

PUSTOLOVNI LABORATORIJ PROFESORA BALTAZARA

Professor Balthazar's Adventure Laboratory

Gradska knjižnica i čitaonica Pula

voditelji: Zvonimir Rumboldt i Tomislav Fiket

Tradicionalni pustolovni laboratorij profesora Baltazara i ovog ljeta otvara svoja vrata pozivajući najmlađe u čarobni svijet sedme umjetnosti i izradu onog njima najdražeg – animiranog filma! Dobrodošli su svi klinci i klinceze u dobi od više-manje 7 do 13 godina.

Oni koji već nekoliko godina čekaju taj sedmi rođendan i oni koji se s profesorom Baltazarom susreću prvi put s velikim entuzijazmom kreću otpočetka s prvim koracima u svijetu animiranog filma i spremaju se za naprednu grupu druge godine.

Mnogi raniji polaznici već su iskusni filmaši željni novih, još neotkrivenih saznanja. Stoga su za njih, u naprednoj grupi, pripremljeni novi sadržaji i još uzbudljiviji filmski podvizi.

Teorijski dio laboratorija sadržavat će upoznavanje s osnovama filma i filmske umjetnosti, kao i razgovore o filmovima koje će pogledati u sklopu Pulice, a praktični će obuhvatiti sve faze kreiranja filma: od razvoja ideje i scenarija preko izrade scenografije i prikupljanja rekvizita do samog snimanja i montaže. Ovogodišnja tema radionice basne, tako da će sudionici uz pomoć voditelja ekranizirati neke od poznatih basni; bojiti i lijepiti elemente scenografije, upravljati figurama junaka filma te snimiti odabrane kadrove digitalnim fotoaparatom. Tehnikom stop animacije nastat će kratak animirani film u kojem će ove godine polaznici radionice sami dati glasove životinjama te naučiti ponešto o snimanju i montiranju zvuka.

Filmovi dviju naprednih grupa bit će i tradicionalno prikazani u Areni posljednjeg dana Festivala.

Voditelji:

Zvonimir Rumboldt: filmski i televizijski redatelj, asistent na Akademiji dramske umjetnosti u Zagrebu; mlađoj publici poznat po emisijama *Navrh jezika*, *Farma*, TV-seriji *Ne daj se, Nina*, kao i filmu *Lavanderman – istina ili mit?*.

Tomislav Fiket: redatelj velikog broja video-spotova i dokumentaraca, mlađima poznat po igranoj seriji *Jura Hura*; glavni urednik jedinog hrvatskog kanala o videoigrama, *Playomania*.



Pula City Library and Reading Room

Moderators: Zvonimir Rumboldt and Tomislav Fiket

This year once again, Professor Balthazar's traditional adventure laboratory opens its door to the magical world of the 7th Art, creating what kids love best – animated films! All the children, aged between about 7 and 13 are welcome!

Those who have been waiting for this seventh birthday for a few years now, or those who will meet Professor Balthazar for the first time will start from the beginning with great enthusiasm and prepare themselves for the next year's advanced programme.

Many past attendees have already become experienced filmmakers, eager for new, still unrevealed ideas. Therefore, there is an advanced group organized for them, with more contents and even more exciting film projects.

The theoretical part of the workshop includes introduction to film and cinematic art, as well as discussions on the films which are part of Pulica, whereas the practical part comprises all the phases of film creation: from the development of the idea and the script, through set design and acquisition of film props, to filming and editing. This year's workshop is based on fables. With the help of moderators, the attendees will adapt some of the well-known fables, paint and glue set elements, manipulate film protagonists, and shoot selected frames with a digital camera. A short animated film will be created by using stop motion (frame-by-frame) animation. This year the attendees will do voices of animals and learn something about sound recording and editing.

Films made by two advanced groups will traditionally be presented in the Arena on the final day of the Festival.

Moderators:

Zvonimir Rumboldt: film and television director, assistant at the Zagreb Academy of Dramatic Art. Younger audience knows him for the shows *At the Tip of My Tongue* and *The Farm*, TV series *Don't Give Up, Nina* and the film *Lavanderman – Truth or Myth?*.

Tomislav Fiket: director of a large number of video clips and documentaries. Younger audience knows him for the series *Jura Hura*. He is one of the chief editors of the Croatia's only video games channel *Playomania*.



UKRATKO NA PORTARATI

Shortly at Portarata

subota, 21. srpnja

22.30, *Amo-tamo*, kolaž kratkih animiranih filmova autorice Ivane Guljašević
Nakon tradicionalnoga spektakularnog vatrometa povodom otvorenja Festivala, na veliku radost roditelja i djece, neće biti vrijeme za spavanje nego za kolaž animiranih filmova za djecu u kojima možemo saznati sve o Čarapojedcu, o Čovječuljku Snovuljku, ljubavi jedne muhe, gdje je pauk Praško pronašao idealan dom, kako žive tri strašna zmaja i još puno toga.

nedjelja, 22. srpnja

21.30, Hrvatski kratki igrani filmovi 1

Iris, Andrija Mardešić, 29'; *Mušice, krpelji i pčele*, Hana Jušić, 30'

ponedjeljak, 23. srpnja

21.30, Hrvatski kratki igrani filmovi 2

Vikend, Goran Ribarić, 9'; *Obid*, Ivica Mušan, 12'; *Brija*, Luka Rukavina, 15'; *Rom kom*, Zvonimir Rumboldt, 36'

utorak, 24. srpnja

21.30, 9. doFuraj svoj film, kratki amaterski filmovi / Novi novi val 2, slovenski kratki amaterski filmovi

Novi novi val slobodnjački je kolektiv slovenskih filmaša, a specijalizirao se u produkciji kratkih filmova bez budžeta, koji se jednom godišnje prikazuju na filmskoj reviji Krasni Novi Novi Val. Dok je njihove filmove, koji se međusobno izuzetno razlikuju, teško žanrovski definirati, svi dijele isti osjećaj osveženja i originalnog nekonformizma...

srijeda, 25. srpnja

21.30, *Čarobni klaviri* i kolaž kratkih animiranih filmova uz podlogu Chopinove glazbe

Uz *Čarobni klavir* prikazat će se 11 kratkih filmova, kojima kao podloga također služi Chopinova glazba. To su *Debeli hrčak (Fat Hamster)* Adama Wyrwasa, *Tatin dečko (Papa's Boy)* Leevija Leemettyja, *Mali poštar (Little Postman)* Dorote Kobiela, *Duhovi klavira (Spirits of the Piano)* Magde Osinske, *Tinta (Pl.ink!)* Anne Kristin Berge, *Noćni otok (Night Island)* Salvadora Maldonada, *Papirnat klavir (Paper Piano)* Marianele Maldonado, *Chopinovi crteži (Chopin's Drawings)* Dorote Kobiela, *Fantazija (Fantasia of Duo Suo)*, koju je režirao Skin 3, *Raj za hrčke (Hamster Heaven)* Paula Bolgera te *Strašilo (Scarecrow)* Przemysława Anusiewicza i Janusza Martyna.

četvrtak, 26. srpnja

21.30, Hrvatski kratki igrani filmovi 3

Životinjsko carstvo, Igor Šeregi, 16'; *Ivo*, Nikola Strašek, 26'; *Prva dama Dubrave*, Barbara Vekarić, 20'

petak, 27. srpnja

21.30, *Đakovački rezovi*, kolaž kratkih etnografskih filmova

Treća po redu manifestacija *Đakovački rezovi* održana je od 26. do 30. lipnja 2012. godine kao uvod u 46. *Đakovačke vezove*. Okosnicu programa činio je 9. međunarodni Etno film festival Srce Slavonije, koji svake godine predstavlja brojne etnografske filmove slabije poznatih kinematografija. Srce slavonije predstaviti će se četirima filmovima: *Lovci na med*, Lotta Granbom, Švedska, 14'; *Mrtva noć*, Branko Ištvančić, Hrvatska, 27'; *Čađavi dječak*, Maung Okkar, Mijanmar / Njemačka, 11' te *Budućnost iz šalice*, Zeynep Devrim Gürsel, Turska, 22'.

subota, 28. srpnja

21.30, Hrvatski kratki igrani filmovi 4

Izvan sezone, Dijana Bolanča, 15'; *Jedan*, Matija Radeljak, 15'; *Slon*, Dalija Dozet, 12'; *Rastanak 2*, Irena Škorić, 22'

Saturday, July 21

22.30, *Amo-tamo*, selection of short animated films by Ivana Guljašević

To the joy of parents and children alike, after the traditional spectacular fireworks display, there won't be time for bed but for a selection of short animated films for children where we can find out everything about the Sockeater, the Little Dreamer, the love of a fly, where Prasko the Spider found an ideal home, how three horrible dragons live, and many many more things.

Sunday, July 22

21.30, Croatian shorts 1

Iris, Andrija Mardešić, 29'; *Gnats, Ticks, Bees*, Hana Jušić, 30'

Monday, July 23

21.30, Croatian shorts 2

Weekend, Goran Ribarić, 9'; *Father*, Ivica Mušan, 12'; *Chilin'*, Luka Rukavina 15'; *Rom kom*, Zvonimir Rumboldt, 36'

Tuesday, July 24

21.30, 9. doFuraj svoj film, short amateur films / New New Wave 2, Slovenian short amateur films

New New Wave is made up of Slovenian freelance filmmakers and it specializes in no-budget short films production. These films are screened annually at the Beautiful New New Wave Film Revue. While their films, which are all very different, are difficult to define in terms of genre, they all share the same sense of refreshment and original nonconformism...

Wednesday, July 25

21.30, *Magic Piano* and a selection of short animated films accompanied by Chopin

Apart from *Magic Piano*, 11 short films accompanied by Chopin will be screened. These are: *Fat Hamster* by Adam Wyrwas, *Papa's Boy* by Leevi Leemetty, *Little Postman* by Dorota Kobiela, *Spirits of the Piano* by Magda Osinska, *Pl.ink!* by Anne Kristin Berge, *Night Island* by Salvador Maldonad, *Paper Piano* by Marianele Maldonado, *Chopin's Drawings* by Dorota Kobiela, *Fantasia of Duo Suo* directed by Skin 3, *Hamster Heaven* by Paul Bolger and *Scarecrow* by Przemyslaw Anusiewicz and Janusz Martyn.

Thursday, July 26

21.30, Croatian shorts 3

Animal Kingdom, Igor Šeregi, 16'; *Ivo*, Nikola Strašek, 26'; *First Lady of Dubrava*, Barbara Vekarić, 20'

Friday, July 27

21.30, *Đakovački rezovi*, selection of short ethnographic films

The third *Đakovački rezovi (Đakovo Cuts)* event took place from June 26 – 30, 2012 as an introduction to the 46th *Đakovo vezovi (Đakovo Embroidery)*. The programme was based on the 9th International Ethno Film Festival – the Heart of Slavonia which each year presents a number of ethnographic films from lesser known film industries. The Heart of Slavonia will present itself with four films: *The Honey Hunting*, Lotta Granbom, Sweden, 14'; *The Night of the Dead*, Branko Ištvančić, Croatia, 27'; *Charcoal Boy*, Maung Okkar, Myanmar / Germany, 11'; *Coffee Futures*, Zeynep Devrim Gürsel, Turkey, 22'

Saturday, July 28

21.30, Croatian shorts 4

Out of Season, Dijana Bolanča, 15'; *One*, Matija Radeljak, 15'; *Elephant*, Dalija Dozet 12'; *Farewell 2*, Irena Škorić, 22'

DoFURAJ SVOJ FILM!

bring your own film!



doFuraj svoj film! revija je kratkog amaterskog filma koja se već devetu godinu zaredom odvija kao jedan od popratnih programa Festivala igranog filma u Puli. Podsjetimo se da je natečaj prvotno nastao s idejom da filmskim početnicima osigura prve filmske korake omogućujući im prikazivanje i svojevrsnu promociju uradaka.

Ovogodišnji deveti po redu natječaj za najbolji kratki amaterski film zaključen je 1. lipnja. Prijaviti su se mogli svi zainteresirani s uratkom u trajanju do 1 minute, a jedan autor mogao je sudjelovati s najviše dva filmska uratka.

Filmovi uvršteni u natjecateljski program natječu se za nagrade: Najbolji film (ili najbolja ideja) po glasovima žirija i Najbolji film po glasovima publike, gdje pobjednika odabiru posjetitelji stranice www.max.tportal.hr online glasovanjem. Najbolji film po odluci žirija, koji je sastavljen od strane organizatora, bit će proglašen na završnoj večeri 59. festivala igranog filma u Puli, kad će autor primiti nagradu u pulskoj Areni pod zvjezdanim nebom! Nagrade dodjeljuje Hrvatski Telekom – partner Festivala!

Kratak podsjetnik tko je sve *furao* svoj film i *odfurao* nagrade prethodnih godina:

2004. – **Noge** Dejan Dragaš

2005. – **Standardna priča** Marin Lukanović

2006. – **Jeu** Jasna Božić

2007. – **Pioggia inattesa** Arminio Grgić

2008. – **The Band** Ena Čupić, Lucija Dobranić, Mia Tadić i Marko Delić; učenici 6. razreda OŠ Horvati

2009. – **Radnička klasa** Luka Kivela

2010. – **Transemocije** Sendi Salmani, Marko Čabov, Bruno Marin i Peter Bohte

2011. – **Vjera u život** David Bagarić

doFurajsvoj film! is a short amateur film revue which has been taking place for nine consecutive years as one of the sidebar programs of the Pula Film Festival. Let's remind ourselves that the original idea behind this competition was to ensure that film beginners take their first steps and present and promote their works. This year's ninth consecutive call for entries closed on June 1st. All the authors with a film lasting up to one minute could apply and one author could participate with up to two works.

Films selected for competition compete for the following awards: Jury Award for Best Film (or Best Idea) and Audience Award for Best Film (visitors decide on the winner casting their vote at max.tportal.hr). The winner of the Jury Award (the jury is composed by the organizer) will be announced at the closing night's ceremony. The author will receive an award at the Arena under the starry sky! Awards are granted by Croatian Telekom – partner of the Festival!

A short reminder on who brought their film and went home with a prize previous years:

2004 – **Legs** Dejan Dragaš

2005 – **A Typical Story** Marin Lukanović

2006 – **Jeu** Jasna Božić

2007 – **Pioggia inattesa** Arminio Grgić

2008 – **The Band** Ena Čupić, Lucija Dobranić, Mia Tadić, and Marko Delić; 6th grade, Elementary School Horvati

2009 – **Working Classa** Luka Kivela

2010 – **Transemotions** Sendi Salmani, Marko Čabov, Bruno Marin, and Peter Bohte

2011 – **Belief in Life** David Bagarić



8. RADIONICA IZRADE FILMA PULSKA FILMSKA TVORNICA

8th Pula Film Factory Filmmaking Workshop

Pulska filmska tvornica i Festival igranog filma u Puli u sklopu radionice omogućavaju deseterici polaznika da steknu znanja iz svih faza stvaranja filma te realiziraju svoj kratkometražni film.

Radionica se sastoji od dva dijela: izrade scenarija, redateljskog koncepta i plana snimanja te izrade filma, što uključuje snimanje, montažu te postprodukciju slike i zvuka.

Prvi dio radionice održan je od 18. do 22. svibnja pod vodstvom redatelja i pedagoga Darija Juričana, s ciljem da se od pristiglih ideja scenarijski, redateljski i produkcijski zaokruže budući filmovi.

Drugi dio radionice, koji se tiče same izrade i postprodukcije filma, održat će se od 20. lipnja do 15. srpnja i vodit će ga stručni tim koji čine snimatelj Dario Radusin, montažer Ivan Štifanić i voditelj produkcije Marko Zdravković-Kunac.

Voditelj radionice: Marko Zdravković-Kunac

Ovogodišnja radionica realizira sljedeće filmove:

Amir Alagić: Poigravanje ili Pokvareni boiler

Humorna crtica o čudljivosti smrti. Petero prijatelja i ne sluti da će netko od njih uskoro biti mrtav. Upoznajući ih, bližimo se odgovoru na pitanje: Tko?

Sanda Letonja-Marjanović: Promjena

Na fešti pored rijeke šesnaestogodišnji Vid sukobljava se s prijateljima oko gitare i djevojke. U pomoć mu dolazi vodena vila, koja ga uvodi u prastara znanja svoga svijeta.

Julijan Božić: Kako pokupiti curu

Šest različitih viđenja kako petnaestogodišnjak pristupa djevojci.

Zorica Višković: Autostopiranje prema sebi

Autorično videopismo sebi u prošlosti. Razmišljanje jedne tridesetogodišnjakinje o razdoblju kada je imala šesnaest godina, kada su igre slobode bile dio svakodnevice.

Martin Kaić Fifić: Znanstveno fantastični svijet

Dokumentarni film o grupi petnaestogodišnjaka, ljubitelja znanstvene fantastike.

Davor Vuković: S koje strane?

Eksperimentalno igrani film koji prikazuje kako se ljudi nose s promjenama vlastita identiteta.

Radionicu financijski podržava Hrvatski audiovizualni centar.

Partneri radionice su Hrvatski filmski savez i MedVid produkcija d.o.o.



Through a filmmaking workshop the Pula Film Factory and the Pula Film Festival enable its ten attendees to gain knowledge in all the phases of film creation and to shoot their short film.

The workshop comprises two parts: scriptwriting, director's concept and shooting plan, and film creation, including shooting, editing, image and sound post-production.

The first part of the workshop took place May 18-22, under the guidance

of film director and pedagogue Dario Juričan, with a view to rounding up future films in terms of directorship, screenplay and production.

The second part of the workshop concerns the creation and post-production of films and it will take place June 20 – July 15, led by a professional team made up of camera operator Dario Radusin, editor Ivan Štifanić and production manager Marko Zdravković-Kunac.

Leader of the workshop: Marko Zdravković-Kunac

The following films will be shot as part of this year's workshop:

Amir Alagić: Playing Tricks or Broken Boiler

A humorous note about the capriciousness of death. Five friends never suspect that one of them will soon be dead. Getting to know them, we get closer to answering the question: Who?

Sanda Letonja-Marjanović: Change

At a party by the river sixteen-year-old Vid gets into an arguments with his friends about the guitar and a girl. A water fairy comes to help him and she lets him in on the ancient wisdom of her world.

Julijan Božić: How to Pick Up a Girl

Six different perspectives on how a fifteen-year-old boy should approach a girl.

Zorica Višković: Hitchhiking Towards Oneself

Author's video letter to herself in the past. A thirty-year-old woman reflects on the time when she was sixteen, when games of freedom formed part of her everyday life.

Martin Kaić Fifić: Science-fiction World

A documentary about a group of fifteen-year-olds, science-fiction enthusiasts.

Davor Vuković: What side?

An experimental narrative film showing how people deal with identity changes.

The workshop is financially supported by the Croatian Audiovisual Centre.

The partners of the workshop are the Croatian Film Association and MedVid produkcija d.o.o.

CINEMANIAC 2012 MISLITI FILM RESEARCH IN PROGRESS

cinemaniac 2012 to think film research in progress

MMC LUKA, Istarska 30, Pula
22. srpnja – 6. kolovoza 2012.

Izložba Cinemaniac predstavlja dugoročnu interdisciplinarnu istraživačku platformu koja propituje veze filma, pokretnih slika i suvremene umjetnosti, a realizirana je u formatu izložbe. Programska platforma *Misliti film*, kao *research in progress*, nastavlja se na dosadašnja iskustva rada s povijesnom baštinom eksperimentalnog filma i suvremenom umjetničkom audiovizualnom produkcijom, radovima koji formiraju specifičan odnos prema ideji filma kao prostora mišljenja filma drugim sredstvima, kritike filmskog aparata, mjesta u kojima se reflektiraju aspekti društva, ideologije, kulture.

SLOBODAN ŠIJAN: Filmski letak
Kustosice: Branka Benčić i Aleksandra Sekulić

Vizualna produkcija radova na papiru u koju pripada *Filmski letak* Slobodana Šijana umjetnička je praksa u kojoj autor eksperimentira s filmskim načinom mišljenja i željom da obuhvati fragmentarni svijet kinematičkih efekata, bilješki i slika. To su nekonvencionalni radovi intertekstualnog karaktera, koji se, odmaknuti od normativne filmske tehnologije, i služeći se različitim istraživačkim pristupima, putem drugih medija – teksta, kolaža, fotografija, videa, referiraju na svijet filma, filmsku kulturu i jezik filma. U umjetnosti avangarde i neoavangarde „film drugim sredstvima“ predstavlja dekonstrukciju konstitutivnih elemenata filma, koji se osamostaljuju kao područje umjetničkog izraza (fotografija, film strip, traka, montaža, projekcija). Želja je da se šira publika upozna s eksperimentalnim filmskim praksama Slobodana Šijana, kao i s promišljanjem filma i kritičkom praksom u umjetnosti toga redatelja.

DAMIR OČKO: On Ulterior Scale
Kustosica: Branka Benčić

Izložba Damira Očka *On Ulterior Scale* obuhvaća niz međusobno povezanih radova koji se razvijaju oko filma *The Moon shall never take my Voice* (2010). Damir Očko uz filmske izvodi niz radova na papiru, vizualne, grafičke materijale, kolaže, skice, crteže, knjige umjetnika, uključujući i tipografsku partituru *opto-fonetičkih* karakteristika. Oni blisko komuniciraju s praksama konkretne i vizualne poezije, umjetničke forme i vrste vizualnog izražavanja koja se formira na rubovima književnosti, vizualnih umjetnosti i grafičkog dizajna. Grafički elementi postaju prostor istraživanja, sredstvo kojim se može nadopuniti razumijevanje i učinak djela i proširiti prostor filmskog izraza kao kompleksne audiovizualne orkestracije.

MMC LUKA, Istarska 30, Pula
July 22 – August 6, 2012

Cinemaniac represents a year-long interdisciplinary research platform which questions the relation between film/moving images and contemporary art and it is realized in the form of an exhibition.

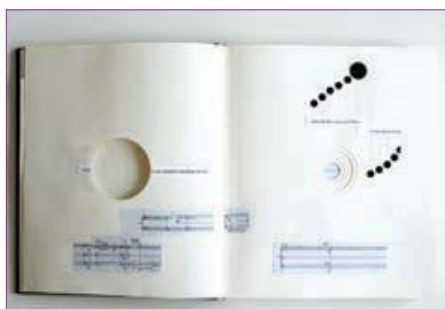
The programme platform *To Think Film*, as research in progress, leans on previous experiences of working with the historical heritage of experimental film and contemporary artistic audiovisual production, on works which form a specific relationship with the idea of film as a space for thinking film by other means, criticism of film, places where social, ideological and cultural aspects reflect.

SLOBODAN ŠIJAN: Film Leaflet
Curated by: Branka Benčić and Aleksandra Sekulić



The visual production of works on paper, the *Film Leaflet* by Slobodan Šijan being part of it as well, represents an art form where artists experiment with a cinematic manner of thinking and a wish to cover the fragmentary world of cinematic effects, notes and images. These are nonconventional works, intertextual in their nature, which, being departed from standard cinematic technology, and taking different research approaches, by means of different media, such as text, collage, photography, and video, refer to the world of film, cinematic culture and language. In the art of the avant-garde and the neo-avant-garde, “film by other means” represents the deconstruction of integral elements of film which become an independent area of film expression (photography, film strip, editing, screening). The intention was to acquaint a wide audience with the experimental cinematic work by Slobodan Šijan as well as with his vision of film and critical practice in his art.

DAMIR OČKO: On Ulterior Scale
Curated by: Branka Benčić



Damir Očko's exhibition *On Ulterior Scale* includes a series of interconnected works developing around the film *The Moon shall never take my voice* (2010). Along with cinematic works, Damir Očko produces a series of works on paper, various visual, graphic material, collages, sketches, drawings, artists' books, including a typographic score of *optophonetic* characteristics. His works closely communicate with the practices of concrete and visual poetry, an artistic form and kind of visual expression coming to life on the margins of literature, visual arts and graphic design. Their graphic elements become a

space to be explored, a means of expression that is both autonomous and complementary, and that can complete the understanding and effect of the work and widen the space of cinematographic expression as a complex audiovisual orchestration.

IZLOŽBA EXHIBITION



Jagoda Kaloper Autoportreti

Muzej suvremene umjetnosti Istre / Museo d'Arte contemporanea dell'Istria

Sv. Ivana 1, Pula

24. srpnja – 5. kolovoza 2012.

Izložba *Autoportreti* predstaviti će autoportrete Jagode Kaloper nastale od 1977. do 2012. godine. Jagoda Kaloper u svojoj je umjetnosti zarana počela s onim što karakterizira umjetnost našeg vremena, odnosno s preispitivanjem i bilježenjem vlastitog psihofizičkog stanja te njegovih promjena uvjetovanih utjecajem životne sredine i vremenskom prolaznosti. Autoportreti, rađeni krajem sedamdesetih godina, nastali su izravnim prislanjanjem autoričina lica i tijela na fotokopirni aparat te su otisnuti na xerox papire u prirodnoj veličini. Radilo se o sugestivnom i rezolutnom odgovoru na javnu percepciju lika prelijepe filmske glumice, preispitivanju odnosa privatno – javno, ali je ujedno to bila i autoričina potraga za vlastitim identiteom.

Drugi ciklus portreta predstavljaju uvećani *stillovi* uzeti iz videozapisa nastalih u posljednjih desetak godina, kada je Jagoda malom digitalnom kamerom bilježila svoje odraze u ogledalu i tako dokumentirala prolaznost, koje je i te kako svjesna i iza koje u potpunosti stoji. Nema nostalgije i nema bijega u prošlost.

Posljednja su serija autoportreta zastupljenih na ovoj izložbi slike, ponovno kadrovi iz Jagodinih filmova, ovaj put interpretirani autoričnim slikarskim rukopisom i s iskustvom vremenskog odmaka. Jagoda Kaloper u ovim trima serijama portreta progovara o prolaznosti života, entuzijazmu mladosti, otuđenoj sadašnjosti, o statusu, ulozi i percepciji žene, o odnosu javnog i privatnog... Premda se sva ta pitanja jasno iščitavaju u ovome autoričinu opusu, u gotovo pola stoljeća autoportretnog stvaralaštva kao konstanta izlazi jedino ljepota. Ljepota mlade glumice i umjetnice postupno se mijenja ljepotom zrele žene čiji je životni i umjetnički put bio posut humanošću te visokim moralnim i etičkim načelima, koji su joj pomogli u formiranju umjetničke aure koja je jednako zračila u njenim kreativnim počecima kao što zrači i danas.

Mladen Lučić



Jagoda Kaloper Self-portraits

Museum of Contemporary Art of Istria / Museo d'Arte contemporanea dell'Istria

Sv. Ivana 1, Pula

July 24 – August 5, 2012

The exhibition *Self-portraits* will present Jagoda Kaloper's self-portraits created from 1977 to 2012. In her art Jagoda Kaloper started early with what is characteristic of art in our times, i.e. questioning and registering one's own psychophysical condition and its changes conditioned by social environment and the passage of time. The author made her self-portraits in late seventies leaning her face and body against a copy machine and printing them on xerox paper in natural size. This was a suggestive and resolute response to the public perception of the beautiful screen actress, questioning of the relationship between the private and the public, but at the same time author's search for her own identity.

The second self-portraits cycle is represented by enlarged stills from videos created in the last ten years, when Jagoda registered her reflections in the mirror with a digital camera and thus documented physical transience, of which she is fully aware. There is no nostalgia and no escape to the past.

The exhibition's final self-portrait series presents paintings, i.e. frames from Jagoda's films, interpreted by author's painter's handwriting and with some detachment. With these three series Jagoda Kaloper tackles the transience of life, enthusiasm of youth, alienated presence, the status, role and perception of women, the relationship between the public and the private... Although all these three questions are evidently present in this opus, the only constant of almost half a century of self-portraits is beauty. The beauty of a young actress and artist is gradually transformed into the beauty of a mature woman whose life and artistic path have been filled with humanity and high moral and ethical principles which helped her form an artistic aura which radiated at the beginning of her creative work just like it radiates now.

Mladen Lučić

IZLOŽBA EXHIBITION

Kerry Brown

Cinematic Stills

Galerija Makina, Kapitolinski trg 1, Pula
20. srpnja – 18. kolovoza 2012.

Kerry Brown, Novozelandski s adresom u južnom Londonu, radi diljem svijeta kao jedan od vodećih filmskih fotografa. Proteklih 18 godina radio je na različitim međunarodnim produkcijama, uključujući epske filmove *Robin Hood* i *Prometej* Ridleyja Scotta, *Uvjete predaje*, *Sve o jednoj djevojci*, *Bel Ami* te nadolazeći redateljski debi Dustina Hoffmana *Kvartet*.

Kerry se upoznao sa svijetom fotografije kao mladi profesionalni skateboarder. Počeo je fotografirati svoje kolege, a radovi su mu vrlo brzo objavljeni u *American Skateboarder Magazine*u. Zatim otpočinje karijeru fotografa dokumentirajući mlade modne dizajnere u Aucklandu i post-punk glazbenu scenu. Za naslovnicu časopisa *Rip it Up*, novozelandskoga *Rolling Stonea*, snimao je U2, Nicka Cabea i Siouxsie & the Banshees.

Imao je okoza prepoznatljive slike pa je tako postao redatelj videospotova. Režirao je više od 50 spotova, a onaj za pjesmu *Four Seasons In One Day* grupe *Crowded House* smatra se klasikom devedesetih. Dakako, Kerry je naginjao igranim filmovima. Prvi film na kojem je radio kao fotograf bila je legendarna drama o Maorima *Billi jednom ratnici*. Ovaj je nezaboravan film proslavio svojega redatelja, glavne glumce i Kerryja koji otada radi u Europi, Sjevernoj Americi i Africi. Uz posao filmskog fotografa bavi se i snimanjem video brošura i DVD dodataka.

«Fotoaparat mi je u ruci cijeli radni život», kaže Kerry. «Vjerujem da je moja glavna snaga raznolikost – radim u glazbenoj, modnoj i marketinškoj industriji, na dokumentarnim i igranim filmovima. Svaka je fotografija natopljena ovim bogatim iskustvom. Smatram da je ključ pronalazak prepoznatljive slike, potraga i hvatanje presudnog trenutka. Snimam fotografije koje prenose glumčevu izvedbu i koje pričaju priču.»

Kerry naglašava kako mu je rad u modnoj industriji, na televiziji, u glazbenoj industriji te na niskobudžetnim filmovima osigurao obuku od neprocjenjive vrijednosti za snimanje na velikim studijskim filmovima.

«Naučio sam iz iskustva. Uvijek je važno ostvariti dobar odnos s redateljem i producentom, s glumcima i s direktorom fotografije. Vrijedan sam i pošten tip koji voli fotografiju i film. To dokazujem sa svakim novim filmom.»

Kada ne radi na filmu, Kerry radi na likovnim projektima sa svojom ženom, multimedijalnom umjetnicom Rosannom Raymond, te uživa u društvu, odnosno podnosi društvo, svojih teenejdžera Salvadora i Malije.



Kerry Brown

Cinematic Stills

Galerija Makina, Kapitolinski trg 1, Pula
20. July – 18 August 2012.

New Zealand-born, South London-based, regularly working all over the world, Kerry Brown is one of the world's leading unit photographers. Kerry has worked on a great variety of international films over the last 18-years. These include the Ridley Scott epics *Robin Hood* and *Prometheus*, *The Proposition*, *An Education*, *Bel Ami* and Dustin Hoffman's forthcoming directorial debut, *Quartet*.

Kerry's introduction to the world of photography came about as a teenage pro' skateboarder. He started photographing his teammates and it wasn't long before his work was being published in *American Skateboarder Magazine*. Kerry then began to focus on photography as a career and he started documenting Auckland's young fashion designers and post-punk music scene. Covering local then international bands found Kerry shooting the likes of U2, Nick Cave and Siouxsie & the Banshees for the cover of *Rip it Up*, New Zealand's *Rolling Stone*.

His eye for an iconic image led to him becoming a director of pop videos: Kerry has directed more than 50 videos and his video for *Crowded House's Four Seasons In One Day* is widely regarded as a '90s classic. Naturally, Kerry gravitated towards feature films: his first unit photographer job was on the seminal Maori drama *Once Were Warriors*. This striking feature launched its director, lead actors and Kerry and since then he has worked in Europe, North America and Africa. Alongside working as a unit photographer, Kerry also shoots EPKs and DVD extras.

"I've had a camera in my hand all my working life," says Kerry. "I believe my key strength is my diversity – I've worked in music, fashion, advertising, documentaries and feature films – and every picture I take is informed by these varied experiences. To me, whatever I'm photographing, it's all about finding that iconic image, searching for and capturing the decisive moment. I take photographs that capture an actor's performance and tell stories."

Kerry emphasises that his long apprenticeship in fashion, TV, music and low-budget films provided invaluable training for the major studio films he now shoots.

"I learnt the hands-on way and always place a big emphasis on forming good relationships with directors and producers, actors and DOPs. I'm a hard working, straight up guy that loves photography and cinema. This has been proven in film after film."

When not working on films Kerry collaborates on visual arts projects with his wife, the multi-media artist Rosanna Raymond, and enjoys (endures) the company of his teenage children Salvador and Malia.

SOLARNO SVJETSKO KINO

Solar World Cinema



Povezivanje Europe s filmom i održivom energijom

Solarno svjetsko kino putujuće je mobilno kino na otvorenom koje se u potpunosti napaja solarnom energijom. Turneja solarnog kina prekogranični je projekt koji surađuje s partnerima poput filmskih festivala, filmskih škola, nevladinih organizacija te s individualnim inicijativama. Ovaj projekt osnažuje gospodarsku i socijalnu koheziju među svojim sudionicima, promiče kulturnu raznolikost kroz film, potiče uporabu održive energije te stvara europsku i svjetsku mrežu u kojoj svi partneri imaju koristi te mogu uzajamno učiti i crpiti snagu.

O Solarnom kinu

Solarno kino potječe iz Nizozemske, ima vlastiti solarni sustav napajanja s tri solarna panela na krovu kombija, a za vožnju se koristi električnom energijom ili biogorivom. Solarnom energijom također se napaja sva audiovizualna oprema potrebna za održavanje filmske projekcije. Samo pola sata pripreme za filmsko platno i zvučnu opremu, na nekoj neobičnoj lokaciji, i sve je spremno za noćni filmski doživljaj na otvorenom. Solarno kino nudi alternativan i zabavan način promoviranja uporabe prirodnih resursa.

Solarno kino i Festival

Mobilno solarno kino dio je Festivala već treću godinu zaredom. Putujući kroz razne kampove, turistička naselja, igrališta, gradske parkove i trgove Pule, pulski turisti i usputni prolaznici gledaju zanimljiv filmski program.

Ove godine solarno kino odvodi Festival u male istarske gradove. Polazišna točka ostaje u Puli u Kulturnom centru Rojc, a zatim turneja nastavlja dalje: Barban, Labin, Premantura, Fažana i Savičenta. Turisti i lokalno stanovništvo imat će priliku uživati u toplim ljetnim večerima uz selekciju kratkih ekoloških filmova i jedan cjelovečernji nacionalni film. Barban ugošćuje film *Koko i duhovi* redatelja Daniela Kušana, Labin i Fažana pogledat će film *72 dana* redatelja Danila Šerbedžije, a Premantura i Savičenta prisjetit će se *Maršala* redatelja Vinka Brešana. Prikazujući nacionalni film, nastojimo približiti Festival ljudima koje put neće nastaviti u Pulu te onima koji možda još nisu otkrili čari Festivala i dobrog filma.

Linking Europe to Film and Sustainable Energy

Solar World Cinema is a travelling mobile open-air cinema powered by solar energy. The solar cinema tour is a cross-border project with partners such as film festivals, film schools, non-governmental organizations, and individual initiatives. The project strengthens economic and social cohesion between its participants; it promotes cultural diversity through film, and encourages the use of sustainable energy. Moreover, it creates new European and world networks from which all the partners can benefit and where they can exchange knowhow and draw strength.

About Solar Cinema

Solar Cinema originates in the Netherlands. It has its own solar system with three solar panels on the roof of a van which runs on electric power or biofuel. All audio-visual electronic equipment necessary for film screenings is solar powered. In just half an hour Solar Cinema can have its screen and sound system ready for an open-air night screening at any unusual location. Solar Cinema offers an alternative and fun way of promoting the use of natural resources.

Solar Cinema and the Festival

The mobile solar cinema has been part of the Festival for the 3rd consecutive year. Travelling through Pula's camps, tourist resorts, sports grounds, city parks and squares, tourists and occasional passers-by can enjoy an interesting film programme.

This year's solar cinema introduces the Festival to smaller towns of Istria. The tour starts at Pula's Rojc Cultural Centre as usual and then moves to Barban, Labin, Premantura, Fažana, and Savičenta. Tourists and local people alike will have an opportunity to enjoy warm summer nights with a selection of environmental shorts and one full-length national film. Daniel Kušan's *Koko and the Ghosts* will screen in Barban, Danilo Šerbedžija's *72 Days* in Labin and Fažana, and Vinko Brešan's *Marshal Tito's Spirit* in Premantura and Savičenta. Showcasing national

films, we are trying to bring the Festival closer to people who will not stop in Pula and to those who may not have yet discovered the charms of the Festival and good films.

