



Croatian Audiovisual Centre

Croatian Audiovisual Centre
Department of Promotion
—
promotion@havic.hr
www.havic.hr

AT THE FILM MARKET (BERLINALE)

EFM online
1 – 5 March 2021
www.efm-berlinale.de



CROATIAN FILMS IN THE SELECTION OFFICIAL COMPETITION

Bad Luck Banging or Loony Porn (pg. 7)

BY **RADU JUDE**
RO, LU, CZ, HR | 2021 | 106' | drama, comedy

MARKET SCREENINGS

The Dawn (pg. 4)

BY **DALIBOR MATANIĆ**
Tue 2 March | 17:00 | Virtual Cinema 29
Thu 4 March | 14:15 | Virtual Cinema 24

Bad Luck Banging or Loony Porn (pg. 7)

BY **RADU JUDE**
Tue 2 March | 11:00 | Competition
Thu 4 March | 14:50 | Virtual Cinema 20

My Lake (pg. 7)

BY **GJERGJ XHUVANI**
Tue 2 March | 17:30 | Virtual Cinema 30
Fri 5 March | 11:00 | Virtual Cinema 13



AT THE SHORT FILM MARKET (CLERMONT- FERRAND)

Shortfilmwire platform
1 – 5 February 2021
www.shortfilmwire.com

INTERNATIONAL COMPETITION I2

Cockpera (pg. 20, 21)
BY **KATA GUGIĆ**
HR | 2020 | 4'34" | animation
watch on www.shortfilmwire.com

TAGS

- D** Debut Film
- ♀** Film focused on women or directed by a woman
- 👤👤** Film with LGBTQ characters or motifs
- 👤** Film suitable for children up to 12 years old

- 🌱** Film dealing with social issues
- 🎓** Film produced within a film school or a film academy
- 🔗** One of the minority co-producers is a Croatian company

- \$** Film funded by the Croatian Audiovisual Centre through its public calls, film incentives programme (cash rebate) or matching funds

EDITOR'S NOTES

The films in this catalogue are mostly the editors' choice. We tried to include all professional productions with a release date in 2021 and some films released in the last half of 2020.

If not stated otherwise, films have been publicly screened or broadcasted. Completion of films in post-production is planned for 2021. Please note that information about the films in this catalogue may still be subject to change.

Facts&Figures: Croatian Cinema 2020

FILM PRODUCTION

Total Feature Films Produced (100% national and majority co-productions): 3

supported by Croatian
Audiovisual Centre: 3

Total Minority Co-Productions: 3

supported by Croatian
Audiovisual Centre: 3

Total Feature Documentary Films Produced (incl. minority co- productions): 11

supported by Croatian
Audiovisual Centre: 7

Total Experimental Feature Films Produced (incl. minority co- productions): 1

supported by Croatian
Audiovisual Centre: 1

Total Short Films Produced (incl. minority co-productions): 92

supported by Croatian
Audiovisual Centre: 35

Short Animation: 19

supported by Croatian
Audiovisual Centre: 11

Short Documentary: 33

supported by Croatian
Audiovisual Centre: 9

Short Fiction: 23

supported by Croatian
Audiovisual Centre: 11

Short Experimental: 17

supported by Croatian
Audiovisual Centre: 4

FILM EXHIBITION

Market share of domestic films:
1.32%

Number of cinemas:
96

Number of screens:
192

Average ticket price:
4.24 EUR



**Croatian
Audiovisual
Centre**
Hrvatski audiovizualni centar



Zrinko Ogresta

A BLUE FLOWER

One of the most prominent Croatian directors, Zrinko Ogresta is known for his subtle and layered depictions of complex characters in conflict with themselves and their surroundings. In his new film, he delves into the inner life and relationships of a middle-class woman at a tipping point in her life.

How would you describe the main protagonist of your film?

She is a middle-aged (45) woman and mother of a teenage girl, divorced and working as an admin at a small thread manufacturing facility. Mirjana lives a life burdened by the wrong choices and decisions she made in her youth that make it hard for her to find the happiness she so longs for in the present. All of her relationships, even with the people closest to her, are fragmentary, and, ultimately, superficial, though she yearns for just the opposite. She fears the future, she is apprehensive about old age, she is afraid of ending up alone, and these fears burden her relationship with her daughter. When her mother comes for a visit, she recognizes her future self in her and this unsettles her.

In your films you often address the tension teeming underneath the surface of polite society. In *A Blue Flower*, the tension is a sort of permanent crisis of communication between three generations of women. What drew you to the topic?

I have always been interested in relationships and all of my films are marked by this interest, including *A Blue Flower*. Another one of my interests is that which is irrational in human beings, which is also what, to a large degree, shapes us as people. I often say that the narrative arts, such as literature or film, exist precisely thanks to our irrational side. If it were not for the irrational, there would be no art. *A Blue Flower* is a film about stumbling and the ability to bounce back: the main protagonist, Mirjana, is beaten but not defeated by life, and it is up to her not to repeat the same patterns and make the same mistakes her mother made. She, however, makes mistakes and will continue to make them, but, as Beckett said – ‘*Ever tried. Ever failed. No matter. Try again. Fail again. Fail better.*’

***A Blue Flower* is set in Zagreb, Croatia, with the river Sava coming into focus in several instances. The motif of the river has always had great symbolic potential. What is its significance in this film?**

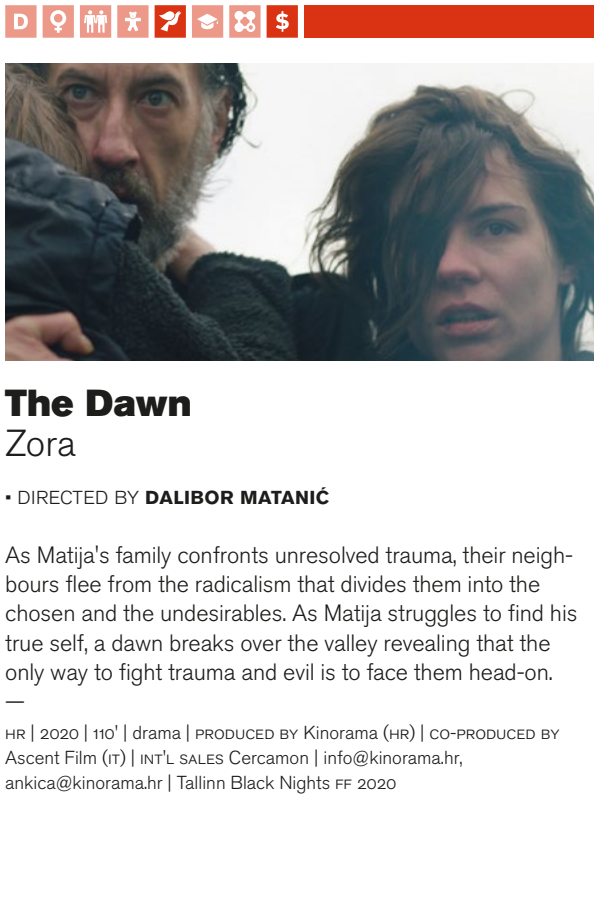
The symbolism of certain notions and occurrences is universal and well known to everyone. I am not averse to using such symbols in my films, though I do try to make the context shape the symbolic value of a certain occurrence or situation, which is what I have also done in *A Blue Flower*. The river is here to remind us of all that we let slip by in our relationships with our loved ones, which we irretrievably regret later.

—
**FEATURE
FILM**



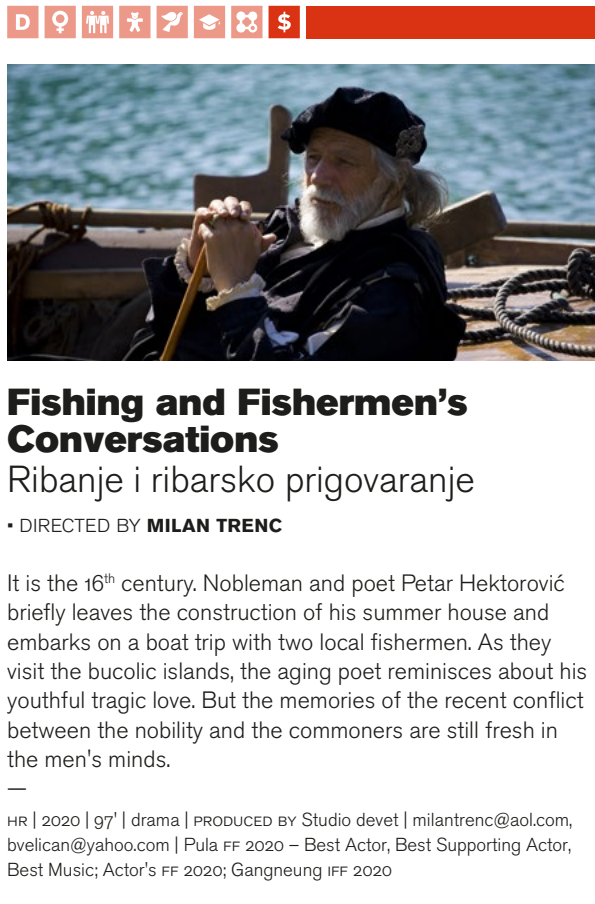
▪ DIRECTED BY **ZRINKO OGRESTA**

HR, RS | 2021 | 85' | drama | PRODUCED BY Interfilm (HR)
CO-PRODUCED BY Zillion Film (RS) | interfilm@interfilm.hr
FINISHED – NOT YET RELEASED



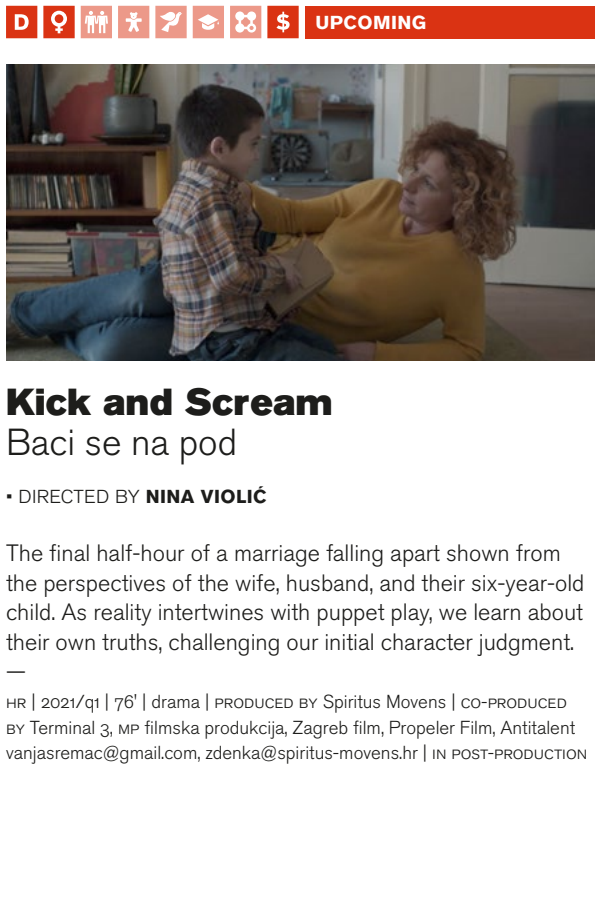
▪ DIRECTED BY **DALIBOR MATANIĆ**

HR | 2020 | 110' | drama | PRODUCED BY Kinorama (HR) | CO-PRODUCED BY
Ascent Film (IT) | INT'L SALES Cercamon | info@kinorama.hr,
ankica@kinorama.hr | Tallinn Black Nights FF 2020



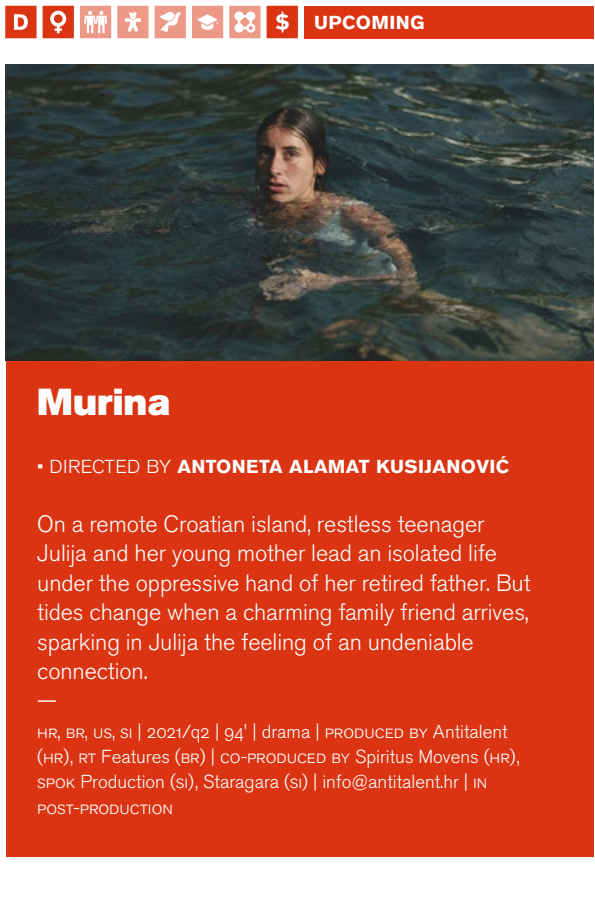
▪ DIRECTED BY **MILAN TRENC**

HR | 2020 | 97' | drama | PRODUCED BY Studio devet | milantrenc@aol.com,
bvelican@yahoo.com | Pula FF 2020 – Best Actor, Best Supporting Actor,
Best Music; Actor's FF 2020; Gangneung IFF 2020



▪ DIRECTED BY **NINA VIOLIĆ**

HR | 2021/q1 | 76' | drama | PRODUCED BY Spiritus Movens | CO-PRODUCED
BY Terminal 3, MP filmska produkcija, Zagreb film, Propeler Film, Antitalent
vanjasremac@gmail.com, zdenka@spiritus-movens.hr | IN POST-PRODUCTION



• DIRECTED BY **ANTONETA ALAMAT KUSIJANOVIĆ**

HR, BR, US, SI | 2021/q2 | 94' | drama | PRODUCED BY Antitalent
(HR), RT Features (BR) | CO-PRODUCED BY Spiritus Movens (HR),
SPOK Production (SI), Staragara (SI) | info@antitalent.hr | IN
POST-PRODUCTION



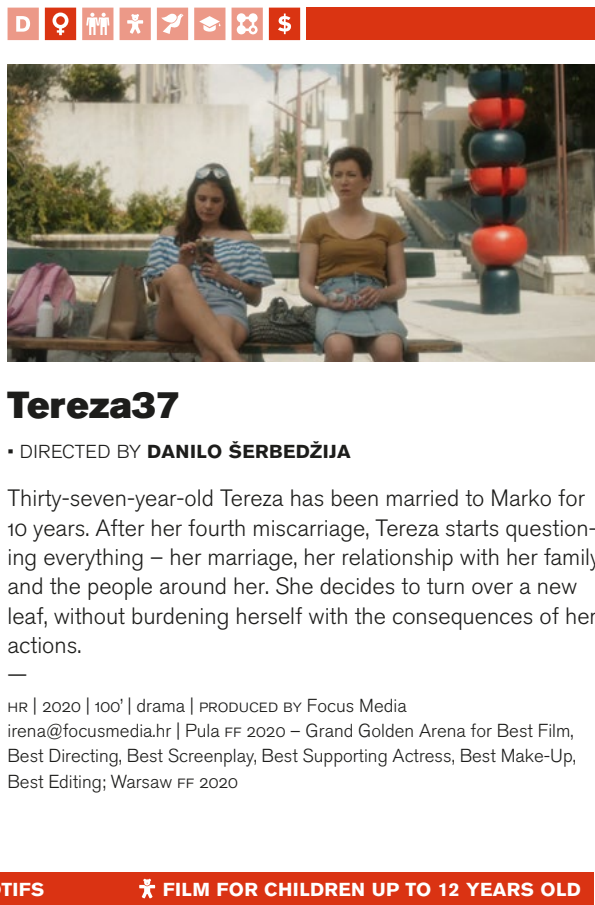
▪ DIRECTED BY **STANISLAV TOMIĆ**

HR, SI, MK, RS | 2021/Q2 | 90' | comedy | PRODUCED BY KAOS (HR) | CO-PRODUCED BY Supermarket production (SI), Krug Film (MK), k-12 (RS) | ivan@kaos.hr, tomic.stanislav@gmail.com | IN POST-PRODUCTION



▪ DIRECTED BY **SONJA TAROKIĆ**

HR, FR | 2021 | 125' | drama | PRODUCED BY Kinorama (HR) | CO-PRODUCED BY
KinoElektron (FR) | INT'L SALES New Europe Film Sales | ankica@kinoramahr,
ewa@neweuropemfilmsales.com | FINISHED – NOT YET RELEASED



▪ DIRECTED BY **DANILO ŠERBEDŽIJA**

HR | 2020 | 100' | drama | PRODUCED BY Focus Media
 irena@focusmedia.hr | Pula FF 2020 – Grand Golden Arena for Best Film,
 Best Directing, Best Screenplay, Best Supporting Actress, Best Make-Up,
 Best Editing; Warsaw FF 2020

Antoneta Alamat Kusijanović

MURINA

In her first feature film, director Antoneta Alamat Kusijanović continues to develop the themes from her award-winning short film *Into the Blue*. Produced by Antitalent and Rodrigo Teixeira's RT Features, *Murina* is a coming-of-age story that takes us deep into the turbulent landscape of female adolescence, family, and Mediterranean nature.

What does Murina (muraena) from the film's title mean to you?

Muraena is a regal animal, when it fights for its life it will even bite off its own flesh to free itself. I admire that natural force so I gave it to my main character Julija, who fights for her freedom the same way muraena does.

The connection between the Mediterranean landscape and unbridled instincts, conflicting emotions and adolescent rebellion is a motif also present in your previous film.

In *Murina* I wanted to explore the tensions of a family invaded by a foreigner, an outsider who propels a girl to use her inner power to confront the limitations of mentality that has held her back her whole life and to finally break free. The story is set in stark nature – where emotions are heightened and exposed to the sea, the sun, and the rocks as if on a burning plane – where the senses tempt the physical world to merge with the spiritual.

What were the major challenges you faced in making the film?

We faced many challenges, and I truly believe that overcoming them through the making of *Murina* helped us grow together as a team.

Nature was very unco-operative and the weather dictated the shooting schedule. Directing on location in nature, underwater at night in a cave 40 metres deep, it was a wild experience.



Sonja Tarokić

THE STAFFROOM

In her eagerly awaited debut feature, director Sonja Tarokić creates a microcosm of the Croatian society within one school. The character of Anamarija, a new school counsellor, weaves through various 'territories' of the school space and the groups that lay claim to those territories, while she herself struggles to create her own place in the pecking order.

How would you describe *The Staffroom*?

Portraying Anamarija's first year working as a primary school counsellor, *The Staffroom* traces the gradual process by which a young, enthusiastic person begins to adopt the defeatist attitude of her environment. Amidst the commotion and clamour, daily errands and mundane tasks, the film tackles our emotional coming-of-age, when we realize that we are no stronger or better than the rest and that the intricate web of relationships within our community will have an effect on every aspect of our lives.

The educational system in the film emerges as an inert mechanism blocking almost any attempt at real change. What is the main protagonist's position within that system?

The film's structure is conceived as a series of finely interwoven relationships, without a central, main event, thus transmitting the idea that this inner process occurs practically subconsciously. Anamarija, the main protagonist, is not faced with one big decision, but rather with the idea that she will have to spend the rest of her career trying to find the strength to keep going. Ultimately, she has to come to terms not with her surroundings, but with her own tiny, middle-of-the-road role in the system.

The central space in the film is one room within a building – the teachers' staffroom.

In a way, the educational system is just the background to the central theme, which is the quest for one's own role within the community. I wanted to demonstrate that, on a day-to-day basis, the wider concept of what we perceive as the "system" is dispersed and actually consists of the people around us, and that we very often find ourselves in situations where everyone in the room is simultaneously both right and wrong. Therefore, the teachers' staffroom becomes a symbolic space that represents a community.

Elements of Croatian folklore, that is, visual motifs of Croatian naive visual artists and traditional Croatian folk music feature prominently in the film.

I have always considered heritage to be the key theme of this film. On the one hand, Anamarija gradually and subconsciously starts to inherit the patterns of behaviour, both generationally and in terms of hierarchy. On the other hand, for all of us school plays a key role in transmitting social values. That is why I wanted to heighten the sense of circularity of time within one school year, by means of the change of seasons marked by visually characteristic public holidays. At the same time, I wanted the whole film to be imbued with the colour red. Here the visual and musical elements of folklore play the role of heritage, which is both beautiful and touching, but also highly burdensome, almost to the point of being claustrophobically inescapable.

—

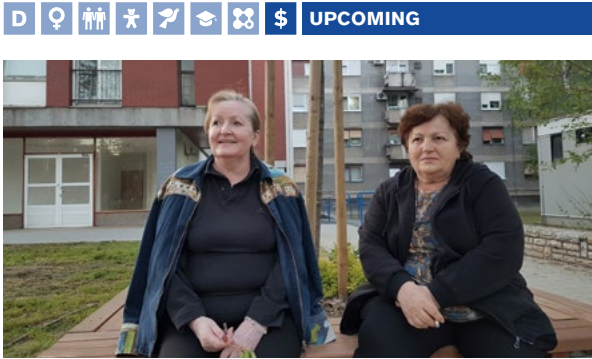
**CROATIAN
MINORITY
CO-
PRODUCTIONS:**

**FEATURE
FILM**



—

FEATURE
DOCUM-
ENTARY



The Croatian National Revival

Hrvatsko narodnog preporoda

• DIRECTED BY **GORAN DEVIĆ**

A colorful mural is being painted on the gray facade of an apartment building, while its residents go about their daily lives. As people who have spent their entire lives there gradually leave due to old age or financial difficulties, some unexpected new tenants arrive at the building.

—
HR | 2021/q2 | 80' | PRODUCED BY 15 Art | hrvoje.osvadic@15art.hr
IN POST-PRODUCTION



Discovering Gea

Otkrivajući Geu

• DIRECTED BY **IVAN PERIĆ, ALVARO CONGOSTO**

Marija finds out her great-aunt Gea Koenig has passed away. Gea used to be a professional photographer who lived in Westbeth, a historic building in New York as the biggest artists' community in the world. We follow Marija as she uncovers the stories of Westbeth and Gea's adventurous life. Influenced by Gea's life story, Marija decides to take a different path in her life.

—
HR, US, IT | 2021/q3 | 80' | PRODUCED BY Dream Division Production (HR), Handful Films LLC (US), Doc Service SRL (IT) | ivanpericfilm@gmail.com, info@dream-division.com.hr | IN POST-PRODUCTION

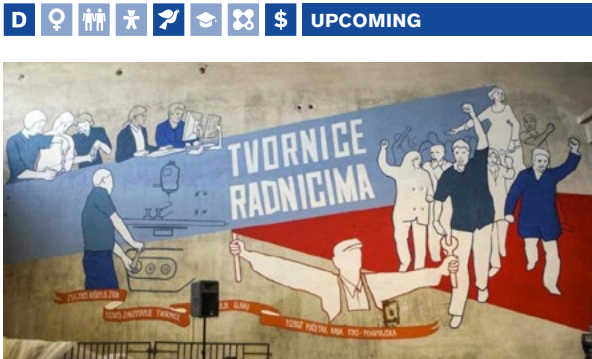


Dubica

• DIRECTED BY **MARINA ANIČIĆ SPREMO**

Nikica is living with his common-law wife Svjetlana, who is of Serbian nationality. Just like other citizens of Croatia, Svjetlana talks about the problems she faces in her everyday life, sharing her thoughts on love, hatred, nationalism, and interethnic coexistence, as well as other current topics, including the EU borders and the arrival of the migrants from the East.

—
HR | 2021/q2 | 70' | PRODUCED BY Factum | CO-PRODUCED BY Zagreb film
info@factum.com.hr | IN POST-PRODUCTION



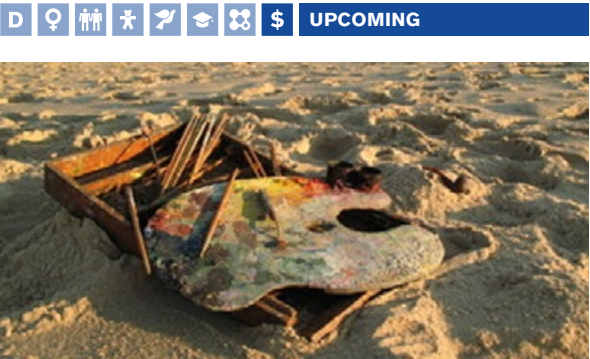
Factory to the Workers

Tvornice radnicima

• DIRECTED BY **SRĐAN KOVAČEVIĆ**

A rebellious worker is committed to saving his factory before retirement. He organized workers to stop the production shutdown, but surviving the capitalist economy is an even bigger challenge.

—
HR | 2021/q1 | 98' | PRODUCED BY Fade In | office@fadein.hr, sabina.kresic@fadein.hr | IN POST-PRODUCTION



Skriveni Vanka: Na tragu jedne opsesije

Hidden Vanka: On the Trail of an Obsession

• DIRECTED BY **BRANKO IVANDA**

A series of mysteries and mystical coincidences that cannot be incidental. In the museum archives, an art historian discovers the letters of Maksimilijan Vanka, a long forgotten Croatian painter, and identifies strongly with him. Will his letters meet the historian's high expectations and help her gain insight into the life of the artist who led a very private life?

—
HR, US | 2021/q1 | 72' | PRODUCED BY Ars septima (HR) CO-PRODUCED BY Crows Run Pictures (US) | lidija@ars7.hr
IN POST-PRODUCTION



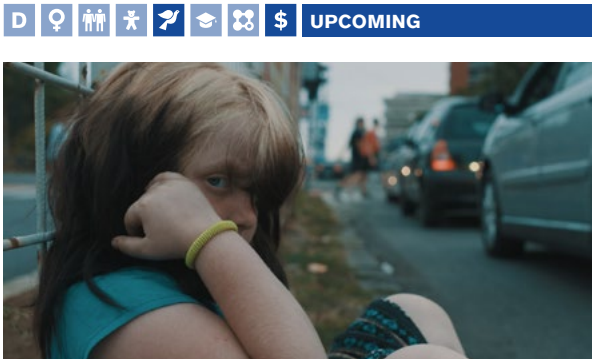
Mlungu – The White King

Mlungu – Bijeli kralj

• DIRECTED BY **DAVID LUŠIČIĆ**

Branimir Orač is a Croatian sailor who was arrested in South Africa for smuggling 230 kg of cocaine on a cargo ship. The film offers an authentic insight into his life in prison, followed by his efforts to fit in back in his hometown and adapt to the normal world after his release.

—
HR | 2021/q1 | 71' | PRODUCED BY Zebra Creative Network
info@zebra.com.hr, david@zebra.com.hr | IN POST-PRODUCTION



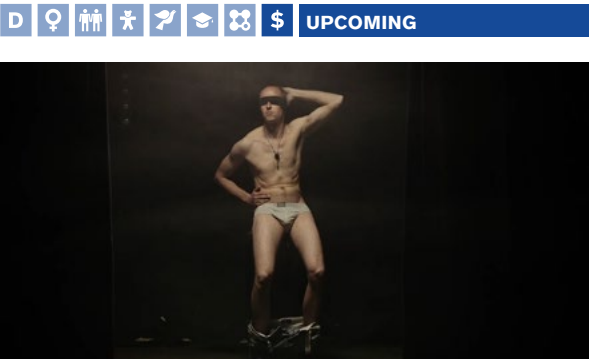
Museum of the Revolution

Muzej revolucije

• DIRECTED BY **SRĐAN KEČA**

Inside the remnants of an abandoned utopian project, a young life persists in the form of a fierce little girl. As the city erases the spaces she inhabits, so looms an end to childhood dreams.

—
RS, HR, CZ | 2021/q2 | 80' | PRODUCED BY Uzrok (RS) and Restart (HR) CO-PRODUCED BY Nutprodukce (CZ) | vanja@restarted.hr
IN POST-PRODUCTION



Naked and Barefoot

Goli i bosi

• DIRECTED BY **MARIO KOVAČ**

We held a fake audition for an erotic movie to see what kind of people would show up in Croatia, a conservative Catholic country. After hiring a motley crew of actors, weirdos, and misfits, we proceeded to make a "making of" film of a fake erotic comedy *Orgazmotron*, with a hilarious and politically provocative storyline.

—
HR | 2021 | 95' | PRODUCED BY Interfilm | interfilm@interfilm.hr
FINISHED – NOT YET RELEASED

STORKMAN

What drew you to this story?

All of these details ignited my curiosity so I decided to make a documentary about the story to reveal and grasp the secrets of the coexistence of this animal-human triangle and everything that goes with it, passion, love, even hatred, loyalty, and sacrifice.

It was immediately obvious that something unusual was going on in Mr. Stjepan's yard, as well as his mind – something indescribable, something incredible in the relationship between the man and animal, something that had to be shared with the rest of the world. But no amount of directorial planning and imagination could have prepared me for the twists and turns in the plotline, turning Stjepan, at first a supporting character, into a full-blown national hero, or, in Hollywood terms, a superhero – Storkman.

It was challenging to tell a story about love between people in which the main protagonists were animals. As I decided not to intervene as a director into the plotline, the shooting itself took six years. During the shooting, we wanted to reach that psychological moment wherein the camera becomes 'invisible' to the characters, the animals and humans alike. When we achieved that, we simply went on enjoying every moment of filming, which continued while reviewing the material. We ended up with a documentary in which anyone can recognize a part of themselves. The only question is in whom do we recognize ourselves: humans or the animals?



Starac i roda, priča o Malenoj i Klepetanu

Twenty-seven years ago, a widower Stjepan Vokić found a stork with a broken wing. He saved her life and named her Malena. Since then, Malena has been living with Stjepan, sharing endless lonely winters and happy but short summers, when Malena's faithful male stork returns to her. Without Stjepan, Malena would certainly starve to death. And we ask ourselves, who would Stjepan be without Malena.

HR, SI, IT | 2020 | 76' / 58' / 53' | PRODUCED BY Antitalent
(HR) | CO-PRODUCED BY Tramal films (SI), Transmedia
production Srl (IT), RTV Slovenia (SI), Croatian
Radiotelevision (HR) | info@antitalent.hr | Liburnia FF
2020 – Audience Award; Festival dei Popoli 2020



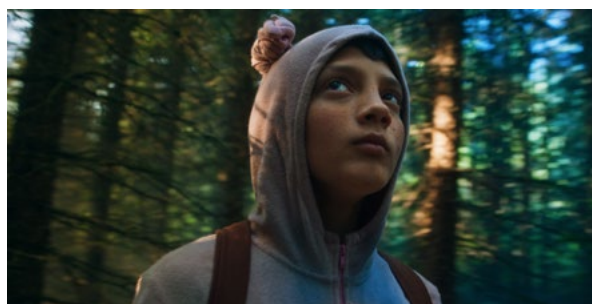
No Man Is an Island

Septembarska klasa · Rujanska klasa

▪ DIRECTED BY **IGOR ŠTERK**

A story about a group of people who served in the Yugoslav National Army only a few years before the start of the Yugoslav Wars. Thirty years later, ten former soldiers come together. They all belong to different nationalities – from Croatia, Serbia, Slovenia, and Montenegro. Their stories show in a subtle way why the breakup of Yugoslavia was inevitable.

SI, HR, RS | 2021 | 77'54" | PRODUCED BY A.A.C. productions (si)
CO-PRODUCED BY RTV Slo (si), Gustav film (si), 100doo (si), Spiritus Movens
(hr), Gabisof (rs) | petra@gustavfilm.si, zdenka@spiritus-movens.hr
FINISHED – NOT YET RELEASED



Tales from a Prison Cell · Mesék
a zárkából · Priče iz zatvorske ćelije

▪ DIRECTED BY **ÁBEL VISKY**

Can imagination set you free? Three imprisoned fathers write fairy tales for their children that will be turned into short films at a prison workshop. Awkward, yet full of tenderness, these films show how much prison can affect the lives of families, and how imaginary worlds can build bridges and help people reconnect.

HU, HR, UK | 2020 | 84' | PRODUCED BY Proton Cinema (HU)
CO-PRODUCED BY Fade In (HR), Taskovski Films (UK), Arizona MPS (HU)
INT'L SALES Taskovski Films | office@protoncinema.hu, office@fadein.hr,
morana@taskovskifilms.com | FIPADOC IDF 2020; ISFF DokuFest 2020;
Transilvania IFF 2020



War is Over · Rat je gotov

▪ DIRECTED BY **STEFANO OBINO**

The end of war is not the actual end. Even when presidents and heads of states announce victory, and the media are shouting PEACE from the front pages, the war remains chained to the country and its citizens. Ruins, dust, destroyed and abandoned cities are visible wounds that hide the invisible scars on people's souls. This film is a representation of the universal resistance of the human spirit, capable of rising above destruction and death.

DE, HR | 2021 | 74' | PRODUCED BY Stefano Obino Productions (DE)
CO-PRODUCED BY Jaako dobra produkcija (HR) | sinisa@nukleus-film.hr,
stefano@obino.it | FINISHED – NOT YET RELEASED

EXPERIMENTAL FEATURE



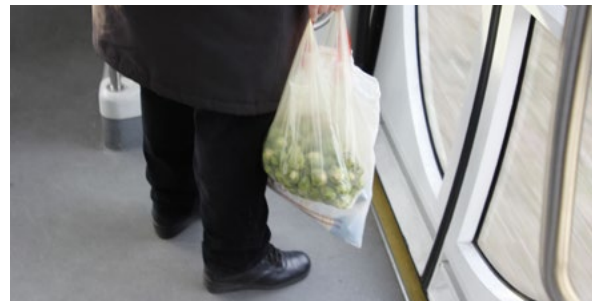
Accidental Luxuriance of the Translucent Watery Rebus

Slučajna raskoš prozirnog vodenog rebusa

▪ DIRECTED BY **DALIBOR BARIĆ**

Martin tried to fight the system, and now he's on the run. Sara is a conceptual artist. Together they join a revolutionary commune in the countryside, with the police on their trail. Inspector Ambroz knows the right questions are more important than the answers. Because maybe none of this is true.

HR | 2020 | 80' | PRODUCED BY Kaos | omegathekidphoenix@gmail.com, ivan@kaos.hr
hr | Annecy IAFF 2020; Animafest Zagreb 2020; Animateka IAFF; Trieste FF 2021



Slice
Kriška

▪ DIRECTED BY **SINIŠA LABROVIĆ**

Slice is a 24-hour long film that shows 24 city stories in 24 shots. Each story is precisely one hour long, taken in a single continuous shot.

HR | 2021 | 1440' | PRODUCED BY Zebra | david@zebra.com.hr
FINISHED – NOT YET RELEASED



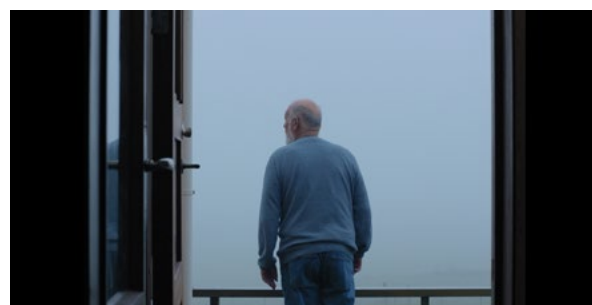
The Tie

• DIRECTED BY ŽELJKA SUKOVÁ

Reality is pure illusion. We fear doubts and deceptions that it creates. Let the temptation of reality not lead us astray. A film about a world where the exterior and interior act as people, while people act as the exterior and interior.

HR | 2021/q2 | 66' | PRODUCED BY Ukus | ukus@ukus.tv
IN POST-PRODUCTION

SHORT FICTION FILM



All Dogs Die

Allir hundar deyja · Svi psi odlaze

• DIRECTED BY **NINNA PÁLMAÐÓTTIR**

On a foggy weekend, an aged farmer and his dog duel mortality.

IS, HR | 2020 | 16'55" | drama | PRODUCED BY Streetlight Raven (is)
CO-PRODUCED BY Castor Multimedia (HR) | info@castormultimedia.hr,
matej@castormultimedia.hr | Reykjavík IFF 2020; Zagreb FF 2020

Filming in Croatia 2021

Croatia offers a 25% cash rebate and an additional 5% for productions filming in regions with below average development.

Since the introduction of the Production Incentive Programme in 2012, numerous projects have chosen Croatia as a location for their production. *Star Wars*, the greatest modern film mythology, set its casino city of Canto Bight in the old city of Dubrovnik. Natural beauties of the island of Vis served as a location for the film *Mamma Mia! Here We Go Again*. Globally popular *Game of Thrones* series set its city King's Landing in Dubrovnik, the city of Meereen in the fortress of Klis, and the city of Braavos in Šibenik and Kaštilac. Numerous locations throughout Croatia hosted the BBC One's *McMafia*, awarded best drama series at the International Emmy Awards. HBO's *Succession* season 2 finale took the luxurious cruise down the Dalmatian coast, before scoring 7 Emmy awards,

including the one for Outstanding Drama Series. All these projects and many more choose Croatia not only for the stunning locations and the rebate scheme, but also for its exceptional local crews and production companies that have proven themselves again in the challenging year of 2020, successfully filming such projects as *The Wheel of Time*, *Carnival Row*, *Oslo* and *The Unbearable Weight of Massive Talent* on locations in Croatia.

For more information about the Croatian Production Incentive Programme, visit filmingincroatia.hr or contact filmingincroatia@hvc.hr.



Tribes of Europa
Netflix (2021)

Photo credit:
Netflix

Succession
HBO (Season 2, 2019)



Photo credit:
HBO



McMafia
Cuba Pictures/BBC/MP
Film Production (2019)

Photo credit:
Nikola Predović/Cuba
Pictures/BBC/ MP Film
Production



Game of Thrones
HBO (2012-2019)

Photo credit:
HBO/Helen Sloan

Sanja Milardović

I'M NOT TELLING YOU ANYTHING, JUST SAYIN'

In her second directorial achievement, actress/director Sanja Milardović tackles the changing relationship between a mother and her grown-up daughter.

How would you describe your protagonists?

The character of mother, Tanja, is like a fragmented jigsaw puzzle, somebody who is losing the pieces of their own picture, a picture of a strong, singular personality. I'd compare her to a once powerful, but now abandoned, derelict factory. The city the protagonists pass through is a carbon copy of Tanja – once a powerful port town and an industrial center, but in place of those spaces there is now a gaping void. When a factory loses its workers, with them it loses its function. All that remains is an idea of what it might be, only its possibilities. A similar thing happens when someone loses their sanity, leaving behind just a shell of what was and of what might have been.

I would describe Zrinka as typical of our generation, lost between freelance jobs, with no real goal in life, a bit depressed and lethargic. She stands at a crossroads in her life with hundreds of possibilities ahead of her. But all these possibilities cause her anxiety instead of giving her a sense of freedom.

The act of observation, specifically the daughter's gaze, seems to play an active role in the film. Can you tell us more?

Before you act, you have to know what it's about, where the problem lies. Zrinka's gaze slowly uncovers Tanja's problem. A whole section of the film deals with her trying to figure out what might be wrong with her mother. At times, for example at the factory or the fast food, her gaze is focused on what Tanja is talking about, which is her way of putting herself in her mother's shoes, of trying to get to the heart of the problem. As it becomes obvious that her mother will not talk about it, it's Zrinka's gaze that starts posing the questions.

Does your acting experience inform your approach to directing? If yes, how, and can it sometimes be an obstacle?

I think my acting experience has been very formative in my directing. I always start with the characters and the story, and my approach to directing is histrionic. Even when I write, I always play out every character, so as to be able to explain them to others, or just to try out if something is working or not. I'm sure I give more attention to that aspect of filming than to the visuals or atmosphere. That's why I'm planning on focusing on the directing style and on cinematography in my future projects. As an actor, I have worked with many directors, some of whom did a lot of preparation before a project, who were good at communicating their agenda, but also with those whose sets would collapse into chaos, so I learned a lot watching others work.

I firmly believe that a person who's had experience working in various sectors of film industry is able to better comprehend the film medium in its entirety, its requirements and possibilities, as well as the potential issues in other departments. That experience can only enrich you.



Sultriness

Sparina

• DIRECTED BY **PETAR VUKIČEVIĆ**

Summer. Roza is looking for a new roommate. Karmen is looking for refuge.

—
HR | 2020 | 18' | DRAMA | PRODUCED BY Academy of Dramatic Art (Zagreb)
CO-PRODUCED BY Kino klub Split | petar.vukicevic27@gmail.com, dekanat@adu.hr | Zagreb FF 2020 – Checkers



The Tenant

Stanar

• DIRECTED BY **BORNA ZIDARIĆ**

Roko hasn't paid rent in months and now he has less than 24 hours to settle his debt. He will attempt to reach the most painless possible solution through a calm and rational talk with those closest to him.

—
HR | 2020 | 19'26" | drama | PRODUCED BY Academy of Dramatic Art (Zagreb) | borna.zidarici@gmail.com, dekanat@adu.hr | Zagreb FF 2020



White Christmas

Bijeli Božić

• DIRECTED BY **JOSIP LUKIĆ**

A city park – an ideal place to relax.

—
HR | 2020 | 26'47" | documentary fiction | PRODUCED BY Academy of Dramatic Art (Zagreb) | josip_lukic@yahoo.com, dekanat@adu.hr
Beldocs 2020 – Meteors; DocLisboa 2020



Balm on the Wounds

Melem na rane

• DIRECTED BY **ANTON MEZULIĆ**

Dino and Zorana are married. Although made fragile by traumatic experiences, together they make a balanced union that keeps learning how to heal wounds with trust and warmth. *Balm on the Wounds* shows how this extraordinary couple finds the strength to let go of their childhood burden.

—
HR | 2020 | 37' | PRODUCED BY Academy of Dramatic Art (Zagreb)
suzyerba@gmail.com, dekanat@adu.hr | ZagrebDox 2020 – ADU Dox



Bosnian Broadway

Bosanski Brodvej

• DIRECTED BY **JASMINA BEŠIREVIĆ**

The American Embassy in Bosnia and Herzegovina is organizing a cultural exchange project which will bring together 15 younger generation actors from three different cities – Sarajevo, Tuzla, and Banja Luka. Together with three American dance theater artists, they will produce a musical comedy. The film follows the making of the play, from the first auditions to the big premiere night in Sarajevo and a cross country tour.

—
HR | 2021/q1 | 30' | PRODUCED BY Restart Laboratory | vanja@restarted.hr
IN POST-PRODUCTION



Camino

Put su ljudi

• DIRECTED BY **TOMISLAV KRNIĆ**

Nine perfect strangers of different nationalities, ages, religions, interests, and desires come together on the pilgrimage on the way of St. James in Spain. They begin their journeys in different countries and cross distances of almost 800 km over three snow-covered mountains to arrive to Santiago de Compostela in the spring.

—
HR | 2021/q3 | 40' | PRODUCED BY Wolfgang i Dolly | hello@wolfgangdolly.com
IN POST-PRODUCTION



Catstream

• DIRECTED BY **SUNČICA ANA VELDIĆ**

Cat rescue volunteer Mirna Kirin goes to the island of Mljet in an effort to neuter local cats. In only seven days, she catches dozens of cats. Her Don Quixotesque struggle, both with the cats and the islanders, intensifies as they often refuse to collaborate, and her attempts to explain the reasons for her actions cause her to lose her patience.

—
HR | 2020 | 19' | PRODUCED BY Dinaridi film | tena@dinaridi.com | Tabor FF 2020 – Special Mention



Disection 02

Disekcija 02

• DIRECTED BY **BOJAN GAGIĆ**

A series of video portraits showing the relationship between the sound of a child's heartbeats and the city of Zagreb as a map of "happy places."

—
HR | 2021/q1 | 20' | PRODUCED BY Zebra Creative Network | info@zebra.com.hr, david@zebra.com.hr | IN POST-PRODUCTION



Osijek – Copenhagen, City Searching for a Killer · Osijek – Kopenhagen, grad traži ubojicu

• DIRECTED BY **IVAN FAKTOR**

In the spring of 1992, multimedia artist Ivan Faktor travels from war-struck Osijek to Copenhagen. To inform Danes of the ongoing war, his team appears on Stop tv, the most important independent tv station in Denmark. Faktor films the entire trip, his travel companions, the tv appearance, conversations on art and war, friends they visit, meeting his wife and son, and their return.

HR | 2021 | 20' | PRODUCED BY Mitropa | INT'L SALES Bonobostudio
sanjasamanovic@gmail.com, vanja@bonobostudio.hr
FINISHED – NOT YET RELEASED



Peaceful Glide Tihi let

• DIRECTED BY **SANDI NOVAK**

White-headed griffon vultures are the only surviving species of griffons in Croatia, inhabiting the Kvarner islands of the North Adriatic. Griffons that survive their first flight emigrate that same year. After four years they return, a feat that only one in every ten griffons accomplishes. Their only natural enemy is man, who is also their only chance at survival.

HR | 2021 | 50' | PRODUCED BY Vizije S.F.T. | sandi44@email.t-com.hr
FINISHED – NOT YET RELEASED



Split Screens

• DIRECTED BY **BRUNO PAVIĆ**

An essay documentary about the Mediterranean city of Split. The film focuses on two symbols of the city – its patron saint, Saint Domnius, and his executioner and the founder of the city, Roman emperor Diocletian. The film juxtaposes the festivities celebrating these two figures, thus exploring the uniquely dual identity of the city where the victim and his persecutor are honoured equally among the people.

HR | 2020 | 34'52" | PRODUCED BY Dramski studio Ilirik | brpavic@gmail.com
Split FF – International Festival of New Film 2020; Tuzla FF 2020



Osjekana

• DIRECTED BY **IVICA ŠUTO**

Osijek has long been the cultural centre of eastern Croatia, even in war time. But the city seems to have lost its culture along the way. What happened to that pre-war vibe and the people who used to be the pillars of Osijek's cultural scene? The film explores this loss of identity as seen by the man who was always part of it, and is still trying to be.

HR | 2021 | 20' | PRODUCED BY U svom filmu | barbara@usvomfilmu.hr
FINISHED – NOT YET RELEASED



Person Osoba

• DIRECTED BY **SUNČICA ANA VELDIĆ**

During a solitary evening, the director amuses herself by filming a panoramic view. The viewfinder in her camera catches an interesting sight.

HR | 2020 | 4'57" | PRODUCED BY Anahonda film | fenja.illectric@gmail.com
ZagrebDox 2020; Eastern Neighbours FF 2020



The Anonymous Shoal Anonimno jato

• DIRECTED BY **BRANKO IŠTVANČIĆ**

A shoal of fish moves based on three principles: the fish swim next to each other, closing ranks, careful not to collide. But if there is a disturbance in the shoal, the rules break down and the shoal disperses. During an August day in Dubrovnik, we observe the people walking its streets, amidst the harmony and the contradictions of the city, as they become an aquarium of sorts recorded by the camera's eye.

HR | 2020 | 19' | PRODUCED BY Metafizika | branko.istvancic@gmail.com,
hrvojejuvancic@gmail.com | ZagrebDox 2020; Pula FF 2020; Mostar FF 2020



Oxygen Nitrogen Kisik dušik

• DIRECTED BY **DAMIR ČUČIĆ**

There are films that could have been made, but never were. There are scripts, elaborations, and filmed materials, but some films have simply never been screened. *Oxygen Nitrogen* is a composition made up of 11 unfinished films. It is an experiment with the remains of filmed material and the remains of life, in which the lead character takes over the identity of others.

HR | 2021 | 45' | PRODUCED BY Gate film | kradljivac.konja@gmail.com,
bpoljak@email.htnet.hr | FINISHED – NOT YET RELEASED



Serenade to the Wind Serenada vjetru

• DIRECTED BY **SANELA BAJRIĆ**

In 1937, the opera La Serenata al Vento, composed by Aldo Finzi, won the contest held by La Scala in Milan. But Finzi was a Jew, and racial laws were to be enacted in a few months, so the contest was nullified. Aldo Finzi passed away without seeing his opera on stage. Seventy-five years after the contest, it is finally brought to life.

HR, IT | 2020 | 59' | PRODUCED BY Imago 21 | info@imago21.org | Philadelphia
Independent FF 2020; Pula FF 2020



Zoza

• DIRECTED BY **DINO TOPOLNIAK**

Zoran Zorčec Zoza graduated in agronomy at the age of fifty, ten days after surviving a stroke. He sells eggs and apples on the market and receives social assistance. He recites the poem 'Letter to Mother' by Sergei Yesenin without pausing.

HR | 2021 | 44' | PRODUCED BY Focus Media | irena@focusmedia.hr
FINISHED – NOT YET RELEASED

HANDLING PANDE MICS SINCE THE MIDDLE AGES

In 1377, Dubrovnik set up a mandatory quarantine system as a protection from bubonic plague, becoming the first city in the world to pass such legislation. Now, it is widely considered the quarantine was originally a Dubrovnik invention. Implemented and improved measures helped protect the city through the coming centuries. Today, Dubrovnik is one of the most popular filming locations, boasting spectacular vistas that have hosted productions such as *Star Wars: The Last Jedi* and *Game of Thrones*.

INCENTIVE PROGRAMME SINCE 2012

Filming in Croatia offers 25% cash rebate, with the additional 5% for productions filming in the regions with below average development.

Production in Croatia is alive and active!

We are implementing all the prescribed and necessary measures to maximize protection against the spread of COVID-19.



Croatian
Audiovisual
Centre
Hrvatski audiovizualni centar



**Filming in
Croatia**

Photo: Dubrovnik, Croatia
www.filmingincroatia.hr
filmingincroatia@havo.hr

— SHORT ANIM- ATED FILM



The Adventures of Gloria Scott – Murder in the Cathedral · Pustolovine Glorije Scott – Umorstvo u katedrali

▪ DIRECTED BY **MATIJA PISAČIĆ, TVRTKO RAŠPOLIĆ**

The early 20th century London. Famous detective Gloria Scott and her faithful companion Mary Lambert are spending a quiet evening in their office. Then, an unknown murderer kills professor Jansen at their doorstep. A new adventure awaits them.

HR, RS | 2020 | 5'39" | PRODUCED BY Kinematograf (HR) | CO-PRODUCED BY Papa
Films (RS) | info@kinematograf.hr, djjana.mladenovic@pu.t-com.hr
Animafest Zagreb 2020; Annecy IAFF 2020; Bucheon IAFF 2020; AnimaFilm
2020; Tofuzi IAFF 2020 – Best Script; Animateka 2020; Bogotá SFF 2020

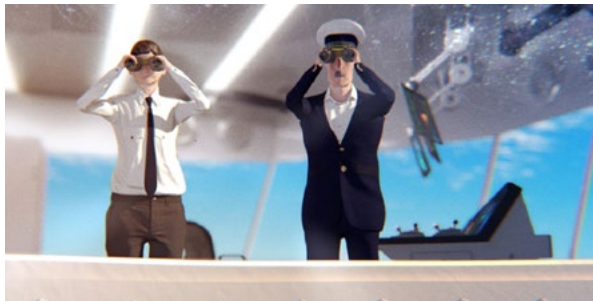


All Those Sensations in my Belly · Sve te senzacije u mom trbuhu

▪ DIRECTED BY **MARKO DJEŠKA**

While transitioning from male gender to female, Matia struggles with finding a sincere intimate relationship with a heterosexual male.

HR, PT | 2020 | 13'19" | PRODUCED BY Jadranska animacija / Adriatic Animation
(HR) | CO-PRODUCED BY BAP animation studio (PT) | INT'L SALES Bonobostudio
drasko@adriaticanimation.hr, vanja@bonobostudio.hr | Anibar IAF 2020 – Bal-
kan – Best Film; Animafest Zagreb 2020 – Special Mention; Animateka 2020



Arka

▪ DIRECTED BY **NATKO STIPANIČEV**

A grandiose transoceanic cruise ship sailing the seas.

HR | 2020 | 14'40" | PRODUCED BY Kreativni sindikat | INT'L SALES
Bonobostudio | vanja@bonobostudio.hr, kreativni.sindikato@gmail.com
Anifilm 2020; Animafest Zagreb 2020 – Best Croatian Film; Annecy 2020;
Trieste FF 2021



Bora
Bura

▪ DIRECTED BY **NEVEN PETRIČIĆ**

Thick clouds whirl across the sky and cover the moon. Bora blows violently against stone walls.

HR | 2021/q2 | 4' | PRODUCED BY 3D2D Animatori | 3d2d@3d2d.hr
IN POST-PRODUCTION



Cleithro

▪ DIRECTED BY **MORANA BUNIĆ**

A man tries to go on vacation, but gets stuck in his bathroom instead.

HR | 2020 | 5'42" | PRODUCED BY Academy of Fine Arts in Zagreb
morana.bunic@gmail.com | Animafest Zagreb 2020; Broadway IFF 2020;
Cartoon Club 2020



Cockpera

▪ DIRECTED BY **KATA GUGIĆ**

Just a regular cock fight.

HR | 2020 | 4'34" | PRODUCED BY Academy of Fine Arts in Zagreb
CO-PRODUCED BY Zagreb film | INT'L SALES Bonobostudio
vanja@bonobostudio.hr, gugickata@gmail.com | Hiroshima IAF 2020;
Animafest Zagreb 2020; Clermont-Ferrand ISFF 2021



Deer

Jelenko

▪ DIRECTED BY **BRUNO RAZUM**

A surreal journey from the origin and back in order to change the course of events.

HR | 2021/q1 | 10'27" | PRODUCED BY Zagreb film | sanja.borcic@zagrebfilm.hr
IN POST-PRODUCTION



Dislocation

Dislokacije

▪ DIRECTED BY **VELJKO POPOVIĆ, MILIVOJ POPOVIĆ**

The VR experience *Dislocation* takes a look at an absurd moment of disbelief and fear. It examines the internal processes that develop and offers a visual depiction of a person forced into extreme circumstances – a moment of dislocation. As we follow the protagonist through various locations, a beach in Greece, the desert of Texas and a Balkan forest, we journey into his mind, where the memories of his lost home are slowly fading.

HR, FR | 2020 | 7'45" | PRODUCED BY Prime Render (HR) | CO-PRODUCED BY
Bagan Films (FR) | INT'L SALES Bonobostudio | veljko@primerst.com,
vanja@bonobostudio.hr | Ottawa IAF – Best Virtual Reality

 DEBUT FILM
 FILM FOCUSED ON WOMEN OR DIRECTED BY A WOMAN
 LGBTIQ CHARACTERS OR MOTIFS
 FILM FOR CHILDREN UP TO 12 YEARS OLD

 DEBUT FILM
 FILM FOCUSED ON WOMEN OR DIRECTED BY A WOMAN
 LGBTIQ CHARACTERS OR MOTIFS
 FILM FOR CHILDREN UP TO 12 YEARS OLD

 DEBUT FILM
 FILM FOCUSED ON WOMEN OR DIRECTED BY A WOMAN
 LGBTIQ CHARACTERS OR MOTIFS
 FILM FOR CHILDREN UP TO 12 YEARS OLD

 DEBUT FILM
 FILM FOCUSED ON WOMEN OR DIRECTED BY A WOMAN
 LGBTIQ CHARACTERS OR MOTIFS
 FILM FOR CHILDREN UP TO 12 YEARS OLD

Kata Gugić

COCKPERA

This animated satire on human nature blends opera with Aesop's fable to give a new twist to the story of two roosters, using wordplay to visualize and examine the many funny connections between humans and their feathery friends.

Aesop's fable 'The Fighting Cocks and the Eagle' is commonly read as a lesson on pride. Would you say that your film shares this moral?

For sure. The film is about a dramatic pride-measuring contest. Although I didn't have the intention of making a film specifically about this topic, when I came across the story, I thought it had great potential for a short that I could take in whichever direction I wanted. Nonetheless, I do think there's a great moral to the story, and even though it takes different turns here and there, the story had a crucial part in creating the characters and the dynamics between them.

Sexuality acts as a prominent narrative and visual motif in the film. What does it represent for you in this context?

The version of the fable I initially read briefly mentions the chicks as spectators, so that's where my concept of a seductive performance originated from. I decided to put the film in an operatic setting so this also played its part, since in opera a love plot or subplot often serves as a driving force behind the whole story, commonly involving some sort of a love triangle. I wanted to incorporate this element, but instead of the kind of self-sacrificing love that opera often portrays I stuck with the raw, self-centered emotions the original story talks about. The visuals simply followed from that.

Can you tell us more about your choice of animation technique and style?

I had no doubts about the technique because I felt I could express myself most authentically through hand drawn animation. Stylistically I wanted to focus on the line and the details in the drawings and give them freer, less controlled movements. I also preferred a messier, less polished look of animation, as it gave the design a more organic appearance and accentuated the grotesque bits.

D ♀ 🧑🏿 🧑🏻 🧑🏼 🧑🏽 🧑🏾 🧑🏿 \$ UPCOMING



Dry Season Fruits
Plodovi suše

• DIRECTED BY **DINKO KUMANOVIĆ**

A satirical view on human weaknesses and deviations, glimpsed through the prism of a couple's marital crisis. The film also serves as a commentary on current issues concerning endangered fauna, climate change, and racism.

—
HR | 2021 | 7'35" | PRODUCED BY Zagreb film | sanja.borcic@zagrebfilm.hr
FINISHED — NOT YET RELEASED

D ♀ 🧑🏿 🧑🏻 🧑🏼 🧑🏽 🧑🏾 🧑🏿 \$



Events Meant to Be Forgotten
Događaji za zaboraviti

• DIRECTED BY **MARKO TADIĆ**

Filmed on 16mm, this film uses archival materials and a poem by Hans Magnus Enzensberger to speak of forgotten people, their lives and their deeds. Two archival photographs were found on a flea market in the City of Zagreb. One showing a famous architect and the other a famous composer. The film ponders on this occurrence, as well as on the vanishing and forgetfulness of humans.

—
HR | 2020 | 6' | PRODUCED BY KREATIVNI SINDIKAT | CO-PRODUCED BY Zagreb film | INT'L SALES Bonobostudio | vanja@bonobostudio.hr, kreativni.sindikato@gmail.com | 25 FPS 2020; Animafest Zagreb 2020; Animateka 2020 – Special mention of the members of the main jury

D ♀ 🧑🏿 🧑🏻 🧑🏼 🧑🏽 🧑🏾 🧑🏿 \$ UPCOMING



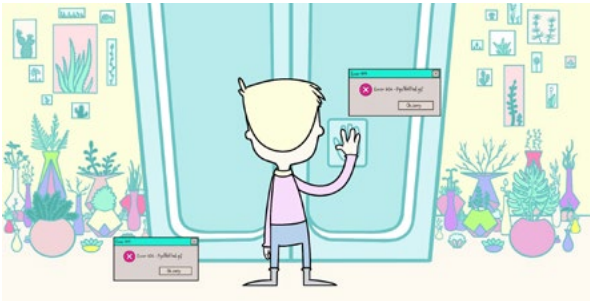
Family Lunch
Obiteljski ručak

• DIRECTED BY **DARIO JURIČIĆ**

A father is preparing a lavish anniversary meal for his entire family.

—
HR | 2021/q2 | 6' | PRODUCED BY Kinoklub Zagreb | vedran.suvar@gmail.com, international@kkz.hr, kkz@kkz.hr | IN POST-PRODUCTION

D ♀ 🧑🏿 🧑🏻 🧑🏼 🧑🏽 🧑🏾 🧑🏿 \$



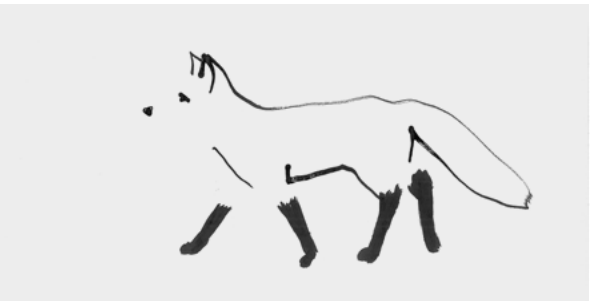
The Final Nail in the Coffin
Kap koja je prelila čašu

• DIRECTED BY **STELLA HARTMAN**

One's morning idyll can easily be disturbed. Crowded city streets, advertisements, unreliable appliances and drones will certainly do the trick. What was the final nail in the coffin for one ordinary man who just wanted to enjoy his morning?

—
HR | 2020 | 3'3" | PRODUCED BY Academy of Fine Arts in Zagreb
naya.otium@gmail.com | Animafest Zagreb 2020

D ♀ 🧑🏿 🧑🏻 🧑🏼 🧑🏽 🧑🏾 🧑🏿 \$ UPCOMING



Fox & Stork
Lisica i roda

• DIRECTED BY **MAJA ZDELAR**

Don't be angry, my friend! I honour you as much as you have honoured me.

—
HR | 2021/q2 | 4' | PRODUCED BY 3D2D Animatori | 3d2d@3d2d.hr
IN POST-PRODUCTION

D ♀ 🧑🏿 🧑🏻 🧑🏼 🧑🏽 🧑🏾 🧑🏿 \$ UPCOMING



Growing Up Dream
San o odrastanju

• DIRECTED BY **MIRELA IVANKOVIĆ BIELEN**

In order to get somewhere, one must choose a certain path. That path is not always linear.

—
HR | 2021 | 6'24" | PRODUCED BY Luma film | mashaudovic@gmail.com
FINISHED — NOT YET RELEASED

D ♀ 🧑🏿 🧑🏻 🧑🏼 🧑🏽 🧑🏾 🧑🏿 \$



Hedgehog Spikiney
Jež Bodljikavko

• DIRECTED BY **TIHONI BRČIĆ**

Spikiney is a hardworking and selfless hedgehog who runs a soup kitchen for his community. One winter night the food vanishes, endangering their existence. Spikiney's friends – an old monkey with a cane, an orphan squirrel, a strayed bird and a beaver with a rubber flipper for a tail – all bravely join him in the quest to find the stolen food.

—
HR | 2020 | 6'47" | PRODUCED BY Zagreb film | zagrebfilm@zagrebfilm.hr, sanja.borcic@zagrebfilm.hr | Betina FF 2020; Motovun FF 2020; Hiroshima IAF 2020; Warsaw FF 2020; Cinekid 2020; Supertoona 2020

D ♀ 🧑🏿 🧑🏻 🧑🏼 🧑🏽 🧑🏾 🧑🏿 \$ UPCOMING



Height
Visina

• DIRECTED BY **SANJA ŠANTAK**

The film deals with loss and our coping mechanisms. It asks whether we really want to be free of frustrations, when they become our primary driving force. We seem to be willing to trade our freedom for this obsession, while everything else passes us by. Is it a question of human character, or does nature simply find its way?

—
HR | 2021/q1 | 10' | PRODUCED BY Filozirka | dpbonnot@yahoo.com
IN POST-PRODUCTION

D ♀ 🧑🏿 🧑🏻 🧑🏼 🧑🏽 🧑🏾 🧑🏿 \$ UPCOMING



How Much for the Exam?
Pošto ispit?

• DIRECTED BY **IVICA VALENTIĆ**

Copyman, an evil computer genius and member of the new technological aristocracy, plans on organizing university exam fraud. The night before the exam, Librophileas, the ancient mystic being, visits the professor in his sleep.

—
HR | 2021/q2 | 30' | PRODUCED BY Ezop | knjigoljub_ezop@yahoo.com
IN POST-PRODUCTION

D DEBUT FILM ♀ FILM FOCUSED ON WOMEN OR DIRECTED BY A WOMAN 🧑🏿 LGBTQ CHARACTERS OR MOTIFS 🧑🏻 FILM FOR CHILDREN UP TO 12 YEARS OLD



Nina Kurtela

DEAR AKI

In this essay film, visual artist Nina Kurtela engages further with the themes pervading her work.

How would you describe the topic you explore in the film?

By looking into artistic and theoretical aspects of the concept of place (or space) and its political, social, economic and cultural implications, Dear Aki explores the notions of fluidity, difference, and transformation in relation to topics of naming, identity, nationality, belonging, home, territory, and landscape.

You use director Aki Kaurismäki as your silent addressee in the film. Can you tell us more about this choice?

In the last decade I have been often mistaken for a Finnish person due to my name, although it has absolutely nothing to do with Finland. I started wondering if it would be possible to find performative mechanisms that would enable me as a young Croatian artist to become Finnish. How would this performance of my new national identity construct a new kind of artistic practice? What would happen if

I randomly put myself in the process of understanding, learning the Finnish culture and social system, in order to assimilate myself and experience the socio-economic benefits of this welfare state?

The specificity of my name (which originates from Dubrovnik area in south Croatia) led me to the Finnish director Aki Kaurismäki. During my research in Finland I stumbled upon the blue neon sign Dubrovnik, displayed in his famous Corona bar in Helsinki. I remembered that I have already seen it before in his 1996 film Drifting Clouds. I was curious to know why he used it in his movie. Was it a symbol of desire, utopian place or a symbol of destruction after the Yugoslav wars. I sent him a letter. He didn't reply. I sent him another one. With time, I started liking the fact that he never answers. It motivated me to continue this imaginary conversation. Later on, while working on a script based on my original letters, it was important for me to keep this space of potentiality open. Instead of imposing fixed answers, questions are left unanswered in order to offer the audience a space to imagine their own fictions.

The film grew out of your artistic project *Khora*. What was your motivation behind adapting this subject for the screen?

After discovering the neon sign in Aki's bar, I made a blue neon sign Helsinki and incorporated it in the southern topography. I placed it on the facade of Gallery Flora in Dubrovnik and titled this site-specific intervention Khora. I was curious to further deconstruct the pre-defined assumptions about the concepts of space and place and continue looking into the interspaces between the polarities of the north and south, global and local, experiential and material, objective and subjective, real and fictional. The merging together of those polarities through the medium of film opened up different perspectives while examining the possibilities of creating this "other space" or "space in between" – a new, heterotopian, imaginary space of belonging that I was looking for.

Croatian film festivals

A COMPREHENSIVE LIST IS AVAILABLE
ON THE WEBSITE: www.havc.hr

Film festivals are logical partners in promotion and distribution of European and independent cinema. They are a perfect platform for boosting smaller titles, and a useful tool for reaching the audiences, especially in the regions that have lost their local cinemas. Here is the list of some of the most established international film festivals in Croatia.

TBA 17th ZagrebDox – International Documentary Film Festival

TBA, Zagreb
www.zagrebdox.net | info@zagrebdox.net
FEATURES AND SHORTS (DOCUMENTARY)

MAY 14th Subversive Film Festival

16 – 26 May, Zagreb
www.subversivefilmfestival.com
info@subversivefilmfestival.com
FEATURES AND SHORTS (FICTION, DOCUMENTARY)

JUNE 31st World Festival of Animated Film – Animafest Zagreb

7 – 12 June, Zagreb
www.animafest.hr | info@animafest.hr
FEATURES AND SHORTS (ANIMATION)

14th Mediterranean Film Festival Split

17 – 26 June, Split
www.fmfs.hr | info@fmfs.hr
FEATURES AND SHORTS (ALL GENRES)

14th Festival of Tolerance – Jewish Film Festival, Zagreb

late June/early July, Zagreb
www.festivaloftolerance.com | info@jff-zagreb.hr
FEATURES (FICTION, DOCUMENTARY)

JULY 19th Tabor Film Festival – International Short Film Festival

8 – 11 July, Desinić
www.taborfilmfestival.com
tabor.film.festival@gmail.com
SHORTS (ALL GENRES)

68th Pula Film Festival

17 – 25 July, Pula
www.pulafilmfestival.hr | info@pulafilmfestival.hr
FEATURES, SHORTS

24th Motovun Film Festival

27 – 31 July, Motovun
www.motovunfilmfestival.com
office@motovunfilmfestival.com
FEATURES AND SHORTS (FICTION, DOCUMENTARY,
ANIMATION)

11th Fantastic Zagreb Film Festival

July, Zagreb
www.fantastic-zagreb.com
info@fantastic-zagreb.com
FEATURES AND SHORTS

AUGUST 19th Liburnia Film Festival

23 – 27 August, Opatija
www.liburniafilmfestival.com/en
info@liburniafilmfestival.com
FEATURE AND SHORT DOCUMENTARIES

15th Vukovar Film Festival – Danube Region Film Fest

25 – 29 August, Vukovar
www.vukovarfilmfestival.com
maya.palecek@discoveryfilm.hr
FEATURES AND SHORTS (FICTION, DOCUMENTARY,
ANIMATION)

SEPTEMBER 26th Split Film Festival – International Festival of New Film

3 – 10 September, Split
www.splitfilmfestival.hr | info@splitfilmfestival.hr
FEATURES AND SHORTS (FICTION, DOCUMENTARY,
ANIMATION, NEW MEDIA)

14th Four River Film Festival

7 – 11 September, Karlovac
www.frff.com.hr
fourriverfilmfestival@gmail.com
FEATURES AND SHORTS (ALL GENRES)

17th 25 FPS Festival

23 – 26 September, Zagreb
www.25fps.hr | info@25fps.hr
SHORTS (EXPERIMENTAL FILMS, ARTISTS' FILMS AND
VIDEOS), EXPANDED CINEMA PERFORMANCES

OCTOBER 10th KIKI – International Film Festival for Kids

4 – 8 October, online
www.kiki.taborfilmfestival.com
nenad.tff@gmail.com
SHORTS (ALL GENRES)

NOVEMBER 19th Zagreb Film Festival

14 – 21 November, Zagreb
www.zagrebfilmfestival.com
info@zagrebfilmfestival.com
FEATURES, SHORT FICTION

DECEMBER 19th Human Rights Film Festival

December, Zagreb/Rijeka
www.humanrightsfestival.org
info@humanrightsfestival.org
FEATURES AND SHORTS (FICTION, DOCUMENTARY)

impressum

EDITOR
Valentina Lisak

ASSOCIATES
Karla Bačić-Jelinčić,
Irena Jelić,
Jadranka Hrga,
Olja Jakišić

PROOFREADING
David Edel

DESIGN
Šesnić&Turković
Barbara Bjeliš
Iva Sindik

PHOTOGRAPHER
Nikola Zelmanović

PUBLISHER
Croatian Audiovisual
Centre

DEPARTMENT
OF PROMOTION
Nova Ves 18
10000 Zagreb, HR
T. +385 1 6041 080
F. +385 1 4667 819

promotion@havc.hr
info@havc.hr
www.havc.hr

ISSN 2670-8248

