Balthazar's
Adventure Laboratory
Gradska knjižnica
i čitaonica Pula
Pula City
Library and Reading-Room
14. – 23. 7.
Kandlerova 39



Radionica animiranog filma Pustolovni laboratorij profesora Baltazara Animated Film Workshop Professor Balthazar's Adventure Laboratory

VODITELJI INSTRUCTORS **Manuel Šumberac, Vibor Juhas**
GOST GUEST **Péter Vác**



Pustolovni laboratorij profesora Baltazara već deseti put otvara vrata novoj generaciji mladih zaljubljenika u animirane filmove. Radionicu čini teorijski i praktički dio, a namijenjena je mališanima od 7 do 11 godina. U teorijskom dijelu Laboratorija polaznici se upoznaju s tehnikama produkcije animiranog filma: od razrade scenarija do zabavnih vježbi za shvaćanje osnovnih principa i zakona animacije. Praktični dio obuhvaća realizaciju animiranih filmova uz pomoć mentora. Filmovi proizvedeni na radionici bit će prikazani tijekom festivala.

Professor Balthazar's Adventure Laboratory is opening its door to a new generation of young animation fans for the tenth time. The workshop is made up of theoretical and practical sessions and it is aimed at youngsters aged 7 to 11. The theoretical session includes introduction to animation production techniques: from script development to exciting exercises aimed at understanding basic principles and rules of animation. During the practical session the participants will create their animated films with the help of their mentors. Films produced as part of the workshop will be presented during the festival.



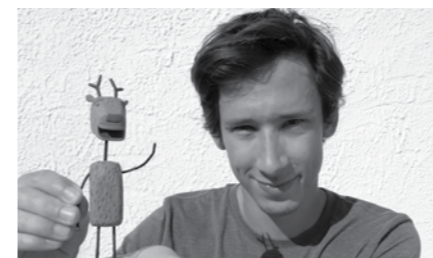
Manuel Šumberac magistar je animiranog filma i novih medija. Radio je kao glavni animator na filmu *Guliver* Zdenka Bašića. Realizirao je četiri autorska animirana filma (*Mehaničko srce*, 2013.) i tri animirana glazbena spota za Gibonija. Godine 2012. osvojio je nagradu Porin za najbolje likovno oblikovanje albuma *Svijet glamura* Hladnog piva. Ilustrirao je niz slikovnica i knjiga.

Manuel Šumberac holds an MA degree in Animation and New Media. He worked as a chief animator on the film *Gulliver* by Zdenko Bašić and made four animated films (*Clockwork Heart*, 2013) as well as three animated music videos for Gibonni. In 2012 he received a Porin award for best CD cover for *Svijet glamura* by Hladno pivo. He has illustrated a number of books and children's picture-books.



Vibor Juhas (1982.) bavi se ilustracijom, animacijom, glazbom i filmom. Godine 2012. stvara dugometražni dokumentarni film *Monteparadiso 20*. Ilustrator je knjige za djecu *Strahosmijeh*, slikovnice *Ponoć u Parku 52* i nekoliko kratkih stripova, a trenutačno radi na animiranom filmu, interaktivnoj slikovnici i novoj slikovnici. Radi kao dizajner na sajmu *Sa(n)jam knjige u Istri*.

Vibor Juhas (1982) is an illustrator, animator, musician, and filmmaker. In 2012, together with the Monteparadiso Collective, he made the full-length documentary *Monteparadiso 20*. He illustrated the children's book *Strahosmijeh*, the picture-book *Ponoć u Parku 52*, and a series of short comic books. At the moment he is working on an animated film, an interactive picture-book and a new picture-book. He works as a designer for the *Book Fair(y) in Istria*.



Poseban gost radionice mladi je mađarski redatelj animiranih filmova **Péter Vác**. Za svoje filmove *Streamschool* i *Zec i Jelen* osvojio je više od pedeset nagrada na međunarodnim festivalima. Od 2013. godine radi u londonskom studiju za animaciju Picasso Pictures.

The special guest of the workshop is young Hungarian animator **Péter Vác**. His films *Streamschool* and *Rabbit and Deer* have received more than fifty awards at international festivals. Since 2013 he has worked at Picasso Pictures, London's animation studio.





Karstenovi i Petrini zimski praznici Karsten og Petra på vinterferie Casper and Emma's Winter Vacation

REŽIJA DIRECTOR **Arne Lindtner Næss**



2014 | 73' | Norveška Norway

SCENARIJ SCREENPLAY **Alexander Eik** ANIMACIJA ANIMATION **Umbrella** KAMERA DOP **Dániel Garas**
MONTAŽA EDITOR **Leif Alex Kjeldsen** GLAZBA MUSIC **Lars Kilevold** PRODUCENTI PRODUCERS **Silje Hopland Eik, Tanya Badendyck** PRODUKCIJA PRODUCTION **Cinenord Kidstory AS** DISTRIBUCIJA SALES **zi film (HR) Svensk Filmindustri (SVIJET WORLD)**

Kada Karstenova obitelj otkaže putovanje u Španjolsku, njegovi se roditelji počnu svadati, a Karstena obuzme strah da bi mu se roditelji mogli rastati. Kako bi ga oraspoložila, najbolja prijateljica Petra poziva Karstena da podeli s njezinom obitelji na skijanje. No kada novi dječak počne s njima provoditi vrijeme i razmetati se svojim skijaškim umijećem, Karsten postaje ljubomoran.

When Casper's family vacation to Spain is cancelled and his parents start quarrelling, he begins to fear that they might get divorced. In an effort to cheer him up, Casper's best friend Emma invites him to join her on her family's ski vacation – but when a new boy begins to spend time with them showing off his skiing skills, Casper becomes jealous.

Arne Lindtner Næss (1944.) jedan je od najcjenjenijih norveških redatelja dječjih filmova. *Karstenovi i Petrini zimski praznici* nastavak je filma *Najbolji prijatelji Karsten i Petra* (2013.) koji je ušao u službenu selekciju Međunarodnog filmskog festivala TIFF Kids.

Arne Lindtner Næss (1944) is one of Norway's most acclaimed directors of children's films. *Casper and Emma's Winter Vacation* is a follow-up to *Casper and Emma – Best Friends* (2013), an Official Selection of the TIFF Kids International Film Festival.



Mjesečev čovjek Der Mondmann Moon Man

REŽIJA DIRECTOR **Stephan Schesch**



2012 | 95' | 2D | Njemačka, Francuska, Irska
Germany, France, Ireland

SCENARIJ, PRODUCENT SCREENPLAY, PRODUCER **Stephan Schesch** PREMA PRIČI BASED ON A STORY BY **Tomi Ungerer** MONTAŽA EDITOR **Sarah Clara Weber** ZVUK SOUND **David Ziegler** PRODUKCIJA PRODUCTION **Schesch Filmkreation** KOPRODUKCIJA CO-PRODUCTION **Le Pacte, Cartoon Saloon** DISTRIBUCIJA SALES **Pa-Dora (HR) Le Pacte International (SVIJET WORLD)**

Mjesečev čovjek usamljen je i dosaduje se, a onda jedne noći side na Zemlju na padajućem kometu. Taj "napad iz svemira" razljutit će predsjednika i njegove vojnike. Bježeći, Mjesečev čovjek kreće na dalek put na kojem se divi čudima Zemlje. No zbog njegova izbivanja djeca noću ne mogu spavati i on shvati koliko ga vole i trebaju.

Moon Man is bored and lonely, until one night, he uses a passing comet to come down to Earth. This 'attack from outer space' upsets the President and his soldiers. While escaping, Moon Man sets off on a long journey, marveling at the many wonders of the Earth. But, because of his absence, children are unable to sleep at night and Moon Man will realize how much they love and need him.

Stephan Schesch (1976.) počeo se baviti animacijom kao pripravnik u animacijskom studiju Film Roman (*Simpsoni*) 1995. godine. Godine 2004. postao je direktor studija Animation X. *Mjesečev čovjek* njegov je redateljski prvijenac.

Stephan Schesch (1976) started in animation as a trainee at Film Roman (*The Simpsons*) in 1995. In 2004, he became managing director of Animation X. *Moon Man* is his directorial debut.

prvi film first feature
Reykjavik International Film Festival 2011
(najbolji film, posebno priznanje redatelju Best Film, Special Mention Stephan Schesch),
Festival international du film d'animation d'Annecy 2012



Moja mama je u Americi i upoznala je Buffalo Billa Ma maman est en Amérique, elle a rencontré Buffalo Bill My Mommy Is in America and She Met Buffalo Bill

REŽIJA DIRECTORS **Marc Boréal, Thibaut Chatel**



2013 | 75' | 2D | Francuska Luksemburg
France, Luxembourg

REŽIJA DIRECTORS **Marc Boréal, Thibaut Chatel**

SCENARIJ SCREENPLAY **Jean Regnaud, Stéphane Bernasconi** MONTAŽA EDITOR **Valérie Dabos**
SCENOGRAFIJA ART DIRECTOR **Pascal Valdès** GLAZBA MUSIC **Fabrice Aboulker** PRODUCENTI PRODUCERS **Guillaume Galliot, Thibaut Chatel, Stephan Roelants** PRODUKCIJA PRODUCTION **Label Anim, Melusine Productions, Studiocanal** DISTRIBUCIJA WORLD SALES **The Festival Agency**

Jean živi s mladim bratom Paulom, ocem i Yvette. No nešto nedostaje. Gdje je mama? Jednoga dana dobiva njezinu razglednicu.

Jean lives with his little brother Paul, his dad and Yvette. One thing is missing though. Where is Mommy? One day, he gets a postcard from her.

Festival international du film d'animation d'Annecy 2013 (posebno priznanje Special Mention), **Fantoché 2013, Lucas – International Children's Film Festival 2013** (ECFA Award)

Marc Boréal ekranizirao je nekoliko klasika kao što su *Corto Maltese* i *Beskrajna priča*. Ovo je njegov prvi animirani film. **Thibaut Chatel** osnovao je Studio Animage i produkcijsku kuću Label Anim koja se bavi animacijskim projektima. Napisao je i režirao nekoliko animiranih serija, a ovo je njegov prvi dugometražni animirani film.

Marc Boréal adapted several classic books for TV such as *Corto Maltese* or *The Neverending Story*. This is his first animation film. **Thibaut Chatel** formed the Studio Animage and a production company Label Anim, specialising in animation. He wrote and directed several animated series, but this is his feature debut.



Mališan The Kid

REŽIJA DIRECTOR **Charlie Chaplin**



1921 | 68' | komedija drama comedy drama
| bez zvuka silent | CB B&W | Sjedinjene
Američke Države United States of America

SCENARIJ SCREENPLAY **Charlie Chaplin** ULOGE CAST **Charlie Chaplin, Jackie Coogan, Edna Purviance** PRODUCENT PRODUCER **Charlie Chaplin** PRODUKCIJA PRODUCTION **First National** DISTRIBUCIJA WORLD SALES **MK2 Production**

Mališan je prvi Chaplinov igrani film u kojem se pojavljuje lik Skitnice. Skitnica nevoljko udomljuje napušteno dijete. Ubrzo mu se dječak uvuče pod kožu i nakon nekoliko godina počinju izvoditi zajedničke podvale. Jednoga dana dijete se razboli i socijalne službe pokušaju ga oduzeti Skitnici. *The Kid* is Chaplin's first feature film with the popular Little Tramp character. The Little Tramp unwillingly takes in an abandoned baby. He quickly warms up to the boy and after a few years, they make their living together as a team. One day, the child falls ill and social services try to take him away.

Charlie Chaplin (1889. – 1977.) jedan je od najvećih redatelja (nijemoga filma) dvadesetog stoljeća. Režirao je mnogo izvrsnih igranih filmova: *Hodočasnik* (1923.), *Zlatna groznica* (1925.), *Svjetla velegrada* (1931.), *Moderna vremena* (1936.), *Veliki diktator* (1940.) i mnoge druge.

Charlie Chaplin (1889 – 1977) became one of the biggest stars of the 20th century's silent-film era. He directed many great feature films: *The Pilgrim* (1923), *The Gold Rush* (1925), *City Lights* (1931), *Modern Times* (1936), *The Great Dictator* (1940), and many more.



Prirodne znanosti

Ciencias naturales Natural Sciences

REŽIJA DIRECTOR **Matias Lucchesi**

SCENARIJ SCREENPLAY **Matias Lucchesi, Gonzalo Salaya** KAMERA DOP **Sebastian Ferre**
 MONTAŽA EDITOR **Delfina Castagnino** ULOGE CAST **Paula Hertzog, Paola Barrientos, Alvin Astorga, Sergio Boris, Eugenia Alonso, Vanesa Weinberg** PRODUCENTI PRODUCERS **Matias Lucchesi, Juan Pablo Miller, Fabrice Lambot** PRODUKCIJA PRODUCTION **Salta la Liebre, Tarea Fina** KOPRODUKCIJA CO-PRODUCTION **Metaluna Productions** DISTRIBUCIJA WORLD SALES **Urban Distribution International**

U seoskoj školi u planinama dvanaestogodišnja Luna silno želi otkriti svoj pravi identitet. Ne zna tko joj je otac i čvrsto odluči pronaći ga. Njezina učiteljica pomoći će joj zaobilazeći školsku upravu i njezinu majku. Zajedno kreću u potragu za istinom, a njihov jedini trag jedna je zahrđala pločica. In a rural school in the mountains, 12-year-old Luna feels the profound need to discover her true identity. She does not know who her father is and is determined to find him. Going behind the backs of the school authorities and the girl's mother, her teacher decides to help her. They set off on the quest for truth in which their only clue is a small, rusty plate.

Matías Lucchesi (1980.) rođen je u Argentini. Njegov film *Razdaljine* (2009.) osvojio je nagradu za najbolji kratkometražni film na Filmskom festivalu u Biarritz.

Matías Lucchesi (1980) was born in Argentina. His film *Distancias* (2009) was awarded Best Short Film at Biarritz Film Festival.

2014 | 71' | Argentina Argentina

Internationale Filmfestspiele Berlin 2014 (glavna nagrada Generacije Kplus – najbolji dugometražni film Grand Prix of the Generation Kplus – Best Feature Film), **Buenos Aires International Festival of Independent Cinema 2014** (FEISAL Award)



Vjerovati

Believe

REŽIJA DIRECTOR **David Scheinmann**

SCENARIJ SCREENPLAY **Carmelo Pennisi, Massimiliano Durante, David Scheinmann** KAMERA DOP **Gary Shaw** MONTAŽA EDITOR **Julian Rodd** ULOGE CAST **Brian Cox, Natascha McElhone, Jack Smith, Anne Reid, Philip Jackson, Kate Ashfield, Toby Stephens** PRODUCENTI PRODUCERS **Manuela Noble, Justin Peyton, Ben Timlett** PRODUKCIJA PRODUCTION **Trinity, Bill and Ben Productions, Wachafilm** DISTRIBUCIJA WORLD SALES **Intandem Films**

Godine 1984. u Manchesteru legendarni nogometni trener Sir Matt Busby trenira skupinu odpanaca iz radničkoga sloja mladih od 12 godina koji ga smatraju tek običnim starcem, no on ih preobražava u ekipu iz snova.

In Manchester in 1984, legendary football manager Sir Matt Busby coaches a ragtag bunch of 12-and-under working class soccer players who think he's just some random old guy – and transforms them into a dream team.

David Scheinmann bavi se fotografijom, režijom glazbenih spotova i reklama. Osvaja Srebrnog lava na Međunarodnom festivalu kreativnosti u Cannesu. Njegov prvi igrani film *The West Wittering Affair* (2006.) osvojio je velik broj nagrada i pozitivnih kritika.

David Scheinmann works in photography, directs music videos and commercials, for which he won a Silver Lion at Cannes. His first feature film *The West Wittering Affair* (2006) won many awards and good reviews.



2013 | 96' | sportska komedija, drama sport comedy, drama | Ujedinjeno Kraljevstvo United Kingdom

Zürich Film Festival 2014 (nagrada publike Audience Award)



Džem od mrkve

La Confiture de carottes Carrots Jam

REŽIJA DIRECTOR **Anne Viel**

SCENARIJ, ANIMACIJA, MONTAŽA SCREENPLAY, ANIMATION, EDITOR **Anne Viel** GLAZBA MUSIC **Thierry Viel** PRODUCENT PRODUCER **Arnaud Demuyneck** PRODUKCIJA PRODUCTION **Les Films du Nord** KOPRODUKCIJA CO-PRODUCTION **La Boîte... Productions, Les Films de l'île, Digit Anima, Suivez mon regard** DISTRIBUCIJA WORLD SALES **Les Films du Nord**

U srcu zime dva zeca otkriju da je njihovo spremište džema od mrkve prazno. Ali tko je rekao da mrkve rastu samo u vrtu? Nikako njihov ujak Robert koji im je ostavio dragocjenu kartu s blagom. In the depth of winter, two rabbits discover that their store of carrot jam is empty. But nobody has ever said that carrots can only be found in gardens! And certainly not their uncle Robert who has left them a precious treasure map.

Anne Viel (1970.) snima filmove služeći se tehnikom digitalnog izrezivanja (u programu After Effects). Od 2010. godine predaje animaciju izrezivanjem na školi animacije Supinfocom u Valenciennesu.

Anne Viel (1970) makes films with the digital paper cut technique (in After Effects) that she teaches since 2010 in Supinfocom Valenciennes animation school.



2014 | 5'30' | 2D | Francuska, Belgija France Belgium



Mali jež

Le Petit Hérisson partageur The Little Hedgehog

REŽIJA DIRECTOR **Marjorie Caup**

SCENARIJ SCREENPLAY **Arnaud Demuyneck** ANIMACIJA ANIMATION **Marjorie Caup, Rémy Schaeppman** MONTAŽA EDITOR **Fabrice Luang Vija** PRODUCENT PRODUCER **Arnaud Demuyneck** PRODUKCIJA PRODUCTION **Les Films du Nord** KOPRODUKCIJA CO-PRODUCTION **La Boîte... Productions, Les Films de l'île, Folimage Studio, Digit Anima, Suivez mon regard** DISTRIBUCIJA WORLD SALES **Les Films du Nord**

Mali jež nalazi predivnu jabuku u šumi. Zakotrlja je iza kamena da može u njoj na miru uživati. No na gozbu pristižu nepozvani gosti.

A little hedgehog finds a magnificent apple in the woods. He rolls it behind a rock where he can enjoy it at his leisure. But there are some uninvited guests at the feast.

Marjorie Caup (1987.) francuska je ilustratorica, animatorica i redateljica. Diplomirala je na školi za animaciju La Poudrière.

Marjorie Caup (1987) is a French illustrator, animator and director. She graduated animation at La Poudrière.



2014 | 5' | 2D | Francuska Luksemburg France, Luxembourg



Točka i Fleka stoje na ušima Prick och Fläck står på öronen Spot and Splodge do Earstanding

REŽIJA DIRECTORS **Lotta Geffenblad, Uzi Geffenblad**

PRODUKCIJA PRODUCTION **ZigZag Animation** DISTRIBUCIJA WORLD SALES **Swedish Film Institute**

Točka i Fleka posjećuju cirkus gdje ih nadahnu akrobati. No teško je, i uglavnom samo stoje na ušima. Spot and Splodge visit the circus and get inspired by the acrobats. It is difficult though and they find themselves mostly standing on their ears.

Lotta Geffenblad autorica je nekoliko dječjih knjiga, a sada radi na televizijskoj seriji *Spot and Splodge*. **Uzi Geffenblad** bavi se animacijom i predaje scenaristiku i produkciju animiranih filmova na raznim školama.

Lotta Geffenblad has made several children's books, and is now developing a tv-series about her characters *Spot and Splodge*. **Uzi Geffenblad** is lecturing about screenwriting and production of animation films at various schools, and producing animated films.

2013 | 8' | Švedska Sweden



Životinje prijatelji Djurvännerna Animal Friends

REŽIJA DIRECTOR **Eva Lindström**

SCENARIJ SCREENPLAY **Eva Lindström** ANIMACIJA ANIMATION **David Rylander** PRODUCENTICA PRODUCER **Lisbet Gabrielsson** PRODUKCIJA PRODUCTION **Lisbet Gabrielsson Film AB, Bullitt Film ApS** DISTRIBUCIJA WORLD SALES **Swedish Film Institute**

Tri priče povezuje ista tema, a to je želja glavnih junaka da krenu svojim putem. *Životinje prijatelji* tematizira čežnju za odlaskom, za promjenom. Otići i na kraju se ponovno vratiti kući. Ili u slučaju sove, naučiti ljude letjeti.

Three stories are connected by the same theme; the main characters assertion of going their own way. *Animal Friends* speaks about longing to go away, longing for something else. To leave and then finally find a way home again. Or, as in Lage's case, to teach people how to fly.

Eva Lindström studirala je na Nacionalnom fakultetu umjetnosti i dizajna. Radi kao animatorica, spisateljica i ilustratorica knjiga za djecu.

Eva Lindström studied at the National Collage of Art and Design and works as an animator, author and illustrator of children's books.



2013 | 36' | animacija animation | Švedska, Danska Sweden, Denmark



Zec i Jelen Nyuszi és Őz Rabbit and Deer

REŽIJA DIRECTOR **Péter Vác**

SCENARIJ SCREENPLAY **Péter Vác** ANIMACIJA ANIMATION **Attila Bertóti, Péter Vác** KAMERA DOP **Gábor Garai** MONTAŽA EDITOR **Judit Czákó** ZVUK SOUND **Máté Hámori** PRODUCENT PRODUCER **József Fülöp** PRODUKCIJA PRODUCTION **MOME** DISTRIBUCIJA WORLD SALES **Péter Vác**

Zec i Jelen žive sretno, a zatim njihovo prijateljstvo dolazi na kušnju zbog Jelenove opsesije da pronade formulu za treću dimenziju. Nakon neočekivane nezgode Jelen se nade u novome svijetu. Rabbit and Deer are living happily and carefree until their friendship is put to the test by Deer's obsession to find the formula for the 3rd dimension. After an unexpected accident Deer finds himself in a new world.

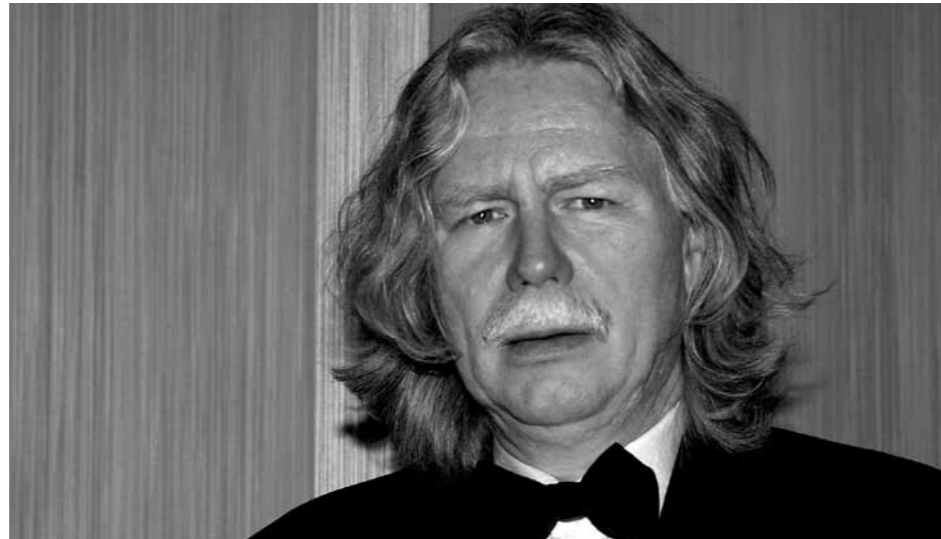
Péter Vác (Budimpešta, 1988.) diplomirao je animaciju na Sveučilištu za umjetnost i dizajn Moholy-Nagy 2010. godine, a magistrirao je 2012. godine filmovima *Streamschool* i *Zec i Jelen*, za koje osvaja više od 50 nagrada na međunarodnim festivalima. Od 2013. godine radi u londonskom animacijskom studiju Picasso Pictures i član je međunarodne skupine filmaša Caravel Collective s na jugu Francuske.

Péter Vác (Budapest, 1988) graduated from Moholy-Nagy University of Art and Design in Animation BA (2010) and MA (2012) with his film *Streamschool* and *Rabbit and Deer*, which has won over 50 awards at international festivals. Since 2013 Péter is represented by the London based Picasso Pictures animation studio and he is part of an international group of filmmakers called Caravel Collective based in the South of France.

2013 | 16' | 2D crtež, lutka-animacija Hand drawn 2D, puppet animation | Madarska Hungary

Festival International du Film d' Animation d'Annecy 2013 (nagrada mladog žirija Junior Jury Award), **Anima Mundi Festival 2013** (najbolji scenarij Best Script), **Young Directors Award 2013** (posebno priznanje Special Mention)

Retrospektiva
filmova Fridrika Thora
Fridrikssona
Retrospective of Fridrik Thor
Fridriksson's Films



Retrospektiva filmova člana međunarodnog žirija Fridrika Thora Fridrikssona International Jury Member Retrospective: Fridrik Thor Fridriksson



Fridrik Thor Fridriksson Friðrik Þór Friðriksson (Reykjavík, Island, 1954.) počeo je redateljsku karijeru početkom 1980-ih snimajući eksperimentalne i dokumentarne filmove. Godine 1987. osnovao je Islandsku filmsku korporaciju, koja postaje najvažnija islandska produkcijska kuća, a u njoj producira svoje filmove i suraduje s drugim islandskim redateljima i producentima. Tvrtka je izgradila mrežu međunarodno priznatih partnerskih koprodukcijskih kuća, uključujući Trierovu Zentropu i Coppolin filmski studio American Zoetrope. Fridriksson stječe međunarodni ugled svojim drugim igranim filmom *Djeca prirode* (1991.), koji osvaja nominacije za Oscara za najbolji strani film. Njegovi filmovi hvaljeni su zbog prepoznatljiva vizualnog stila. Duboko su osobni i snažno ukorijenjeni u islandsku kulturu, a vrlo često portretiraju likove na prijelazu između tradicije i moderniteta. Pulski filmski festival predstavlja retrospektivu Fridrikssonovih najpoznatijih filmova. Između ostaloga režirao je i filmove: *Islandska kauboji* (1984.), *Bijeli kitovi* (1987.), *Dani filma* (1994.), *Hladna groznica* (1995.), *Mamma Gógó* (2010.), itd.

Fridrik Thor Fridriksson Friðrik Þór Friðriksson (Reykjavík, Iceland, 1954) started his film making carrier with a series of experimental films and documentaries in the early 1980s. In 1987, he founded The Icelandic Film Corporation, which has become Iceland's most important production company, producing his films as well as working with other Icelandic directors and producers. The company has built a network of internationally well-established co-production partner companies, including Trier's Zentropa and Coppola's American Zoetrope. As a director, Fridriksson gained international recognition with his second feature *Children of Nature* (1991), which was nominated for an Oscar as Best Foreign Language Film. He has been acclaimed for the strong visual style of his films. Fridriksson's films are both deeply personal and have a strong rooting in Icelandic culture often depicting characters at the crossroads of tradition and modernity.

Pula Film festival presents a retrospective of his most famous films. Other films he has directed include: *Icelandic Cowboys Kúrekar norðursins* (1984), *White Whales Skyttarnar* (1987), *Movie Days Biodagar* (1994), *Cold Fever A köldum klaka* (1995), *Mamma Gógó* (2010), etc.

DISTRIBUCIJA WORLD SALES **Icelandic Film Centre**



1982 | 83' | glazbeni dokumentarni film
music documentary | Island Iceland

Nordisk Panorama 2009,
Artfilmfest Int. Film Festival 2010



1991 | 85' | drama drama | Island Iceland

Northern Light Film Festival 1991 (Nagrada Carl Dreyer The Carl Dreyer Prize), **Film Festival in Bergamo 1992** (brončani tanjur i najbolji glumac The Bronze Plate and Best Actor), **Oscar 1992** (nominacija za najbolji strani film Nomination Best Foreign Language Film) **Montreal Film Festival 1991** (nagrada za umjetnički doprinos Best Artistic Contribution), **Cologne Int. Film Festival 1993** (nagrada publike Audience Award), **Stuttgart Natur Film Festival 1993** (velika nagrada Grand Prix)

Rock u Reykjaviku Rokk í Reykjavík Rock in Reykjavik

REŽIJA DIRECTOR **Fridrik Thor Fridriksson**

KAMERA DOP **Ari Kristinsson** MONTAŽA EDITORS **Richard Crowe, Sigurður Snæberg Jónsson, Kristín Pálsdóttir, Peter Auspin, Sigurður Grímsson, Steinunn Harðardóttir, Ari Kristinsson, Sigurður Jón Ólafsson** PRODUCENT PRODUCER **Fridrik Thor Fridriksson** PRODUKCIJA PRODUCTION **Hugrenningur**

Rock u Reykjaviku daje iscrpan pregled moćne i ekspanzivne rock scene na Islandu. U filmu se uglavnom prikazuju nastupi raznih sastava u klubovima i na probama u Reykjaviku tijekom zime 1981./1982. godine. Prikazuju se i intervju s članovima bendova koji daju različita mišljenja o nekima od ključnih elemenata rock scene kao što su seks, droga i politika.

Rock in Reykjavík gives a thorough overview of the powerful and expanding rock scene in Iceland. Most of the film consists of performances by a wide variety of rock-groups in various clubs and rehearsing places in Reykjavík during the winter 1981–82. There are also interviews with members of the groups representing different views on such features of the rock scene as sex, drugs and politics.

Djeca prirode Börn náttúrunnar Children of Nature

REŽIJA DIRECTOR **Fridrik Thor Fridriksson**

SCENARIJ SCREENPLAY **Einar Már Guðmundsson, Fridrik Thor Fridriksson** KAMERA DOP **Ari Kristinsson** MONTAŽA EDITORS **Skule Eriksen, Júlíus Kemp** GLAZBA MUSIC **Hilmar Örn Hilmarsson** GLAVNE ULOGE MAIN CAST **Gísli Halldórsson, Sigríður Hagalín** PRODUCENT PRODUCER **Fridrik Thor Fridriksson** PRODUKCIJA PRODUCTION **Icelandic Film Corporation** KOPRODUKCIJA CO-PRODUCTION **Max Film, Metro Film**

Starac samac odriče se seoskog života i seli se u grad, no ondje se teško snalazi i završava u staračkom domu. Tamo susreće svoju staru ljubav koja sanja o tome da bude pokopana na imanju na kojem je odrasla, a koje je već godinama napušteno. Jedne noći zajedno bježe u potrazi za pustolovinom.

An old man who lives by himself decides to give up farming and move to the city, where he has a difficult time settling in and ends up in an old people's home. There he meets an old flame who dreams of being buried on the farm where she grew up, which has now been deserted for years. One night they flee together in search of adventure.



Vražji otok

Djöflaeyjan Devil's Island

REŽIJA DIRECTOR **Fridrik Thor Fridriksson**

1996 | 104' | drama drama | Island, Danska, Norveška, Njemačka Iceland, Denmark, Norway, Germany

SCENARIJ SCREENPLAY **Einar Kárason** KAMERA DOP **Ari Kristinsson** MONTAŽA EDITORS **Steingrímur Karlsson, Skule Eriksen** GLAZBA MUSIC **Hilmar Örn Hilmarsson, Sextett Bödda Billó** GLAVNE ULOGE MAIN CAST **Baltasar Kormákur, Sigurveig Jónsdóttir, Gísli Halldórsson, Halldóra Geirharðsdóttir, Sveinn Þórir Geirsson** PRODUCENTI PRODUCERS **Fridrik Thor Fridriksson, Egil Ødegård, Peter Aalbæk Jensen, Peter Rommel** PRODUKCIJA PRODUCTION **Icelandic Film Corporation** U SURADNJI WITH **Zentropa Entertainments, Peter Rommel Film Production, Filmhuset Produksjoner AS, ZDF/Arte**

Vražji otok je gorko-slatka priča o Islandu tijekom pedesetih godina. Život je težak u poslijeratnoj sirotinjskoj četvrti Camp Thule u Reykjaviku u kojoj su napuštene američke vojne barake pretvorene u mjesta za stanovanje. Vrijedne i požrtvovne obitelji jedva spajaju kraj s krajem. Mlade generacije sanjaju o dolarima, *rock and rollu* i američkom načinu života. Slaveći ili utapajući svoj jad, nikada im ne ponestaje razloga za cuganje.

Devil's Island is a bitter sweet tale of Iceland in the fifties. Life is rough in Reykjavik's post-war slum of Camp Thule, where the abandoned US military barracks have been turned into makeshift homes. Struggling wives and their hard-working husbands try to make ends meet. The younger generation dreams of dollars, Rock'n'Roll and the American way of life. To celebrate or to drown their misery – they're never short of a good reason to booze.

(sve 1997. godine all in 1997) **Gothenburg Film Festival, Internationale Filmfestspiele Berlin – Forum, Nordic Film Festival, Rouen** (nagrada mlade publike Young Audience Prize), **Mezinárodní filmový festival Karlovy Vary** (nagrade awards FIRPESCI, FICC), **Edinburgh Int. Film Festival, Toronto Int. Film Festival, Thessaloniki Int. Film Festival**



Andeli svemira

Englar alheimsins Angels of the Universe

REŽIJA DIRECTOR **Fridrik Thor Fridriksson**

2000 | 97' | drama drama | Island, Danska, Norveška, Švedska, Njemačka Iceland, Denmark, Norway, Sweden, Germany

SCENARIJ SCREENPLAY **Einar Már Guðmundsson, Fridrik Thor Fridriksson** KAMERA DOP **Harald Gunnar Paalgard** MONTAŽA EDITORS **Sigvaldi J. Kárason, Skule Eriksen** GLAZBA MUSIC **Hilmar Örn Hilmarsson** GLAVNE ULOGE MAIN CAST **Ingvar E. Sigurðsson, Baltasar Kormákur, Björn Jörundur Friðbjörnsson, Hilmir Snær Guðnason** PRODUCENT PRODUCER **Fridrik Thor Fridriksson** PRODUKCIJA PRODUCTION **Icelandic Film Corporation** KOPRODUCENTI CO-PRODUCERS **Egil Ødegård, Peter Aalbæk Jensen, Peter Rommel, Anna María Karlsdóttir, Gunnar Carlsson** KOPRODUKCIJA CO-PRODUCTION **Filmhuset Produksjoner AS, Peter Rommel Film Production, ZDF/Arte, Sveriges Television, Zentropa Entertainments**

Film *Andeli svemira* prikazuje život mladića Paula koji boluje od shizofrenije i način na koji društvo reagira na njegovu bolest. Paula najprije vidimo okružena obitelji, prijateljima iz djetinjstva i djevojkom, a zatim ga pratimo na njegovu putu prema psihijatrijskoj bolnici. Ondje upoznajemo njegove osebujne prijatelje. Oli Beatle vjeruje da je napisao sve pjesme The Beatlesa, Viktor se ponekad iznenada pretvori u Hitlera, a Peter je prolupao na tripu i misli da je napisao doktorat o Schilleru na kineskom sveučilištu.

Angels of the Universe portrays the life of Paul, who suffers from schizophrenia, and the way people react to his illness. At first we see him with his family, childhood friends and the girl that he loves, and then we follow him into the psychiatric hospital. There we meet his colourful companions. Óli Beatle believes he has written all the Beatles' songs. The sophisticated and erudite Viktor sometimes suddenly turns into Hitler and Peter, who has freaked out on acid, is under the impression that he wrote a doctorate about Schiller at a Chinese university.

(sve 2000. godine all in 2000) **Göteborg Film Festival** (najbolji scenarij Best Screenplay), **Mezinárodní filmový festival Karlovy Vary** (Nagrada FIPRESCI, posebno priznanje FIPRESCI Jury Prize, Special Jury Mention), **Edinburgh Int. Film Festival, Toronto Int. Film Festival, Pusan Int. Film Festival, Thessaloniki Int. Film Festival**, Europske filmske nagrade (najbolji europski glumac) European Film Awards (The People's Choice Awards: Best European Actor (Ingvar E. Sigurðsson), **Sundance Film Festival 2001**



Sokolovi

Fálkar Falcons

REŽIJA DIRECTOR **Fridrik Thor Fridriksson**

2002 | 95' | drama, triler drama, thriller | Island, Norveška, Njemačka, Francuska, Ujedinjeno Kraljevstvo Iceland, Norway, Germany, France, United Kingdom

SCENARIJ SCREENPLAY **Einar Kárason, Fridrik Thor Fridriksson** KAMERA DOP **Harald Gunnar Paalgard** MONTAŽA EDITOR **Sigvaldi J. Kárason** GLAZBA MUSIC **Hilmar Örn Hilmarsson** GLAVNE ULOGE MAIN CAST **Keith Carradine, Margrét Vilhjálmsdóttir** PRODUCENTI PRODUCERS **Anna María Karlsdóttir, Fridrik Thor Fridriksson, Mike Downey, Peter Rommel, Sam Taylor** PRODUKCIJA PRODUCTION **Icelandic Film Corporation** KOPRODUCENTI CO-PRODUCERS **Egil Ødegård, Alexander Bohr** KOPRODUKCIJA CO-PRODUCTION **Filmhuset Produksjoner AS, Film and Music Entertainment Ltd., Peter Rommel Film Production**

Primivši previše udaraca od svijeta i odsluživši previše godina u američkim zatvorima, Simon se vraća na Island, u domovinu svojih predaka, da bi ondje počinio samoubojstvo. No prije nego što izvrši taj zadatak, susreće Dúu, djevojku slobodna duha za koju vjeruje da bi mu čak mogla biti kći. Simon, who has taken too many punches from this world and has done too much time in U.S. prisons, returns to his ancestral homeland, Iceland, resigned to do himself in. Before he can complete the task, he meets Dúa, a free spirit he believes may well be his daughter.

Plus Camerimage Film Festival 2009, Artfilmfest International Film Festival 2010



Pula PRO
Pula PRO

Predavanja i okrugli stolovi

Lectures and Round Tables

PREDAVAČI LECTURERS **Charles McDonald, Nik Powell, Ray Gillon, John Durie, Darko Tuškan**

Kada je najbolje vrijeme za početak osmišljavanja promotivne strategije za film? Koliko je važan prvi dojam? Kako iskoristiti glumce nakon završetka snimanja? Što plakat ili filmski slogan žele prenijeti publici? Kako se pripremiti za festivalsku distribuciju? Koji je stvarni učinak festivalskog uspjeha? Što producenti mogu naučiti jedan od drugoga? To su samo neka od pitanja kojima ćemo se baviti u nizu predavanja vodećih svjetskih stručnjaka za filmsku produkciju, distribuciju i marketing. What is the right time to start developing your film PR strategy? How important are first impressions? How to engage talent after the shooting is over? What does your film poster and tagline communicate to the audiences? How to prepare for the festival circuit? What is the real impact of festival success? What can producers learn from each other? These are just some of the questions we will tackle through a series of lectures by major international experts in film production, distribution and marketing.



PREDAVANJE LECTURE
Odnosi s medijima i festivalski plasman Unit
Publicity and Festival Positioning

Charles McDonald jedan je od vodećih svjetskih stručnjaka za odnose s javnošću. Držao je predavanja o promociji filmova na britanskoj Nacionalnoj školi za film i televiziju, Europskom filmskom fakultetu, festivalu u Berlinu, itd. Zastupao je filmove P. Almodovara, M. Leigha, K. Loacha, M. Winterbottoma, D. Cronenberga, S. Coppole, W. Wendersa, S. Frearsa i A. Arnold, plasirajući ih na festivale u Cannesu, Berlinu, Torontu, Veneciji, na nagrade Oscar, BAFTA i Zlatni globus.

Charles McDonald is one of the world's leading international PR experts and has given talks on Film PR at the likes of the National Film & TV School, European Film College, Berlinale... He has represented films globally by P. Almodovar, M. Leigh, K. Loach, M. Winterbottom, D. Cronenberg, S. Coppola, W. Wenders, S. Frears and A. Arnold, positioning them at Cannes, Berlin, Toronto, Venice, the Academy Awards, BAFTA's and Golden Globes.



PREDAVANJE LECTURES
30 lekcija o filmskoj produkciji;
O fabuli od A do Ž
30 Lessons of a Producer; A to Z of Story

Nik Powell osnovao je 1970. godine Virgin Records s Richardom Bransonom. Godine 1982. ulazi u partnerstvo sa Stephenom Woolleyjem, vlasnikom kina Scala Cinema. Zajedno su osnovali Palace Video, zatim Palace Pictures i Palace Productions, najveću produkcijsko-distribucijsko-prodajnu silu u Ujedinjenom Kraljevstvu. Nik Powell producirao je 44 filma izvrsnih britanskih redatelja kao što su Neil Jordan, Stephan Elliott, Shane Meadows, Terence Davis, itd. Direktor je britanske Nacionalne škole za film i televiziju, predsjednik BAFTA filma, član Upravnog odbora BAFTA-e i član američke akademije AMPAS. Tijekom prošlog desetljeća bio je potpredsjednik Upravnog odbora Europske filmske akademije.

Nik Powell set up Virgin Records together with Richard Branson in 1970. In 1982 he went into partnership with Stephen Woolley, proprietor of the Scala Cinema. Together they formed Palace Video, followed by Palace Pictures, and then Palace Productions, the biggest production, distribution and sales force in the UK. He is a director of the National Film and Television School, a Chairman of BAFTA Film, a member of the BAFTA Board of Trustees, and a Member of the US Academy AMPAS. He was a Vice Chairman of the Board of the European Film Academy for the last decade.



PREDAVANJE LECTURE
Filmski zvuk Film Sound

Dolby, Warner, Fox, Universal, Sony, Columbia Tri-Star... **Ray Gillon** radio je u gotovo svim većim američkim filmskim studijima, ne samo kao snimatelj zvuka nego i u postprodukciji zvuka. Radio je u Laboratorijima Dolby kao savjetnik za filmski zvuk, a radio je i na razvijanju tehnika sinkronizacije filmova. Suradivao je s redateljima kao što su W. Herzog, M. Figgis, P. Almodovar, A. de la Iglesia, S. Jonze, G. del Toro, B.Luna.

Dolby, Warner, Fox, Universal, Sony, Columbia Tri-Star... name any major US company and **Ray Gillon** has worked with them! Not only as a sound engineer, but all over the world as a sound re-recorder. He was employed by Dolby Laboratories as a film sound consultant where he also developed the dubbing aspect of film. This meant running all over the world picking up postproduction skills and languages, which Ray now speaks 18! Ray has worked with directors of the likes of W. Herzog, M. Figgis, P. Almodovar, A. de la Iglesia, S. Jonze, G. del Toro, B. Luna.



PREDAVANJE LECTURES
Filmski marketing i distribucija
Film Marketing and Distribution

John Durie bavi se filmskim marketingom za dugometražne igrane i dokumentarne filmove te korporativnim marketingom za klijente iz područja filma. Ima 30 godina iskustva na više od 650 igranih filmova, više od 200 filmskih najava i plakata, a radio je od Cannesa do Londona. Godine 1993. osnovao je agenciju Strategic Film Marketing koja je specijalizirana za rad s filmskim producentima, a pruža podršku i lokalnim kinosdistributerima i prodajnim agentima. Radio je s brojnim redateljima: Joelom i Ethanom Coenom, Tarantinom, Lynchom, Almodovarom, Mikeom Leighom, itd.

With 30 years of international experience on over 650 feature films 200+ trailers and posters, working from Cannes and London, **John Durie** focuses on film marketing (both fiction features and feature-length documentaries) and corporate marketing for film related clients. Works closely with Film Institutes including developing producer marketing support programmes plus research and strategic analysis of their current and future support schemes. Durie has worked with a variety of directors – Joel and Ethan Coen, Tarantino, Lynch, Almodovar, Mike Leigh, plus many high quality directors throughout Europe.



PREDAVANJE LECTURE
Prezentacija o sigurnosti na radu
Health and Safety

Hrvatsko kaskadersko društvo organizira predavanje o sigurnosti na radu filmskih djelatnika koje će održati **Darko Tuškan**, predsjednik ogranka Nacionalne organizacije za ocjenjivanje kaskadera (*National Stunt Grading Committee*) i predstavnik australskog sindikata Equity – Media Entertainment & Art Alliance. Darko Tuškan savjetnik je za sigurnost na radu u filmskoj industriji. On je i redatelj, predavač na australskim filmskim akademijama te kaskaderski koordinator s 25 godina iskustva rada na filmovima poput trilogije *Matrix*, *Nemoguće misije 2*, *Tanke crvene linije*, itd.

Croatian Stunt Organization organizes a lecture about health and safety. **Darko Tuškan**, as a representative of the Australian trade union Equity – Media & Entertainment Art Alliance (MEAA), will give a lecture on safety to film workers in all sectors of the film industry. He is currently serving as the branch Chairman of the National Stunt Grading Committee. Tuškan is a film director, lecturer at the academies and stunt coordinator with more than 25 years of experience on films like the *Matrix Trilogy*, *Mission Impossible 2*, *The Thin Red Line*, etc.

OKRUGLI STOL ROUND TABLE
Autorska prava u audiovizualnoj djelatnosti
AV Copyright

Društvo hrvatskih filmskih redatelja održat će okrugli stol o autorskim pravima koji obuhvaća pitanja prava korištenja arhiva, prava autora na naknadu za korištenje njihovih djela, regulacije audiovizualne djelatnosti u hrvatskom zakonodavstvu i sl. Okrugli stol održat će se pod pokroviteljstvom Državnog zavoda za intelektualno vlasništvo.

The Croatian Film Directors Guild will hold a roundtable discussion on Croatian audiovisual heritage, archive use, copyright, the legislative regulation of the audiovisual profession in Croatia... Sponsored by the State Intellectual Property Office.

OKRUGLI STOL ROUND TABLE
Filmski festivali
Film Festivals

Podatak o pedesetak filmskih festivala koji pod financijskim kišobranom Hrvatskog audiovizualnog centra i(li) Ministarstva kulture pronalaze svoju publiku u državi od samo četiri i pol milijuna stanovnika uistinu je znakovit. Iz njega se mogu naslutiti obrisi nacionalne kulturne politike, ali i partikularna, lokalna stremljenja. Ono što se ne vidi jest koliko filmski festivali međusobno komuniciraju, suraduju i međusobno se nadopunjuju. Upravo će se time pozabaviti okrugli stol o filmskim festivalima na kojem će sudjelovati predstavnici hrvatskih filmskih festivala. Moderator okruglog stola bit će Rajko Grlić.

The fact that there are some fifty film festivals financed by the Croatian Audiovisual Centre and/or the Ministry of Culture successful at finding their audience in a country of only four and a half million people is truly significant. It provides some insight into the national cultural policy but also into specific local tendencies. However, it does not reveal anything about how well the festivals communicate and collaborate between each other and how well they complement each other. This topic will be tackled at a round table discussion on film festivals featuring Croatian film festivals representatives. Rajko Grlić will lead the discussion.

Izložbe
Exhibitions

Izložba festivalskih plakata
 Predraga Spasojevića
 Exhibition of Festival posters
 of Predrag Spasojević
 Srpski kulturni centar
 Serbian Cultural Center
 Maksimijanova 10
 17. – 31. 7.



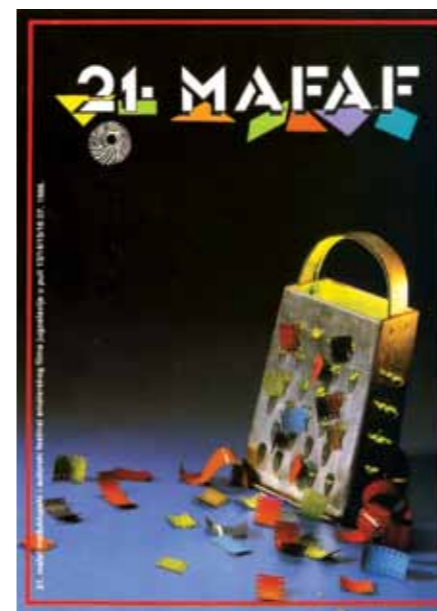
Predrag Spasojević – Dobri duh festivala

Predrag Spasojević – The Guardian Spirit of the Festival



Predrag Spasojević počinje suradnju s Pulskim filmskim festivalom, ondašnjim Festivalom Jugoslavenskog igranog filma (FJIF), još kao student Akademije likovnih umjetnosti u Zagrebu. Godine 1984. oblikuje prvi plakat, *bombon-Arena*, a nastavlja s nizom vizualnih rješenja, gotovo u kontinuitetu, do 1991. godine. Za 32. FJIF iz 1985. kao formalnu osnovu odabire režisersku stolicu, a sljedeće godine temu posreduje na nekonvencionalan i duhovit način, komponirajući nekoliko redova kinosjedalica među kojima stoji strašilo raširenih ruku napunjenih filmskim vrpcama. Rješenje plakata izazvalo je oprečne javne kritike. Različita tumačenja spornog strašila s vremenom su pala u zaborav sve dok 1987. godine nije stigla vijest iz Los Angelesa da je plakat dobio drugu nagradu na natjecanju Key Art Awards prestižnog *Hollywood Reportera*. Uz to, posebnu nagradu za dizajn dobio je i Predragov plakat za 21. MAFAF iz 1986. godine koji "predstavlja ribež na kojem netko riba film". Ništa manje nisu bili zapaženiji ili uspješni njegovi plakati s bebama ili vješticama, a završava plakatom za otkazani FJIF 1991. godine. Nakon poduže stanke, godine 2007. sada već zreli Spasojević ponovno oblikuje vizualni identitet 54. Pulske filmskog festivala. Ovaj put naglasak ne stavlja na fotografiju nego na ilustraciju jednostavnog, dopadljivog i dobrohotnog bijelog duha koji dominira svim detaljima vizuala uz slogan *Dobri duh filma*. No s čudljivom moći plakata Spasojević se ponovno susreće na prezentaciji najavnog plakata za sljedeći, 55. festival. Zbog "provokativnog i nemoralnog" idejnog rješenja organizator odustaje od realizacije. Uz dosjetljiv slogan *Deset dana kreacije*, na plakatu je prikazana Arena prema kojoj hitaju stilizirani spermatozoidi; osim jednog, koji se kreće u suprotnom smjeru. Oblikovanje nije bilo ništa manje dopadljivo od *Dobrog duha filma*, ali je poruka (pre)doslovno iščitana kao vulgarizacija filmskog medija i jednog spomenika kulture. Bilo kako bilo, dobri duh festivala nije se više ponovio.

Jerica Zihlerl, iz monografije *P. S. Predrag Spasojević*, 2013.

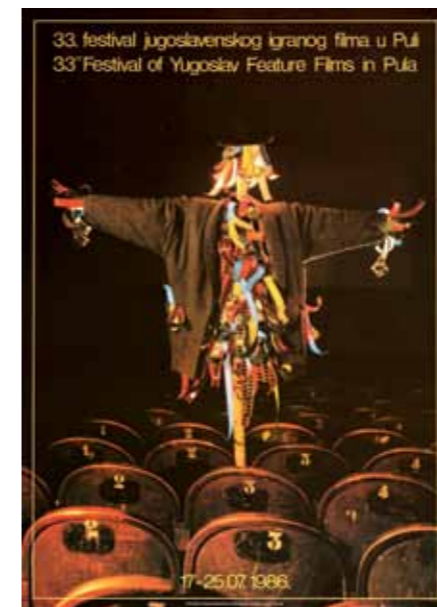


Predrag Spasojević started collaborating with the Pula Film Festival, the then Yugoslav Film Festival, already as a student of the Academy of Fine Arts in Zagreb. In 1984, he designed his first poster, *The Candy-Arena*, continuing with a series of visual solutions, almost in continuity, until 1991. In 1985, for the 32nd Yugoslav Film Festival, he took a director's chair as a formal basis. The next year, he tackled the same topic in an unconventional and witty manner, introducing several rows of theatre seats with a scarecrow in between, spreading its hands filled with filmstrips. His poster provoked opposite reactions from critics. The different interpretations of the controversial scarecrow fell into oblivion until 1987. That year, the news came from Los Angeles announcing that the poster won the second prize at the Key Art Awards of the prestigious *Hollywood Reporter*. In addition, Predrag's poster for the 21st MAFAF from 1986 "representing a person grating film with a grater" received a special award for design. His posters featuring babies and witches were equally noted and successful. In 1991, he made his final poster for the cancelled Yugoslav Film Festival. In 2007, after a long break, Spasojević, having matured, created the visual identity of the 54th Pula Film Festival. This time the emphasis was not placed on photography but rather on the illustration of a simple, likeable, good-natured white ghost that dominates all the details of the visual identity, accompanied with the slogan *The Guardian Spirit of the Festival*. However, Spasojević met with the capricious power of posters again at the presentation of his poster for the next, 55th festival. Alongside the ingenious slogan *Ten Days of Creation*, the poster featured stylized spermatozoids rushing towards the Arena; all except one, moving in the opposite direction. The idea was not less likeable than *The Guardian Spirit of the Festival* but the message was interpreted (too) literally as the vulgarisation of film and a cultural monument. Anyhow, the guardian spirit of the festival never happened again.

Jerica Zihlerl, from the monograph *P. S. Predrag Spasojević*, 2013

Predrag Spasojević (1959. – 2010.) rođen je u Čapljini. Stekao je diplomu zagrebačke Akademije likovnih umjetnosti 1985. godine pod mentorstvom Miroslava Šuteja. Ubrzo postaje članom ULUPUH-a, HDLU-a, i HZSU-a te dobiva status slobodnog umjetnika. Od studentskih dana sve do prerane smrti profesionalno se bavio grafičkim oblikovanjem. Suradivao je s mnogim kulturnim, društvenim i gospodarskim institucijama oblikujući prepoznatljive vizualne identitete. Dobitnik je priznanja Key Art Awardsa prestižnog *Hollywood Reportera* za dizajn dvaju filmskih plakata, Velike nagrade Zlatna ruža na Festivalu tržišnih komunikacija u Portorožu za seriju plakata Uljanikova Centra za obrazovanje kadrova, Prve nagrade za autorsko rješenje kalendara Media marketing u Ljubljani te nagrade za najbolji turistički katalog HTZ-a i najboljeg istarskog dizajnera. Živio je i stvarao u Puli, bio je zaljubljenik u Istru i njenu arhitekturu, što ga je potaknulo da se posljednjih godina života uz grafički dizajn posveti dizajnu interijera i revitalizaciji stare istarske gradnje.

Predrag Spasojević (1959 – 2010) was born in Čapljina. In 1985, he graduated from the Zagreb Academy of Fine Arts under the mentorship of Miroslav Šutej. Very soon, he became a member of the Croatian Association of Applied Arts, the Croatian Association of Artists and the Croatian Freelance Artists' Association, acquiring the status of a freelance artist. From his student days to his premature death, he was professionally involved in graphic design. He collaborated with a number of cultural, social and economic institutions, creating recognizable visual identities. He received the Key Art Award of the prestigious *Hollywood Reporter* for the design of two film posters, the Golden Rose Grand Prize at the Market Communications Festival in Portorož for a series of posters for Uljanik's Training Centre, the Media Marketing First Prize for Catalogue Design in Ljubljana, and the Croatian Tourism Association award for best tourism catalogue and best designer in Istria. Being in love with Istria and its architecture, he lived and worked in Pula. In the final years of his life he dedicated himself to interior design and the revitalization of authentic Istrian architecture.



Galerija Makina
Makina Gallery
18. 7. – 26. 8.
Kapitolinski trg 1

Foto moment A Photo Moment

AUTORI AUTHORS **Hassan Abdelghani, Zoran Mikić-Budin, Nikola Predović**



Ljubav prema filmskoj fotografiji ujedinila je tri generacije umjetnika koji u presjeku svojih radova nastalih u proteklih deset godina predstavljaju zanimanje filmskog fotografa. To je osoba koja na setu stvara fotografije koje se koriste za promociju filma, izradu plakata i raznih drugih materijala, ali i osoba odgovorna za izradu svih fotografija koje se pojavljuju u filmu – od obiteljskih fotografija do onih s dozvola ili putovnica. Zahvaljujući najboljim hrvatskim majstorima maske, kostimografima, glumcima i drugim filmskim radnicima, izložba *Foto moment* donosi vam nezaboravno filmsko iskustvo sa snimanja brojnih domaćih filmova.

The love for film photography has united the three generations of artists who represent the occupation of a still photographer through their works created in the last ten years. A still photographer is a person that creates still photographic images on set for the promotion of a film, for the production of posters and other materials, but also a person responsible for all the photographs appearing in a film - from family photographs to the photographs in licences or passports.

Thanks to best Croatian make-up artists, costume designers, actors and other film professionals the exhibition *A Photo Moment* brings you an unforgettable film experience from the set of a number of Croatian films.

Hassan Abdelghani (Osijek, 1965.) voditelj je fotografske galerije Makina u Puli u kojoj je dosad organizirao brojne izložbe. Završio je školu fotografije u Kopenhagenu, gdje je 1998. osnovao privatnu fotoškolu Global Fotoskole. Održava samostalne i skupne fotografske izložbe u cijelom svijetu. Pobjednik je natječaja Rovinj Foto Days 2012. godine za najbolji umjetnički koncept *From a distance*. Iste godine objavio je istoimenu fotomonografiju.

Zoran Mikić-Budin (Kutjevo, 1956.) nakon završene Akademije dramskih umjetnosti radi kao asistent na brojnim igranim filmovima, a kasnije i kao snimatelj, operater steadicama i podvodni snimatelj.

Nikola Predović (Split, 1976.) bavi se reklamnim, dokumentarnim i filmskim fotografijama. Ne traži svoje mjesto u umjetničkim krugovima. Kustose i kritičare radije zaobilazi, negirajući postojanje sustava i poretka prema kojem funkcioniraju.

Hassan Abdelghani (Osijek, 1965) is the leader of the gallery of photography Makina in Pula where he has organized a number of exhibitions. He completed a school of photography in Copenhagen where he founded Global Fotoskole, private school of photography. He holds solo and joint exhibitions all around the world. He received an award for best artistic concept *From a Distance* at the competition Rovinj Photo Days 2012. The same year he published the photography monograph of the same name.

Zoran Mikić-Budin (Kutjevo, 1956) graduated from the Academy of Dramatic Art and then started assisting on a number of feature films. Later on he worked as a cinematographer, steadicam operator and underwater cinematographer.

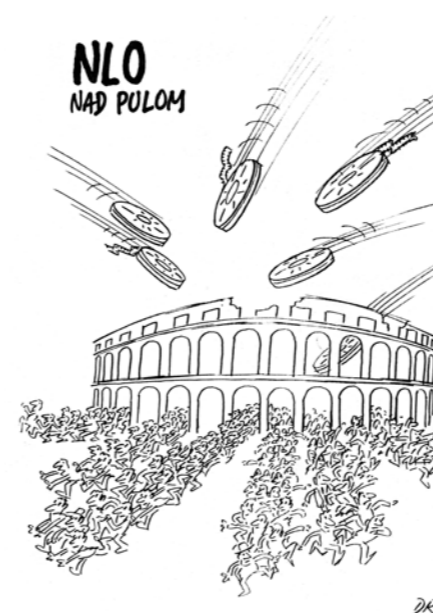
Nikola Predović (Split, 1976) works in advertising, documentary and film photography. He does not seek to find his place in artistic circles. He prefers to avoid curators and critics, denying the existence of a system and an order according to which they function.



GALERIJA
makina

Kino Valli
21. 7. – 1. 9.

KUSTOS CURATED BY
Veljko Krulčić



Nedeljko Dragić

NLO nad Pulom... i druge karikature Nedeljka Dragića UFO over Pula and other caricatures by Nedeljko Dragić

Iako je u široj javnosti ponajprije poznat po animiranim filmovima i Zagiju, maskoti Univerzijade '87., Nedeljko Dragić svoju je stvaralačku karijeru počeo pedesetih godina kao karikaturist na stranicama *Kerempuha* i *Vjesnika*. Njegovo bavljenje karikaturoom tako traje već duže od pola stoljeća, ali čini se kao da je najmanje istraženo područje njegova djelovanja. Njegove karikature – od kojih mnoge *bez riječi* – pršte od crtačke jednostavnosti, scenarijske utemeljenosti, ironičnosti, ali i od duhovitosti *s pokrivenom*. Film i kinematografija među onim su temama kojima se Dragić često i rado vraćao. Njegove karikature o tim temama tako nalazimo na stranicama *Vjesnika*, *Kerempuha*, *Arene*, *VUS-a*, *Ježa*, *Filmske kulture*, *Biltena DFRH-a...*, a izbor predstavljamo na izložbi.

Pula i festival bili su nezaobilazna tema Nedeljku Dragiću kao karikaturistu. Uostalom, drugačije nije ni moglo biti jer sam kaže: "Pula je bila sinonim za film. Kada bi netko spomenuo Pulu, nitko ne bi pomislio na brodogradilište, turizam, grad, nego na film i na Arenu. Pulski festival bio je pojam za glamur na socijalistički način. Čak je i jedan list u kojem sam surađivao nosio naziv *Arena* upravo zbog festivala. San svakog filmskog radnika i umjetnika bio je posjetiti Pulski festival. I kada me Martin Bizjak jednom prilikom pozvao da napravim animiranu špicu za festival, a drugi put da budem član žirija, odmah sam objeručke prihvatio."

Although principally known to a wider public for his animated films and for the 1987 Univerzijada's mascot Zagi, Nedeljko Dragić embarked on his creative career in the fifties as a caricaturist on the pages of *Kerempuh* and *Vjesnik*. He has been engaged in caricature for more than half a century but it seems that caricature is the least explored field of his work. His caricatures – many of which silent – burst with simplicity in terms of drawing style, well-foundedness in terms of screenplay, irony, and warranted humour. Dragić frequently and gladly returned to the topics of film and cinema. Hence, we find his film-related caricatures on the pages of *Vjesnik*, *Kerempuh*, *Arena*, *VUS*, *Jež*, *Filmska kultura*, and the bulletin of the Croatian Film Professionals Association. We exhibit selection of his works.

In terms of topics, Nedeljko Dragić found Pula and the festival indispensable. In fact, it could not have been different because he himself said: "Pula symbolized film. When someone mentioned Pula, nobody would first think of the shipping yard, tourism or the city. Film and the Arena were the first things that came to people's minds. The Pula Film Festival meant socialist style glamour. Moreover, a newspaper I used to work for bore the name *The Arena* because of the festival. Every film professional and every film artist dreamt of visiting the Pula Film Festival. When Martin Bizjak once asked me to make the animated trailer for the festival and on another occasion to sit on the jury, I grasped the offer with both hands."

Nedeljko Dragić (Paklenica kod Novske, 1936.) djetinjstvo i školske dane provodi u Slavanskom Brodu, a 1955. godine dolazi u Zagreb. Započinje studij prava, a crta karikature i radi kao tehnički urednik u nizu listova. Godine 1960. priključuje se ekipi animatora u Zagreb filmu. Isprva radi kao crtač i scenograf, a od 1964. samostalni je autor – scenarist, glavni crtač, animator i režiser. Neki su od njegovih ključnih filmova *Idu dani*, *Tup-tup*, *Dnevnik*, *Slike iz sjećanja*, za koje je dobivao nagrade na najuglednijim festivalima i nominaciju za Oscara. Bavio se i stripom (*Tupko* osvaja Grand Prix na svjetskom festivalu u Montrealu), ilustriranjem knjiga, dizajnom plakata, izradom špica, komercijalnom grafikom, reklamnim crticima, kazališnom scenografijom... Od 1991. godine živi i stvara u Münchenu. Ove je godine dobio nacionalnu nagradu Vladimir Nazor.

Nedeljko Dragić (Paklenica in the vicinity of Novska, 1936) spent his childhood and his school days in Slavonki Brod. In 1955, he came to Zagreb. He started studying law, drawing caricatures and working as a technical editor for a number of newspapers. In 1960, he joined an animation team at Zagreb Film. At first he worked as a sketcher and a set designer and from 1964 as an independent author – screenwriter, principal sketcher, animator and director. Some of his notable films include *Passing Days*, *Tup-tup*, *Diary*, *Pictures from Memory*, for which he received awards at prestigious film festivals including an Oscar nomination. He worked on comic books (*Tupko* received the Grand Prix at the festival in Montreal), book illustrations, poster design, trailers, commercial graphics, advertising cartoons, theatre set design, etc. Since 1991, he has lived and worked in Munich. This year, he has received the Vladimir Nazor Award.

Izložbe
Exhibitions

Paper Movies
Galerija MMC LUKA
20. 7. – 11. 8.
Kino umjetnika
Artists' Cinema
Galerija Aneks, MMC LUKA
20. – 26. 7.
Istarska 30

Filmski program:
Kino umjetnika
Film programme:
Artists' Cinema
Kino Valli
24. 7.

Cinemaniac 2014.

Cinemaniac 2014

KUSTOSICA CURATED BY **Branka Benčić**

Cinemaniac je istraživačka platforma koja propituje veze filma i suvremene umjetnosti, a od 2002. godine realizira se kao popratni program Pulskeg filmskog festivala. Prostor je prezentacije umjetničkih djela, mjesto gdje se integiraju društveni, kulturni, medijski aspekti, gdje se susreću umjetnost, umjetnici, institucije i publika, stvaraju novi oblici suradnje, prezentira recentna hrvatska i međunarodna produkcija filmova umjetnika, videa, eksperimentalnoga filma, multimedijalnih instalacija, artikulira baština alternativnog filma i predstavljaju umjetnici i radovi antologijskog značaja. Danas se afirmacija i reaktualizacija različitih oblika suvremene audiovizualne produkcije podjednako odvija u prostorima galerija, muzeja, kina i filmskih festivala preko pokušaja otvaranja novoga diskurzivnog prostora. Cinemaniac 2014. strukturiran je u dva dijela: izložbu *Paper Movies* i program projekcija *Kino umjetnika*.

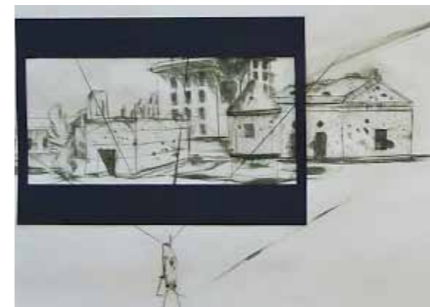
Izložba *Paper Movies* predstavlja fragmentarnu putanju "papirnatih filmova" kroz kolaž, crtež, *found footage*, video, animaciju, fotografiju kao dio filmskog eksperimenta, eksperimenta "s filmom i oko filma", prostor u kojemu se istražuju granice medija. Izložba želi ukazati na kontinuitet interesa oblika filmskog mišljenja koje se gradi na iskustvima povijesnih avangardi, istraživačkim praksama konceptualne umjetnosti, povijesti, arhivu, sjećanju, reaktualizaciji u kontekstu digitalnog protoka slika. Govori o potencijalnosti filma kao resursa koji omogućava nove horizonte umjetničkih intervencija. Cinemaniac okuplja umjetnike koji na različite načine formiraju specifičan odnos prema ideji filma kao "prostora mišljenja", gdje film postaje riznica ili *cultural interface*, tematizirajući na razne načine koncept vizualnih medija i pokretnih slika. Izlažu Dalibor Barić, Marko Tadić, Ana Petrović, Michel Kloforn, Antun Motika.

Program *Kino umjetnika* realizira se paralelno u galeriji Aneks (MMC Luka) i Kinu Valli, te obuhvaća recentnu audiovizualnu produkciju filmova umjetnika, radove koji nastaju na mjestu susreta suvremene umjetnosti i kinematografije, a kontekstualiziraju se i prezentiraju na izložbama u muzejima i galerijama te projekcijama u kinima i na festivalima.

Program u galeriji Aneks strukturiran je u tri dijela: *Nove naracije 1*, *Paper Movies*, *Nove naracije 2 – eksperimenti s dokumentarnim* i predstavlja radove Damira Očka, Igora Grubića, Renate Poljak, Ane Hušman, Zlatka Kopljara, Dana Okija, Matije Debeljuha, Ane Bilankov i drugih.

Program *Kino umjetnika* u Kinu Valli, problematizirajući odnos filma i vizualnih umjetnosti, obuhvaća produkciju kinematografskih oblika koji apsorbiraju tradicije kratkog, igranog, eksperimentalnog, avangardnog ili dokumentarnog filma te videoumjetnosti, performansa, multimedijalnih instalacija u medij hibridnih karakteristika, promjenjivih kategorija, sklisko područje pokretnih slika koje ne nudi fiksne definicije. Filmovi umjetnika hibridne su forme koje se smještaju između institucija kina, muzeja, galerija, bijenala, filmskih festivala, propituju njihove konvencije, anticipiraju nove medijske i institucionalne prakse. Smješteni u prostor "između" dio su diskursa koji postavlja niz pitanja – od institucija i pozicija suvremene umjetnosti, kinematografije, sistema produkcije, prezentacije, distribucije i tržišta. Radovi Damira Očka, Zlatka Kopljara, Davida Maljkovića, Ane Hušman, Dana Okija, Vladislava Kneževića angažiraju narativne obrasce, potencijal asocijativnog, koji intrigiraju naša očekivanja i uobičajene pretpostavke redefiniranjem vizualnog jezika, kinematičkih elemenata, estetike, eksperimenta, radovima koji reprezentiraju društvenu stvarnost, umjetničku imaginaciju, sugestivnost, projekciju utopije, reflektiraju kolektivne i individualne egzistencijalne pozicije. Sadržaj često predstavlja konceptualizaciju putovanja prostorom i vremenom, poljima imaginacije i sjećanja, putem kojih formiraju nove svjetove, poznate ili izmišljene. Razvijaju se nove vrste filma namećući nove uvjete proizvodnji subjektivnosti. (Branka Benčić)

Program se realizira u suradnji s projektima Cinemaniac (popratni program Pulskeg filmskog festivala) i Kino umjetnika (programska koncepcija Muzeja suvremene umjetnosti u Zagrebu), koji realiziraju Branka Benčić i Tihomir Milovac.



The exhibition Cinemaniac, established in 2002 as a sidebar program at the Pula Film Festival, is a long-term interdisciplinary research platform questioning the connection between film and contemporary art. It represents a place where art works are presented, a place where social-cultural and media-related aspects are integrated, where artists, institutions and the audience meet, where new forms of collaboration are created, where recent Croatian and international production of films made by artists, videos, experimental films and multimedia installations is showcased, where artists and their anthological works are presented. Nowadays, in an attempt to open a new discourse space, affirmation and retopicalisation of different forms of contemporary audio-visual production is equally played out in the space of a gallery, museum, cinema and film festivals. Cinemaniac 2014 comprises two sections: the exhibition entitled *Paper Movies* and the screenings' programme *Artists' Cinema*.

The exhibition *Paper Movies* represents a fragmentary trajectory of 'paper movies' through collage, sketch, found footage, video, animation and photography as part of a film experiment, an experiment 'with film and around film', space where boundaries of a medium are explored. The exhibition aims at pointing at the continuity of a form of film opinion which leans on the experience of historical avant-gardes, exploratory practices of conceptual art, history, archive, recollections, retopicalisation in the context of the digital flow of images. It tackles the potentials of film as a resource that offers new horizons of art interventions. Cinemaniac gathers artists who, in different manners, establish a special relationship with the idea of film as 'a space of thoughts', where film becomes a treasure box or a *cultural interface*, tackling the concept of visual media and moving images in different ways. The exhibition presents Dalibor Barić, Marko Tadić, Ana Petrović, Michel Kloforn, Antun Motika.

The *Artists' Cinema* programme represents works created in the sphere where contemporary art and film meet, films made by artists, recent audio-visual production, placed in context and presented in museum and gallery exhibitions and showcased at cinemas and festivals. Tackling the relationship between film and visual arts, the programme transposes the production of cinematic forms that absorb the traditions of short, feature-length, experimental, avant-garde or documentary film, and video art, performances and multimedia installations into a hybrid medium, shifting in terms of categories, a tricky area of moving images that does not offer fixed definitions.

The programme in the Aneks Gallery comprises the sections *New Narrations 2*, *Paper Movies* and *New Narrations 2 – Experiments with the Documentary* and it presents the works by Damir Očka, Igor Grubić, Renata Poljak, Ana Hušman, Zlatko Kopljara, Dan Oki and others.

Tackling the relationship between film and visual arts, the *Artists' Cinema* programme in Kino Valli transposes the production of cinematic forms that absorb the traditions of short, feature-length, experimental, avant-garde or documentary film, and video art, performances and multimedia installations into a hybrid medium, shifting in terms of categories, a tricky area of moving images that does not offer fixed definitions. Artists' films are hybrid forms that find their place in between the institutions of the cinema, the museum, the gallery, the biennale and film festivals, questioning their conventions, anticipating new media-related and institutional practices. Placed in the space 'in between', they are a part of a discourse raising many questions – relating to the institutions and the status of contemporary art, cinema, production systems, presentation, distribution and market. The works by Damir Očka, Zlatko Kopljar, David Maljković, Ana Hušman, Dan Oki, Vladislav Knežević engage narrative patterns, the potential of the associative, which intrigue our expectations and our usual assumptions, redefining the visual language, cinematic elements, aesthetics, experiment. With the works that represent social reality, artistic imagination, suggestiveness, the projection of the utopia, they reflect collective and individual existential positions. Very often, the context represents the conceptualization of a travel through space and time, through fields of imagination and memories, by means of which they form new worlds, known or fictitious. New forms of film are being developed imposing new condition on the production of subjectiveness. (Branka Benčić)

The programme is realized in collaboration with the projects Cinemaniac (sidebar programme of the Pula Film Festival) and Artists' Cinema (programme concept of the Museum of Contemporary Art in Zagreb), organised and curated by Branka Benčić and Tihomir Milovac.





A.D.A.M.

2014 | 12'45" | stereoskopski 3D stereoscopic 3D

REŽIJA DIRECTOR **Vladislav Knežević** SCENARIJ SCREENPLAY **Hrvoje Pukšec, Vladislav Knežević**
KAMERA DOP **Igor Zirojević** MONTAŽA, ANIMACIJA EDITOR, ANIMATION **Mario Kalogjera** ZVUK
SOUND **Gideon Kiers** PRODUCENTICA PRODUCER **Vanja Andrijević** PRODUKCIJA, DISTRIBUCIJA
PRODUCTION, SALES **Bonobostudio**

A.D.A.M. je film o pokušaju uspostavljanja kontrole nad praćenim komadom svemirskog smeća – letjelicom za rudarsko istraživanje asteroida (*Autonomous Drone for Asteroid Mining*) – koja posve neočekivano postaje svjesna. **Vladislav Knežević** (1967.) studirao je na Akademiji dramske umjetnosti u Zagrebu i na De Vrije Academie u Hagu. Od 1993. godine profesionalno radi kao samostalni redatelj za televiziju i za različite produkcije.

A.D.A.M. is a film about the attempt to obtain control over a monitored piece of space junk – an asteroid mining device (*Autonomous Drone for Asteroid Mining*) – which unexpectedly gained consciousness. **Vladislav Knežević** (1967) studied at the Academy of Dramatic Art in Zagreb and at the De Vrije Academie in Den Haag. Since 1993, he has worked professionally as a freelance director for TV and various productions.



K17

2012 | 10'49"

REŽIJA DIRECTOR **Zlatko Kopljar** KAMERA DOP **Boris Poljak** MONTAŽA EDITOR **Damir Čučić** ZVUK
SOUND **Martin Semenčić**

K17 (2012.) autorov je povratak u New York, grad u kojem je 2003. godine realizirao seriju fotografija *K9 Compassion*. U međuvremenu došlo je do promijene svjetskog financijskog krajolika, promijenjene su i institucije (financijske) moći. New York iz K17 danas je mjesto izmijenjenih okolnosti, ekonomske slika i grada i svijeta. **Zlatko Kopljar** (1962.) diplomirao je slikarstvo u klasi profesora Carmela Zottija na Akademiji likovnih umjetnosti u Veneciji u Italiji. Izlagao je na bijenalu u São Paulu, u centru za eksperimentalnu umjetnost The Kitchen u New Yorku, itd.

K17 (2012) is the author's return to New York, the city in which he realized a series of photographs *K9 Compassion* in 2003. In the meantime, the global financial landscape changed. Institutions with (financial) power changed as well. Today, New York from K17 is a place of these changed circumstances, an economic picture of the city and the world. **Zlatko Kopljar** (1962) graduated Painting in 1991 with Professor Carmelo Zotti from the Academy of Fine Arts in Venice, Italy. He has exhibited at São Paulo Biennale, The Kitchen, New York, etc.



Lost Memories from These Days

2006 | 7'

REŽIJA DIRECTOR **David Maljković**

Lost Memories from These Days Davida Maljkovića angažira arhitekturu Talijanskog paviljona na Zagrebačkom velesajmu podjednako kao scenografiju i protagonista te postaje mjesto nositelja značenja. Usporeni protok vremena stvara melankoličnu atmosferu djela u kojem se reflektiraju stanja fizičkog i duhovnog raspada i praznine. **David Maljković** (1973.) studirao je na Akademiji likovnih umjetnosti u Zagrebu i u sklopu programa Cité Internationale des Arts u Parizu. Sudjelovao je na brojnim međunarodnim izložbama, između ostalim, u galeriji EFA Project Space New York (2013.) i u Centru Georges Pompidou, Musée National d'Art Moderne, Pariz (2014.).

David Maljković's *Lost Memories from These Days* engages the architecture of the Italian pavilion at the Zagreb Fair as well as the scenography and the protagonist, becoming the place of the conveyors of meaning. The slow-paced flow of time creates a melancholic atmosphere of the work that reflects the conditions of physical and spiritual collapse and emptiness. **David Maljković** (1973) studied at the Academy of Fine Arts in Zagreb and the Cité Internationale des Arts in Paris. He has participated in a number of international exhibitions, at EFA Project Space New York (2013) and Centre Pompidou, Musée National d'Art Moderne, Paris (2014).



Post festum

2012 | 5'

REŽIJA DIRECTOR **Dan Oki**

Post festum suočava nas s trenutačnim stanjem neposrednog okoliša. Napuštene tvornice, zagađeni okoliš, djeca prepuštena sama sebi fokusiraju interes autorova rada podjednako prema političkoj i ekonomskoj krizi kroz koju upravo prolazimo, kao i prema duhovnom stanju društva. **Dan Oki** (1965.) završava magistarski studij medijskih umjetnosti na Hogeschool voor de Kunsten u Arnhemu 1996. godine. Bavi se filmom i videoumjetnosti, računalnom umjetnosti i medijskim instalacijama. Predaje na fakultetima i akademijama u Amsterdamu, Zagrebu i Splitu.

Post festum faces us with the current condition of the immediate environment. Deserted factories, polluted environment, children left on their own focus author's work both on the political and economic crisis we are currently going through as well as on the spiritual condition of the society. **Dan Oki** (1965) received a Master's Degree in Media Arts from the Hogeschool voor de Kunsten in Arnhem in 1996. He lives and works as a film, video, computer-art and installations artist and teacher in Amsterdam, Zagreb and Split.



Razglednice Postcards

2013 | 23'

REŽIJA DIRECTOR **Ana Hušman** KAMERA DOP **Ivan Slipčević** MONTAŽA EDITOR **Iva Kraljević** GLAZBA
MUSIC **Tomislav Domes, Nenad Romić** PRODUCENTICA PRODUCER **Ana Hušman** PRODUKCIJA
PRODUCTION **Studio Pangolin** DISTRIBUCIJA SALES **Bonobostudio**

Plan i program poučavanja hrvatskog kao stranog jezika naglašava upotrebu igre uloga, glume, izražajnog čitanja, uprizorenje bajki te čitanje i pisanje razglednica. U kombinaciji s udžbenikom za učenje hrvatskog kao stranog jezika te razglednica poslanih iz SAD-a u Hrvatsku, ove metode poučavanja postaju ishodište za improvizirane situacije u izvedbi profesionalnih i amaterskih glumaca.

Ana Hušman (1977.) diplomirala je 2002. godine na Odjelu za multimedije i nastavnički smjer na Akademiji likovnih umjetnosti u Zagrebu, gdje sada radi na Odsjeku za animirani film i nove medije. The curriculum for teaching Croatian as a foreign language emphasises the use of role play, drama, expressive reading, performing fairy tales, and reading and writing postcards. Combined with a textbook for learning Croatian as a foreign language, these teaching methods become the starting points for improvised situations performed by professional and amateur actors. **Ana Hušman** (1977) studied Multimedia and Art Education, graduating in 2002 from the Academy of Fine Arts Zagreb, where she now works at the Department for Animated Film and New Media.



Spring

2012 | 20'

REŽIJA DIRECTOR **Damir Očko**

Prema narudžbi muzeja Palais de Tokyo, Pariz, za samostalnu izložbu *The Kingdom of Glottis* (2012.). Specifična koreografija pokreta protagonista u filmu *Spring*, tama koja ih obavija, postupci, pokreti i jezik, vulkanske erupcije i odnos tijela i prirodnog okoliša sudjeluju u formiranju značenja koje se postupno otkriva kroz interakciju elemenata. **Damir Očko** (1977.) diplomirao je 2003. godine na Akademiji likovnih umjetnosti u Zagrebu. Priredio je niz samostalnih izložbi, od kojih je među novijima *Studies on Shivering*, Künstlerhaus, Graz (2014.).

Commissioned by Palais de Tokyo, Paris, for a solo exhibition *The Kingdom of Glottis* (2012). A specific choreography of movements of the protagonists in the film *Spring*, the darkness that evolves them, procedures, movements and language, volcanic eruptions and the relationship between the body and the natural environment participate in the development of meaning gradually being revealed through an interaction of elements. **Damir Očko** (1977) graduated from the Academy of Fine Arts in Zagreb in 2003. He has held a number of solo exhibitions, the most recent ones being *Studies on Shivering*, Künstlerhaus, Graz (2014).

Portarata –
film na ulici
Portarata –
Film on the Street

HRT za velike i male – EBU drama za djecu Croatian Radiotelevision for Adults and youngsters – EBU Children's Drama Series

UREDNIKA, DRAMATURGINJA PROGRAMME EDITOR, DRAMATURG **Tanja Kirhmajer**
IZVRŠNA PRODUCENTICA EBU-a EBU EXECUTIVE PRODUCER **Beryl Richards**
PRODUKCIJA PRODUCTION **HRT**



2010 | 15'

Ema

REŽIJA, SCENARIJ DIRECTOR, SCREENPLAY **Krasimir Gančev** ULOGE CAST **Vida Sever, Ena Beč, Lucija Paprika, Linda Begonja, Jakov Vranković, Domagoj Livaja, Nikola Bukovina, Dominik Tomić, Helena Beljan, Lara Kurešić** PRODUCENTICA PRODUCER **Sanja Ivančin**

Osmogodišnja Ema, na prvi pogled tiha i povučena djevojčica, zaljubljena je u svijet svjetla i sjena koje stvara uz pomoć zrcala i vode. Dva događaja promijenit će njezin život.

Eight-year-old Ema, a seemingly quiet and shy girl, is in love with the world of lights and shades she creates using a mirror and water. Two events will change her life.



2012 | 15'

Jonina arka Jona's Arc

REŽIJA DIRECTOR **Stanislav Tomić** SCENARIJ SCREENPLAY **Mario Marko Krce, Stanislav Tomić** ULOGE CAST **Lucija Šango, Helena Buljan, Dražen Šivak, Božidar Smiljanić, Srećko Vučić, Urša Raukar, Niko Gamulin** PRODUCENT PRODUCER **Petar Krešimir Peras**

Jona živi s mamom, tatom i mačkom, svira violinu, vježba, ide u školu, ali se jednog dana u njenom životu pojavi izgubljeni psić koji je ne prestaje slijediti.

Jona lives with her mum, her dad and her cat. She plays the violin; she practices and goes to school. But one day a lost puppy starts following her around.



2013 | 15'

Kad mobiteli utihnu Hang Up

DIRECTOR REŽIJA **Branko Schmidt** SCENARIJ SCREENPLAY **Branko Schmidt, Tanja Kirhmajer** ULOGE CAST **Barbara Đurić, Nataša Dorčić, Dražen Šivak, Tin Takač, Pjer Meničanin, Dražen Kuehn, Lucija Paprika, Robert Ugrina, Đorđe Kukuljica**

Čemu služe mobiteli? Da je Crvenkapica imala mobitel, bismo li imali priču o njoj? Ili bi djevojčica s crvenom kapicom nazvala lovca i poslala poruku mami i tati?

What purpose do mobile phones serve? If Little Red Riding Hood had a mobile phone, would we have a story about her? Or would the little girl with the red riding hood call the hunter, and text message her mum and dad?



2010 | 15'

Popravilište za roditelje Correctional Facility for Parents

REŽIJA DIRECTOR **Bruno Ankočić** SCENARIJ SCREENPLAY **Tanja Kirhmajer** ULOGE CAST **Vanja Markovinović, Krešimir Mikić, Bojan Navojec, Katarina Bistrović Darvaš**

Barbara je osmogodišnja djevojčica koja ima iznimno ambiciozne roditelje. Osim što ide u školu, pohada satove matematike, tečajeve baleta, trombona, karatea, tenisa i japanskog. Nitko je ne pita želi li ona doista sve to! Jedne večeri Barbara na televiziji ugleda reklamu Popravilišta za roditelje.

Eight-year-old Barbara is a girl with overly-ambitious parents. Apart from going to school, she takes additional math lessons, ballet classes, trombone lessons, karate lessons, tennis lessons and Japanese classes. Nobody has ever asked her if she really wants all that! One evening, Barbara sees a TV commercial for a Correctional Facility for Parents.



2011 | 15'

Kao na televiziji As Seen On TV

REŽIJA, SCENARIJ DIRECTOR, SCREENPLAY **Antonio Nuić** ULOGE CAST **Noa Nikolić, Tvrtko Jurić, Jadranka Đokić, Bojan Navojec** PRODUCENTI PRODUCER **Miro Mioč**

Filip živi u malenom stanu sa svojim roditeljima. Jedne večeri na televiziji primijeti reklamu koja nudi recept za kupnju lijepe velike kuće. Želeći u svoje ruke uzeti budućnost svoje obitelji, odlučuje se za akciju. No je li sve zaista baš kao na televiziji?

Filip lives in a small apartment with his parents. One evening, he sees a TV commercial offering a recipe for buying a big beautiful house. Wanting to take his family's destiny into his hands, Filip decides to take action.



Program Hrvatskog festivala jednogminutnih filmova

Croatian One-Minute Film Festival Programme

Festival je osnovan 1993. godine i već 22 godine organiziraju ga u Požegi GFR film-video i Hrvatski filmski savez. Na festival je dosad pristiglo preko 5.000 filmova svih rodova i žanrova (ali ne duljih od 60 sekundi!) iz 75 zemalja svijeta. Festival ima natjecateljski program.

The Festival was established in 1993 and since then it has been organized in Požega by GFR Film-Video and the Croatian Film Association. More than 5 000 films – of all genres, but not longer than 60 seconds – from 75 countries worldwide have been submitted so far. The Festival has a competition programme.



Proslava 50. rodendana Pinka Panthera Celebrate the 50th

Anniversary of Pink Panther

Redatelj Blake Edwards angažirao je Davida DePatiea i Fritza Frelenga da osmisle animiranog junaka za njegov istoimeni igrani film. Pink Panther odmah je postao popularan! U travnju 1964. godine magazin Time stavio ga je na naslovnicu, a zatim je osvojio Oscara za najbolji kratkometražni animirani film. Njegov pedeseti rodendan proslavit ćemo crtićima: *Nazovi P za Pink; Pink, Plunk, Plink; The Hand is Pinker than the Eye; The Pink Phink; We Give Pink Stamps.*

Blake Edwards called David DePatie and Fritz Freleng to come up with an idea for an animated character for his live-action comedy *The Pink Panther*. Their creation immediately became a hit: *Time* magazine featured Pink Panther on its April 1964 cover, and it won the Academy Award for Animated Short. We celebrate his 50th birthday with 5 short films: *Dial P for Pink; Pink, Plunk, Plink; The Hand is Pinker than the Eye; The Pink Phink; We Give Pink Stamps.*



2014 | 40'

Soba 60 Room 60

REŽIJA DIRECTOR **Andrej Korovljev**

Soba 60 dokumentarni je film snimljen za vrijeme 60. Puskog filmskog festivala u Hotelu Riviera, u sobi 60 i oko nje. Niz intervjuva s nizom značajnih redatelja stvara mozaik najvećeg i najstarijeg Hrvatskog filmskog festivala čije su bitne pločice Arena, publika, filmske zvijezde, Hotel Riviera, Tito te sjaj i bijeda jugoslavenske a potom i hrvatske kinematografije. Dokumentarni film *Soba 60* nadahnut je filmom *Soba 666* Wima Wendersa koji je snimljen 1982. godine u Cannesu.

Room 60 is a documentary film made during the 60th Pula Film Festival at Hotel Riviera, in room 60 and around it. A series of interviews with an array of important filmmakers creates a mosaic of the biggest and the longest-lived Croatian film festival. The documentary film *Room 60* is inspired by the film *Room 666* by Wim Wenders made in 1982 in Cannes.

Indeks
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Bruno Ankočić



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Aida Begić



Isild Le Besco



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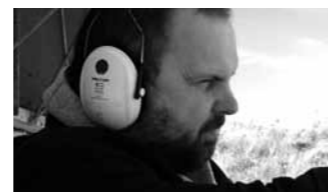
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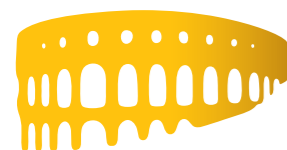
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