

**NAGRADE**  
**AWARDS**

**OCJENJIVAČKI SUDOVI**  
**JURIES**



# Nagrade 58. festivala igranog filma u Puli

## 58<sup>th</sup> Pula Film Festival Awards

### Nagrade u Nacionalnom programu

Ocjenjivački sud Nacionalnog programa dodjeljuje sljedeće nagrade u Glavnoj sekciji Nacionalnog programa:

**Veliku zlatnu Arenu** za najbolji film

**Zlatnu Arenu** za režiju

**Zlatnu Arenu** za scenarij

**Zlatnu Arenu** za najbolju glavnu žensku ulogu

**Zlatnu Arenu** za najbolju sporednu žensku ulogu

**Zlatnu Arenu** za najbolju glavnu mušku ulogu

**Zlatnu Arenu** za najbolju sporednu mušku ulogu

**Zlatnu Arenu** za kameru

**Zlatnu Arenu** za montažu

**Zlatnu Arenu** za glazbu

**Zlatnu Arenu** za scenografiju

**Zlatnu Arenu** za kostimografiju

Ocjenjivački sud može dodijeliti i tri posebne **Zlatne Arene**, i to: za masku, ton i specijalne efekte u filmu.

Skulptura Zlatna Arena rad je akademskog slikara **Dimitrija Popovića**.

Nagrada *Vjesnika* **Breza** prema odluci službenog Ocjenjivačkoga suda dodjeljuje se najboljem debitantu iz jedne od navedenih kategorija.

Na službenoj dodjeli nagrada dodjeljuje se i nagrada publike **Zlatna vrata Pule** glasovanjem publike u Areni ocjenom od 1 do 5. Glasovanje se obavlja izrezivanjem kupona s ulaznice. Ljestvica ocijenjenih filmova dnevno se objavljuje u *Festivalskim novinama*. Donator nagrade je Grad Pula.

Službena je nagrada Festivala i nagrada **Oktavijan** Hrvatskoga društva filmskih kritičara za najbolji hrvatski dugometražni igrani film. Za nagradu glasuju kritičari akreditirani na Festivalu, ocjenjujući filmove Nacionalnog programa ocjenom od 1 do 5. Na isti način laureata će odabrati Ocjenjivački sud mladih filmofila.

Ocjenjivački sud Nacionalnog programa filmovima iz sekcije manjinskih koprodukcija može dodijeliti do **tri Zlatne Arene za manjinske koprodukcije**, i to u svim kategorijama u kojima se dodjeljuje Velika zlatna Arena i Zlatne Arene. Manjinske koprodukcije konkuriraju i za posebne nagrade Hrvatskog društva filmskih kritičara i Ocjenjivačkog suda mladih filmofila.

Ocjenjivački sud Federacije filmskih kritičara Europe i Mediterana (FEDEORA) odabrat će najbolje filmove u Glavnoj sekciji i Sekciji manjinskih koprodukcija Nacionalnog programa te Programu hrvatskih kratkih igranih filmova.

Ocjenjivački sud mladih filmofila odabrat će i najbolji film u Programu hrvatskih kratkih igranih filmova.

Hrvatsko društvo filmskih redatelja dodjeljuje nagradu **Fabijan Šovagović** za poseban glumački doprinos hrvatskoj kinematografiji.

Nagrada **Marijan Rotar** dodjeljuje se pojedincima i ustanovama koji su podjednako idejama i djelima spojili Pulu i film.

Sponzorske nagrade mogu se dodjeljivati sukladno sponzorskim ugovorima.

### Nagrade u Međunarodnom programu

Ocjenjivački sud Međunarodnog programa dodijelit će 3 nagrade:

- Zlatnu Arenu za najbolji **film**

- Zlatnu Arenu za najboljeg **redatelja**

- Zlatnu Arenu za najbolje **glumačko ostvarenje**

U Međunarodnom programu dodijelit će se i 2 posebne nagrade:

- Nagrada **kritike**

- Nagrada mladih **filmofila**

Nagradu kritike za najbolji film iz Međunarodnog programa dodijelit će Hrvatsko društvo filmskih kritičara. Za nagradu glasuju članovi HDFK-a akreditirani na Festivalu, ocjenjujući filmove iz Međunarodnog programa ocjenom od 1 do 5. Na isti način svog laureata odabrat će i Ocjenjivački sud mladih filmofila.

Pri dodjeli nagrada vrijede sljedeća pravila:

- niti jedna nagrada ne može se dijeliti *ex aequo*;

- nagrada se dodjeljuje za ostvarenje samo u jednom filmu;

- odluke o nagradama drže se u tajnosti do službene objave na konferenciji za novinstvo pri zatvaranju Festivala.

### National Programme Awards

The Jury of the National Programme grants the following awards in Main Section of National Programme:

**Grand Golden Arena** for best film

**Golden Arena** for best director

**Golden Arena** for best script

**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 cinematography

**Golden Arena** for best film editing

**Golden Arena** for best score

**Golden Arena** for best art direction

**Golden Arena** for best costume design

The Jury can grant three additional **Golden Arenas** for best makeup, best sound, and best special effects.

Golden Arena sculpture was made by painter **Dimitrije Popović**.

Based on the decision of the Jury the **Breza** Award (by Croatia's *Vjesnik* newspaper) is granted for best debut from one of the above-listed categories.

The **Golden Gate of Pula** Audience Award is granted at the official awards ceremony based on the audience vote. The festival audience rate the films they have viewed on a scale of 1 to 5 in the Arena by cutting out a coupon from the ticket. The rating list is published daily in the Festival newspaper. The Award is sponsored by the City of Pula.

The **Oktavijan** Prize for best Croatian feature-length film granted by the Croatian Film Critics' Association is another official prize of the Pula Film Festival. Accredited critics rate National Programme films on a scale of 1 to 5.

The Jury of the National Programme can grant up to three Golden Arenas for minority co-productions, in all the categories for which the **Grand Golden Arena** and **Golden Arenas** are granted, to films from the minority co-productions section. Minority co-productions also compete for special prizes granted by Croatian Society of Film Critics and Young Film Lovers Jury.

The Federation of Film Critics of Europe and the Mediterranean (FEDEORA) Jury will select best films in Main Section and Minority Co-productions Section of the National Programme and in the Croatian Short Fiction Films Programme

Young Film Lovers Jury will also select best film in the Croatian Short Fiction Films Programme.

The Croatian Film Directors' Guild grants the **Fabijan Šovagović** Award to actors for outstanding contribution to the Croatian film industry.

The **Marijan Rotar** Award is granted to individuals and institutions that have helped connect Pula and film both with their ideas and actions.

Sponsor awards can be granted in accordance with sponsor agreements.

### International Programme Awards

The Jury of the International Programme grants three awards:

- Golden Arena for best **film**

- Golden Arena for best **director**

- Golden Arena for best **acting achievement**

2 additional awards are granted for the International Programme:

- **Critics' Choice** Award

- Young **Film Lovers'** Jury Award

The critics' choice award for best film in the International Programme is granted by the Croatian Film Critics' Association. Accredited critics, members of the Croatian Film Critics' Association, rate International Programme films on a scale of 1 to 5. The same principle applies to the jury composed of young film lovers.

Rules for granting awards:

- no award can be granted *ex aequo*;

- awards are granted for achievement in a single film;

- decisions on the awards are kept secret until they are officially announced at the press conference upon Festival closure

## Ocjenjivački sud Nacionalnog programa

### Jury of the National Programme

#### Živorad Tomić

(Zagreb 1951) Studirao je na Filozofskom fakultetu i Akademiji dramske umjetnosti. Od sredine sedamdesetih objavljuje filmske kritike i eseje u različitim novinama i časopisima (*Film, Hrvatski filmski ljetopis, Nedjeljna Dalmacija, Jutarnji list...*). Režirao je cjelovečernje igrane filmove *Kraljeva završnica* (1987) i *Diploma za smrt* (1989) za koje je autor odnosno koautor scenarija. Prvi je dobitnik godišnje nagrade za kritiku *Vladimir Vuković* Hrvatskog društva filmskih kritičara. Izbor filmskih kritika i eseja objavio je u knjizi *Užitak gledanja* 2007.

#### Nataša Janjić

(Split, 1981) Diplomirala je glumu na Akademiji dramske umjetnosti u Zagrebu 2004. Članica je ansambla Dramskog kazališta Gavella u Zagrebu. Za kazališne uloge nagrađena je nagradama *Sabrija Biser* (2005) i *Zlatni smijeh* (2008) na Danima satire, *Ivo Fici* (2006) i *Fabijan Šovagović* (2011) na Festivalu glumca te Nagradom hrvatskog glumišta (2005). Filmografija: *Volim te* (2005), *Sve džaba* (2006, Zlatna Arena za najbolju sporednu ulogu), *Pravo čudo* (2007), *Kradljivac uspomena* (2007), *U zemlji čudesa, Sveti Georgije ubiva aždahu* (2009). Nastupala je i u kratkim filmovima (*Libertango...*) te više televizijskih serija (*Luda kuća, Mamutica, Na terapiji, Tito...*).

#### Vladimir Tadej

(Novska, 1925) Studirao je arhitekturu na Tehničkom fakultetu u Zagrebu, a rad na filmu započinje 1947. Bio je scenograf na osamdesetak filmova (*Zastava, Jubilee gospodina Ikla, Tri Ane, Kaja, ubit ću te, Izgubljena olovka, Bitka na Neretvi, U gori raste zelen bor...*), povremeno i kostimograf. Scenarist je i redatelj više nagrađivanih animiranih filmova. Vrstan je redatelj filmova za djecu (*Družba Pere Kvržice, 1970, Hajdučka vremena, 1977, Tajna starog tavana, 1984, Kanjon opasnih igara, 1998*). Najveće uspjehe kao redatelj postiže komedijom *Žuta* (1973) te dramom *Hitler iz našeg sokaka* (1975, Srebrna Arena za režiju). Često je scenarist ili koscenarist filmova koje režira.

#### Goran Dević

(Sisak, 1971) Diplomirao je filmsku i TV režiju na Akademiji dramske umjetnosti u Zagrebu, a na istoj katedri danas je umjetnički asistent. Autor je dokumentarnih filmova *Uvozne vrane* (nagrade na dvadesetak festivala; uz ostale, Grand prix, nagrada za režiju, scenarij, najbolji dokumentarni film i Oktavijan na Danima hrvatskog filma), *Nemam ti šta reć' lijepo, 3, Sretna zemlja, Poplava i Don Juan: Oprostite gospođice*. Osnivač je i producent produkcijske kuće Petnaesta umjetnost. Za debitantski dugometražni igrani film *Crnci* (2009), za koji je napisao scenarij i režirao ga zajedno sa Zvonimirom Jurićem, s koredateljem je nagrađen Zlatnom Arenom za režiju.

#### Stanko Herceg

(Zagreb, 1964) Diplomirao je filmsko i TV snimanje na Akademiji dramske umjetnosti (ADU) u Zagrebu. Od 1992. predavač je predmeta Fotografija i film na Studiju dizajna pri Arhitektonskom fakultetu (od 2009. u statusu izvanrednog profesora), i Umijeće snimanja I na ADU-u od 2008. Bio je direktor fotografije u više dugometražnih (*Čovjek ispod stola, Pravo čudo, Armin, Snivaj, zlato moje, Posljednja volja, Bogorodica, Rusko meso*) i kratkih igranih, dokumentarnih i eksperimentalnih filmova, koji su sudjelovali na domaćim i međunarodnim filmskim festivalima. Izlaže na skupnim i samostalnim izložbama.

#### Živorad Tomić

(Zagreb 1951) He studied at the Faculty of Philosophy and the Academy of Dramatic Art. Since mid-1970s he has contributed film reviews and essays to different newspapers and magazines. His full-length features include the films *Kralj's Finale* (1987) and *Death Diplomat* (1989), for which he co-authored the scripts as well. He is the first winner of the Vladimir Vuković annual film critics award granted by the Croatian Film Critics' Association. In 2007 he published a selection of film reviews and essays in the book *The Joy of Watching*.

#### Nataša Janjić

(Split, 1981) She received a degree in Acting from the Zagreb Academy of Dramatic Art in 2004. She is a member of the Zagreb theatre company Gavella. She received the following awards for her theatrical roles: *Sabrija Biser Award* (2005) and *Golden Laughter Award* (2008) at the *Satire Days, Ivo Fici Award* (2006) and *Fabijan Šovagović Award* (2011) at the *Actor's Festival*, and the *Croatian Theatre Award* (2005). Filmography: *I Love You* (2005), *All for Free* (2006, *Golden Arena for Best Actress in a Supporting Role*), *True Miracle* (2007), *In the Land of Wonders, St. George Shoots the Dragon* (2009). She has appeared in short films (*Libertango...*) and a number of television series.

#### Vladimir Tadej

(Novska, 1925) He studied for a degree in Architecture at the Zagreb Faculty of Technology and started working on film in 1947. His art director credits include some eighty films (*The Flag, Jubilee of Mr. Ikl, Three Girls Named Ana, Kaja, I'll Kill You!, The Lost Pencil, The Battle of Neretva, The Pine Tree in the Mountain*). He wrote and directed a number of award-winning animated films. He is particularly skilled at directing children's films (*Little Peter's Gang, 1970, Daredevil's Time, 1977, The Secret of an Old Attic, 1984*). His most notable achievements are the comedy *Blonde* (1973) and the drama *Hitler from Our Neighbourhood* (1975, *Silver Arena for Best Director*).

#### Goran Dević

(Sisak, 1971) He received a degree in Film and Television Directing from the Zagreb Academy of Dramatic Art, where he works as artistic assistant. He is the author of the documentaries *Imported Crows* (awarded at some twenty festivals; among others, the Grand Prix and Award for Best Director at the Days of Croatian Film), *I Don't Have Anything Nice to Say to You, 3, Happy Land, The Flood and Don Juan: Excuse Me Miss*. He is the founder and the producer of the production company *Petnaesta umjetnost*. His first full-length feature *The Blacks* (2009), wrote and directed together with Zvonimir Jurić, earned him and his co-director the *Golden Arena for Best Director*.

#### Stanko Herceg

(Zagreb, 1964) He holds a degree in Film and Television Cinematography from the Zagreb Academy of Dramatic Art (ADU). Since 1992 he has lectured in Photography and Film at the Design Department of the Faculty of Architecture (in 2009 he was appointed Reader) and since 2008 in Art of Cinematography I at the ADU. His director of photography credits include a number of full-length features (*The Man Under the Table, True Miracle, Armin, Sleep Sweet, My Darling, The Last Will, Madonna, Russian Meat*), and narrative, documentary and experimental shorts, which screened at national and international festivals. He exhibits at independent and joint exhibitions.



### Ocjenjivački sud Međunarodnog programa



**Paul Bradley** (West Midlands, Engleska, Velika Britanija, 1957) je britanski filmski producent, direktor u producerskoj tvrtki Merchant Ivory. Obrazovao se u RGS-u Worcester i Sveučilištu u Kentu. Tvrtki Merchant Ivory pridružio se 1981. i zaslužan je za otvaranje njezina prvog ureda u Europi, u Londonu. Kao pridruženi producent surađivao je na filmovima *Bostonci* (1984), *Soba s pogledom* (1985) i *Maurice* (1987), a od filma *Howards End* (1992) izvršni je producent svih filmova Jamesa Ivoryja, dok je njegovu zadnjem filmu, *Grad posljednjeg odredišta*, bio producent. Izvršni producent bio je i na četiri filma koja je režirao Ismail Merchant, a povremeno surađuje i s drugim redateljima.



**Paolo Minuto** diplomirao je na Sveučilištu La Sapienza u Rimu humanističke znanosti s naglaskom na kazališnu i filmsku povijest, teoriju i kritiku. Bio je predsjednik Talijanskog i Međunarodnog udruženja kino klubova te direktor Međunarodnog filmskog festivala kino klubova. Voditelj je smotri novog talijanskog filma u Zagrebu, Beogradu i Sarajevu. Predavač je na Sveučilištu za strance u Perugiji i Sveučilištu u Messini. Bio je predsjednik i član ocjenjivačkih sudova više filmskih festivala širom svijeta.



**Niels Schneider** (Pariz, Francuska, 1987) je francusko-kanadski filmski i kazališni glumac. Potječe iz glumačke obitelji – njegov je otac kazališni glumac i redatelj. Godine 1996. njegova se obitelj seli u Montreal u Kanadi, gdje se 2003. počinje baviti glumom, isprva u kazalištu, a na velikom ekranu debitira u filmu *Sve je savršeno* (*Tout est parfait*) 2008. Nakon uloge u filmu *Ubio sam majku* (*J'ai tué ma mère*, 2009) i osobito *Izmišljene ljubavi* (*Les amours imaginaires*, 2010) karijera mu se strelovito razvija. Kruna je njegove dosadašnje karijere nagrada Chopard za glumačko otkriće godine, koja mu je u svibnju dodijeljena na festivalu u Cannesu.

### Ocjenjivački sud Federacije filmskih kritičara Europe i Mediterana (FEDEORA)



#### Hrvatski dugometražni i kratki filmovi

**Eva af Geijerstam** je švedska filmska kritičarka i novinarka. Studirala je političke znanosti na Sveučilištu Uppsala, novinarstvo u Stockholmu te dramski institut Swedish Film School. Intenzivno se bavila filmom, surađivala je na švedskoj javnoj televiziji i radiju prije no što je 1974. postala filmska kritičarka dnevnog lista Dagens Nyheter. Predaje filmsku kritiku na Sveučilištu u Stockholmu. Objavila je knjige o švicarskom filmu i francuskom redatelju Robertu Guédiguianu.



**Gidi Orsher** (Tel Aviv, Izrael, 1950) studirao je film na Sveučilištu u Tel Avivu. Od kasnih sedamdesetih radi za radio IDF, najpopularniju radio stanicu u Izraelu, kao filmski kritičar i urednik. Od 1999 radi kao glavni urednik radijske internetske stranice. Radio je kao filmski kritičar za dnevne novine Haaretz i Davar te za tjednik Pnai Plus. Pisao je i za Maariv i Hair dugi niz godina. Vodio je i uredio nekoliko emisija o filmu i internetu na Izraelskoj televiziji. Predaje o filmu, predsjednik je sekcije filmskih kritičara Izraelskog novinarskog društva te jedan od osnivača Izraelske filmske akademije i član njezina odbora.



**Peter Cargin** radio je u Odjelu za izložbe i distribuciju Britanskoga filmskog instituta 25 godina. Uređivao je časopis Film i trenutačno je dopredsjednik Britanskoga filmskoga saveza. Blagajnik je i tajnik Filmskog kluba Wimbledon te član BAFTA-e s pravom glasa. Bio je tajnik britanske sekcije Fipresci-ja 30 godina te član ocjenjivačkoga suda na festivalima u Cannesu, Berlinu, Veneciji, itd. Već 37 godina član je Vijeća i blagajnik Kluba kritičara, britanskog udruženja profesionalnih kritičara na području filma, kazališta, glazbe, plesa, umjetnosti i arhitekture.

### The Jury of the International Programme

**Paul Bradley** (West Midlands, England, Great Britain, 1957) is a British film producer. He is the Managing Director of Merchant Ivory productions Ltd. He was educated at RGS Worcester and University of Kent. Joining Merchant Ivory in 1981, he was responsible for setting up its first European office in London. As an associate producer, he collaborated on the films *The Bostonians* (1984), *A Room With a View* (1985) and *Maurice* (1987). Since *Howards End* (1992), he has been the executive producer of all James Ivory films. He was the producer of his most recent film *The City of Your Final Destination* and the executive producer of four films by Ismail Merchant. He occasionally collaborates with other directors as well.

**Paolo Minuto** graduated from Rome University La Sapienza in Liberal Arts with specialization in Theatre and Cinema History, Theory and Critic. He was the President of the Italian and International Federation of Film Societies and the International Film Festival of Film Societies. He is the director of the Italian Film Festival in Zagreb, Belgrade and Sarajevo. He is also a teacher at the University for Foreigners in Perugia and the University of Messina. He has been the president and member of juries in several Festivals around the world.

**Niels Schneider** (Paris France, 1987) is a French-Canadian film and stage actor. He comes from a family of actors, his father being stage actor and director. In 1996 his family moved to Montreal, Canada, where he started acting on stage in 2003, making his screen acting debut with the film *Everything is Fine* (*Tout est parfait*) in 2008. After taking a role in the film *I Killed My Mother* (*J'ai tué ma mère*, 2009), and *Heartbeats* (*Les amours imaginaires*, 2010) in particular, his career went upward. The high point of his career is the Chopard Trophy for Male Revelation of the Year that he received in May at the Cannes Film Festival.

### Federation of Film Critics of Europe and Mediterranean (FEDEORA) Jury

#### Croatian features and shorts

**Eva af Geijerstam**, Swedish film critic and journalist, was educated in political science at Uppsala University, at the Stockholm School of Journalism and at the Swedish film school, the Dramatic Institute. She has worked actively with film, as well as for Swedish public service television and radio. She has been a film critic for Dagens Nyheter since 1974. She lectures on film criticism at Stockholm University and has published books about Swiss film and French director Robert Guédiguian.

**Gidi Orsher** (Tel Aviv, Israel, 1950) studied cinema at Tel Aviv University. He has worked for the popular IDF Radio as film critic and editor. Since 1999, he has been the editor of the Internet section of the station. He was the cinema critic of Haaretz, Davar dailies and Pnai Plus and wrote for Maariv and Hair for many years. He presented and edited several film programs on Israeli TV. A teacher and lecturer on cinema, he is Chairman of the Film Critic Section of the Israeli Journalist Association, one of the founding members of The Israeli Film Academy and a member of its board.

**Peter Cargin** worked in exhibition and the distribution department at the British Film Institute for 25 years. He edited the magazine Film and is now Vice President of the British Federation of Film Societies. He is Treasurer and Secretary of the Wimbledon Film Club, and a voting Member of BAFTA. He was Secretary of the UK section of Fipresci for some 30 years and a jury member at Cannes, Berlin, Venice etc. He has also been a Council Member and Treasurer for 37 years of The Critics' Circle, the UK organisation of professional critics in film, drama, music, dance, art and architecture.

## HOMMAGE



**BOŽIDARKA FRAIT**  
Nagrada Vladimir Nazor  
*Vladimir Nazor Award*



**MARIJA KOHN**  
Nagrada Fabijan Šovagović  
*Fabijan Šovagović Award*



**VLADIMIR TADEJ**  
Nagrada Krešo Golik  
*Krešo Golik Award*



**GLAS ISTRE**  
Nagrada Marijan Rotar  
*Marijan Rotar Award*



**JURAJ LEROTIĆ**  
Nagrada Vedran Šamanović  
*Vedran Šamanović Award*



## Obrazloženje nagrade

Izabrana prije nekoliko godina u jednoj anketi filmskih profesionalaca i kritičara za našu najbolju filmsku glumicu, Božidarka Frait u hrvatskoj kinematografiji na neki način utjelovljuje specifičnu srž filmske glume – prepoznatljivim, promuklim glasom, iznimno fotogeničnim licem, pogledom i napose rijetko dosezivom prirodnošću ponašanja i govorenja pred kamerom, prirodnošću koja je, kao i u svih drugih majstora nenametljive glume, uvijek rezultat iznimne energije uložene u ulogu, uvijek i ujedno zrcalo bogatstva glumačke osobnosti. Beziznimno hvaljena od kolega filmaša kao potpuna i prava profesionalka, pa stoga i glumica koja je, kad i nije glumila glavne uloge, svojim epizodama, kao u nizu hrvatskih filmova od kraja osamdesetih naovamo (poput *Ispranih*), podizala ukupan dojam filma, Božidarka Frait ipak je, onkraj cjelokupne svoje karijere koja je potrajala više od četiri desetljeća i traje još uvijek, umnogome obilježila jednu epohu hrvatskog filma – svojim ulogama u naslovima kao što su *Živa istina*, *Muke po Mati*, *Pucanj*, *Ljubica*, *Ritam zločina* i *Visoki napon*, najčešće fino suzdržanih, razboritih, mahom razočaranih, dubinski usamljenih žena osjenčanih melankoličnom sjetom. I tako, takvim se kreacijama opet vraćamo na početak da utvrdimo kako je u slučaju Božidarke Frait znalo doći do onog jedinstvenog poklapanja napisane uloge, žene u scenariju i odglumljene uloge, žene na ekranu. Zahvaljujući njezinu licu i njezinoj gesti.

Božidarka Frait (1941), glumica. Diplomirala glumu na zagrebačkoj Akademiji dramske umjetnosti 1968. Radila u Zagrebačkom kazalištu lutaka i na Hrvatskoj radioteleviziji. Glumiti je započela u kazalištu početkom pedesetih, a na filmu 1959. Ostvarila je oko četrdeset filmskih uloga, među kojima se izdvajaju one u filmovima *Živa istina* (1972) Tomislava Radića (Zlatna Arena), *Pucanj* (1977) Kreše Golika (Grand Prix Jugoslavenske televizije), *Ljubica* (1978) Kreše Golika (Srebrna Arena), *Ritam zločina* (1981) Zorana Tadića. Nastupala je i u koprodukcijским i stranim filmovima, u radio-dramama te na televiziji (*Žena s krajolikom* Ivce Matića, 1975; *Pet mrtvih adresa* Branka Ivande, 1984).

U komisiji za dodjelu nagrade *Vladimir Nazor* za filmsku umjetnost bili su: Krsto Papić (predsjednik), Ognjen Sviličić, Suzana Nikolić, Dejan Šorak, Bruno Kragić, Vera Zima.

## Motivation for the Award

Selected as Croatia's best actress by film professionals and critics in a poll carried out a few years ago, Božidarka Frait in a way embodies the essence of screen acting in Croatian cinema – through her recognizable, hoarse voice, her exceptionally photogenic face, her gaze, and a particularly demanding natural behaviour and speaking voice in front of the camera, naturalness which is, just like with all other masters of discreet acting, always the result of extreme energy invested in the role, and always and at the same time the reflection of a rich acting personality. Praised by her colleagues without exception as a true professional and an actress who raised the overall impression of the film even when she did not play the leading roles, like in a series of Croatian films since late eighties (such as *Washed Out*), Božidarka Frait has, irrespective of her entire career, which spans over more than four decades, and she is still performing, in many ways marked an epoch in Croatian film - with her roles in *The Living Truth*, *Passion According to Matthew*, *The Shot*, *Ljubica*, *Rhythm of Crime* and *High Voltage* - of mostly subtly restrained, reasonable, disappointed, and deeply lonely women coloured with melancholy. And so we come back to the beginning to state that in the case of Božidarka Frait, in many cases the role, the woman in the script, and the acted role, the woman on the screen, demonstrated a unique and complete overlapping. Thanks to her face and her gesture.

Božidarka Frait (1941), actress. She received a degree in Acting from the Zagreb Academy of Dramatic Art in 1968. She worked at the Zagreb Puppet Theatre and at the Croatian Radiotelevision. She started acting on stage in the fifties and on screen in 1959. She has appeared in some forty films, including *The Living Truth* (1972) by Tomislav Radić (Golden Arena), *The Shot* (1977) by Krešo Golik (Yugoslav Television Grand Prix), *Ljubica* (1978) by Golik (Silver Arena), *Rhythm of Crime* (1981) by Zoran Tadić. She has appeared in co-productions and in foreign films, in radio plays and on television (*Landscape with a Woman* by Ivica Matić, 1975; *Five Dead Addresses* by Branko Ivanda, 1984).

The Commission for *Vladimir Nazor Award* was composed of: Krsto Papić (president), Ognjen Sviličić, Suzana Nikolić, Dejan Šorak, Bruno Kragić, Vera Zima.



### Obrazloženje nagrade

Marija Kohn ostvarila je oko šezdeset filmskih uloga. Već prvom ulogom na filmu, 1957. godina, u Hanžekovićevu filmu *Svoga tela gospodar*, pokazala je svoju umješnost i dojmljivo dočarala lik Kolarove šepave Rože. Stvorila je bogat i psihološki iznijansiran lik koji je i danas ostao jedan od najupečatljivijih ženskih likova hrvatske kinematografije. Počevši izuzetno upečatljivo, Marija Kohn uspješno radi i danas, preko pedeset godina od svoje prve uloge. Radila je s većinom hrvatskih redatelja, od Hanžekovića, Tanhoferera, Bauera, Hadžića, Vrdoljaka, Radića, Brešana, Hitreca, Schmidta ... do mlađih redatelja Mitrovića, Pavlovića, Juke. I danas Marija Kohn nastoji i u malim ulogama ostvariti likove prepoznatljive psihologije i realistične uvjerljivosti. U filmu *Inkasator* ostvarila je uvjerljiv, kompleksan lik starije zagrebačke gospođe uronjene u malograđanske predrasude i strahove te pokazala kako nije ništa izgubila od svoje glumačke vitalnosti. U filmu *Pola ure za baku* gluma Marije Kohn balansira između dvije psihološke krajnosti, dajući tako liku potrebnu plastičnost i zanimljivost.

Dobitnica je mnogih nagrada za uloge u kazalištu, radio drami i na filmu.

Njezin cjelokupan opus svakako zaslužuje i nagradu udruge filmskih redatelja DHFR *Fabijan Šovagović*, koju joj ove godine dodjeljujemo.

U žiriju su bili: Antonio Nuić, Vinko Brešan i Snježana Tribuson.

### Motivation for the Award

Marija Kohn made some sixty screen appearances. Already with her first role in Hanžeković's *Master of His Own Body* in 1957, she demonstrated her skillfulness and delivered an impressive portrayal of Kolar's limping Roža. She created a rich and delicately shaded character which remains one of the most striking female characters in Croatian cinema to this date. With an extremely memorable beginning, Marija Kohn performs just as successfully today, more than fifty years after her first role. She has collaborated with almost all Croatian directors, from Hanžeković, Tanhofer, Bauer, Hadžić, Vrdoljak, Radić, Brešan, Hitrec, Schmidt and others, to younger directors, such as Mitrović, Pavlović and Juka. Marija Kohn still tries to create characters of recognizable psychology and realistic credibility even in smaller roles. In the film *The Bill Collector* she delivered a convincing and complex portrayal of an old lady from Zagreb immersed in petty-bourgeois prejudice and fears and proved that she hasn't lost any of her acting vitality. In the film *Half an Hour for Grandma* her acting balances between two psychological extremes, ensuring the necessary plasticity and curiosity.

She has won a number of awards for her roles in theatre, radio plays and film.

Her overall work definitely deserves the Fabijan Šovagović Award by Croatian Film Directors' Guild that we will grant her this year.

The jury members: Antonio Nuić, Vinko Brešan and Snježana Tribuson.



## Obrazloženje nagrade

Jedan od pionira hrvatske kinematografije, scenograf, kostimograf, scenarist i redatelj Vladimir Tadej (Novska, 9. svibnja 1925.) studirao je arhitekturu na Tehničkom fakultetu u Zagrebu, a rad na filmu započinje već 1947. kao asistent scenografa u prvom poslijeratnom dugometražnom igranom filmu hrvatske produkcije *Živjeće ovaj narod*. Prvi scenografski rad ostvaruje 1949. u filmu *Zastava* Branka Marjanovića.

Među osamdesetak scenografija koje je potpisao svakako valja izdvojiti one za filmove *Jubilej gospodina Ikla* (1955) i *Kaja, ubit ću te!* (1969) u režiji Vatroslava Mimice, *Samo ljudi* (1957), *Tri Ane* (1959) i *Martin u oblacima* (1961) Branka Bauera, *Izgubljena olovka* (1960) Fedora Škubonje, *Bitka na Neretvi* (1969) i *Donator* (1989) Veljka Bulajića, *U gori raste zelen bor* (1971) Antuna Vrdoljaka i *Sutjeska* (1973) Stipe Delića. Radio je i na inozemnim filmovima (*Old Surehand*, serijal o Winnetouu). Djeluje i kao kostimograf (*Samo ljudi*, *Kaja, ubit ću te!*, *Bitka na Neretvi*...).

Od kraja pedesetih koscenarist je (uglavnom s Mimicom) prvih uspjeha Zagrebačke škole crtanog filma: *Cowboy Jimmy* (Dušan Vukotić, 1957) te *Susret u snu*, *Na livadi* i *Premijera* Nikole Kostelca (svi 1957), a 1966. režira animirani film *Sve želje svijeta*.

Kao redatelj igranih filmova debitira filmom *Družba Pere Kvržice* (1970), ugled vrsna redatelja filmova za djecu potvrđuje i naslovima *Hajdučka vremena* (1977) i *Tajna starog tavana* (1984), a posljednji mu je film *Kanjon opasnih igara* (1998), nastao prema istoimenoj seriji.

Najveće uspjehe kao redatelj postiže komedijom *Žuta* (1973) te dramom *Hitler iz našeg sokaka* (1975, Srebrna Arena za režiju na Festivalu u Puli). Često je scenarist ili koscenarist filmova koje režira (primjerice svih nabrojanih filmova osim *Žute*).

Režira i televizijske serije te dokumentarne filmove, a osobito su zapaženi oni o Domovinskom ratu.

Vladimir Tadej svestran je filmski umjetnik čiji je rad pridonio nastanku velikog broja najvažnijih filmova iz povijesti hrvatske kinematografije.

Odluku o dodjeli Vjesnikove nagrade *Krešo Golik* za životni doprinos filmskoj umjetnosti donio je ocjenjivački sud u sastavu: Šime Šimatović, Bruno Kragić, Daniel Rafaelić i Zlatko Vidačković.

## Motivation for the Award

One of the pioneers of Croatian cinema, art director, costume designer, screenwriter and director, Vladimir Tadej (Novska, May 9th, 1925) studied Architecture at the Faculty of Technology in Zagreb and started working on film already in 1947 as an assistant art director on the first post-war feature film produced in Croatia *This Nation Will Live*. He made his debut as art director in 1949 with the film *The Flag* by Branko Marjanović.

His art director credits include some eighty films, most notable achievements being *Jubilee of Mr. Ikl* (1955) and *Kaja, I'll Kill You!* (1969) directed by Vatroslav Mimica, *Only People* (1957), *Three Girls Named Ana* (1959) and *Martin in the Clouds* (1961) by Branko Bauer, *The Lost Pencil* (1960) by Fedor Škubonja, *The Battle of Neretva* (1969) and *The Donor* (1989) by Veljko Bulajić, *The Pine Tree in the Mountain* (1971) by Antun Vrdoljak and *The Battle of Sutjeska* (1973) by Stipe Delić. He worked on international productions as well (*Old Sureland*, a Winnetou serial). He also works as costume designer (*Only People*, *Kaja, I'll Kill You!*, *The Battle of Neretva*, etc.).

In late 1950s he started working as co-writer (mostly with Mimica) on the first achievements produced by the Zagreb School of Animated Film: *Cowboy Jimmy* (Dušan Vukotić, 1957), *Dream Encounter*, *In the Meadow* and *The Premiere* by Nikola Kostelac (all in 1957). In 1966 he made his first animated film – *All the Wishes of the World*.

He made his feature-length directorial debut with the film *Little Peter's Gang* (1970) and confirmed his reputation of a master director of children's films with the titles *Daredevil's Time* (1977), *The Secret of an Old Attic* (1984) and his final film *The Canyon of Dangerous Games* (1998), based on the series of the same name.

His most notable achievements are the comedy *Blonde* (1973) and the drama *Hitler from Our Neighbourhood* (1975, Silver Arena for Best Director at the Pula Film Festival). Very often he writes or co-authors scripts for his films (for instance, all the mentioned ones except *Blonde*).

He also directs television series and documentaries, most notable ones being those tackling the Croatian War of Independence.

Vladimir Tadej is a versatile film artist whose work has contributed to the emergence of a large number of most prominent films in the history of Croatian cinema.

The decision to grant the *Krešo Golik Award* by Vjesnik for lifelong contribution to film art was reached by the jury composed of: Šime Šimatović, Bruno Kragić, Daniel Rafaelić i Zlatko Vidačković.



# Glas Istre



*Glas Istre* vjerni je gledatelj Filmskog festivala u Puli.

Od prve Filmske smotre u Areni 1953. god. i prvog Festivala 1954. godine sve do ovog, 58. uprizorenja i filmskog slavlja, jedan od najvjernijih prijatelja Festivala igranog filma u Puli naš je najtražniji i načitaniji dnevnik u Puli i Istri – *Glas Istre*! Osim što su njegovi brojni novinari, publicisti, kritičari, fotografi i urednici – gotovo šest desetljeća – kvalitetno informirali čitatelje o filmskim uradcima i ostalim kulturološkim događanjima, bilježili su i sva ostala događanja na Festivalu (i oko njega).

To je ključni razlog zbog kojeg je Festival igranog filma u Puli ovogodišnju osmu po redu nagradu *Marijan Rotar* – koja se, nazvana po svome osnivaču i idejnom ocu Festivala Marijanu Rotaru, dodjeljuje pojedincima i institucijama koje su podjednako svojim idejama i djelima, radom i pomoći, nastojanjima i potporom spojili Pulu i film – dodijelio nezavisnom dnevniku *Glasi Istre*.

*Glas Istre* svih ovih godina prostor je u kojemu se Festival odražava u svojoj cjelini i punini. *Glas Istre* drugi je najkraći put (nakon magične slike na platnu) od pulskog festivala filma do pulskih čitatelja.

Događaji se, u stvari, *ne zbivaju* bez marljivog bilježenja novinara i fotografa te oblikovanja i objavljivanja medijskih priloga. Reportažama, kronikama, intervjuima, vijestima, izvještajima, kritikama i drugim novinarskim, ali i marketinškim oblicima (podlistak Festivala), *Glas Istre*, prije svega za svoje sugrađane, zauvijek zaustavlja trenutke u kojima su i oni sudjelovali. Ono što je još važnije – novinari odlaze iza scene da bi svijet koji voli film i s njim živi upoznao Festival iz svih kutova: iz perspektive glumca, redatelja, domaćih i međunarodnih stručnih sudova, publike, novinarskoga i filmskoga kritičarskoga pera, turista, gradskih i državnih čelnika...

Nagrada *Marijan Rotar* zahvala je svim novinarima, fotografima i urednicima *Glasi Istre* na njihovu dugoljetnom angažmanu u posredovanju Filmskog festivala Puli i čitateljima.

*Glas Istre* voli film i Festival.

Količina medijskih priloga u *Glasi Istre* od 1953. godine do danas hommage je Filmskome festivalu kao iznimno važnome događaju za lokalnu i širu javnost. Bio bi to višegodišnji projekt kada bi se željela izračunati oglasna protuvrijednost tog skupa medijskih priloga. Ta bi obimna građa mogla biti istraživački višestruko zanimljiva raznolikome znanstvenom i stručnom društvu: medijskim istraživačima, komunikolozima, jezičarima, povjesničarima, kritičarima filma, sociolozima, marketingašima.

Pod zvjezdanim nebom....

Stranice *Glasi Istre* koje iz godine u godinu u Arenu ulaze pod miškom publike, gledaju filmove u Areni i kao lepeze, tjeralice za komarce, prostirke za sjedenje, kišobrani...

*Glas Istre* faithfully follows the Pula Film Festival.

Since the first Film Revue in the Arena in 1953 and the first Festival in 1954, up until this year's 58th edition and film celebration, one of the most faithful friends of the Pula Film Festival has been our most highly circulated and most widely read daily paper in Pula and Istria – *Glas Istre*! Apart from its numerous journalists, publicist, critics, photographers and editors providing quality information about films and other cultural events for almost six decades, the paper has also reported about other happenings as regards the Festival.

This is the key reason why the Pula Film Festival has decided to grant this year's eight *Marijan Rotar Award*, which bears the name of the founder and the originator of the Festival and is granted to individuals and institutions whose ideas, works, help, tendencies and support have brought together Pula and film, to independent daily *Glas Istre*.

All these years, *Glas Istre* has served as an arena where the Festival can fully take place. *Glas Istre* is the second shortest path (following the magical image on the screen) from the Pula Film Festival to Pula readers.

In fact, the events *do not happen* without being carefully recorded by journalists and photographers and without newspaper reports being formed and published. With its stories, chronicles, interviews, news, reports, reviews and other newspaper and marketing forms (Festival supplement), *Glas Istre*, first of all for its fellow citizens, freezes the moments in which they participated as well. More importantly, journalist go behind the scenes so that the world that loves and lives with film could get to know the Festival from all the angles: from the perspective of actors, directors, national and international juries, audience, journalists and film critics, tourists, city and state leaders, etc.

*The Marijan Rotar Award* is a thank you to all journalists, photographers and editors at *Glas Istre* for their long time engagement in bringing together the Pula Film Festival and the readers.

*Glas Istre* loves film and the Festival.

The number of *Glas Istre* reports since 1953 is homage to the Film Festival as an event of huge importance for the local and wider public. If one was to calculate the marketing value of this whole set of newspaper reports, they would be faced with a multi-annual project. This extensive material could prove to be in many ways interesting to the panoply of scientists and professionals: media researchers, communicologists, linguists, historians, film critics, sociologists and marketing experts.

Under the starry sky...

*Glas Istre* pages, which year after year enter the Arena under the arms of the audience, watch the screenings in the Arena in the form of fans, mosquito chasers, cushions, umbrellas, etc.



*Onda vidim Tanju / Then I See Tanja*

Utemeljena 2010. u počast prerano preminulom filmskom snimatelju i autoru Vedranu Šamanoviću, godišnja nagrada *Vedran Šamanović* i ove se godine dodjeljuje „filmskom umjetniku koji je u bilo kojoj grani filmske umjetnosti, u kratkom ili dugom metru, inovativnim pristupom proširio granice filmskog izraza u hrvatskom filmu“.

Nakon uvida u cjelokupnu hrvatsku filmsku produkciju prikazanu između dva Festivala u Puli, tročlani žiri u sastavu: Radislav Jovanov Gonzo, filmski snimatelj i redatelj, te Alemka Lisinski i Diana Nenadić, filmske kritičarke, najsnažnije argumente za nagradu *Šamanović* pronašao je u kratkom igranom filmu *Onda vidim Tanju* autora Juraja Lerotića.

### Obrazloženje nagrade

Premda je Lerotićev temeljni filmski postupak – gotovo potpuna eliminacija pokretne slike i njezina zamjena fotografijom – već udomaćen u svjetskoj (osobito esejističkoj i eksperimentalnoj) filmskoj praksi, u hrvatskom kontekstu njegovi su potencijali u narativnom filmu uglavnom bili neistraženi i neiskorišteni. Lerotić ga vrlo sugestivno primjenjuje na zahtjevnom i skliskom terenu psihološke drame, gdje je njezin subjektivni fokalizator/narator ujedno i središte jakog egzistencijalnog čvora u kojem se isprepliću snažni osjećaji i emotivna stanja: od zabrinutosti, straha i strepnje tinejdžera od smrti majke i ravnodušnosti osobe koju simpatizira, do ljubavne čežnje, simpatije, radosti i nade.

Upravo odricanjem od pokreta kao jamstva života, a time i kontinuiteta glumačke geste te verbalnog dijaloga iz kojih se emocije iščitavaju, autor je uspio dosegnuti puninu osjećaja. Zadržao je distancu promatrača, ali i lirizam, ne popustivši zamamnom zovu emocionalne manipulacije i/ili patetizacije. U njeznoj *ich*-formi, u *off*-u, postigao je istovremeno vrhunsku estetizaciju, ali i realizam. Suprotstavljajući pokretnoj slici mirovanje, otvorio je onkraj priče i značenjska polja koja zadiru u ontologiju samoga filmskoga medija.

Established in 2010 in honour of Vedran Šamanović, a cinematographer and author who died too soon, the *Vedran Šamanović Award* is granted this year again to “the artist who has, in any branch of cinematic art, be it full-length or short films, broadened the boundaries of expression in Croatian cinema with an innovative approach”.

After carefully examining the entire Croatian film production between the two Pula Film Festivals, a three-member jury, composed of Radislav Jovanov Gonzo, cinematographer and director, and Alemka Lisinski and Diana Nenadić, film critics, found the strongest arguments to grant the *Šamanović Award* to the narrative short *Then I See Tanja* by Juraj Lerotić.

### Motivation for the Award

Although Lerotić’s basic cinematic technique – an almost total elimination of moving images using photography instead – is very common in world (especially essayistic and experimental) film practice, its potentials in narrative film in the Croatian context had mostly been unexplored and unused. Lerotić applies it very suggestively to psychological drama, a very demanding and sloppy terrain, where its subjective focalizator narrator functions also as the centre of a strong existentialist nod where powerful feelings and emotional conditions intertwine: from teenager’s consternation, fear and anxiety about the death of his mother and the indifference of the person he is in love with, to love yearning, sympathy, joy and hope.

Precisely by renouncing movement as a guarantee of life, and, by doing so, renouncing the continuity of acting through gestures and verbal dialogue, which reveal emotions, the author managed to achieve the true fullness of emotions. He retained the distance of the observer, and also lyricism, not indulging to the enticing call for emotional manipulation and/or pathetization. In a gentle *ich*-form, in voice-over, he achieved exquisite aesthetization, but also realism. Contrasting moving images with stillness, he opened up semantic fields that impinge upon the ontology of the sheer film medium.