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 (50) woman and mother of a teenage girl. I decided to work on this as a film about a small thread manufacturing facility. Mijana lives a life burdened by the wrong choices and decisions she made in her youth that make it hard for her to find happiness. 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 between past and present. In A Blue Flower, this tension is a sort of permanent crisis of communication between three generations of women. What drew you to this topic?

I have always been interested in relationships and all of my films are marked by my interest in family. A Blue Flower is another orally transmitted tale which is intrinsic in human beings, one which, to a large degree, shapes us as people. I often say that the main protagonist, Mirjana, is beaten but not defeated by life, and it is up to her not to repeat the same pattern. If it were not for the irrational side, there would be no art.

In your films you often address the tension between three generations of women. What is your inspiration and what is the significance of this film to you?

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**FEATURE FILM**

**A Blue Flower**
*Directed by Zrinko Ogresta*

In post-production

On the eve of Maja’s 20th wedding anniversary, when she is receiving a gift at a celebrated celebration, her interactions with her loved ones bring her back to her life the one behind her, the one she is living and the one she’s yet to come. A Blue Flower is a film about a woman, another, and a daughter, a film that explores emotional complexity and urges us to take a long, hard look at ourselves.

**The Dawn**
*Directed by Dalibor Matanić*

In 2020 – Grand Golden Arena for Best Film, Tallinn Black Nights 2020

On a remote Croatian island, restless teenager Matija is torn between two loves, one that led an isolated life under the oppressive hand of her retired father. But love changes when a charismatic friend headstrong, speaking in I to Jaka the feeling of an undeniable connection.

**Murina**
*Directed by Antoaneta Alamat Kusijanović*

2020 | 110’ | drama

Antoaneta Alamat Kusijanović continues to develop the themes from her award-winning short film, The Blue Flower. Production Designer Antoaneta and Rodrigo Teixeira in 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?

I wanted to explore the tensions of a family torn apart by a woman, a mother, and a daughter, a film that is a coming-of-age story that takes us deep into the turbulent landscape of female adolescence, family, and Mediterranean nature.

The connection between the Mediterranean landscape and unbridled instincts, conflicting emotions and adolescent rebellion is a motif also present in your previous film, Why did you decide to work on this specific theme?

I wanted to explore the tensions of a family torn apart by a woman, a mother, and a daughter, a film that is a coming-of-age story that takes us deep into the turbulent landscape of female adolescence, family, and Mediterranean nature.

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

What did you enjoy most about working on this project?

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**Fishing and Fishermen’s Conversations**
*Directed by Bilal Trincic*

It is the 17th century, nobleman and poet Peter Hekterstoc briefly leaves the construction of his summer house and embarks on a boat trip with two local fishermen. As they visit the Pelješac’s islands, the aging poet reminisces about his youthful tragic love. But the memories of the recent conflict between the nobility and the commoners are still fresh in his youth.

**Kick and Scream**
*Directed by Nina Vugic*

The final half-hour of a marriage falling apart shown from the perspectives of the wife, husband, and their six-year-old daughter. She is an intimate look at the impossibility of play, how we learn about our own truths, challenging our initial character judgment.

**Po Tamburi**
*Directed by Damir Tomic*

Members of the tambura band Aveti Ravnice get falsely accused of stealing the Gallipoli’s keys, the main prize of an annual musical competition. They have to flee for their lives, as a wild mob of other bands, police, butchers, and a helicopter chase after them.

**The Staffroom**
*Directed by Sona Tomic*

Following the emotional experiences of Aranđela, the film explores the reality that has spread throughout the social hierarchy and is rooted in the society’s defeatist attitude. A Brygja, the woman behind the camera, has the power to change the world.

**Tereza37**
*Directed by Danilo Baričević*

Thirty-seven-year-old Tereza has been married to Marko for 10 years. After her fourth miscarriage, Tereza starts questioning everything – her marriage, her relationship with her family and the people around her. She decides to turn over a new leaf, without burdening herself with the consequences of her actions.

**UPCOMING**

**Plavi cvijet**
*Directed by Antoaneta Alamat Kusijanović*

2021 | 85’ | drama

Plavi cvijet is a coming-of-age story that takes us deep into the turbulent landscape of female adolescence, family, and Mediterranean nature.

What does Plavi cvijet (blue flower) from the film’s title mean to you?

It is a coming-of-age story that takes us deep into the turbulent landscape of female adolescence, family, and Mediterranean nature.
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 Aunt Marija, a new school counselor, is a world she has worked in for years. She sees the petty machinations, the sensations, the tension of the school space and the groups that lay claim to it. To her, the school is a battle zone, a struggle to make her own place in the peeling order.

How would you describe The Staffroom?
Formerly a private place for students to gather, the school counselor’s office becomes a symbolic space that represents for her all of the life she has worked in and that she has come to be part of. She wants to transform the school into a place where she can work. She wants to transform the school into a place where she can work.

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 freely interveneable relationships, which is varied from scene to scene, thus blurring the idea that the inner process occurs practically unobserved. In the film, the main protagonist is not faced with one big decision, but rather with the idea that there will be a stressful need for her to find the strength to keep going. Ultimately, she has to come to terms 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
— in the building — the teachers’ staffroom.
In the film, the school counselor’s office is the background to the central theme, which is the quest for one’s own role within the community. To demonstrate that, on a day-to-day basis, the outer concept of what we perceive as an “environment” is dispersed and actually consists of the people around us, and that we are often faced with situations where everyone is in other, often competing, roles and settings. Therefore, the teachers’ offices become a symbolic space that represents a community.

Elements of Croatian folklore, that is, visual motifs of Croatian naive artists and traditional Croatian folk music feature prominently in the film. The film has a richly layered folk heritag e, showcasing the richness of the Croatian cultural landscape.

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The Croatian National Revival
Hrvatsko narodnog preporoda

— DIRECTED BY BRANKO KREJA

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

— marla@city.com.hr | brozin@city.com.hr

Discovering Gea
Otkrivanje Gee

Marja finds her great-uncle Gea/Koenig has passed away. Gea used to be a professional photographer who lived in Weehawken, a historic building in New York as the biggest artist community in the world. We follow Marja as she acquires the stories of Weehawken and Gea’s untold stories. Influenced by Gea’s life story, Marja decides to take a different path in her life.

— info@vanja@restarted.hr

Dubica
Dubica

— DIRECTED BY BARNABAS ANDRÁS SÖRZSE

Nikola is living with his common-law wife Svetlana, who is of Serbian nationality. Just like other citizens of Croatia, Svetlana 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 ex-borders and the arrival of the migrants from Libya.

— 87676-976-676 | prod.novice@novice.com.hr

Factory to the Workers
Tvrđnica radnjice

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

— maz@city.com.hr | interfilm@interfilm.hr

Skriveni Vanka: Na tragu jedne opsješije
Hidden Vanka: On the Trail of an Obsession

A series of mysteries and mystical coincidences that can not be incidental. In the museum archives, an art historian discovers the letters of Malenoj Vanka, a long-forgotten Croation poet, and identifies strongly with her. With 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.

— info@factum.com.hr | co-produced by Factum

Museum of the Revolution
Muzej revolucije

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

— maria@city.com.hr | info@city.com.hr

Naked and Barefoot
Goli i bosni

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 “shocking” film of a fake erotic comedy. Documentation, with a hilarious and politically provocative storyline.

— maria@city.com.hr | info@city.com.hr

In a way, Storkman is a love tale, as well as a meditation on old age and man’s relationship to nature. Did you already have this concept in mind when you started to make the film?

— Tomislav Jelinčić

It was challenging to form a story about how love was going on in Mr. Slipkan’s yard, as well as how to mix something incredible, 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 electrical planning and imagination could have prepared me for the twists and turns in the plotline, turning Slipkan, at first a supporting character, into a full-blown national hero, or, in Hollywood terms, a superhero – Storkman.

— Tomislav Jelinčić

Can you tell us more about the filmmaking process and the challenges you faced?

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— Tomislav Jelinčić

What drew you to this story?

— Tomislav Jelinčić

On a warm summer day, a stork was spotted flying over Mr. Slipkan’s house. He showed up again after the yard had been empty for two years. Every year on the same spring day, his companion returned. When the Slipkans’ yard is a habitat for many birds, the story of a bird and Slipkan, his fellow human being, was going to be the subject of a film. The stork becomes the main character, and the yard of Mr. Slipkan is the destination of his travels.

— Tomislav Jelinčić

Did you have or follow any specific inspiration when making the film?

— Tomislav Jelinčić

Storkman
Starac i roda, priča o Maleni i Klepetanu

— DIRECTED BY TOMISLAV JELINČIĆ

Twenty-seven years ago, a widower Stjepan Vokić found a stork with a broken wing. He took it for the last 27 years. Every year, on the same day, the stork returns to his yard. Without Stjepan, Malena would simply go on enjoying every moment with Slipkan, Malena and Klepetan, delving endless lonely winters and happy but short summers, when Slipkan and Malena fall in love.

— info@city.com.hr | prod.novice@novice.com.hr

In his documentary feature debut in cinematic form, actor/director Tomislav Jelinčić takes us into a fascinating world where man and nature collaborate in the most unusual and heartwarming way.

— Tomislav Jelinčić
The Cars We Drove Into Capitalism - Audi kojima smo se odvesti u kapitalizam

- DIRECTED BY MIRKO ROSČIĆ

This film tells stories about the most popular Socialist car makes from the 80s, 90s, and 00s - the cars that stood as firms as the Berlin Wall only to collapse with it. It's about the cars that are still alive in the memory of Europeans - as a sweet childhood memory or as a laughing stock.

- @croatian_doc | @mrkosic91 | @mrkosic91 | @mrkosic91 | @mrkosic91 | @mrkosic91

Slice

- DIRECTED BY ANA LAŠČER

Slice is a 4-hour long film that shows 24 city stories in 24 shots. Each story is precisely one hour long, taken in a single continuous shot.

- @ שנים | @_slice | @_slice | @_slice

No Man Is an Island

- DIRECTED BY IDA STENDAL

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

- @nmanisland | @nmanisland | @nmanisland

Accidental Luxuriance of the Translucent Watery Rebus

- DIRECTED BY ANA ZILIC

Slučajna raskoš prozirnog vodenog rebusa

- @slucajna_raskos | @slucajna_raskos | @slucajna_raskos

Landscape Zero

- DIRECTED BY NUTLIJ KRAJOLIK

Nulti krajolik

- @landscapezero | @landscapezero | @landscapezero

The Pygmalion Effect

- DIRECTED BY JANA MARINEVIC KRAGIĆ

Pygmalionov efekt

- @the-pygmalion-effect | @the-pygmalion-effect | @the-pygmalion-effect

Push – Pull

- DIRECTED BY JURE JEREMAC

Povuci – potegni

- @push-pull | @push-pull | @push-pull

The Tie

- DIRECTED BY ZELMA SUNOVA

Kravata

- @tiekravata | @tiekravata | @tiekravata

Once Upon a Youth

- DIRECTED BY MIHOR MURGUR

O jednoj mladosti

- @onceuponayouth | @onceuponayouth | @onceuponayouth

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**Filming in Croatia 2021**

Croatia offers a 25% cash rebate and an additional 4.5% for productions filming in regions below average development.

Since the introduction of the Production Incentive Programme in 2014, numerous projects have chosen Croatia as a location for their production. Game of Thrones, the greatest modern film mythology, set its scenes in cities like Dubrovnik, Split, and Šibenik. Numerous locations throughout Croatia hosted the sets of McMan, the box-office hit set at the story of a hospital. Succession, the hit HBO show, set its casino city of Canto Bight in the old city of Dubrovnik. The Unbearable Weight of Massive Talent, the biopic about Nicolas Cage, was filmed in Split. The greatest modern film mythology, Star Wars, chose Croatia as a location for their production. Since the introduction of the Production Incentive Programme in 2014, numerous projects have chosen Croatia as a location for their production. Game of Thrones, the greatest modern film mythology, set its scenes in cities like Dubrovnik, Split, and Šibenik. Numerous locations throughout Croatia hosted the sets of McMan, the box-office hit set at the story of a hospital. Succession, the hit HBO show, set its casino city of Canto Bight in the old city of Dubrovnik. The Unbearable Weight of Massive Talent, the biopic about Nicolas Cage, was filmed in Split. The greatest modern film mythology, Star Wars, chose Croatia as a location for their production. Since the introduction of the Production Incentive Programme in 2014, numerous projects have chosen Croatia as a location for their production. Game of Thrones, the greatest modern film mythology, set its scenes in cities like Dubrovnik, Split, and Šibenik. Numerous locations throughout Croatia hosted the sets of McMan, the box-office hit set at the story of a hospital. Succession, the hit HBO show, set its casino city of Canto Bight in the old city of Dubrovnik. The Unbearable Weight of Massive Talent, the biopic about Nicolas Cage, was filmed in Split. The greatest modern film mythology, Star Wars, chose Croatia as a location for their production. Since the introduction of the Production Incentive Programme in 2014, numerous projects have chosen Croatia as a location for their production. Game of Thrones, the greatest modern film mythology, set its scenes in cities like Dubrovnik, Split, and Šibenik. Numerous locations throughout Croatia hosted the sets of McMan, the box-office hit set at the story of a hospital. Succession, the hit HBO show, set its casino city of Canto Bight in the old city of Dubrovnik. The Unbearable Weight of Massive Talent, the biopic about Nicolas Cage, was filmed in Split. The greatest modern film mythology, Star Wars, chose Croatia as a location for their production. Since the introduction of the Production Incentive Programme in 2014, numerous projects have chosen Croatia as a location for their production. Game of Thrones, the greatest modern film mythology, set its scenes in cities like Dubrovnik, Split, and Šibenik. Numerous locations throughout Croatia hosted the sets of McMan, the box-office hit set at the story of a hospital. Succession, the hit HBO show, set its casino city of Canto Bight in the old city of Dubrovnik. The Unbearable Weight of Massive Talent, the biopic about Nicolas Cage, was filmed in Split. The greatest modern film mythology, Star Wars, chose Croatia as a location for their production. Since the introduction of the Production Incentive Programme in 2014, numerous projects have chosen Croatia as a location for their production. Game of Thrones, the greatest modern film mythology, set its scenes in cities like Dubrovnik, Split, and Šibenik. Numerous locations throughout Croatia hosted the sets of McMan, the box-office hit set at the story of a hospital. Succession, the hit HBO show, set its casino city of Canto Bight in the old city of Dubrovnik. The Unbearable Weight of Massive Talent, the biopic about Nicolas Cage, was filmed in Split. The greatest modern film mythology, Star Wars, chose Croatia as a location for their production.

For more information about the Croatian Production Incentive Programme, visit www.filmingincroatia.hr or contact filmingincroatia@havc.hr.
Nine Months

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 growing son.

How would you describe your protagonist?

The character of Tanja is a complex one, driven by her own emotional chaos. She finds herself struggling to keep up with the relentless pace of daily life, which often leaves her feeling overwhelmed.

Does your acting experience inform your approach to directing?

As an actress, I have a great understanding of the emotional landscape of characters. This experience helps me to see the world through their eyes, and to convey their feelings in a way that resonates with the audience.

What are some of the challenges you faced during production?

One of the biggest challenges we faced was working with a young cast. It was essential to create a safe environment where they could express themselves freely and authentically.

How did you decide on the location scouting and the sets?

We spent a lot of time on location scouting, looking for spaces that could reflect the characters' inner lives. For Tanja's apartment, we chose a small, cozy room that would allow her to feel trapped, while the school where her son attends offers a more public setting.

What insights did you gain from directing your own performances?

Directing myself allowed me to explore the nuances of Tanja's character in greater depth. It was a combination of both personal and professional insights that helped to shape her journey.

In the context of the film's themes, how do you think your work as a director has evolved?

As a director, I believe that every project offers a unique opportunity for growth. By working on 'I'M NOT TELLING YOU ANYTHING, JUST SAYIN'!', I've learned the importance of patience and allowing the story to unfold organically.

In your opinion, what does it mean to direct a film?

Directing is about guiding an audience through a story, using the art of cinema to evoke emotions and provoke thought. It requires a collaborative spirit and a willingness to adapt and learn from every experience.

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**Balm on the Wounds**

**TOMISLAV KRNIĆ**

40’ | produced by Wolfgang Dolly

Roza has spent rent-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.

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**Catstream**

**BANOŠTI BRODEVJ**

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

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**Dissection 02**

**NADJA GAVR**

A series of video portraits showing the relationship between the sound of a child’s heartbeat and the city of Zagreb as a map of “happy places.”

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**Doctor, I’m Going to My Grave**

Doktorice, pem v grobeka

**ANTONIO BOCOTTI**

The director follows her mother’s small sin practice and her struggle in the failing Croatian health system. With steady increase in the number of patients and available doctors in the system in steady decline, everybody is reaching their breaking point.

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**Donkey Music**

**Tovarečka**

**JASMINA BEŠIREVIĆ**

Every summer on a distant Croatian island, a parade of young men occupies the isle for several days. While they blow up horns and strike up rhythms with metal iron bars, they call out through hell and dive with them into the sea, only to re-emerge among the laws in the parade’s grand finale.

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**Faceless**

Bez lica

**ANTONIO BOCOTTI**

A short documentary essay that follows the installation of a monument to the first Croatian president, just before its unveiling. The film brings out critical social context showing the dublet’s press kits and police corridors protecting this event.

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**My Universe**

**MAY IMMER**

**MORANA IKIĆ KOMLJENOVIĆ**

**DAVID LUŠIČIĆ**

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**ANTE MITROVIĆ**

**NIKOLINA BARIĆ**

**JOSIP LUKIĆ**

**Moj svemir**

**Sljedeći**

**Bez lica**

**Treba vjerovati mulkaricama**

**MORANA KALOVIĆ**

They say art is irreplaceable from life. Likewise, they say life is — love. Are we all shaped by the relationships we choose? Are we conditioned by the men and women we fall in love with? A story about Croatian conceptual artist Vlada Delimar, her art, and artistic experiences, told from the perspective of her emotional and romantic relationships with men.

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**One of Us**

**Jedna od nas**

**Antonio Bocotti**

**MORANA IKIĆ KOMLJENOVIĆ**

**DAVID LUŠIČIĆ**

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**Men Should Be Trusted**

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**Osjek – Copenhagen, City Searching for a Killer**  
**Osinjek – Copenhagen, grad tradi uobcicu**  

**DIRECTED BY** TAN NAKOS

In the spring of 1949, a series of events occurs that will change the fate of a young boy named Osijek. From Copenhagen to Osijek, the boy is driven by his desire to find his way back home. His journey takes him through the streets of Osijek, where he discovers the true meaning of family and love.

**FILM FOCUSED ON WOMEN OR DIRECTED BY A WOMAN**

**CROATIAN MINORITY CO-PRODUCTION**

**LGBTIQ CHARACTERS OR MOTIFS**

**FUNDED BY THE CROATIAN AUDIOVISUAL CENTRE**
The Adventures of Gloria Scott – Murder in the Cathedral

Director: NATALIYA JUŠAN

Set in the early 20th century London, famous detective Gloria Scott and her loyal companion Mary Lambert are spending a quiet evening in their office. Then, an unknown murderer kills Professor James at his doorstep. A new adventure awaits them.

Bora

Director: MIREN PIROŽIĆ

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

Dislocation

Director: VLADO POPOVIĆ, MILIVOJ POPOVIĆ

An experience of dislocation takes a look at an absurd experience. The main character, a person forced into extreme circumstances, is exposed to the grotesque bits.

Can you tell us more about your choice of animation technique and style? Ichose the style used in the film because I felt I could express myself most authentically through hand animation technique and style.

Kata Gugić COCKPERA

This animated satire on human nature blends opera and film with Aesop’s fable to give a new twist to the story of two cockfights, using stopmotion animation to create the many funny connections between humans and their feathered friends.

Arka

Director: NATALIJA STRIMAC

A grandiose transoceanic cruise ship sailing the seas.

Bora

Director: MIRO VERNER PIROZIC

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

Cockpera

Director: KATA GUGIĆ

Just a regular cockfight.

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Events Meant to Be Forgotten
Dogadaji za zaboraviti
• DIRECTED BY MARKO TANJIC
Shot on film, this film uses archival materials and a poem by Hrvoje Markan for an evocative portrayal of forgotten people, their lives and their deaths. Two archival photographs were found on a flea market in the City of Zagreb. One featuring a famous architect and the other a famous composer. The film ponders on this occurrence, as well as on the varying and forgetfulness of humans.

Family Lunch
Obiteljski ručak
• DIRECTED BY MARCO JUŠIĆ
A father is preparing a lavish anniversary meal for his entire family.

Fox & Stork
Lisica i roda
• DIRECTED BY MASA ZDZIEL
Don’t be angry, my friend! Honor you as much as you have honored me.

Growing Up Dream
San o drastanju
• DIRECTED BY NIKOLA VUČKOVIC BULIN
In order to get somewhere, one must choose a certain path. That path is not always linear.

Iris
• DIRECTED BY LUCIANA BUZIĆ
A short animated film, inspired by the Greek myth of Narcissus, about a young girl named Iris who falls in love with her own image, until one day she disappears in a bathtub.

Just Between Us
Medu nama
Emma, a young woman, returns to her hometown after fifteen years to either find a father who has had a stroke. On her way, she is forced to deal with painful memories, reminding her of the reasons she left in the first place.

Let’s Play a Story: The Miser
Igramo se proloku: Skrtak
While having a picnic with her dad, the girl plays with her favorite toy – Max Unicon-Girl. Her story bleeds into an animated world where Max Unicon buys a sweet at a candy shop. But soon she realizes she can’t pay it because her wallet is empty.

The Final Nail in the Coffin
Kap koja je preliša čašu
• DIRECTED BY STELLA HRITCAN
One morning a cat can easily be disturbed. Crowded city streets, advertisements, unruly animals and dreams will certainly do the trick. What was the final nail in the coffin for one ordinary weekday who wanted to stay at home?

Heights
Visina
• DIRECTED BY MARKO VUČKO
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 become our primary driving force. We seem to be willing to

How Much for the Exam?
Putoo spital
• DIRECTED BY INICA VELJANOVIĆ
A young girl is obsessed with James Bond, whom she sees as the ideal of masculinity. She projects her idea of the perfect man onto the real man she meets, delighting in her own imagination. Careful not to spoil the fantasy with reality, she denies herself the possibility of experiencing in reality the romance she so desires.

Iva's morning idyll can easily be disturbed. Crowded city streets, advertisements, unruly animals and dreams will certainly do the trick. What was the final nail in the coffin for one ordinary weekday who wanted to stay at home?

Kopran, an ex-computer genius and member of the new technological aristocracy, plans on organizing a university exam fraud. The night before the exam, Lisokšale, the ancient mystic being, visits the professor in his sleep.

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

Pet Planet
Pet Planet
• DIRECTED BY MATIJA RAJKOVIĆ
Pet Planet is the best toy you’ve never had! Once unleashed and confused, it forms an entire living world. Take good care of it and address the risk of civilisations right on your table. What would possibly go wrong?

The Role of Ultra
Uloga
• DIRECTED BY BRUNO TOLIĆ
A satirical view on human weaknesses and deviations, reflecting on the vanishing and forgetfulness of humans.

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Microcassette – The Smallest Cassette Ever Seen
Mikrokazeta – najmanja kasetna koju sam vidio
• DIRECTED BY ISOR BUKUROVIĆ, NINÁ PMPAL
Among the pile-up heaps of old tape on a Croatian island, Zakuro uncovers a microcassette. A close study of the discarded object comes to a theme to change and traditions.

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**Tonka Will Do It Tomorrow**

Tonka likes putting things off for tomorrow. Homework, walking the dog or putting away her toys, it really doesn’t matter, because whatever job Tonka has to do, she’ll find a way to put it off for the next day. And so she got Tomorrow-matter, because whatever job Tonka has to do, she’ll find a way to put it off for the next day. And so she got Tomorrow-matter, because whatever job Tonka has to do, she’ll find a way to put it off for the next day. And so she got Tomorrow-matter, because whatever job Tonka has to do, she’ll find a way to put it off for the next day. And so she got Tomorrow-matter, because whatever job Tonka has to do, she’ll find a way to put it off for the next day. And so she got Tomorrow-matter, because whatever job Tonka has to do, she’ll find a way to put it off for the next day. And so she got

**Up to the Universe**

Do you believe in the power of imagination? Do you believe that the universe is out there to be discovered? This film explores the boundaries of human perception and the infinite possibilities that lie beyond our current understanding. Through the eyes of a curious young mind, the viewer is taken on a journey of wonder and discovery, questioning the limits of the known and the potential of the unknown.

**Abandoned Path**

A movie is thinking about the war. Terrible images are going through his head. He is dancing the black ballad with other propagandists. On an abandoned path a soldier steps on a landmine. His last thought is: “I’ve had enough of war, and my body is yours’’.

**Dear Aki**

In this essay film, visual artist Nina Kurtela engages with the theme of nationality and belonging in the globalized world. The specificity of her name (which originates from the acronym of her birthplace) led her to consider the idea of assimilation and experience the socio-economic and cultural implications. How would 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 could enable me as a young Croatian artist to become Finnish. How would the specificity of my name (which originates from the acronym of my birthplace) lead me to the Finnish director Aki Kaurismäki? During my research in Finland I stumbled upon the Finnish neon sign Helsinki, displayed in his famous Cannes bar in Helsinki. It reminded me of his already used flourishes in his film Drifting Clouds. I was curious to know why he used it in his movie. Was it a symbol of desire, a sign of 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 feeling the fact that he never answers. I decided 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 trying to fix answers, questions are left unanswered in order to offer the audience a space to imagine their own destinies.

**Every Artist by Themselves, Never Quite Together**

Svaki je umjetnik za sebe, svi zajedno nikada

**Nina Kurtela**

In this essay film, visual artist Nina Kurtela engages further with the theme of nationality and belonging in the globalized world. The specificity of her name (which originates from the acronym of her birthplace) led her to consider the idea of assimilation and experience the socio-economic and cultural implications. How would 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 could enable me as a young Croatian artist to become Finnish. How would the specificity of my name (which originates from the acronym of my birthplace) lead me to the Finnish director Aki Kaurismäki? During my research in Finland I stumbled upon the Finnish neon sign Helsinki, displayed in his famous Cannes bar in Helsinki. It reminded me of his already used flourishes in his film Drifting Clouds. I was curious to know why he used it in his movie. Was it a symbol of desire, a sign of 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 feeling the fact that he never answers. I decided 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 trying to fix answers, questions are left unanswered in order to offer the audience a space to imagine their own destinies.
**FILM FOCUSED ON WOMEN OR DIRECTED BY A WOMAN**  
**FILM FOR CHILDREN UP TO 12 YEARS OLD**  
**LGBTIQ CHARACTERS OR MOTIFS**

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**Rhymes of the White Crow**  
**Directed by** Lovro Čepeлak  
Eleven friends from different parts of the world get an analogue camera, live black and white films, and three keywords. In the photographs they took, one couple discovered fragments of their own story.

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**How to Talk to Mom**  
**Directed by** Dalija Dozet  
Kako razgovarati s mamom  
Through a lavish, decadent story, the boy reveals to him a revelation will finally allow him to say goodbye to his father.

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**Scaffold**  
**Directed by** Martin Debiljan  
Dok smo bil tu  
Briefly depicted fragments from the characters’ lives, through summer and winter, as each of them suffers a loss. Cinematic meditation on inevitable changes.

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**Quest to North**  
**Directed by** Saran Darman  
Pahod na Sjever  
In today’s information age, when physical travel is no longer necessary, a search is undertaken to find the washed-up shipd Albright Diver once looked for on the beaches of Zelend. Quest to North is a film about filmmaking, and the self-realisation that comes with the cargo system of sorts. It is a recurring journey.

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**Porvenir**  
**Directed by** Verica Miler-Šebalić  
Podela  
Driven by poverty, hunger, and wars, we voyage across time and space and a different time frame. We can say that the film has changed the dimension within its structure. The link between what are now two film structures is visible in a visual conglomerate within a new film space.

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**Monochromatic Dreams**  
**Directed by** Petra Maca  
Monokromatski snovi  
Sarkey not to shoot a single frame to make a film. Sometimes it is necessary to go to the other side of the horizon.

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** MMC**  
**Directed by** Alfred Holmović  
Twenty years ago, once multimedia centre in Rijeka was the epicentre of a turbulent and intense artistic and performance scene. It was more than a local phenomenon; the many activities and events organized by the Kultur Club, including the Festival of New Art – rose, became inextricable part of the fabric of our urban collective memory. This is the first film dedicated to: umas.

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**Parallactic**  
**Directed by** Lovo Čepeлak  
Paralaktik  
Parallactic finds its standard movie sequences in a new space and a different time frame. We can say that the film has changed the dimension within its structure. The link between what are now two film structures is visible in a visual conglomerate within a new film space.

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**How to Talk to Mom**  
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Kako razgovarati s mamom  
How to Talk to Mom delves deeper into her psyche.

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