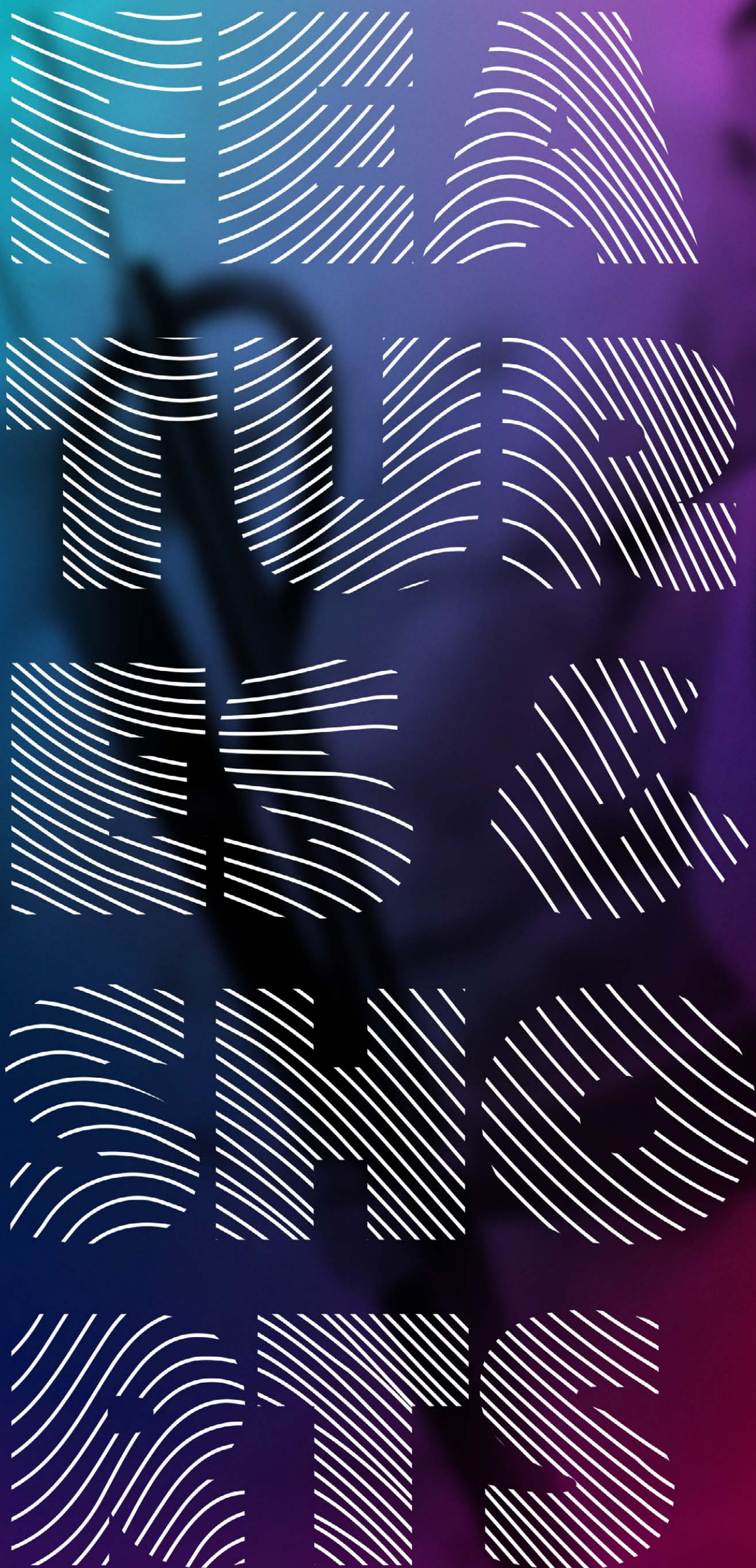


**EXPLORE
CROATIAN**



**Croatian
Audiovisual
Centre**
Hrvatski audiovizualni centar



2/2021

CROATIAN AUDIOVISUAL CENTRE AT THE MARCHÉ DU FILM

SEE Pavilion no. 127
Village International Riviera

Croatian Audiovisual Centre
Department of Promotion

promotion@havic.hr
www.havic.hr

DIRECTORS' FORTNIGHT – IN COMPETITION FOR THE CAMÉRA D'OR AWARD



Murina

• BY **ANTONETA ALAMAT
KUSIJANOVIĆ** (pg. 4, 5)

Théâtre Croisette
SAT 10 July | 14:30

Cinéma Alexandre III
SUN 11 July | 9:00

Cinéma Les Arcades / Salle 1
SUN 11 July | 11:30

Cinéma Studio 13
SUN 11 July | 21:00

CROATIAN FILMS @ THE MARCHÉ DU FILM

Murina (pg. 4, 5)

BY **ANTONETA ALAMAT KUSIJANOVIĆ**
Olympia | SUN 11 July | 14:15

A Blue Flower (pg. 4)

BY **ZRINKO OGRESTA**
Olympia | SAT 10 July | 9:00

The Staffroom (pg. 6, 7)

BY **SONJA TAROKIĆ**
Palais G | WED 7 July | 9:30



CROATIAN SHORTS @ THE SHORT FILM CORNER

Dear Aki (pg. 24)

BY **NINA KURTELA**

Can You See Them? (pg. 21, 22)

BY **BRUNO RAZUM**

The Raft (pg. 23)

BY **MARKO MEŠTROVIĆ**

Real Boy (pg. 23)

BY **IRENA JUKIĆ PRANJIĆ**

Lurch (pg. 15)

BY **JASNA NANUT, ČEJEN ČERNIĆ ČANAK, JUDITA GAMULIN**

Just Between Us (pg. 23)

BY **PETRA BALEKIĆ**

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

TAGS



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 Au-
diovisual Centre
through its public
calls, film incen-
tives 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.

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



Nina Viočić

KICK AND SCREAM

In her feature debut, the renowned Croatian actress Nina Viočić deals with the slight but pivotal differences in perception that make up our experiences of the world, of our relationships, and ultimately, of our positions within them.

How would you describe the topic of the film?

It is a film about our inability to perceive anything in our lives objectively.

The story is told from three different points of view, each presenting a slightly different experience of the same events. But the differences in perspective are also reflected in the directing style and choices, as well as the acting. Can you elaborate on your approach?

My aim was to reconstruct the last half-hour leading up to the break-up of a family from the perspectives of all three members, i.e., characters in the film. We put a lot of effort into creating a unified visual system, so as to avoid a disparate effect that would divide the film into three different stories. For that reason, subtlety was the guiding principle of the entire directing approach. Transitions between the different perspectives needed to be almost imperceptible. We changed the lenses and the way the camera moved, in order to reflect the psychology of each character. I have applied the similar principle to my work with the

actors. In presenting a character, we dealt both with that character's perspective, as well as the perspective of the protagonist whose story we were telling. I was interested in that discontinuity between the characters and the relationship between them.

If I were to describe the subject of my film in one word, it would be a film about a relationship, or more precisely, relationships.

The child's perspective features puppet play sequences, which lend a surreal quality to the film. Can you tell us more about your decision to use this technique?

One part of the child's perspective features a puppet play that we decided to shoot live because I wanted to create the world of a child's imagination, which is naive, unpredictable and which doesn't remind us of the typical ways of presenting a child's universe. No member of our film crew has ever worked with puppets, so that part of filming was a real trip into the unknown for us. And I adore those kinds of trips. I often caught myself giving out acting instructions to the puppets, getting angry that they don't understand me, to the general amusement of the crew. I worried constantly if we were naive enough. When the editor Vlado Gojun saw the material, he said: "God, this is so stupid, it couldn't get more naive" – I knew I achieved what I set out to do.

Not only did you direct and write the film but are also playing one of the main protagonists in the story. How did you manage to balance these different roles?

I started writing the script ten years ago, with my colleagues Goran Bogdan and Lee Delong in mind, as well as myself. So, I knew from the start what I was getting into. In the meantime, I directed two short films, and somehow, I found myself ready for this experiment. Everything was very well prepared; in my experience, if you are performing two functions on the set, it is only possible if you have made detailed preparations ahead of time and organised everything in an authentic way that would make the situation easier for you and the crew. When you only have one position to fulfil, you have a lot more opportunity to improvise. As I am first and foremost an actress, that was the area where I allowed myself, and the other actors, to improvise. As far as directing goes, I followed the plan I had set in advance.

—
**FEATURE
FILM**



Plavi cvijet

Middle-aged Mirjana works at a thread factory. On the eve of her 20th work anniversary, when she is to receive an award at a modest celebration, her interactions with her loved ones illustrate parts of her life: the one behind her, the one she is living and the one that is yet to come. *A Blue Flower* is a film about a woman, a mother, and a daughter, a film that evokes emotional associations and urges us to take a long, hard look at ourselves.

Baci se na pod

The final half-hour of a marriage falling apart shown from the perspectives of the wife, husband, and their six-year-old child. As reality intertwines with puppet play, we learn about their own truths, challenging our initial character judgment.

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

A woman with long dark hair is swimming in the ocean. She is looking towards the camera with a neutral expression. The water is dark blue with some white foam from her movements.

CROATIAN AUDIOVISUAL CENTRE

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.



The Staffroom
Zbornica

▪ DIRECTED BY **SONJA TAROKIĆ**

Following the emotional experiences of Anamarija, the film explores small-time corruption that has spread throughout the social hierarchy and is rooted in the society's defeatist attitude. Finding herself in this complex community, Anamarija has to figure out if accepting the rules of the game will – in the long run – mean victory or defeat.

HR | 2021 | 120' | drama | PRODUCED BY Kinorama (HR)
ankica@kinorama.hr | FINISHED – NOT YET RELEASED



Tereza37

▪ DIRECTED BY **DANILO ŠERBEDŽIJA**

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.

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



Traces

Tragovi

▪ DIRECTED BY **DUBRAVKA TURIĆ**

Ana's anthropological research on symbols and engravings on ancient tombstones strangely intertwines with major changes in her own life.

HR, LT, RS | 2021 / Q4 | 95' | drama | PRODUCED BY Kinorama (HR)
CO-PRODUCED BY Tremora (LT), Corona (RS) | ankica@kinorama.hr
info@kinorama.hr | IN POST-PRODUCTION

CROATIAN MINORITY CO- PRODUCTIONS:

FEATURE FILM



After the Winter

Poslije zime

▪ DIRECTED BY **IVAN BAKRAČ**

Five childhood friends in their late twenties, scattered across the former Yugoslavia, try to maintain their friendship despite being miles apart. They oppose the patriarchal heritage, ignoring the consequences of war and the poor economy. One year, their carefree, escapist youth suddenly comes to an end.

ME, RS, HR, FR | 2021 | 101' | drama | PRODUCED BY Artikulacija Film (ME), ABHO Film (ME) | CO-PRODUCED BY Akcija Film (RS), Biberche Productions (RS), Maxima Film (HR), Arizona Productions (FR) | ivan.jurovic@artikulacija.co.me
info@maxima-film.hr, ivan.bakrac@gmail.com
 FINISHED – NOT YET RELEASED



Bad Luck Banging or Loony Porn · Babardeală cu bucluc sau porno balamuc · Baksuzno bubanje ili bezumni pornić

▪ DIRECTED BY **RADU JUDE**

Emi is a teacher whose career is threatened when a clip of her having sex with her spouse is uploaded to the internet. When she is forced to face a group of furious parents asking for her dismissal, she clashes with them over their morality concerns, resulting in a debate that exposes the hypocrisy, prejudice, and discrimination inherent in our social norms.

RO, LU, CZ, HR | 2021 | 106' | dramedy | PRODUCED BY Micro Film (RO)
CO-PRODUCED BY Paul Thiltges Distribution (LU), EndorFilm (CZ), Kinorama
(HR) | ada.solomon@gmail.com, ankica@kinorama.hr | Berlinale 2021



Being Human Isn't So Bad

Nije loše biti čovek
Nije loše biti čovjek

▪ DIRECTED BY **DUŠAN KOVAČEVIĆ**

Is there life after death? The film offers one of the possible answers. Some will believe this tragicomic story, some will watch it with a smile, but surely everyone will secretly hope that our earthly demise is not final and that one day we will meet again. And if once we loved each other – it is inevitable.

RS, HR | 2021/03 | 104' | black comedy | PRODUCED BY Art & Popcorn (RS)
CO-PRODUCED BY Terminal 3 (HR) | INT'L SALES Soul Food Films
info@soulfoodfilms.com, info@artandpopcorn.com,
vanjasremac@gmail.com | IN POST-PRODUCTION



Heavens Above · Nebesa

▪ DIRECTED BY **SRĐAN DRAGOJEVIĆ**

After half a century of communism, religion is back to stay! But is this disoriented Eastern European society ready for it? A working-class man receives a halo; a death-row criminal transforms into a baby; an artist discovers that his paintings feed stomachs as well as souls. Set in a post-communist society riddled with superstition, corruption and hope, three darkly humorous magical stories intertwine in a poignantly idiosyncratic exploration of God's miracles.

RS, HR, SI, DE, BA, ME, MK | 2021 | 122' | comedy | PRODUCED BY Delirium Films
(RS) | CO-PRODUCED BY Studio dim (HR), Sektor Film (MK), Forum Ljubljana (SI),
Novi film (BA), Maja.de. (DE), Montenegro Max Film – Kino (ME) | INT'L SALES
Pluto Film | biljana.prvanovic@gmail.com | FINISHED – NOT YET RELEASED



How I Learned to Fly

Leto kada sam naučila da letim
Ljeto kada sam naučila letjeti

• DIRECTED BY **RADIVOJE ANDRIĆ**

A seemingly boring vacation with two old ladies turns into a life changing experience for 12-year-old Sofia as she kisses a boy, reunites with her estranged family, and faces mortality on an idyllic island in the Mediterranean.

RS, HR, BG, SK | 2021/Q4 | 95' | family, coming of age | PRODUCED BY Sense
Production (RS) | CO-PRODUCED BY Kinorama (HR), Art Fest (BG), Silverart
(SK) | Pluto Film | milan@senseproduction.rs, maja@senseproduction.rs,
ankica@kinorama.hr | IN POST-PRODUCTION



M

• DIRECTED BY **VARDAN TOZIJA**

Once left without his protective father, eight-year-old Marko embarks on the quest to find his mother in a dangerous, dystopian world.

—
MK, HR, XK, GR, FR | 2021/Q3 | 110' | coming of age, fantasy | PRODUCED BY Focus Pocus Films (MK) | CO-PRODUCED BY 4 Film (HR), In My Country (XK), 2:35 (GR), Les Contes Modernes (FR) | office@focuspocus.mk, office@4film.hr | IN POST-PRODUCTION



Mimi

• DIRECTED BY **DARIJAN PEJOVSKI**

A small-town woman, who is infertile, becomes obsessed with her friend's newborn son. Her obsession is so strong that she develops a phantom pregnancy.

—
MK, HR | 2021 | 100' | drama | PRODUCED BY Skopje Film Studio (MK) CO-PRODUCED BY Maxima Film (HR) | office@sfs.mk, info@maxima-film.hr FINISHED – NOT YET RELEASED



My Lake
Liqeni Im · Moje jezero

• DIRECTED BY **GJERGJ XHUVANI**

Young Kristo lives in a village at the edge of gorgeous Lake Prespa, a body of water divided on the borders of three Balkan countries: Albania, Macedonia, and Greece. In order to support his family, Kristo has become a small-time marijuana smuggler, using his boat and knowledge of the lake to transport drug packages from the Albanian to the Macedonian side.

—
AL, HR, IT, MK, XK | 2020 | 100' | drama | PRODUCED BY On Film Production (AL) | CO-PRODUCED BY Corvus Film (HR), Hermes Film (IT), Focus Pocus Films (MK), Added Value Films (XK) | INT'L SALES WIDE Management corvus@corvusfilm.hr, tanhuqi@gmail.com | Tirana IFF 2020



Riders / Springdreaming
Jezdecı · Jahači

• DIRECTED BY **DOMINIK MENCEJ**

Spring of 1999. Two friends decide to transform their mopeds into choppers and embark on a journey, looking for freedom and love. On the road, they are joined by a young runaway woman and an old biker. Personal values are tested, God's purpose unclear, free will questioned. The trip turns into a quest for identity, irrevocably changing their lives.

—
SI, RS, HR, BA, IT | 2021/Q3 | 110' | drama, road film | PRODUCED BY Staragara (SI) | CO-PRODUCED BY Sense production (RS), Antitalent (HR), Novi Film (BA), Transmedia (IT) | INT'L SALES Slingshot (Manuela Buono) miha@staragara.com, info@antitalent.hr | IN POST-PRODUCTION



Bigger Than Trauma
Veće od traume

• DIRECTED BY **VEDRANA PRIBAČIĆ**

Women whose families were killed in the Croatian War of Independence, who were tortured and raped but survived, had kept silent for 25 years. Determined to change their lives and those of their children for the better, they turned to new approaches of therapeutic methods, focusing on the solution and not the cause. Today, they are getting their inner power back.

—
HR | 2021/Q4 | 90' | PRODUCED BY Metar60 | CO-PRODUCED BY Croatian Radiotelevision (HRT), Slavica film | ngometar60@gmail.com IN POST-PRODUCTION



Boskarizza – The Paths of
Mental Healing · Boškarica –
putevi ozdravljenja

• DIRECTED BY **IVANA HRELJA**

Over the span of four years, a film crew follows the proteges inside a psychiatric institution as they strive to regain their lost independence. The documentary process explores the limits of confronted realities – those of the protagonists, the film crew, and the psychiatric system. Their faith, hope, and humanity are not in question but their path to mental healing is.

—
HR | 2021/Q3 | 68' | PRODUCED BY Pulska filmska tvornica pulskafilmskatvornica@gmail.com | IN POST-PRODUCTION



The Building
Hrvatskog 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/Q3 | 68' | 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/Q4 | 74' | 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**

A film about a village left to its own devices. A story about coexistence on a river that separates, yet also connects, two worlds that cannot do without each other.

—
HR | 2021 | 82' | PRODUCED BY Factum | CO-PRODUCED BY Zagreb film
info@factum.com.hr | ZagrebDox 2021



Factory to the Workers

Tvornice radnicima

• DIRECTED BY **SRĐAN KOVAČEVIĆ**

After ten years of operation, the workers behind the ITAS factory takeover in Ivanec are struggling to survive the capitalist economy. This film paints a collective portrait of those who fight to protect their labour and the sacrifices they need to make along the way.

—
HR | 2021 | 105' | PRODUCED BY Fade In
office@fadein.hr, sabina.kresic@fadein.hr
Sheffield DocFest 2021 – International Competition



Landscape Zero

Nulti krajolik

• DIRECTED BY **BRUNO PAVIĆ**

A small coastal area has been destroyed by the presence of industrial facilities. The film follows the lives of people who are either fighting for their survival among the dangerous facilities or coexisting with them in harmony. Everyday scenes intertwine with different art performances, depicting the adjustment of people and animals to the degraded environment.

—
HR | 2020 | 71' | PRODUCED BY Kazimir | udrugakazimir@gmail.hr,
ivanpericfilm@gmail.com | Jihlava IDFF 2020; Trieste FF 2021



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 | 71' | PRODUCED BY Zebra Creative Network | info@zebra.com.hr,
david@zebra.com.hr | FINISHED – NOT YET RELEASED



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/Q4 | 80' / 52' | PRODUCED BY Uzrok (RS) and Restart (HR)
CO-PRODUCED BY Nutprodukcje (CZ) | vanja@restarted.hr
IN POST-PRODUCTION



Naked and Barefoot

Goli i bosí

• 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



Nun of Your Business

• DIRECTED BY **IVANA MARINIĆ KRAGIĆ**

Two young nuns meet during a Catholic gathering and fall in love. Spaces they once considered havens of solace and spiritual fulfillment turn out to be more earthly than expected. Disillusioned by the Church and the abuse within it, they make the toughest decision – to leave the convent.

—
HR, RS | 2020 | 71'19" | PRODUCED BY Marinis Media (HR)
CO-PRODUCED BY Set Sail Films (RS) | info@marinismedia.com
ZagrebDox 2020 – Audience Award



Once Upon a Youth

O jednoj mladosti

• DIRECTED BY **IVAN RAMLJAK**

Thirteen years after the unexpected death of his once best friend, the filmmaker tries to reconstruct his late friend's life and their friendship, using just the photographs and video material his friend shot back then.

—
HR | 2020 | 78' | PRODUCED BY Academy of Dramatic Art (Zagreb)
matej.merlic@gmail.com, sanjasamanovic@gmail.com, dekanat@adu.hr
DOKUFEST IDSFF 2020 – Best Balkan Documentary; Trieste FF 2021



The Pygmalion Effect

Pigmalionov efekt

• DIRECTED BY **INES PLETIKOS**

The Pygmalion effect is a psychological phenomenon that enables people to realize their full potential, based on the expectations of others. This method was used by Ante Kostelić, father and trainer of Janica and Ivica Kostelić, making them Olympic and world champions. This film offers a unique view into the story of a sport aficionado who still considers himself an outsider.

—
HR | 2021 | 98' | PRODUCED BY Interfilm | interfilm@interfilm.hr



Srđan Kovačević

FACTORY TO THE WORKERS

Cinematographer Srđan Kovačević, who has honed his skills on many acclaimed Croatian documentary projects, steps into directing as he takes his camera into the ITAS factory, operating on the model of workers' self-management. There, he follows the efforts of its workforce to revive and retain the success of their enterprise in the face of the powerful forces of capitalism and the global market.

What does this story mean to you?

The questions of dignified work, ownership, workers' rights, redistribution of value in our society, they are all extremely important and are worth asking. The Itas factory, which was taken over by its workers, is a good starting point for the analysis of the current possibilities of the labour movement. It's a topic worth discussing, and something we need to keep dealing with and working on, because we are all workers, it's everybody's business.

There is a certain tension that arises in the course of the film as the protagonists try to navigate a kind of generational divide between the younger workers, who grew up in a capitalist society, and the older ones, who still carry the memory of their socialist heritage. Would you say that this is reflective of our society in general?

The world of the factory is, naturally, a reflection of our society and its conditions. Unfortunately, Croatia's peripheral position on the map of the European Union directly bears upon the low cost of labour, and thus the mass emigration of the labour force, often young and highly educated.

On the other side, our socialist heritage shows us that alternatives do exist. It is very much a pity that this heritage is so rarely invoked positively, even though it remains the only real alternative to capitalism.

What were the main challenges you faced while shooting the film?

There were plenty of challenges, mainly because I was the cinematographer, the sound recordist, and the director, all at the same time. I wanted to make a film that would present a full picture of the Itas factory; the biggest challenge was the collaboration with the workers themselves, because their trust in me was crucial for the success of the project.

I think the closeness to the subjects that is felt in the film arose from the filming conditions. On average, I visited them once a week over a period of five years, so the workers saw my dedication and allowed me access to their world. That enabled me to show the complex reality of the workers' struggle by observing the events that were taking place in the factory.



Storkman · Starac i roda

• DIRECTED BY **TOMISLAV JELINČIĆ**

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



Vanka Obsession Vanka – Opsesija ili slučajnost

• DIRECTED BY **BRANKO IVANDA**

A series of puzzles and mysterious coincidences that cannot be incidental. In the museum archives, art historian Nena Komarica discovers the letters of Maksimilijan Vanka, a long forgotten Croatian painter, and identifies strongly with him. Will Vanka's encrypted letters meet the historian's high expectations and help her gain insight into the life of the artist who led a very private life or will the secret remain hidden forever?

HR, US | 2021 | 72' | PRODUCED BY Ars septima (HR) | CO-PRODUCED BY Crows Run Pictures (US) | lidija@ars7.hr | FINISHED – NOT YET RELEASED



You with Hands More Innocent Ti koja imaš nevinije ruke

• DIRECTED BY **BRANKO PEJNOVIĆ**

A story of Vesna Parun, the most renowned contemporary Croatian poet, who, despite her local, regional, and international recognition, struggled to find peace for the most of her life. She chose to use that fact as an infinite source of her creative energy. The story is told by her friends, family members, and professional admirers.

HR | 2021 | 63' | PRODUCED BY Društvo prijatelja prirodnih ljepota Slunja i Rastoka | CO-PRODUCED BY Aning Film | matija@aning.hr

CROATIAN
MINORITY
CO-
PRODUCTIONS:

FEATURE
DOCUM-
ENTARY



The Cars We Drove Into Capitalism · Kolite, s koito nah- luhme v kapitalizma · Auti kojima smo se odvezli u kapitalizam

• DIRECTED BY **GEORGI BOGDANOV, BORIS MISSIRKOV**

This film tells stories about the most popular Socialist car makes from the 60s, 70s, and 80s – the cars that stood as firm 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.

BG, HR, DE, CZ, DK | 2021/03 | 90' | PRODUCED BY Agitprop (BG) CO-PRODUCED BY Hulahop (HR), Danish Documentary Production (DK), Endorfilm (CZ), Saxonia Entertainment (DE) | producer@agitprop.bg production@hulahop.hr | IN POST-PRODUCTION



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), 100000 (SI), Spiritus Movens (HR), Gabisof (RS) | petra@gustavfilm.si, zdenka@spiritus-movens.hr FINISHED – NOT YET RELEASED



Paper Boats Floating into the Fragrant Night · I plove brodovi od papira u neku zanosnu noć

• DIRECTED BY **BILJANA TUTOROV**

The film offers extraordinary insight into the intimacy of the creative process. Darko Rundek, iconic ex-Yugoslav poet and musician, has lived in Paris for the past 25 years, where he sings about man's eternal quest for meaning alongside his Cargo Orchestra composed of immigrants.

RS, FR, SE, HR, SI | 2021/03 | 90' | PRODUCED BY Wake Up Films (RS), Mille et Une (FR) | CO-PRODUCED BY Factum (HR), Cvinger Film (SI), Slovenian Television (SI), Swedish Television (SE) | info@wakeupfilms.net, info@factum.com.hr | IN POST-PRODUCTION



Paying a Visit to Fortuna U posjetu fortuni

• DIRECTED BY **MÁTYÁS KÁLMÁN**

A contemporary fable about the pursuit of happiness. A middle-aged couple, Anikó and Laci, used to be extremely poor, but their life was stable and loving. Then in 2013, everything changed. They won the lottery and could finally start living their dream life. For Laci, this meant the "privilege of not doing", while for Anikó it meant the "power of doing." On the way to happiness, their relationship has changed.

HU, HR | 2021/04 | 80' | PRODUCED BY Colloc (HU) | CO-PRODUCED BY Peglanje snova (HR) | bojan@peglanjesnova.com | IN POST-PRODUCTION



Prison Beauty Contest Izbor za miss zatvora

• DIRECTED BY **SRĐAN ŠARENAC**

The film follows four female inmates of a Brazilian prison as they enter the prison beauty contest, which helps them restore their self-confidence and feel like free women.

RS, BA, HR | 2021/04 | 80' | PRODUCED BY Novi Film (RS) CO-PRODUCED BY Udruženje Novi Film (BA), Provid (HR) ssarenac@gmail.com | IN POST-PRODUCTION

D ♀ 🧑🏿 🧑🏻 🧑🏼 🧑🏽 🧑🏾 🧑🏿 🧑🏻 🧑🏼 🧑🏽 🧑🏾 \$



Antiotpad

• DIRECTED BY **TIN ŽANIĆ**

Somebody's car is on fire. Somebody's head got kicked in. Somebody got their mobile stolen. Will the troublesome adolescent break the vicious cycle of violence he might or might not have started himself?

—
HR | 2020 | 18' | drama | PRODUCED BY Dinaridi Film | tena@dinaridi.com
Sarajevo FF 2020 – Heart of Sarajevo for the Best Short Film, Rencontres Internationales Paris/Berlin 2021

D ♀ 🧑🏿 🧑🏻 🧑🏼 🧑🏽 🧑🏾 🧑🏿 🧑🏻 🧑🏼 🧑🏽 🧑🏾 \$ UPCOMING



Boy Dječak

• DIRECTED BY **HRVOJE MABIĆ**

During a stormy night on a migrant route, a boy comes to the house of a husband and wife who fled war-torn Bosnia as child refugees. The wife wants to help the boy, but the husband has his fears and his first goal is to protect their son. The woman manages to persuade the man to help the child stranger, but when she meets him, shock follows.

—
HR | 2021/03 | 15' | drama | PRODUCED BY Studio dim | CO-PRODUCED BY Interfilm | dinauglesic@gmail.com, marina@dim.hr | IN POST-PRODUCTION

D ♀ 🧑🏿 🧑🏻 🧑🏼 🧑🏽 🧑🏾 🧑🏿 🧑🏻 🧑🏼 🧑🏽 🧑🏾 \$ UPCOMING



The Bridge Most

• DIRECTED BY **JAKOV NOLA**

A father and daughter are driving to his parents' house, an argument during their ride escalates to domestic violence.

—
HR | 2021/04 | 8' | drama | PRODUCED BY Zagreb film
sanja.borcic@zagrebfilm.hr, julia.martinovic@zagrebfilm.hr
IN POST-PRODUCTION

D ♀ 🧑🏿 🧑🏻 🧑🏼 🧑🏽 🧑🏾 🧑🏿 🧑🏻 🧑🏼 🧑🏽 🧑🏾 \$ UPCOMING



Carpe diem

• DIRECTED BY **FILIP ANTONIO LIZATOVIĆ**

A landlady finds herself and her business threatened by her neighbour and his most recent guests.

—
HR | 2021 | 12'57" | drama | PRODUCED BY Blank | CO-PRODUCED BY Kino klub Sisak | radionice@blankzg.hr, frankid200@gmail.com
FINISHED – NOT YET RELEASED

D ♀ 🧑🏿 🧑🏻 🧑🏼 🧑🏽 🧑🏾 🧑🏿 🧑🏻 🧑🏼 🧑🏽 🧑🏾 \$ UPCOMING



Egon and the Hole Egon i rupa

• DIRECTED BY **ZDENKO BAŠIĆ**

An introverted boy loses his ability to speak, so he establishes his own communication with the world through a miniature black hole that forms in a barn behind his house. The hole represents the boy's feelings and symbolises the transcendent possibility of their weight.

—
HR | 2021 | 22' | SCI-FI | PRODUCED BY Švenk | nina@svenk.hr
FINISHED – NOT YET RELEASED

D ♀ 🧑🏿 🧑🏻 🧑🏼 🧑🏽 🧑🏾 🧑🏿 🧑🏻 🧑🏼 🧑🏽 🧑🏾 \$ UPCOMING



Everything Ahead Sve što dolazi

• DIRECTED BY **MATE UGRIN**

Branka is a young caretaker who moves to an island to look after an elderly woman. After the harsh winter is over and her job is finished, Branka decides to stay on the island for the summer season and gets a job in tourism. The pay is meagre and the work exhausting, making it just a temporary solution.

—
HR, FR | 2021 | 24'14" | drama | PRODUCED BY Dinaridi film (HR)
CO-PRODUCED BY Vertical Production (FR) | tena@dinaridi.com, t.robion@verticalproduction.fr | FINISHED – NOT YET RELEASED

D ♀ 🧑🏿 🧑🏻 🧑🏼 🧑🏽 🧑🏾 🧑🏿 🧑🏻 🧑🏼 🧑🏽 🧑🏾 \$ UPCOMING



Funeral Sprovod

• DIRECTED BY **ŠIMUN ŠITUM**

A sultry summer day in Split. A day when it is necessary to perform all the unpleasant tasks and procedural duties following the death of grandpa Ivan. A day that will forever remain a special memory for Marija and her father Boris, who have come up with the most bizarre idea about how to truly preserve a physical memory of their loved one.

—
HR | 2021/04 | 15' | drama | PRODUCED BY Eclectica | info@eclectica.com
IN POST-PRODUCTION

D ♀ 🧑🏿 🧑🏻 🧑🏼 🧑🏽 🧑🏾 🧑🏿 🧑🏻 🧑🏼 🧑🏽 🧑🏾 \$ UPCOMING



Hearts of Stone Kamena Srca

• DIRECTED BY **TOM VAN AVERMAE**

In the heart of a busy metropolis, Paula, a lonely street artist entertains people as a live statue. She yearns for Agata, a stone sculpture she is in love with and near which she performs every day. Paula leads a double life – the character of her statue is a popular online persona, the complete opposite to her real, lonely life.

—
BE, HR | 2021 | 20' | romantic drama | PRODUCED BY Bulletproof Cupid (BE)
CO-PRODUCED BY Jaako dobra produkcija (HR) | sinisa@nukleus-film.hr, wim@bulletproofcupid.be | FINISHED – NOT YET RELEASED

D ♀ 🧑🏿 🧑🏻 🧑🏼 🧑🏽 🧑🏾 🧑🏿 🧑🏻 🧑🏼 🧑🏽 🧑🏾 \$ UPCOMING



Heatwave Balzamirani

• DIRECTED BY **TORNIKE GOGRICHIANI**

When a situation slips out of control and the heat becomes overwhelming, a family bonded by a tragedy starts losing its face.

—
GE, HR | 2021 | 24'25" | drama | PRODUCED BY Nushi film (GE)
CO-PRODUCED BY Eclectica (HR) | info@eclectica.com, info@nushifilm.com
FINISHED – NOT YET RELEASED

🧑🏿 SOCIAL ISSUES

🎓 PRODUCED BY A FILM SCHOOL OR A FILM ACADEMY

🧑🏿 CROATIAN MINORITY CO-PRODUCTION

\$ FUNDED BY THE CROATIAN AUDIOVISUAL CENTRE



Nebojša Slijepčević

LONE

Award-winning filmmaker Nebojša Slijepčević, known for his incisive documentary work, uses the genre of fiction to guide us into the very real remnants of wilderness situated at the doorstep of European civilisation. Seemingly pitting man against nature, he raises the question of what it means to be human and offers us a glimpse into the heart of darkness of the 21st century society.

What drew you to this story?

I was inspired by a news article about Milan Radić, the last inhabitant of a small village situated deep in the woods of Banija. It shocked me that at the start of the 21st century, less than a hundred kilometres from a European 'metropolis', people still lived like in the Wild West, fighting for dear lives. When I met Milan, I was fascinated by his optimism, his resourcefulness and lively spirit that have enabled him to survive in these impossible conditions.

Although you have directed both animated and fiction films, your genre of choice has mostly been documentary. Can you elaborate on your decision to tell this story, based on real-life events, in the form of a fiction film?

I initially planned to make a documentary film. But I quickly realised that this film would deal less in physical reality than the protagonist's perception of reality. That's why the form of the fiction film proved more appropriate.

The relationship between the wilderness and civilization in the film seems to go beyond a simple juxtaposition. What does it represent to you?

We are living in a time when centuries of historical developments are being questioned. The wilderness is once again occupying the spaces our ancestors wrestled away from it with their hard work. Superstition is getting an upper hand on science, and knowledge is taking a step back before beliefs. Milan's fate to me is a synecdoche of our times.

Space plays a prominent role in the film. Can you comment on this?

The vast space in the film brings forth the solitude of the protagonist, highlighting the fact that he has nobody to lean on in his time of need. Civilisation, they say, was founded on solidarity, when the first humans started helping each other. Can a country that forgets its citizens, wherever they may live, consider itself civilised?



Rok Biček

PENALTY SHOT

In his most recent film, director Rok Biček, whose stirring classroom drama *Class Enemy* (2013) won the Federa Award for Best Film at the Venice International Critics' Week, explores the multigenerational dynamics of community, tradition, violence, and trauma from the experiential perspective of a child. *Penalty Shot* is also an announcement of Biček's upcoming feature film, adapted from Kristian Novak's hit novel, and the equally popular following play, *Črna mati zemla* (*Dark Mother Earth*).

How would you describe the setting and the characters in the film?

The backstory for the film is the famous football match played between Argentina and Yugoslavia at the 1990 World Cup quarterfinals, which took place in Italy. As neither side managed to score a goal, the match was decided by a penalty shootout. This story establishes the goalkeeper as the central character, a kind of demigod; especially for one of the two protagonists, who envisions himself in this crucial role. The performance of penalty shots serves to propel and guide the storyline, triggering an event that will transcend the bounds of a local football field and come to reflect the wider social climate.

Penalty Shot is an excerpt from your upcoming feature film *Dark Mother Earth*, written by Kristian Novak, a dark coming-of-age tale dealing with the themes of trauma and memory. What made this episode stand out for you?

Growing up, both Kristian and I took part in similar events on and around football fields. The relationships formed on that patch of grass, which was a microcosmos in itself, fundamentally shaped the childhood years of many generations. The roles played out on this "stage" never changed, only their performers. As we grew up, we switched from "targets" to "assailants." The ruthlessness shown to us by the older boys was passed on to us, and we passed it on to those that came after us – without reflection, without mercy.

There is a disquieting quality to the casual and seamless way in which the innocent children's play gradually escalates into an almost ritualistic kind of violence. Can you elaborate on your approach?

The need for belonging and recognition served (and still does) as an inexhaustible source of motivation for various initiation games centred around manipulation and abuse of those younger and weaker than us. *Penalty Shot* develops this motive further – the overwhelming desire to belong to a group of older and more powerful boys leads to a betrayal of a friendship. This betrayal is counteracted by a brave defence of a friend who is convinced that he is undergoing an initiation ritual, unaware that he is, in fact, a subject of ridicule.

The bulk of the story is carried by two child actors, who have to perform several intense emotional scenes. Can you tell us more about your work with the actors and the acting process itself?

I'm interested in blurring the line between the actor's interpretation and the real emotion that is hiding somewhere deep inside the actor. I want to lay bare this hidden part as much as possible. To achieve that, it was necessary to establish an exceptional mutual trust with the actors and their parents. During the rehearsal process with the child actors, we detected some suppressed emotions, which we later used to elicit the right response at the right time. In a way, it's just a Stanislavski's system for young actors.



Penalty Shot

Kazneni udarac

• DIRECTED BY **ROK BIČEK**

Two best friends spend an afternoon on a football field, dreaming of making it onto the local team. But dreams come with a price; when a group of older boys interrupt their game, one of them sees it as an opportunity to prove himself, while the other one senses something more sinister is at play.

—

HR, SI, AT | 2021 | 15' | drama | PRODUCED BY Antitalent (HR) CO-PRODUCED BY Cvinger film (SI), Zwinger film (AT) info@antitalent.hr | FINISHED – NOT YET RELEASED



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 – Best Short Film, Tabor Film Festival 2021



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 | 20' | PRODUCED BY Zebra Creative Network | info@zebra.com.hr david@zebra.com.hr | FINISHED – NOT YET RELEASED



Snow White

Snjeguljica

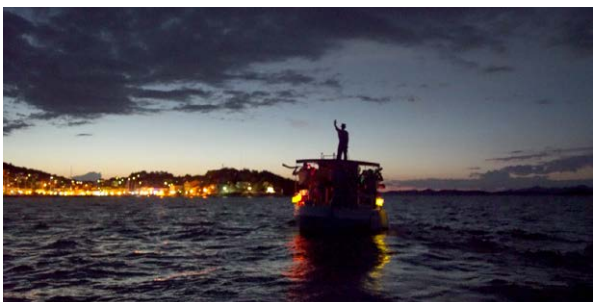
• DIRECTED BY **LANA BARIĆ**

Željka is a 40-year-old woman, living a quiet life in an isolated village. An unexpected visit will take her back to the past, shaking up her daily routine.

—

HR | 2021 | 14'46" | drama | PRODUCED BY Zagreb film sanja.borcic@zagrebfilm.hr, zagrebfilm@zagrebfilm.hr FINISHED – NOT YET RELEASED

SHORT DOCUMENTARY



Donkey Music

Tovareća

• DIRECTED BY **KAROLINA MALINOWSKA**

Every summer on a distant Croatian island, a parade of young men occupies the village for several days. While they blow the ox horns and strike up rhythm with metal iron bars, we sail with them through hell and dive with them into the sea, only to re-emerge among the living in the parade's grand finale.

—

HR | 2021/03 | 15' | PRODUCED BY Filmaparat | hello@filmaparat.com IN POST-PRODUCTION



Soft Creatures

Mekana bića

• DIRECTED BY **IVANA ŠKRABALO**

Nena recently started working as a school assistant to seven-year-old Dejan, a kid with a learning disability. It's one of Nena's first grown-up jobs and Dejan is a tough cookie, so every day presents a new challenge for both of them. Things look pretty bleak until a fluffy white friend comes to visit.

—

HR | 2021 | 18'43" | drama | PRODUCED BY Dinaridi Film | tena@dinaridi.com FINISHED – NOT YET RELEASED



Bosnian Broadway

Bosanski Brodveј

• DIRECTED BY **JASMINA BEŠIREVIĆ**

Sixteen young actors have been selected to participate in a Broadway musical that established American artists are putting on in Bosnia and Herzegovina. Many of them are dreaming about a career outside this region and all of them begin rehearsals with great enthusiasm and expectations. However, as the premiere approaches, their mood begins to change as they become aware that they will soon return to their 'regular' life.

—

HR | 2021 | 30' | PRODUCED BY Restart Laboratory | vanja@restarted.hr FINISHED – NOT YET RELEASED



Faceless

Bez lica

• DIRECTED BY **DAVID LUŠIČIĆ**

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 citizen's protests and police corridors protecting this piece of sculpture from human presence.

—

HR | 2020 | 14'10" | PRODUCED BY Zebra Creative Network, Academy of Dramatic Art (Zagreb) | david@zebra.com.hr, dekanat@adu.hr Sarajevo FF 2020; ZagrebDox 2020; Beirut Shorts 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 2012, eighty productions have benefited from the Filming in Croatia Incentive Programme, including *Game of Thrones*, *Star Wars: The Last Jedi*, *Mamma Mia! Here We Go Again*, *McMafia*, *Robin Hood*, *Succession S2*, *Hitman's Wife's Bodyguard*, *Mayday*, *Bliss*, *Strike Back S8*, *Tribes of Europa*, *Murina*...

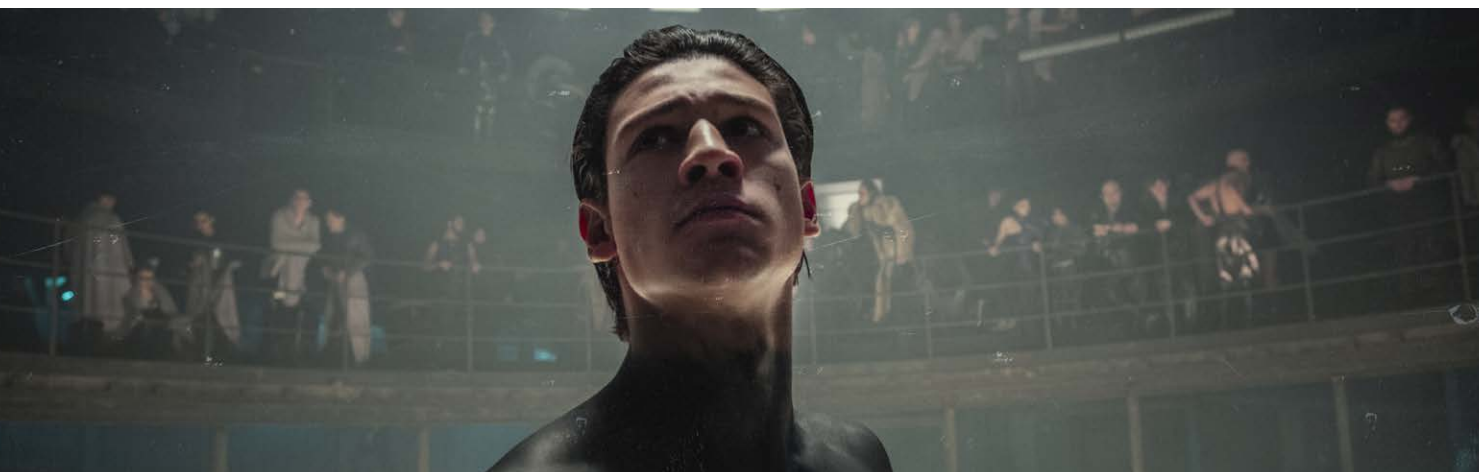
All these projects and many more choose Croatia not only for the stunning locations and the rebate scheme, but also for its exceptional local crews and production companies that have proven themselves again in the challenging year of 2020, successfully filming such projects as *The Wheel of Time*, *Carnival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

The first part of the 2021 filming season in Croatia was successfully marked by the series *Clark*, *The Ipcress File*, *Agent Hamilton* and *Hotel Portofino*, reaching the level of pre-pandemic production results.

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

Hitman's Wife's Bodyguard
Millenium Media/
Summit Entertainment
(2021)

Photo credit:
Editus d.o.o.



Tribes of Europa
Netflix (2021)

Photo credit:
Netflix

Succession
HBO (Season 2, 2019)

Photo credit:
HBO



Game of Thrones
HBO (2012-2019)

Photo credit:
HBO/Helen Sloan

D ♀ 🧑🏿 🧑🏻 🧑🏼 🧑🏽 🧑🏾 🧑🏿 \$ UPCOMING



The People Are the Way 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 | 2021/03 | 40' | PRODUCED BY Wolfgang i Dolly
hello@wolfgangdolly.com | IN POST-PRODUCTION

D ♀ 🧑🏿 🧑🏻 🧑🏼 🧑🏽 🧑🏾 🧑🏿 \$



The Restorer Restaurator

• DIRECTED BY **LUKA KLAPAN**

A long time ago, Božidar Vidaković left his large family in order to escape poverty and make a life for himself. He lived in New York for 40 years, where he worked for an Italian company that specialized in restoration of religious objects. After returning to his hometown, he has continued doing what he knows best – restoring objects in a local church.

—
HR | 2021 | 14'49" | PRODUCED BY Jedina solucija | info@jedinasolucija.hr
International Ethno FF The Heart of Slavonia 2021

D ♀ 🧑🏿 🧑🏻 🧑🏼 🧑🏽 🧑🏾 🧑🏿 \$



Riječki orao

• DIRECTED BY **DARIO LONJAK**

A documentary about D'Annunzio and the mystery of the two headed eagle, a symbol of the city of Rijeka, which was decapitated in 1919. The head disappeared and was found 100 years later. This documentary filmed in Croatia and Italy tells the story of the eagle and D'Annunzio.

—
HR | 2021 | 53' | PRODUCED BY Pulsar | velimir@pulsarprodukcija.hr

D ♀ 🧑🏿 🧑🏻 🧑🏼 🧑🏽 🧑🏾 🧑🏿 \$ UPCOMING



Shadows on the River Redux Sjene na rijeci – Redux

• DIRECTED BY **LJUBO JOSIP LASIĆ**

A candid portrait of Croatian war veterans dealing with the effects of PTSD 30 years after the war.

—
HR | 2021/04 | 30' | PRODUCED BY Manevar | CO-PRODUCED BY Croatian Radiotelevision | anakrce@manevar.hr | IN POST-PRODUCTION

D ♀ 🧑🏿 🧑🏻 🧑🏼 🧑🏽 🧑🏾 🧑🏿 \$ UPCOMING



Tijat, A Poem About a Ship Tijat, pjesma o brodu

• DIRECTED BY **ZLATKO KRILIĆ**

Built in 1955, the Tijat is the oldest passenger ship in the Adriatic. The film is conceived as a portrait of the Tijat as shown through the rich vistas it provides and the melodies it creates and that surround it.

—
HR | 2021/03 | 20' | PRODUCED BY Manevar | anakrce@manevar.hr
IN POST-PRODUCTION

D ♀ 🧑🏿 🧑🏻 🧑🏼 🧑🏽 🧑🏾 🧑🏿 \$ UPCOMING



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



D ♀ 🧑🏿 🧑🏻 🧑🏼 🧑🏽 🧑🏾 🧑🏿 \$



45"

• DIRECTED BY **LUCIJA OROZ**

Fear is part of our identity and we experience it in different ways. We grow up with it, and over time we overcome or suppress it. It is said that our eyes widen in fear; they grow where we face the unknown. In those moments, we give unrealistic proportions to some aspects of reality, such as time. Only when the fear is overcome, the eyes shrink back and the picture becomes clearer.

—
HR | 2021 | 4'50" | PRODUCED BY Academy of Fine Arts Zagreb | alu@alu.hr
lucija.luja.oroz@gmail.com | Animafest Zagreb 2021

D ♀ 🧑🏿 🧑🏻 🧑🏼 🧑🏽 🧑🏾 🧑🏿 \$



Aqualia

• DIRECTED BY **VLADISLAV KNEŽEVIĆ**

In an underwater robotics test pool, a machine infected by an unknown biological conglomerate conducts a fatal manoeuvre. The new compounds create their own forms, self-sustainable, self-forming and adaptable. An Anthropocene, a human product, has opened a possibility for the extension of the body without organs to host other forms of life, inhumanly wondrous and unpredictable.

—
HR | 2021 | 20' | VR | PRODUCED BY Zagreb film | sanja.boric@zagrebfilm.hr
Animafest Zagreb 2021



Bruno Razum

CAN YOU SEE THEM?

In an impressive feat of strikingly expressive stop motion animation, mixing the aesthetics of nightmarish surrealism and the psychological bleakness of film noir, animator and director Bruno Razum brings to life the frightening capacity of the human mind to construct, distort, and reshape reality.

In depicting schizophrenia, you draw from the animal world to construct the symbolism of the film. Can you elaborate on this?

The stag is highly symbolic in most cultures, representing authority, regeneration, the soul, etc. It is a noble, spiritual being. On the other hand, the black dog is traditionally connected to the beyond, to darkness and death, and is often depicted as a guardian of the underworld. The relationship between the two is quite straight-forward, they are the opposites that our protagonist, a schizophrenic, embodies. However, as schizophrenia distorts perception, the relationship between these roles also changes.

The blurring of the lines between illusion and reality and the subsequent fragmentation of narrative linearity seems to run central to the film.

My aim was for the viewer to identify with the protagonist. I intentionally avoided using only his subjective point of view in the surreal paranoid scenes, because that would have made everything much clearer. By rhythmically switching back and forth from reality to illusion, the lines between the two become blurred, so the audience themselves can come to their own conclusions, without us imposing our interpretations on them.

The puppet and set design play a major role in constructing the atmosphere. Can you tell us more about your choice of animation technique?

Stop motion was my first choice of technique, primarily for its multidisciplinary aspect, but also because it is exceptionally tactile. As I go through each phase that precedes the filming – set design, puppets, cos-

tumes – I find myself in a cycle of getting lost and finding my way again, which is something that I enjoy. I tried to accomplish a noir setting, mostly because that atmosphere fits the plot symbolically, but also because it helped me construct exterior scenes, primarily the city scenes. The city was a modular system of five buildings, which we differentiated by adding minor interventions on the façades and by filming from multiple angles, thus accomplishing the impression of a large city. The design of the protagonist puppet intentionally visually differs from the other puppets.

There is an interesting dynamic in the film, in which inanimate objects come to life, while the human characters at times resemble lifeless figurines, drained of their anima.

My intention was to moderate the contrast between the scenes representing reality and those representing the protagonist's obvious hallucinations. For that reason, in some scenes that depict reality, I added elements that evoke the hallucination that is to follow, in order create a consistent feeling of uncertainty in the spectator.

Tanja Deman

HORIZON

Tanja Deman is a Croatian visual artist, whose work in photography, collage, and video deals with urban and natural spaces in the context of contemporary socio-political reality. In her most recent work, she takes us to the beautiful vistas of the Adriatic Sea, weaving a cautionary and melancholic story of a transforming landscape in the age of Anthropocentrism and climate crisis.

You use the motifs of the sky and sea to comment on the man-made ecological crisis. What is their significance to you, and could we say they also carry a metaphorical meaning?

The sea and the sky are the most affected by the climate crisis and global pollution. Their state determines whether the planet is habitable for humanity.

Due to their immense sizes, it is easy to underestimate the chemical changes we inflicted on them in such a short period of time, in less than two centuries. The results are such that today's atmosphere has reached the carbon dioxide concentration it had 4 million years ago. The acidity of the seas hasn't been this high in the past 65 million years. These time scales are so large that they are hard for us to grasp. That's why *Horizon* continually takes on the relation of scale, shifting between micro and macro, between interior and exterior in order to make these scales more comprehensible, at least on an intuitive level.

***Horizon* deals with the changing landscape under the influence of humans, yet the film itself is devoid of human presence, or more precisely, devoid of people. Can you elaborate on this choice?**

The film follows a voyage to one of the most isolated islands in the Adriatic, in search for solitude and a pristine landscape. However, quickly the realisation sets in that there are no longer places on Earth that offer us escapes from our ecological crises. Unaffected pristine landscapes do not exist anymore. On such an isolated location in the middle of the open sea, there are no distractions, and the ecological changes become more apparent than anywhere else.

The film contemplates on the state of the Adriatic Sea and narrates a story of the Palagruža archipelago. How did you come to use these specific places?

I was born in the city of Split in Croatia, on the Adriatic coast, and lived most of my life on the seaside. In the last decade, as a consequence of mass tourism on the Croatian coastline, the sea has become less visible, like a hazy backdrop. I felt an existential need to re-establish my relationship with it, to see it again. The island of Palagruža is an isolated point in the open sea that has historically, ever since ancient times, been a vantage point, looking out to the open sea. In the film, the island takes the form of an observatory. The story we see from there is the antiheroic sea story of our time.

D ♀ 🧑🏽 🧑🏻 🧑🏼 🧑🏾 🧑🏿 🧑🏽 🧑🏻 🧑🏼 🧑🏾 🧑🏿 \$ UPCOMING



Horizon Horizont

• DIRECTED BY **TANJA DEMAN**

An intimate story about the sea in the midst of ecological crisis. This experimental film essay shot on the most isolated open sea island in the Adriatic, observes the primordial seascape and layered environmental changes that surround it.

—
HR | 2021 | 25'11" | PRODUCED BY Kreativni sindikat
INT'L SALES Bonobostudio | vanja@bonobostudio.hr,
kreativni.sindikato@gmail.com, tanja.deman@posteo.net
FINISHED – NOT YET RELEASED

D ♀ 🧑🏽 🧑🏻 🧑🏼 🧑🏾 🧑🏿 🧑🏽 🧑🏻 🧑🏼 🧑🏾 🧑🏿 \$ UPCOMING



Kalem

• DIRECTED BY **LUKA MATIĆ**

A visual contemplation of our relationship with nature told in a flickering flow of archival footage. Images from popular films and cartoons intertwine with the brutal destruction of nature, haunted by colonization and the sixth extinction. The transience of the images on screen and the fragility of cinematic material reflect our own fragility, as well as that of the Anthropocene world haunted by the threat of extinction.

—
HR | 2021 | 9'25" | PRODUCED BY Kadromat | info@kadromat.hr,
dariablazevic@gmail.com | FINISHED – NOT YET RELEASED

D ♀ 🧑🏽 🧑🏻 🧑🏼 🧑🏾 🧑🏿 🧑🏽 🧑🏻 🧑🏼 🧑🏾 🧑🏿 \$ UPCOMING



MMC

• DIRECTED BY **ALFRED KOLOMBO**

Twenty years ago, MMC multimedia centre in Rijeka was the epicentre of a turbulent and intense actionist and performance scene. It was more than a local phenomenon; the many activities and events organised by MMC at the Palach Club, including the Festival of New Art – FONA, became inextricable part of the fabric of our urban collective memory. This is the first film dedicated to MMC.

—
HR | 2020 | 24' | PRODUCED BY Art De Facto | art@defacto.hr
Liburnia FF 2020

D ♀ 🧑🏽 🧑🏻 🧑🏼 🧑🏾 🧑🏿 🧑🏽 🧑🏻 🧑🏼 🧑🏾 🧑🏿 \$ UPCOMING



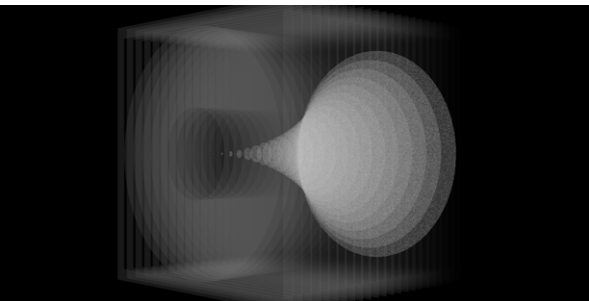
Monochromatic Dreams Monokromatski snovi

• DIRECTED BY **PETRA BELC**

Sixteen friends from different parts of the world got an analogue camera, two black and white films, and three keywords. In the photographs they took, one former couple discovered fragments of their own story.

—
HR | 2021 | 11'06" | PRODUCED BY Plan 9 | simun.kulis@plang.hr
petra.belc@gmail.com | FINISHED – NOT YET RELEASED

D ♀ 🧑🏽 🧑🏻 🧑🏼 🧑🏾 🧑🏿 🧑🏽 🧑🏻 🧑🏼 🧑🏾 🧑🏿 \$ UPCOMING



Parallactic Paralaktik

• DIRECTED BY **LOVRO ČEPELAK**

Parallactic finds its standard movie sequence 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.

—
HR | 2021 | 11'43" | PRODUCED BY Kinoklub Zagreb
vedran.suvar@gmail.com, international@kkz.hr, kkz@kkz.hr
FINISHED – NOT YET RELEASED

D ♀ 🧑🏽 🧑🏻 🧑🏼 🧑🏾 🧑🏿 🧑🏽 🧑🏻 🧑🏼 🧑🏾 🧑🏿 \$ UPCOMING



Quest to North Pohod na Sjever

• DIRECTED BY **IGOR JURAN**

In today's information age, when physical travel is no longer necessary, a search is undertaken to find the washed-up whale Albrecht Dürer once looked for on the beaches of Zeeland. *Quest to North* is a film about filmmaking, and this self-realisation transforms it into a cargo cult system of sorts. It is a recurring journey.

—
HR | 2021 | 15' | PRODUCED BY Adriatic Art Media Film
igorojuran@gmail.com | FINISHED – NOT YET RELEASED

D ♀ 🧑🏽 🧑🏻 🧑🏼 🧑🏾 🧑🏿 🧑🏽 🧑🏻 🧑🏼 🧑🏾 🧑🏿 \$ UPCOMING



Some Things Never Happened and Yet We Remember Them Neke stvari se nisu dogodile a mi ih svejedno pamtimo

• DIRECTED BY **TAMARA BILANKOV**

From my balcony, I observe a house on the green hill. Thinking about Da Vinci's camera obscura and the spot that, by the power of light, lets through the current state of things. I fantasize about all the instabilities which happen inside a chosen perception and I turn some of them into a film event.

—
HR | 2021 | 14'53" | PRODUCED BY Blank | radionice@blankzg.hr
FINISHED – NOT YET RELEASED

D ♀ 🧑🏽 🧑🏻 🧑🏼 🧑🏾 🧑🏿 🧑🏽 🧑🏻 🧑🏼 🧑🏾 🧑🏿 \$ UPCOMING



Split

• DIRECTED BY **RENATA POLJAK**

An intimate story about a divorce that took place in Split, the city from which the author hails. An analogy is made between the city of Split (Eng. to split – to separate) and a parting of the ways between two people.

—
HR | 2021 | 11'11" | PRODUCED BY REA Association | poljak.renata@gmail.com
ISFF Oberhausen 2021

D ♀ 🧑🏽 🧑🏻 🧑🏼 🧑🏾 🧑🏿 🧑🏽 🧑🏻 🧑🏼 🧑🏾 🧑🏿 \$ UPCOMING



While We Were Here Dok smo bili tu

• DIRECTED BY **SUNČICA FRADELIĆ**

Briefly depicted fragments from the characters' lives, through summer and winter, as each of them suffers a loss. Cinematic meditation on inevitable changes.

—
HR | 2021 | 15' | PRODUCED BY Kino klub Split | produkcija@kinoklubsplithr
FINISHED – NOT YET RELEASED

D DEBUT FILM

♀ FILM FOCUSED ON WOMEN OR DIRECTED BY A WOMAN

🧑🏽 LGBTQI+ CHARACTERS OR MOTIFS

🧑🏽 FILM FOR CHILDREN UP TO 12 YEARS OLD

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.

JUNE

14th Mediterranean Film Festival Split

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

JULY

15th Festival of Tolerance – Jewish Film Festival, Zagreb

1 – 10 July, Zagreb
www.festivaloftolerance.com | info@jff-zagreb.hr
FEATURES (FICTION, DOCUMENTARY)

11th Fantastic Zagreb Film Festival

1 – 11 July, Zagreb
www.fantastic-zagreb.com
info@fantastic-zagreb.com
FEATURES AND SHORTS

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 – 24 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)

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)

15th Film Festival DORF

late August, Vinkovci
www.filmfestivaldorf.com
info@filmfestivaldorf.com
MUSIC DOCUMENTARIES

SEPTEMBER

14th Four River Film Festival

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

30th Croatian Film Days

12 – 16 September, Zagreb
www.dhf.hr
program@dhf.hr
SHORTS (ALL GENRES)

25th Split Film Festival – International Festival of New Film

15 – 21 September, Split
www.splitfilmfestival.hr | info@splitfilmfestival.hr
FEATURES AND SHORTS (FICTION, DOCUMENTARY, ANIMATION, NEW MEDIA)

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

14th Subversive Film Festival

3 – 17 October, Zagreb
www.subversivefestival.com
info@subversivefilmfestival.com
FEATURES AND SHORTS (FICTION, DOCUMENTARY)

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
Irena Jelić
Karla Bačić-Jelinčić
Jadranka Hrga
Olja Jakišić

TRANSLATION
David Edel
Valentina Lisak

PHOTOGRAPHER
Nikola Zelmanović

DESIGN
Šesnić&Turković
Dora Bilandžić
Iva Sindik

ADDITIONAL PHOTO CREDITS
Nikola Predović
(Snow White)

PRINTED BY
Kerschoffset

RUN
100

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

LOVE FILMING IN CROATIA

25%* CASH REBATE

*ADDITIONAL 5% FOR FILMING IN REGIONS
WITH BELOW AVERAGE DEVELOPMENT



Eighty productions have benefited from the Filming in Croatia Incentive Programme since 2012, including *Game of Thrones*, *Star Wars: The Last Jedi*, *Mamma Mia!*, *Here We Go Again*, *McMafia*, *Robin Hood*, *Succession S2*, *Oslo*, *Carnival Row S2*, *The Wheel of Time*, *The Unbearable Weight of Massive Talent*, *Hitman's Wife's Bodyguard*, *Bliss*, *Tribes of Europa*, *Murina* and many more.

Photo: Galešnjak Island



Croatian
Audiovisual
Centre
Hrvatski audiovizualni centar



Filming
in Croatia