

Pulski  
filmski  
festival

72. Pulski filmski festival održava se pod visokim pokroviteljstvom  
predsjednika Republike Hrvatske Zorana Milanovića

The 72<sup>nd</sup> Pula Film Festival is being held under the high patronage of Zoran Milanović,  
the President of the Republic of Croatia

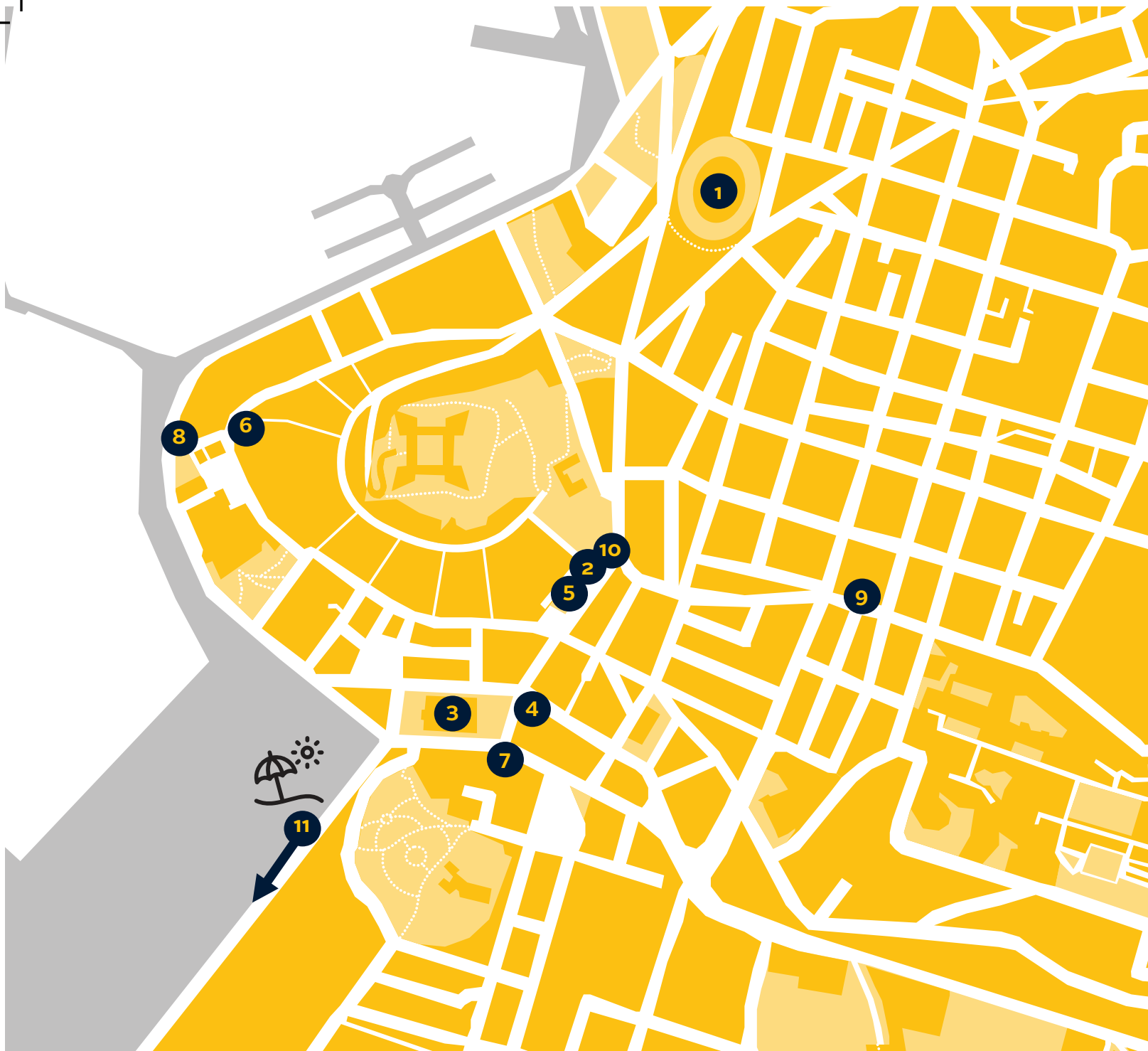
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## LOKACIJE / VENUES

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|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

# TKO JE TKO WHO IS WHO

72.

**VIJEĆE PULSKOG FILMSKOG FESTIVALA** PULA FILM FESTIVAL COUNCIL  
Nina Obuljen Koržinek (**predsjednica** president), Krešimir Partl, Boris Miletić, Peda Grbin, Christopher Peter Marcich, Robert Šveb, Jasna Nanut, Ksenija Marinković, Hrvoje Osvadić, Vladimir Torbica, Valter Boljunčić, Emina Popović Sterpin, Nikola Milat

**UPRAVNO VIJEĆE JAVNE USTANOVE PULA FILM FESTIVAL**  
**BOARD OF DIRECTORS OF THE PULA FILM FESTIVAL PUBLIC INSTITUTION**  
Nikola Milat (**predsjednik** president), Doris Pakković, Nataša Ilić Agatić, Sergej Turčinov, Suzana Požgaj

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**UMJETNIČKI RAVNATELJ** ARTISTIC DIRECTOR Danijel Pek

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**VODITELJICA PROGRAMA PULA PRO** PULA PRO PROGRAMME MANAGER Selma Mehadžić

**SELEKTORICE PROGRAMA PULICA** PULICA PROGRAMME SELECTORS  
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**SELEKTORICA STUDENTSKOG PROGRAMA** STUDENT PROGRAMME SELECTOR Valentina Lisak

**PRODUCENTICA** PRODUCER Tina Zenzerović

**POSLOVNA TAJNICA** BUSINESS ASSISTANT Sanela Pliško

**FINANCIJE** FINANCE Tamara Brščić (**voditeljica** manager), Tatjana Krajcar Radović (**asistentica** assistant)

**KOORDINATOR FILMSKOG I GLAZBENOG PROGRAMA** FILM AND MUSIC PROGRAMME COORDINATOR Simon Furčić

**KOORDINATOR STUDENTSKOG I PULA PRO PROGRAMA** STUDENT AND PULA PRO PROGRAMMES COORDINATOR Antonio Piljan

**KOORDINATORI STUDENTSKOG PRO PROGRAMA** STUDENT PRO PROGRAMMES COORDINATORS  
Noa Nikolić, David Uranjek, Tibor Vukelić

**IZVRŠNA PRODUCENTICA PULA PRO PROGRAMA** PULA PRO PROGRAMME EXECUTIVE PRODUCER Nerma Mehadžić

**KOORDINATORICA PROGRAMA PULA U GOSTIMA** PULA TRAVELS PROGRAMME COORDINATOR Nataša Šimunov

**ODNOSI S JAVNOŠĆU I PRESS URED** PUBLIC RELATIONS AND PRESS OFFICE Mija Pavliša (**voditeljica** manager), Tina Barbarić (**asistentica** assistant), Sonja Barbarić (**suradnica za društvene mreže** social media associate), Priredba (**crveni tepih** red carpet), Boško Picula (**moderator konferencija za medije i kritičarskih duela** press conferences and critics' duels moderator), Ljubo Lasić (**voditelj razgovora s autorima** host of conversations with authors), Luka Mihovilović (**najave programa u Areni** programme announcements at the Arena)

**VODITELJICA PROMOCIJE, OGLAŠAVANJA I MEDIJSKOG POKROVITELJSTVA**  
PROMOTION, ADVERTISING, AND MEDIA SPONSORSHIP MANAGER Sara Karan

**KOORDINATORICA VIDEOPRODUKCIJE** VIDEO PRODUCTION MANAGER Ida Skoko

**FOTOGRAFI** PHOTOGRAPHS Manuel Angelini, Damir Bošnjak, Duško Marušić Čiči, Srećko Niketić, Slaven Radolović, Valter Zanco, Tanja Draškić Savić (**urednica fotografija** photo editor)

**PRODUKCIJA VIDEO SADRŽAJA** VIDEO CONTENT PRODUCTION Izvan Fokusa

**VIZUALNI IDENTITET** VISUAL IDENTITY Studio Sonda

**VODITELJICA MARKETINGA** MARKETING MANAGER Sandra Petrović Dishpalli

**VODITELJICA SPONZORSTVA** SPONSORSHIP MANAGER Marina Majetić

**URED ZA GOSTE** HOSPITALITY Barbara Sintić Uhač (**voditeljica** manager), Adis Burić, Gordana Trajković (**asistentice** assistants), Petra Blašković, Vanessa Biljan (**koordinatorice festivalskih gostiju** festival guest coordinators)

**PROTOKOL I OPĆI POSLOVI** PROTOCOL AND GENERAL AFFAIRS Suzana Požgaj (**voditeljica** manager), Marijana Dabo Percan (**asistentica** assistant)

**PRODAJA** SALES Jasmina Joldić (**voditeljica prodaje** sales manager), Maja Savić (**asistentica voditeljice prodaje** sales manager assistant)

**VODITELJ TEHNIKE** TECHNICAL PRODUCTION Sergej Turčinov

**VODITELJ POZORNICE I MONTAŽE** STAGE AND ASSEMBLY MANAGER Davor Raste

**VODITELJ PROJEKCIJA U ARENI ARENA** SCREENINGS MANAGER Miodrag Flego

**INSPICIJENT** STAGE MANAGER Patrik Lazić

**ZVUK I SVJETLO** SOUND AND LIGHTING IDD Production

**SLIKA** IMAGE AV INSTALL

**VODITELJICA FESTIVALSKEG CENTRA** FESTIVAL CENTRE MANAGER Kristina Nefat

**SCENOGRAFINJE FESTIVALSKEG CENTRA** FESTIVAL CENTRE DESIGNERS Katja Kliba, Petra Pletikos

**IT-PODRŠKA** IT SUPPORT Damjan Bišić

**INTERNETSKA STRANICA** WEB PAGE IdeaX



# UVODNA OBRAĆANJA

## INTRODUCTIONS

# MINISTRICA KULTURE I MEDIJA REPUBLIKE HRVATSKE

MINISTER OF CULTURE AND MEDIA

DR. SC. NINA OBULJEN KORŽINEK



Pred nama je 72. izdanje Pulskog filmskog festivala, manifestacije u čijem su središtu film i publika koju filmski umjetnici svojim stvaralaštvom nastoje privući i angažirati. Osim što prekrasna Pula u vrijeme Festivala postaje grad filmskih susreta, riječ je o mjestu koje predstavlja dinamičnu pozornicu za promociju hrvatskog filma. U najljepšem kinu na svijetu prikazuju se hrvatski filmovi, uključujući brojne koprodukcije, čime se jača pozicija Hrvatske na međunarodnoj filmskoj karti i ujedno potiče stvaralaštvo, prenosi znanje i nadahnjuju generacije umjetnika čije vrijeme tek dolazi.

Hrvatska filmska industrija doživljava kontinuirani rast, a pokazuje to i rast visokokvalitetnih produkcija međunarodno prepoznatih od strane stručnjaka i publike. Posljednjih godinu dana svi smo sa velikim zanimanjem pratili kako kratkometražni igrani film *Čovjek koji nije mogao šutjeti* stječe planetarnu prepoznatljivost kao iznimno kvalitetan umjetnički rad. Osvojivši najvažnije filmske nagrade te nominaciju za Oscara, Hrvatsku je ovaj kreativni tim ucrtao na kartu filmskog svijeta, učinio mnogo za promociju naših umjetnika i naše zemlje.

Istodobno, bio je to još jedan dokaz da Hrvatska posjeduje velike talente i da se višestruko vraća svako ulaganje u kvalitetni kulturni sadržaj, bilo kroz potporu proizvodnji, potporu unapređenju poslovanja, ulaganje u prateću infrastrukturu, širenje distribucijske mreže, digitalizaciju ili kroz promociju na domaćem i globalnom planu.

Kako bismo pružili podršku umjetnicima, svjesni gospodarske situacije i slijedom toga otežanih uvjeta rada, ove smo godine osigurali dodatna sredstva za potporu filmskim projektima koji zbog utjecaja inflacije na troškove proizvodnje nisu mogli biti dovršeni. S obzirom na kompleksnost audiovizualnog stvaralaštva i iznimnu važnost potpore profesionalcima, zakonskim smo izmjenama uveli i novi izvor financiranja razvoja i proizvodnje hrvatskih audiovizualnih djela kroz mogućnost investiranja uplaćenih fiskalnih davanja u nova audiovizualna djela, a sve kako bi industrija ostala vitalna i konkurentna.

Na Pulskom se filmskom festivalu svake godine hrvatska filmska produkcija predstavlja kao kreativna, dinamična i otporna industrija, spremna za daljnji razvoj, međunarodno djelovanje i širenje kulturnog utjecaja izvan naših granica. Arena u festivalskom tjednu postaje središnje mjesto kreativnog pripovijedanja, poticanja novih talenata, ali i privlačenja međunarodnih profesionalaca i partnera. Program Pula PRO namijenjen profesionalcima iz industrije svake je godine sve bogatiji i relevantniji te autorima projekata uz radioničke programe nudi brojne mogućnosti predstavljanja i podrške daljnjem razvoju projekata, umrežavanja, razmjene iskustava i panel diskusija iznimno važnih za analizu trenutnog stanja i planiranje budućih razvojnih koraka industrije.

U nekoliko prethodnih izdanja Festivala uvođenje dobro osmišljenih programskih promjena privlači veći broj gledatelja i sudionika koji baš na ovom mjestu žele predstaviti svoj višegodišnji trud i rad. Drago mi je što je poseban fokus festivalskog programa stavljen na hrvatske filmske umjetnike u usponu jer je privlačenje mladih generacija gledatelja i umjetnika od iznimne važnosti. Mladim glumicama i glumcima kroz uvođenje programa *Prvi put na filmu* pružit će se sjajna prilika predstavljanja široj javnosti i audiovizualnom sektoru u nadi da će Pulu doživjeti kao važno mjesto u njihovoj budućoj karijeri.

Uvjerena sam da će i ove godine Pulski filmski festival potvrditi status jednog od glavnih filmskih događanja u ovom dijelu Europe te da će publika, neovisno o dobi i preferencijama, dobiti priliku vidjeti sjajne domaće, regionalne i međunarodne filmove na brojnim impresivnim lokacijama. Od velikog broja prijavljenih filmova za sudjelovanje u programu Festivala, odabrani igrani, dokumentarni i animirani filmovi u glavnom, kao i u svim ostalim programima Festivala pronaći će svoju publiku kroz promicanje važnih društvenih tema te kulturnog i umjetničkog identiteta Hrvatske i Europe. Svima želim uspješan, vibrantan Festival i povrh svega zadovoljnu i angažiranu publiku!

We are coming up to the 72nd edition of Pula Film Festival, an event focusing on film and the audience who filmmakers try to attract and engage with their work. Other than the beautiful city of Pula turning into a place of gathering during the Festival, it is also a dynamic stage for the promotion of Croatian film. The most beautiful cinema in the world is the location for screening Croatian films, including many co-productions, which strengthens Croatia's position on the global film map and stimulates creativity, transfers knowledge, and inspires generations of artists whose time is yet to come.

The Croatian film industry is experiencing continued growth, shown also by the growth of high-quality productions internationally recognised by experts and audiences. Over the last year, we were all eagerly watching the short film *The Man Who Could Not Remain Silent* gain global recognition as a work of art of exceptional quality, and win the most important film awards and an Oscar nomination. The creative team behind this film has put Croatia on the global film map and has done a lot for the promotion of our artists and our country.

At the same time, it was yet more proof that Croatia has great talent and that investing in quality cultural content, either through production support, support for improving business activities, investing in supporting infrastructure, expanding the distribution network, digitalisation, or promotion in Croatia or globally, pays off manyfold.

To support artists, and being aware of the economic situation and consequent work in difficult conditions, this year we have secured additional funds for supporting film projects that could not be completed due to the impact of inflation on production costs. In view of the complexity of audiovisual works and the utmost importance of supporting professionals, we have amended the legislation and introduced a new source of financing the development and production of Croatian audiovisual works through the possibility of investing paid fiscal charges into new audiovisual works, all to have the industry remain resilient and competitive.

Every year at Pula Film Festival, Croatian film production is presented as a creative, dynamic, and resilient industry, ready for further development, international activity, and expanding its cultural influence beyond our borders. During the Festival week, the Arena becomes the central place for creative storytelling, fostering new talent, but also attracting international professionals and partners. The Pula PRO Programme is aimed at industry professionals and is increasingly abundant and relevant every year, offering authors workshop programmes, as well as numerous possibilities to present their projects and gain support for their further development, to network, exchange experiences, and participate in panel discussions of the greatest importance for the analysis of the current situation and planning future practical development of the industry.

Several previous editions of the Festival have introduced well-designed programme changes that have attracted larger audiences and participants who want to present their work and effort of many years right here in Pula. I am pleased that the Festival programme focuses specifically on emerging Croatian film artists, as attracting the younger generations of viewers and artists is of paramount importance. The introduction of the *First Time on Film* Programme will allow young actors and actresses to be presented to a wider audience and the audiovisual sector, in the hope that they will see Pula as an important place in their future careers.

I am convinced that this year Pula Film Festival will reaffirm its status as one of the main film events in this part of Europe and that the audience, regardless of age and preference, will get a chance to see great Croatian, regional, and international films at the numerous impressive locations. Of the large number of films submitted for the Festival's programme, the selected live action, documentary, and animated films in the Main Programme, as well as in all other programmes, will find their audience through promoting important social themes, as well as the cultural and artistic identity of Croatia and Europe. I wish everyone a successful, vibrant Festival and most of all a happy and engaged audience!

# ŽUPAN ISTARSKE ŽUPANIJE

ISTRIA COUNTY PREFECT

BORIS MILETIĆ



S vedrinom i punim optimizmom očekujemo 72. izdanje najvećeg i najvažnijeg filmskog festivala u zemlji tijekom kojega ćemo i ove godine uživati u recentnim hrvatskim produkcijama, koprodukcijama i naslovima europske kinematografije u Međunarodnom programu.

Istarska županija je regija s bogatom poviješću u kojoj se spajaju tradicija, kultura i suvremenost, a filmski festival, svojim održavanjem u povijesnom ambijentu Rimskog amfiteatra u Puli, stvara jedinstvenu atmosferu u kojoj se filmovi gledaju kao zabava, ali i kao ogledalo društva, te su kreatori dijaloga i pokretači promjena. Film je moćan medij koji nas povezuje, nadahnjuje i otvara vrata novim svjetovima i perspektivama. U vremenu ubrzanih društvenih promjena i globalnih izazova, važnost kulture, a posebice filma, neupitna je. Film kao umjetnička forma potiče nas na promišljanje o složenosti ljudskih odnosa, identitetu i zajedništvu, a upravo je Pulski festival prostor dijaloga, edukacije, kreativnosti i umrežavanja svih sudionika filmske industrije. Ove godine posebno ističem važnost suradnje zajednice, kulturnih institucija, umjetnika i svih uključenih dionika u organizaciju Festivala, jer je njihova predanost i profesionalnost temelj uspjeha. Stoga vjerujem da će ovogodišnje izdanje donijeti mnoštvo nezaboravnih filmskih doživljaja.

Festival prije svega čine ljudi. Zahvaljujem svim autorima, producentima, filmskim djelatnicima, festivalskim gostima, organizatorima i volonterima, koji su svojim radom i zalaganjem omogućili da Istarska županija i ove godine zasja kao svjetionik filmske umjetnosti. Zahvaljujem i svim gledateljima koji, svojim dolaskom i podrškom festivalskoj ponudi, doprinose stvaranju jedinstvene atmosfere i vrijednosti koje mi u Istarskoj županiji baštinimo i negujemo.

We are expecting the 72nd edition of the largest and most important film festival in Croatia with joy and great optimism, as we will get to enjoy recent Croatian productions, co-productions, and European films in the International Programme.

Istria County is a region of rich history, where tradition, culture, and modernity meet, and Pula Film Festival, with its main location, the Roman amphitheatre in Pula, creates a unique atmosphere in which films are watched for entertainment, but also as a reflection of society, as they create dialogue and drive change. Film is a strong medium that connects and inspires us, and opens doors to new worlds and perspectives. In times of fast social changes and global challenges, the importance of culture, and especially film, is undisputed. Film, as a form of art, encourages us to reflect on the complexity of our relationships, identity, and unity, and Pula Film Festival is a space of dialogue, education, creativity, and networking for all those in the film industry. This year I am highlighting the importance of the cooperation of the community, cultural institutions, artists, and all stakeholders involved in the organisation of the Festival, as their dedication and professionalism are the foundation of success. Therefore, I believe that this year's edition will provide an abundance of unforgettable film experiences.

The people primarily make the Festival. I would like to thank all authors, producers, filmmakers, festival guests, organisers, and volunteers, whose work and dedication allowed Istria County to shine as a beacon of film art once again this year. I would also like to thank the audience, who visit the Festival and support it, and thus contribute to the unique atmosphere and values that we at Istria County have been cultivating.

## GRADONAČELNIK PULE

PULA MAYOR

PEĐA GRBIN



Kao i svakoga ljeta, Pula je i ove godine za vrijeme održavanja Pulskog filmskog festivala postala mjesto susreta, mjesto koje spaja filmske umjetnike iz cijeloga svijeta, mjesto zajedništva i čarolije kakvu može stvoriti samo filmska umjetnost pod otvorenim nebom pulske Arene.

Puno je toga rečeno i napisano o našem Pulskom filmskom festivalu, ali ovogodišnji slogan *Jedno svjetlo, tisuće uspomena* najbolje ga opisuje. Zaista, svi mi imamo tisuće uspomena i osjećaja koji nas vežu uz Festival još od djetinjstva. On nas prati i svakog ljeta iznova podsjeća da zastanemo na trenutak i uživamo u magiji raznolikog filmskog stvaralaštva.

Svim sudionicima ovogodišnjeg Festivala želim ugodan boravak u Puli, a publiku pozivam da kao i svake godine podrži bogat program i bude neizostavni dio ovog čarobnog filmskog tjedna koji je pred nama.

Srdačno!

Just like every year during the Pula Film Festival, Pula has become a place of encounters, a place that brings together filmmakers from all over the world, a place of community and magic that only film art under the sky of the Pula Arena can create.

A lot has been said and written about our Pula Film Festival, but this year's slogan, *One Light, Thousands of Memories*, best describes it. Indeed, we all have thousands of memories and emotions that connect us to the Festival from our childhood. The Festival accompanies us and reminds us, every summer, to pause for a moment and enjoy the magic of distinct filmmaking.

I wish all participants of this year's Festival a pleasant stay in Pula, and I invite the audience to support the abundant programme just like they do every year and be an integral part of this magic week of film.

Welcome!

# UMJETNIČKI RAVNATELJ PULSKOG FILMSKOG FESTIVALA

PULA FILM FESTIVAL ARTISTIC DIRECTOR  
DANIJEL PEK



Pulski filmski festival u svom 72. izdanju gleda prema budućnosti hrvatskog filma, potiče susrete filma i publike, usmjeren je na razvoj i distribuciju filmova te promišlja kako ih što bolje uključiti u svjetske filmske trendove. Stoga, kao najvažnije novitete ponosno ističem uključivanje dvije nove kategorije naših najvažnijih filmskih nagrada - Zlatne arene za *casting* i Zlatne arene za produkciju, te otvaranje nove natjecateljske sekcije - Regionalne konkurencije.

Festival otvaramo svjetskom premijerom filma *Južina*, mladog splitskog autora Ante Marina, koji na sjajan način spaja ono što već možemo zvati „splitskim valom“ u hrvatskom filmu, te iskreni interes za žanrovski film velikih svjetskih autora. *Južina* je zabavna, pametna i emotivna minijatura, film nastao u okviru programa poticaja mikrobudžetskih filmova te, zajedno s drugim autorima i producentima filmova iz tog programa, dokazuje kako su u vrlo malim okvirima mogući izuzetni iskoraci.

Drugi dan nastavljamo svjetskom premijerom igranog filma za djecu *Bumbarovo ljeto* redatelja Daniela Kušana i producenta Ivana Maloče, koji ovim filmom proslavlja 35 godina svoje produkcijske kuće Interfilm.

Posebno sam sretan što i ove godine u programu imamo animirani film *Svi operateri su trenutno zauzeti* redatelja Dalibora Barića i producenta Ivana Katića, te više izuzetnih dokumentarnih ostvarenja - među njima i *Fiume o Morte!* redatelja Igora Bezinovića i producenata Vanje Jambrović i Tibora Kesera - ove godine najgledaniji domaći film u kinima.

Na otvaranju prije otvaranja prisjetit ćemo se i, nadam se, simbolički oprostiti od epidemije COVID-a koja je zaustavila i festivale i kina prije pet godina, zabavnim i promišljenim dokumentarcem Gorana Devića - *Paviljon 9*, u produkciji Hrvoja Osvadića. Festival ćemo zatvoriti svjetskom premijerom filma *Izgubljeni Dream Team* redatelja i producenta Jure Pavlovića, koji prati raspad SFRJ kroz nastup košarkaške reprezentacije na Europskom prvenstvu u Rimu 1991. godine.

Program Pula Pro sa svojim sve većim brojem programa i višestruko većim brojem domaćih i stranih filmaša koji u njemu sudjeluju i ove godine pokazuje koliko je Pula postala dobar vjetar u leđa hrvatskom filmu.

Uživajte u Festivalu i filmovima pod zvijezdama!

In its 72nd edition, Pula Film Festival is looking to the future of Croatian film, encouraging contact between film and audience, focusing on film development and distribution, and reflecting on how to better include them in global film trends. I am, therefore, proud to emphasise the most significant novelties - the introduction of two new categories in our most important film awards, the Golden Arena for Best Casting and the Golden Arena for Best Production, as well as the introduction of a new competition section, the Regional Programme.

The film *South Wind*, directed by the young Split author Ante Marin, will open the Festival. It brilliantly connects what we can now call "the Split Wave" in Croatian film with genuine interest for genre film by global authors. *South Wind* is a fun, intelligent, and emotional miniature made within the programme of promoting microbudget films and proves that very little can be used to do something extraordinary, together with all other authors and producers of films from the programme.

The second day will bring the premiere of the children's film *Bumblebee's Summer*, directed by Daniel Kušan and produced by Ivan Maloča, for whom this film is a celebration of the 35th anniversary of his production company Interfilm.

I am especially pleased that this year, as well, we have an animated film in the programme - *All Operators Are Currently Unavailable*, directed by Dalibor Barić and produced by Ivan Katić, as well as several exceptional documentary films, including *Fiume o Morte!*, directed by Igor Bezinović and produced by Vanja Jambrović and Tibor Keser, the highest-grossing domestic film in cinemas this year.

At the opening before the opening, we will remember, and I hope symbolically say goodbye to the COVID-19 pandemic that stopped both festivals and cinemas in their tracks five years ago, by watching *Pavilion 6*, the entertaining and reflective documentary directed by Goran Dević and produced by Hrvoje Osvadić. The world premiere of the film *The Lost Dream Team*, directed and produced by Jure Pavlović, which follows the breakup of the Socialist Federalist Republic of Yugoslavia through the participation of the basketball team at the European Championship in Rome in 1991 will close the Festival.

With its growing number of programmes and domestic and foreign film professionals who attend it, Pula Pro once again this year proves that Pula has become the wind in the sails of Croatian film.

Enjoy the Festival and films under the stars!

# RAVNATELJICA JAVNE USTANOVE PULA FILM FESTIVAL

DIRECTOR OF THE PULA FILM  
FESTIVAL PUBLIC INSTITUTION

TANJA MILIČIĆ



*Jedno svjetlo, tisuće uspomena*

U vremenu kada globalne produkcije dominiraju gotovo svim malim i velikim ekranima, nacionalna kinematografija poput naše, hrvatske, važna je jer čuva glas zajednice, njeguje kulturnu raznolikost i donosi priče koje izrastaju iz stvarnog prostora, jezika i iskustva. Važno je imati ogledalo u kojemu se ogleda vlastito društvo, vlastita prošlost, sadašnjost i mogućnosti. Ponekad je to ogledalo i krivo i izobličeno i teško, ali je naše, i kao takvo je neprocjenjivo. No, uz naše unutarnje, jednako je važno i ono izvan nas, posebno ono u neposrednom okruženju. Filmovi iz našeg susjedstva nas nadopunjuju, obogaćuju i stavljaju našu priču u širi i realan kulturni i društveni kontekst. Uvođenjem novog Regionalnog programa Festival se djelomično vraća svojim korijenima kada je bio ključna smotra filmske produkcije tadašnje zajedničke države, ali sada s jasnim fokusom na suvremeni kontekst. Time se dodatno ističe važnost kulturne i umjetničke pripadnosti određenom prostoru, jeziku i mentalitetu, onome što čini specifičnost i snagu regionalne kinematografije. Ovaj iskorak ne samo da pridonosi jačanju kulturnih veza među susjednim zemljama, već i omogućuje publici dublje razumijevanje i prepoznavanje univerzalnih tema unutar lokalnih priča. Pula tako ostaje mjesto susreta, razmjene i pripadnosti, Festival koji ujedno čuva nacionalni identitet i hrabro korača prema otvorenosti i povezivanju.

U vremenu u kojem je sve dostupno jednim klikom i u kojem se filmski sadržaji uglavnom konzumiraju brzo, bez puno razmišljanja i prave pažnje, zajedničko gledanje filma postaje gotovo ritualan čin, svojevrsna potvrda pripadnosti, strpljenja, dijeljenja i uvažavanja tude emocije. Pulski filmski festival sa svojom monumentalnom pozornicom pod zvijezdama i neponovljivim ugođajem Arene, već sedam desetljeća čuva tu rijetku čaroliju zajedništva. U vremenu kad smo sve dalje jedni od drugih, ta tiha bliskost, to zajedništvo bez riječi, postaje dragocjenije no ikad. Jer ponekad je dovoljno samo sjediti zajedno u mraku pod istim svjetlom i osjećati – skupa.

Svaki gledatelj donosi nešto svoje, a iz Arene odnosi i nešto zajedničko, nešto što se teško može prepričati, ali što se dugo pamti – miris ljeta, pogled prema platnu, trenutak u kojem shvaća da nije sam. Kroz program Pula u gostima, koji omogućuje da filmovi prikazani na Festivalu nastave svoj život na ljetnim pozornicama i u kinima diljem Hrvatske, to zajedništvo ide i dalje od Pule i postaje nit koja povezuje gradove, regije i generacije.

*One Light, Thousands of Memories*

In a time when global productions dominate almost all small and big screens, national cinematography such as ours, Croatian, is important as it safeguards the community's voice, promotes cultural diversity, and presents stories growing out from the real space, language, and experience. It is important to hold a mirror up to one's own society, one's own past, present, and the possibilities. That mirror sometimes shows distorted images that are difficult to see, but it is ours, and as such invaluable. However, along with the internal, the external aspect is just as important, especially that of our immediate surroundings. Films from our neighbourhood complement and enrich us, and they place our story in a wider and realistic cultural and social context. Introducing the new Regional Programme means that the Festival is partially returning to its roots when it was the key event for film production of the then single country, but now with a clear focus on the contemporary context. This further highlights the importance of cultural and artistic belonging to a certain space, language, and mentality, to that which makes the particularity and strength of regional cinematography. This step forward not only contributes to the strengthening of cultural ties among neighbouring countries, but it also allows for audiences to have a deeper understanding and recognise universal topics within local stories. Pula thus remains a place of coming together, of exchange, and of belonging, a Festival that both preserves national identity and boldly steps towards openness and connection.

In a time when everything is just a click away and when films are generally consumed at a rapid pace, with not a lot of thought or attention, watching films together becomes almost ritualistic, a confirmation of belonging, patience, sharing, and respecting other people's emotions. With its monumental stage under the stars and the outstanding atmosphere of the Arena, Pula Film Festival has been preserving that rare magic of togetherness for seven decades. In a time when we are further and further away from each other, the quiet closeness and silent togetherness becomes more valuable than ever; because sometimes it is enough to just sit together in the dark under the same light and feel - together.

Each audience member brings something of their own, and leaves the Arena taking something shared with them, something that cannot be easily recounted, but is remembered for a long time - the smell of summer, the view of the screen, the moment they know they are not alone. With the Pula Travels Programme, which allows films screened at the Festival to continue their journey at summer stages and in cinemas across Croatia, that togetherness will go beyond Pula and become the thread connecting cities, regions, and generations.

72

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OCJENJIVAČKI SUDOVI I NAGRADE  
JURIES AND AWARDS

# NAGRADE 72. PULSKOG FESTIVALA

## AWARDS OF THE 72<sup>ND</sup> PULA FILM FESTIVAL

### GLAVNE NAGRADE

Ocjenjivački sud natjecateljskog programa u kategoriji Hrvatski film dodjeljuje sljedeće nagrade:

**Veliku zlatnu arenu za najbolji film Festivala (prima je glavni producent i redatelj)**

Zlatnu arenu za režiju

Zlatnu arenu za scenarij

Zlatnu arenu za produkciju

Zlatnu arenu za glavnu žensku ulogu

Zlatnu arenu za glavnu mušku ulogu

Zlatnu arenu za fotografiju

Zlatnu arenu za montažu

Zlatnu arenu za glazbu

Zlatnu arenu za sporednu žensku ulogu

Zlatnu arenu za sporednu mušku ulogu

Zlatnu arenu za casting

Zlatnu arenu za scenografiju

Zlatnu arenu za kostimografiju

Zlatnu arenu za masku

Zlatnu arenu za oblikovanje zvuka

Zlatnu arenu za specijalne efekte u filmu

Zlatnu arenu za vizualne efekte u filmu

Ocjenjivački sud dodjeljuje i **Nagradu Breza** najboljem debitantu iz jedne od gore navedenih kategorija.

Ocjenjivački sud u kategoriji Hrvatska manjinska koprodukcija dodjeljuje sljedeće nagrade:

**Zlatnu arenu za najbolju hrvatsku manjinsku koprodukciju (prima je hrvatski koproducent).**

**Do najviše pet Zlatnih arena za režiju, scenarij, produkciju, glavnu žensku ulogu, glavnu mušku ulogu, fotografiju, montažu, glazbu, sporednu žensku ulogu, sporednu mušku ulogu, casting, scenografiju, kostimografiju, masku, oblikovanje zvuka, specijalne efekte u filmu i vizualne efekte u filmu.**

Ocjenjivački sud u kategoriji Regionalni program dodjeljuje **Zlatnu arenu za najbolji Regionalni film.**

Ocjenjivački sud u kategoriji Studentski program dodjeljuje **Zlatnu arenu za najbolji Studentski film.**

### OSTALE NAGRADE

**Zlatna vrata Pule** – Nagrada za najbolje ocijenjeni film iz Hrvatskog programa od strane publike (primaju je glavni producent i redatelj). Donator nagrade je Grad Pula.

**Nagrada Marijan Rotar** – Nagrada pojedincima ili ustanovama koji su, podjednako, svojim idejama i djelima spojili Pulu i film.

**Nagrada Nikola Tanhofer** – Hrvatska udruga filmskih snimatelja dodjeljuje godišnju snimateljsku nagradu za najbolja ostvarenja umjetnosti i umijeća filmskog snimanja u cilju vrednovanja autorske osebnosti i snimateljske izvrsnosti te promicanja filmske fotografije, vizualne i filmske kulture.

**Nagrada Fabijan Šovagović** – Društvo hrvatskih filmskih autora i producenata dodjeljuje nagradu za posebni glumački doprinos hrvatskoj kinematografiji.

**Nagrada Hrvatskog društva filmskih djelatnika za cjeloživotni doprinos kinematografiji** – Hrvatsko društvo filmskih djelatnika dodjeljuje nagradu za cjeloživotni doprinos kinematografiji.

**Nagrada Vedran Šamanović** – Godišnja nagrada koja se dodjeljuje filmskom umjetniku koji je te godine, u bilo kojoj grani filmske umjetnosti, u kratkom ili dugom metru, inovativnim pristupom proširio granice filmskog izraza u hrvatskom filmu. Nagradu dodjeljuje Hrvatsko društvo filmskih djelatnika, Hrvatsko društvo filmskih kritičara, Društvo hrvatskih filmskih redatelja, Hrvatska udruga filmskih snimatelja i Hrvatski filmski savez.

**Nagrade Kino mreže** – Suradnja Pulskog filmskog festivala i Hrvatske mreže neovisnih kinoprikazivača (Kino mreže) ima za cilj poticati kinodistribuciju domaćih i međunarodnih nezavisnih naslova. Žiri u sastavu predstavnika kinoprikazivača odlučuje o najboljem hrvatskom filmu u glavnom programu kojemu slijedi kinodistribucija i o najboljem međunarodnom filmu u programu Greater Adria. Nagradenim filmovima bit će osigurane nagrade kao poticaj za distribuciju poput oglašivačkog prostora i minimalnog broja ekrana u prvom tjednu distribucije.

**NAGRADE SPONZORA** – Donatori i sponzori Festivala mogu dodjeljivati sukladno ugovorenim međusobnim obvezama.

## MAIN AWARDS

In the competition category Croatian Film, the Croatian Jury presents the following awards:

**Grand Golden Arena for Best Festival Film** (received by the main producer and director)

**Golden Arena for Best Director**

**Golden Arena for Best Screenplay**

**Golden Arena for Production**

**Golden Arena for Best Actress**

**Golden Arena for Best Actor**

**Golden Arena for Best Cinematography**

**Golden Arena for Best Editing**

**Golden Arena for Best Music**

**Golden Arena for Best Supporting Actress**

**Golden Arena for Best Supporting Actor**

**Golden Arena for Casting**

**Golden Arena for Best Production Design**

**Golden Arena for Best Costume Design**

**Golden Arena for Best Make-Up**

**Golden Arena for Best Sound Design**

**Golden Arena for Best Special Effects**

**Golden Arena for Best Visual Effects**

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

In the category Croatian Minority Co-production, the Croatian Jury presents the following awards.

**Golden Arena for Best Croatian Minority Co-production** (received by the Croatian co-producer)

and

**up to three Golden Arenas for Best Director, Best Screenplay, Best Production, Best Actress, Best Actor, Best Cinematography, Best Editing, Best Music, Best Supporting Actress, Best Supporting Actor, Best Casting, Best Production Design, Best Costume Design, Best Make-Up, Best Sound Design, Best Special Effects and Best Visual Effects.**

In the category Regional Programme, the Croatian Jury presents the **Golden Arena for Best Film**.

In the category Student Programme, the Croatian Jury presents the **Golden Arena for Best Student Film**.

## OTHER AWARDS

**Golden Gate of Pula** – Award for the best rated film in the Croatian Programme by the audience (received by the main producer and director), sponsored by the City of Pula.

**Marijan Rotar Award** – Award presented to individuals or institutions that have brought together Pula and film by their ideas or activities.

**Nikola Tanhofer Award** – The annual award presented by the Croatian Cinematographers Society for best achievements in art and cinematography as a testament to distinctiveness and artistry in cinematography and promoting cinematography, and visual and film culture.

**Fabijan Šovagović Award** – Award presented by the Croatian Filmmakers and Producers Guild for special acting contribution to Croatian film.

**Award of the Filmmakers Association of Croatia for Lifetime Contribution to Film** – Award presented by the Croatian Society of Film Workers for lifetime contribution to film.

**Vedran Šamanović Award** – Award for an artist who has expanded the boundaries of film expression in Croatian film with their innovative approach, in any kind of film, feature or short film, during the current year; this award is presented by the Croatian Society of Film Workers, Croatian Society of Film Critics, Croatian Film Director's Guild, Croatian Cinematographers Society, and Croatian Film Association.

**Awards of the Croatian Independent Cinemas Network** - The cooperation between Pula Film Festival and Croatian Independent Cinemas Network (Kino mreža) aims to encourage cinema distribution of domestic and international independent films. The jury composed of cinema representatives decides on the best yet-to-be-released in cinemas Croatian film in the main programme, and the best international film in the Greater Adria Programme. Awarded films will receive prizes as incentive for distribution in the form of advertising space and a minimal number of cinemas in the first week of distribution.

Festival donors and sponsors can present the awards in line with mutually agreed obligations.

## OCJENJIVAČKI SUD HRVATSKOG PROGRAMA

## CROATIAN PROGRAMME JURY

SILVESTAR KOLBAS, TIHANA LAZOVIĆ, JELENA PALJAN,

TOMISLAV PAVLIC, JANKO POPOVIĆ VOLARIĆ



## SILVESTAR KOLBAS

(1956.) filmski je snimatelj, fotograf i redatelj. 1982. diplomirao je filmsko i televizijsko snimanje na Akademiji dramske umjetnosti u Zagrebu. Bio je zaposlen kao snimatelj na Televiziji Zagreb - Hrvatskoj radioteleviziji od 1985. do 1996. godine. Tijekom karijere snimio je više igranih i TV filmova, serija i dokumentarnih filmova, izlagao fotografije, te objavljivao i uređivao stručne radove iz područja snimanja. Sam je i režirao više osobnih autorefleksivnih dokumentarnih (*Sve o Evi, Ratni reporter, 20 dana na Tibetu, Naša djeca*) i eksperimentalnih filmova (*Auto-portret V2.1, Kino Crvena zvijezda, Toranj, Tvornica filmova*). U autorskim dokumentarnim i eksperimentalnim filmovima te fotografskim izložbama često koristi autobiografsko ishodište, ali i problematizira kako recentnu stvarnost tako i vizualne medije. Scenarist je svih svojih autorskih filmova. Za svoj dokumentarni film *Naša djeca* nagrađen je Zlatnom arenom za režiju i Zlatnom arenom za montažu na Pulskom filmskom festivalu 2024. godine. Živi u Samoboru te i dalje radi kao snimatelj i redatelj.

(1956) is a film cinematographer, photographer, and director. He graduated in film and TV camera from the Academy of Dramatic Art in Zagreb in 1982. He worked as a cameraman at Zagreb Television - Croatian Radiotelevision from 1985 to 1996. Over the course of his career, he has filmed several feature and TV films, series and documentary films, exhibited photographs, and written and edited scientific and professional works on cinematography. He has directed several intimate, auto-reflexive documentaries (*All About Eve, The War Reporter, 20 Days in Tibet, Our Children*) and experimental films (*Self-portrait V2.1, The Red Star Cinema, The Tower, The Film Factory*). His auteur documentary and experimental films, and photography exhibitions, are often rooted in autobiography, but also address recent reality and visual media. He wrote the screenplays for all of his auteur films. In 2024, he won the Golden Arena for Best Director and the Golden Arena for Best Editing at Pula Film Festival for his film *Our Children*. He lives in Samobor and continues to work as a cinematographer and director.



## TIHANA LAZOVIĆ

(Zadar, 1990.) diplomirala je glumu na Akademiji dramske umjetnosti u Zagrebu. Već kao studentica započela je profesionalni rad u kazalištu i na filmu. Za svoj prvi film *Šuti* redatelja Lukasa Nole nagrađena je nagradom Breza za najbolju debitanticu na Pulskom filmskom festivalu. Na istom festivalu dvaput je osvojila Zlatnu arenu za najbolju glumicu – za filmove *Zvizdan* Dalibora Matanića i *Samo kad se smijem* redateljice Vanje Juranić. Jedna je od najnagrađivanijih hrvatskih glumica. Među njezinim najznačajnijim filmovima, prikazanim na najvažnijim svjetskim festivalima, ističu se: *Zvizdan*, prikazan na filmskom festivalu u Cannesu, *S one strane*, prikazan na Berlinaleu, te *The Peacock Paradise*, prikazan na Venecijanskom filmskom festivalu. 2016. godine nagrađena je prestižnom nagradom Shooting Stars kao mlada nada europskog filma. Glumila je i u brojnim nagrađivanim serijama: *Novine, Područje bez signala, Šutnja, Tajkun, Uspjeh*. Njezin je talent prepoznat i izvan granica Hrvatske te je snimila nekoliko filmova i u Italiji. Djeluje kao samostalna umjetnica.

(Zadar, 1990) graduated in acting from the Academy of Dramatic Art in Zagreb. She began her professional career in theatre and film as a student. Her debut film, *Hush*, directed by Lukas Nola, earned her the Breza Award for Best Debutant at Pula Film Festival. She later won the Golden Arena for Best Actress twice at the same festival, for her performances in Dalibor Matanić's *The High Sun* and Vanja Juranić's *Only When I Laugh*. She is one of the most awarded Croatian actresses. Her films have been screened at major international festivals, including *The High Sun* at Cannes Film Festival, *On the Other Side* at the Berlinale, and *The Peacock Paradise* at Venice Film Festival. In 2016, she received the prestigious Shooting Stars Award as one of Europe's rising film talents. She also performed in numerous acclaimed television series, such as *The Paper, The Last Socialist Artefact, Hush, Tycoon*, and *Success*. Her talent has also been recognised beyond Croatia, and she worked on several films in Italy. She works as an independent artist.



## JELENA PALJAN

završila je diplomski studij Filmske i televizijske montaže, a potom i diplomski studij Dramaturgije na Akademiji dramske umjetnosti u Zagrebu. Nakon što je montirala dva igrana TV filma (*Vidimo se* redatelja Ivana Salaja 1995. i *Novogodišnja pljačka* redatelja Dražena Žarkovića 1997.), posvetila se isključivo pisanju scenarija za film i televiziju. Neki od projekata na kojima je sudjelovala kao scenaristica i koscenaristica prikazani su i nagrađeni na značajnim regionalnim i međunarodnim festivalima: *Kosac*, (r. Zvonimir Jurić, 2014.), *Dnevnik Diane Budisavljević* (r. Dana Budisavljević, 2019.), *Proslava* (r. Bruno Anko, 2024.), *Trešnje* (r. Dubravka Turić, 2017.), *Područje bez signala* (kreatori Ankica Jurić Tilić i Dalibor Matanić, 2021.). Kao scenaristica nagrađena je za kratkometražni igrani film *Trešnje* na Danima Hrvatskog filma, za dramsku seriju *Područje bez signala* na Sarajevo Film Festivalu (uz koscenariste Hanu Jušić i Milana Živkovića), te za dugometražni igrani film *Proslava* na filmskim festivalima u Puli, Herceg Novom i Aleksandriji. Od 2024. godine zaposlena je na Akademiji dramske umjetnosti gdje na Odsjeku filmske i TV režije drži kolegije Scenarij dugometražnog filma I i II. Osim pisanjem scenarija, bavi se i scenarijskim savjetovanjem i skript-doktoringom.

earned her master's degree in film and TV editing, and later her master's degree in dramaturgy from the Academy of Dramatic Art in Zagreb. After editing two live-action TV films (*See You*, directed by Ivan Salaj, 1995; *New Year's Eve Robbery*, directed by Dražen Žarković, 1997), she devoted herself solely to screenwriting for film and TV. Some of the projects she worked on as screenwriter and co-screenwriter were screened and awarded at notable regional and international festivals: *The Reaper*, (directed by Zvonimir Jurić, 2014), *The Diary of Dana B.* (directed by Dana Budisavljević, 2019), *Celebration* (directed by Bruno Anko, 2024), *Cherries* (directed by Dubravka Turić, 2017), *The Last Socialist Artefact* (created by Ankica Jurić Tilić and Dalibor Matanić, 2021). She was awarded as a screenwriter at Croatian Film Days for the short film *Cherries*, at Sarajevo Film Festival for the drama series *The Last Socialist Artefact* (with co-screenwriters Hana Jušić and Milan Živković), and at film festivals in Pula, Herceg Novi and Alexandria for the feature film *Celebration*. Since 2024, she has been teaching screenwriting of feature films at the Department for Film and TV Directing of the Academy of Dramatic Art. As well as being a screenwriter, she is also a screenwriting consultant and script doctor.



## TOMISLAV PAVLIC

(Zagreb, 1973.) hrvatski je montažer. Diplomirao je filmsku i TV montažu na Akademiji dramske umjetnosti u Zagrebu 1998. godine. Potpisuje montažu preko trideset dugometražnih igranih filmova (među ostalim *Fine mrtve djevojke*, *Zvzdan*, *S one strane*, *Comic Sans*, *Svemu dođe kraj*) od kojih su mnogi prikazivani i nagrađivani na festivalima u Cannesu, Berlinu, Torontu i nominirani za nagrade Europske filmske akademije. Potpisuje i brojne kratkometražne, dokumentarne, animirane filmove i televizijske serije nagrađivane na domaćim i međunarodnim festivalima. Za svoj rad pet je puta nagrađen Zlatnom arenom na Pulskom filmskom festivalu te dvaput nagradom za najbolju montažu na Danima hrvatskog filma. Jedan je od osnivača i dopredsjednik Društva hrvatskih filmskih montažera kroz koje se bavi i edukacijskim programima poput organiziranja montažerskih masterclassova renomiranih europskih montažera na Zagreb Film Festivalu i radionice filmskih trailera.

(Zagreb, 1973) is a Croatian editor. He graduated in film and TV editing from the Academy of Dramatic Art in Zagreb in 1998. He edited more than thirty feature films (including *Fine Dead Girls*, *The High Sun*, *On the Other Side*, *Comic Sans*, *It All Ends Here*), with many screened and awarded at festivals in Cannes, Berlin, Toronto, and nominated for the European Film Award. He also edited a number of short, documentary, and animated films, as well as TV series awarded at domestic and international festivals. He received five Golden Arena awards at Pula Film Festival and two awards for best editing at Croatian Film Days. He is one of the founders and vice-president of the association Croatian Film Editors, where he also works on educational programmes such as organising editing masterclasses by renowned European editors at Zagreb Film Festival and film trailer workshops.



## JANKO POPOVIĆ VOLARIĆ

(Zagreb, 1980.) hrvatski je glumac, producent i scenarist. Diplomirao je na Akademiji dramske umjetnosti 2009. godine. Glumio je u više od pedeset predstava u kazalištima diljem Hrvatske i u Srbiji, te snimio više od četrdeset filmova i serija u Hrvatskoj, Češkoj, Srbiji i Crnoj Gori. Dobitnik je desetak kazališnih i filmskih nagrada, među ostalima, Zlatne arene na Pulskom filmskom festivalu, te nagrade „Omar Sharif” na Filmskom festivalu mediteranskih zemalja u Aleksandriji za ulogu Alana Despota u filmu *Comic Sans*. Koscenarist je tri dugometražna filma (*Vis á Vis*, *Comic Sans*, *Šlager*), a 2024. producirao je i dugometražni film *Šlager*. Živi i radi u Zagrebu kao slobodni umjetnik.

(Zagreb, 1980) is a Croatian actor, producer, and screenwriter. He graduated from the Academy of Dramatic Art in 2009. He performed in more than fifty plays in theatres across Croatia and in Serbia, and has worked on more than forty films and series in Croatia, Czech Republic, Serbia, and Montenegro. He won a dozen theatre and film awards, including Golden Arena Awards at Pula Film Festival, and the Omar Sharif Prize at the Alexandria Mediterranean Film Festival for the role of Alan Despot in the film *Comic sans*. He co-wrote three feature films (*Vis á Vis*, *Comic Sans*, *This Is Not a Love Song*), and produced the feature film *This Is Not a Love Song* in 2024. He lives and works in Zagreb as a freelance artist.

# OCJENJIVAČKI SUD HRVATSKE MREŽE NEOVISNIH KINOPRIKAZIVAČA – KINO MREŽE

## JURY OF CROATIAN INDEPENDENT CINEMA NETWORK - KINO MREŽA

MAJA JURIĆ IVOŠ, GROZDANA PAVLOVIĆ, GORAN PLANTAK



### MAJA JURIĆ IVOŠ

(Zagreb, 1973.) magistra je komunikacijskog menadžmenta i od 2011. ravnateljica Centra za kulturu i film August Cesarec u Zagrebu. U području kulture i umjetnosti djeluje više od trideset godina. Prije preuzimanja ravnateljske dužnosti radila je na poslovima izvršne produkcije, organizacije i promocije, ponajprije u Teatru Exit, a prethodno i u kazalištu Montažstroj te Zagrebačkom kazalištu mladih, gdje je započela profesionalnu karijeru. Tijekom 2000-ih surađivala je sa Studiom Pangolin na produkciji nekoliko eksperimentalno-animiranih filmova. Uz kazališne i filmske projekte autorski osmišljava i produkcijski provodi i niz glazbenih događanja među kojima se ističu koncerti na zagrebačkoj kuli Medvedgrad te FonoKinoteka, glazbeni program kina Kinoteka. U Centru za kulturu i film, zajedno sa suradnicima i voditeljima filmskih programa, razvija kinoprikazivački program koji se kontinuirano od 2017. godine provodi u kinu Kinoteka, na Ljetnoj pozornici Tuškanac te na drugim gradskim lokacijama, i u suradnji s brojnim partnerima.

(Zagreb, 1973) holds a master's degree in communication management and has been the director of August Cesarec Centre for Culture and Film in Zagreb since 2011. She has been working in culture and arts for more than thirty years. Before she became director, she worked in executive production, organisation, and promotion at Teatar Exit, Motažstroj Theatre, and Zagreb Youth Theatre, where she started her professional career. In the 2000s, she worked with Pangolin Studio on producing several experimental-animated films. Along with theatre and film projects, she created and produced a number of music events, among which the concerts at the Medvedgrad Fortress in Zagreb and FonoKinoteka, the music programme at Kinoteka Cinema stand out. At the Centre for Culture and Film she works with associates and film programme directors on developing the cinema exhibition programme that has been running continuously at Kinoteka since 2017, as well as at Tuškanac Summer Stage, and other locations in the city in cooperation with numerous partners.



### GROZDANA PAVLOVIĆ

diplomirala je na Ekonomskom fakultetu u Zagrebu 2001., a magistrirala 2006. u području marketinga. Od travnja 2016. ravnateljica je Pučkog otvorenog učilišta Krapina koje upravlja Kinom Krapina. Članica je Kulturnog vijeća Grada Krapine, izvršnog odbora Glumačkog festivala u Krapini, koordinacijskog odbora manifestacija Grada Krapine i predsjednica koordinacijskog odbora Grad Krapina prijatelj djece. Pod njezinim vodstvom organiziraju se brojna društvena i kulturna događanja u gradu Krapini, uspješno apliciraju i provode EU projekti, aktivnosti i programi na korist zajednici i pojedincima, ne samo s područja grada i županije, već i na nacionalnoj i međunarodnoj razini. U području kinodjelatnosti organizirala je i provela projekt digitalizacije i opremanja Kina Krapina krajem 2016. godine čime je Krapina nakon 11 godina ponovo dobila kino, koordinirala i provodila projekt *100 godina kinematografije u Krapini* te inicirala i vodi projekt *Autokino Krapina – ususret Festivalu*.

graduated from the Faculty of Economics and Business in 2001, and earned her master's degree in marketing in 2006. Since April 2016 she has been the director of Open University Krapina, which manages Krapina Cinema. She is a member of the Cultural Council of the City of Krapina, the executive board of the Actors Festival in Krapina, and the coordination committee of the City of Krapina - Child Friendly City. Numerous social and cultural events in the City of Krapina are organised under her direction, as well as applications and implementation of EU projects, activities and programmes to benefit the community and individuals not only from the area of the city and county, but also national and international level. She organised and implemented the project of digitalisation and furnishing of Krapina Cinema at the end of 2016, which meant that after 11 years, the city once again had a cinema. She also coordinated and implemented the project *100 Years of Cinema in Krapina*, and has also initiated and is directing the project *Krapina Drive-in Cinema - Towards the Festival*.



## GORAN PLANTAK

(Varaždin, 1986.) se od 2009. godine aktivno bavi filmom. Bio je kolumnist audio-video e-magazina Popcorn.hr i pisao recenzije stripova za portal Stripovi.com. 2016. godine pokrenuo je i osmislio koncept Filmokaza, web-prostora posvećenog klasicima, kultnim i suvremenim filmovima. Autor je brojnih tekstova i osvrta na filmove. 2012. godine osnovao je udrugu „Variate” koja se bavila audiovizualnim djelatnostima. Programom udruge „KULTIVATOR / Kulturna obnova uz kultni film” u kinu Gaj od 2013. do 2015. prikazano je 35 filmskih klasika. Od kolovoza 2018. zaposlen je u kinu Gaj kao programski voditelj.

(Varaždin, 1986) has been actively engaged in film since 2009. He was a columnist of the audio/video e-zine Popcorn.hr and wrote comic book reviews for Stripovi.com. In 2016, he launched and designed the concept of Filmokaz, a web space for classic, cult, and contemporary films. He is the author of a number of texts and film reviews. In 2012, he founded the association Variete, which worked in audiovisual activities. The association's programme KULTIVATOR/Cultural Renewal with Cult Film at Gaj Cinema saw screenings of 35 film classics from 2013 to 2015. He has been working at Gaj Cinema as programme director since August 2018.

# OCJENJIVAČKI SUD REGIONALNOG PROGRAMA

## REGIONAL PROGRAMME JURY

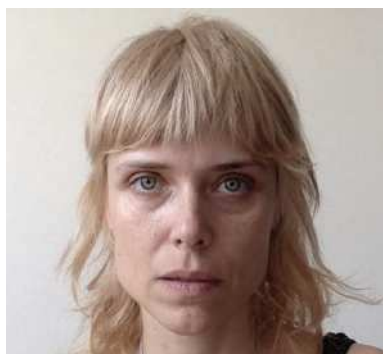
NATAŠA BULJAN, HANA JUŠIĆ, JURIJ MEDEN



### NATAŠA BULJAN

direktorica je razvoja scenarija u medijskoj kući United Media i voditeljica Odjela za razvoj sadržaja na Novoj TV. Svoju je karijeru započela u oglašavanju kao copywriter, nakon čega je bila kreativna direktorica brojnih uspješnih reklamnih kampanja. 2013. godine surađivala je na scenariju hvaljene kriminalističke dramske serije *Počivali u miru* za HRT te radila kao scenaristica na hit dramskoj seriji Nove TV, *Stella*. Nakon hit telenovele, *Čista ljubav* za Novu TV (2017. – 2018.), čija je bila autorica i glavna scenaristica, pridružila se Novoj TV kao voditeljica Odjel razvoja sadržaja. U siječnju 2024. imenovana je direktoricom razvoja scenarija u medijskoj kući United Media.

is Group Fiction Development Director at United Media and Head of the Content Development Department at Nova TV, Croatia. She started her career in advertising as a copywriter before becoming a creative director of many successful advertising campaigns. In 2013 she collaborated on the script of the critically acclaimed crime drama series *Rest in Peace* for Croatian National Television and worked as a writer on the Nova TV hit drama series *Stella*. After the hit telenovela for Nova TV in 2017-2018, *The Pure Love*, where she was the author and the head writer, Nataša joined Nova TV to lead the Content Development Department. From January 2024 she holds the position of Group Fiction Development Director at United Media.



### HANA JUŠIĆ

rođena je 1983. godine u Šibeniku. Diplomirala je komparativnu književnost i anglistiku na Filozofskom fakultetu te magistrirala filmsku i TV režiju na Akademiji dramske umjetnosti u Zagrebu. Radi na Odsjeku filmske i TV režije na istom fakultetu, a ove godine izabrana je u zvanje izvanredne profesorice. Autorica je nekoliko kratkih igranih filmova i dugometražnog filma *Ne gledaj mi u pijat* iz 2016. godine. Pisala je i scenarije za dugometražne filmove *Zagonetni dječak* (2013.) i *Uzbuna na Zelenom Vrh* (2017.) te serije *Područje bez signala* (2021.) i *Sram* (2024.). Njezin drugi film *Bog neće pomoći* trenutno je u fazi postprodukcije.

was born in 1983 in Šibenik. She graduated in comparative literature and English language and literature at the Faculty of Humanities and Social Sciences, and later earned her master's degree in film and TV directing from the Academy of Dramatic Art in Zagreb. She works at the Department of Film and TV Directing at the same Academy, and became associate professor this year. She is the author of several short films and the feature film *Quit Staring at My Plate* from 2016. She also wrote screenplays for the feature films *Mysterious Boy* (2013) and *The Mystery of Green Hill* (2017), and the series *The Last Socialist Artefact* (2021) and *Sram* (2024). Her second film *God Will Not Help* is currently in postproduction.



### JURIJ MEDEN

je kustos i voditelj filmskog programa u Austrijskom filmskom muzeju u Beču. Ranije je radio kao voditelj programskog odjela Slovenske kinoteke u Ljubljani i kao kustos filmskih izložbi u muzeju George Eastman u Rochesteru u državi New York. Pomogao je u očuvanju i restauraciji nekoliko jugoslavenskih eksperimentalnih filmova. Također radi kao scenarist i redatelj.

is a curator and head of program at the Austrian Film Museum in Vienna. Previously he worked as head of the program department at the Slovenian Cinematheque in Ljubljana and as curator of film exhibitions at the George Eastman Museum in Rochester, New York. He has helped preserve and restore several Yugoslavian experimental films. He also writes and makes films.

# ŽIRI STUDENTSKOG PROGRAMA

## STUDENT PROGRAMME JURY

GREGOR BOŽIČ, ORNELA ČOP, ANDRIJA MARDEŠIĆ



### GREGOR BOŽIČ

je slovenski redatelj, scenarist i direktor fotografije. Završio je studije filmske režije, kamere i suvremene umjetnosti na AGFRT-u u Ljubljani i DFFB-u u Berlinu, te na Le Fresnoy u Tourcoingu, Francuska. Njegovi filmovi prikazivani su i nagrađivani na važnim međunarodnim festivalima (Cannes, Toronto, Locarno, New York i drugi). Njegov debitantski film *Priče iz kestenove šume* (2019.) koji potpisuje s Marinom Gumzi, premijerno je prikazan na Filmskom festivalu u Torontu. Kao direktor fotografije surađivao je s Nebojšom Slijepčevićem (*Čovjek koji nije mogao šutjeti*, dobitnik Zlatne palme 2024.), Matjažom Ivanišinom (*Playing Men* 2017. i *Oroslan* 2019.) i Igorom Bezinovićem (*Fiume o morte!* 2025.)

is a Slovenian director, screenwriter, and director of photography. He studied film directing and cinematography at the AGFRT in Ljubljana and DFFB in Berlin, and contemporary art at Le Fresnoy in Tourcoing, France. His films were screened and awarded at notable international festivals (Cannes, Toronto, Locarno, New York, and others). His debut feature *Stories from the Chestnut Woods* (2019), coauthored with Marina Gumzi, premiered at Toronto International Film Festival. As director of photography, he worked with Nebojša Slijepčević (*The Man Who Could Not Remain Silent*, Palme d'Or winner in 2024), Matjaž Ivanišin (*Playin Men*, 2017 and *Oroslan*, 2019) and Igor Bezinović (*Fiume o Morte!*, 2025).



### ORNELA ČOP

magistra je Povijesti umjetnosti te Muzeologije i upravljanja baštinom. Svjetskom festivalu animiranog filma, Animafestu Zagreb, pridružila se 2015. kao članica ureda za goste, a od 2017. stalno je angažirana kao koordinatorica Festivala. Od 2020. uključena je u asistenciju koordinacije mreže AFN, koja okuplja vodeće festivale autorske animacije u srednjoj i istočnoj Europi. Iskustvo je stjecala u organizaciji brojnih filmskih i glazbenih događanja, a povremeno sudjeluje kao članica žirija i selektorica na međunarodnim festivalima animacije i igranog filma.

graduated in art history, museology, and heritage management. He joined Animafest Zagreb, World Festival of Animated Film, in 2015 as Hospitality Office assistant, and became festival coordinator in 2017. Since 2020, she has been involved in assisting the coordination of the Animation Festival Network, which brings together leading animation festivals in Central and Eastern Europe dedicated to auteur animated films. She gained experience in organising numerous film and music events, and is occasionally a jury member and selector at international animated film and film festivals.



### ANDRIJA MARDEŠIĆ

hrvatski je filmski i TV redatelj i scenarist. 2011. godine diplomirao je filmsku i TV režiju na Akademiji dramske umjetnosti u Zagrebu. Autor je raznih kratkometražnih ostvarenja od kojih se najviše ističu *Iris*, *Nas dva* i *Stepska lisica* za koje je dobio niz domaćih i stranih nagrada. Kao redatelj i scenarist radio je na najvećim primetime TV projektima HRT-a, NoveTV i RTL-a, kao što su serije *Nemoj nikome reći*, *Ruža vjetrova*, *Kud puklo da puklo*, *Na granici* i *Kumovi*. S Davidom Kapcem autor je dugometražnog igranog filma *Stric*, koji je osvojio dvadesetak nagrada i bio prikazan na pedesetak festivala.

is a Croatian film and TV director and screenwriter. He graduated in film and TV directing from the Academy of Dramatic Art in Zagreb in 2011. He is the author of various short films, with *Iris*, *Nas dva* and *Stepska lisica* receiving a number of domestic and international awards. As director and screenwriter, he worked on the biggest primetime TV projects of Croatian Radiotelevision, Nova TV, and RTL, such as the series *Nemoj nikome reći*, *Ruža vjetrova*, *Kud puklo da puklo*, *Na granici*, and *Kumovi*. His feature film *The Uncle*, coauthored with David Kapac, won around twenty awards and was screened at around fifty festivals.

## NAGRADA MARIJAN ROTAR

### MARIJAN ROTAR AWARD

#### MIODRAG FLEGO

Pulski filmski festival ne oblikuje samo kulturni identitet grada, već i njegove ljude, a najčešće su najsrčaniji oni čije se ime spominje u organizacijskim krugovima kao mjera dosljednosti i kvalitete. Jedna od takvih samozatajnih osoba je Miodrag Flego, čovjek koji je utkao svoju osobnost u festivalske projekcije.

Njegova priča s filmom započinje početkom šezdesetih godina kada je kao učenik sedmog razreda osnovne škole prvi put, uz oca, radio na Festivalu. Tada je počeo učiti zanat od samih temelja. U godinama koje su uslijedile razvijao je stečeno znanje: od provlačenja kablova, kopanja kanala za njih u Areni i postavljanja zvučnika iza platna do sudjelovanja u postavljanju opreme za simultano prevodenje. Sve što se moglo naučiti iz blizine jednog pravog zanata, on je upijao. I to je bio početak. Znanje koje mu je otac prenio postalo je temelj njegove životne profesije.

U drugoj polovici sedamdesetih bio je zadužen za snimanje sastanaka žirija i konferencija, a od osamdesetih preuzima odgovornost za tonsku kabinu u Areni. Radio je i na Kaštelu, Međuklupskom autorskom festivalu amaterskog filma te u Istarskom narodnom kazalištu.

Posljednjih tridesetak godina njegov rad u Areni započinje u ranim večernjim satima i nerijetko završava tek u zoru, jer radni dan traje sve dok se ne pripremi projekcija za sljedeću večer odnosno dok ne završe tehničke probe. Kroz sve te godine, u svom radu nikada nije podlegao rutini ni umoru. Bez obzira na tehnologiju koja se mijenjala, na sustave i formate koji su dolazili i odlazili jedno je ostalo isto: njegov tihi, ali snažan doprinos koji spaja Pulu i film. Više od pola stoljeća svojom je strašću, znanjem i predanošću neprekidno gradio nevidljivu, ali ključnu strukturu Festivala i zato mu danas odajemo priznanje ne samo za tehničku izvrsnost, već i za nesebično ulaganje samoga sebe u svaki kadar, svaki zvuk i svaki trenutak naših Festivala.



Pula Film Festival is not only shaping the cultural identity of the city, but its people as well, and it is the people mentioned in the organising circles as a measure of consistency and quality that are most often the ones with the biggest heart. One such quiet person is Miodrag Flego, a man who has woven his personality into the projections at the Festival.

His connection with film started in the early 1960s, when he was in the seventh grade of elementary school and worked at the Festival for the first time along with his father. He then started to learn the trade from the ground up. In the years that followed, he developed his knowledge further: from laying cables, digging trenches for the cables at the Arena and setting up the speakers behind the screen, to participating in installing the equipment for simultaneous interpretation. He absorbed everything one could learn from being in the proximity of a true trade. And that was the start. The knowledge his father imparted became the foundation of his profession.

In the second part of the 1970s, he was in charge of recording jury meetings and conferences, and in the 1980s he took on the responsibility of the sound engineers' booth at the Arena. He also worked at Kaštel, the Interclub Amateur and Artist Film Festival, and the Istrian National Theatre.

Over the last thirty years, his work at the Arena started in the early evening and often finished only at dawn, as the working day went on until the screening for the following night was prepared, or until the soundcheck was complete. Throughout all of these years, he has never once been stuck in a routine or tired. Regardless of technological changes, the systems and formats that came and went, one thing remained the same: his quiet, but strong contribution that brings together Pula and film. For more than half a century, his passion, knowledge, and commitment have been continuously building an invisible, but key structure of the Festival, and we are therefore honouring him today not only for his technical excellence, but also for his selfless act of giving himself to every frame, every sound, and every moment of our Festivals.

# NAGRADA NIKOLA TANHOFFER

## NIKOLA TANHOFFER AWARD

### DUGOMETRAŽNI IGRANI FILM FEATURE FILM

#### DRAŽEN

Direktor fotografije / Director of photography: **Ante Cvitanović**

Snimati filmove o nacionalnim legendama zahtjevna je zadaća. Posao se doima još i teži jer je *Dražen* film o nedvojbeno najvećoj hrvatskoj košarkaškoj legendi, Draženu Petroviću, a radnja se odvija u ne tako dalekoj prošlosti, još svježoj u sjećanju mnogih gledatelja. Direktor fotografije Ante Cvitanović odlučio se film snimiti u maniri klasičnih američkih filmskih romansiranih sportskih biografija. Njegov je vizualni stil elegantan, stiliziran i ugođajima bogat, posve u skladu s dramskim nabojem kako pojedinih prizora tako i filmske cjeline, a što kulminira u poetičnoj, snolikoj, emocijama natopljenoj završnici filma. Cvitanovićev *Dražen* je visokoestetizirana likovna nostalgija koja gledanje ovog filma čini oku ugodnim filmskim iskustvom.

Shooting films about national legends is a demanding task, but seems even more demanding because *Dražen* is a film on undoubtedly the biggest Croatian basketball legend, Dražen Petrović, set in the not so distant past, still fresh in many people's memory. Director of photography Ante Cvitanović opted for the style of classic American romanticised sports biopics. His visual style is elegant, stylised, and rich in atmosphere, fully in line with the dramatic charge of individual scenes and the film as a whole, culminating in the poetic, dreamlike, emotion-filled ending. Cvitanović's *Dražen* is a highly aesthetic visual nostalgia that makes watching the film an experience pleasant to the eye.



### TV SERIJA TV SERIES

#### HOUSE OF DRAGON

Sezona 2, epizoda 7 / season 2, episode 7

Direktor fotografije / Director of photography: **Vanja Černjul**, h.f.s., ASC

*House of Dragon* je serija koja počiva na čvrsto određenom vizualnom jeziku, dijelom proisteklom iz još jedne velike serije, *Game of Thrones*. Snimanje tako velikih filmskih projekata, a naročito kada se radi o suvremenim TV serijama, složen je mehanizam, gotovo poput satnog, unutar kojeg se unaprijed vrlo precizno zna zadaća svakog pokretačkog zupčanika. U tom je smislu i uloga direktora fotografije iznimno jasno određena, kako očekivanim vizualnim dosezima, tako i strogim štovanjem produkcijskog ritma snimanja. U seriji *House of Dragon* Vanja Černjul prije svega uspijeva kreirati, gotovo bi se moglo reći, epske filmske vizure koje ostaju u sjećanju publike. On u različitim situacijama s lakoćom pronalazi pravi vizualni stil koji odražava ton i dramsku ideju svakog pojedinog prizora. Od uvodne scene kao svojevrsnog *homagea* Leoneovom filmu *Bilo jednom na Divljem zapadu* do iznimno tehnički kompleksnog kadra sekvence koja se odigrava u zmajevoj pećini, u završnici epizode koji gledatelja stavlja u sam epicentar zbivanja, rad Vanje Černjula krasi visoka profesionalna ravan te spremnost kreativnog rješavanja i snimateljski vrlo zahtjevnih izazova.

*House of Dragon* is a series firmly based on a certain visual language that partly arises from another great show, *Game of Thrones*. Shooting projects of such large scope, especially when it comes to modern TV series, is a complex mechanism, almost like the mechanism of a watch, where the task of each gear is precisely predetermined. In that sense, the role of the director of photography is also clearly defined, by both the expected visual range and strict observation of the production pace. In the series *House of Dragon*, Vanja Černjul principally manages to create, one could say, epic film perspectives that stick in the audience's mind. In different situations, he finds the right visual style to reflect the tone and the dramatic idea of each individual scene with ease. From the opening scene as a homage of sorts to Leone's *Once Upon a Time in the West*, the technically extremely complex sequence in the dragon's cave, to then placing the audience in the epicentre at the end of the episode, Vanja Černjul's work is graced with high professionalism and readiness to creatively deal with very demanding challenges in cinematography.



## KRATKOMETRAŽNE FILMSKE FORME SHORT FILM

### ARKA / ARK

Direktorica fotografije / Director of photography: **Sara B. Moritz**

*Arka* je film jasne vizualne ideje koja je sustavno i uvjerljivo sprovedena. Direktorica fotografije Sara B. Moritz postavlja svoju kameru u poziciju objektivnog promatrača, nerijetko promatrajući likove u širokim, kompozicijski čvrstim kadrovima. Njezina slika je otvorena, lišena uočljivijih likovnih intervencija, posve podređena likovima. Kako se priča razvija, kamera postaje nemirnija, a paralelno se neprimjetno mijenja i prikazivački format, suptilno sugerirajući promjene u intonaciji koja je u početku naoko mediteranski opuštena, a kasnije poprima dramatičnije suzvučje. Za razliku od mnogih kratkometražnih filmova koji dramsku strukturu temelje na izrazito snažnim likovnim rješenjima, *Arku* odlikuje suptilnost vizualne izvedbe koja vrlo uvjerljivo, no i nenametljivo prati ideju cijelog filma.



*Ark* is a film with a clear visual idea that has been systematically and convincingly carried out. Director of photography Sara B. Moritz places her camera in the position of objective observer, oftentimes observing the characters through wide shots of strong composition. Her image is open, devoid of noticeable visual interventions, fully subservient to the characters. As the story develops, the camera becomes more restless, and in parallel, the format quietly changes, subtly suggesting the changes in intonation, which is, at first, seemingly relaxed and Mediterranean, and later takes on a more dramatic tone. Unlike many short films that base their dramatic structure on markedly strong visual solutions, *Ark's* visuals have a subtlety that convincingly, but also unobtrusively, follows the idea of the film.

# NAGRADA FABIJAN ŠOVAGOVIĆ DRUŠTVA HRVATSKIH FILMSKIH AUTORA I PRODUCENATA

FABIJAN ŠOVAGOVIĆ AWARD AWARD OF THE CROATIAN FILMMAKERS AND PRODUCERS GUILD

## BOGDAN DIKLIĆ

U pogovoru svoje sjajne knjige aforizama *O glumi bez glume*, koja je od 2010. doživjela nekoliko izdanja, sebe predstavlja ovako: „Rođen je 1953. godine u Bjelovaru i usuduje se pomisliti da mu je u proteklih trideset pet godina, baveći se glumom, povremeno uspijevalo i da bude glumac.“ Bogdan Diklič odigrao je od te izjave nove predstave na beogradskim kazališnim pozornicama, nove uloge u TV serijama i filmovima u Srbiji i diljem postjugoslavenskog prostora, a unatoč njegovim sumnjama u vlastiti umjetnički identitet i poniznom pristupu svojoj profesiji, svi znamo da proteklih pola stoljeća nije samo glumio, već je bio i ostao Glumac.

Nešto o tome govore brojke koje kažu da je nastupao u oko 150 cjelovečernih filmova i TV serija, započevši profesionalnu karijeru još kao student beogradske Akademije za pozorište, film, radio i televiziju sredinom 1970-ih godina. Nastanivši se u Beogradu, na ekranima se pojavio gotovo istodobno s kinematografskim nastupom redatelja takozvane praške škole filma, generacije koja je nakon gušenja *crnoga vala* i zamora režimskih narativa počela oporavljati jugoslavenski film, otvarajući ga deideologiziranim pogledima na prošlost, humornim pogledima na suvremenost, žanrovima a time i publici, ulažući u njega zanatske vještine, a ne odričući se „autorstva“. Dikličev start nije mogao biti bolji: našao se među odabranicima praškoga studenta Srđana Karanovića u legendarnoj TV seriji *Grlom u jagode* (1975.), a preuzeli su ga filmaši iz grupe, nimalo sličnih poetika – poput Emira Kusturice i Gorana Paskaljevića. Rajku Grliću (počevši od filma *U raljama života*, 1984) i Goranu Markoviću (od *Nacionalne klase*, 1976.) postao je takoreći kućni glumac, a za percepciju njegova glumačkoga, osobito komičarskog habitusa, bila je itekako bitna nezaboravna epizoda najmlađeg pogrebnika dinastije Topalović u Šijanovoj crnoj komediji *Maratonci trče počasni krug* (1982.).

Donoseći na ekran svoje pamtljivo i pomalo apartno lice, „lice s karakterom“, Diklič je tijekom vremena i sazrijevanja na njega sugestivno „vješao“ – uz uvijek preciznu mimiku i gestu – posve različite karaktere: od šepRTLjavih i nesigurnih, pogrešno zaljubljenih i seksualno frustriranih mladaca, preko „običnih“ radnika, dobrohotnih susjeda, svećenika i bezličnih birokrata, do neurotičnih urbanih intelektualaca, zadržanih seljaka i autoritarnih vojnika. I oni redatelji izvan praške grupe i oni koji su došli poslije, poželjeli su dati poseban začim svojim pripovijestima Dikličevim manjim ili većim epizodama u kojima besprijekorno vlada dijalektima različitih podneblja ex-Yu regije i mijenja kostime noseći ih, kako sam voli kazati – „iznutra“. Tako je primjerice, nosio glavni lik depresivnog mostarskog penzionera razapetog između lokalne birokracije i sredine obilježene poslijeratnom nacionalnom podijeljenošću u *Obrani i zaštiti* Bobe Jelčića (2013.) koja mu je donijela i Zlatnu arenu za glavnu ulogu, jedno od brojnih zasluženih priznanja.

Dikliču je, međutim, najveće priznanje to što njegov glumački maraton istim geografskim prostorom i s iste, beogradske startne pozicije, i dalje traje. Nisu ga uspjeli prekinuti ni balkanski ratovi 1990-ih, pa se u međuvremenu smjestio u filmografije suvremenih bosanskohercegovačkih (Danis Tanović, Jasmila Žbanić, Pjer Žalica) i hrvatskih filmašica i filmaša (Snježane Tribuson, Danila Šerbedžije, Antonija Nuića, Igora Mirkovića, Borisa T. Matića), „propuštajući kroz sebe“ moćne uloge i različite priče, sjedinjujući imaginaciju i intuiciju sa zanatom.



In the afterword of his own, great book of aphorisms, *O glumi bez glume* (*On Acting, Without Acting*), which has seen several editions since 2010, he writes about himself: "Born in 1953 in Bjelovar, and dares to think that in the last thirty-five years he has been in acting, he occasionally succeeded in being an actor." Since that statement, Bogdan Diklić has been in new plays in Belgrade theatres, new roles in TV series and films in Serbia and across post-Yugoslav territories, and despite his doubts about his own artistic identity and his humble approach to his own profession, we all know that in the last half a century he did not only act, but was and remains the Actor.

Speaking to that fact are numbers that say he was in around 150 feature films and TV series, starting his professional career as a student of the Academy of Theatre, Film, Radio and Television in Belgrade in the 1970s. Settling in Belgrade, he appeared on screens almost at the same time as the films of the so-called Prague film school, directed by a generation who, after the suppression of the *Black Wave* and the tiring of regime narratives, started to recover Yugoslavian film, opening it up to deideologised views of the past, humorous views of the present, genres, and with that also to the audience, investing in it craftsmanship, without compromising their auteur sensibilities. Diklić's start could not have been better: he found himself among the chosen ones of the Prague student Srđan Karanović in the legendary TV series *Grlom u jagode* (1975), and was taken in by the filmmakers of the group of differing styles, such as Emir Kusturica and Goran Paskaljević. He became the resident actor, so to say, for Rajko Grlić (starting from the film *In the Jaws of Life*, 1984) and Goran Marković (starting from the film *National Class Category Up to 785 ccm*, 1976). The unforgettable episode of the youngest undertaker of the Topalović family in Šijan's dark comedy *The Marathon Family* (1982) was especially important for the perception of his acting, particularly comedic physique.

Bringing to the screen his memorable and somewhat distinctive face, 'a face with character', over time and with maturing, Diklić suggestively brought completely different characters to it - always with precise facial cues and gestures: clumsy and insecure characters, youngsters experiencing unrequited love or sexual frustration, 'ordinary' workers, gracious neighbours, priests, drab bureaucrats, neurotic urban intellectuals, narrow-minded peasants, and authoritative soldiers. The directors outside of the Prague group and those who came after wanted to provide something special to their stories by giving Diklić smaller or bigger episodes, in which he flawlessly commands various dialects from all over the ex-Yugoslavia region and changes his costumes by wearing them, as he likes to say, 'from the inside'. For example, he carried the main character of a depressed pensioner from Mostar who was torn between local bureaucracy and a community marked by post-war national division in Bobo Jelčić's *A Stranger* (2013), a role that brought him the Golden Arena for Best Actor, one of his many deserved awards.

Diklić's greatest recognition, however, is the fact that his acting marathon through the same geographic space and from the same Belgrade starting position, is still ongoing. Not even the Balkan Wars of the 1990s managed to interrupt it, and in the meantime he found his place in the filmographies of contemporary directors and screenwriters from Bosnia and Herzegovina (Danis Tanović, Jasmila Žbanić, Pjer Žalica) and Croatia (Snježana Tribuson, Danilo Šerbedžija, Antonio Nuić, Igor Mirković, Boris T. Matić) and took on powerful roles and various stories, combining imagination and intuition with craftsmanship.

## NAGRADA HRVATSKOG DRUŠTVA FILMSKIH DJELATNIKA ZA CJELOŽIVOTNI DOPRINOS KINEMATOGRAFIJI

AWARD OF THE FILMMAKERS ASSOCIATION OF  
CROATIA FOR LIFETIME CONTRIBUTION TO FILM

### LJUBO ŠIKIĆ

Hrvatsko društvo filmskih djelatnika (HDFD), najveća i najstarija udruga hrvatskih filmskih profesionalaca, ustanovilo je Nagradu za životni doprinos kinematografiji kako bi se filmskim profesionalcima, koji obično nisu u prvom planu medijskog zanimanja, a bez čijeg prisustva i znanja ne bi bilo moguće snimiti film, odalo priznanje za njihov doprinos svijetu filma. Ove godine HDFD s posebnim zadovoljstvom dodjeljuje ovu Nagradu filmskom djelatniku, bivšem predsjedniku i dugogodišnjem članu HDFD-a, Ljubi Šikiću. Gospodin Ljubo Šikić poznat je kao jedna od ključnih i najutjecajnijih osoba hrvatske kinematografije, s iznimno bogatim i dugotrajnim doprinosom domaćem filmu. Svojim je organizacijskim i produkcijskim znanjem omogućio realizaciju najvažnijih filmskih projekata, pokretanje i obnovu filmskih institucija te se zalagao za razvoj filmske industrije u raznim povijesnim i političkim okolnostima.

Karijera gospodina Ljube Šikića obuhvaća više od 70 igranih filmova, brojne strane koprodukcije, serije, dokumentarne filmove i mnoge druge projekte, a njegovo ime nalazi se na špicama najvažnijih ostvarenja hrvatske filmske povijesti, uključujući *Prometej s otoka Viševice* (1964.), *Brezu* (1967.), *Bitku na Neretvi* (1969.), *Tko pjeva zlo ne misli* (1970.), *Seljačka buna* (1975.), *Tajna Nikole Tesle* (1980.), *Banović Strahinja* (1981.), *Glembajevi* (1988.), *Priča iz Hrvatske* (1991.), *Maršal* (2003.), *Svjedoci* (2001.).



The Filmmakers Association of Croatia (HDFD), the largest and oldest association of Croatian film professionals, established the Award for Lifetime Contribution to Film to honour the contribution of film professionals who are not usually at the forefront of the media profession, but whose presence and knowledge are indispensable to film. This year, the Filmmakers Association of Croatia is very pleased to present the award to film professional, former president, and longtime member of the Filmmakers Association of Croatia, Ljubo Šikić. Mr. Šikić is known for being one of the key figures and one of the most influential people in Croatian film, with an extraordinarily abundant and long contribution to domestic film. His organisational and production knowledge has enabled the most important film projects to come to fruition, film institutions to be established and restored, and he has advocated for the development of the film industry in various historical and political circumstances.

Mr. Šikić's career includes more than 70 feature films, numerous foreign co-productions, series, documentary films, and many other projects, and his name is in the credits of the most important achievements of Croatian film history, including *Prometheus from the Island of Viševica* (1964), *The Birch Tree* (1967), *The Battle of Neretva* (1969), *One Song a Day Takes Mischief Away* (1970), *Seljačka buna* (1975), *The Secret of Nikola Tesla* (1980), *Banović Strahinja* (1981), *The Glemboys* (1988), *Priča iz Hrvatske* (1991), *Marshal Tito's Spirit* (2003), *Witnesses* (2001).

## NAGRADA VEDRAN ŠAMANOVIĆ VEDRAN ŠAMANOVIĆ AWARD

IGOR BEZINOVIĆ ZA FILM *FIUME O MORTE!*

IGOR BEZINOVIĆ FOR THE FILM *FIUME O MORTE!*

ŽIRI NAGRADE / JURY: **PETRA BELC** (HDFK / CROATIAN SOCIETY OF FILM CRITICS), **JURE PAVLOVIĆ** (HDFD / FILMMAKERS ASSOCIATION OF CROATIA), **VEDRAN ŠUVAR** (DHFR / CROATIAN FILM DIRECTORS' GUILD)

Utemeljena u počast filmskom snimatelju i autoru Vedranu Šamanoviću te prvi put dodijeljena na Pulskom filmskom festivalu 2010., godišnja 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“. Nagradu je osnovalo pet filmskih udruga: Hrvatsko društvo filmskih djelatnika, Hrvatska udruga filmskih snimatelja, Društvo hrvatskih filmskih redatelja (danas Društvo hrvatskih filmskih autora i producenata), Hrvatsko društvo filmskih kritičara i Hrvatski filmski savez.

Nagrada „Vedran Šamanović“ po drugi se put dodjeljuje Igoru Bezinoviću, ovoga puta za film *Fiume o Morte!*, u kontekstu hrvatskog filma inovativno i žanrovski hibridno djelo koje dovodi u pitanje granice između dokumentarnog, igranog i eksperimentalnog filma. Inteligentnim i duhovitim korištenjem filmskog jezika Bezinović obrađuje povijesnu epizodu D'Annunzijeve okupacije Rijeke (1919. – 1921.), destabilizirajući pritom porozne granice između stvarnosti i fikcije, povijesti i sadašnjosti, čime nam ujedno i pokazuje kako se u hrvatskom filmu stvarnost prestala opirati snimanju, jer redatelj napokon preuzima potpunu kontrolu nad svojim djelom.

Nastavljanje i razrada radikalnih težnji nekih od najznačajnijih domaćih redatelja, kao što su Želimir Žilnik i Dušan Makavejev, uspostavlja Bezinovićev *Fiume o Morte!* ne tek kao povijesnu crticu, već iznimno suvremen i angažiran prostor za kritički dijalog o političkom i filmskom naslijeđu, identitetu i kolektivnom pamćenju. Kroz kolaž arhivskih snimki, insceniranih scena, glumačkih improvizacija i metafilmskih elemenata, film uspijeva stvoriti dinamičan, višeslojan narativ koji naglašava sam čin filmskog stvaranja kao politički čin. Političnost ove hibridne narativne i prikazivačke strukture zrcali se i na razini sadržaja, kroz precizne komentare o ekonomskim promjenama u poziciji Rijeke na mapi lokalne i svjetske povijesti – „Porto Baross danas je u koncesiji njemačkih investitora koji proizvode ratne brodove, a uskoro će tu biti luksuzna marina“; „Kontejnerski terminali Luke Rijeka danas su pod koncesijom filipinskih i danskih tvrtki.“; „Rafinerija nafte danas više ne radi.“; „Na Kvarneru ljudi iznajmljuju svoje kuće kao turističke apartmane.“; „Brodogradilište Danubius danas se zove 3. maj i svoje je najbolje dane imalo u socijalističkoj Jugoslaviji, kada ga je posjetio i Che Guevara.“ Hibridno filmsko tkivo Bezinovićeve forme osim rastakanja ustajalih dokumentarnih formi ujedno i diskretno rastače naš ekonomski i politički narativ.

Posebno je zanimljivo kako Bezinović snima i montira film kao komunalni projekt u kojemu slučajni prolaznici, današnji stanovnici Rijeke, rekonstruiraju D'Annunzijevu okupaciju, suprotstavljajući svoja tumačenja arhivskim fotografijama i romantiziranim povijesnim interpretacijama, pokazujući istovremeno moć redateljskog rada s naturščicima koji su svi odreda jednako odlični.

Ova nagrada također prepoznaje autorovu dugogodišnju iznimnu kreativnost, hrabrost i dosljednost u razvijanju osobnog, angažiranog i formalno progresivnog pristupa, koji nastavlja i istovremeno nadograđuje pionirske impulse jugoslavenske filmske avangarde, uvodeći time ujedno i lokalni film u kartografiju radikalnih težnji suvremenog filma.





Established to honour the film cinematographer and author Vedran Šamanović, and presented for the first time at Pula Film Festival in 2010, the annual award will be presented “to the film artist who has expanded the boundaries of film expression in Croatian film with their innovative approach in any branch of film art, in either short or feature film”. The award is presented by five founding associations: Filmmakers Association of Croatia, Croatian Cinematographers Society, Croatian Film Directors' Guild, Croatian Society of Film Critics, and Croatian Film Association.

The Vedran Šamanović Award is presented to Igor Bezinović for the second time, this year for the film *Fiume o Morte!*, an innovative, hybrid film in the context of Croatian film that brings into question the boundaries among documentary, live action, and experimental film. With intelligent and humorous use of film language, Bezinović addresses a historical episode of D'Annunzio's occupation of Rijeka (1919-1921), destabilising the porous boundaries between reality and fiction, history and present, at the same time showing us that reality has stopped resisting filming in Croatian film, as the director finally takes over full control of his work.

The continuation and elaboration of radical tendencies of some of the most prominent domestic directors, such as Želimir Žilnik and Dušan Makavejev, establishes Bezinović's *Fiume o Morte!* as more than just a historical sketch, but as a uniquely contemporary and engaged space for critical dialogue about political and film heritage, identity, and collective memory. With a collage of archive footage, staged scenes, acting improvisations, and elements of metacinema, the film manages to create a dynamic, layered narrative that underscores filmmaking as a political act. The political nature of this hybrid narrative and representational structure is reflected on the level of content, through precise comments about the economic changes in the position of Rijeka on the map of local and global history - “Porto Baross is today under concession to German investors manufacturing war ships, and it will soon be a luxury marina,” “The container terminals of Port of Rijeka are under concession to companies from the Philippines and Denmark,” “The oil refinery is today no longer operational,” “People rent out their houses in the Kvarner region as holiday apartments,” “Danubius shipyard is now called 3. Maj and saw its best days in socialist Yugoslavia, when even Che Guevara visited.” The hybrid tissue of Bezinović's form, other than dismantling stale documentary forms, also discreetly dismantles our economic and political narrative.

Especially interesting is the way Bezinović shoots and edits the film as a communal project in which passers-by, today's inhabitants of Rijeka, reconstruct D'Annunzio's occupation, opposing their interpretations to archival photographs and romanticised historical interpretations, simultaneously showing the power of directorial work with non-actors, every one of whom is excellent.

This award also recognises the author's exceptional long-standing creativity, courageousness, and consistency in developing a personal, engaged, and formally progressive approach, which continues and upgrades the pioneer impulses of Yugoslavian film avant-garde, thus introducing local film on the cartography of radical tendencies of contemporary film.

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# HRVATSKI PROGRAM CROATIAN PROGRAMME

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# BUMBAROVO LJETO

## BUMBLEBEE'S SUMMER



Hrvatska, Srbija, Sjeverna Makedonija,  
Bosna i Hercegovina •

Croatia, Serbia, North Macedonia,  
Bosnia and Herzegovina

2025. • 82'

film za djecu • children's film

SVJETSKA PREMIJERA  
WORLD PREMIERE

REŽIJA • DIRECTOR

Daniel Kušan

SCENARIJ • SCREENPLAY Ivan Turković-Krnjak, Marko Hrenović, Daniel Kušan

FOTOGRAFIJA • CINEMATOGRAPHY Ivan Zadro

MONTAŽA • EDITOR Ivor Šonje

SCENOGRAFIJA • PRODUCTION DESIGN Ivan Veljača

KOSTIMOGRAFIJA • COSTUME DESIGN Emina Kušan

OBLIKOVANJE ZVUKA • SOUND Zoran Maksimović

ORIGINALNA GLAZBA • SCORE Šimun Matišić

MASKA • MAKE-UP Simona Ristevska

VIZUALNI EFEKTI • VISUAL EFFECTS Krsto Jaram

GLAVNA ŽENSKA ULOGA • LEAD ACTRESS Luna Vručinić Perić

GLAVNE MUŠKE ULOGE • LEAD ACTORS Jozo Mornar, Frano Mašković

SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES Anica Lazić,

Martina Stjepanović, Lucija Alfier, Cvita Lakoš, Marta Blinja, Ema Barišić

SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS Stjepan Perić, Mijo Kevo,

Mijo Jurišić, Lovre Kondža, Jakov Bilić, Franko Bručić, Adrian Šakić-Računica,

Jibril Kai Budimir

CASTING DIREKTOR • CASTING DIRECTOR Jadran Parunov

DEBITANTI • DEBUTANTS Jozo Mornar, Franko Bručić, Marina Stjepanović,

Adrian Šakić-Računica, Luna Vručinić Perić, Cvita Lakoš, Marta Blinja, Ema Barišić,

Jibril Kai Budimir, Lucija Alfier

PRODUCENT • PRODUCER Ivan Maloča

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Interfilm

KOPRODUKCIJA • CO-PRODUCED BY Zillion Film (Srbija • Serbia), Krug Film

(Sjeverna Makedonija • North Macedonia),

Palčica (Bosna i Hercegovina • Bosnia and Herzegovina)

DISTRIBUCIJA • DISTRIBUTION Duplicato



Djeci s otočica Trsa ljeto je beskrajno monotono dok ne stigne Karlo, gradski šminker bujne mašte. Njegov teleskop zabilježi tajanstveni bljesak na noćnom nebu, pa povede ekipu – na čelu s ljubomornim Bumblebarom – u noćnu potragu. Kod napuštenog svjetionika otkrivaju Chikua, preplašenog dječaka iz Afrike, i shvate da „meteorit“ nije kamen s neba već krijumčarska nesreća na moru...

For the children on the small island of Trs, summer is endlessly boring, until a city slicker with quite the imagination, Karlo, arrives on the island. His telescope captures a mysterious flash in the night sky, so he takes a team - led by the jealous Bumblebee - into a night search. Next to the lighthouse, they discover Chiku, a scared boy from Africa, and realise that the "meteorite" was not a rock falling from the sky, but a human trafficking accident at sea...



**Daniel Kušan** (Zagreb, 1975.) hrvatski je filmski i televizijski redatelj. Režirao je dva dugometražna filma za djecu: *Koko i duhovi* (2011.) i *Ljubav ili smrt* (2014.). *Koko i duhovi* jedan je od najgledanijih domaćih filmova od osamostaljenja, a *Ljubav ili smrt* postigao je najbolje kino-otvaranje domaćeg filma u prvom vikendu 2014. godine. Režirao je i pisao i za kazalište, a objavio je i nekoliko kratkih priča u književnim časopisima. Od 2012. do 2014. godine obnašao je dužnost člana nadzornog odbora DHFR-a, a od 2014. godine član je upravnog odbora DHFR-a. Od 2014. do 2017. vodio je radionicu za igrani film pri Školi medijske kulture „Dr. Ante Peterlić“ u organizaciji Hrvatskog filmskog saveza. Od 2020. predaje „Scenarij igranog filma“ na diplomskom studiju Filmske i televizijske režije i produkcije na sveučilištu VERN u Zagrebu. Od 2000. godine član je Društva hrvatskih filmskih redatelja, a od 2011. član je Hrvatske zajednice samostalnih umjetnika.

**Daniel Kušan** (Zagreb, 1975) is a Croatian film and TV director. He directed two feature children's films: *Koko and the Ghosts* (2011) and *Love or Death* (2014). *Koko and the Ghosts* is one of the most watched Croatian films since independence, and *Love or Death* had the best domestic opening in its opening weekend in 2014. He directed and wrote for theatre, and published several short stories in literary magazines. From 2012 to 2014 he was a member of the supervisory board of the Croatian Film Directors' Guild, and from 2014 he has been a member of the board of directors of the Croatian Film Directors' Guild. From 2014 to 2017 he ran the workshop for feature film at the *Dr. Ante Peterlić* School of Media Culture, organised by the Croatian Film Association. Since 2020 he has been teaching the course *Screenplay for Feature Film* at the graduate programme Film and Television Directing and Producing at VERN University. He has been a member of the Croatian Film Directors' Guild since 2000, and a member of the Croatian Freelance Artists' Association since 2011.

# DOBRA DJECA

## GOOD CHILDREN



Hrvatska, Francuska •  
Croatia, France  
2024. • 76'  
drama

REŽIJA • DIRECTOR  
Filip Peruzović

SCENARIJ • SCREENPLAY Filip Peruzović, Nikolina Bogdanović  
FOTOGRAFIJA • CINEMATOGRAPHY Tomislav Sutlar  
MONTAŽA • EDITOR Iva Ivan  
SCENOGRAFIJA • PRODUCTION DESIGN Dino Topolnjak  
KOSTIMOGRAFIJA • COSTUME DESIGN Nikolina Bogdanović  
OBLIKOVANJE ZVUKA • SOUND Ivan Zelić  
MASKA • MAKE UP Iva Kurobasa  
GLAVNA ŽENSKA ULOGA • LEAD ACTRESS Nina Violić  
GLAVNA MUŠKA ULOGA • LEAD ACTOR Filip Šovagović  
SPOREDNA MUŠKA ULOGA • SUPPORTING ACTOR Vinko Kraljević  
PRODUCENTICA • PRODUCER Tena Gojić  
KOPRODUCENT • CO-PRODUCER Kevin Bily  
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Dinaridi Film  
KOPRODUKCIJA • CO-PRODUCED BY Rikikiki Films (Francuska • France)  
DISTRIBUCIJA • DISTRIBUTION Dinaridi Film



#### FESTIVALI I NAGRADE

##### FESTIVALS AND AWARDS

- Filmski festival u Varšavi 2024. - službena konkurencija i svjetska premijera / Warsaw Film Festival 2024 – Official Competition and world premiere
- Festival istočnoeuropskog filma Cottbus 2024. – Specijalno priznanje i nagrada Ekumenskog
- Žirija / Film Festival Cottbus 2024 – Special Mention and Prize of the Ecumenical Jury
- Međunarodni filmski festival Crossing Europe 2025. / Crossing Europe Film Festival 2025
- Festival autorskog filma u Beogradu (FAF) 2024. – Natjecateljski program Hrabri Balkan / Belgrade Auteur Film Festival (FAF) 2024 – Brave Balkan Competition
- Međunarodni filmski festival u Solunu 2024. / Thessaloniki Film Festival 2024
- Pulski filmski festival 2024. - Nagrada programa Filmovi u nastanku / Pula Film Festival 2024 Work in Progress Programme Award

Nikola i Saša, sredovječni i otuđeni brat i sestra, nakon majčine smrti provode tri dana u obiteljskoj kući koju trebaju očistiti i pripremiti za prodaju. U pokušaju da odgodi neizbježno, Nikola sabotira pospremanje, a Saša se nakon jednog neugodnog otkrića počinje pitati koliko se dobro njen brat brinuo o njihovoj majci dok je ona živjela u inozemstvu. Ne uspijevajući komunicirati kao odrasli ljudi, postupno se počinju ponašati kao djeca, što sve čini samo još gorim.

After their mother's funeral, estranged siblings Nikola and Saša spend three days in their childhood home, clearing out their mother's belongings and preparing the house for sale. In an attempt to postpone the inevitable, Nikola sabotages the process, while Saša questions how well he cared for their mother while she was living abroad. Failing to communicate as adults, they regress into childhood—making everything even worse.



**Filip Peruzović** (Zagreb, 1986.), hrvatski je redatelj i scenarist. Filmsku je režiju diplomirao 2015. godine na Akademiji dramske umjetnosti u Zagrebu. Redatelj je dugometražnog TV filma *Trebalo bi prošetati psa*, nastalog prema scenariju Tomislava Zajeca, koji je osvojio nagradu Hrvatskog glumišta za najbolju dramu 2015. i za najbolju glavnu ulogu 2016. (Franjo Dijak). Njegov kratki igrani film *Kava s džemom* osvojio je nagradu za najbolji kratki film na Pulskom filmskom festivalu 2013. godine, a omnibus *Duboki rezovi* nagrađen je Zlatnom arenom za kameru na Pulskom filmskom festivalu i nagradom „Best New Talent“ na Filmskom festivalu u Valletti 2019. godine. Napisao je i režirao kratki film *Mali valovi* za koji je osvojio nagradu za najbolji hrvatski film na Festivalu Cinehill 2023. i nagradu za najbolju fotografiju na Shots Festivalu u Slovenj Gradecu.

**Filip Peruzović** (Zagreb, 1986) is a Croatian director and screenwriter. He graduated in film directing from the Academy of Dramatic Arts in Zagreb in 2015. He directed the feature TV film *Walk the Dog*, with screenplay by Tomislav Zajec, which won the Croatian Actor's Guild Award for Best Drama in 2015 and the Award for Best Male Performance in 2016 (Franjo Dijak). His short film *Coffee with Jam* won Best Short Film at Pula Film Festival in 2013, and his omnibus *Deep Cuts* won the Golden Arena for Best Cinematography at Pula Film Festival and the Best New Talent Award at Valetta Film Festival in 2019. He wrote and directed the short film *Little Waves*, which won the Best Croatian Short Film Award at Cinehill Film Festival in 2023 and the Best Cinematography Award at Shots Festival in Slovenj Gradec.

# DRAŽEN



Hrvatska, Slovenija, Srbija • Croatia, Slovenia, Serbia  
2024. • 99'  
biografska sportska drama • biopic, sports drama

REŽIJA • DIRECTOR  
Danilo Šerbedžija

KOREDATELJ • CO-DIRECTOR Ljubo Zdjelarević  
SCENARIJ • SCREENPLAY Ivan Turković-Krnjak  
FOTOGRAFIJA • CINEMATOGRAPHY Ante Cvitanović  
MONTAŽA • EDITOR Davor Bosankić  
SCENOGRAFIJA • PRODUCTION DESIGN Ivo Knezović  
KOSTIMOGRAFIJA • COSTUME DESIGN Željka Franulović, Ana Kala Kovačević  
MASKA • MAKE UP Bianka Prskalo  
OBLIKOVANJE ZVUKA • SOUND Julij Zornik  
ORIGINALNA GLAZBA • SCORE Hrvoje Prskalo, James Perri  
VIZUALNI EFEKTI • VISUAL EFFECTS Marino Vuletić, VFX supervisor (POSTER  
postprodukcijaska kuća • postproduction company)  
GLAVNA MUŠKE ULOGE • LEAD ACTORS Domagoj Nižić, Tonko Stošić  
SPOREDNE ŽENSKÉ ULOGE • SUPPORTING ACTRESSES Zrinka Cvitešić,  
Romina Tonković, Victoria Hauer  
SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS Dragan Mićanović, Mile Kekin,  
Valentin Perković, Pavle Matuško, Lovre Tanfara  
CASTING DIREKTOR • CASTING DIRECTOR Vanda Violić  
DEBITANTI • DEBUTANTS Domagoj Nižić, Tonko Stošić, Ante Cvitanović  
PRODUCENTI • PRODUCERS Ljubo Zdjelarević, Ivor Šiber  
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Kinoteka (Hrvatska • Croatia)  
KOPRODUCENTI • CO-PRODUCERS Vlado Bulajić, Lija Pogačnik, Dimče Stojanovski,  
Stefan Orlandić Stojanovski, Milica Jokić  
KOPRODUKCIJA • CO-PRODUCED BY December (Slovenija • Slovenia), Living  
Pictures (Srbija • Serbia),  
DISTRIBUCIJA • DISTRIBUTION Jučer d.o.o.



#### FESTIVALI I NAGRADE

##### FESTIVALS AND AWARDS

- Međunarodni filmski festival Black Nights u Tallinnu 2024. / Tallinn Black Nights Film Festival 2024
- Filmski festival glumaca 2024. – Srebrni Orion za sporednu žensku ulogu (Zrinka Cvitešić) / Actor's Film Festival 2024 – Silver Orion for Best Supporting Actress (Zrinka Cvitešić)

Priča o Draženu Petroviću fokusirana manje na ionako znane sportske uspjehe, a više na osobnu stranu Draženovog života i njegov jedinstveni karakter. Problematizira odnos Dražena i košarke koja je bila njegova najveća strast i neka vrsta osobne religije; njegova jedina prava ljubav, ali i njegovo prokletstvo.

The story of Dražen Petrović shifts the focus away from his well-known sports achievements and delves deeper into the personal side of his life and his unique character. It explores the complex relationship between Dražen and basketball, his greatest passion and personal religion - his one true love, yet also his curse.



**Danilo Šerbedžija** (Zagreb, 1971.) hrvatski je redatelj. 2002. godine magistrirao je na postdiplomskom studiju na Sveučilištu u Ohiju. Predsjednik je Društva hrvatskih filmskih redatelja i redatelj više dokumentarnih i kratkih filmova. Njegov prvi dugometražni film *72 dana* (2010.) osvojio je brojne nagrade, uključujući nagradu publike na Pulskom filmskom festivalu, a bio je i hrvatski kandidat za Oscara. Također je redatelj filmova *Oslobođenje Skopja* i *Tereza37*, koji je osvojio 6 Zlatnih Arena, uključujući Veliku Zlatnu arenu za najbolji film.

**Danilo Šerbedžija** (Zagreb, 1971) is a Croatian director. He earned his master's degree from the University of Ohio. He is the president of the Croatian Film Directors' Guild, and has directed a number of documentary and short films. His first feature film, *72 Days* (2010), won numerous awards, including the Audience Award at Pula Film Festival, and was also Croatia's entry for the Academy Awards. He also directed the films *The Liberation of Skopje* and *Tereza37*, which won six Golden Arenas, including the Grand Golden Arena for Best Film.



**Ljubo Zdjelarević** (Nova Gradiška, 1981.) Diplomirao povijest i geografiju na Filozofskom fakultetu, studirao filmsku i kazališnu produkciju na Akademiji dramske umjetnosti u Zagrebu. 2009. godine osniva Kinoteku, produkcijsku kuću koja proizvodi igrane, dokumentarne, animirane projekte, multimediju te TV reklamne spotove. Diplomant je EAVE-a te član Hrvatskog društva filmskih djelatnika, Hrvatske udruge producenata i Europske filmske akademije.

**Ljubo Zdjelarević** (Nova Gradiška, 1981) graduated in history and geography from the Faculty of Philosophy, and studied film and theatre production at the Academy of Dramatic Arts in Zagreb. In 2009, he founded *Kinoteka* production company for live-action, documentary, and animated projects, as well as multimedia and TV commercials. He is a graduate of EAVE and a member of the Filmmakers Association of Croatia, Croatian Producers Association, and the European Film Academy.

# FIUME O MORTE!



Hrvatska, Italija, Slovenija • Croatia, Italy, Slovenia  
2025. • 112'  
hibridni dokumentarni • hybrid documentary

REŽIJA • DIRECTOR  
Igor Bezinović

SCENARIJ • SCREENPLAY Igor Bezinović  
FOTOGRAFIJA • CINEMATOGRAPHY Gregor Božič  
MONTAŽA • EDITOR Hrvoslava Brkušić  
SCENOGRAFIJA • PRODUCTION DESIGN Anton Spazzapan  
KOSTIMOGRAFIJA • COSTUME DESIGN Tajči Čekada, Manuela Paladin  
OBLIKOVANJE ZVUKA • SOUND Eric Guerrino Nardin  
ORIGINALNA GLAZBA • SCORE Hrvoje Nikšić  
GLAVNE MUŠKE ULOGE • LEAD ACTORS Milovan Večerina Cico, Tihomir Buterin,  
Massimo Ronzani, Albano Vučetić, Čenan Beljulji, Izet Medošević, Andrea Marsanich  
CASTING DIREKTORICA • CASTING DIRECTOR Sara Jakupc  
PRODUCENTI • PRODUCERS Vanja Jambrović, Tibor Keser  
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Restart  
KOPRODUCENTI • CO-PRODUCERS Marina Gumzi, Erica Barbiani  
KOPRODUKCIJA • CO-PRODUCED BY Nosorogi (Slovenija • Slovenia),  
Videomante (Italija • Italy)  
DISTRIBUCIJA • DISTRIBUTION Restart  
PRODAJNI ZASTUPNIK • SALES AGENT Lightdbox



#### FESTIVALI I NAGRADE

##### FESTIVALS AND AWARDS

- Međunarodni filmski festival u Rotterdamu 2025. – svjetska premijera, nagrada za najbolji film natjecateljskog programa Tiger, nagrada FIPRESCI / Rotterdam Film Festival 2025 – world premiere, Official Competition - Tiger Award and FIPRESCI Award
- New Directors / New Films 2025
- Međunarodni filmski festival Crossing Europe 2025. – dokumentarna kategorija / Crossing Europe Film Festival 2025 – Documentary Films Competition

Gradani grada Rijeke, kojeg Talijani zovu Fiume, prepričavaju, rekonstruiraju i reinterpretiraju bizarnu priču o šesnaestomjesečnoj okupaciji njihova grada 1919. godine od strane talijanskog pjesnika, dendija i propovjednika rata Gabrielea D'Annunzija.

Citizens of Rijeka, which Italians call Fiume, retell, reconstruct and reinterpret the bizarre story about the 16-month occupation of their city in 1919 by the Italian poet, a dandy and preacher of war Gabriele D'Annunzio.



**Igor Bezinović** (Rijeka, 1983.), diplomirao je filozofiju, sociologiju i komparativnu književnost na Filozofskom fakultetu u Zagrebu te filmsku i televizijsku režiju na Akademiji dramske umjetnosti u Zagrebu. Režirao je filmove *Blokada* (Oktavijan za najbolji hrvatski dokumentarni film 2012. godine), *Veruda* (Oktavijan za najbolji hrvatski dokumentarni film 2015. godine) i *Kratki izlet* (Velika zlatna arena za najbolji hrvatski dugometražni igrani film 2017. godine), kao i niz kratkih filmova raznih vrsta i trajanja. Njegovi su filmovi i radovi prikazivani na međunarodnim filmskim festivalima u Rotterdamu, Leipzigu, Jihlavi i Guanajuatu te na Bijenalu mladih umjetnika Europe i Mediterana, Bijenalu arhitekture u Veneciji (s Hrvošlavom Brkušić za Pulsku grupu) i njujorškom Muzeju pokretnih slika.

**Igor Bezinović** (Rijeka, 1983), graduated in philosophy, sociology and comparative literature from the Faculty of Humanities and Social Sciences in Zagreb and film and TV directing from the Academy of Dramatic Art in Zagreb. He directed the films *Blockade* (Oktavijan Award for Best Croatian Documentary Film in 2012), *Veruda* (Oktavijan Award for Best Croatian Documentary Film in 2015), and *A Brief Excursion* (Grand Golden Arena for Best Croatian Feature Film in 2017), and several short films of various types and lengths. His films have been screened at international festivals in Rotterdam, Leipzig, Jihlava, and Guanajuato, as well as Biennale des jeunes créateurs de l'Europe et de la Méditerranée and the International Architecture Exhibition in Venice (with Hrvošlava Brkušić for the Pula group), and the Museum of the Moving Image in New York.

# IZGUBLJENI DREAM TEAM

## THE LOST DREAM TEAM



Hrvatska, Srbija, Italija, Slovenija •  
Croatia, Serbia, Italy, Slovenia  
2025. • 85'  
sportski dokumentarni • sports documentary

SVJETSKA PREMIJERA  
WORLD PREMIERE

IZVAN KONKURENCIJE  
OUT OF COMPETITION

REŽIJA • DIRECTOR  
Jure Pavlović

SCENARIJ • SCREENPLAY Jure Pavlović  
FOTOGRAFIJA • CINEMATOGRAPHY Dario Hacek  
MONTAŽA • EDITOR Ivan Vasić  
OBLIKOVANJE ZVUKA • SOUND Julij Zornik  
ORIGINALNA GLAZBA • SCORE Lorenzo Esposito Fornari  
VIZUALNI EFEKTI • VISUAL EFFECTS Ivan Bujević  
PRODUCENTI • PRODUCERS Jure Pavlović, Miloš Ivanović, Miha Černec,  
Chiara Galloni, Ivan Ogiati, Biljana Tuturov  
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Sekvenca (Hrvatska • Croatia)  
KOPRODUKCIJA • CO-PRODUCED BY Sekvenca (Hrvatska • Croatia),  
Set Sail Films (Srbija • Serbia), Articulture (Italija • Italy),  
Tramal Films (Slovenija • Slovenia), Wake Up Films (Srbija • Serbia),  
HRT (Hrvatska • Croatia)  
PRODAJNI ZASTUPNIK • SALES AGENT GoodFellas



Priča o jedinstvenoj momčadi u povijesti sporta koja je osvojila zlato na Europskom prvenstvu 1991. godine te stala na postolje, promatrajući dizanje zastave svoje zemlje – koja je prestala postojati prije tri dana.

The story of the Yugoslav national basketball team that won the gold medal in 1991, stood on the podium, and watched their flag rise—all for the glory of a country that ceased to exist three days earlier.



**Jure Pavlović** (Split, 1985.), hrvatski je redatelj i producent. Diplomirao je filmsku i televizijsku režiju na Akademiji Dramske Umjetnosti u Zagrebu. Njegovi kratki igrani filmovi prikazani su na više od dvije stotine festivala i višestruko su nagrađivani. Producirao je dugometražni film *Lada Kamenski* (Nagrada FEDEORA za najbolji film na Pulskom filmskom festivalu 2017. godine, Zlatna arena za najbolju glumicu, scenarij i debitantski film) i koproducirao švedski film *Jimmie* (2017.). Kratkometražni film *Piknik*, na kojemu je radio kao scenarist, redatelj i producent, prvi je većinski hrvatski film koji je osvojio europskog „Oscara“, prestižnu nagradu Europske filmske akademije za najbolji europski kratkometražni film 2015. godine. Njegov debitantski dugometražni film *Mater* (2019.) prikazan je na brojnim festivalima i višestruko je nagrađivan (nagrada za najbolji regionalni film na Beogradskom FEST-u, četiri nagrade na Pulskom filmskom festivalu, nagrade na festivalima u Taormini, Skoplju, Saint-Jean-de-Luzu, i drugima).

**Jure Pavlović** (Split, 1985) is a Croatian director and producer. He graduated in film and TV directing from the Academy of Dramatic Arts in Zagreb. His short films were screened at more than two hundred festivals and received numerous awards. He produced the film *Lada Kamenski* (FEDEORA Award for Best Film at Pula Film Festival in 2017, Golden Arena for Best Actress, Best Screenplay and Best Debutant) and co-produced the Swedish film *Jimmie* (2017). His short film *Picnic*, which he wrote, directed and produced, is the first majority Croatian film to win the European Oscar, the prestigious European Film Award for Best Short Film in 2015. His debut feature film *Mater* (2019) was screened at a number of festivals, garnering numerous awards (Best Regional Film at Belgrade International Film Festival - FEST, four awards at Pula Film Festival, awards at festivals in Taormina, Skopje, Sait-Jean-de-Luz, and others).

# JUŽINA

## SOUTH WIND



Hrvatska, Srbija • Croatia, Serbia  
2025. • 82'  
komedija • comedy

SVJETSKA PREMIJERA  
WORLD PREMIERE

REŽIJA • DIRECTOR  
Ante Marin

SCENARIJ • SCREENPLAY Ante Marin  
FOTOGRAFIJA • CINEMATOGRAPHY Krešimir Štulina  
MONTAŽA • EDITOR Ivor Šonje  
SCENOGRAFIJA • PRODUCTION DESIGN Latica Zajmović  
KOSTIMOGRAFIJA • COSTUME DESIGN Goranka Krpan  
OBLIKOVANJE ZVUKA • SOUND Dane Vlaisavljević  
MASKA • MAKE UP Vesna Matulić  
VIZUALNI EFEKTI • VISUAL EFFECTS Krsto Jaram  
SPECIJALNI EFEKTI • SPECIAL EFFECTS Petar Novaković  
GLAVNA ŽENSKA ULOGA • LEAD ACTRESS Snježana Sinovčić  
GLAVNE MUŠKE ULOGE • LEAD ACTORS Donat Zeko, Stojan Matavulj  
SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES Andrea Mladinić, Petra Krolo, Ana Franić, Katarina Romac, Slavena Verić, Nika Petrović, Katarina Bodrožić  
SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS Mijo Kevo, Zdravko Vukelić, Stipe Jelaska, Mijo Jurišić, Đorđe Marković, Franko Jakovičević, Mate Tavrić, Marin Zec, Paško Vukasović  
DEBITANTI • DEBUTANTS Zdravko Vukelić, Petra Krolo, Nika Petrović, Katarina Bodrožić, Marin Zec, Krešimir Štulina, Latica Zajmović, Vesna Matulić, Niko Gulam (majstor tona • sound engineer)  
CASTING DIREKTORI • CASTING DIRECTORS Jadran Parunov, Ante Marin  
PRODUCENTI • PRODUCERS Bojan Kanjera, Robert Piršl  
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Peglanje snova, Missart  
KOPRODUKCIJA • CO-PRODUCED BY Interfilm (Hrvatska • Croatia), Zillion Film (Srbija • Serbia)



Dok južina trese Splitom, životi stanara oronule četverokatnice počinju se ispreplitati. Suspendirani profesor, paranoična starica, manipulativna majka-vjernica, neuspješni reper i nasilni bivši dečko sudaraju se u mračnoj komediji nesporazuma, sitnih spletki i rastućeg kaosa gdje su čak i „heroji“ zlikovci u očima svojih susjeda.

As the intense Južina wind rattles Split, the lives of tenants in a four-story building unravel. A suspended teacher, a paranoid old lady, a manipulative Catholic mother, a failing rapper, and a dangerous ex-boyfriend collide in a darkly comedic chain of misunderstandings, schemes, and chaos where even heroes remain villains in the eyes of their neighbors.



**Ante Marin** (Split, 1985.) hrvatski je scenarist i redatelj. Jedan je od osnivača, koordinator nastave i predavač u Scenarističkoj školi „Palunko“ Hrvatskog Filmskog saveza. Član je filmskog inkubatora Blank, Kino kluba Split te Saveza scenarista i pisaca izvedbenih djela. Nakon niza kratkih filmova debitira kao scenarist i redatelj *Južine*. Dobitnik je nagrade za društvene inovacije Nacionalne zaklade za razvoj civilnog društva i različitih posebnih priznanja za volonterski doprinos.

**Ante Marin** (Split, 1985) is a Croatian screenwriter and director. He is one of the founders, teaching coordinator, and lecturer at the Palunko Screenwriting School of the Croatian Film Association. He is a member of Blank\_filmski inkubator, Kino Klub Split, and the Croatian Screenwriters and Playwrights Guild. After a number of short films, he made his writing and directorial debut with the film *Južina*. He won the Social Innovation Award of the National Foundation for Civil Society Development, and a number of special acknowledgments for volunteer contributions.

# MIROTVORAC

## PEACEMAKER



Hrvatska • Croatia  
2025. • 100'  
dokumentarni • documentary

REŽIJA • DIRECTOR  
Ivan Ramljak

SCENARIJ • SCREENPLAY Dragutin Hedl, Hrvoje Zovko, Ivan Ramljak  
FOTOGRAFIJA • CINEMATOGRAPHY Srdan Kovačević  
MONTAŽA • EDITOR Damir Čučić  
OBLIKOVANJE ZVUKA • SOUND Tihomir Vrbanec  
PRODUCENT • PRODUCER Nenad Puhovski  
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Factum  
DISTRIBUCIJA • DISTRIBUTION Factum  
PRODAJNI ZASTUPNIK • SALES AGENT Factum



## FESTIVALI I NAGRADE

## FESTIVALS AND AWARDS

- ZagrebDox 2025. – Factumentarci / ZagrebDox 2025 – Factumentaries

Godine 1991. na ulazu u Tenju ubijen je Josip Reihl Kir, načelnik Osječke policije, čovjek posvećen pregovorima i izbjegavanju rata. *Mirotvorac* je priča o posljednjih nekoliko mjeseci njegova života u osvit krvavog hrvatsko-srpskog rata, koji je Kir svim silama pokušao spriječiti, ispričana kroz izjave nekoliko svjedoka i pomoću arhivskih materijala iz tog doba. I danas, nakon više od trideset godina, mnogi su elementi tog ubojstva nerazjašnjeni, a mogući nalogodavci – nepoznati.

In 1991, on the outskirts of Tenja, Josip Reihl Kir - the chief of the Osijek Police Department, a man dedicated to negotiations and avoiding war - was assassinated. *Peacemaker* is a story about the last few months of his life, in the dawn of the bloodthirsty Croatian-Serbian war, which Kir had been trying hard to prevent, told through the statements of a few witnesses and archive materials from the era. Still today, after over 30 years, many elements of that assassination remain unclear and the possible contractors – still unknown.



**Ivan Ramljak** (Zagreb, 1974.) filmski je redatelj i nezavisni kustos. Godine 2003. pokrenuo je Human Rights Film Festival Zagreb. Od 2013. do 2022. uređivao je i vodio Kratki utorak, program kratkog filma u kinu Tuškanac u Zagrebu, a od 2016. do 2023. bio je umjetnički direktor Tabor Film Festivala. Od 2022. jedan je od selektora za kratki film na Filmskom festivalu u Rotterdamu, kao i skaut za dugometražne filmove s područja bivše Jugoslavije. Dosad je režirao devet kratkih, jedan srednjometražni i tri dugometražna filma, uglavnom dokumentarnog karaktera. Njegovi filmovi *Kino otok*, *Dom boraca*, *Mezostajun*, *O jednoj mladosti* i *El Shatt – nacrt za utopiju* prikazani su na više od 80 festivala diljem svijeta na kojima su osvojili niz nagrada.

**Ivan Ramljak** (Zagreb, 1974) is a film director and independent curator. In 2003, he founded the Human Rights Film Festival Zagreb. From 2013 to 2022, he edited and hosted Short Tuesday, a short film program at the Tuškanac cinema in Zagreb, and from 2016 to 2023, he was the artistic director of the Tabor Film Festival. Since 2022, he has been one of the short film selectors at the Rotterdam Film Festival, as well as a scout for feature films from the former Yugoslavia. So far, he has directed 9 shorts, 1 medium-length film and 3 feature films, mostly of a documentary nature. His films *Islands of Forgotten Cinemas*, *Home of the Resistance*, *Mezostajun*, *Once Upon a Youth* and *El Shatt - Blueprint for Utopia* have been shown at more than 80 festivals around the world, where they won a number of awards.

# NAKON LJETA

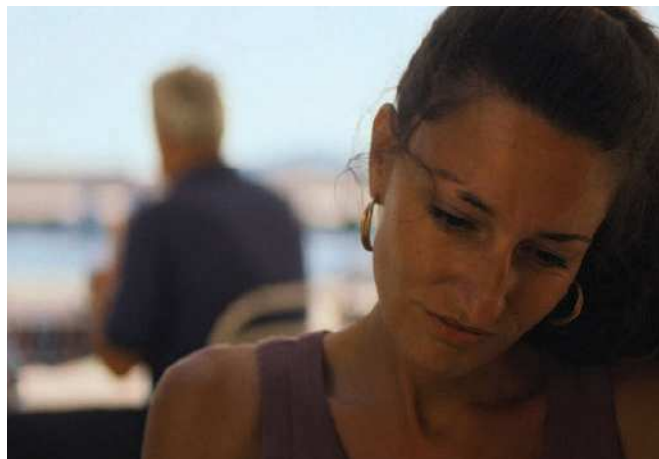
## MY LATE SUMMER



Hrvatska, Bosna i Hercegovina, Rumunjska,  
Slovenija, Srbija • Croatia, Bosnia and Herzegovina,  
Romania, Slovenia, Serbia  
2024. • 98'  
drama, komedija • drama, comedy

REŽIJA • DIRECTOR  
Danis Tanović

SCENARIJ • SCREENPLAY Anja Matković, Nikola Kuprešanin, Danis Tanović  
FOTOGRAFIJA • CINEMATOGRAPHY Miloš Jačimović  
MONTAŽA • EDITOR Redžinald Šimek  
SCENOGRAFIJA • PRODUCTION DESIGN Veronika Radman  
KOSTIMOGRAFIJA • COSTUME DESIGN Dubravka Skvrce  
OBLIKOVANJE ZVUKA • SOUND Marius Leftarache, Marian Balan  
ORIGINALNA GLAZBA • SCORE Livina Tanović  
MASKA • MAKE UP Silvija Bradica  
VIZUALNI EFEKTI • VISUAL EFFECTS Avramova VFX  
SPECIJALNI EFEKTI • SPECIAL EFFECTS Petar Novaković  
GLAVNA ŽENSKA ULOGA • LEAD ACTRESS Anja Matković  
GLAVNE MUŠKE ULOGE • LEAD ACTORS Uliks Fehmiu, Goran Navojec  
SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES Marija Škaričić,  
Mirela Brekalo, Snježana Sinovčić, Ivana Roščić, Jadranka Matković  
SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS Mario Knezović,  
Luka Juričić, Boris Ler  
DEBITANTI • DEBUTANTS Anja Matković (scenaristica • screenwriter)  
PRODUCENTI • PRODUCERS Lana Matić, Boris T. Matić  
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Propeler Film  
KOPRODUCENTI • CO-PRODUCERS Jelena Mitrović, Jovan Marjanović,  
Mirsad Purivatra, Anamaria Antoci, Miha Černec, Jožko Rutar  
KOPRODUKCIJA • CO-PRODUCED BY Obala Art Centar (Bosna i Hercegovina •  
Bosnia and Herzegovina), Baš Čelik (Srbija • Serbia), Tramal Films (Slovenija •  
Slovenia), Tanguay Productions (Rumunjska • Romania)  
DISTRIBUCIJA • DISTRIBUTION Zagreb Film Festival



#### FESTIVALI I NAGRADE

##### FESTIVALS AND AWARDS

- Sarajevski filmski festival 2024. - svjetska premijera / Sarajevo Film Festival 2024 - world premiere
- Međunarodni filmski festival u Varšavi 2024. – posebno priznanje ekumenskog žirija / Warsaw Film Festival 2024 – Ecumenical Jury Honorable Mention
- Međunarodni filmski festival u Vancouveru 2024. – program Panorama / Vancouver International Film Festival 2024 – Programme Panorama
- CinEast – Festival srednjoeuropskog i istočnoeuropskog filma 2024. / CinEast – Central and Eastern European Film Festival 2024
- Festival istočnoeuropskog filma Cottbus 2024. – sekcija Specials / Film Festival Cottbus 2024 – Specials Section
- Međunarodni filmski festival u Palm Springsu 2025. – program Awards Buzz / Palm Springs International Film Festival 2025 – Awards Buzz Program

Priča o mladoj ženi kojoj se u potrazi za korijenima na malom otoku dogodi nenadana romansa u kasno ljeto i koja prerasta u priču o prihvatanju, oprost i ljubavi prema drugome, prema otoku, a najviše prema sebi.

The story of a young woman who, in search of her roots on a small island, experiences an unexpected romance in late summer, which evolves into a tale of acceptance, forgiveness, and love towards others, towards the island, and most importantly, towards herself.



**Danis Tanović** (Zenica, 1969.) bosanskohercegovački je redatelj, producent i scenarist. Za svoj prvijenac *Ničija zemlja* osvaja nagradu za najbolji scenarij na Filmskom festivalu u Cannesu 2001. godine i Oscara za najbolji strani film 2002. godine. Film je osvojio ukupno 42 nagrade, što je učinilo ovaj film jednim od najnagrađivanijih debitantskih filmova u povijesti filmografije. Režirao je još dva filma koja se bave ratom i njegovim posljedicama – *Cirkus Columbia*, smješten u period neposredno prije rata i *Trijaža* s Colinom Farrellom koji se bavi poslijeratnim traumama. Za filmove *Epizoda u životu berača željeza* i *Smrt u Sarajevu* Tanović je nagrađen Srebrnim medvjedom na Berlinskom filmskom festivalu 2013. i 2016. godine. Trenutačno živi u Sarajevu, gdje radi kao profesor režije na Akademiji scenskih umjetnosti.

**Danis Tanović** (Zenica, 1969) is a Bosnian director, producer, and screenwriter. His debut film *No Man's Land* won the Best Screenplay Award at Cannes in 2001 and the Academy Award for Best Foreign Language Film in 2002. The film won 42 awards in total, making it one of the most awarded debut films in the history of cinema. He directed two other films that deal with war and its consequences: *Cirkus Columbia*, set in the period immediately before the war, and *Triage*, with Colin Farrell, which deals with war trauma. Tanović received the Silver Bear at Berlin in 2013 and 2016 for his films *An Episode in the Life of an Iron Picker* and *Death in Sarajevo*, respectively. He currently lives in Sarajevo and works as a professor of directing at the Academy of Performing Arts.

# PAVILJON 6

## PAVILION 6



Hrvatska • Croatia  
2024. • 68'  
dokumentarni • documentary

REŽIJA • DIRECTOR  
Goran Dević

SCENARIJ • SCREENPLAY Goran Dević  
FOTOGRAFIJA • CINEMATOGRAPHY Damian Nenadić  
MONTAŽA • EDITOR Vanja Siruček  
OBLIKOVANJE ZVUKA • SOUND Ivan Zelić  
PRODUCENT • PRODUCER Hrvoje Osvadić  
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Petnaesta umjetnost  
DISTRIBUCIJA • DISTRIBUTION Petnaesta umjetnost  
PRODAJNI ZASTUPNIK • SALES AGENT Film Harbour



### FESTIVALI I NAGRADE

#### FESTIVALS AND AWARDS

- Međunarodni festival dokumentarnog filma Sheffield DocFest 2024. – međunarodni natjecateljski program / Sheffield DocFest 2024 – International Competition
- Sarajevski filmski festival 2024. / Sarajevo Film Festival 2024
- ZagrebDox 2025. – regionalna konkurencija / ZagrebDox 2025 – Regional Competition
- Festival dokumentarnog filma DocPoint, Helsinki 2025. / DocPoint - Helsinki Documentary Film Festival 2025
- Međunarodni festival dokumentarnog filma Beldocs 2025. / Beldocs International Documentary Film Festival 2025

Dugoočekivano cjepivo protiv COVIDA-19 donosi tračak nade: kroz iskrene razgovore s ljudima koji čekaju u redu za cijepljenje ovaj globalno univerzalan film razotkriva dezorijentiranost i skepsu koji prožimaju naše kolektivno iskustvo pandemije. Kao kolektivna terapija u post-COVID eri ovaj duhovit i ljudski prikaz jedinstvenog trenutka u vremenu otkriva tragove otpornosti i povezanosti što nas vežu, podsjećajući nas na zajedničku humanost u jeku neviđenih izazova. *Paviljon 6* prvi je hrvatski film koji je otkupila britanska medijska kuća BBC.

As the long-awaited COVID-19 vaccine brings a glimmer of hope, through candid conversations with people waiting in line for vaccination, this globally relatable film reveals the disorientation and skepticism that permeate our collective experience. Serving as collective therapy for the post-COVID era, this humorous and humane snapshot of a unique moment in time uncovers the threads of resilience and connection that bind us, reminding us of our common humanity in the face of unprecedented challenges. *Pavilion 6* is the first Croatian film acquired by the BBC.



**Goran Dević** (Sisak, 1971.) studirao je pravo, arheologiju i filmsku umjetnost na Akademiji dramske umjetnosti Sveučilišta u Zagrebu, a potom radi kao docent na dodiplomskom i diplomskom studiju Filmske i TV režije na istoj akademiji. Autor je nagrađivanih dokumentarnih filmova: *Na vodi* (2018.), *Buffet Željezara* (2017.), *65+* (2016.), *Don Juan: Oprostite, gospođice* (2010.), *Poplava* (2010.), *Sretna zemlja* (2009.), *Nemam ti šta reć lijepo* (2005.), *Uvozne vrane* (2004.) i druge. Njegovi dokumentarni i igrani filmovi osvojili su nagrade u Puli, Cottbusu, Prizrenu, Pragu, Sarajevu, Oberhausenu, Leipzigu, Motovunu i Zagrebu. Njegov dugometražni prvijenac *Crnci*, surežiran i supotpisan sa Zvonimirom Jurićem, bio je kritički hvaljen. Arsenal Berlin, MAXXI Roma, Crossing Europe Filmfestival Linz, Beldocs i Zagreb mjesta su gdje su prikazane retrospektive Devićevih dokumentaraca. Suosnivač je produkcijske kuće Petnaesta umjetnost.

**Goran Dević** (Sisak, 1971) studied law, archaeology, and then film at the Academy of Dramatic Arts in Zagreb, and is currently an assistant professor at the undergraduate and graduate programmes of film and TV directing at the same Academy. He is the author of awarded documentary films: *On the Water* (2018), *The Steel Mill Cafe* (2017), *65+* (2016), *Don Juan: Excuse Me, Miss* (2010), *The Flood* (2010), *Happy Land* (2009), *I Have Nothing Nice to Say to You* (2005), *Imported Crows* (2004), and others. His documentary and feature films have been awarded at Pula, Cottbus, Prizren, Prague, Sarajevo, Oberhausen, Leipzig, Motovun, and Zagreb. His feature debut *The Blacks*, which he wrote and directed with Zvonimir Jurić, received critical acclaim. Retrospectives of his documentary films have been screened at Arsenal Berlin, MAXXI Roma, Crossing Europe Film Festival Linz, Beldocs, and Zagreb. He is the co-founder of Petnaesta umjetnost production company.

# SVI OPERATERI SU TRENUTNO ZAUZETI

ALL OPERATORS ARE CURRENTLY UNAVAILABLE



Hrvatska • Croatia

2025. • 113'

animirani, psihološki triler, ZF •

animated, psychological thriller, SF

SVJETSKA PREMIJERA  
WORLD PREMIERE

REŽIJA • DIRECTOR

Dalibor Barić

SCENARIJ • SCREENPLAY Dalibor Barić

MONTAŽA • EDITOR Dalibor Barić

SCENOGRAFIJA • PRODUCTION DESIGN Dalibor Barić

KOSTIMOGRAFIJA • COSTUME DESIGN Dalibor Barić

OBLIKOVANJE ZVUKA • SOUND Leonard Klaić, Marko Levanić

ORIGINALNA GLAZBA • SCORE Marko Levanić

VIZUALNI EFEKTI • VISUAL EFFECTS Dalibor Barić

GLAVNA ŽENSKA ULOGA • LEAD ACTRESS Ana Vilenica

GLAVNA MUŠKA ULOGA • LEAD ACTOR Nikša Marinović

SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES Ivana Starčević, Mateja Majerle,  
Nadežda Perišić Radović

SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS Frano Mašković, Boris Bakal, Mario  
Kovač, Nikša Butijer, Andelo Jurkas, Emil Matešić, Dražen Šivak,  
Goran Vrbanić, Andrej Kozina

DEBITANTI • DEBUTANTS Lina Fabro Barić, Pino Fabro Barić, Petra Fabro

PRODUCENT • PRODUCER Ivan Katić

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY KAOS

DISTRIBUCIJA • DISTRIBUTION KAOS



Roman Novotny, nekoć cijenjeni scenarist, danas je zaboravljen autor koji nevoljko prihvaća posao u bizarnom turističkom resortu Simula Peninsula. Ondje se, pod vodstvom zagonetnog Doktora Dopplera, odvija neobičan eksperiment: simulirano „filmsko” ljetovalište u kojem gosti igraju unaprijed pisane uloge, a scenaristi – „operateri” – svakodnevno kreiraju njihove priče.

Roman Novotny, once a respected screenwriter, is now a forgotten author who reluctantly accepts a job at the bizarre tourist resort Simula Peninsula. There, under the guidance of the enigmatic Doctor Doppler, a strange experiment is underway: a simulated “cinematic” holiday resort where guests play pre-written roles, and screenwriters – the “operators” – create their stories on a daily basis.



**Dalibor Barić** rođen je 1974. godine. Redatelj je eksperimentalnih i animiranih filmova koji u svojim radovima često istražuje tradicionalne žanrove poput znanstvene fantastike i horora. Koristeći *found footage* kao materijal te kolaž kao tehniku, stvara filmove koji propituju umjetničke prakse digitalnog doba uključujući ideje o autentičnosti, simulaciji/replikaciji i aroprijaciji.

**Dalibor Barić** was born in 1974. He is a director of experimental and animated films, in his works often exploring traditional genres such as science fiction and horror. Using found footage as his material and collage as his preferred technique, he creates films that re-examine artistic practices in the digital age as well as ideas about authenticity, simulation/replication and appropriation.

# ZEČJI NASIP

## SANDBAG DAM



Hrvatska, Litva, Slovenija • Croatia, Lithuania, Slovenia  
2025. • 88'  
film o odrastanju, drama • coming-of age, drama

REŽIJA • DIRECTOR

Čejen Černić Čanak

SCENARIJ • SCREENPLAY Tomislav Zajec

FOTOGRAFIJA • CINEMATOGRAPHY Marko Brdar

MONTAŽA • EDITOR Slaven Zečević

SCENOGRAFIJA • PRODUCTION DESIGN Tajana Čanić Stanković

KOSTIMOGRAFIJA • COSTUME DESIGN Selen Orb

OBLIKOVANJE ZVUKA • SOUND Julij Zornik

ORIGINALNA GLAZBA • SCORE Domas Strupinskas

MASKA • MAKE UP Matea Katunar

SPECIJALNI EFEKTI • SPECIAL EFFECTS Petar Novaković

GLAVNA ŽENSKA ULOGA • LEAD ACTRESS Tanja Smoje

GLAVNA MUŠKA ULOGA • LEAD ACTOR Lav Novosel

SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES Franka Mikolaci, Alma Prica,  
Rada Mrkšić, Marica Vidušić Vrdoljak, Margarita Belan, Lana Hranjec, Ana Ugrina,  
Katja Galunić, Dubravka Kos

SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS Andrija Žunac, Leon Grgić,  
Filip Šovagović, Luka Baškarad, Pan Jelić, Gregor Birkić, Dino Nikolić, Andrej Švaco,  
Ivan Grčić, Alan Katić, Mario Knezović, Darko Polovanić, Matej Čatarić, Kristian Bonačić,  
Goran Gorički, Krešimir Brezovec

DEBITANT • DEBUTANT Leon Grgić

PRODUCENTI • PRODUCERS Ankica Jurić Tilić, Hrvoje Pervan, Dragan Jurić

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Kinorama

KOPRODUKCIJA • CO-PRODUCED BY Tremora (Litva • Lithuania),  
Perfo (Slovenija • Slovenia)

DISTRIBUCIJA • DISTRIBUTION Duplicato Media

PRODAJNI ZASTUPNIK • SALES AGENT The Open Reel



#### FESTIVALI I NAGRADE

##### FESTIVALS AND AWARDS

- Međunarodni filmski festival u Berlinu 2025. - program Generation - svjetska premijera / Berlin International Film Festival 2025 - Generation Programme - world premiere
- Filmski festival Stockholm Junior 2025. / Stockholm Film Festival Junior 2025
- Filmski festival u Istanbulu 2025. / Istanbul Film Festival 2025
- Međunarodni filmski festival Crossing Europe 2025. - YAAAS! Kategorija / Crossing Europe Film Festival 2025 - YAAAS! competition

U doba godine kada rijeke prijete poplavnim područjima, naizgled posložen život maturanta Marka uzburkat će dolazak Slavena, njegovog nekadašnjeg prijatelja i zabranjene ljubavi iz djetinjstva. Marko živi s roditeljima i mladim bratom Fićom, dječakom s Downovim sindromom kojeg silno voli. Marko je sada sportaš, a po planu oca i budući automehaničar. I dok se cijelo selo pokušava obraniti od poplave, gradeći zečje nasipe oko svojih domova, Marko pokušava izgraditi nasip oko sebe, braneći se od vlastitih emocija. Ali voda uvijek nađe put...

As a rising river threatens to flood his village, high school senior Marko's seemingly stable life is disrupted by the return of Slaven, his former childhood friend and forbidden first love. Marko lives with his parents and younger brother Fićo, a boy with Down syndrome to whom he is deeply devoted. As the looming flood draws closer, so does the emotional turmoil within him. While the villagers work tirelessly to build sandbag walls around their homes, Marko is building a wall of his own—one meant to keep his emotions at bay. Yet, like water, feelings have a way of breaking through...



**Čejen Černić Čanak** (Osijek, 1982.) diplomirala je filmsku i TV režiju na Akademiji dramske umjetnosti Sveučilišta u Zagrebu. Režirala je niz kratkih filmova među kojima se izdvajaju kratkometražni igrani film *Pratioci* te kratkometražni dokumentarni filmovi *Krug*, *Meni bez mene* i *Il Postino*. 2017. režirala je svoj prvi dugometražni igrani film *Uzbuna na Zelenom Vrh* prema istoimenom romanu Ivana Kušana te je nagrađena Brezom za najboljeg debitanta na Pulskom filmskom festivalu. *Zečji nasip* njezin je drugi dugometražni igrani film, nastao prema scenariju Tomislava Zajeca.

**Čejen Černić Čanak** (Osijek, 1982) graduated in film and TV directing from the Academy of Dramatic Arts in Zagreb. She directed a number of short films, among which the most prominent ones are the short film *Pratioci* and the short documentary films *Krug*, *Meni bez mene*, and *Il Postino*. In 2017, she directed her first feature film *The Mystery of Green Hill*, based on Ivan Kušan's novel of the same name, and received the Breza Award for Best Debutant at Pula Film Festival. *Sandbag Dam*, written by Tomislav Zajec, is her second feature film.

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# MANJINSKE KOPRODUKCIJE MINORITY CO-PRODUCTIONS

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# DOBRE DJEVOJKE

KAJ TI JE DEKLICA / LITTLE TROUBLE GIRLS



Slovenija, Italija, Hrvatska, Srbija •

Slovenia, Italy, Croatia, Serbia

2025. • 90'

film o odrastanju, drama • coming-of-age drama

REŽIJA • DIRECTOR

Urška Djukić

HRVATSKA PREMIJERA  
CROATIAN PREMIERE

SCENARIJ • SCREENPLAY Urška Djukić, Maria Bohr

FOTOGRAFIJA • CINEMATOGRAPHY Lev Predan Kowarski

MONTAŽA • EDITOR Vladimir Gojun

SCENOGRAFIJA • PRODUCTION DESIGN Vasja Kokelj

KOSTIMOGRAFIJA • COSTUME DESIGN Gilda Venturini

OBLIKOVANJE ZVUKA • SOUND Julij Zornik

MASKA • MAKE UP Eva Uršič

GLAVNE ŽENSKE ULOGE • LEAD ACTRESSES Jara Sofija Ostan, Mina Švajger

SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES Nataša Burger, Irena Tomažin,  
Mateja Strle, Staša Popović

SPOREDNA MUŠKA ULOGA • SUPPORTING ACTOR Saša Tabaković

PRODUCENTI • PRODUCERS Jožko Rutar, Miha Černec

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Spok Films (Slovenija • Slovenia)

KOPRODUCENTI • CO-PRODUCERS David Cej, Matteo Oleotto, Katarina Prpić,

Dragana Jovanović, Ognjen Glavonić, Stefan Ivančič, Marina Gumzi, Urška Djukić

KOPRODUKCIJA • CO-PRODUCED BY Staragara IT (Italija • Italy), Sister Productions  
(Francuska • France), 365 Films (Hrvatska • Croatia), Non-Aligned Films (Srbija • Serbia),  
Nosorogi (Slovenija • Slovenia), OINK (Slovenija • Slovenia), RTV Slovenija

DISTRIBUCIJA • DISTRIBUTION 365 Films

PRODAJNI ZASTUPNIK • SALES AGENT Heretic



#### FESTIVALI I NAGRADE

##### FESTIVALS AND AWARDS

- Filmski festival u Berlinu 2025. – službeni program Perspectives, nagrada FIPRESCI i svjetska premijera / Berlin Film Festival 2025 – Perspectives, FIPRESCI Award and world premiere
- Međunarodni filmski festival u Sofiji 2025. / Sofia International Film Festival 2025
- Filmski festival Tribeca 2025. - međunarodni natjecateljski program - najbolja fotografija / Tribeca Film Festival 2025 - International Narrative Competition - Best Cinematography

Introvertirana šesnaestogodišnja djevojka Lucija pridružuje se ženskom zboru svoje katoličke škole, gdje se sprijatelji s Ana-Marijom, popularnom i koketnom studenticom treće godine. Kada zbor otputuje u seoski samostan na vikend intenzivnih proba, Lucijino zanimanje za tamnookog restauratora stavlja na kušnju njezino prijateljstvo s Ana-Marijom i drugim djevojkama.

Introverted 16-year-old Lucia joins her Catholic school's all-girls choir, where she befriends Ana-Maria, a popular and flirty third-year student. But when the choir travels to a countryside convent for a weekend of intensive rehearsals, Lucia's interest in a dark-eyed restoration worker tests her friendship with Ana-Maria and the other girls.



**Urška Djukić** (Ljubljana, 1986.) studirala je na Umjetničkoj akademiji Sveučilišta u Novoj Gorici. Njezin prvi kratki animirani igrani film *Bon Appétit, La Vie!* osvojio je nagradu za najbolji kratki film na 19. Festivalu slovenskog filma. 2018. bila je pozvana da sudjeluje na zajedničkom projektu za mlade redatelje, Factory - Southeast Europe 2019. Ondje je bila jedna od redateljica kratkog filma *The Right One*, koji je premijerno prikazan na Festivalu u Cannesu 2019. Iste je godine izabrana za sudjelovanje u programu Cinéfondation Residency u Parizu, gdje je počela raditi na svom debitantskom filmu *Dobre djevojke*. Kombinirajući elemente animacije, igranog filma i različitih vrsta eksperimentalnih tehnika, Urška Djukić kreira hibridne vizualne priče, a izrazito je usredotočena na istraživanje tema suvremene ženstvenosti. Njezin animirani film *Bakin seksualni život* osvojio je Europsku filmsku nagradu 2022. i francuskog Cesara 2023. godine.

**Urška Djukić** (Ljubljana, 1986) studied at the Academy of Arts at the University of Nova Gorica. Her first animated short film *Bon Appétit, La Vie!* Won the award for Best Short at the 19th National Festival of Slovenian film. In 2018, she was invited to participate in a joint project for young directors Southeast Europe Factory where she was one of the directors of the short film *The Right One*, which premiered at Cannes in 2019. The same year she was selected for the Cinéfondation Residency in Paris, where she started working on her debut, *Little Trouble Girls*. By combining animation, live-action, and various forms of experimental techniques, Urška Djukić creates hybrid visual narratives and is especially focused on exploring topics of contemporary womanhood. Her animated film *Granny's Sexual Life* won the European Academy Film Award in 2022, and the French César Award in 2023.

# KAKO JE OVDJE TAKO ZELENO?

KAKO JE OVDE TAKO ZELENO? / HOW COME IT IS SO GREEN OUT HERE?



Srbija, Hrvatska, Bugarska •

Serbia, Croatia, Bulgaria

2025. • 114'

drama, film ceste • drama, road movie

REŽIJA • DIRECTOR

Nikola Ležaić

SCENARIJ • SCREENPLAY Nikola Ležaić

FOTOGRAFIJA • CINEMATOGRAPHY Aleksandar Pavlović

MONTAŽA • EDITOR Jan Klemsche

SCENOGRAFIJA • PRODUCTION DESIGN Nera Vulović

KOSTIMOGRAFIJA • COSTUME DESIGN Biljana Grgur

MASKA • MAKE UP Magdalena Boyadzieva, Tamara Radinger

OBLIKOVANJE ZVUKA • SOUND Jakov Munižaba

VIZUALNI EFEKTI • VISUAL EFFECTS Digitalkraft

GLAVNA ŽENSKA ULOGA • LEAD ACTRESS Snježana Sinovčić-Šiškov

GLAVNE MUŠKE ULOGE • LEAD ACTORS Izudin Bajrović, Filip Đurić

SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES Radoslava Mrkšić, Dobrila Stojnić,

Milica Gojković, Branka Katić, Milena Predović

SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS Stojan Matavulj, Leon Lučev,

Ivan Čuić, Dejan Đonović

CASTING DIREKTOR • CASTING DIRECTOR Dušan Mičeta

PRODUCENT • PRODUCER Siniša Juričić

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Nukleus film

KOPRODUKCIJA • CO-PRODUCED BY PR QČE (Srbija • Serbia),

PREMIERstudio (Bugarska • Bulgaria)

DISTRIBUCIJA • DISTRIBUTION Nukleus film



#### FESTIVALI I NAGRADE

#### FESTIVALS AND AWARDS

- Filmski festival u Karlovim Varima 2025. / Karlovy Vary IFF 2025

Nikola je filmski redatelj zaglavljen u reklamama. Od roditelja saznaje o mogućnosti da konačno vrati kući posmrtnu ostatku svoje bake, koja je pobjegla iz Hrvatske tijekom rata i umrla u Srbiji početkom 2000-ih. Nikola kreće na to putovanje sa svojim ocem Mirkom i uči lekciju o roditeljstvu, obitelji i uspomenama koje ponekad nisu stvarne.

Nikola is a film director stuck in commercials. He learns from his parents about the possibility of finally bringing home the remains of his grandmother, who fled Croatia during the war and died in Serbia in the early 2000s. Nikola embarks on this journey with his father Mirko and learns lessons about parenthood, family, and memories that sometimes aren't real.



**Nikola Ležaić** (Bor, 1981.) filmski je scenarist, redatelj i producent. Diplomirao je filmsku režiju na Fakultetu dramskih umjetnosti u Beogradu. Njegov redateljski debitantski film *Tilva Roš* jedan je od najcjenjenijih srbijanskih filmova posljednjeg desetljeća. Premijerno je prikazan u Sarajevu gdje je osvojio nagradu Srce Sarajeva, a međunarodnu premijeru imao je u Locarnu. Prikazan je na više od 40 svjetskih festivala i osvojio je više od dvadeset nagrada. Bio je nominiran za najbolji debitantski film na dodjeli nagrada EFA 2011. Godine 2014. producirao je film *Neposlušni*, koji je premijerno prikazan na Festivalu u Sundanceu. Režirao je više od dvjesto glazbenih i reklamnih spotova. *Kako je ovdje tako zeleno?* je njegov drugi dugometražni film.

**Nikola Ležaić** (Bor, 1981) is a film screenwriter, director and producer. He graduated in film directing from the Faculty of Dramatic Arts in Belgrade. His debut film *Tilva roš* is one of the most acclaimed Serbian films of the last decade. The film premiered in Sarajevo, where it won the Heart of Sarajevo Award. It had its international premiere at Locarno, and was screened at more than 40 international festivals and won more than twenty awards. It was nominated for best debut at the EFA Awards in 2011. In 2014, Ležaić produced the film *The Disobedient*, which premiered at Sundance Film Festival. He directed more than two hundred music videos and commercials. *How Come It Is So Green Out Here?* is his second feature.

# MEĐU BOGOVIMA

## DWELLING AMONG THE GODS



Srbija, Italija, Hrvatska • Serbia, Italy, Croatia  
2024. • 100'  
drama

HRVATSKA PREMIJERA  
CROATIAN PREMIERE

REŽIJA • DIRECTOR

Vuk Ršumović

SCENARIJ • SCREENPLAY Momir Turudić, Vuk Ršumović

FOTOGRAFIJA • CINEMATOGRAPHY Damjan Radovanović

MONTAŽA • EDITOR Aleksandar Stanojević

SCENOGRAFIJA • PRODUCTION DESIGN Jelena Sopić, Jovana Cvetković

KOSTIMOGRAFIJA • COSTUME DESIGN Maja Mirković

OBLIKOVANJE ZVUKA • SOUND Dubravka Premar

ORIGINALNA GLAZBA • SCORE Alessandro Ciani

MASKA • MAKE UP Matea Katunar

GLAVNA ŽENSKA ULOGA • LEAD ACTRESS Fereshteh Hosseini

GLAVNA MUŠKA ULOGA • LEAD ACTOR Nikola Ristanovski

SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES Melissa Maroofi, Maria Qadri,  
Branka Katić

SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS Reza Akhlaghirad, Vule Marković,  
Petar Zekavica

DEBITANTI • DEBUTANTS Melissa Maroofi, Maria Qadri, Vejas Kudapčenka,  
Aref Sultani, Elham Hussaini

PRODUCENT • PRODUCER Mirko Bojović

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Baboon (Srbija • Serbia)

KOPRODUCENTI • CO-PRODUCERS Ines Vasiljević, Stefano Sardo, Vanja Sremac, Ankica  
Jurić Tilić, Miroslav Mogorović

KOPRODUKCIJA • CO-PRODUCED BY Nightswim (Italija • Italy), Kinorama (Hrvatska •  
Croatia), Art&Popcorn (Srbija • Serbia)



#### FESTIVALI I NAGRADE

#### FESTIVALS AND AWARDS

- Sarajevski filmski festival 2024. – službena konkurencija, dugometražni igrani film / Sarajevo Film Festival 2024 – Feature Film Competition
- CinEast – Festival srednjoeuropskog i istočnoeuropskog filma 2024. / CinEast – Central and Eastern European Film Festival 2024
- Zagrebački filmski festival 2024. / Zagreb Film Festival 2024
- Festival istočnoeuropskog filma Cottbus 2024. – dugometražna konkurencija / Film Festival Cottbus 2024 – Feature Film Competition

Mlada Afganistanka stiže u Beograd na vrhuncu migrantskog vala i kada dozna da se tu utopio njezin brat, započinje borbu da ga sahrani na dostojan način.

A young Afghan woman comes to Belgrade at the height of the migrant wave – her struggle begins when she learns that her younger brother drowned in the river there, and she is determined to bury him under his full name.



**Vuk Ršumović** (Beograd, 1975.) nagrađivani je srpski dramaturg, scenarist i redatelj. Njegov dugometražni prvijenac *Ničije dijete* trostruki je pobjednik Međunarodnog tjedna kritike 71. Venecijanskog filmskog festivala i nagrađen je, do sada, s više od trideset međunarodnih nagrada te prikazan na preko 50 festivala u svijetu. 2020. godine napisao je i režirao TV seriju *Kalup* prema istinitoj priči o zloglasnoj aferi „nestale bebe“ u Jugoslaviji. Scenarist je filma *Čuvari formule*, premijerno prikazanog na Filmskom festivalu u Locarnu. Radi kao redovni profesor scenarija i filmske režije na Fakultetu za medije i komunikacije u Beogradu. *Među bogovima* je njegov drugi igrani film.

**Vuk Ršumović** (Belgrade, 1975) is an award-winning Serbian playwright, screenwriter and director. His feature debut *No One's Child* won three awards at the Critics' Week programme at the 71st Venice International Film Festival, and has received more than thirty international awards to date, and has been screened at more than 50 festivals all over the world. In 2020 he wrote and directed the TV series *The Mould*, based on the true story about the infamous scandal of the "missing baby" in Yugoslavia. He wrote the screenplay for the film *Guardians of the Formula*, which had its premiere at the Locarno Film Festival. He teaches screenplay and film directing at the Faculty of Media and Communications in Belgrade. *Dwelling Among the Gods* is his second feature film.

# OBITELJSKA TERAPIJA

ODREŠITEV ZA ZAČETNIKE / FAMILY THERAPY



Slovenija, Hrvatska, Italija, Srbija, Norveška •

Slovenia, Croatia, Italy, Serbia, Norway

2024. • 122'

crna komedija, drama • black comedy, drama

REŽIJA • DIRECTOR

Sonja Prosenc

SCENARIJ • SCREENPLAY Sonja Prosenc

FOTOGRAFIJA • CINEMATOGRAPHY Mitja Ličen

MONTAŽA • EDITOR Ivana Fumić

SCENOGRAFIJA • PRODUCTION DESIGN Tajana Čanić Stanković

KOSTIMOGRAFIJA • COSTUME DESIGN Gilda Venturini, Dubravka Skvrce

OBLIKOVANJE ZVUKA • SOUND Gisle Tveito

ORIGINALNA GLAZBA • SCORE Silence (Primož Hladnik, Boris Benko)

MASKA • MAKE UP Lija Ivančić, Tina Šubic

GLAVNA ŽENSKA ULOGA • LEAD ACTRESS Katarina Stegnar

GLAVNA MUŠKA ULOGA • LEAD ACTOR Marko Mandić

SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES Mila Bezjak, Judita Franković Brdar, Ana Đurić

SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS Aliocha Schneider, Jure Henigman, Kristoffer Joner, Matija Vastl

DEBITANTI • DEBUTANTS Mila Bezjak

PRODUCENTI • PRODUCERS Rok Sečen, Sonja Prosenc

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY MONOO (Slovenija • Slovenia)

KOPRODUCENTI • CO-PRODUCERS Marta Zaccaron, Fabiana Balsamo, Tamara Babun, Matija Drniković,

Jarle Bjørknes, Dimče Stojanovski

KOPRODUKCIJA • CO-PRODUCED BY Incipit film (Italija • Italy), Wolfgang&Dolly (Hrvatska • Croatia),

Living Pictures (Srbija • Serbia), Incitus Film (Norveška • Norway)

DISTRIBUCIJA • DISTRIBUTION Kino Mediteran

PRODAJNI ZASTUPNIK • SALES AGENT Tribeca Film Festival, MONOO



#### FESTIVALI I NAGRADE

##### FESTIVALS AND AWARDS

- Filmski festival Tribeca 2024. – svjetska premijera / Tribeca Film Festival 2024 - World Premiere
- Sarajevski filmski festival 2024. - nagrada CICAIE za najbolji film / Sarajevo Film Festival 2024 - CICAIE Award for Best Film
- Festival slovenskog filma 2024. – nagrade Vesna za najbolji film, najbolju glavnu žensku ulogu, najbolju mušku glavnu ulogu, najbolju sporednu žensku ulogu, najbolji scenarij, najbolju scenografiju, najbolju glazbu / Slovenian Film Festival 2024 – Vesna Awards for Best Film, Best Lead Actress, Best Lead Actor, Best Supporting Actress, Best Screenplay, Best Production Design, Best Score

Automobil je zahvaćen plamenom uz cestu. Usred kaosa i straha prolazi drugi automobil, netaknut događajem koji se odvija pored njega. U njemu se vozi obitelj koja djeluje savršeno i ne zaustavlja se kako bi pomogla. Tko su ti ljudi koji odlučuju ne stati? Film se vrti oko slovenske *nouveau riche* obitelji koja živi u staklenoj kući, isijavajući ravnodušnu superiornost.

A car is engulfed in flames on the side of the road. Amid the chaos and fear, another car passes by-gleaming, untouched by the struggles unfolding beside it, carrying a family that seems perfect and not stopping to help. Who are these people who choose not to stop? This film revolves around a Slovenian 'nouveau riche' family living in a glass house, exuding detached superiority



**Sonja Prosenc** (Slovenj Gradec, 1977.) međunarodno je nagrađivana i kritički priznata spisateljica i redateljica. Njezin drugi dugometražni film *Povijest ljubavi* nagrađen je Kristalnim globusom na festivalu u Karlovim Varima 2018. Osim međunarodnih nagrada, njezina priznanja uključuju i predstavljanje na Slamdanceu, na portalu Cineuropa, te selekciju u Zlatni album Eurimagesa. Oba njena priznata i hvaljena filma, *Drvo* i *Povijest ljubavi*, bila su službeni konkurenti Slovenije za nagradu Oscar (2016. i 2020. godine). Svojim trećim dugometražnim filmom, *Obiteljska terapija*, kombinira komediju i svoje prepoznatljive umjetničke vizije, stvarajući jedinstveno filmsko iskustvo.

**Sonja Prosenc** (Slovenj Gradec, 1977) is an internationally awarded and critically acclaimed writer and director. Her second feature film *History of Love* received the Crystal Globe at Karlovy Vary in 2018. Other than international awards, her accolades include representation at Slamdance, at Cineuropa, and selection to Eurimages Golden Album. Both of her acclaimed and praised films, *The Tree* and *History of Love*, were Slovenia's entries for the Oscars (2016 and 2020). Her third feature film, *Family Therapy*, combines comedy and her distinctive artistic vision to create a unique film experience.

# OTAPANJE VLADARA

## WONDROUS IS THE SILENCE OF MY MASTER



Crna Gora, Italija, Francuska, Hrvatska, Srbija •  
Montenegro, Italy, France, Croatia, Serbia  
2025. • 93'  
povijesna drama • history drama

REŽIJA • DIRECTOR  
Ivan Salatić

HRVATSKA PREMIJERA  
CROATIAN PREMIERE

SCENARIJ • SCREENPLAY Ivan Salatić  
FOTOGRAFIJA • CINEMATOGRAPHY Ivan Marković  
MONTAŽA • EDITOR Jelena Maksimović  
SCENOGRAFIJA • PRODUCTION DESIGN Dragana Bačović, Marija Mitrić, Vincenzo Ricco  
KOSTIMOGRAFIJA • COSTUME DESIGN Lidija Andrić, Tijana Milutinović, Dejana Sremčević  
OBLIKOVANJE ZVUKA • SOUND Amaury Arboun  
ORIGINALNA GLAZBA • SCORE Mai Mai Mai – Toni Cutrone  
MASKA • MAKE UP Jovana Vukosavljević, Pina Ummaro  
GLAVNE ŽENSKE ULOGE • LEAD ACTRESSES Tea Ljubešić, Vanja Matić  
GLAVNA MUŠKA ULOGA • LEAD ACTOR Marko Pogačar, Luka Petrone, Jakov Zovko, Aleksa Lukić, Igor Božanić, Vladimir Milošević  
DEBITANTI • DEBUTANTS Marko Pogačar, Vanja Matić  
CASTING DIREKTORICA • CASTING DIRECTOR Cédrine Lapuyade  
PRODUCENTI • PRODUCERS Jelena Angelovski, Dušan Kasalica  
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Meander Film (Crna Gora • Montenegro)  
KOPRODUCENTI • CO-PRODUCERS Ines Vasiljević, Stefano Sardo, Jasmina Sijerčić, Tena Gojić, Stefan Ivančić, Dragana Jovović, Ognjen Glavonić, Boris Raonić  
KOPRODUKCIJA • CO-PRODUCED BY Nightswim (Italija • Italy), Bocalupo Films (Francuska • France), Dinaridi Film (Hrvatska • Croatia), Non-Aligned Films (Srbija • Serbia)



#### FESTIVALI I NAGRADE

##### FESTIVALS AND AWARDS

- Međunarodni filmski festival u Rotterdamu 2025.  
- natjecateljski program Tiger / Rotterdam Film Festival 2025 – Tiger Competition
- Međunarodni filmski festival u Hong Kongu 2025.  
- natjecateljski program Young Cinema / Hong Kong International Film Festival 2025 - Young Cinema Competition
- Kino Otok - Isola Cinema 2025 - Program Filmovi i gosti / Films and Guests Programme
- 71. Filmski festival u Taormini - službeni natjecateljski program / 71st Taormina Film Festival - Official Competition

U Crnoj Gori 19. stoljeća, umirući pjesnik-vladar Morlak putuje u Italiju u potrazi za lijekom dok se njegov odani sluga Đuko bori se sa ljubomorom, nostalgijom i sve prisutnijom sjenkom gubitka.

In 19th-century Montenegro, the dying poet-ruler Morlak travels to Italy seeking a cure while his loyal servant Djuko wrestles with jealousy, homesickness, and the looming shadow of loss.



**Ivan Salatić** (Dubrovnik, 1982.), crnogorski je redatelj i scenarist. Završio je Fakultet dramskih umjetnosti u Cetinju i Magistarski studij filma na Sveučilištu likovnih umjetnosti u Hamburgu. Režirao je, pisao i producirao kratkometražne filmove *Sinovi smo tvog stijenja* (2018.), *Dvorišta* (2015.), *Zakloni* (2014.), *Daljine* (2014.) i *Intro* (2013.). Salatićevi kratki filmovi osvajali su nagrade i učestvovali na prestižnim svjetskim festivalima kao što su Venecija, Torino, Sarajevo, CPH:DOX, Belfort i mnogi drugi. Njegov prvi dugometražni igrani film *Ti imaš noć* (2018.) premijerno je prikazan na Venecijanskom filmskom festivalu te zatim osvojio nagrade za najbolji film na Filmskom festivalu u Hong Kongu i Festivalu autorskog filma u Beogradu, kao i nagradu za najbolju režiju na Filmskom festivalu u Herceg Novom – Montenegro Film Festivalu.

**Ivan Salatić** (Dubrovnik, 1982) is a Montenegrin director and screenwriter. He graduated from the Faculty of Dramatic Arts in Cetinje and earned his master's degree at the University of Fine Arts in Hamburg. He directed, wrote and produced the short films *We Are the Sons of Your Rocks* (2018), *Backyards* (2015), *Shelters* (2014), *Heavens* (2014), and *Intro* (2013). His short films won awards and were screened at prestigious international festivals, such as Venice, Torino, Sarajevo, CPH:DOX, Belfort, and many others. His first feature film *You Have the Night* (2018) had its premiere at the Venice Film Festival and went on to win awards for Best Film at the Hong Kong Film Festival and the Belgrade Auteur Film Festival, as well as the award for Best Director and the Herceg-Novi Film Festival - Montenegro Film Festival.

# POD SRETNOM ZVIJEZDOM

## WISHING ON A STAR



Italija, Slovačka, Austrija, Češka, Hrvatska •  
Italy, Slovakia, Austria, Czech Republic, Croatia  
2024. • 99'  
dokumentarni • documentary

REŽIJA • DIRECTOR

Péter Kerekes

SCENARIJ • SCREENPLAY Erica Barbiani, Peter Kerekes

FOTOGRAFIJA • CINEMATOGRAPHY Martin Kollar

MONTAŽA • EDITOR Marek Šulík

OBLIKOVANJE ZVUKA • SOUND Michal Gábor

ORIGINALNA GLAZBA • SCORE Lucia Chuťková

PRODUCENTICE • PRODUCERS Erica Barbiani, Lucia Candelpergher

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Videomante (Italija • Italy)

KOPRODUCENTI • CO-PRODUCERS Péter Kerekes, Anna Mach Rumanová, Roman Genský, Ralph Wieser,  
Vít Schmarc, Vanja Jambrovic, Tibor Keser, Stefano Centini

KOPRODUKCIJA • CO-PRODUCED BY Péter Kerekes Films (Slovačka • Slovakia), Slovačka radiotelevizija,  
Mischief Films (Austrija • Austria), Artcam Films (Češka • Czech Republic),  
Restart (Hrvatska • Croatia), Volos Films (Italija • Italy)

DISTRIBUCIJA • DISTRIBUTION Restart

PRODAJNI ZASTUPNIK • SALES AGENT Films boutique



### FESTIVALI I NAGRADE

#### FESTIVALS AND AWARDS

- Međunarodni filmski festival u Veneciji 2024. – program Horizonti, svjetska premijera / Venice International Film Festival 2024 – Horizons Programme, world premiere
- CinEast – Festival srednjoeuropskog i istočnoeuropskog filma 2024. / CinEast – Central and Eastern European Film Festival 2024
- Međunarodni filmski festival Black Nights u Tallinnu 2024. / Tallinn Black Nights Film Festival 2024
- DOK Leipzig 2024 – Audience Competition
- Međunarodni filmski festival u Rotterdamu 2025. / International Film Festival Rotterdam 2025
- Filmski festival u Trstu 2025. / Trieste Film Festival 2025
- ZagrebDox 2025 – regionalna konkurencija / Regional Competition
- Međunarodni filmski festival Crossing Europe 2025. / Crossing Europe Film Festival 2025

Luciana je talijanska astrologinja, vjeruje da na život utječe položaj sazviježda u trenutku našeg rođenja. Želimo li promijeniti svoj život dovoljno je posjetiti mjesto s povoljnom konstelacijom na svoj rođendan: dan na koji svake godine dobijemo priliku da se „iznova rodimo“. Brojni ljudi kontaktiraju Lucianu u vezi svojih problema, film prati njihove priče i rođendanska putovanja. Ispod humorističnog raspoloženja, ovaj film je empatična potraga za smislom u kozmosu ispunjenim kaosom.

Luciana is an Italian astrologer; she believes that life is affected by the position of the constellations at the moment of our birth. If we want to change our life, it is enough to visit a place with a favourable constellation on our birthday: the day on which we get the opportunity to be “born again” every year. Many people contact Luciana about their problems, the film follows their stories and birthday trips. Beneath the humorous mood, this film is an empathetic search for meaning in a chaos-filled cosmos.



**Péter Kerekes** (Košice, 1973.) slovački je redatelj i producent. Diplomirao je filmsku režiju na Fakultetu za film i televiziju Akademije izvedbenih umjetnosti u Bratislavi. 2003. režirao je i producirao svoj prvi dugometražni dokumentarni film *66 sezona*, koji je postao hit na festivalima i osvojio nekoliko nagrada, uključujući najbolji film na DocAvivu. Idući dugometražni dokumentarni naslov, *Kuhanje povijesti* (2009.) osvojio je, između ostalog, nominaciju *Prix Arte* za najbolji dokumentarac na Europskim filmskim nagradama. *Baršunasti teroristi*, Kerekesov dugometražni dokumentarac iz 2013. godine, koji je režirao s Pavolom Pekarčíkom i Ivanom Ostrochovským, osvojio je nagradu FEDEORA u Karlovim Varima, a međunarodnu je premijeru imao na Berlinale Forumu gdje je osvojio nagradu čitatelja Tagesspiegel.

**Péter Kerekes** (Košice, 1973) is a Slovakian director and producer. He graduated in film directing from the Film and Television Faculty of the Academy of Performing Arts in Bratislava. In 2003 he directed and produced his first feature-length documentary film *66 Seasons*, which became a festival hit and won several awards, including the award for Best Film at Docaviv. His next feature-length documentary film, *Cooking History* (2009), received, among others, the *Prix Arte* nomination for Best Documentary at the European Film Awards. His feature-length documentary film *Velvet Terrorists* (2013), which he co-directed with Pavol Pekarčík and Ivan Ostrochovský, won the FEDEORA Award at Karlovy Vary, and had its international premiere at Berlinale Forum, winning the Tagesspiegel Readers' Award.

# PRASLOVAN



Slovenija, Hrvatska • Slovenia, Croatia  
2024. • 112'  
glazbeni dokumentarni • music documentary

REŽIJA • DIRECTOR

Slobodan Maksimović

SCENARIJ • SCREENPLAY Slobodan Maksimović

FOTOGRAFIJA • CINEMATOGRAPHY Rožle Bregar

MONTAŽA • EDITOR Jurij Moškon

SCENOGRAFIJA • PRODUCTION DESIGN Marco Juratovec

KOSTIMOGRAFIJA • COSTUME DESIGN Zarja Predin

OBLIKOVANJE ZVUKA • SOUND Julij Zornik

MASKA • MAKE UP Eva Juršič

PRODUCENTI • PRODUCERS Jure Vizjak, Maja Zupanc

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Invida (Slovenija • Slovenia)

KOPRODUCENTI • CO-PRODUCERS Jure Bušič, Mojca Pernat, Julij Zornik,  
Rožle Bregar, Petra Vidmar

KOPRODUKCIJA • CO-PRODUCED BY RTV Slovenija, Jaka produkcija (Hrvatska • Croatia),  
Film Factory (Slovenija • Slovenia), oo1 (Slovenija • Slovenia), Vizualist (Slovenija •  
Slovenija), Gustav film (Slovenija • Slovenia)

DISTRIBUCIJA • DISTRIBUTION Jučer

PRODAJNI ZASTUPNIK • SALES AGENT Invida



#### FESTIVALI I NAGRADE

#### FESTIVALS AND AWARDS

- ZagrebDox 2025
- Sarajevski filmski festival 2024. - izvan konkurencije / Sarajevo Film Festival 2024 - out of competition
- Festival Slovenskog filma u Portorožu 2024. - nagrada publike Vesna / Festival of Slovenian Film Portorož 2024 - Vesna Audience Award

Ovaj dokumentarni film prati život i karijeru jednog od najznačajnijih kantautora - Zorana Predina. Film otkriva njegov put od mladosti u Mariboru, gdje se počeo baviti glazbom, do vrhunca slave s bendom „Lačni Franz“ i solo karijere koja ga je učinila ikonom glazbene scene. Kroz retrospektivu njegovih najvećih hitova, film pokazuje kako su njegove pjesme odražavale društvene promjene i osobne preokrete.

This documentary film follows the life and career of one of the most important singer-songwriters of the former Yugoslavia, Zoran Predin. The film reveals his journey from his youth in Maribor, where he started playing music, to the height of his fame with the band Lačni Franz and his solo career, which made him an icon of the music scene.



**Slobodan Maksimović** (Sarajevo, 1975.) slovenski je redatelj i scenarist. Diplomirao je filmsku režiju na Akademiji u Ljubljani. Filmovi su mu prikazivani na raznim međunarodnim festivalima i osvojili su 47 nagrada. Iz filmografije se izdvajaju dugometražni igrani filmovi *Hvala za Sunderland* (2012.), *Nika* (2016.) i *Kapa* (2022.), dokumentarni filmovi *Tehnika ljudstvu* (2014.) i *Praslovan* (2024.) te kratki film *Nevidljiva ruka Adama Smitha* (2017.). Televizijska igrana serija *Slučajevi inspektora Vrenka* (2021. – 2024.) bila je najgledanija kriminalistička serija na nacionalnoj televiziji u Sloveniji.

**Slobodan Maksimović** (Sarajevo, 1975) is a Slovenian director and screenwriter. He graduated in film directing from the AGRFT in Ljubljana. His films were screened at various international film festivals and won 47 awards. The most prominent films in his filmography include feature films *Thanks for Sunderland* (2012), *Nika* (2016), and *Beanie* (2022), documentary film *Technology for the People* (2014) and *Praslovan* (2024), and the short film *The Invisible Hand of Adam Smith* (2017). The TV series *The Cases of Inspector Vrenko* (2021-2024) was the most watched crime series on national television in Slovenia.

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# NATJECATELJSKI REGIONALNI PROGRAM REGIONAL COMPETITION PROGRAMME

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Srbija • Serbia  
2024. • 82'  
drama

#### FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Subversive Film Festival 2025.
- Međunarodni festival Ciparski dani filma 2024.
- nagrada za najbolji film / Cyprus Film Days International Festival 2024 – Best Film Award
- Međunarodni filmski festival u Rotterdamu 2024.
- svjetska premijera / International Film Festival Rotterdam 2024 – world premiere

# 78 DANA

## 78 DAYS



REŽIJA • DIRECTOR

Emilija Gašić

SCENARIJ • SCREENPLAY Emilija Gašić

FOTOGRAFIJA • CINEMATOGRAPHY Inés Gowland

MONTAŽA • EDITOR Jovana Filipović

SCENOGRAFIJA • PRODUCTION DESIGN Maja Đuričić

KOSTIMOGRAFIJA • COSTUME DESIGN Senka Radivojević

ULOGJE • CAST Viktorija Vasiljević, Milica Gicić, Tamara Gajović, Pavle Čemerikić, Maša Čirović, Jelena Djokić, Goran Bogdan

PRODUCENTI • PRODUCERS Andrijana Sofranić Šućur, Miloš Ivanović

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Set Sail Films

KOPRODUCENT • CO-PRODUCER Đorđe Ćirić

Nakon što im je otac regrutiran tijekom Kosovskog rata i NATO-ova bombardiranja Srbije 1999. tri sestre – Sonja (17), Dragana (15) i Tijana (7) – počinju snimati Hi8 video-dnevnik u svojem domu u Vrnjačkoj Banji. Snimaju jedna drugu kako se šminkaju, beru trešnje, igraju društvene igre, priređuju zabave, upadaju u burne svade i pomažu majci s kuhanjem. Krhki intimni svijet tinejdžerske svakodnevice jedino je što ih štiti od surove vanjske stvarnosti sastavljene od bombi, sirena i rata.

After their father was conscripted during the Kosovo War and the 1999 NATO bombing of Serbia, three sisters – Sonja (17), Dragana (15) and Tijana (7) start recording a Hi8 video diary in their home in Vrnjačka Banja. They film each other putting on make-up, picking cherries, playing board games and throwing parties, getting into heated arguments and helping their mother cook. The fragile, intimate world of the teenagers' everyday life is the only thing protecting them from the harsh external reality of bombs, sirens and war.

**Emilija Gašić** (1991.) nagrađivana je srpska filmska redateljica koja trenutačno živi u New Yorku. Diplomirala je filmsko snimanje na NYU Tisch School of the Arts. 2020. razvila je svoj prvi scenarij za *78 dana* na Venice Biennale College of Cinema. Zajedno s Alexom Wiskeom osnovala je Istok Films. Kao filmska snimateljica radila je na filmovima u SAD-u, Norveškoj, Francuskoj i Češkoj. Dobitnica je nagrade Nikon Storytellers i finalistica nagrade Volker Bahnmann.

**Emilija Gašić** (1991) is an award-winning Serbian filmmaker, currently residing in New York. She graduated from NYU Tisch School of the Arts with a degree in cinematography. In 2020 she developed her first screenplay for *78 Days* at the Venice Biennale College of Cinema. She co-founded Istok Films with Alex Wiske. She has shot films in the USA, Norway, France and the Czech Republic. She is a Nikon Storytellers Award recipient and a Volker Bahnmann nominee.

# ANYWHERE ANYTIME

72.



Italija • Italy  
2024. • 82'  
drama

REŽIJA • DIRECTOR  
Milad Tangshir

SCENARIJ • SCREENPLAY Giaime Alonge, Daniele Gaglianone, Milad Tangshir

FOTOGRAFIJA • CINEMATOGRAPHY Giuseppe Maio

MONTAŽA • EDITORS Enrico Giovannone, Morena Terranova

SCENOGRAFIJA • PRODUCTION DESIGN Leonie Heys-Cerchio

KOSTIMOGRAFIJA • COSTUME DESIGN Silvia Nebiolo

ULOGA • CAST Ibrahima Sambou, Moussa Dicko Diango,

Max Liotta, Success Edemakhiota

PRODUCENTI • PRODUCERS Carla Altieri, Roberto De Paolis,

Marta Donzelli, Gregorio Paonessa

PRODUKCIJSKE KUĆE • PRODUCTION COMPANIES Vivo Films, Young Films

DISTRIBUCIJA • DISTRIBUTION Fandango

## FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Filmski festival u Veneciji 2024. - nagrada Premio Fondazione Fai Persona Lavoro Ambiente – posebno priznanje, nagrada Luciano Soven / Venice Film Festival 2024 - Premio Fondazione Fai Persona Lavoro Ambiente Award - Special Mention and Luciano Soven Award
- Filmski festival u Solunu 2024. – nominacija za nagradu Open Horizons / Thessaloniki Film Festival 2024 – Nomination for Open Horizons Award

Issa je mladi imigrant bez dokumenata koji se bori da preživi u velikom gradu u Italiji. Zahvaljujući prijatelju koji mu je posudio svoj identitet, počinje raditi kao dostavljač. Nesigurna ravnoteža se ruši kada mu ukradu bicikl. Dok ga očajnički traži, Issa biva uvučen u dramatičnu spiralu događaja.

Issa is a young undocumented immigrant struggling to survive in a big city in Italy. Thanks to a friend who lends him his identity, he starts to work as a delivery rider. The slippery balance collapses when his bike gets stolen. Issa desperately searches for it, but is drawn into a dramatic spiral of events.

**Milad Tangshir** (1983.) je scenarist i redatelj rođen u Iranu i bivši glazbenik. S iranskim rock bendom *Ahoora* objavio je tri albuma prije nego što se 2011. preselio u Italiju. Nakon toga snima kratke i dokumentarne filmove koji su nagrađivani na domaćim i međunarodnim festivalima, uključujući filmove *The Celebration*, *Displaced*, *13 Seconds* i *Star Stuff*. Na festivalu u Veneciji 2019. predstavio je dokumentarni film virtualne stvarnosti *VR Free*. *Anywhere Anytime* je njegov prvi dugometražni igrani film.

**Milad Tangshir** (1983) is an Iranian-born filmmaker and former musician. He released three albums with the Iranian rock band *Ahoora* before moving to Italy in 2011. Since then, he has made shorts and documentaries that were selected for, and often awarded at, Italian and international festivals, including *The Celebration*, *Displaced*, *13 Seconds*, and *Star Stuff*. In 2019, he presented the virtual reality documentary *VR Free* at the Venice Film Festival. *Anywhere Anytime* is his first fiction feature film.

# BLUM – GOSPODARI SVOJE BUDUĆNOSTI

## BLUM – MASTERS OF THEIR OWN DESTINY



**Bosna i Hercegovina •**  
Bosnia and Herzegovina  
2024. • 76'  
**dokumentarni • documentary**

**FESTIVALI I NAGRADE / FESTIVALS AND AWARDS**  
• Festival Doc Fortnight 2025. / Doc Fortnight  
Festival 2025  
• ZagrebDox 2025



**REŽIJA • DIRECTOR**  
Jasmila Žbanić

**SCENARIJ • SCREENPLAY** Jasmila Žbanić, Zoran Solomun  
**FOTOGRAFIJA • CINEMATOGRAPHY** Eldar Emrić  
**MONTAŽA • EDITOR** Vladimir Gojun  
**PRODUCENTI • PRODUCERS** Damir Ibrahimović, Jasmila Žbanić  
**PRODUKCIJSKA KUĆA • PRODUCTION COMPANY** Deblokada

Nakon Drugog svjetskog rata u razorenoj, ruralnoj Bosni i Hercegovini poduzetnik Emerik Blum stvorio je veliku i uspješnu firmu „Energoinvest“ koja je poslovala širom svijeta s milijardama dolara profita. Koristeći specifičan položaj Jugoslavije koja nije pripadala ni istočnom ni zapadnom političkom bloku, firma je djelovala prema jedinstvenom poslovnom modelu temeljenom na sudjelovanju radnika u upravljanju i dobiti.

Starting in a devastated, rural country with a largely illiterate population, right after World War II, Emerik Blum created a large and successful global company, Energoinvest, which operated worldwide with billions in profit. Taking advantage of Yugoslavia's unique position between the East and the West, the company ran on a globally unique business model based on workers' participation in both management and profit-sharing.

**Jasmila Žbanić** (Sarajevo, 1974.), diplomirala je na Akademiji scenskih umjetnosti u Sarajevu, na Odsjeku za kazališnu i filmsku režiju. Prije snimanja filmova radila je kao lutkarica u kazalištu „Bread and Puppet“ u Vermontu i kao klaun u radionici Leea Delonga. 1997. zajedno sa svojim prijateljima osnovala je udruženje umjetnika „Deblokada“ kroz koje je producirala, pisala i režirala. Njezin igrani film *Grbavica* nagrađen je Zlatnim medvjedom na Filmskom festivalu u Berlinu 2006, *Quo Vadis, Aida?* premijerno je prikazan u konkurenciji Venecijanskog filmskog festivala, a osim više drugih nagrada, film je osvojio nagrade: Independent Spirit za najbolji međunarodni film, Europsku filmsku nagradu za najbolji film, režiju i glavnu glumicu, kao i nominacije za nagradu Američke akademije, Oscar, u kategoriji Najbolji međunarodni igrani film i dvije nagrade BAFTA-e. Režirala je jednu epizodu hvaljene HBO-ove TV serije *The Last of Us*. Venecijanski filmski festival predstavio je njenu TV emisiju *Znam kako dišeš* 2023. godine.

**Jasmila Žbanić** (Sarajevo, 1974) graduated from the Academy of Performing Arts in Sarajevo, Department for theater and film directing. Before filmmaking, she worked as a puppeteer in Vermont-based "Bread and Puppet" theater and as a clown in a Lee Delong workshop. In 1997, together with her friends, she founded the Artist's Association "Deblokada" through which she produced, wrote and directed. Her feature film *Grbavica* was awarded with Golden Bear on Berlinale 2006, *Quo Vadis, Aida?* premiered at the Venice Film Festival, and besides multiple other awards, this movie received Independent Spirit Awards for Best International Film, European Film Award for best movie, director and main actress, as well as nominations for USA Academy Awards, Oscar in the category Best International Feature Film, and two BAFTA Awards. She directed one episode of the acclaimed HBO TV show *The Last of Us*. Venice film festival presented her TV show *I Know Your Soul* in 2023.

# DEVETNAEST

## DICIANNOVE / NINETEEN



Italija, Ujedinjeno Kraljevstvo •

Italy, United Kingdom

2024. • 108'

film o odrastanju, drama •  
coming-of-age drama

### FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Filmski festival u Veneciji 2024. – natjecateljski program Horizonti – premijera / Venice International Film Festival, 2024 - Orizzonti Competition – Premiere
- Međunarodni filmski festival u Torontu 2024. / Toronto International Film Festival 2024
- Filmski Festival u Mumbaju 2024. / Mumbai Film Festival 2024

REŽIJA • DIRECTOR

Giovanni Tortorici

SCENARIJ • SCREENPLAY Giovanni Tortorici

FOTOGRAFIJA • CINEMATOGRAPHY Massimiliano Kuveiller

MONTAŽA • EDITOR Marco Costa

SCENOGRAFIJA • PRODUCTION DESIGN Noah Demeuldre, Marta Morandini

KOSTIMOGRAFIJA • COSTUME DESIGN Maria Antonia Tortorici Montaperto

ULOGE • CAST Manfredi Marini, Vittoria Planeta, Dana Giuliano, Zackari Delmas, Luca Lazzareschi, Sergio Benvenuto

PRODUCENTI • PRODUCERS Aaron Brookner, Francesco Melzi, Alex Garcia, Luca Guadagnino, Marco Morabito, Gabriele Moratti, Paula Alvarez Vaccaro, Agustina Costa Varsi, Moreno Zani

PRODUKCIJSKE KUĆE • PRODUCTION COMPANIES Frenesy Film Company, Pinball London

DISTRIBUCIJA • DISTRIBUTION Playtime

Devetnaestogodišnji Leonardo napušta Palermo radi studija u Londonu. Međutim, njegovo početno uzbuđenje ubrzo jenjava. Brzopleto se upisuje na Sveučilište u Sieni na studij književnosti. No, smatrajući svog profesora nepodnošljivim, odustaje i odlučuje se sam posvetiti talijanskim klasicima. Ova introspektivna samoća potaknut će njegov unutarnji put samospoznaje.

Leonardo, 19, leaves Palermo to start university in London. However, the initial excitement soon wanes. He impulsively enrolls at the University of Siena to study literature. Yet, finding his professor unbearable, he quits and decides to dive into Italian classics by himself. This reflective solitude sparks an inner journey of self-discovery.

**Giovanni Tortorici** (Palermo, 1996.) radio je kao pripravnik asistent režije na snimanju serije *We Are Who We Are* Luce Guadagnina te je suradnju s Guadagninom nastavio kao snimatelj i asistent režije na kratkim filmovima i videospotovima. *Devetnaest* je njegov prvi dugometražni film.

**Giovanni Tortorici** (Palermo, 1996), worked as assistant director trainee on the set of Luca Guadagnino's series *We are who we are*. He then continued his collaboration with Guadagnino as camera operator and assistant director on short films and videoclips. *Nineteen* is his first feature film.



**Slovenija, Srbija • Slovenia, Serbia**  
2025. • 118'  
drama

#### FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Filmski festival u Berlinu 2025., Forum 75 – svjetska premijera / Berlinale 2025, Forum 75 – world premiere
- Međunarodni festival dokumentarnog filma Beldocs 2025. / Beldocs International Documentary Film Festival 2025

**REŽIJA • DIRECTOR**

Želimir Žilnik

**SCENARIJ • SCREENPLAY** Želimir Žilnik, Tanja Šljivar

**FOTOGRAFIJA • CINEMATOGRAPHY** Jovan Milinov

**MONTAŽA • EDITOR** Vuk Vukmirović

**SCENOGRAFIJA • PRODUCTION DESIGN** Ivana Jančić

**OBLIKOVANJE ZVUKA • SOUND** Aleksandar Stojšin

**ORIGINALNA GLAZBA • SCORE** Dragoljub Vagner, Fipa, Frakhtal

**ULOGI • CAST** Milan Kovačević, Milivoj Kiždobranski,

Vera Hrćan Ostojić, Mirjana Gardinovački

**PRODUCENTICA • PRODUCER** Sarita Matijević Žilnik

**PRODUKCIJSKA KUĆA • PRODUCTION COMPANY** Playground Produkcija

**KOPRODUCENTI • CO-PRODUCERS** Miha Černec, Joško Rutar

**KOPRODUKCIJA • CO-PRODUCED BY** Staragara, Tramal films

Poslije šest desetljeća života i rada u Njemačkoj, stari džez muzičar Stevan Arsin vraća se u Srbiju kako bi priveo kraju dugotrajni proces restitucije obiteljskog imanja – plodne zemlje i zapuštene vile koju su mu ostavili roditelji.

After six decades of living and working in Germany, elderly jazz-pianist Stevan Arsin returns home to Serbia to bring to an end a lengthy legal process of restitution of his family estate – fertile land and a dilapidated mansion left to him by his parents.

**Želimir Žilnik** (Niš, 1942.) srpski je filmski redatelj i scenarist. Isprva režirao društveno angažirane dokumentarne filmove: *Nezaposleni ljudi* (1968.), *Lipanijska gibanja* (1969.), *Crni film* (1971.). Socijalnom kritičnošću odlikuju se i njegovi igrani filmovi *Rani radovi* (1969.), jedno od središnjih ostvarenja srpskoga crnoga vala, *Raj* (1976.), *Druga generacija* (1983.), *Lijepe žene prolaze kroz grad* (1986.), *Tako se kalio čelik* (1988.) i *Kud plovi ovaj brod* (1999.). Slom sistema vrijednosti u posttranzicijskim zemljama centralne i istočne Europe, problemi izbjeglištva i migracija okvir su tematskog ciklusa započetog filmovima *Kenedi se vraća kući* (2003.), *Gdje je dvije godine bio Kenedi* (2005.), *Dunavska sapunska opera* (2006.), *Kenedi se ženi* (2007.), *Stara škola kapitalizma* (2009.), *Logbook Serbistan* (2015.).

**Želimir Žilnik** (Niš, 1942) is a Serbian film director and screenwriter. He started out with socially engaged documentary films: *The Unemployed* (1968), *June Turmoil* (1969), *Black Film* (1971). Social criticism is also a characteristic of his feature films *Early Works* (1969), one of the central accomplishments of the Serbian black wave, *Paradise* (1976), *The Second Generation* (1983), *Pretty Women Walking Through the City* (1986), *The Way Steel Was Tempered* (1988), and *Wanderlust* (1999). The breakdown of the system of values in post-transition countries of Central and Eastern Europe, refugee issues, and migration form a framework of the thematic cycle he started with the films *Kenedi Goes Back Home* (2003), *Kenedi, Lost and Found* (2005), *Soap in Danube Opera* (2006), *Kenedi Is Getting Married* (2007), *The Old School of Capitalism* (2009), *Logbook Serbistan* (2015).

# PONTONOVO SRCE

## PONTON'S HEART



**Crna Gora • Montenegro**  
2024. • 97'  
romantična komedija •  
romantic comedy

### FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Filmski festival u Herceg Novom 2024. – premijera / Herceg Novi Film Festival 2024 – premiere

**REŽIJA • DIRECTOR**

Senad Šahmanović

**SCENARIJ • SCREENPLAY** Antonio Gabelić

**FOTOGRAFIJA • CINEMATOGRAPHY** Andrija Raičević, Goran Tripunović

**MONTAŽA • EDITOR** Tomislav Pavlic

**SCENOGRAFIJA • PRODUCTION DESIGN** Ratka Odalović

**KOSTIMOGRAFIJA • COSTUME DESIGN** Vera Šoškić

**ORIGINALNA GLAZBA • SCORE** Ivan Marović

**ULOGJE • CAST** Marija Labudović, Marko Janketić, Rade Šerbedžija, Stevan Vuković, Omar Bajramspahić, Mišo Obradović, Jadranka Mamić, Aleksandar Radulović, Dejan Đonović.

**PRODUCENT • PRODUCER** Miro Radošević

**PRODUKCIJSKA KUĆA • PRODUCTION COMPANY** RTCG

Muškarac pomalo asocijalnog ponašanja, i specifično grubog i bezobraznog stila ophođenja sa svojim klijentima se zaljubi. I to u potpuno krivu osobu. Ona je talentirana mlada glumica u usponu i završila je dva faksa. Nakon klasičnog toplo–hladnog odnosa, on se odluči iznenaditi je i popraviti joj auto. Da bi to izveo, i dokopao se potrebnih dijelova, mora napraviti dosta toga što mu je bilo nezamislivo.

A slightly asocial man, with a specifically rude demeanour with his clients, falls in love. With a completely wrong person. She is a talented young actress, a rising star with two college degrees. After a classic hot and cold relationship, he decides to surprise her and fix her car. In order to do that and get the necessary parts, he needs to do many things he never deemed would have to do.

**Senad Šahmanović** završio je filmsku i TV režiju na Fakultetu dramskih umjetnosti na Cetinju, a magistarske studije upisao je u Sarajevu na Akademiji scenskih umjetnosti. Tijekom studija realizirao je nekoliko kratkih igranih i dokumentarnih filmova, koji su s velikim uspjehom prikazani u zemlji i inozemstvu. Veliki uspjeh postiže kratkim filmom *Umir krvi* koji je prikazan na preko 50 međunarodnih festivala širom svijeta. Film je osvojio i brojna međunarodna priznanja od kojih se ističe Grand Prix na prestižnom festivalu u Drami – Grčka. Nakon toga uslijedile su nagrade na festivalima u Banja Luci, Skopju i Prištini. Od 2015. godine zaposlen je kao redatelj na Radioteleviziji Crne Gore za koju je realizirao nekoliko igrano-dokumentarnih formi, uključujući dva igrano-dokumentarna serijala. 2022. godine snima *Sirin*, svoj prvi dugometražni igrani film.

**Senad Šahmanović** graduated in film and TV directing from the Faculty of Dramatic Arts in Cetinje and is currently doing his MA at the Academy of Performing Arts in Sarajevo. As a student, he directed several short fiction and documentary films, which saw great success in Montenegro and abroad. His greatest success was the short film *Tranquility of Blood*, which was screened at more than 50 international film festivals across the world, and won numerous international awards, of which the Grand Prix at the prestigious International Short Film Festival in Drama (Greece) stands out. Awards at Banja Luka, Skopje, and Priština followed. Since 2015, he has been working at Radio Television Montenegro as a director, and has made a few docu-fiction projects, including two docu-fiction series. In 2022 he directed *Sirin* – his first feature film.

# ZA DANAS TOLIKO

## THAT'S IT FOR TODAY



**Srbija, Bosna i Hercegovina •**  
Serbia, Bosnia and Herzegovina  
2024. • 105'  
drama

#### FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Zagrebački filmski festival 2025. - hrvatska premijera / Zagreb Film Festival 2025 - Croatian premiere
- Filmski festival u Valenciji 2024. / Mostra de València 2024 - Official Selection
- Međunarodni filmski festival u Beogradu FEST 2024. - svjetska premijera / FEST - International Film Festival, Belgrade 2024 - world premiere

**REŽIJA • DIRECTOR**

Marko Đorđević

**SCENARIJ • SCREENPLAY** Marko Đorđević

**FOTOGRAFIJA • CINEMATOGRAPHY** Stefan Milosavljević

**MONTAŽA • EDITOR** Marko Đorđević

**SCENOGRAFIJA • PRODUCTION DESIGN** Lara Bunčić

**KOSTIMOGRAFIJA • COSTUME DESIGN** Dragica Ilić

**ORIGINALNA GLAZBA • SCORE** Sofija Milutinović

**ULOGI • CAST** Filip Đurić, Ivana Vuković, Nikola Rakočević, Miona Pejčković, Milica Jovović, Goran Bogdan

**PRODUCENT • PRODUCER** Miloš Pušić

**PRODUKCIJSKE KUĆE • PRODUCTION COMPANIES** Alerteise, Filmski centar Srbije

**KOPRODUCENTI • CO-PRODUCERS** Ivica Vidanović, Đorđe Vranješ

**KOPRODUKCIJA • CO-PRODUCED BY** CinneRent

Početak je ljeta, pravo vrijeme za ponovna okupljanja, i u zraku se osjeća mješavina bezbrižnosti i nostalgije. Vaso se iz Beograda vraća u rodni Kragujevac kako bi posjetio brata, sestru i malenu nećakinju. Njih troje, naime, žive zajedno. No početnu radost prekida vijest da je umrla njihova učiteljica glume Kika.

It is the start of summer and there is a mixture of carefreeness and nostalgia in the air – a perfect time for reunions. Vaso returns from Belgrade to his native Kragujevac to visit his brother, sister, and little niece, who happen to live together. But the initial joy is dampened by the news that their acting teacher Kika has passed away.

**Marko Đorđević** (1988.) studirao je na beogradskom Fakultetu dramskih umjetnosti, gdje je snimio nekoliko filmova. Za kratki film iz tog razdoblja, *Na drugoj obali* (2012.), osvojio je nagradu za najbolji srpski film na festivalu Cinema City. Ovo mu je drugo dugometražno ostvarenje nakon filma *Moj jutarnji smijeh* (2019.), koji je premijerno prikazan na Međunarodnom festivalu u Rotterdamu.

**Marko Đorđević** (1988) studied at the Faculty of Dramatic Arts in Belgrade, where he made several short films. His student short *The Other Shore* (2012) won Best Serbian Film at the Cinema City festival. This is his second feature, after debuting with *My Morning Laughter*, which premiered at the IFF Rotterdam.

72.

72

I



# NATJECATELJSKI PROGRAM GREATER ADRIA COMPETITION PROGRAMME GREATER ADRIA

|                                                                             |    |
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| DO LUDILA FOLLEMENTE / MADLY<br>Paolo Genovese                              | 90 |
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Italija • Italy  
2025. • 97'  
romantična komedija •  
romantic comedy

#### FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Festival mediteranskog filma Split 2025. / Mediterranean Film Festival Split 2025
- Međunarodni filmski festival u Karlovim Varima 2025. / Karlovy Vary International Film Festival 2025
- Međunarodni filmski festival u Šangaju 2025. / Shanghai International Film Festival 2025

# DO LUDILA FOLLEMENTE / MADLY



REŽIJA • DIRECTOR

Paolo Genovese

SCENARIJ • SCREENPLAY Isabella Aguilar, Lucia Calamaro, Paolo Costella, Flaminia Gress

FOTOGRAFIJA • CINEMATOGRAPHY Fabrizio Lucci

MONTAŽA • EDITOR Consuelo Catucci

SCENOGRAFIJA • PRODUCTION DESIGN Massimiliano Sturiale

ORIGINALNA GLAZBA • SCORE Maurizio Filardo

ULOGE • CAST Pilar Fogliati, Edoardo Leo, Emanuela Fanelli, Maria Chiara Giannetta, Claudia Pandolfi, Vittoria Puccini, Marco Giallini

PRODUCENTI • PRODUCERS Carlotta Galleni, Raffaella Leone, Andrea Leone

PRODUKCIJSKE KUĆE • PRODUCTION COMPANIES Lotus Production, RAI Cinema

DISTRIBUCIJA • DISTRIBUTION Kino Mediteran

Priča prati prvi spoj Piera i Lare te otkriva dinamiku kojom se koriste da bi se povezali, razumjeli jedno drugo, možda vodili ljubav te započeli vezu.

The story follows a first date between Piero and Lara, revealing the dynamics they employ to connect, understand each other, perhaps make love, and start a relationship.

**Paolo Genovese** (Rim, 1966.) je talijanski redatelj i scenarist. Nakon što je diplomirao ekonomiju, počeo je raditi kao redatelj reklamnih spotova te je režirao više od 300 reklama. 2001. je s Lucom Minierom napisao i režirao film *Incantesimo napoletano* (2002.), koji je osvojio dvije nagrade David di Donatello i dvije nagrade Golden Globe. 2013. je napisao i režirao film *Tutta colpa di Freud* (2013.), koji je postigao velik uspjeh i priznanje kritičara. 2016. je režirao svjetski uspješan film *Potpuni stranci*, koji drži Guinnessov rekord kao film s najviše remakeova, jer je adaptiran u više od 20 zemalja diljem svijeta. Među njegovim najnovijim filmovima su *Pazi što želiš!* (2017.), *Superjunaci ljubavi* (2020.) i *Prvi dan mog života* (2023.).

**Paolo Genovese** (Rome, 1966) is an Italian director and screenwriter. After graduating in Economics and Business, he began to work in advertising directing more than 300 commercials. In 2001, together with Luca Miniero he wrote and directed the movie *Neapolitan Spell* (2002) which was awarded a David di Donatello and two Golden Globes. In 2013 he wrote and directed *All Freud's Fault* (2013), which was highly successful and acclaimed by the critics. In 2016 he directed the worldwide success *Perfect Strangers*, which holds the Guinness World Record for most remade movie ever, having since been adapted in more than 20 countries around the world. Among his recent films are *The Place* (2017), *Superheroes* (2020) and *The First Day of My Life* (2023).

# FANFARE

## EN FANFARE / THE MARCHING BAND



GREATER ADRIA

Francuska • France  
2024. • 103'  
komedija • comedy

REŽIJA • DIRECTOR

Emmanuel Courcol

SCENARIJ • SCREENPLAY Emmanuel Courcol, Irène Muscari,  
Oriane Bonduel, Marianne Tomersy

FOTOGRAFIJA • CINEMATOGRAPHY Maxence Lemonnier  
MONTAŽA • EDITOR Guericc Catala

ORIGINALNA GLAZBA • SCORE Michel Petrossian  
SCENOGRAFIJA • PRODUCTION DESIGN Mathé

ULOGE • CAST Benjamin Lavernhe, Pierre Lottin, Sarah Suco  
PRODUCENT • PRODUCER Marc Boudre

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Agat Film  
DISTRIBUCIJA • DISTRIBUTION Discovery

### FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Filmski festival u Cannesu 2024. – premijera / Cannes Film Festival 2024 – premiere
- Filmski festival u San Sebastijanu 2024. – nagrada publike Perlak / San Sebastian IFF 2024 – Perlak Audience Award

Priznati dirigent Thibaut ima leukemiju i treba mu donor koštane srži. Doznaje da je usvojen i nade svojeg starijeg brata, glazbenika i radnika u tvornici. Njihov susret pokrenut će bratsko, glazbeno putovanje za vrijeme zatvaranja tvornice u gradu.

Acclaimed conductor Thibaut has leukemia and needs a bone marrow donor. Learning he was adopted, he finds an older brother, a musician and factory worker. Their reunion sparks a fraternal, musical journey amidst the town's factory closure.

**Emmanuel Courcol** (1957.) je francuski glumac, scenarist i redatelj. Nakon brojnih uloga u igranim filmovima, upustio se u scenarijske vode i 2001. g. napisao scenarij za film *Gospođica*, koji je režirao Philippe Lioret. 2010. je, zajedno s Lioretom i Olivierom Adamom, nominiran za nagradu César za najbolji originalni scenarij za film *Welcome*. Njegov redateljski prvijenac *Ceasefire* izašao je 2016., a njegov drugi igrani film, *Trijumf*, 2020. je dobio Europsku filmsku nagradu za najbolju komediju. *Fanfare* je njegov treći igrani film, koji je premijeru imao 2024. u Cannesu.

**Emmanuel Courcol** (1957) is a French actor and filmmaker. After acting in a number of feature films, Courcol ventured into screenwriting with the 2001 film *Mademoiselle* directed by Philippe Lioret. In 2010, he was nominated alongside Lioret and Olivier Adam for the César Award for Best Original Screenplay for *Welcome*. Courcol's directorial debut, *Ceasefire*, was released in 2016. His second feature film, *The Big Hit*, was awarded the 2020 European Film Award for Best Comedy. *The Marching Band*, Courcol's third directorial effort, premiered at the 2024 Cannes Film Festival.



Španjolska, Francuska • Spain, France  
2025. • 115'  
drama

REŽIJA • DIRECTOR

Óliver Laxe

SCENARIJ • SCREENPLAY Santiago Fillol, Óliver Laxe

FOTOGRAFIJA • CINEMATOGRAPHY Mauro Herce

MONTAŽA • EDITOR Cristóbal Fernández

ORIGINALNA GLAZBA • SCORE Kangding Ray

ULOGE • CAST Sergi López, Bruno Núñez Arjona, Richard Bellamy, Stefania Gadda, Joshua Liam Henderson, Tonin Janvier, Jade Oukid

PRODUCENT • PRODUCERS Domingo Corral, Óliver Laxe, Xavi Font, Pedro Almodóvar, Agustín Almodóvar, Esther García, Oriol Maymó, Mani Mortazavi, Andrea Queralt

PRODUKCIJSKE KUĆE • PRODUCTION COMPANIES Los Desertores Films AIE, Telefónica Audiovisual Digital, Filmes Da Ermida, El Deseo, Uri Films, 4A4 Productions

DISTRIBUCIJA • DISTRIBUTION Megacom HR

#### FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

• Filmski festival u Cannesu 2025. – premijera /  
Cannes Film Festival 2025 - premiere

Otac i sin stižu na rave u zabačen dio pustinskih, sablasnih planina u južnom Maroku. Traže Mar, njihovu kćer i sestru, koja je prije nekoliko mjeseci nestala na jednom od ovakvih beskonačnih partyja...

A man and his son arrive at a remote rave in the arid, ghostly mountains of southern Morocco. They search for Mar, their daughter and sister, who disappeared months ago at one of these never-ending parties...

**Óliver Laxe** (Pariz, 1982.) je glumac i redatelj. Studirao je film na Sveučilištu Pompeu Fabra u Barceloni. Njegov prvi dugometražni film *You All Are Captains* (2010.) osvojio je nagradu FIPRESCI u Cannesu. Njegov drugi film *Mimosas* (2016.) osvojio je Veliku nagradu Nespresso na Tjednu kritike u Cannesu. 2019. je režirao film *Fire Will Come*, koji je osvojio Nagradu žirija u programu Izvjestan pogled u Cannesu.

**Óliver Laxe** (Paris, 1982) is an actor and filmmaker. He studied Film at the Pompeu Fabra University in Barcelona. His first feature film *You All Are Captains* (2010) won the FIPRESCI prize at Cannes. His second feature *Mimosas* (2016) won the Nespresso Grand Prize at Cannes. In 2019, he directed the film *Fire Will Come*, which received the Jury Prize in the Un Certain Regard section at the Cannes Film Festival.

# SRETNI PRAZNICI

## YIN'ĀD ALIKU / HAPPY HOLIDAYS



GREATER ADRIA

**Palestina, Njemačka, Francuska, Italija, Katar** • Palestine, Germany, France, Italy, Qatar  
2024. • 124'  
drama

**REŽIJA • DIRECTOR**

Scandar Copti

**SCENARIJ • SCREENPLAY** Scandar Copti

**FOTOGRAFIJA • CINEMATOGRAPHY** Tim Kuhn

**MONTAŽA • EDITOR** Scandar Copti

**SCENOGRAFIJA • PRODUCTION DESIGN** Stella Rossié

**KOSTIMOGRAFIJA • COSTUME DESIGN** Hamada Atallah

**ORIGINALNA GLAZBA • SCORE** Pascal Lemerrier

**ULOGI • CAST** Manar Shehab, Wafaa Aoun, Toufic Dania, Meirav Memoresky

**PRODUCENTI • PRODUCERS** Tony Copti, Jiries Copti, Dorothe Beinemeier,

Jean Bréhat, Bertrand Faivre, Emma Binet, Marco Valerio Fusco, Micaela Fusco

**PRODUKCIJSKE KUĆE • PRODUCTION COMPANIES** Fresco Films, Red Balloon Film,

Tessalit Productions, Intramovies

**DISTRIBUCIJA • DISTRIBUTION** ZFF

### FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Filmski festival u Veneciji 2024. – nagrada Orizzonti za najbolji scenarij / Venice Film Festival 2024 – Orizzonti Award for Best Screenplay
- Međunarodni filmski festival u Solunu 2024 – nagrada Zlatni Aleksandar / Thessaloniki International Film Festival 2024 – Golden Alexander Award
- Međunarodni filmski festival u Marrakechu 2024. – nagrada Zlatna zvijezda za najbolji film i najbolje glumice / Marrakech International Film Festival 2024 – Étoile d'Or Award for Best Film and Best Actresses

Studentica Fifi tek se oslobodila toplog ali strogog stiska svoje obitelji, a njena novootkrivena sloboda već je ugrožena. Kada se nakon manje nesreće probudi u bolnici, Fifi će morati brzo odlučiti koliki dio svog novog života im želi otkriti. No uz sumnjičavu i pronicljivu majku neke tajne je teže sačuvati.

Leaving the warm but strict family fold, college student Fifi has only just gotten a taste of independence, but her newfound freedom is already under threat. When she wakes up in the hospital after a minor accident, Fifi will quickly have to decide how much of her new life she wants her family to know. But with a suspicious and perceptive mother, some secrets are harder to keep than others.

**Scandar Copti** palestinski je redatelj i vizualni umjetnik, rođen u Jaffi. Živi i radi u Abu Dhabiju. Njegov prvi dugometražni film *Ajami* (2009.), koji je surežirao s Yaronom Shanijem, nominiran je za Oscara u kategoriji najboljeg filma na stranom jeziku.

**Scandar Copti** is a Palestinian filmmaker and visual artist, originally from Yafa, now based in Abu Dhabi. His debut feature *Ajami* (2009), which he co-directed with Yaron Shani, was nominated for Best Foreign Language Film at the 82nd Academy Awards.

## SVETA STRUJA

TSMINDA ELECTROENERGIA / HOLY ELECTRICITY

GREATER ADRIA



**Gruzija, Nizozemska •**  
Georgia, The Netherlands  
2024. • 104'  
drama

**FESTIVALI I NAGRADE / FESTIVALS AND AWARDS**

- Festival istočnoeuropskog i srednjoeuropskog filma goEast 2025. – Zlatni ljiljan za najbolji film / goEast Festival of Central and Eastern European Film 2025 – Golden Lily for Best Film
- Sarajevski filmski festival 2024. / Sarajevo Film Festival 2024
- Filmski Festival u Locarnu 2024. – Zlatni leopard, Nagrada mladog žirija / Locarno Film Festival 2024 – Golden Leopard, Junior Jury Award

**REŽIJA • DIRECTOR**

Tato Kotetishvili

**SCENARIJ • SCREENPLAY** Tato Kotetishvili, Irine Jordania, Nutsa Tsikaridze**FOTOGRAFIJA • CINEMATOGRAPHY** Tato Kotetishvili**MONTAŽA • EDITOR** Nodar Nozadze**SCENOGRAFIJA • PRODUCTION DESIGN** Nato Bagrationi, Anuka Kalandarishvili**KOSTIMOGRAFIJA • COSTUME DESIGN** Nato Bagrationi, Anuka Kalandarishvili**ORIGINALNA GLAZBA • SCORE** Nodar Nozadze, Nika Paniashvili, Vaqo**ULOGE • CAST** Nikolo Ghviniashvili, Nika Gongadze**PRODUCENTI • PRODUCERS** Tato Kotetishvili, Tekla Machavariani**PRODUKCIJSKE KUĆE • PRODUCTION COMPANIES** Zango Studio, Nushi Film**KOPRODUCENTI • CO-PRODUCERS** Ineke Smits, Ineke Kanter, Lisette Kelder, Guka Rcheulishvili, Marisha Urushadze**KOPRODUKCIJA • CO-PRODUCED BY** GOGO film, The Film Kitchen, Arrebatto Films**DISTRIBUCIJA • DISTRIBUTION** Split Screen

Dvojica rođaka na otpadu u Tbilisiju nalaze napuštene križeve i pretvaraju ih u neonske umjetnine, a kad svoje radove počnu prodavati od vrata do vrata po glavnom gradu Gruzije sklapaju neočekivana prijateljstva.

Two cousins discover abandoned crosses in a Tbilisi scrapyard and transform them into neon art, leading to unexpected friendships as they sell their creations door-to-door across the Georgian capital.

**Tato Kotetishvili** (1987.) je gruzijski redatelj. Studirao je film na Institutu za kazalište u Tbilisiju te diplomirao snimanje na Poljskoj nacionalnoj filmskoj školi u Łódžu. Njegov kratki film *Watermelon* je 2017. osvojio nagradu za najbolji kratki film na Međunarodnom filmskom festivalu u Krakovu, nagradu za najbolji kratki film na Međunarodnom filmskom festivalu u Batumiju, nagradu za najbolji film na Festivalu kratkog filma u Brnu te nagradu za najbolji kratki film na Međunarodnom filmskom festivalu u Tbilisiju. *Sveta struja* je njegov prvi dugometražni film.

**Tato Kotetishvili** (1987) is a Georgian filmmaker. He studied film at the Theatrical Institute in Tbilisi and continued as a cinematographer at the Polish National Film School in Łódź. His short film *Watermelon* won Best Short at the 2017 Krakow International Film Festival, Best Short at the 2017 Batumi International Film Festival, Best Film at the 2017 Brno Short Film Festival and Best Short at the 2017 Tbilisi International Film Festival. *Holy Electricity* is his first feature.

72.

72



# POPULARNA PULA

## POPULAR PULA

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# FENIČANSKA SPLETKA

## THE PHOENICIAN SCHEME



**SAD, Njemačka • USA, Germany**  
2025. • 105'  
špijunška crna komedija •  
espionage black comedy

**FESTIVALI I NAGRADE / FESTIVALS AND AWARDS**  
• Filmski festival u Cannesu 2025. – svjetska  
premijera / Cannes Film Festival 2025 – world  
premiere

**REŽIJA • DIRECTOR**

Wes Anderson

**SCENARIJ • SCREENPLAY** Wes Anderson, Roman Coppola

**FOTOGRAFIJA • CINEMATOGRAPHY** Bruno Delbonnel

**MONTAŽA • EDITOR** Barney Pilling

**SCENOGRAFIJA • PRODUCTION DESIGN** Adam Stockhausen

**KOSTIMOGRAFIJA • COSTUME DESIGN** Milena Canonero

**ORIGINALNA GLAZBA • SCORE** Alexandre Desplat

**ULOGI • CAST** Benicio del Toro, Mia Threapleton, Michael Cera, Riz Ahmed,  
Tom Hanks, Bryan Cranston, Mathieu Amalric,  
Scarlett Johansson, Benedict Cumberbatch

**PRODUCENTI • PRODUCERS** Wes Anderson, Jeremy Dawson,  
John Peet, Steven Rales

**PRODUKCIJSKE KUĆE • PRODUCTION COMPANIES** American Empirical Pictures,  
Indian Paintbrush

**DISTRIBUCIJA • DISTRIBUTION** Editus d.o.o.

Bogati biznismen Zsa-zsa Korda imenovao je kći jedinicu, redovnicu, kao svoju jedinu nasljednicu. Korda kreće u novi pothvat, no oboje uskoro postaju mete spletkaroša tajkuna, stranih terorista i odlučnih plaćenih ubojica.

Wealthy businessman Zsa-zsa Korda appoints his only daughter, a nun, as sole heir to his estate. As Korda embarks on a new enterprise, they soon become the target of scheming tycoons, foreign terrorists and determined assassins.

**Wesley Wales Anderson** (1969.) američki je redatelj nominiran za nagradu Oscar za najbolji scenarij za filmove *Obitelj čudaka* (2001.), *Kraljevstvo izlazećeg Mjeseca* (2012.) i *Hotel Grand Budapest* (2014.), kao i za nagradu Oscar za najbolji animirani film za stop-motion filmove *Fantastični gospodin Lisac* (2009.) i *Otok pasa* (2018.). Filmom *Hotel Grand Budapest* dobio je prvu nominaciju za nagradu Oscar za najboljeg redatelja i najbolji film, a osvojio je nagradu Golden Globe za najbolji film u kategoriji mjuzikl ili komedija te nagradu BAFTA za najbolji originalni scenarij. Za film *Otok pasa* 2018. godine osvojio je Srebrnog medvjeda za najboljeg redatelja. Film *Asteroid City* iz 2023. premijerno je prikazan na Filmskom festivalu u Cannesu i nominiran za Zlatnu palmu.

**Wesley Wales Anderson** (1969) is an American filmmaker, nominated for the Academy Award for Best Original Screenplay for *The Royal Tenenbaums* (2001), *Moonrise Kingdom* (2012) and *The Grand Budapest Hotel* (2014), as well as the Academy Award for Best Animated Feature for the stop-motion films *Fantastic Mr. Fox* (2009) and *Isle of Dogs* (2018). With *The Grand Budapest Hotel*, he received his first Academy Award nominations for Best Director and Best Picture, and won the Golden Globe Award for Best Motion Picture – Musical or Comedy and the BAFTA Award for Best Original Screenplay. He also won the Silver Bear for Best Director for *Isle of Dogs* in 2018. His *Asteroid City* premiered at the Cannes Film Festival in 2023 and was nominated for Palme d'Or.

# SPOJ IZ SNOVA

## MATERIALISTS

72.



**SAD • USA**  
2025. • 110'  
**romantična komedija •**  
romantic comedy

**REŽIJA • DIRECTOR**

Celine Song

**SCENARIJ • SCREENPLAY** Celine Song

**FOTOGRAFIJA • CINEMATOGRAPHY** Shabier Kirchner

**MONTAŽA • EDITOR** Keith Fraase

**SCENOGRAFIJA • PRODUCTION DESIGN** Anthony Gasparro

**KOSTIMOGRAFIJA • COSTUME DESIGN** Katina Danabassis

**ORIGINALNA GLAZBA • SCORE** Daniel Pemberton

**ULOGJE • CAST** Dakota Johnson, Chris Evans, Pedro Pascal, Zoe Winters

**PRODUCENTI • PRODUCERS** David Hinojosa, Christine Vachon,  
Pamela Koffler, Celine Song

**PRODUKCIJSKE KUĆE • PRODUCTION COMPANIES** zAM, Killer Films

**DISTRIBUCIJA • DISTRIBUTION** Jučer

Mlada, ambiciozna njujorška stručnjakinja za spojeve rastrgana je između savršenog muškarca i svojeg nesavršenog bivšeg.

A young, ambitious New York City matchmaker finds herself torn between the perfect match and her imperfect ex.

**Celine Song** (1989) je kanadska redateljica, dramaturginja i scenaristica koja živi u SAD-u. Između ostalog, napisala je predstave *Endlings* i *The Seagull on The Sims 4* (obje 2020.). Njezin redateljski prvijenac *Past Lives* (2023.) kritički je priznat te je nominiran za nagradu Oscar za najbolji film i scenarij.

**Celine Song** (1988) is a Canadian director, playwright, and screenwriter based in the United States. Among her plays are *Endlings* and *The Seagull on The Sims 4* (both 2020). Her directorial film debut, *Past Lives* (2023), received critical acclaim and was nominated for the Academy Award for Best Picture and Original Screenplay.

POPULARNA PULA / POPULAR PULA



**SAD • USA**  
 2025. • 129'  
 akcijski, avanturistički, ZF •  
 action, adventure, SF



**REŽIJA • DIRECTOR**

James Gunn

**SCENARIJ • SCREENPLAY** James Gunn, temeljeno na strip liku izdavačke kuće DC Comics / based on the eponymous character from DC Comics

**FOTOGRAFIJA • CINEMATOGRAPHY** Henry Braham

**MONTAŽA • EDITOR** William Hoy, Craig Alpert

**SCENOGRAFIJA • PRODUCTION DESIGN** Beth Mickle

**KOSTIMOGRAFIJA • COSTUME DESIGN** Judianna Makovsky

**ORIGINALNA GLAZBA • SCORE** John Murphy, David Fleming

**ULOGJE • CAST** David Corenswet, Rachel Brosnahan, Nicholas Hoult, Edi Gathegi, Anthony Carrigan, Nathan Fillion, Isabela Merced

**PRODUCENTI • PRODUCERS** Peter Safran, James Gunn

**PRODUKCIJSKE KUĆE • PRODUCTION COMPANIES** DC Studios, Troll Court Entertainment, The Safran Company

**DISTRIBUCIJA • DISTRIBUTION** Blitz Film&Video Distribution

Film prati putovanje Clarka Kenta/Supermana koji nastoji pomiriti svoje kiptonsko nasljeđe s onim ljudske obitelji koja ga je usvojila u Smallvilleu u Kansasu.

The film explores Clark Kent/Superman's journey to reconcile his Kryptonian heritage with his adoptive human family in Smallville, Kansas.

**James Gunn** (1966.) američki je redatelj i producent koji je najpoznatiji po svojim filmovima i serijama o superjunacima te kao kreativni direktor studija DC Studios. Neki od njegovih najpoznatijih filmova su trilogija *Čuvari galaksije* (2014. - 2023.), *Mirotvorac* (2022. - danas) i *Superman* (2025.).

**James Gunn** (1966) is an American filmmaker and producer best known for his superhero films and TV series, and as the creative head of DC Studios. His most famous works include the *Guardians of the Galaxy* trilogy (2014–2023), *Peacemaker* (2022–present), and *Superman* (2025).

# ŠTRUMPF OVI

## SMURFS

72.



SAD, Belgija • USA, Belgium  
2025. • 90'  
animirana komedija, glazbeni •  
animated comedy, musical fantasy

REŽIJA • DIRECTOR  
Chris Miller

SCENARIJ • SCREENPLAY Pam Brady, temeljeno na Peyovim Štrumpfovima / based on *The Smurfs* by Peyo

SCENOGRAFIJA • PRODUCTION DESIGN Max Boas

SPECIJALNI EFEKTI • SPECIAL EFFECTS Danilo Bollettini, Pasquale Catalano

ORIGINALNA GLAZBA • SCORE Henry Jackman, Rihanna

GLASOVI • VOICES Maja Šuput, Dražen Čuček, Goran Navojec

PRODUCENTI • PRODUCERS Ryan Harris, Rihanna, Laurence "Jay" Brown, Tyran "Ty-Ty" Smith

PRODUKCIJSKE KUĆE • PRODUCTION COMPANIES Paramount Pictures i Nickelodeon Movies

DISTRIBUCIJA • DISTRIBUTION Blitz Film & Video Distribution

Kad Papa Štrumpfa na najneobičniji način otmu zli čarobnjaci Razamel i Gargamel, Štrumpfeta vodi Štrumpfove u misiju u stvarni svijet kako bi ga spasili. Uz pomoć novih prijatelja, Štrumpfovi moraju otkriti što definira njihovu sudbinu kako bi spasili svemir.

When Papa Smurf is mysteriously taken by evil wizards, Razamel and Gargamel, Smurfette leads the Smurfs on a mission into the real world to save him. With the help of new friends, the Smurfs must discover what defines their destiny to save the universe.

**Chris Miller** (1968.) je američki animator, redatelj i glasovni glumac. Najpoznatiji je kao redatelj filmova *Shrek Treći* i *Mačak u čizmama* (za koji je dobio svoju prvu nominaciju za nagradu Oscar) te kao glas Čarobnog ogledala u filmovima *Shrek* i glas pingvina Kowalskog u filmovima *Madagascar*.

**Chris Miller** (1968) is an American animator, director, and voice actor. He is best known for directing *Shrek the Third* and *Puss in Boots* (for which he received his first Academy Award nomination) and for voicing The Magic Mirror from the *Shrek* film series and Kowalski the penguin in the *Madagascar* film series.

POPULARNA PULA / POPULAR PULA

# VELIKA UTRKA EUROPE

## GRAND PRIX OF EUROPE



Njemačka, UK • Germany, UK  
2025. • 90'  
animirani • animated

REŽIJA • DIRECTOR

Waldemar Fast

SCENARIJ • SCREENPLAY Kirstie Falkous, Jeffrey Hylton, John T. Reynolds

VIZUALNI EFEKTI • VISUAL EFFECTS Elias Willnat, Guillaume Wyatt,  
Louisa Eickhoff, Maxim Fischer

ANIMACIJA • ANIMATION Aimee Hochstein, Marina Kuhr,  
Jasmin Bölter, Peter Oedekoven

GLASOVI • VOICES Monika Berberović, Ivan Glowatzky, Ivan Đuričić,  
Sreten Mokrović, Barbara Nola

PRODUCENT • PRODUCER Michael Mack

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Mack Magic, Warner Bros Film  
Productions Njemačka / Germany

DISTRIBUCIJA • DISTRIBUTION Blitz Film&Video Distribution

Edda je mlada mišica koja sanja o tome da postane vozačica na utrkama. Uoči 50. godišnjice Velike nagrade Europe dobije priliku upoznati svojeg idola, vozačku zvijezdu Eda i pomoći svome ocu da spasi svoj posao koji propada. No, da bi to učinila, morat će sjesti za volan.

Edda, a young mouse, dreams of becoming a race car driver. Ahead of the 50th anniversary of the European Grand Prix, Edda gets the opportunity to meet her idol, racing star Ed, and to help her father save his failing business. But to do so, she'll have to get behind the wheel herself.

**Waldemar Fast** je animator likova. Njegova glavna područja rada su 3D animacija likova, 2D animacija likova, modeliranje likova i knjige snimanja. 2008. je diplomirao animaciju i vizualne efekte na Međunarodnoj školi filma u Kölnu. Radio je na brojnim dugometražnim filmovima, poput *Gruffalo* (2008.), *Lilly the Witch – The Journey to Mandolan* (2010.), *Sapphire Blue* (2014.) i *Avatar: The Last Airbender* (2024.).

**Waldemar Fast** is a character animator. His main expertise is in the field of 3D Character Animation, 2D Character Animation, Character Modeling and Storyboard. Waldemar graduated from the International Film School Cologne where he received his diploma in Animation and VFX in 2008. He worked on numerous feature films such as *Gruffalo* (2008), *Lilly the Witch – The Journey to Mandolan* (2010), *Sapphire Blue* (2014), and *Avatar: The Last Airbender* (2024).

# VRATI MI JE

## BRING HER BACK



Australija • Australia  
2025. • 104'  
film strave • horror

REŽIJA • DIRECTORS

Danny Philippou, Michael Philippou

SCENARIJ • SCREENPLAY Danny Philippou, Bill Hinzman

FOTOGRAFIJA • CINEMATOGRAPHY Aaron McLisky

MONTAŽA • EDITOR Geoff Lamb

SCENOGRAFIJA • PRODUCTION DESIGN Vanessa Cerne

KOSTIMOGRAFIJA • COSTUME DESIGN Anna Cahill

ORIGINALNA GLAZBA • SCORE Cornel Wilczek

ULOGI • CAST Billy Barratt, Sora Wong, Sally Hawkins

PRODUCENTI • PRODUCERS Kristina Ceyton, Samantha Jennings

PRODUKCIJSKE KUĆE • PRODUCTION COMPANIES Causeway Films, RackaRacka

DISTRIBUCIJA • DISTRIBUTION Jučer d.o.o.

Kad brat i sestra stignu u zabačenu kuću svoje nove udomiteljice, vjeruju da im se napokon smiješi nova prilika za život. No, iza mirne fasade krije se jeziva tajna – drevni ritual koji briše granice između svijeta živih i mrtvih.

A brother and sister arrive at the secluded home of their new foster mother, believing they've finally been given a new chance at life, but the serene facade hides a gruesome secret - an ancient ritual blurring the lines between the world of the living and the dead.

**Danny Philippou i Michael Philippou** (1992.) australski su blizanci, filmaši, youtuberi i kaskaderi, poznati na internetu kao RackaRacka. Od filmova ističu se *Pričaj sa mnom* (2022.), *RackaRacka* (2013.) i *Babadook* (2014.).

**Danny Philippou and Michael Philippou** (1992), known together online as RackaRacka, are Australian twin filmmakers, YouTubers, and stunt performers. They are known for *Talk to Me* (2022), *RackaRacka* (2013) and *The Babadook* (2014).

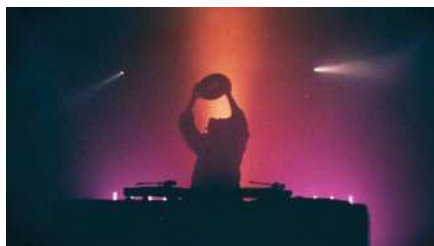
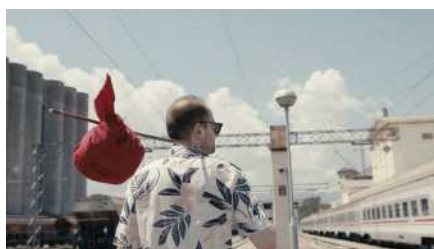
72

I



# VREMEPLOV TIME MACHINE

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Hrvatska, Crna Gora •

Croatia, Montenegro

2024. • 81'

dokumentarni • documentary

#### FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Filmski festival IndieCork 2024. / IndieCork Film Festival 2024
- ZagrebDox 2025

REŽIJA • DIRECTOR

Franko Dujmić

SCENARIJ • SCREENPLAY Franko Dujmić

FOTOGRAFIJA • CINEMATOGRAPHY Frane Pamić

MONTAŽA • EDITOR Danijel Brlas

SCENOGRAFIJA • PRODUCTION DESIGN Frane Pamić

OBLIKOVANJE ZVUKA • SOUND Jovo Kljajić

ANIMACIJA • ANIMATION Mia Murat, Vedran Štefan, Marko Belić, Franko Dujmić

ULOGA • CAST Jerko Marčić, Franko Dujmić, Peda Radović, Tošo Filipovski,

David Blažević, Jaka Batič, Borja Močnik, Igor Večerić, Borko Bojović,

Vojislav Božičković, Tomislav Bader, Leo Hekman, Eduard Werft

PRODUCENTI • PRODUCERS Tamara Babun Zovko, Matija Drniković

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Wolfgang&Dolly

(Hrvatska • Croatia)

KOPRODUCENTI • CO-PRODUCERS Mladen Ivanović, Dubravko Robić

KOPRODUKCIJA • CO-PRODUCED BY Videa Productions (Crna Gora • Montenegro),

Robson Studio (Hrvatska • Croatia)

DISTRIBUCIJA • DISTRIBUTION Kino Mediteran

Franko, kolekcionar vinila, zaputi se na avanturu kroz bivšu Jugoslaviju kako bi pronašao jedini vinilni zapis koji nedostaje njegovoj kolekciji — singl Ulica Jorgovana / Zlatokosa, jedan od najboljih primjera jugoslavenskog funka. Na putu susreće razne likove koje intervjuira kako bi dobio uvid u maniju pretraživanja kutija s vinilima.

A reluctant vinyl collector Franko finds himself on an adventure across former Yugoslavia to find the only vinyl record missing from his collection – the Ulica Jorgovana / Zlatokosa single, one of the finest examples of Yugoslav funk. Along the way, he meets a variety of colorful characters whom he interviews to get a glimpse into the crate-digging mania.

**Franko Dujmić** (Dubrovnik, 1990.) diplomirao je na Odsjeku za animirani film i nove medije Akademije likovnih umjetnosti Sveučilišta u Zagrebu. Autor je kratkih eksperimentalnih i animiranih filmova, a hibridni dokumentarac *Funk YU* njegov je prvi dugometražni film. Član je Hrvatskog društva filmskih djelatnika od 2017. Živi i radi u Zagrebu.

**Franko Dujmić** (Dubrovnik, 1990) graduated at the Zagreb Academy of Fine Arts with a MA degree in animation and new media. He is an author of experimental and animated short films, and *Funk YU*, a hybrid-documentary, is his first feature film. He is a member of the Filmmakers Association of Croatia. He lives and works in Zagreb.

# JE LI BILO IŠTA AVANGARDNO?

72.

ALI JE BILO KAJ AVANTGARDNEGA? / ALPE-ADRIA UNDERGROUND!



Slovenija • Slovenia  
2024. • 99'  
dokumentarni • documentary

REŽIJA • DIRECTORS

Matevž Jerman, Jurij Meden

SCENARIJ • SCREENPLAY Matevž Jerman, Jurij Meden

FOTOGRAFIJA • CINEMATOGRAPHY Gašper Milkovič Biloslav

MONTAŽA • EDITOR Saša Škulj

OBLIKOVANJE ZVUKA • SOUND DESIGN Julij Zornik

PRODUCENTI • PRODUCERS Jerca Jerič, Andraž Jerič, Ženja Leiler Kos

PRODUKCIJSKE KUĆE • PRODUCTION COMPANIES Temporama, Slovenska kinoteka,

RTV Slovenija

## FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Festival slovenskog filma 2024. – Posebno priznanje žirija / Festival of Slovenian Film 2024 – Special Mention (Jury Award)
- Nagrada Štiglicjev pogled za najbolju režiju 2025. / Štiglicjev Pogled Award for Best Directing 2025

Između 2013. i 2023. Slovenska kinoteka sačuvala je i digitalizirala 179 kratkih filmova nastalih u razdoblju socijalizma (1945. – 1991.), no većinom izvan tadašnje dominantne državne produkcije. Danas su ti filmovi kasno prepoznati kao eksperimentalni i kao važan, inovativan dio slovenske filmske baštine, koji se nakon dugo vremena ponovno može vidjeti.

Between 2013 and 2023, Slovenian Cinematheque preserved and digitised 179 short films created in the period of socialism (1945-1991), but mostly outside the prevailing state production. Today, we belatedly recognize these films as experimental and as an important, innovative part of the Slovenian film heritage, visible again for the first time after decades.

**Matevž Jerman** filmski je redatelj, filmski kustos i filmski kritičar, te jedan od suosnivača udruge Kraken za promociju kratkog filma i programski direktor Ljubljanskog festivala kratkog filma. Od 2009. godine surađuje s programskim odjelom Slovenske kinoteke, gdje posljednjih godina kurira programe kratkih filmova i istražuje posebne avangardne zbirke u filmskom arhivu.

**Matevž Jerman** is a film director, film curator and film critic, as well as one of the co-founders of the Kraken Association for the Promotion of Short Film, and the Programme Director of FeKK - Ljubljana Short Film Festival. Since 2009 he has been working with the Slovenian Cinematheque's programming department, where in recent years he has been curating short film programmes and researching special avant-garde collections in the cinema archive.

**Jurij Meden** je kustos i voditelj filmskog programa u Austrijskom filmskom muzeju u Beču. Ranije je radio kao voditelj programskog odjela Slovenske kinoteke u Ljubljani i kao kustos filmskih izložbi u muzeju George Eastman u Rochesteru, New York. Za simpozij *Analogni film u digitalnom dobu*, u sklopu 19. izdanja Festivala 25FPS, priredio je selekciju rijetko viđenih *found footage* filmova iz nezapadnjačkih kinematografija te je sudjelovao u žiriju kritike 2009. godine.

**Jurij Meden** is a curator and head of film program at the Austrian Film Museum in Vienna. Previously he worked as head of the program department at the Slovenian Cinematheque in Ljubljana, and as curator of film exhibitions at the George Eastman Museum in Rochester, New York. For the Analogue Film in the Digital Age Symposium, held as part of the 19th 25FPS Festival, he prepared a selection of rarely seen found footage films created outside of western filmmaking, and was a member of the critics jury in 2009.

## SLAVKO KOPAČ: BARBARSKA PROFINJENOST

## SLAVKO KOPAČ: BARBARIC REFINEMENT



Hrvatska • Croatia  
2025. • 110'  
dokumentarni • documentary

REŽIJA • DIRECTOR

Dražen Majić

SCENARIJ • SCREENPLAY Dražen Majić, Tamara Floričić, Maja Ivić

FOTOGRAFIJA • CINEMATOGRAPHY Goran Legović

MONTAŽA • EDITOR Anita Jovanov

ORIGINALNA GLAZBA • SCORE Josip Maršić

OBLIKOVANJE ZVUKA • SOUND Zoran Medved

VIZUALNI EFEKTI • VISUAL EFFECTS Dalibor Barić

PRODUCENTI • PRODUCERS Dražen Majić, Tamara Floričić, Maja Ivić

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Udruga ArtRencontre

POSEBNA PROJEKCIJA  
SPECIAL SCREENING

Biografski uvid u nasljeđe jednog od najvećih hrvatskih umjetnika i prvog kustosa kolekcije Art Brut povodom tridesetogodišnjice smrti. O životu i stvaralaštvu Slavka Kopača govore istaknuti poznavatelji umjetnosti i intelektualci poput Annie Le Brun, Lucienne Peiry i Michaela Thévoza.

A biographical insight into the legacy of one of the greatest Croatian artists and the first curator of the Art Brut collection on the occasion of the 30<sup>th</sup> anniversary of his death. Prominent art connoisseurs and intellectuals like Annie Le Brun, Michel Thévoz and Lucienne Peiry talk about the life and work of Slavko Kopač.

**Dražen Majić** hrvatski je redatelj, scenarist, producent i istraživački novinar. Dosad je snimio desetak dokumentaraca od kojih je najpoznatiji *Berge Istra* prikazan na Pulskom filmskom festivalu 2020. godine. Film *Tupilo* prikazan je na ZagrebDoxu 2009. godine. Namjenski filmovi *Ostavljene*, *Virus C* i *Tupilo* prikazuju se u školama u sklopu programa borbe protiv ovisnosti. Autor živi u Puli gdje radi kao glavni urednik i istraživački novinar na portalu Istra24.hr.

**Dražen Majić** is a Croatian director, screenwriter, producer, and investigative journalist. He made about ten documentary films, with *Berge Istra*, screened at Pula Film Festival in 2020, being the most famous one. His film *Numbness* was screened at ZagrebDox in 2009. His commission films *Ostavljene*, *Virus C*, and *Numbness* are screened at schools as part of the addiction prevention programme. He lives in Pula, where he works as editor in chief and investigative journalist at the news outlet Istra24.hr.

# TOPLI FILM

## WARM FILM

72.



Srbija • Serbia  
2024. • 92'  
dokumentarni • documentary

### FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Festival dokumentarnog filma u Solunu 2024.  
– nominacija / Thessaloniki Documentary Film Festival 2024 – Nominee
- Merlinka Festival 2024. – nagrada žirija za najbolji dokumentarni film i posebna festivalska nagrada redatelju / Merlinka Festival 2024 – Jury Prize and Special Festival Award
- Festival Beldocs 2024. – Grand Prix, nagrada publike, nagrada žirija za najbolju montažu / Beldocs Festival 2024 – Grand Prix, Audience Award, Jury Prize for Best Editing

REŽIJA • DIRECTOR

Dragan Jovičević

SCENARIJ • SCREENPLAY Dragan Jovičević

FOTOGRAFIJA • CINEMATOGRAPHY Nebojša Vasić, Aleksandar Jovanović

MONTAŽA • EDITOR Nataša Pavlović

OBLIKOVANJE ZVUKA • SOUND Filip Verkić

ORIGINALNA GLAZBA • SCORE Nenad Jelić

PRODUCENTI • PRODUCERS Nataša Pavlović, Dragan Jovičević, Predrag Azdejković

PRODUKCIJSKE KUĆE • PRODUCTION COMPANIES Pogon produkcija,

Merlinka festival, Grajfer

Potaknuti burnom reakcijom tabloida povodom snimanja jednog srpskog filma s gej tematikom, dvojica glumaca započinju istraživanje na temu reprezentacije LGBTIQ osoba kroz povijest jugoslavenske, a kasnije i srpske, kinematografije.

Inspired by the strong reaction of the tabloids to the filming of a Serbian film with a gay theme, two actors start exploring the topic of LGBTIQ characters through the history of Yugoslavian, and later Serbian cinema.

**Dragan Jovičević** je nagrađivani autor i scenarist. Njegov hibridni dokumentarni film *Topli film* prikazan je na festivalima u Europi i Aziji te je osvojio tri nagrade za najbolji film. Autor je nekoliko dokumentarnih, igranih i animiranih filmova. Objavio je nekoliko knjiga o filmu, roman te brojne kratke priče, teorijske studije i eseje. Osnivač je neprofitne organizacije Greifer te producent nekoliko neovisnih filmova. Magistrirao je i doktorirao filmske studije na Fakultetu dramskih umjetnosti u Beogradu.

**Dragan Jovičević** is an award-winning author and screenwriter. His hybrid documentary *Warm Film* was shown at film festivals in Europe and Asia and won 3 awards for best film. He is the author of several more documentary, fiction, and animated films. He published several film books, one novel, and many short stories, theoretical studies, and essays. He is the founder of a non-profit organisation Greifer, and a producer of several independent films. He holds a PhD and MA in Film Studies at The Faculty of Dramatic Arts in Belgrade.

TRI  
THREE

**Jugoslavija • Yugoslavia**  
1965. • 80'  
**drama, ratni • war drama**

**FESTIVALI I NAGRADE / FESTIVALS AND AWARDS**

- Nominacija za nagradu Oscar 1967. za najbolji film na stranom jeziku / Academy Award Nominee for Best Foreign Language Film
- Pulski filmski festival 1965. - Velika zlatna arena za film, Zlatna arena za režiju, Zlatna arena za mušku ulogu, nagrada kritike Milton Manaki / Pula Film Festival 1965 - Golden Arena for Best Director, Golden Arena for Best Actor, Milton Manaki Award
- Međunarodni filmski festival u Karlovim Varima 1966. - Kristalni globus za najbolji film / Karlovy Vary International Film Festival 1966 - Crystal Globe Award for Best Film



**REŽIJA • DIRECTOR**

Aleksandar Petrović

**SCENARIJ • SCREENPLAY** Aleksandar Petrović, Antonije Isaković

**FOTOGRAFIJA • CINEMATOGRAPHY** Tomislav Pinter

**MONTAŽA • EDITOR** Mirjana Mitić

**SCENOGRAFIJA • PRODUCTION DESIGN** Vladislav Lasić

**KOSTIMOGRAFIJA • COSTUME DESIGN** Maja Galasso

**ULOGJE • CAST** Velimir 'Bata' Živojinović, Ali Raner,

Senka Veletanlić-Petrović, Voja Mirić

**PRODUKCIJSKA KUĆA • PRODUCTION COMPANY** Avala film

**RESTAURACIJA • RESTORED BY** Jugoslavenska kinoteka

**DISTRIBUCIJA • DISTRIBUTION** Delta video

Tri priče smještene početkom, sredinom i krajem Drugog svjetskog rata. Sve tri priče povezuje junak filma koji je prisiljen svjedočiti smrti osoba koje mu se sviđaju.

Three stories are set at the beginning, middle and the end of WW2. In all three of them the hero of the movie must witness the death of people he likes.

**Aleksandar Petrović** (1929. – 1994.) bio je srpski filmski redatelj i jedna od najznačajnijih figura jugoslavenskog crnog vala. Dva njegova filma nominirana su za nagradu Oscar za najbolji strani film: *Tri* (1966.) i *Skupljači perja* (1967.). Potonji je osvojio FIPRESCI nagradu te Veliku nagradu žirija u Cannesu, a bio je nominiran i za nagradu Golden Globe. 1986. režirao je film *Biće skoro propast sveta nek propadne nije šteta*, nadahnut romanom *Demoni* Dostojevskog. Film je nominiran za nagradu Zlatna palma na Filmskom festivalu u Cannesu 1969. Komunistička vlada ga je 1973. prisilila da podnese ostavku na mjesto profesora filmske režije. Od tada je s radom nastavio u inozemstvu. Petrović je objavio nekoliko stotina članaka i nekoliko knjiga, uključujući *Novi film I: 1960. – 1965.* i *Novi film II: Crni film 1965. – 1970.*

**Aleksandar Petrović** (1929-1994) was a Serbian film director and one of the major figures of the Yugoslav Black Wave. Two of his films were nominated for the Academy Award for Best Foreign Language Film: *Three* in 1966 and *I Even Met Happy Gypsies* in 1967. The latter won the FIPRESCI Prize and the Grand Prize of the Jury at the Cannes Film Festival; it also received a nomination for a Golden Globe. In 1968, he directed *It's Raining in My Village*, inspired by Dostoyevsky's *The Possessed*. The film was nominated for a Palme d'Or at the 1969 Cannes Film Festival. In 1973, the communist government forced him to resign from his professorship in cinematography. From then on, he worked abroad. Petrović published several hundreds of articles and several books, including *Novi film I: 1960-1965* and *Novi film II: Crni film (1965-1970)*.

# VIRDŽINA

VIRGINA



Jugoslavija • Yugoslavia  
1991. • 101'  
drama

#### FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Međunarodni filmski festival u Berlinu 1991. – nagrada Felix / Berlin International Film Festival 1991 – Felix Award
- Festival mediteranskog filma u Valenciji 1992. – Zlatna palma / Valencia Festival of Mediterranean Cinema 1992 – Golden Palm
- Filmski festival u Nišu 1991. – nagrada Car Konstantin / Niš Film Festival 1991 – Emperor Konstantin Award
- Europski filmski festival La Baule 1991. – Grand Prix / La Baule European Film Festival 1991 – Grand Prix

NOVA RESTAURACIJA  
NEW RESTORATION



REŽIJA • DIRECTOR

Srdan Karanović

SCENARIJ • SCREENPLAY Srdan Karanović

FOTOGRAFIJA • CINEMATOGRAPHY Slobodan Trninić

MONTAŽA • EDITOR Branka Čeperac

SCENOGRAFIJA • PRODUCTION DESIGN Nikola Pajić

KOSTIMOGRAFIJA • COSTUME DESIGN Sanda Jakubek, Mirjana Kerkez, Franjo Simek

ORIGINALNA GLAZBA • SCORE Zoran Simjanović

ULOGI • CAST Miodrag Krivokapić, Ina Gogalova, Marta Keler, Slobodan Milovanović, Igor Bjelan, Sladana Bebić

PRODUCENTI • PRODUCERS Rajko Grlić, Mladen Koceić, Čedomir Kolar, Đorđe Milojević, Cloudie Ossard

PRODUKCIJSKE KUĆE • PRODUCTION COMPANIES Centar film (Srbija • Serbia), Televizija Beograd, Maestro film, Constellation productions (Francuska • France)

RESTAURACIJA • RESTORED BY Jugoslavenska kinoteka

DISTRIBUCIJA • DISTRIBUTION Centar film

U zabiti i kršu Kninske krajine obitelji bez muškog potomstva smatrane su ukletima i osuđenima na propast. Da bi se spasile prokletstva, takve su obitelji jedno od ženske djece proglašavale „virdžinom“ tj. muškarcem, skrivajući istinu o pravom spolu djeteta kao najdragocjeniju obiteljsku tajnu.

In the backwater surrounding the city of Knin, families without a male heir were considered cursed and doomed. To save themselves from damnation, such families proclaimed one of their daughters “a virgin”, or a man, hiding the truth about the child's real gender as their most precious secret.

**Srdan Karanović** (1945.) magistrirao je filmsku i TV režiju na praškom FAMU-u 1970. Režirao je više od sedamdeset dokumentarnih, kratkih igranih, namjenskih i reklamnih filmova. Djelujući na televiziji osobito se istaknuo TV-serijom u deset epizoda *Grlom u jagode*. Njegovi igrani filmovi *Miris poljskog cvijeća* (1978.), *Petrijin venac* (1980.), *Nešto između* (1982.), *Jagode u grlu* (1985.), *Za sada bez naslova* (1988.), *Virdžina* (1991.) prikazani su s velikim uspjehom na svim značajnim svjetskim festivalima i otkupljeni za prikazivanje u više od trideset zemalja svijeta. 2003. snima film *Sjaj u očima*, a sedam godina kasnije uslijedila je zapažena romantična drama *Besa* (2009.).

**Srdan Karanović** (1945) graduated in film and TV directing from FAMU in 1970. He directed more than seventy documentary, short feature, commission, and commercial films. Working in TV, he stood out with his 10-episode series *Grlom u jagode*. His feature films *Fragrance of Wild Flowers* (1978), *Petrija's Wreath* (1980), *Something in Between* (1982), *Jagode u grlu* (1985), *A Film with No Name* (1988), and *Virdžina* (1991) were screened at all important global film festivals with great success and sold to more than thirty countries around the world. In 2003 he made the film *Loving Glances*, and seven years later the acclaimed romance drama *Solemn Promise* (2009).

# VUDE, TI SI POBIJEDIO

## VUD, YOU HAVE WON!



Hrvatska, Crna Gora, Srbija •  
Croatia, Montenegro, Serbia  
2025. • 70'  
dokumentarni • documentary

HRVATSKA PREMIJERA  
CROATIAN PREMIERE



REŽIJA • DIRECTOR

Senad Šahmanović

SCENARIJ • SCREENPLAY Senad Šahmanović, Veljko Krulčić  
FOTOGRAFIJA • CINEMATOGRAPHY Ivan Čojbašić, Dario Hacek  
MONTAŽA • EDITOR Vladimir Radovanović  
ORIGINALNA GLAZBA • SCORE Mićun Jauković  
OBLIKOVANJE ZVUKA • SOUND Mićun Jauković  
VIZUALNI EFEKTI • VISUAL EFFECTS Franko Dujmić  
PRODUCENTI • PRODUCERS Jure Pavlović, Senad Šahmanović  
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Sekvenca  
KOPRODUCENT • CO-PRODUCER Vinko Brešan  
KOPRODUKCIJA • CO-PRODUCED BY Pro Logic (Crna Gora • Montenegro), Set Sail  
Films (Srbija • Serbia), Zagreb film, Hrvatska radiotelevizija,  
Radio Televizija Crne Gore

Ovaj snažni dokumentarni film donosi priču o usponu i padu jedinog jugoslovenskog dobitnika Oscara, Dušana Vukotića, pružajući dubok uvid u fenomen Zagrebačke škole crtanog filma i te generacije kreativaca okupljene oko zajedničke ideje o proizvodnji animiranog filma.

This powerful documentary film brings a story about the rise and fall of the only Yugoslavian Oscar winner, Dušan Vukotić, providing deep insight into the phenomenon of the Zagreb School of Animated Film and the generations of creatives gathered around the idea of producing animated films.

**Senad Šahmanović** završio je filmsku i TV režiju na Fakultetu dramskih umjetnosti na Cetinju, a magistarske studije upisao je u Sarajevu na Akademiji scenskih umjetnosti. Tijekom studija realizirao je nekoliko kratkih igranih i dokumentarnih filmova, koji su s velikim uspjehom prikazani u zemlji i inozemstvu. Veliki uspjeh postiže kratkim filmom *Umir krvi* koji je prikazan na preko 50 međunarodnih festivala širom svijeta. Film je osvojio i brojna međunarodna priznanja od kojih se ističe Grand Prix na prestižnom festivalu u Drami – Grčka. Nakon toga uslijedile su nagrade na festivalima u Banja Luci, Skopju i Prištini. Od 2015. godine zaposlen je kao redatelj na Radioteleviziji Crne Gore za koju je realizirao nekoliko igrano-dokumentarnih formi, uključujući dva igrano-dokumentarna serijala. 2022. godine snima *Sirin*, svoj prvi dugometražni igrani film.

**Senad Šahmanović** graduated in film and TV directing from the Faculty of Dramatic Arts in Cetinje and is currently doing his MA at the Academy of Performing Arts in Sarajevo. As a student, he directed several short fiction and documentary films, which saw great success in Montenegro and abroad. His greatest success was the short film *Tranquility of Blood*, which was screened at more than 50 international film festivals across the world, and won numerous international awards, of which the Grand Prix at the prestigious International Short Film Festival in Drama (Greece) stands out. Awards at Banja Luka, Skopje, and Priština followed. Since 2015, he has been working at Radio Television Montenegro as a director, and has made a few docu-fiction projects, including two docu-fiction series. In 2022 he directed *Sirin* – his first feature film.

72.

72

I



# PROGRAM ZA DJECU CHILDREN'S PROGRAMME

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## RADIONICE ZA DJECU WORKSHOPS FOR CHILDREN

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Brazil, Italija, Španjolska, Francuska •  
 Brasil, Italy, Spain, France  
 2023. • 76'  
 dokumentarni • documentary

#### FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Filmski festival u Zlinu 2024. / Zlin Film Festival 2024

## BEZ STRAHA

### SENZA PAURA / FEARLESS

REŽIJA • DIRECTOR  
 Luciano Toriello

SCENARIJ • SCREENPLAY Luciano Toriello  
 FOTOGRAFIJA • CINEMATOGRAPHY Pino Maiorano, Luciano Toriello  
 MONTAŽA • EDITOR Luciano Toriello  
 ULOGE • CAST Pierfrancesco Rizzello, Massimo Rizzello,  
 Thais Maria Rizzello, Cristina De Souza  
 PRODUCENT • PRODUCER Luciano Toriello  
 PRODUKCIJSKA KUĆA • PRODUCTION COMPANY MAD - Memorie Audiovisive  
 della Dauni

Pierfrancesco je 12-godišnjak koji živi u Jericoacoari (Brazil) i zvijezda je u usponu u kitesurfinu. Tijekom deset godina snimanja, dokumentarni film prati njegovo djetinjstvo - od prvih koraka u moru s tri godine do njegove 11. godine i natjecanja na Svjetskom prvenstvu koje će mu omogućiti putovanje Brazilom, Italijom, Španjolskom i Francuskom s ocem, koji je također njegov trener.

Pierfrancesco lives in Jericoacoara (Brazil) and at 12 he is a rising star of kitesurfing. In ten years of filming, the documentary follows his childhood, from when he takes his first steps in the water at the age of 3 to when, at the age of 11, he will compete in the World Championships that will allow him to travel to Brazil, Italy, Spain, France together with his father, also his coach.

**Luciano Toriello** je producent i redatelj dokumentarnih filmova, s posebnim interesom za humanitarna pitanja povezana s društvenim i kulturnim promjenama. Njegova filmografija uključuje filmove *Le vite accanto* (2014.), *Io e Manfredi* (2015.), *Hummingbird* (2016.), *Erma* (2016.), *Amina* (2018.), *Vision with Ambition* (2018.), *La luce dentro* (2020.), *Matria* (2022.), i *Fearless* (2023.).

**Luciano Toriello** is a producer and director mainly of documentaries, with a particular interest in humanitarian issues, linked to social and cultural changes. His filmography includes *Le vite accanto* (2014), *Io e Manfredi* (2015), *Hummingbird* (2016), *Erma* (2016), *Amina* (2018), *Vision with Ambition* (2018), *La luce dentro* (2020), *Matria* (2022), and *Fearless* (2023).



Njemačka, Belgija • Germany, Belgium  
 2024. • 100'  
 obiteljski, komedija • family, comedy

## PINGVIN I ČETIRI VRAGOLANKE

DIE CHAOSSCHWESTERN UND PINGVIN PAUL /  
 THE CHAOS SISTERS FEAT. PENGUIN PAUL

REŽIJA • DIRECTOR  
 Mike Marzuk

SCENARIJ • SCREENPLAY Mike Marzuk, Korbinian Wandering  
 FOTOGRAFIJA • CINEMATOGRAPHY Richard Van Oosterhout  
 MONTAŽA • EDITOR Constantin von Seld  
 ORIGINALNA GLAZBA • SCORE Yves Gourmeur  
 ULOGE • CAST Janine Kunze, Max Giermann, Denis Moschitto  
 PRODUCENTI • PRODUCERS Carolin Dassel, Corinna Mehner  
 PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Blue Eyes Fiction  
 DISTRIBUCIJA • DISTRIBUTION Radar

#### FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Filmski festival Giffoni 2024. – premijera / Giffoni Film Festival 2024 – premiere
- Međunarodni filmski festival Molodist u Kijevu 2024. - Kyiv International Film Festival 2024

Četiri kaotične sestre moraju spasiti pingvina koji pleše od zlih magioničara, koji ga žele iskoristiti za svoj povratak u Las Vegas.

Four chaotic sisters have to save a dancing penguin from evil magicians who want to use him for their comeback show in Las Vegas.

**Mike Marzuk** (Landsberg am Lech, 1969.) njemački je filmski redatelj, scenarist, glazbenik i filmski montažer. 2006. je režirao, napisao, montirao, koproducirao i bio koskladatelj za niskobudžetni film *You Know What Would Be Awesome...?!* (2007), koji mu je 2008. donio nagradu New Faces za najbolji debitantski film. 2007. je režirao film za mlade *Summer*, koji je pogledalo više od milijun ljudi. Režirao je svih pet filmova iz serijala *The Famous Five* (2012. - 2018.) te je napisao scenarij za četvrti i peti nastavak.

**Mike Marzuk** (Landsberg am Lech, 1969) is a German film director, screenwriter, musician and film editor. In 2006, he directed, wrote, edited, co-produced and co-composed the low-budget film *You Know What Would Be Awesome...?!* (2007), which won him the New Faces Award for Best Debut Film in 2008. In 2007 he directed the youth film *Summer*, which was seen by over a million viewers. He directed all five films in the film series *The Famous Five* (2012-2018) and wrote the screenplay for the fourth and fifth installments.



Češka, Slovačka, Slovenija, Francuska •  
Czech Republic, Slovakia, Slovenia, France  
2025. • 71'  
animirani • animated

#### FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Filmski festival u Berlinu 2025. – Generacija Kplus / Berlinale 2025 – Generation Kplus

## PRIČE IZ ČAROBNOG VRTA

POHÁDKY PO BABIČCE /  
TALES FROM  
THE MAGIC GARDEN

REŽIJA • DIRECTORS

David Súpup, Patrik Pašš,  
Leon Vidmar,  
Jean-Claude Rozec

SCENARIJ • SCREENPLAY Marek Král, Petr Krajiček, Patrik Pašš,  
Jerneja Kaja Balog, Maja Križnik, Blandine Jet

FOTOGRAFIJA • CINEMATOGRAPHY Radka Šplíchalová, Václav Fronk, Alan Soural,  
Simona Weisslechner, Miloš Srdić, Mathilde Gaillard

MONTAŽA • EDITOR Adéla Špaljová

PRODUCENTI • PRODUCERS Martin Vandas, Alena Vandasová, Juraj Krasnohorský,  
Henrieta Cvangová, Kolja Saksida, Jean-Francois Le Corre, Mathieu Courtois

PRODUKCIJSKE KUĆE • PRODUCTION COMPANIES Maurfilm, Artichoke, ZVVIKS,  
Vivement Lundi!

KOPRODUKCIJA • CO-PRODUCED BY Czech TV, Slovak Television and Radio – STVR,  
RTV Slovenija

DISTRIBUCIJA • DISTRIBUTION Hulahop

Film je priča o troje djece koja prvi put provode noć u kući svog djeda nakon što je preminula njihova baka, majstorica pripovijedanja.

The film tells the story of three children who spend the night at their grandfather's house for the first time since the passing of their grandmother, a master storyteller.

David Súpup je češki redatelj. Režirao je filmove *Light* i *The Mechanics*, koji su prikazani na Cinéfondation selekciji u Cannesu. Patrik Pašš je slovački redatelj i jedan od scenarista filma *The Last Bus*, koji je osvojio glavnu nagradu na Međunarodnom festivalu animiranog filma u Stuttgartu 2012. Leon Vidmar je slovenski redatelj poznat po svojem filmu *Oproštaj*. Jean-Claude Rozec je francuski redatelj koji je režirao četiri nagrađivana kratka filma.

David Súpup is a Czech filmmaker. He directed *Light* and *The Mechanics*, both of which screened in the Cinéfondation selection at Cannes. Patrik Pašš is a Slovakian director who co-wrote *The Last Bus*, which won the Grand Prix at the Stuttgart International Festival of Animated Film in 2012. Leon Vidmar is a Slovenian director known for his film *Farewell*. Jean-Claude Rozec is a French director who has made four award-winning short films.



Mađarska, Nizozemska •  
Hungary, The Netherlands  
2024. • 95'  
film o odrastanju, obiteljski •  
coming-of-age, family film

#### FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- 44. tjedan mađarskog filma 2025. – Posebno priznanje / 44th Hungarian Film Week – Special Mention
- Filmski festival u Tallinnu Just 2024. – Nagrada za najbolji film / Just Film Festival Tallinn 2024 – Winner Best Film
- FIFEM 2025. – Grand Prix profesionalnog žirija / FIFEM 2025 Grand Prix (Professional Jury)
- Međunarodni filmski festival Cinekid 2024. / Cinekid IFF 2024

## SLUČAJNO SAM NAPIŠALA KNJIGU

VÉLETLENÜL ÍRTAM EGY KÖNYVET /  
I ACCIDENTALLY WROTE A BOOK

REŽIJA • DIRECTOR

Nóra Lakos

SCENARIJ • SCREENPLAY Nóra Lakos

FOTOGRAFIJA • CINEMATOGRAPHY Dániel Reich

MONTAŽA • EDITOR Béla Barsi

ORIGINALNA GLAZBA • SCORE Jacob Meijer, Alexander Reumers

ULOGE • CAST Villő Demeter, László Mátray, Bonca Hárs,  
Kati Zsurzs, Vivien Rujder, Réka Tenki

PRODUCENTI • PRODUCERS Claudia Sümeghy, Nora Lakos, Topolanszky Yvan Tamás  
PRODUKCIJSKE KUĆE • PRODUCTION COMPANIES Juno 11 Pictures  
(Mađarska • Hungary)

KOPRODUCENTI • CO-PRODUCERS Joram Willink, Maaike Neve

KOPRODUKCIJA • CO-PRODUCED BY Bind

Nina sanja o tome da postane spisateljica. Susjeda spisateljica pomaže da to postigne, no Nina odjednom shvaća da njezin život zapravo postaje roman...

Nina dreams of becoming a writer. While her novelist neighbour helps her to achieve that, Nina suddenly realises that her life is actually becoming a novel...

Nóra Lakos je filmska redateljica, scenaristica i producentica te osnivačica Međunarodnog festivala dječjeg filma u Budimpešti - Cinemira. Diplomirala je filmsku režiju na Sveučilištu za kazalište i film u Budimpešti te pohađala kolegije filmske režije na Londonskoj filmskoj školi i INSAS-u u Briselu. Njezini kratki filmovi prikazani su na brojnim međunarodnim festivalima. Dobila je posebno priznanje projekta *Sarajevo grad filma* i nagradu za najbolji film British Councila za kratki film *Edina*. Njezin debitantski dugometražni film *Cream* (2020) osvojio je osam nagrada.

Nóra Lakos is a film director, writer, producer and the founder of Cinemira - International Children's Film Festival in Budapest. She graduated as a film director from the University of Theatre and Film, Budapest, and also took courses in film directing at London Film School and at INSAS in Brussels. Her short films were invited to numerous international film festivals. She won Sarajevo City of Film special mention and British Council Short Film Award for her short film *Edina*, and her first debut feature film, *Cream* (2020) won 8 awards.



Nizozemska, Luksemburg •  
The Netherlands, Luxembourg  
2024. • 75'  
animirani, glazbeni • animated, musical

#### FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Festival Cinekid 2024. – premijera / Cinekid Festival 2024 – premiere

## ŠIŠMIŠ BENJAMIN

VICTOR VLEERMUIS /  
BENJAMIN BAT

REŽIJA • DIRECTOR

Patrick Raats

KOREDATELJICA • CO-DIRECTOR Sarah Sutter

SCENARIJ • SCREENPLAY Karen van Holst Pellekaan

MONTAŽA • EDITOR Peter Alderliesten

ORIGINALNA GLAZBA • SCORE Fons Merkies, Laurens Goedhart

OBLIKOVANJE ZVUKA • SOUND DESIGN Pierre Vedovato

PRODUCENTI • PRODUCERS Errol Nayci, Julia Ton

PRODUKCIJSKE KUĆE • PRODUCTION COMPANIES Storytellers Film & TV,  
Zeilt Production

KOPRODUCENTI • CO-PRODUCERS Laurent Witz

KOPRODUKCIJA • CO-PRODUCED BY Avotros

Benjamin Bat boji se mraka. Kad se zaljubi u pticu, obitelj ga odbaci. Može li mu ljubav pomoći da savlada svoj strah i da se zauzme za ono što doista jest?

Benjamin Bat is afraid of the dark. When he falls in love with a bird, he becomes an outcast of his family. Can love help him conquer his fear and help him stand for who he truly is

**Patrick Raats** je nizozemski animator i redatelj. Radio je u prestižnom studiju za animaciju Toonder iz Amsterdama, gdje je radio na brojnim reklamama, animiranim serijama i ilustracijama. Kao neovisni redatelj snimio je kratke filmove *See I Love You...* i *Gym Class* (2008.) te animirane serije *Barbazan* (2007.), *Woezel & Pip* (2011.) i *The Tumbles* (2013.).

**Patrick Raats** is a Dutch animator and director. He worked at the prestigious Amsterdam animation studio Toonder, where he worked on the making of many commercials, animated series, and illustrations. Independently, he has directed the short films *See I Love You...* and *Gym Class* (2008), and the animated series *Barbazan* (2007), *Woezel & Pip* (2011), and *The Tumbles* (2013).

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## RADIONICE ZA DJECU

### WORKSHOPS FOR CHILDREN



#### RADIONICA IGRANOG FILMA - LA RADIONICA

##### LA RADIONICA - LIVE-ACTION FILM WORKSHOP

Filmska radionica obuhvaća kratki teorijski uvod u filmsku produkciju, filmski jezik i „upoznavanje“ potrebne tehničke opreme te kreativan stvaralački rad od ideje do realizacije kratkometražnog filma. Osim rada na filmu, zainteresirani polaznici bit će upoznati i s osnovama glazbene produkcije, odnosno s koncepcijom, produkcijom i izradom filmske glazbe (*soundtrack*). Cilj je radionice pružiti osnovna znanja i vještine glazbene produkcije, promišljati ulogu i značaj glazbe i zvuka u filmu te izraditi filmsku glazbenu temu koja će biti korištena u filmu snimljenom na radionici.

#### VODITELJI

Voditelji radionice kreativni su predstavnici *Novog vodnjanskog filmskog vala*, neformalnog filmskog kolektiva iz Vodnjana: **Michele Bulešić, Teo Morosin, Marino Morosin i Eric Ušić.**

This film workshop comprises a short theoretical introduction to film production, film language, and getting to know the necessary technical equipment, as well as creative work from the initial idea to the making of the short film. Other than working on the film, interested participants will also be introduced to the basics of music production, or the concept, production, and making of the film score (*soundtrack*). The workshop aims at providing basic knowledge and skills in music production, reflecting on the role and importance of music and sound in film, and creating a film music theme to be used in the film made during the workshop.

#### MENTORS

The mentors are the creative representatives of the New Vodnjan Film Wave, an informal film collective from Vodnjan: **Michele Bulešić, Teo Morosin, Marino Morosin and Eric Ušić.**

## RADIONICA ANIMIRANOG FILMA - ŠKARE, PAPIR, DINOSAUR

### ANIMATED FILM WORKSHOP - SCISSORS, PAPER, DINOSAUR

Polaznici će učiti o stop animaciji i sudjelovati u izradi kratkog animiranog filma – od stvaranja priče, osnova *stop motion* animacije, kreacije likova i pozadina, snimanje scena, skladanje glazbe i snimanje šumova te završavaju montažom.

#### VODITELJ

**Vibor Juhas** rođen je 1982. godine u Puli. Bavi se ilustracijom, animacijom, glazbom i filmom. Ilustrator i autor je mnogih dječjih knjiga i slikovnica. U suradnji sa Manuelom Šumbercem autor je interaktivne slikovnice *Žive razglednice Pule* za koju je tekst napisao Miljenko Jergović. Režirao je i animirao kratkometražne animirane filmove *Cijena ugljena* 2016. i *Zarobljenici ugljena* 2017... i još poneke. Autor je mnogih plakata i animiranih jingleova za razne manifestacije i predstave.

Participants will learn about stop animation and take part in making a short animated film - from story development, basics of stop motion animating, creating the characters and backgrounds, shooting, composing music, recording background noise, and finally editing.

#### MENTOR

**Vibor Juhas** was born in 1982 in Pula. He works in illustration, animation, music, and film. He illustrated and wrote a number of children's books and picture books. In cooperation with Manuel Šumberac, he created the interactive picture book *Žive razglednice Pula* (*Living Postcards of Pula*), with Miljenko Jergović as the author of the text. He directed and animated short animated films *Cijena ugljena*, 2016, and *Zarobljenici ugljena*, 2017, and others. He is the author of a number of posters and animated jingles for various events and plays.

## RADIONICA IZRADE PLAKATA - MOJ FILMSKI PLAKAT - DIZAJN PRIČE

### POSTER WORKSHOP - MY FILM POSTER – STORY DESIGN

Radionica za djecu od 7 do 12 godina u kojoj sudionici istražuju svijet dizajna kroz izradu vlastitog filmskog plakata. Kroz igru, razgovor i likovni izražaj, djeca će naučiti kako vizualno prenijeti atmosferu i priču filma. Nakon gledanja filmova iz dječjeg programa Pulica u sklopu Pulskog filmskog festivala, djeca skiciraju ideju za izradu plakata, a zatim različitim tehnikama od crtanja do kolažiranja sama rade plakat za odgledani film. Cilj radionice nije savršen crtež, već razvoj vizualnog mišljenja, osjećaja za kompoziciju i samopouzdanja u izražavanju vlastitih ideja.

#### VODITELJICA

**Ana Tevšić Nauković** je dizajnerica i osnivačica kreativnog studija *Love, Ana. design studio*. Kroz svoj rad povezuje dizajn, svakodnevicu i osobno izražavanje, često kroz radionice koje potiču stvaralaštvo djece i odraslih. Ana njeguje senzibilitet koji spaja estetiku, igru i bliskost, a njezine radionice temelje se na poticanju radoznalosti kroz stvaranje.

This creative workshop is aimed at children aged 7 to 12 and will allow participants to explore the world of design by making their own film poster. Using play, conversation, and artistic expression, children will learn how to convey the atmosphere and the story of the film in a visual way. After watching films in the Pulica children's programme at the Festival, the children will sketch their poster ideas, and then use various techniques, from drawing to collage, to create their poster for the film they had watched. The goal is not to make a perfect drawing, but to develop visual thinking, sense of composition, and confidence in expressing their ideas.

#### MENTOR

**Ana Tevšić Nauković** is a designer and founder of *Love, Ana. design studio*. She connects design, everyday life, and personal expression in her work, often through workshops that encourage creativity in children and adults. Her sensibilities merge aesthetics, game, and closeness, and her workshops are based on encouraging inquisitiveness through creating.

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# AMBRELA

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| Svebor Mihael Jelić                           |                            |     |



Jugoslavija • Yugoslavia  
1961. • 107'  
komedija • comedy

## MARTIN U OBLACIMA

### MARTIN IN THE CLOUDS

REŽIJA • DIRECTOR

Branko Bauer

SCENARIJ • SCREENPLAY Fedor Vidas

FOTOGRAFIJA • PHOTOGRAPHY Blažina Branko

MONTAŽA • EDITOR Blaženko Jenčik

ORIGINALNA GLAZBA • SCORE Aleksandar Bubanović

ULOGA • CAST Boris Dvornik, Ljubica Jović, Joža Šveb,  
Antun Nalis, Ljerka Prekratić, Braco Reiss

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Jadran film

U filmu pratimo zgrade i nezgode Martina i njegove djevojke Zorice, dvoje studenata i podstanara u pokušaju da dođu do vlastitog stana, u tada suvremenom Zagrebu.

The film tells the story of the fortunes and mishaps of Martin and his girlfriend Zorica, both students and subtenants, as they try to get a flat of their own in the then modern Zagreb.

#### FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Pulski filmski festival 1961. / Pula Film Festival 1961

**Branko Bauer** (1921. – 2002.), hrvatski filmski i televizijski redatelj i scenarist. U dugometražnom igranom filmu debitirao je 1953. filmom *Sinji galeb*. Nakon kanonskog ostvarenja *Ne okreći se sine* (1956.), uspješno se okušao u melodrami (*Samo ljudi*, 1957.), neorealističkoj drami (*Tri Ane*, 1959.), komediji (*Martin u oblacima*, 1961.) i političkoj drami *Licem u lice* (1963.). Potkraj 1970-ih režirao je dvije zapažene TV serije: trinaestodijelna *Salaš u Malom Ritu* (1976.) premontirana je za kinodistribuciju u dva nagrađivana igrana filma, *Zimovanje u Jakobsfeldu* (1975.) i *Salaš u Malom Ritu* (1976.), a petodijelna *Boško Buha* (1980.) prikazivana je u kinima u kraćoj filmskoj verziji 1978. Ostali cjelovečernji filmovi: *Prekobrojna* (1962.), *Nikoletina Bursać* (1964.), *Doći i ostaniti* (1965.), *Četvrti suputnik* (1967.).

**Branko Bauer** (1921–2002), Croatian film and TV director and screenwriter. He made his debut in feature film in 1953 with *The Seagull*. After his canonical film *Don't Turn Around, My Son*, he directed a successful melodrama *Only People* (1957), the neorealism drama *Three Girls Named Ana* (1959), the comedy *Martin in the Clouds* (1961), and the political drama *Face to Face* (1963). In the late 1970s he directed two successful TV series: the 13-part *The Farm in the Small Marsh* (1976) was re-edited for distribution in the cinemas as two awarded feature films, *Wintering in Jakobsfeld* (1975) and *The Farm in the Small Marsh* (1976), and the five-part *Boško Buha* (1980) was distributed in the cinemas as a shortened film version in 1978. Other feature films: *Superfluous* (1962), *Nikoletina Bursać* (1964), *To Come and Stay* (1965), *Fourth Companion* (1967).



Jugoslavija • Yugoslavia  
1979. • 105'  
komedija • comedy

## NACIONALNA KLASA

### DO 785 CM<sup>3</sup>

### NATIONAL CLASS

### CATEGORY UP TO 785 CCM

REŽIJA • DIRECTOR

Goran Marković

SCENARIJ • SCREENPLAY Goran Marković

FOTOGRAFIJA • PHOTOGRAPHY Živko Zalar

MONTAŽA • EDITOR Vuksan Lukovac

ORIGINALNA GLAZBA • SCORE Zoran Simjanović

ULOGA • CAST Dragan Nikolić, Rade Marković, Olivera Marković, Mića Tomić,  
Bora Todorović, Voja Brajović, Irfan Mensur, Bogdan Diklić,  
Gorica Popović, Aleksandar Berček, Maja Lalević,

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Centar Film Beograd

Branko, alias Floyd, mladić je koji još uvijek živi s roditeljima u beogradskom predgrađu. Omiljena su mu zanimacija automobilske utrke i žene. Floyd sanja o ulasku u višu kategoriju automobilskih natjecanja, što znači da mora pobijediti u subotnjoj utrci. Uz svoje dvije strasti, Floyd najviše vremena provodi izbjegavajući vojnu obvezu.

Branko, alias Floyd, is a young man who still lives with his parents in the suburbs of Belgrade. His favourite pastimes are racing cars and women. Floyd dreams of getting promoted to a higher class in racing, which means he has to win in the race on Saturday. Alongside his two passions, Floyd spends most of his time avoiding military service.

#### FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Pulski filmski festival 1979. – Zlatna arena za žensku ulogu (Gorica Popović), Zlatna arena za režiju / Pula Film Festival 1979 – Golden Arena for Best Actress (Gorica Popović), Golden Arena for Best Director
- Filmski festival u Nišu 1979. – Nagrada Car Konstantin za najboljeg glumca (Dragan Nikolić) / Niš Film Festival – Emperor Constantine Award for Best Actor (Dragan Nikolić)

**Goran Marković** (Beograd, 1946.) srpski je redatelj i scenarist. Diplomirao je filmsku režiju na FAMU u Pragu 1970. Godine 1977. režira prvi cjelovečernji film *Specijalno vaspitanje*. Slijede socijalno orijentirani filmovi *Nacionalna klasa* (1979.), *Majstori, majstori* (1980.), *Variola vera* (1982.), te *Tajvanska kanasta* (1985.). 1987. godine režira po većini kritičara njegov najbolji film *Već viđeno* (Déjà vu) koji osvaja Veliku Zlatnu arenu u Puli. Slijede režije filmova *Sabirni centar* (1989.), *Tito i ja* (1992.) i *Urnebesna tragedija* (1995.). Nakon nekoliko dokumentarnih filmova snima dramu *Kordon* (2002.), dramu *Turneja* (2008.) i komediju *Falsifikator* (2013.).

**Goran Marković** (Belgrade, 1946) is a Serbian director and screenwriter. He graduated in film directing from FAMU in Prague in 1970. He directed his first feature film, *Special Education*, in 1977. He then directed films focused on social issues *National Class* (1979), *Jacks of All Trades* (1980), *Variola vera* (1982), and *Taiwan Canasta* (1985). In 1987 he directed *Déjà vu*, which most critics consider his best film, and which won the Grand Golden Arena at Pula. He then directed the films *The Meeting Point* (1989), *Tito and I* (1992), and *Burlesque Tragedy* (1995). After several documentary films, he directed the drama *The Cordon* (2003), the drama *The Tour* (2008), and the comedy *Falsifier* (2013).



Slovenija, Srbija, Hrvatska, Češka •  
Slovenia, Serbia, Croatia, Czech Republic  
2024. • 79'  
film za djecu • children's film

## NE DAMO IGRALIŠTE! IGRIŠČA NE DAMO! / BLOCK 5

REŽIJA • DIRECTOR  
Klemen Dvornik

SCENARIJ • SCREENPLAY Dora Šustić  
MONTAŽA • EDITOR Ivana Fumić  
OBLIKOVANJE ZVUKA • SOUND Lukáš Ujčák  
ORIGINALNA GLAZBA • SCORE Davor Herceg  
ULOGJE • CAST Kaja Zabret, Kaja Šuštar, Youri Friderich,  
Niko Lemark, David Trontelj, Marko Mandić  
PRODUCENTI • PRODUCERS Barbara Daljavec, Branislav Srdić  
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY AATALANTA (Slovenija • Slovenia)  
KOPRODUKCIJA • CO-PRODUCED BY December (Slovenija • Slovenia), Bfilm (Češka  
• Czech Republic), Antitalent (Hrvatska • Croatia), Living Pictures (Srbija • Serbia)  
DISTRIBUCIJA • DISTRIBUTION Hulahop

### FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Filmski festival u Locarnu 2024. – Locarno Kids / Locarno Film Festival 2024 – Locarno Kids
- Filmski festival „Black Nights” u Tallinnu 2024. / Tallinn Black Nights Film Festival 2024.
- Sarajevo Film Festival 2024
- Festival istočnoeuropskog filma u Cottbusu 2024. / Cottbus Festival of East European Cinema 2024

Kad 12-godišnja Alma sazna da će tvrtka u kojoj radi njen otac srušiti igralište ispred njihove zgrade i napraviti parkiralište, ne preostaje joj ništa drugo nego udružiti snage sa svojom suparnicom Lunom i njezinom skejterskom ekipom. Društvo ima tjeđan dana da spasi igralište, a neuspjeh nije opcija.

When 12-year-old Alma discovers that her father's company plans to demolish the nearby playground and turn it into a parking lot, she has no choice but to join forces with her adversary Luna and Luna's skate gang. They have a week to save the playground, and failure is not an option.

**Klemen Dvornik** (Novo Mesto, 1977.) slovenski je redatelj i producent. 2010. snimio je svoj debitantski film *Kruha i igara*, koji je osvojio nagradu publike na Festivalu slovenskog filma. Njegov najveći međunarodni uspjeh postigla je televizijska serija *Jezero* (2019.), koja je svjetsku premijeru imala na Sarajevo Film Festivalu. Kao producent potpisuje dugometražni dokumentarni film *Sine legibus* (2019.), koji je režirala Milena Olip te kratki igrani film *Kako sam naučila vještati rublje* (2023.).

**Klemen Dvornik** (Novo Mesto, 1977) is a Slovenian director and producer. In 2010, he filmed his debut feature film *Bread and Games*, which won the Audience Award at the Festival of Slovenian Film. His biggest international success was the TV series *The Lake* (2019), which premiered globally at the Sarajevo Film Festival. As a producer, he signed the feature-length documentary *Sine Legibus* (2019) directed by Milena Olip and the short fiction film *How I Learned to Hang Laundry* (2023).



Jugoslavija • Yugoslavia  
1984. • 91'  
komedija • comedy

## VARLJIVO LJETO '68 VARLJIVO LETO '68 / THE ELUSIVE SUMMER OF '68

REŽIJA • DIRECTOR  
Goran Paskaljević

SCENARIJ • SCREENPLAY Gordan Mihić  
FOTOGRAFIJA • PHOTOGRAPHY Aleksandar Petković  
MONTAŽA • EDITOR Olga Skrigin  
SCENOGRAFIJA • PRODUCTION DESIGN Miljen Kreka Kljakovic  
ORIGINALNA GLAZBA • SCORE Zoran Hristić  
ULOGJE • CAST Slavko Štimac, Danilo Bata Stojković, Mija Aleksić, Sanja Vejnović,  
Ivana Mihić, Mira Banjac, Neda Arnerić, Dragana Varagić  
PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Centar film

### FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Pulski filmski festival 1984. / Pula Film Festival 1984
- Festival mediteranskog filma u Bastilli – nagrada žirija „Grand Prix” / Bastille Mediterranean Film Festival – Grand Prix of the Jury

U ljeto 1968. godine maturant počinje maštati o ženi svog života, zaljubljuje se u više žena, uglavnom zrelih i udatih, a to ga dovodi u niz delikatnih i komičnih situacija što nervira njegovog oca, općinskog suca, koji vjeruje da djecu treba odgajati „čvrstom rukom”.

In the summer of 1968, a high school graduate dreams of the woman of his life, falls in love with several women, mostly married and taken, which puts him in a number of delicate and comical situations. This annoys his father, a municipal judge, who believes children should be raised “with a firm hand”.

**Goran Paskaljević** (Beograd 1947. – Pariz, 2020.) bio je srpski filmski redatelj, scenarist i producent. Diplomirao je filmsku režiju na Praškoj filmskoj akademiji (FAMU). Među njegovim najpoznatijim ostvarenjima su *Čuvaj plaže u zimskom periodu* (1976.), *Poseban tretman* (1980.), *Varljivo leto '68* (1984.), *Bure baruta* (1998.) i *Tango argentino* (1996.). Dobitnik je brojnih prestižnih nagrada, uključujući Nagradu kritičara za najbolji europski film za *Bure baruta* i Nagradu kritičara u San Sebastijanu za film *Vrijeme čuda* (1989.). Ugledni filmski časopis „Variety” uvrstio ga je 2001. godine među pet najboljih redatelja godine, a bio je prvi filmski režiser koji je 2002. u Münchenu primio Nagradu za istaknuti humanizam u svojim djelima.

**Goran Paskaljević** (Belgrade, 1947 - Paris, 2020) was a Serbian film director, screenwriter and producer. He graduated in film directing from FAMU in Prague. His most notable films include *Beach Guard in Winter* (1976), *Special Treatment* (1980), *The Elusive Summer of '68* (1984), *Cabaret Balkan* (1998), and *Tango Argentina* (1996). He won many prestigious awards, including the Critics' Award for Best European Film *Cabaret Balkan* and the Critics Award at San Sebastian for the film *Time of Miracles* (1989). In 2001, the prestigious Variety magazine ranked him in the top five directors of the year, and in 2002 he was the first film director to receive the award for humanism in his work in Munich.



Hrvatska • Croatia  
2019. • 94"  
komedija • comedy

#### FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Pulski filmski festival 2019. – Kontrapunkt / Pula Film Festival 2019 – Kontrapunkt
- Splitski filmski festival – Međunarodni festival novog filma 2019. / Split Film Festival – International Festival of New Film 2019
- Betina Film Festival 2019.
- Filmska revija mladeži i Filmski festival Four River 2019. / Youth Film Revue and Four River Film Festival 2019

## ZAGREBAČKI EKVINOCIJ ZAGREB EQUINOX

REŽIJA • DIRECTOR  
Svebor Mihael Jelić

SCENARIJ • SCREENPLAY Svebor Mihael Jelić  
MONTAŽA • EDITOR Laura Pascu, Adam Mišković,

Karlo Oto Lekić, Svebor Mihael Jelić

SCENOGRAFIJA • PRODUCTION DESIGN Mihaela Zajec, Style-b Okvir, Ivan Oštarčević

OBLIKOVANJE ZVUKA • SOUND Davor Lazić, Ivan Buljan, Gara Poof, Karlo Oto Lekić,  
Svebor Mihael Jelić, Milan Guzijan

ORIGINALNA GLAZBA • SCORE Juraj Valentić, Miki Solus

ULOGE • CAST Lena Medar, Lana Bogović, Luna Pilić, Mislav Živković, Tin Blagojević,  
Patrik Gregurec, Klara Fiočić, Ksenija Marinković, Barbara Bubalo, Klara Penezić

PRODUCENTI • PRODUCERS Svebor Mihael Jelić, Ena Bašić, Elena Mikac,  
Ivori Sošić, Jan Težak

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY CEFGI

KOPRODUKCIJA • CO-PRODUCED BY Blank

Šestero mladih odlučuje iskoristiti proljetnu ravnodnevicu 2015. kao izgovor za organizaciju velikog tulumu u Zagrebu. Raspodjeljuju zadatke i dogovaraju vrijeme okupljanja, no na putu će im se naći brojne prepreke.

Six young friends decide to use the 2015 spring equinox as an excuse to throw a big party in Zagreb. As they assign the tasks, set the time and decide on the place, numerous obstacles arise.

**Svebor Mihael Jelić** (Zagreb, 1998.) hrvatski je redatelj. Njegov debitantski kratki film *Đaneri* prikazan je na hrvatskim i međunarodnim festivalima, a debitantski dugometražni film, *Zagrebački ekvinocij*, koji je napisao, producirao, montirao i režirao, bio najgledaniji domaći film u hrvatskim kinima 2020. godine. Istim je filmom aplicirao na Filmsku akademiju u Beču te je primljen u klasi oskarovca prof. Michaela Hanekea. 2024. godine snima dugometražni film *Frka* koji na Pulskom filmskom festivalu osvaja posebno priznanje.

**Svebor Mihael Jelić** (Zagreb, 1998) is a Croatian director. His debut short film *Đaneri* was screened at Croatian and international festivals, and his feature debut *Zagreb Equinox*, which he wrote, produced, edited and directed, was the most watched domestic film in Croatian cinemas in 2020. *Zagreb Equinox* was also his application to the Vienna Film Academy, where he was accepted in the class of Oscar-winning professor Michael Haneke. In 2024, he made the feature film *Trouble*, which received special recognition at Pula Film Festival.

72.

72



KINO 15+  
CINEMA 15+

# KINO 15+ PROGRAM MLADIH ZA MLADE CINEMA 15+ YOUTH FOR YOUTH PROGRAMME

Program Kino 15+ osmišljen je s ciljem da mladima ponudi mjesto, vrijeme i stručno mentorstvo u osmišljavanju kvalitetnog filmskog i popratnog programa za mlade. Program je s četvero mladih entuzijasta i filmofila prema modelu „mladi za mlade“ u kolovozu 2022. godine pokrenulo Kino Valli kojeg vodi JU Pula Film Festival. Program je osmišljen na način da mladi sudjeluju u svim procesima organizacije i realizacije; od promišljanja o filmskim naslovima, odlučivanja o filmskom programu, popratnim programima, načinima komunikacije i distribucije programa do izrade vizualnog identiteta programa. Kino Valli pruža im podršku u osmišljavanju programa, obučava ih o načinima produkcije programa, o tome kako i od kuda stižu službene filmske kopije za projekciju filmova, daje im prostor kina u željenom terminu te omogućuje gostovanja autora i usavršavanje na domaćim i međunarodnim filmskim festivalima i programima za mlade. Program se odvija dva puta mjesečno, subotom, a filmske projekcije često su popraćene dodatnim sadržajem poput kvizova, koncerata i filmskih razgovora. Vrijednost ovog programa prepoznali su kako mladi tako i starija publika, ali i domaći i međunarodni kinoprikazivači i festivali. Tako ih je organizacijski tim Filmskog festivala za djecu i mlade Lucas u Frankfurtu pozvao da budu u stručnom žiriju za kategoriju „Youngsters Jury“, Međunarodni filmski festival za mlade Taoba da predstave svoj program Kina 15+ i sudjeluju u edukativnim i stručnim programima festivala, a jedan od članova bio je i hrvatski predstavnik u Strasbourgu u programu Young Talent u organizaciji LUX Audience Award, Europa Cinemas i Europskog Parlamenta u svrhu promocije europskog filma među mladima. Mladi koji kreiraju program Kina 15+ su: **Lara Plastić** i **Ivan Škorić** (studenti arhitekture), **Frane Pekica** i **Jakov Benčić** (studenti filmske i TV režije), **Marika de Gravisi** (studentica odnosa s javnošću i studija medija), **Bartol Pekica, Matija Restović** i **Borna Černe** (učenici Gimnazije Pula). Kino 15+ na 72. Pulskom filmskom festivalu predstaviti će film redatelja Jurja Lerotića, *Onda vidim Tanju* iz 2010. godine:

„Projekcijom filma *Onda vidim Tanju* odlučili smo ići u suprotnom smjeru od prošlogodišnje festivalske projekcije. Umjesto da prikazujemo vlastita ostvarenja uzimamo korak unazad i obraćamo pozornost na kratki film kojeg smatramo formativnim u našoj filmskoj edukaciji. Ovo je prvi profesionalni film Jurja Lerotića kojeg danas većina poznaje po nagrađivanom filmu *Sigurno mjesto*. U njemu pratimo Željka, dječaka koji da ispuni svoje snove mora napraviti dvije stvari: kupiti bolesnoj majci periku i osvojiti Tanjino srce. Ovaj pomalo čudan i inovativan film ove godine puni petnaest godina što je velika obljetnica za jedan kratak film. Kratak ovdje dakako ne znači manje vrijedan, dapače, smatramo film zadivljujućim zbog kvalitetne dramaturgije koju predstavlja u tako kratkom rasponu. Cilj nam je pokazati mladima da je čak i kraća forma sposobna tih emocionalnih uzleta koji nas zapanjuju i zbog kojih se u konačnici zaljubljujemo u film.“

The Cinema 15+ programme is designed to offer youth a place, time, and expert mentorship in coming up with a quality film and side programme for youth. The programme was initiated by Valli Cinema, managed by the Public Institution Pula Film Festival, in August 2022. with four young enthusiasts and cinephiles according to the model 'youth for youth'. The programme is designed so that the youth participate in all processes of organisation and implementation of the programme, from reflecting about the films, deciding the film programme, side programme, communication and distribution of the programme, to its visual identity. Valli Cinema provides support in designing the programme, training on the ways to produce the programme, where the official copies of films for screening are acquired from and in what way, provides the space at the cinema at their desired time, and allows for visits and trainings at domestic and international festivals and youth programmes. The programme takes place twice a month, on Saturdays, and screenings are often accompanied by additional events such as quizzes, concerts, and film talks. The youth and the older audience, as well as domestic and international cinemas and festivals, have recognised the value of the programme. The organisational team of Lucas - International Festival for Young Film Lovers in Frankfurt has invited them as guests to the jury in the competition 'Youngsters', Taoba International Youth Film Festival has invited them to present their Cinema 15+ programme and participate in the educational and professional programmes, and one of the members represented Croatia at Strasbourg in the Young Talent programme organised by LUX Audience Award, Europa Cinemas, and the European Parliament with the purpose of promoting European film among youth. The young people creating the Cinema 15+ programme are: **Lara Plastić** and **Ivan Škorić** (students of architecture), **Frane Pekica** and **Jakov Benčić** (students of film and TV directing), **Marika de Gravisi** (student of public relations and media), **Bartol Pekica, Matija Restović** and **Borna Černe** (students of Pula Gymnasium). At the 72nd Pula Film Festival, Cinema 15+ will present the 2010 film *Then I See Tanja* directed by Juraj Lerotić:

“For this year's screening, we selected the film *Then I See Tanja* and go in a different direction that last year. Instead of screening our own films, we are taking a step back and turning our attention to a short film we think was formative in our film education. This was Juraj Lerotić's first professional film, but today most know him for his awarded film *Safe Place*. In this film, we follow the story of Željko, a boy who needs to do two things to realise his dreams: buy his mother a wig and win Tanja's heart. This somewhat strange and innovative film will turn 15 this year, which is a big anniversary for a short film. The fact that it is a short film certainly does not mean that it is less valuable. On the contrary, we think that the film is amazing because of its high-quality story told in a short format. Our goal is to show young people that even short films can have emotional highs that astonish us and that ultimately make us fall in love with a film.”

# ONDA VIDIM TANJU THEN I SEE TANJA

Hrvatska • Croatia  
2010. • 34'  
srednjometražni igrani •  
mid-length feature film



## ONDA VIDIM TANJU

Juraj Lerotić, HR, 2010., 34'; Glumci: Marin Radman, Ena Mašić, Niko Gamulin Vilogorac

EUROPA CINEMAS

KINO Vallée

KINO Vallée

Pula Film Festival

REŽIJA • DIRECTOR

Juraj Lerotić

### FESTIVALI I NAGRADE / FESTIVALS AND AWARDS

- Grand Prix Dana hrvatskog filma / Croatian Film Days – Grand Prix Award
- Zagreb film festival - nagrada Zlatna kolica / Zagreb Film Festival – Golden Pram Award
- Nagrada „Vedran Šamanović“ za inovativni film / Vedran Šamanović Award for Innovative Film
- Posebno priznanje za kratki film Filmskog festivala u Ljubljani / Ljubljana Film Festival – Special mention in the Short film competition.

SCENARIJ • SCREENPLAY Juraj Lerotić

FOTOGRAFIJA • PHOTOGRAPHY Jakov Lerotić

MONTAŽA • EDITOR Marko Ferković

OBLIKOVANJE ZVUKA • SOUND Hrvoje Štefotić

ORIGINALNA GLAZBA • SCORE Christian Biegai

ULOGI • CAST Marin Radman, Ena Mašić, Niko Gamulin Vilogorac

PRODUCENTI • PRODUCERS Olinka Vištica, Dana Budisavljević, Boris Veličan

PRODUKCIJSKA KUĆA • PRODUCTION COMPANY Hulahop

DISTRIBUCIJA • DISTRIBUTION Hulahop

Željko i njegov mlađi brat žive sami otkako im se majka liječi u bolnici. Željko se dogovorio dvije stvari sa samim sobom: mora konačno preuzeti inicijativu i upoznati Tanju i mora nabaviti lovnu da majci može kupiti periku. Pravu, od prirodne kose. Ako to uspije, čini mu se da bi sve opet moglo krenuti naprijed.

Željko and his younger brother have been living on their own since their mother ended up in hospital. Željko has set his mind on two things: he has to finally take the initiative to meet Tanja and earn some money to buy his Mum a wig. A real one, made from human hair. If he achieves these two goals, things might turn for the better.

**Juraj Lerotić** (1978.), redatelj, scenarist i glumac. Studirao je predškolski odgoj i teologiju, a kasnije diplomirao filmsku i TV režiju na Akademiji dramske umjetnosti u Zagrebu. Njegov srednjometražni film *Onda vidim Tanju* premijerno je prikazan na Filmskom festivalu u Rotterdamu i emitiran na televizijskom kanalu ARTE. Redatelj je, scenarist i glavni glumac u svom debitantskom dugometražnom igranom filmu *Sigurno mjesto*, premijerno prikazanom na 75. Filmskom festivalu u Locarnu.

**Juraj Lerotić** (1978) is a director, screenwriter, and actor. He studied early childhood education and theology, and later graduated in film and TV directing from the Academy of Dramatic Art in Zagreb. His mid-length film *Then I See Tanja* was premiered at International Film Festival Rotterdam, and was broadcast on ARTE. He is the director, screenwriter, and lead actor in his debut feature fiction film *Safe Place*, which premiered at the 75th Locarno Film Festival.

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I



# STUDENSKI PROGRAM

## STUDENT PROGRAMME

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72.

## FLEKA SPOT

ŠKOLA • SCHOOL

Akademija dramske umjetnosti – Sveučilište u Zagrebu / Academy of Dramatic Art – University of Zagreb

Tromi Fleka baulja po derutnim stanovima susjeda pokušavajući pobjeći od vlastitog i svega što u njemu vreba.

Sluggish Spot wanders around neighbors' scruffy apartments trying to escape his own and everything that crawls in it.

REŽIJA • DIRECTOR

Sara Alavanić



Hrvatska • Croatia  
21' 36"  
drama

## GRČKE MARELICE GREEK APRICOTS

ŠKOLA • SCHOOL

Akademija dramske umjetnosti – Sveučilište u Zagrebu / Academy of Dramatic Art – University of Zagreb

Za vrijeme mirne noćne smjene, radnik benzinske postaje i kamionistica u prolazu neočekivano se povezuju.

In the quiet of the night shift, a gas station worker and a passing female truck driver form an unexpected bond.

REŽIJA • DIRECTOR

Jan Krevatin



Hrvatska, Slovenija • Croatia, Slovenia  
19' 58"  
drama, komedija • drama, comedy

## GROŽĐE GRAPES

ŠKOLA • SCHOOL

Fakultet dramskih umjetnosti u Beogradu / Faculty of Dramatic Arts Belgrad

Film govori o suočavanju sa starenjem jednog člana obitelji, prikazujući kako se različite generacije drugačije nose sa životom i promjenama.

The film presents the problems of a family dealing with the aging of one of its members, and shows how different generations cope with life and change.

REŽIJA • DIRECTOR

Jovana Lazin



Srbija • Serbia  
10' 27"  
drama

# I TAKO JOŠ JEDNA YET ANOTHER ONE

REŽIJA • DIRECTOR

Karla Jelić

ŠKOLA • SCHOOL

Akademija dramske umjetnosti – Sveučilište u Zagrebu / Academy of Dramatic Art – University of Zagreb

Vida Skerk trebala je biti budućnost hrvatskog filma, dok zbog seksualnog uznemiravanja profesora na Akademiji dramske umjetnosti u Zagrebu nije odlučila nastaviti studij u Londonu. Kroz Vidinu priču film prikazuje kako društvo tretira žrtve seksualnog nasilja.

Vida Skerk was supposed to be the future of Croatian cinema until she decided to continue her studies in London due to sexual harassment by a professor at the Academy of Dramatic Art in Zagreb. Through Vida's story the film shows how the Croatian film community treats victims of sexual violence.



Hrvatska • Croatia  
29' 17"  
dokumentarni • documentary

# KIČMA SPINE

REŽIJA • DIRECTOR

Marta Margetić

ŠKOLA • SCHOOL

Akademija likovne umjetnosti, Sveučilište u Zagrebu / Academy of Fine Arts, University of Zagreb

Djevojka koja crta osjeti jaku bol u leđima i pokušava se istegnuti. Unatoč njenim nastojanjima, bol ne popušta a frustracija raste. Njeni pokreti postaju groteskni i sve brutalniji, a tijelo joj je sve napetije. Kako bol ne prestaje, djevojka doživljava emocionalni slom. Potpuno slomljena, sjeda nazad za stol.

While drawing, a girl starts feeling a sharp pain in her back and tries to abate it by stretching. Despite her best efforts, the pain doesn't wane and her frustration starts growing. Her movements become grotesque and more brutal, and her body grows more and more tense. When the pain still doesn't stop, the girl suffers an emotional breakdown. Utterly broken, she sits back down at the table.



Hrvatska • Croatia  
4' 22"  
animirana drama • animated drama

# KRUH MATI TRADICIJE THE BREAD OF MOTHER TRADITION

REŽIJA • DIRECTOR

Marko Plejić

ŠKOLA • SCHOOL

Akademija dramske umjetnosti – Sveučilište u Zagrebu / Academy of Dramatic Art – University of Zagreb

Sav teret koji nosi žena.

The weight of being a woman.



Hrvatska • Croatia  
14' 33"  
dokumentarni • documentary

**MOJ MUŽ IDIOT**

## MY HUSBAND, THE IDIOT

REŽIJA • DIRECTOR

Luka Galešić

ŠKOLA • SCHOOL

Akademija dramske umjetnosti – Sveučilište u Zagrebu / Academy of Dramatic Art – University of Zagreb

Julijin skladan i gotovo sterilan život narušava sumnja da je suprug vara.

Julija's harmonious and almost sterile life is disturbed by the suspicion that her husband is cheating on her.



Hrvatska • Croatia

18' 32"

komedija • comedy

**OD PETERA ZA AIDU**FROM PETER  
TO AIDA

REŽIJA • DIRECTOR

Petra Pavetić Kranjčec

ŠKOLA • SCHOOL

Akademija likovne umjetnosti, Sveučilište u Zagrebu / Academy of Fine Arts, University of Zagreb

1963. godine Peter je na ljetovanju u Hrvatskoj upoznao najljepšu djevojku koju je ikad vidio. Mjesecima nakon prvoga susreta borio se sam sa sobom kako da joj napiše pismo. Jednom kad je prevladao strah, poslao je prvo pismo.

In 1963, Peter met the most beautiful girl he had ever seen during a summer holiday in Croatia. In the months following their first encounter, he struggles with writing her a letter. After finally overcoming his fear, he sends her the first letter.



Hrvatska • Croatia

6' 32"

animirana romantična drama •  
animated romantic dram**OVO VIŠE NIJE MOJ STAN**THIS IS NOT MY  
FLAT ANYMORE

REŽIJA • DIRECTOR

Sara Hribar

Ovu posebnu projekciju prikazujemo u znak sjećanja na prerano preminulu redateljicu i scenaristicu **Saru Hribar** (1986. – 2025.).Sara Hribar studirala je filmsku i televizijsku režiju na Akademiji dramske umjetnosti u Zagrebu. Autorica je niza zapaženih kratkometražnih filmova: *Pusti me da spavam* (2007.), *Libertango* (2009.), *Ta tvoja ruka mala* (2010.), kao i segmenata dugometražnih omnibusa *Zagrebačke priče vol. 2* (2012.) i *Transmania* (2016). Njezin dugometražni igrani prvijenac *Lada Kamenski*, koji je režirala zajedno s Markom Šantićem, osvojio je Zlatnu arenu za najbolji scenarij, Zlatnu arenu za najbolju žensku ulogu, nagradu Breza za najboljeg debitanta i nagradu FEDEORA za najbolji dugometražni film.This special screening is organised in memory of director and screenwriter **Sara Hribar** (1986–2025), who passed away too early.Sara Hribar studied film and TV directing at the Academy of Dramatic Art in Zagreb. She was the author of acclaimed short films: *Let Me Sleep* (2007), *Libertango* (2009), *That Little Hand of Yours* (2009), as well parts of the feature omnibus *Zagreb Stories Vol. 2* (2012) and *Transmania* (2016). Her feature debut *Lada Kamenski*, which she directed with Marko Šantić, won the Golden Arena for Best Screenplay, Golden Arena for Best Actress, Breza Award for Best Debutant, and the FEDEORA Award for Best Feature Film.

Hrvatska • Croatia

12' 20"

dokumentarni • documentary

POSEBNA PROJEKCIJA  
SPECIAL SCREENINGIZVAN KONKURENCIJE  
OUT OF COMPETITION

**POSLEDNJA OKLADA**DIE LETZTE WETTE /  
THE LAST BET

REŽIJA • DIRECTOR

Meike Wüstenberg

ŠKOLA • SCHOOL

Filmska akademija u Beču / Vienna Film Academy

Ernst i Leni kladili su se tko će od njih prvi umrijeti. Ulog? Komadić čokolade.

Ernst and Leni bet on which of them will die first - the wager: a piece of chocolate.



Austrija • Austria

14' 22"

komedija • comedy

**PRIJATNO S JOVANKOM**

COFFEE WITH JOVANKA

REŽIJA • DIRECTOR

Izidor Bistović

ŠKOLA • SCHOOL

Fakultet dramskih umetnosti Beograd / Faculty of Dramatic Arts Belgrade

Jovanka živi sama u šumi. Ne boji se nikoga, ako je netko ubije, nek' je ubije, ali neće nitko.

Jovanka lives alone in the forest somewhere in Serbia. She is not afraid, if someone kills her let her be killed, she doesn't really care, but no one will.



Srbija • Serbia

13' 7"

dokumentarni • documentary

**SEVERININ PAS**DOG OF A  
FAMOUS PERSON

REŽIJA • DIRECTOR

Jozo Schmuck

ŠKOLA • SCHOOL

Akademija dramske umjetnosti – Sveučilište u Zagrebu / Academy of Dramatic Art – University of Zagreb

Tijekom otmice psa poznate osobe Filipova dugo čuvana tajna izlazi na vidjelo, tjerajući njegovu majku Liviju da promisli o svojim odgojnim metodama.

During the kidnapping of a celebrity's dog, Filip's long-kept secret comes to light, forcing his mother Livia to rethink her parenting strategies.



Hrvatska • Croatia

19' 10"

igrani film • feature film

## SJENE ZLOČINA

### SHADOWS OF CRIME

REŽIJA • DIRECTOR  
Goran Lovrenšćak

ŠKOLA • SCHOOL  
Sveučilište VERN / VERN University

U bliskoj distopijskoj budućnosti, nakon nepoznate pandemije i velike ekonomske krize, Protagonist mora prehraniti trudnu ženu dilajući ukradeno cjepivo koje je zakonom zabranjeno smrtnom kaznom jer izaziva tešku ovisnost.

In the near dystopian future, after an unknown pandemic and a major economic crisis, the Protagonist has to feed a pregnant woman by dealing in a stolen vaccine, which is prohibited by law under the death penalty because it causes severe addiction.



Hrvatska • Croatia  
15' 17"  
ZF, neo noir • SF, neo noir

## SRETNNO, SARO!

### GOOD LUCK, SARA!

REŽIJA • DIRECTOR  
Isidora Ratković

ŠKOLA • SCHOOL  
Akademija scenskih umjetnosti Univerziteta u Sarajevu / Academy of Performing Arts - University of Sarajevo

Sara, djevojka u svojim dvadesetima, ima još jedan dan da se oprosti od svega što joj je važno u Sarajevu.

Sara, a girl in her twenties, has one more day to say goodbye to everything that matters to her in Sarajevo.



Bosna i Hercegovina •  
Bosnia and Herzegovina  
21' 15"  
drama

## SUHA ROBA

### DRY CLOTHES

REŽIJA • DIRECTOR  
Toni Jelenić

ŠKOLA • SCHOOL  
Akademija dramske umjetnosti – Sveučilište u Zagrebu / Academy of Dramatic Art – University of Zagreb

Dok granica dijeli živote, Nada skuplja odbačenu robu i vraća ljudskost onima koje svi zaboravljaju.

While the border divides lives, Nada collects discarded clothes and restores humanity to those that everyone else has forgotten.



Hrvatska • Croatia  
9' 15"  
dokumentarni • documentary

72.

72

I



# POPRATNI PROGRAM SIDE PROGRAMME

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## JERNEJ JELEN: SJENA LIKA – INTIMNI PORTRETI ISTINE

JERNEJ JELEN: SHADOW OF A CHARACTER -  
INTIMATE PORTRAITS OF TRUTH

KINO VALLI / VALLI CINEMA

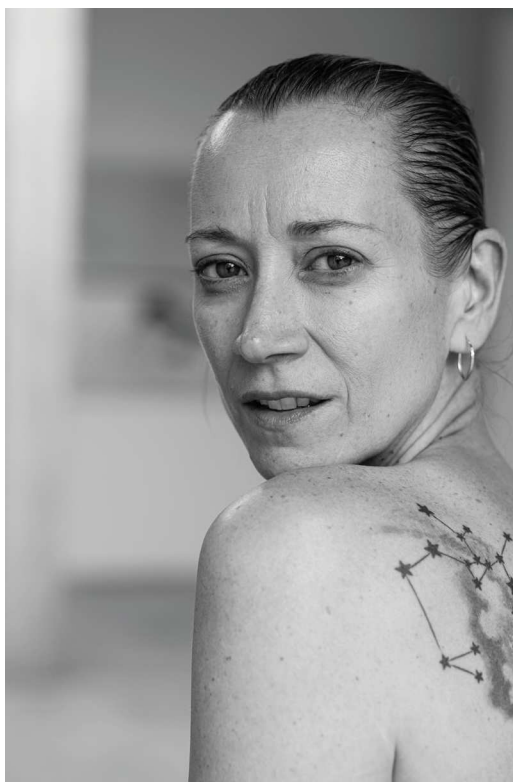
OTVORENJE: 4. 7. 2025. / OPENING: 4 July 2025

U svijetu u kojem vladaju savršenstvo, maske i umjetni prikazi, *Sjena lika* traži suprotno – onu tihu, iskrenu i ljudsku ljepotu koja ne viče. Ljepotu koja nije bespriječna, već stvarna. Projekt zalazi u unutarnji svijet glumica i glumaca koji pred kameru stupaju bez šminke, bez stilizacije, bez unaprijed određene uloge. Ne glume nego postoje. Takvi kakvi jesu.

**Jernej Jelen** diplomirani je stručnjak za vizualne komunikacije i marketing te fotograf specijaliziran za portret, modu i uličnu fotografiju. Karijeru je započeo na Ljubljanskome tjednu mode i Tjednu mode Mercedes-Benz u Ljubljani. Suradivao je s vrhunskim imenima kao što su Fabio Mancini, Marcel Floruss i Xenia Adonts, te s glumcima Milanom Marićem, Momčilom Otaševićem i Danielom Jeschom, glumcem bečkog Burgtheatra. Njegove fotografije objavljene su u časopisima kao što su *Elle*, *Grazia* i *Gloss*. Do sada je priredio tri samostalne izložbe.

In a world ruled by perfection, masks, and artificial displays, *Shadow of a Character* looks for the opposite - the quiet, true, and human beauty that doesn't scream, beauty that isn't immaculate, but real. The project explores the inner world of actors, who stand in front of the camera with no make-up, no stylisation, no predefined roles. They are not acting, they are existing. Just like they are.

**Jernej Jelen** has a degree in visual communications and marketing, and is a photographer specialised in portraits, fashion, and street photography. He started his career at Ljubljana Fashion Week and Mercedes-Benz Fashion Week Ljubljana. He worked with top names such as Fabio Mancini, Marcel Floruss, and Xenia Adonts, and actors Milan Marić, Momčilo Otašević, and Daniel Jesch of the Vienna Burgtheater. His work has been published in magazines such as *Elle*, *Grazia*, and *Gloss*. He has had three solo exhibitions.



# PAVEL POSAVEC: PANORAME SVAKIDAŠNJEG

## PAVEL POSAVEC: PANORAMAS OF THE EVERYDAY

**GALERIJA MAKINA / MAKINA GALLERY**

**OTVORENJE: 9. 7. 2025. u 21:00 / OPENING: 9 July 2025 – 9:00 p.m.**

Nakon višegodišnjeg izbjavanja s likovne scene Pavel Posavec se zagrebačkoj publici predstavlja svojom novom serijom panoramskih fotografija nadahnutom opusom švedskog fotografa Jensa Olofa Lathsteina, poznatog po fotografskim studijama posttranzicijskih i postratnih prostora istočne i jugoistočne Europe. Odabirom panoramskog analognog fotoaparata Widelux, autor u slike ugrađuje namjerne distorzije i zatim vrijeme odnosno trajanje, dodatno pojačano mogućnostima širokog kadra.

After years of absence, Pavel Posavec returns to the Zagreb audience with a new series of panoramic photographs inspired by the work of Swedish photographer Jens Olof Lathstein, known for his photography surveys of post-transition and post-war spaces of Eastern and Southeastern Europe. By choosing to use the Widelux panoramic analogue camera, the author incorporates purposeful distortions into the images, and later time, or duration, further enhanced by the possibilities of the wide shot.



## MEDITERAN 2035. - OČIMA KREATIVACA / IDUĆE POGLAVLJE & NOMAD MOVIE ART RETROSPEKTIVA

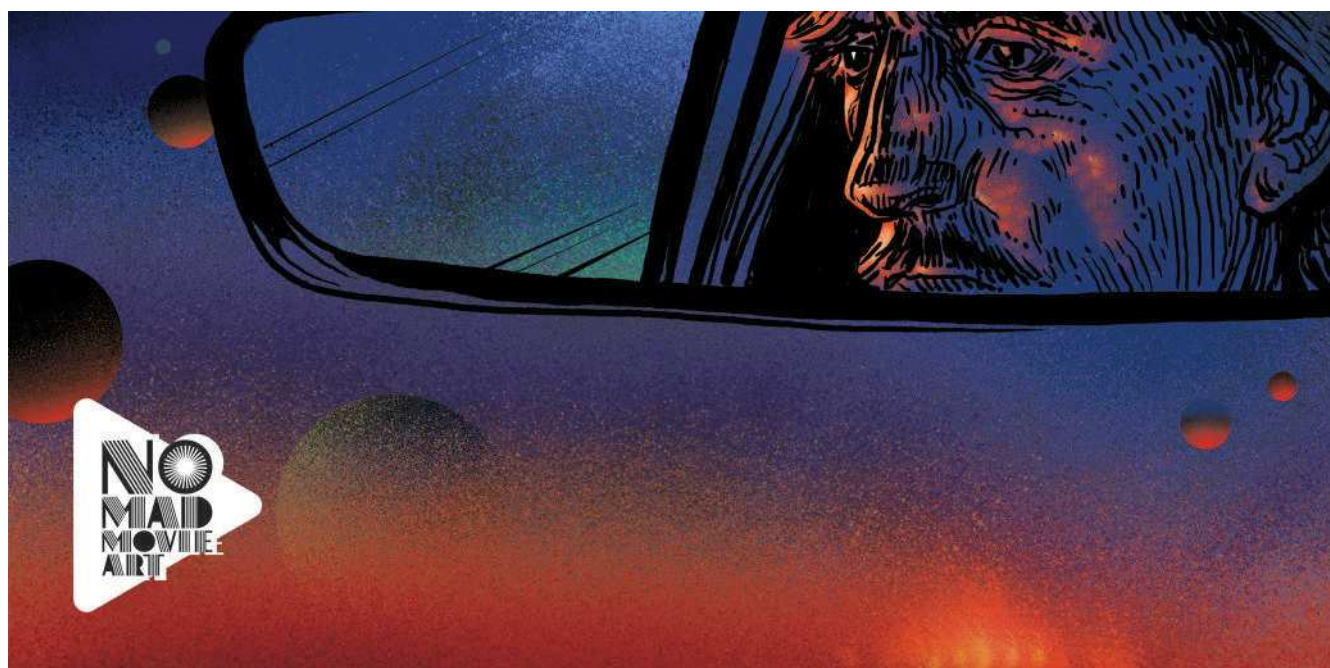
MEDITERRANEAN 2035 - THROUGH THE EYES OF  
CREATIVES / THE NEXT CHAPTER & NOMAD MOVIE  
ART RETROSPECTIVE

**GALERIJA HUIU / HUIU GALLERY**

**OTVORENJE: 10. 7. 2025. u 20:00 / OPENING: 10 July 2025 at 8 p.m.**

Nakon tri uspješna izdanja projekta NoMAD MOVIE ART – u kojima su hrvatski autori interpretirali filmske klasike – ove godine, umjesto nostalgičnih prikaza kulturnih filmova, otvaramo prostor za autorske poglede na Mediteran kakav danas jest i kakav bi mogao biti. *Mediterranean 2035* spaja retrospektivu i budućnost, fokusirajući se na stvarni, suvremeni Mediteran – onaj koji živimo i osjećamo. Sedam autora – Franka Tretinjak (Pula), Lucija Bužančić (Split), Luka Duplančić (Split), Goran Radošević (Split), Ivan Milas (Split), Vjeran Juhas (Pula) i Boris Pehar (Mostar) pozvani su da kroz svoj medij (fotografiju, dizajn, ilustraciju ili tipografiju) osmisle i artikuliraju osobni doživljaj Mediterana danas i svoju viziju njegova sutra, u formatu digitalnog printa limitirane edicije. Uz bok s novim radovima, bit će izloženi i odabrani plakati interpretacija mediteranskih filmskih klasika iz ranijih izdanja NoMAD MOVIE ART-a – kao kontrast suvremenim vizijama Mediterana. Izložba je prodajnog karaktera i otvorena je svih dana Festivala.

After three successful editions of the NoMAD MOVIE ART project – in which Croatian authors interpreted movie classics – this year we shift from nostalgic portrayals of iconic Mediterranean films to personal, creative visions of the region today and in the future. *Mediterranean 2035* merges retrospection with speculation, focusing on the present and the personal experience of today's Mediterranean. Seven artists from the Mediterranean – Franka Tretinjak (Pula), Lucija Bužančić (Split), Luka Duplančić (Split), Goran Radošević (Split), Ivan Milas (Split), Vjeran Juhas (Pula), and Boris Pehar (Mostar) – were invited to share their visions through photography, design, illustration, or typography, presented as limited-edition digital prints. Alongside new artworks, selected interpretations of Mediterranean film classics from past editions of NoMAD MOVIE ART will also be exhibited – a contrast to contemporary visions that opens space for personal reflection, interpretation, and welcomes open dialogue. The exhibition is open throughout the festival and all artworks will be available for purchase.



# CINEMANIAC > MISLITI FILM 2024. CINEMANIAC > THINK FILM 2024

## IZA PLIME: MORE SLIKA /

## BEHIND THE TIDE: SEA OF IMAGES

**Tina Gverović, Siniša Ilić, Stefan Kruse, Elena Mazzi, Renata Poljak,  
Oliver Ressler, Petar Trinajstić, Mladen Tudor**

**GALERIJA NOVO / NOVO GALLERY**

**OTVORENJE: 11. 7. 2025. / OPENING: 11 July 2025**

**KUSTOSICA / CURATOR: Branka Benčić**

**U suradnji s:** Muzej moderne i suvremene umjetnosti Rijeka, Pula Film Festival, Udruga Metamedij, Apoteka – Prostor za suvremenu umjetnost. / **IN COOPERATION WITH:** Museum of Modern and Contemporary Art Rijeka, Pula Film Festival, Metamedij Association, Apoteka – Space for Contemporary Art

Dvadeset četvrto izdanje izložbenog i istraživačkog projekta temeljenog na promišljanju pozicije pokretnih slika i suvremene umjetnosti, *Cinemaniac > Misliti film* donosi u popratni program Pulskog filmskog festivala izbor radova iz recentne međunarodne skupne izložbe *Iza plime* Muzeja moderne i suvremene umjetnosti iz Rijeke (MMSU). Za tu se priliku ovaj sažeti izbor fokusira se na radove osam umjetnica i umjetnika nastale primarno u medijima filma i fotografije. Promatrajući neposrednu okolinu kao prostor u kojem se prelamaju povijesne perspektive, aktualnost svakidašnjih događaja i imaginacija budućnosti, izložba *Iza plime: more slika* pogled usmjerava prema protoku slika koji uokviruju slojevite kontekste kompleksnih odnosa maritimne logistike, a koji se kao temelj suvremenog društva, geopolitike i ekonomije strukturiraju oko niza uvjeta, pozicija i ideja upravo obilježenih morem. Izbor radova kreće se od tema rada i prikaza života i rada uz more i na moru kao temeljnog uvjeta egzistencije, preko aktualnih fenomena koji uključuju suvremene prizore migracija, ekologije, krajolika kao mjesta eksploatacije i ekstrakcije. Usmjerene na odnose slike i svijeta, pokretne slike umjetnika uspostavljaju odnos prema aktualnim filmskim i umjetničkim strujanjima, novim vizualnim jezicima suvremene umjetnosti i kako se oni prelamaju u pogledima na aktualne estetske fenomene i društvena pitanja.

The twenty-fourth edition of the exhibition and research project based on reflecting on the position of moving images and contemporary art, *Cinemaniac > Think Film*, brings to the side programme of Pula Film Festival a selection of works from the recent international exhibition *Behind the Tide* of the Museum of Modern and Contemporary Art Rijeka. The selection focuses on the works of eight artists made primarily in the medium of film and photography. By observing the immediate surroundings as a space that entwines historical perspectives, everyday events, and the imagination of the future, the exhibition *Behind the Tide: Sea of Images* directs attention to the layered contexts that frame the complex dynamics of maritime logistics, which, as the foundation of the modern society, geopolitics, and economy, are structured around a series of conditions, positions, and ideas specifically shaped by the sea. The selection spans from themes of labour and portrayals of life and work by and on the sea as fundamental conditions of existence, through current phenomena including contemporary scenes of migration, ecology, landscapes as sites of exploitation and extraction. Focusing on the correlation of image and the world, the moving images establish a relationship to current film and artistic currents, new visual languages of contemporary art and how these entwine in the views on current aesthetic phenomena and social issues.



## 72 KADRA – PUTOVANJE KROZ POVIJEST PULSKOG FILMSKOG FESTIVALA

72 FRAMES – A JOURNEY THROUGH THE HISTORY OF PULA FILM FESTIVAL

**ECPD - REGIONALNI CENTAR ZA RAZVOJNE STUDIJE** / ECPD - REGIONAL CENTRE FOR DEVELOPMENT STUDIES

**OTVORENJE: 12. 7. 2025. u 20:00** / OPENING: 12 July 2025 – 8 p.m.

Izložba donosi jedinstveno umjetničko putovanje kroz povijest Pulskog filmskog festivala ispričano keramikom. U prepoznatljivom spoju filma i likovnog izraza, 64 autora izradilo je 72 keramička djela – skulpture i keramoslike – nadahnute filmovima koji su obilježili festivale u pulskoj Areni, od njegovih samih početaka pa sve do najnovijeg izdanja. Prvi kadar vodi nas u 1954. godinu s filmom *Vesna*, prvim laureatom Pulskog filmskog festivala, dok posljednji rad simbolično zatvara krug filmovima iz 2024. godine. Ova izložba je svojevrsna retrospektiva i ujedno proslava stvaralaštva, zajedništva i trajne inspiracije koju film pruža umjetnicima različitih generacija.

The exhibition is a unique artistic journey through the history of Pula Film Festival told in ceramics. In a recognisable blend of film and visual art, 64 authors made 72 pieces of ceramic art - sculptures and ceramic paintings - inspired by films that have marked the festival at the Pula Arena, from its very beginning to its latest edition. The first frame takes us to 1954 with the film *Vesna*, the first winner of the Pula Film Festival, and the last frame closes the circle in a symbolic way with films from 2024. This exhibition is a retrospective of sorts, and at the same time a celebration of creativity, togetherness, and lasting inspiration that film gives to artists across generations.



**PREDSTAVLJANJA KNJIGA**

BOOK PRESENTATIONS

**NOVOSTI IZ FILMSKOG IZDAVAŠTVA**

NEW BOOK RELEASES BY CROATIAN PUBLISHERS

**DOM HRVATSKIH BRANITELJA**

HOME OF CROATIAN VETERANS

DR. SC. ZLATKO VIDAČKOVIĆ

**HRVATSKA NOVINSKA KRITIKA I SUVREMENA  
NACIONALNA KINEMATOGRAFIJA**CROATIAN NEWSPAPER CRITICISM AND  
CONTEMPORARY NATIONAL CINEMATOGRAPHY

Izdavač / Publisher Kulturni klub

U središtu je ove knjige, zasnovane na doktorskoj disertaciji *Trendovi novinske kritike hrvatskih dugometražnih igranih filmova* obranjenoj na Filozofskom fakultetu Sveučilišta u Zagrebu, znanstveno istraživanje suvremene hrvatske novinske filmske kritike. Tema disertacije i knjige odabrana je zbog nedovoljne istraženosti hrvatske filmske kritike, kao i suvremenog hrvatskog dugometražnog igranog filma te njegove kritičke recepcije. Razdoblje od 2001. godine odabrano je jer je početkom tog perioda došlo do značajnih političkih i društvenih promjena koje su se reflektirale na promjenu načina odabira filmskih projekata koji su dobivali državnu i inozemnu potporu (osnivanje Vijeća za film, ulazak u Eurimages), kao i na tematiku hrvatskih dugometražnih igranih filmova i redateljski pristup obradi relevantnih društvenih pitanja. Razdoblje je zaključeno posljednjom predpandemijskom godinom, 2019., iza koje dolazi do promjena koje treba obuhvatiti novim istraživanjem. Istraživanje je strukturirano prema pojedinim godišnjim izdanjima Puskog filmskog festivala.

The focus of this book, based on the doctoral dissertation *Trends in Newspaper Criticism of Croatian Feature Fiction Films*, defended at the Faculty of Philosophy of the University of Zagreb, is the scientific study of contemporary Croatian newspaper film criticism. The author chose this theme for the dissertation and book because of insufficient research of Croatian film criticism, as well as of contemporary Croatian feature fiction film and its critical reception. The period from 2001 was chosen because of significant political and social changes that started at the beginning of the 2000s, which reflected in the change in the selection of film projects that received state and international support (the establishing of the Film Council, membership in Eurimages), as well as in the themes of Croatian feature fiction films and the directorial approach to addressing relevant social issues. The observed period concludes with 2019, the last year before the pandemic, following which changes occur that need to be covered by a new study. The study is structured around individual annual editions of Pula Film Festival.

# TOMISLAV ČEGIR - VRIJEME ISKUPLJENJA I DRUGI FILMSKI I TELEVIZIJSKI SCENARIJI (PRIREDIO VELJKO KRULČIĆ)

TOMISLAV ČEGIR - TIME OF REDEMPTION AND OTHER FILM AND TELEVISION SCREENPLAYS (EDITED BY VELJKO KRULČIĆ)

Izdavač / Publisher Vedis

**Tomislav Čegir** (1970. – 2024.) jedan je od najboljih i najautoritativnijih filmskih i strip-kritičara u Hrvatskoj. Autor je sljedećih knjiga: *Hrvatski filmski redatelji 1* (2009.), *Filmski prostori* (2012.), *Otkrivanje stripa* (2018.), *Filmski osvrti* (2018.) i *Strip – umjetnost slaganja* (2021.). 2009. godine dobio je Nagradu Vladimir Vuković za filmsku kritiku, a 2019. godine bio je član ocjenjivačkog suda Puskog filmskog festivala.

Njegova šesta knjiga svojevrsno je izdavačko i filmsko „čudo“ jer su s njezinim sadržajem dosad bili upoznati tek rijetki. Riječ je o scenarijima za tri igrana filma: *Vrijeme iskupljenja*, *Noć u gradu* i *Distant Guns* („prvi“ hrvatski western, u kojem su svi dijalozi na engleskom jeziku), te za dugometražni televizijski igrani film *S pištoljem u ruci*. Uz četiri scenarija, u knjizi su objavljeni tekstovi filmskog kritičara Josipa Grozdanića, Karoline Čegir i Veljka Krulčića.

**Tomislav Čegir** (1970–2024) was one of the best and most authoritative film and comic book critics in Croatia. He wrote the books *Croatian Film Directors 1* (2009), *Film Spaces* (2001), *Revealing Comic Books* (2018), *Film Reviews* (2018), and *Comic Books – Art of Layout* (2021). He received the Vladimir Vuković Award for Film Criticism in 2009, and in 2019 he was a jury member at Pula Film Festival.

His sixth book is a publishing and film ‘miracle’ of sorts, as until recently only a few knew anything about its contents. It focuses on screenplays for three films: *Vrijeme iskupljenja*, *Noć u gradu*, and *Distant Guns* (“the first” Croatian western, in which all dialogue is in English), and for the feature-length TV film *S pištoljem u ruci*. Along with four screenplays, the book also includes texts by film critics Josip Grozdanić, Karolina Čegir, and Veljko Krulčić.



# MONOGRAFIJA LUKAS NOLA

## LUKAS NOLA MONOGRAPH

Ova monumentalna monografija, posvećena jednom od najistaknutijih hrvatskih redatelja suvremenog doba - Lukasu Noli, na gotovo 450 stranica okuplja više od trideset autora koji iz raznih perspektiva pristupaju njegovom bogatom stvaralačkom opusu – od igranih filmova, preko televizijskih i kazališnih projekata, do glazbe i poezije. Riječ je o iznimno bogatoj i raznolikoj publikaciji koja, osim analitičkih i kritičkih tekstova, uključuje i intervju s Nolinim bliskim suradnicima – ponajprije direktorima fotografije – zatim ulomke scenarija, crtane knjige snimanja, novinske članke, arhivske fotografije sa snimanja, kao i osobna pisma. U monografiji se nalaze prilozi autora poput Nataše Govedić, Tomislava Brleka, Ane Đorđić, Jelene Modrić, Irene Sever Globan, Dušana Milenkovića, Adriana Pelca, Krunoslava Lučića, Dejana Durića, Karle Lončar, Ive Rosandić, Tomislava Šakića, Višnje Pentić, Ejle Kovačević, Marija Kozine, Željke Franulović, Ivana Veljače, Dinka Štimca, Deana Dude, Marka Pogačara, Dragana Juraka i Dina Divkovića. Posebno poglavlje pod nazivom *Sjećanja* donosi osobne zapise Lukasovih suradnika, studenata i prijatelja, među kojima su Goran Grgić, Jelena Miholjević, Lana Barić, Borna Zidarić i Saša Runjić. Monografija završava spomenarom koji je za redateljevu komemoraciju sastavila redateljica Sonja Tarokić od pisama studenata Akademije dramske umjetnosti.

Glavni urednik monografije je **Tin Bačun**, a suurednici su **Nikica Gilić** te **Dunja Ivezić**, koja je ujedno i urednica arhive i slikovnog sadržaja. Vizualni identitet monografije potpisuje **Roberta Bratović** iz dizajnerskog kolektiva OAZA. Suizdavači su udruga **Skladište znanja** i **Društvo hrvatskih filmskih autora i producenata**.

This monumental monograph dedicated to one of the most prominent Croatian directors of modern times - Lukas Nola, presents texts by more than thirty authors, spanning almost 450 pages, who write about his abundant creative body of work from various perspectives - from live action films, through television and theatre projects, to music and poetry. This is an exceptionally abundant and diverse monograph that, other than analytical and critical texts, also includes interviews with Nola's closest collaborators - primarily directors of photography, as well as excerpts from screenplays, storyboards, newspaper articles, archive set photographs, and personal letters. The monograph includes texts by authors such as Nataša Govedić, Tomislav Brlek, Ana Đorđić, Jelena Modrić, Irena Sever Globan, Dušan Milenković, Adrian Pelc, Krunoslav Lučić, Dejan Durić, Karla Lončar, Iva Rosandić, Tomislav Šakić, Višnja Pentić, Ejla Kovačević, Mario Kozina, Željka Franulović, Ivan Veljača, Dinko Štimac, Dean Duda, Marko Pogačar, Dragan Jurak, and Dino Divković. A special chapter titled *Memories* presents personal accounts by Lukas' collaborators, students, and friends, including Goran Grgić, Jelena Miholjević, Lana Barić, Borna Zidarić, and Saša Runjić. The monograph ends with a collection of letters from students of the Academy of Dramatic Art compiled by director Sonja Tarokić for the director's memorial.

The monograph is edited by **Tin Bačun** and coeditors **Nikica Gilić** and **Dunja Ivezić**, who is also the editor of the archive and images. The author of the visual identity of the monograph is **Roberta Bratović** from the OAZA designer collective. The monograph was co-published by the association **Skladište znanja** and **Croatian Film Authors' and Producers' Association**.



## PREDSTAVLJANJE FILMSKIH IZDANJA HRVATSKOGA FILMSKOG SAVEZA

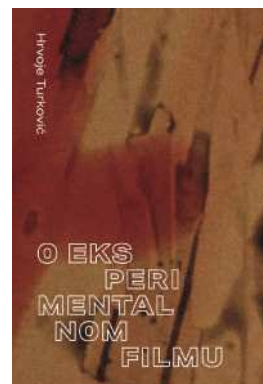
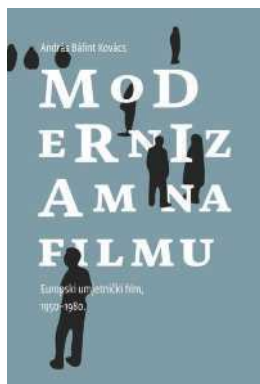
### PRESENTATION OF FILM PUBLICATIONS OF THE CROATIAN FILM ASSOCIATION

Uz ostale aktivnosti (poticanje rada kinoklubova i udruga, arhiviranje, zaštita i restauracija filmova, organizacija revija neprofесиjskog filma, tečajeva i radionica za djecu i odrasle te Škole medijske kulture, kinoprikazivaštvo, profesionalna produkcija i dr.), Hrvatski filmski savez već četvrt stoljeća djeluje kao jedini hrvatski nakladnik specijaliziran za filmsku literaturu, s izdavačkim programom koji obuhvaća: prijevode važnih i kanoniziranih filmoloških djela, povijesno-filmološke studije domaćih filmskih teoretičara i filmologa, zbirke eseja i kritika domaćih filmskih kritičara i publicista, monografije o istaknutim hrvatskim filmašima, memoarsku prozu filmskih autora, dramsko-scenaristička djela, priručničku i stručnu literaturu o raznim područjima filma i srodnim medijima, monografske kataloge kinoklubova, DVD-izdanja i drugo.

Urednica naklade HFS-a, filmska kritičarka i prigodna prevoditeljica **Diana Nenadić**, predstaviti će na 72. PFF-u četiri nova izdanja Hrvatskog filmskog saveza, objavljena u 2024. i 2025. godini: **Modernizam na filmu: europski umjetnički film, 1950. – 1980.**, prijevod temeljne knjige o europskom filmskom modernizmu mađarskoga filmologa Andrása Bálinta Kovácsa; **Žive slike/Levande Bilder. Prilozi povijesti švedskoga filma**, knjigu ogleđa o švedskom filmu prerano preminule filmologinje i skandinavistice Janice Tomić; **Audiovizija hrvatskoga filma. Primjeri suvremene skladateljske prakse**, zbirka intervjua i muzikološko-filmoloških ogleđa o hrvatskim skladateljima filmske glazbe Irene Paulus, te sedamnaestu knjigu filmskog teoretičara i kritičara Hrvoja Turkovića **O eksperimentalnom filmu. Pojam, konteksti, povijesni pregledi, portreti**, većim dijelom posvećena hrvatskom eksperimentalnom filmu.

Alongside other activities (promoting the work of film clubs and associations, archiving, protecting and restoring films, organising non-professional film revues, courses and workshops for children and adults, and the School of Media Culture, cinema exhibiting, professional production, etc.), for the past twenty-five years, the Croatian Film Association has also been the only Croatian publisher specialised in film literature. Its publishing programme includes translations of important and canonised works in film studies, historical film studies by Croatian theorists and experts, collections of essays and reviews by Croatian film critics and opinion journalists, monographs on prominent Croatian filmmakers, memoir prose by film authors, dramatic works and screenplays, manuals and scientific literature on various fields in film and related media, monograph catalogues of cinema clubs, DVDs, etc.

**Diana Nenadić**, head of publishing at the Croatian Film Association, film critic and translator, will present four new publications from 2024 and 2025 at the 72nd Pula Film Festival: **Screening Modernism: European Art Cinema, 1950-1980**, a Croatian translation of the encyclopaedic work on European film modernism by Hungarian film expert András Bálint Kovács; **Living Images/Levande Bilder. Contributions to the History of Swedish Film**, a book of reflections on Swedish film by Janica Tomić, film and Scandinavian studies expert, who passed away prematurely; **Audiovision of Croatian Film. Examples of Contemporary Composing Practices**, a collection of interviews and music and film reflections on Croatian film music composers by Irena Paulus; and the seventeenth book by film theorist and critic Hrvoje Turković, **On Experimental Film. Notion, Contexts, Historical Review, Portraits**, mostly dedicated to Croatian experimental film.



72.



PULA PRO - PROGRAM ZA  
FILMSKE PROFESIONALCE  
PULA PRO - PROGRAMME FOR  
FILM PROFESSIONALS

## PULA PRO

Pula PRO programska je kategorija Festivala namijenjena edukaciji i umrežavanju filmskih profesionalaca, studenata filma i ostale zainteresirane publike, a održava se u drugom dijelu Festivala, točnije **od 14. do 17. srpnja 2025.**

Program čine tri glavne kategorije (1) **Razvoj i plasman projekata** – sastoji se od nekoliko različitih i specijaliziranih pitching programa kojima je cilj omogućiti filmskim profesionalcima kvalitetno predstavljanje projekata pred stručnim žirijima kao i osigurati potporu za njihov daljnji razvoj u obliku radioničkih programa, novčanih i produkcijskih nagrada, zatim (2) **Pulski filmski forum** – razgovori, susreti i paneli u kojima sudjeluju predstavnici audiovizualne zajednice s ciljem **jačanja dijaloga i razmjene stručnih znanja** te identificiranja i širenja kvalitetnih praksi u domaćoj kinematografiji, distribuciji i kinoprikazivaštvu te (3) **Studentski program** koji se nadovezuje na filmski program studentskih filmova s ciljem da ponudi posebne edukativne sadržaje i služi umrežavanju i informiranju studenata.

## RAZVOJ I PLASMAN PROJEKATA

Ove godine Festival donosi tri različita predstavljanja projekata (*pitchinga*). **Filmovi u nastanku** namijenjen je hrvatskim i manjinskim dugometražnim projektima u fazi postprodukcije; **Scenarij kinohita** namijenjen je razvoju scenarija domaćih dugometražnih igranih filmova koji uspješno spajaju komercijalni i umjetnički senzibilitet i **Make the Scene – Comedy Edition**, *pitching* namijenjen razvoju domaćih i regionalnih televizijskih projekata u žanru komedije i dramedije.

## PULA PRO

Pula PRO is a programme category of the Festival aimed at education and networking of film professionals, film students, and other interested audience, and will take place in the second part of the festival week, **from 14 to 17 July 2025.**

The programme is divided into three main categories: (1) **Developing and marketing of projects** - consists of several different, specialised pitching programmes that aim at providing film professionals quality presentation of projects to juries, as well as ensuring support for their further development in the form of workshop programmes, and cash and production prizes; (2) **Pula Film Forum** - talks, meetings, and panels with participation from representatives of the audiovisual community with the goal of **strengthening dialogue and exchanging professional knowledge** and identifying and disseminating best practices in Croatian film, distribution, and cinema exhibiting; and (3) **Student Programme**, which builds on the student film programme with the goal of offering specific educational content and providing an arena for networking and informing of students.

## DEVELOPMENT AND MARKETING OF PROJECTS

This year, the Festival will have three different pitching sessions. **Work in Progress** is aimed at Croatian and Croatian minority feature projects in postproduction phase; **Script Your Hit** is aimed at developing screenplays for Croatian feature films successfully combining authorial and commercial sensibilities, and **Make the Scene! - Comedy Edition** is aimed at developing Croatian and regional TV projects in comedy and dramedy genre categories.

## FILMOVI U NASTANKU / WORK IN PROGRESS

Ovogodišnje izdanje *pitching* programa **Filmovi u nastanku** održat će se pred tročlanim međunarodnim žirijem. *Pitching* je namijenjen svim dugometražnim hrvatskim i manjinskim projektima u fazi postprodukcije čiji je završetak planiran unutar sljedećih godinu dana. Za najbolje projekte prema odluci žirija osigurane su tri nagrade: novčana nagrada u iznosu od 6000 eura koju sponzorira Brijuni Rivijera, nagrada američkog studija Filmlab AI koja uključuje postproduksijske usluge obrade slike u vrijednosti od 10.000 dolara, te nagrada češkog studija Sleepwalker koja uključuje postproduksijske usluge obrade zvuka u vrijednosti od 5000 eura. Svi odabrani finalisti bit će pozvani da sudjeluju u radioničkom programu za pripremu nastupa. Ovogodišnji gost Festivala, Matthieu Darras, direktor je vodećeg međunarodnog programa za razvoj projekata, First Cut Lab, koji će govoriti i o programima dostupnima i namijenjenima domaćim filmašima.

## WORK IN PROGRESS

This year's edition of the **Work in Progress** pitching programme will be held before a three-member international jury. The pitching is aimed at all Croatian and minority feature projects in post-production phase that are scheduled to finish within the next year. The best projects selected by the jury will receive three prizes: a prize in the amount of 6,000 EUR sponsored by Brijuni Rivijera, postproduction picture processing in the amount of 10,000 USD by the American studio Filmlab AI, and postproduction audio processing in the amount of 5,000 EUR by the Czech studio Sleepwalker. All selected finalists will be invited to participate in a preparation workshop for pitching. This year's Festival guest Matthieu Darras, director of First Cut Lab, the leading international programme for film development, will speak about the available programmes and programmes intended for Croatian authors.

MENTORICA PRIPREME PITCHINGA / MENTOR FOR PITCHING PREPARATION: **Ena Rahelić**

**Ena Rahelić** radi kao voditeljica industrijskog programa i savjetnica za strateški razvoj projekata Festivala mediteranskog filma Split/Kino Mediteran. S pozadinom studija novinarstva i komunikologije, iskustvo stječe radeći više od 15 godina u medijskoj i filmskoj industriji. Uz TV i radio produkciju u Austriji, više od sedam godina radila je za Obala Art Centar/Sarajevski filmski festival kao voditeljica programa CineLink Industry Days, voditeljica projekta „Operacija kino“, voditeljica programa „Suočavanje s prošlošću“ te kao distributerka za područje bivše Jugoslavije. Od 2018. godine surađuje s Festivalom mediteranskog filma Split kao savjetnica za strateški razvoj projekata i voditeljica industrijskog dijela programa. Radi i kao producentica u zagrebačkom studiju za postprodukciju zvuka Digital Magic, a 2023. preuzima i vođenje industrijskog dijela Međunarodnog filmskog festivala u Vilnius, platforme Meeting Point Vilnius. Od 2024. radi i kao članica selekcijske komisije Fonda za razvoj Hubert Bals Međunarodnog festivala u Rotterdamu.

**Ena Rahelić** is the head of Industry and strategic development consultant at Mediterranean Film Festival Split/Kino Mediteran. With a background in journalism and communication science studies, she gained experience in more than 15 years of work in the media and film industry. Along with TV and radio production in Austria, she spent more than seven years working for Obala Art Centar/ Sarajevo Film Festival as manager of CineLink Industry Days, head of Operation Kino, the Dealing with the Past section, and works as distributor for the territory of former Yugoslavia. Since 2018, she has been working with Mediterranean Film Festival Split as consultant for strategic development and head of Industry. She is also producer at Digital Magic Studio for audio postproduction from Zagreb, and in 2023 she took over the position of head of Industry – Meeting Point at Vilnius International Film Festival. Since 2024 she has been a member of the selection committee Hubert Bals Fund of the International Film Festival Rotterdam.



## SCENARIJ KINOHITA

Treće izdanje *pitching* programa **Scenarij kinohita** namijenjenog projektima u fazi razvoja koji uspješno spajaju umjetnički i komercijalni senzibilitet ove godine bogatiji je i za **radionicu razvoja scenarija**. Radionicu donosimo u suradnji sa Savezom scenarista i pisaca izvedbenih djela (SPID), a održat će se u tri modula (početkom svibnja *online*, početkom lipnja u Zagrebu te za vrijeme Pulskog filmskog festivala). Nastanak ovog programa motiviran je potrebom za djelima koja su podjednako atraktivna festivalskoj, nišnoj i široj publici. Pravo prijave na *pitching* imale su isključivo većinske hrvatske produkcije s fokusom na žanr komedije, biografskog i dječjeg filma, a kojima još nisu odobrena sredstva za proizvodnju od Hrvatskog audiovizualnog centra ili drugih filmskih fondova. Također, odabrani prijavitelji bit će pozvani da sudjeluju **u radioničkom programu za pripremu nastupa** pod mentorstvom producentice Vanje Jambrović te će svoje projekte predstaviti pred tročlanim stručnim žirijem, a najboljem projektu pripast će novčana nagrada u iznosu od 10.000 eura koju osiguravaju Hrvatski audiovizualni centar i distributerska tvrtka Blitz.

## SCRIPT YOUR HIT

The third edition of the pitching programme **Script Your Hit**, aimed at projects in the phase of development that successfully combine authorial and commercial sensibilities, will also include a **workshop for screenplay development**. The workshop is organised in cooperation with the Croatian Screenwriters and Playwrights Guild (SPID), and will be held in three modules (online in early May, in Zagreb in early June, and during the Festival). This programme was initiated to meet the need for projects that are equally attractive to festival, niche, and wider audiences. Applications for the pitching were open exclusively to Croatian majority productions with focus on comedy, biographical, and children's film genres that have not yet received approval for production funds from the Croatian Audiovisual Centre or other film funds. The selected applicants will be invited to participate in a **preparation workshop for the pitching** under the mentorship of producer Vanja Jambrović, and will go on to present their projects to a three-member jury. The best project will receive a prize of 10,000 EUR from the Croatian Audiovisual Centre and the distribution company Blitz.

MENTORI RADIONICE / WORKSHOP MENTORS: **Vinko Brešan, Ljubica Luković, Mitja Okorn**

MENTORICA PRIPREME *PITCHINGA* / MENTOR FOR *PITCHING* PREPARATION: **Vanja Jambrović**

**Vinko Brešan** rođen je u Zagrebu 1964. godine. Njegov debitantski niskobudžetni igrani film *Kako je počeo rat na mom otoku* najgledaniji je igrani film u hrvatskim kinodvoranama nakon osamostaljenja. Njegovi filmovi, *Maršal* i *Svjedoci*, nagrađivani su na festivalima u Berlinu i Karlovim Varima, a četvrti igrani film *Nije kraj* osvojio je nagradu kritike FIPRESCI u Karlovim Varima. Film *Svećenikova djeca* najgledaniji je hrvatski film u 21. stoljeću te je nominiran za Nagradu europske filmske akademije za najbolju komediju. TV serija *Dnevnik velikog Perice* u kojoj je koscenarist i redatelj osvojila je Srce Sarajeva za najbolju televizijsku seriju u kategoriji komedije i Heart of Europe za najbolju televizijsku seriju istočne Europe 2021. godine. Režira i u kazalištu.

**Vinko Brešan** was born in Zagreb in 1964. His debut, low-budget feature *How the War Started on My Island* is the highest-grossing film in Croatia after independence. His films *Marshal Tito's Spirit* and *Witnesses* received awards at festivals in Berlin and Karlovy Vary, and his fourth film *Will Not Stop There* won the FIPRESCI Prize at Karlovy Vary. The film *The Priest's Children* is the most watched Croatian film in the 21st century, and was nominated for Best Comedy by the European Film Academy. The TV series *Diary of the Great Perica*, which he co-wrote and directed, won the Heart of Sarajevo for Best Comedy TV Series and the Heart of Europe for Best TV Series of Eastern Europe in 2021. He also directs for the theatre.

**Ljubica Luković** spisateljica je iz Srbije sa sjedištem u Kölnu. Diplomirala je dramaturgiju na Fakultetu dramskih umjetnosti u Beogradu, a magistrirala serijsko pripovijedanje na IFS-u Kölnu. Serija koju je suautorirala, *Kljun*, premijerno je prikazana na festivalu Canneseries 2021 godine, gdje je osvojila nagradu publike. Njezin debitantski dugometražni film, *Ljeto kada sam naučila letjeti*, premijerno je prikazan u veljači 2022. i odmah se popeo na vrh domaće kino-ljestvice s više od 230.000 gledatelja. Također je pisala za serije *Blok 27* i *Apsolutnih 100*, a razvija filmske i serijske projekte za nekoliko europskih tržišta.

**Ljubica Luković** is a Cologne based writer from Serbia. She graduated in dramaturgy from the Faculty of Dramatic Arts in Belgrade, and earned her master's degree in serial storytelling from IFS in Cologne. The series *Awake*, which she co-authored, premiered at Canneseries in 2021, where it won the Audience Award. Her debut feature, *How I Learned to Fly*, premiered in February 2022 and went straight to the top of the domestic box office with an audience of more than 230,000. She also wrote for the series *Blok 27* and *Apsolutnih 100*, and is currently developing film and series projects for several European markets.



**Mitja Okorn** režirao je brojne nagrađivane reklame, glazbene spotove i dugometražne filmove. 2004. g. njegov dugometražni prvijenac *Tu i tamo* bio je veliki hit u njegovoj rodnoj Sloveniji. 2008. osvojio je nagradu za mladog filmskog poduzetnika godine British Councila (IFYEY). Iste je godine režirao iznimno popularnu seriju *39 i pol* za poljsku televiziju TVN, a kasnije i romantičnu komediju *Pisma Svetom Nikoli*. Njegov treći film, *Planet samaca*, počeo se prikazivati 2016. godine, primio je pohvale kritike te oborio rekord u broju gledatelja u drugom tjednu prikazivanja. Osim što režira filmove, Mitja je režirao i više od 30 glazbenih spotova. 2020. je režirao film *Life in a Year* u kojem glume Jaden Smith, Cara Delevigne i Cuba Gooding Jr. Nedugo nakon toga okušao se i kao producent u Netflixovom filmu *All My Friends Are Dead*, koji je napisao i režirao njegov dugogodišnji asistent Jan Belcl. Oba su filma doživjela svjetski uspjeh u prikazivanju. 2024. režirao je još jedan Netflixov film, sportsku dramu *Boxer*, kojoj je i koscenarist s Ivanom Bezmarevićem i Lucasom Colemanom.



**Mitja Okorn** is a director of numerous award-winning commercials, music videos and feature films. In 2004 his debut feature film *Here and There* became a major hit in his home country of Slovenia. In 2008 he received the British Council's International Young Film Entrepreneur of the Year Award (IFYEY). In the same year he directed the wildly popular TV series *39 and a Half* for Polish network TVN and later, the hit romantic comedy *Letters to Santa*. His third film, *Planet Single*, was released in 2016 to critical acclaim and broke attendance records during its second week of release. In addition to his feature film work, Mitja has directed over 30 music videos. In 2020 Mitja directed the feature film *Life In A Year* starring Jaden Smith, Cara Delevigne & Cuba Gooding Jr. Shortly after, he made his producing debut with Netflix's *All My Friends Are Dead*, written and directed by his long-time assistant Jan Belcl. Both films have had successful worldwide releases. In 2024, Mitja directed another Netflix film, a sports drama called *Boxer* which he co-wrote with Ivan Bezmarević and Lucas Coleman.

**Vanja Jambrović** diplomirala je komparativnu književnost i filozofiju na Filozofskom fakultetu u Zagrebu, te produkciju na Akademiji dramske umjetnosti u Zagrebu. Od 2009. radi kao producentica u Restartu, udruzi specijaliziranoj za dokumentarni film. Dokumentarni filmovi koje je producirala osvojili su više od 150 nagrada na međunarodnim filmskim festivalima i dva puta su bili u užem izboru za Europske filmske nagrade (*Valerija* 2024. i *Srbenka* 2019.). *Srbenka* je osvojila ukupno 23 nagrade na filmskim festivalima, uključujući i nagradu Doc Alliance koju dodjeljuje udruga europskih dokumentarnih festivala. Njeni filmovi tri puta su osvojili Srce Sarajeva za najbolji dokumentarac (*Valerija* Sare Jurinčić 2024., *Muzej revolucije* Srdana Keče 2022., *Srbenka* Nebojše Slijepčevića 2018.). Sudjelovala je na međunarodnim radionicama za filmske producente u Cannesu, Jihlavi i Eurodocu, predaje dva kolegija na Akademiji dramske umjetnosti u Zagrebu, a od 2022. radi kao mentorica na međunarodnoj radionici za razvoj dugometražnih dokumentarnih projekata za međunarodno tržište „Documentary Campus Masterschool“ iz Njemačke. Sudjelovala je kao gost-predavač na međunarodnim dokumentarističkim radionicama Ex Oriente, BDC Discoveries i Circle Women Doc Accelerator.



**Vanja Jambrović** graduated in Comparative Literature and Philosophy from the Faculty of Humanities and Social Sciences in Zagreb and in production from the Academy of Dramatic Art in Zagreb. Since 2009, she has worked as producer at Restart, an association specialised in documentary film. The documentary films she produced have won more than 150 awards at international film festivals and were preselected for the European Film Award twice (*Valerija*, 2024, and *Srbenka*, 2019). *Srbenka* has won a total of 23 awards at film festivals, including the Doc Alliance Award. Her films have won the Heart of Sarajevo for Best Documentary Film three times (*Valerija*, directed by Sara Jurinčić in 2024, *Museum of the Revolution*, directed by Srdan Keča in 2022, and *Srbenka*, directed by Nebojša Slijepčević in 2018). She was a part of international workshops for film producers at Cannes, Jihlava, and Eurodoc, teaches two courses at the Academy of Dramatic Art in Zagreb, and since 2022, she has been a mentor at the international workshop for developing feature length documentary films for the international market, Documentary Campus Masterschool from Germany. She was a guest lecturer at international documentary film workshops such as Ex Oriente, BDC Discoveries, and Circle Women Doc Accelerator.

## MAKE THE SCENE!

*Pitching* program **Make the Scene – Comedy Edition**, čije će se drugo izdanje održati ove godine, pokrenut je s ciljem da se autorima televizijskih projekata u žanru iz regije (Hrvatska, BiH, Srbija i Crna Gora) osigura prilika za predstavljanje i podršku za daljnji razvoj. Make the Scene ove je godine spoj prošlogodišnjih *pitchinga* namijenjenih televizijskim domaćim projektima (TV HIT) i regionalnim projektima (Make the Scene), a donosimo ga u suradnji s United Medijom. Autori odabranih projekata bit će pozvani da sudjeluju u radioničkom programu za pripremu nastupa pod mentorstvom Ene Rahelić, a svoje će projekte predstaviti pred tročlanim stručnim žirijem. Ove godine najboljim projektima bit će dodijeljene dvije nagrade u vrijednosti od 5000 eura koje osigurava United Media te **mentorstvo na projektu** koje će voditi renomirani autori Vladimir Tagić i Goran Stanković. Tijekom Festivala, Goran Stanković i producentica Snežana van Houwelingen održat će konzultacije nakon *pitchinga* sa svim autorima predstavljenih projekata.

## MAKE THE SCENE!

The pitching programme **Make the Scene – Comedy Edition**, which will see its second edition this year, was initiated with the aim of providing an opportunity for authors of comedy TV projects in the region (Croatia, Bosnia and Herzegovina, Serbia, and Montenegro) to present their projects and receive support for further development. This year, Make the Scene is a combination of last year's pitchings intended for domestic TV projects (TV HIT) and regional projects (Make the Scene), and is presented in cooperation with United Media. Authors of selected projects will be invited to take part in a preparation workshop for their presentation, mentored by Ena Rahelić, and will present their projects to a three-member jury. This year, the best projects will receive two prizes in the amount of 5,000 EUR sponsored by United Media and **mentoring for the project** by renowned authors Vladimir Tagić and Goran Stanković. During the Festival, Goran Stanković and producer Snežana van Houwelingen will hold consultations following the pitching for all authors of presented projects.

MENTORI NA PROJEKTIMA / PROJECT MENTORS: **Snežana van Houwelingen, Goran Stanković, Vladimir Tagić**  
MENTORICA PRIPREME *PITCHINGA* / MENTOR FOR *PITCHING* PREPARATION: **Ena Rahelić**

**Snežana van Houwelingen** kreativna je producentica. Diplomirala je filmsku produkciju na Akademiji umjetnosti u Beogradu, a alumna je programa EAVE (2011.), EAVE Plus (2021.), ACE (2024.) i Producers on the Move u Cannesu (2015.). Producirala je preko 30 igranih i dokumentarnih filmova, među kojima su *Mrak* (srpski kandidat za Oscara 2022.), *Nečista krv* (Netflix), *Dobra žena* (Sundance), *U mraku* (IDFA), kao i serije *Jutro će promijeniti sve* i *Sablja*. U postprodukciji su film *Oče naš* Gorana Stankovića i *Ekskurzija* Miroslava Terzića. Kao izvršna producentica radila je na više od deset igranih i dokumentarnih serija, uključujući *Porodicu* Bojana Vuletića, *Klan* Bobana Skerlića i *Mama i tata se igraju rata* Gorana Kičića. Snežana je izvanredna profesorica na Fakultetu za medije i komunikacije u Beogradu, članica Europske filmske akademije i mentorica u okviru programa EWA mreže. Suosnivačica je kuće This and That Productions, koju vodi s redateljem Goranom Stankovićem.



**Snežana van Houwelingen** is a creative producer. She graduated in film production from the Academy of Arts in Belgrade, and is a graduate of the EAVE programme (2011), EAVE Plus (2021), ACE (2024), and Producers on the Move in Cannes (2015). She has produced more than 30 feature and documentary films, including *Darkling* (Serbia's entry for the 2022 Oscars), *Bad Blood* (Netflix), *A Good Wife* (Sundance), *In the Dark* (IDFA), as well as series *Morning Changes Everything* and *Operation Sabre*. The films *Our Father*, directed by Goran Stanković and *The Excursion*, directed by Miroslav Terzić, are currently in postproduction. As executive producer, she has worked on more than ten fiction and documentary series, including *The Family*, directed by Bojan Vuletić, *The Clan*, directed by Boban Skerlić, and *Mom and Dad Are Playing War*, directed by Goran Kičić. Snežana is associate professor at the Faculty of Media and Communications in Belgrade, member of the European Film Academy, and mentor in the EWA network. She is the co-founder of This and That Productions, which she runs with Goran Stanković.

**Goran Stanković** diplomirao je filmsku i televizijsku režiju na Akademiji umjetnosti u Beogradu, a magistrirao na Američkom filmskom institutu (AFI) u Los Angelesu 2014. godine. Njegov završni film *Way in Rye* nominiran je za Oscara za najbolji studentski film, dok su filmovi *Tko čuva čuvare* i *Polazak* prikazani na preko 50 svjetskih festivala i osvojili 17 nagrada. Tokom studija na AFI-ju, dobio je stipendiju Holivudskog udruženja stranih novinara, kao i nagradu Franklin J. Schaffner za režiju. Njegov prvi dugometražni dokumentarni film, *U mraku*, o rudarima u Srbiji, imao je svjetsku premijeru na Filmskom festivalu u Amsterdamu. Jedan je od kreatora i redatelja serije *Jutro će promijeniti sve* i serije *Sablja* (u suradnji s Vladimirom Tagićem), koja je nagrađena na festivalu Canneseries 2024. godine, i dobitnik glavne nagrade na festivalu Serial Killer u Brnu. Režirao je i pet epizoda serije *Nečista krv*, a trenutčno završava svoj prvi dugometražni igrani film *Oče naš*. Zajedno s producenticom Snežanom van Houwelingen, osnivač je produkcijske kuće This and That Productions u Beogradu.



**Goran Stanković** graduated in film and TV directing from the Academy of Arts in Belgrade, and earned his master's degree from the American Film Institute in Los Angeles in 2014. His thesis film *Way in Rye* was nominated for the Student Academy Award, while his films *Who Guards the Guardians* and *Old Mountain* were screened at more than 50 international festivals and won 17 awards. During his studies at the American Film Institute, Goran was awarded the Hollywood Foreign Press and the Richard Frank scholarships. His debut feature documentary, *In the Dark*, a story about Serbian miners, had its world premiere at the International Documentary Film Festival Amsterdam. He is one of the creators and directors of the series *Morning Changes Everything* and the series *Operation Sabre* (in cooperation with Vladimir Tagić), which was awarded at Canneseries in 2024, and he also won the Primetime Killer Award in Brno. He has directed five episodes of the series *Bad Blood*, and is currently finishing his first feature documentary *Our Father*. He co-founded the production company This and That Productions in Belgrade with producer Snežana van Houwelingen.

**Vladimir Tagić** rođen je 1986. godine u Beogradu. Završio je osnovne i master studije filmske i televizijske režije na Fakultetu dramskih umjetnosti u Beogradu. Trenutačno je na doktorskim studijama na istom fakultetu. 2018. godine, zajedno s Goranom Stankovićem, bio je kreator, koscenarist i redatelj serije *Jutro će promijeniti sve*. 2020. godine bio je koscenarist i redatelj pet epizoda serije *Mama i tata se igraju rata*. Režirao je 5 epizoda serije *Djeca zla* (2023.) koja je premijerno prikazana na HBO MAX platformi. Zajedno s Goranom Stankovićem kreator je, koscenarist i redatelj serije *Sablja* (2024.) o ubojstvu srpskog premijera Zorana Đinđića. Koscenarist je i redatelj svog prvog dugometražnog igranog filma *Yugo Florida* čija se premijera očekuje 2025. godine.

**Vladimir Tagić** was born in 1986 in Belgrade. He earned his bachelor's and master's degree in film and TV directing from the Faculty of Dramatic Arts in Belgrade, and is currently in a PhD programme at the same Faculty. In 2018, together with Goran Stanković, he was the creator, screenwriter, and director of the drama series *Morning Changes Everything*. In 2020, he co-wrote and directed five episodes of the TV series *Mom and Dad Are Playing War*. He directed five episodes of the series *Children of Evil* (2023), which premiered on HBO MAX. Together with Goran Stanković, he created, co-wrote, and directed the series *Operation Sabre* (2024) about the assassination of Serbian Prime Minister Zoran Đinđić. He is the co-writer and director of his first feature film *Yugo Florida*, which is expected to premiere in 2025.



## PULSKI FILMSKI FORUM

Pulski filmski forum čine razgovori, susreti i paneli u kojima sudjeluju predstavnici međunarodne i domaće audiovizualne zajednice s ciljem **jačanja dijaloga i razmjene stručnih znanja** te identificiranja i širenja kvalitetnih praksi u domaćoj kinematografiji. Cilj je razvijati program kako bi postao svojevrsna **platforma za susret** najvažnijih sudionika u audiovizualnoj zajednici i raspravu na temu aktualnih pitanja. Svaki okrugli stol prati i zapisničar/ka koji će u suradnji s organizatorima i odnosima s javnošću osigurati trajni dokument i mogućnost praćenja pozitivnih pomaka sa zainteresiranim sudionicima.

Ovogodišnje glavne teme foruma bit će **razvoj filmskih projekata i pozitivne prakse u domaćoj kinodistribuciji**, dok će u programu sudjelovati i ovogodišnji međunarodni i regionalni gosti: **Matthieu Darras**, filmski stručnjak koji stoji iza nekoliko važnih međunarodnih programa za razvoj filmskih talenata i projekata (First Cut Lab, Pop Up Film Residency i Full Circle Lab), radio je kao umjetnički direktor TorinoFilmLaba te selektor i savjetnik za vodeće europske filmske festivale, uključujući Cannes i Veneciju; **Goran Stanković**, srpski redatelj i scenarist, autor serija *Jutro će promijeniti sve* i *Sablja* sa **Snežanom van Houwelingen**, producenticom brojnih filmskih i televizijskih projekata; **Mitja Okorn**, slovenski redatelj koji je postigao međunarodni uspjeh u Poljskoj i Hollywoodu (*Life in a Year*, *Boxer*); **Sergio Mimica-Gezzan**, hrvatsko-američki redatelj poznat po radu na televizijskim serijama (*Heroes*, *Medici*, *Prison Break*), tijekom karijere surađivao je na brojnim filmovima Stevena Spielberga kao asistent redatelja.

## PULA FILM FORUM

Pula Film Forum is made up of conversations, meetings, and panels with participation from representatives of the international and domestic audiovisual community with the goal of **strengthening dialogue and exchanging professional knowledge**, as well as identifying and spreading quality practices in domestic cinema. The aim is to develop the programme so that it becomes a **meeting platform** for the most relevant actors in the audiovisual community and a platform to discuss current issues. Each of the round tables will have a minute-taker, who will work with the organisers and public relations office to provide a lasting document and an opportunity to monitor positive developments with interested participants.

The main topics of this year's Forum will be *development of film projects and positive practices in domestic film distribution*, and the programme will see participation from this year's international and regional guests: **Matthieu Darras**, film expert who designs and leads several relevant international programmes of film talents and projects (First Cut Lab, Pop Up Film Residency, and Full Circle Lab), and who was TorinoFilmLab's artistic director and consultant for leading European film festivals, including Cannes and Venice; **Goran Stanković**, Serbian director and screenwriter, who co-authored the series *Morning Changes Everything* and *Operation Sabre* with **Snežana van Houwelingen**, who has produced numerous film and TV projects; **Mitja Okorn**, Slovenian director who achieved international success in Poland and Hollywood (*Life in a Year*, *Boxer*), **Sergio Mimica-Gezzan**, Croatian-American director known for his work in TV series (*Heroes*, *Medici*, *Prison Break*), who worked as Steven Spielberg's assistant director on numerous films.

## STUDENTSKI PROGRAM

Kao budući filmski profesionalci, studenti predstavljaju izuzetno važnu publiku koju razvojem studentskog programa u profesionalnom segmentu aktivnije uključujemo u realizaciju PFF-a. Kako bismo ojačali ovaj segment Festivala u njegovu realizaciju uključili smo nekoliko apsolutno profesionalnih produkcija zagrebačke Akademije dramske umjetnosti – Noa Nikolića, Tibora Vukelića i Davida Uranjeka, koji su se istaknuli organizacijom manifestacija poput PitchADU, FRKA i KRADU, a program je namijenjen svim studentima iz zemlje i regije koji će sudjelovati na ovogodišnjem PFF-u. Cilj programa jest umrežavanje studenata te podizanje razine informiranosti o temama iz industrije. Uz nekoliko zasebnih edukativnih sesija s domaćim i međunarodnim stručnjacima koje će biti namijenjene samo njima, studenti će sudjelovati u svim programima Pula PRO.

## STUDENT PROGRAMME

As future film professionals, students are an especially important audience, who we are more actively including in the Pula Film Festival in the professional segment by developing the student programme. To strengthen this segment of the Festival, we have included several graduates of production from the Academy of Dramatic Art in Zagreb – Noa Nikolić, Tibor Vukelić, and David Uranjek, who have distinguished themselves by organising events such as PitchADU, FRKA, and KRADU. The Student Programme is open to all students from Croatia and the region who will participate at this year's Pula Film Festival, and is aimed at student networking and raising the level of information about topics from the industry. Students will participate in all Pula PRO programmes, plus several dedicated educational sessions with domestic and international experts.

## NAGRAĐA KINO MREŽE

**Nagrada Kino mreže** uspostavljena je 2023. godine, a dodjeljuju je predstavnici nezavisnih kinoprikazivača za najbolji hrvatski film. Od prošle godine, isti žiri dodjeljuje nagradu i filmu u međunarodnom programu. Festival u suradnji s partnerima osigurava nagrade u obliku oglašivačkog prostora i minimalan broj od petnaestak ekrana u prvom tjednu distribucije. Festival ovom suradnjom s Kino mrežom nastoji doprinijeti kvalitetnoj komunikaciji i suradnji prikazivača i distributera te konkretnim primjerom utjecati na daljnje pozitivne prakse u distribuciji filmova.

## AWARD OF THE CROATIAN INDEPENDENT CINEMAS NETWORK

**The Award of the Croatian Independent Cinema Network** was established in 2023, and is presented for Best Croatian Film by representatives of independent cinemas. From last year, the same jury has been presenting the award in the international programme as well. In cooperation with partners, Pula Film Festival is sponsoring the awards in the form of advertising space and a minimum of 15 cinemas in the first week of distribution. The cooperation with the Croatian Independent Cinema Network is aimed at contributing to quality communication and cooperation of cinemas and distributors and providing a concrete example to impact further positive practices in film distribution.

## PRVI PUT NA FILMU

**Prvi put na filmu** novo je programsko izdanje usko povezano s profesionalnom platformom Pula PRO, namijenjeno glumcima debitantima koji se prvi put pojavljuju na filmu u ovogodišnjoj programskoj selekciji festivala, a održat će se **12. i 13. srpnja**. Sudjelovanjem u radionici **Audicija kao networking Katarine Madirazze** koju će na Festivalu voditi **Sanja Drakulić**, pod mentorstvom talent agentice **Anile Gajević** i casting direktorice **Timke Grin**, sudionici će imati priliku učiti kako se kvalitetno pripremiti za audicije i *casting procese*, kako se profesionalno predstaviti redateljima i producentima te kako snimiti uvjerljiv *selftape*. Osim praktičnih znanja, program uključuje i sudjelovanje renomiranih inozemnih filmskih profesionalaca, uz mogućnost direktnog razgovora i umrežavanja. Program također obuhvaća **medijski vidljivo događanje** u sklopu kojeg će PR služba Festivala pomoći sudionicima da se predstave javnosti kroz medije, čime se dodatno jača njihova profesionalna vidljivost i pozicioniranje na filmskoj sceni. **Prvi put na filmu** pruža mladim glumcima jedinstvenu priliku za usvajanje praktičnih znanja, povezivanje s industrijom i jačanje javne prisutnosti u ključnom trenutku njihove karijere.

## FIRST TIME ON FILM

**First Time on Film** is a new programme closely related to Pula PRO professional platform, intended for debutant actors whose first time on film is seen in this year's festival selection, and will take place on **12 and 13 July**. **Katarina Madirazza's** workshop **Audition as Networking**, which will be run by **Sanja Drakulić**, with mentoring from the talent agent **Anila Gajević** and casting director **Timka Grin**, will offer participants an opportunity to learn how to prepare for auditions and castings in a quality manner, present themselves to directors and producers in a professional manner, and how to create a compelling self-tape. Other than practical knowledge, the programme will also include participation from renowned foreign film professionals and offer opportunities for direct talks and networking. The programme also includes **a media-visible event**, where the Festival's PR office will help participants to present themselves to the public through the media, further strengthening their professional visibility and positioning on the film scene. **First Time on Screen** provides young actors with a unique opportunity to gain practical knowledge, connect to the industry, and strengthen public presence at a key moment of their careers.

## AUDICIJA KAO NETWORKING / AUDITION AS NETWORKING

**Katarina Madirazza**, glumica i osnivačica radionice / actress and workshop founder  
**Sanja Drakulić**, casting direktorica i voditeljica / casting director and host

MENTORICE / MENTORS: **Timka Grin**, **Anila Gajević**

**Sanja Drakulić** hrvatska je glumica, casting direktorica i direktorica tvrtke Duart, prve internetske platforme za povezivanje filmskih djelatnika u regiji jugoistočne Europe, koja danas okuplja preko 800 freelancera i oko 50 tvrtki. Kao casting direktorica radi na brojnim međunarodnim filmovima poput: *Kula tmine* (Amazon), *Ibiza* (Netflix), *Čuvaj me s leđa 2* (Lionsgate), *Vikend u Hrvatskoj* (Netflix), *Daleko* (Netflix), *Camino* (Viaplay), *Master i Margarita* (Universal), *Momo*, dječji spektakl, te *Canary Black* (Prime video) koji izlazi u listopadu. Dugogodišnji je dramski pedagog (ZKM, Luda Kuća) i članica Europske Filmske Akademije.

**Sanja Drakulić** is a Croatian actress, casting director, and CEO of Duart, the first online platform for connecting film professionals in Southeast Europe, bringing together more than 800 freelancers and around 50 companies. She worked on a number of international projects as casting director, such as *The Dark Tower* (Amazon), *Ibiza* (Netflix), *The Hitman's Wife's Bodyguard* (Lionsgate), *The Weekend Away* (Netflix), *Faraway* (Netflix), *Camino* (Viaplay), *Master and Margarita* (Universal), *Momo*, and *Canary Black* (Prime Video), which will be released in October. She has been working as a drama teacher for many years (Zagreb Youth Theatre, Luda kuća), and is a member of the European Film Academy.



**Katarina Madirazza** hrvatska je filmska, televizijska i kazališna glumica. Školovala se na Akademiji dramske umjetnosti u Zagrebu i Praškoj filmskoj akademiji. Od 2011. aktivno glumi u mnogobrojnim nagrađivanim filmovima, serijama i predstavama što domaćim, što inozemnim. Paralelno s profesionalnom karijerom 2014. osniva Petit teatar u sklopu kojeg, osim što producira vlastite projekte, pokreće i već dobro poznatu radionicu za glumce *Audicija kao networking* - AKN, koja će se po prvi put održati na Pulskom filmskom festivalu, a sedmi put od svog osnivanja. Zbog svog jedinstvenog koncepta radionica je zaživjela kao odlično umrežavanje i poligon glumcima za dobivanje uloga i širenje znanja. Budući da je i sama glumica, pri

kreiranju radionice vodila se znanjem koje je stekla na inozemnim radionicama i spojila je to s onim čime smatra da nedostaje na ovom tržištu - audicijama.

**Katarina Madirazza** is a Croatian film, TV, and theatre actress. She studied at the Academy of Dramatic Art in Zagreb and Prague Film School. Since 2011, she has been in numerous awarded films, series, and plays, both in Croatia and abroad. In parallel with her career, she founded the Petit Theatre in 2014, where she produced her own projects, and started the well-known *Audition as Networking* workshop for actors, which will be held at Pula Film Festival for the first time, and the seventh time overall. The concept of this workshop is very unique, and it has been received very well as an excellent opportunity for networking and a place for actors to get roles and expand their knowledge. She is herself an actress and used her knowledge from workshops she attended abroad to create this workshop, combining it with what she thinks is missing from this market - auditions.



**Anila Gajević** rođena je u Sarajevu 1979. gdje je diplomirala Književnosti naroda BiH na Filozofskom fakultetu. Kao bivša novinarka i urednica, 2008. g. osnovala je ZONU, prvu agenciju za talente u BiH, koja je danas među vodećim agencijama Jugoistočne Europe i šire. Njezina agencija zastupa neke od najistaknutijih glumaca i mladih talenata na Balkanu, ali i iz Rumunjske, Bugarske, Turske i Španjolske. Kao agentica zastupala je glumce u brojnim međunarodnim projektima poput *Nemoguća misije: Protokol duh*, *The November Man*, *Snowpiercer*, *Skyfall*, *Gomora*, *Igra prijestolja*, *Po redu nestajanja*, *Hladni rat*, *Jack Ryan*, *Munich Games* i drugima. Časopis Screen International ju je 2016. uvrstio među Buduće lidere: Agenti. U BiH je dobila dvije nagrade za poduzetništvo - Lady Boss i Žena godine. Članica je Udruženja filmskih radnika BiH i Europske filmske akademije.



**Anila Gajević** was born in Sarajevo in 1979 where she graduated in Bosnian literature and language. As a former journalist and editor, in 2008 she founded ZONA, the first talent agency in Bosnia and Herzegovina which is today among the leading agencies in Southeastern Europe and beyond. Her agency represents some of the most prominent actors and young talents from the Balkans, but also from Romania, Bulgaria, Turkey, Spain. As an agent she has represented actors in numerous international projects such as *Mission Impossible: Ghost Protocol*, *The November Man*, *Snowpiercer*, *Skyfall*, *Gomorra*, *Game of Thrones*, *In Order of Disappearance*, *Cold War*, *Jack Ryan*, *Munich Games*, etc. Screen International listed her in 2016 as one of the Future Leaders: Agents. In her country she received two awards - Lady Boss and Woman of the Year for entrepreneurship. She is a member of the Association of filmmakers in Bosnia and Herzegovina and European Film Academy.

**Timka Grin** rođena je u Sarajevu i ima opsežno iskustvo kao casting direktorica na brojnim dugometražnim filmovima, kratkim filmovima i TV serijama, od kojih su mnoge nagrađivane. Danas je članica Akademije filmske znanosti i umjetnosti (AMPAS), Europske filmske akademije (EFA), Međunarodnog udruženja direktora castinga (ICDA) i Američkog društva za casting (CSA). Najvrjednije profesionalne iskustvo stekla je radeći s velikim redateljima kao što su: braća Dardenne, Jean-Luc Godard, Danis Tanović, Marion Haensel, Ursula Meier, Aida Begić, Marco Bellocchio, Jasmila Žbanić i mnogi drugi. Vlasnica je tvrtke T.G.Casting, koja djeluje u regiji bivše Jugoslavije, ali i međunarodno, za televiziju i film, za nagrađivane projekte i redatelje, s nagrađivanim glumcima, ali često i traži i otkriva nove talente u usponu, kao i visokokvalitetne glumce koji se bave glumom, a koje šira publika još nije vidjela i otkrila.



Born in Sarajevo, **Timka Grin** had an intense experience of working as a casting director on numerous feature films, shorts and TV series, many of them awarded. Today she is a member of Academy of Motion Pictures Arts and Sciences (AMPAS), European Film Academy (EFA), International Casting Directors Association (ICDA) and Casting Society of America (CSA). She gained the most valuable professional lessons through working with some great directors, just to mention a few: brothers Dardenne, Jean-Luc Godard, Danis Tanovic, Marion Haensel, Ursula Meier, Aida Begic, Marco Bellocchio, Jasmila Zbanic and many others. Timka also owns T.G. Casting working in a region of ex Yugoslavian countries, as well as internationally, for TV and film, for awarded projects and awarded directors, with awarded actors, but also very often looking and discovering new upcoming talents as well as those great quality actors who work but have not been widely seen and discovered as such.

72.



PULA U GOSTIMA  
PULA TRAVELS

## PULA U GOSTIMA

Pula u gostima popratni je program 72. Pulskog filmskog festivala, osmišljen kako bi hrvatski filmovi iz službene selekcije Festivala, koji konkuriraju za Zlatnu arenu, bili dostupni i izvan Pule – u kinima diljem Hrvatske, na ljetnim pozornicama i unutar raznih kulturnih manifestacija. Program nudi veliku fleksibilnost prikazivačima: odabir termina, broja filmova i dinamike prikazivanja u potpunosti je prepušten lokalnim organizatorima. Cilj je širenje Festivala i promocija domaće kinematografije kroz partnersku suradnju s kinima, kulturnim centrima i drugim organizatorima. Festival će svim organizatorima omogućiti podršku u promociji putem svojih kanala, savjetodavnu organizacijsku, logističku i programsku podršku te im osigurati prigodne festivalske suvenire za publiku. Festival se za potrebe realizacije programa povezao s Hrvatskom mrežom neovisnih kinoprikazivača, ostalim malim kinoprikazivačima i lokalnim zajednicama. Iskaz interesa za sudjelovanje u programu za sada su potvrdili: Centar za kulturu Korčula, POU Koprivnica (Kino Velebit), Kinematografi Dubrovnik, Kino Veli Lošinj (Udruga Relive), POU Rovinj (Kino Gandusio), Kino Studentski Centar (Zagreb), Centar za kulturu Čakovec, Kino Vladimir Nazor (Mali Lošinj), Kuća umjetnosti Arsen (Šibenik), POU Slatina (Kino Slatina), Kino Brdovec (Općina Brdovec), Kino Kinoteka – Ljetna pozornica Tuškanac, Kino Mediteran, POU Labin (Kino Labin), Kino OKO (Grad Buje), Art kino Croatia (Rijeka), Kino Metropolis (MSU Zagreb), Kino Toplice (Krapinske Toplice), Centar za kulturu Valpovo, TZ Višnjan, Kino Edison (Karlovac), NP Brijuni, Centar za kulturu i informacije Maksimir (Zagreb), Dom omladine Beograd, POU Varaždin.

## PULA TRAVELS

Pula Travels is a side programme of the 72nd Pula Film Festival designed to make Croatian films from the official selection that are competing for the Golden Arena available beyond Pula - in cinemas across Croatia, on summer stages, and as part of various cultural events. The programme offers great flexibility to cinemas: selection of dates, number of films, and dynamics of screenings is left up to local organisers. The goal is to extend the reach of the Festival and promote domestic film through partnerships with cinemas, cultural centres, and other organisers. The Festival will provide all organisers with support in promotion through its channels, advisory, organisational, logistical, and programme support, as well as Festival souvenirs for their audiences. For the purpose of this programme, the Festival has connected with the Croatian Independent Cinemas Network, other cinemas, and local communities. So far, the following cinemas and organisations have confirmed their interest: Korčula Culture Centre, Open University Koprivnica (Velebit Cinema), Kinematografi Dubrovnik, Veli Lošinj Cinema (Association Relive), Open University Rovinj (Gandusio Cinema), Student Centre Cinema (Zagreb), Čakovec Culture Centre, Vladimir Nazor Cinema (Mali Lošinj), Art House Arsen (Šibenik), Open University Slatina (Slatina Cinema), Brdovec Cinema (Brdovec Municipality), Kinoteka Cinema – Summer Stage Tuškanac, Mediteran Cinema, Open University Labin (Labin Cinema), OKO Cinema (City of Buje), Art kino Croatia (Rijeka), Metropolis Cinema (Museum of Contemporary Art Zagreb), Toplice Cinema (Krapinske Toplice), Valpovo Culture Centre, Tourist Board Višnjičan, Edison Cinema (Karlovac), National Park Brijuni, Centre for Culture and Information Maksimir (Zagreb), Belgrade Youth Centre, Open University Varaždin.

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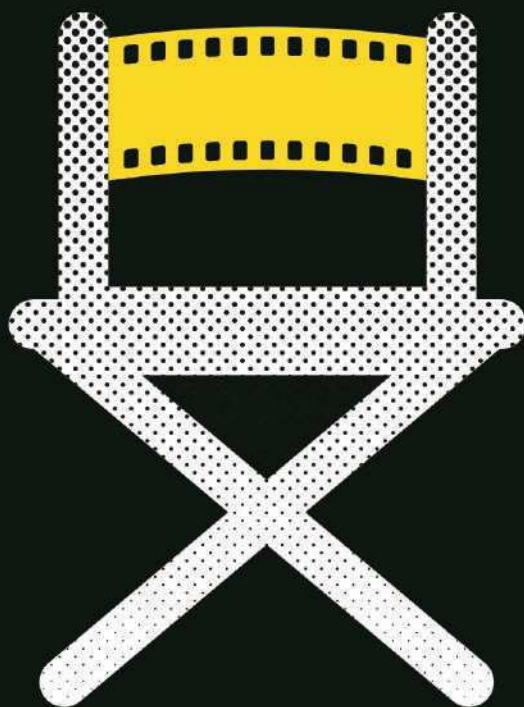
  
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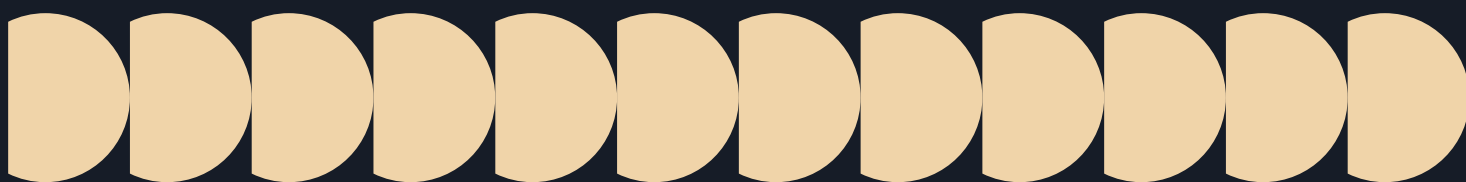
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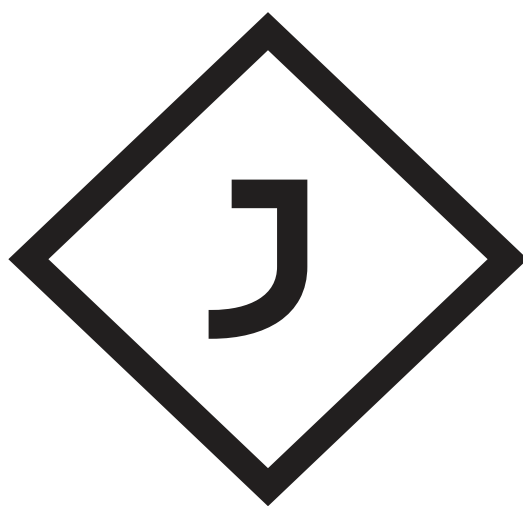
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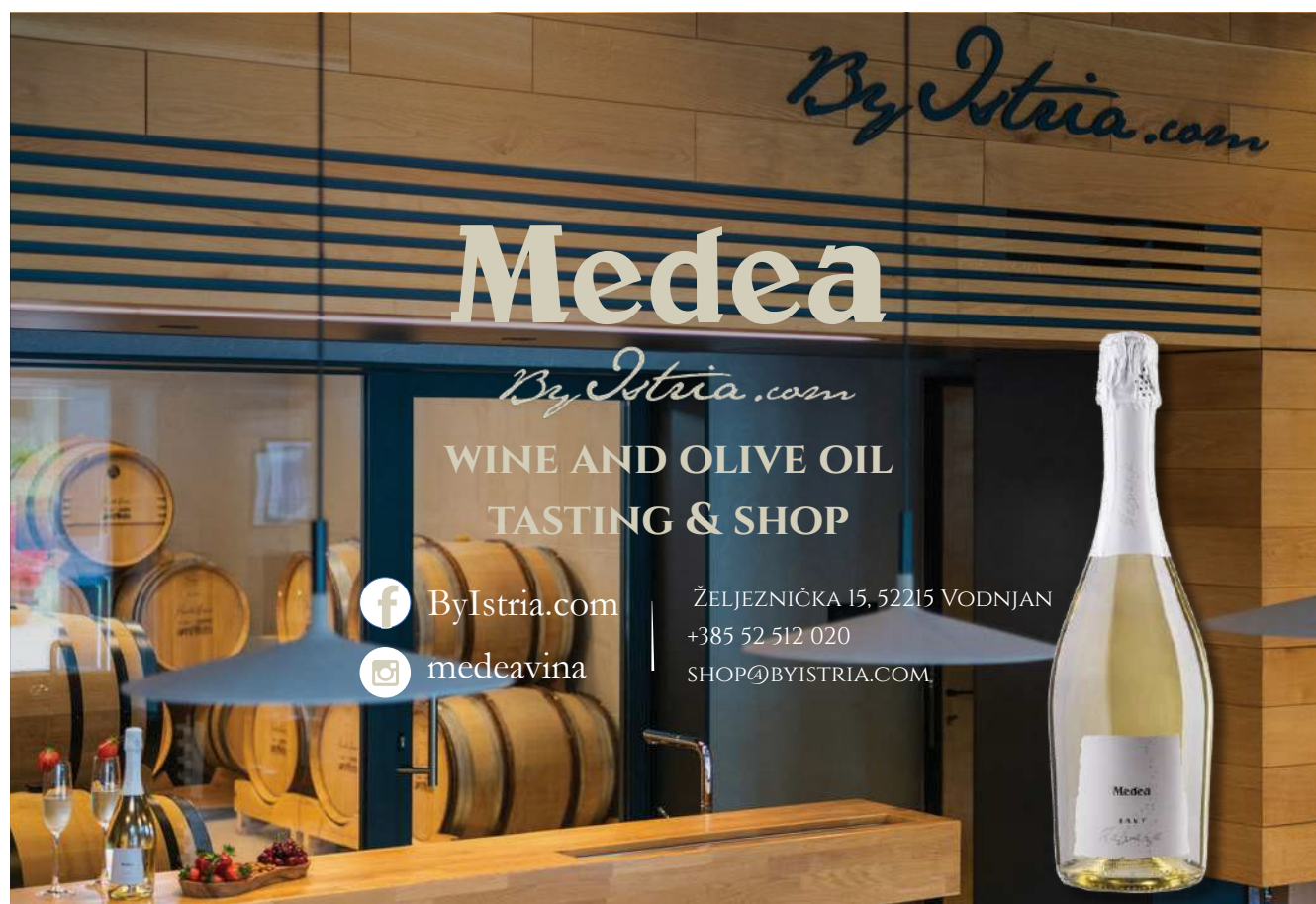
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