**CROATIAN FILMS @ THE MARCHE DU FILM**

**Murina** (pg. 4, 5)
BY **ANTONETA ALAMAT KUSIJANOVIĆ**
Olympia | sun 11 July | 14:30

**A Blue Flower** (pg. 4)
BY **ZRINKO OGRESTA**
Olympia | sat 10 July | 9:00

**The Staffroom** (pg. 6, 7)
BY **SONJA TAROKIĆ**
Palais G | web 7 July | 9:30

**CROATIAN SHORTS @ THE SHORT FILM CORNER**

**Dear Aki** (pg. 24)
BY **NINA KURTLEA**

**Can You See Them?** (pg. 21, 22)
BY **BRUNO RAZUM**

**The Raft** (pg. 23)
BY **MARKO MEŠTROVIĆ**

**Real Boy** (pg. 23)
BY **IRENA JURIĆ PRANJIĆ**

**Lurch** (pg. 15)
BY **JASNA NAKUS, ĆEJEN ĆERNIĆ ČANAK, JUDITA GAMULIN**

**Just Between Us** (pg. 23)
BY **PETRA BALEKOVIĆ**

**TAGS**

Debut Film
Film dealing with social issues
Film produced within a film school or a film academy
One of the minority co-producers is a Croatian company
Film funded by the Croatian Audiovisual Centre through its public calls, film incentives programme (cash rebate) or matching funds

**EDITOR’S NOTES**

The films in this catalogue are mostly the editors’ choice. We tried to include all professional productions with a release date in 2021 and some films released in the last half of 2020. If not stated otherwise, films have been publicly screened or broadcasted. Completion of films in post-production is planned for 2021. Please note that information about the films in this catalogue may still be subject to change.

**Facts&Figures: Croatian Cinema 2020**

**FILM PRODUCTION**

- Total Feature Films Produced (100% national and majority co-productions): 3 supported by Croatian Audiovisual Centre: 3
- Total Minority Co-Productions: 3 supported by Croatian Audiovisual Centre: 3
- Total Feature Documentary Films Produced (incl. minority co-productions): 11 supported by Croatian Audiovisual Centre: 1
- 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: 11
- Short Fiction: 23 supported by Croatian Audiovisual Centre: 9
- Short Experimental: 17 supported by Croatian Audiovisual Centre: 4

**FILM EXHIBITION**

Market share of domestic films: 1.32%
Number of cinemas: 96
Number of screens: 192
Average ticket price: 4.24 eur
In her feature debut, the renowned Croatian actress Nina Violić deals with the slight but pivotal differences in perception that make up our experiences of the world, our relationships, and ultimately, 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 Nika Violić kick and scream 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 fulfill, 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**

**A Blue Flower**

Plavi cvjet

- **DIRECTED BY ZRINKO OGRESTA**

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.

**Carbine**

Garbara

- **DIRECTED BY JOSIP ZUVAN**

When the relationship between two neighboring families starts to fall apart, the disruption will sow discord in the close friendship between their two boys. Both children are dreaming of change, but only one of them will manage to finally break free from the toxic environment that has destroyed the last remnants of childhood innocence in them.

**Even Pigs Go to Heaven**

Nosila je rubac črlieni

- **DIRECTED BY GORAN ĐURIĆ**

Almighty and all-knowing Jesus Christ, auntie Anka, and a curious hog named Beba are the main protagonists of this musical comedy, situated in a rural Croatian region during the war years. The folklore atmosphere of a village life, featuring a wedding, a village fair, and a pig slaughter fest, serves as a backdrop for the dramatic love between Beba and Roki, a boar of half-Serbian origin.

**Kick and Scream**

Baci se na pod

- **DIRECTED BY NINA VIOLIĆ**

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.

**Murina**

- **DIRECTED BY ANTONETA ALAMAT KUSIJAÑOVIĆ**

Tensions rise between restless teenager Julija and her oppressive father Ante when an old family friend arrives at their Croatian island home. As Ante attempts to broker a life-changing deal, their isolated existence leaves Julija wanting more from the visitor, who provides a taste of liberation over a weekend laid bare to desire and violence.

**Once We Were Good for You**

A bili smo vam dobru

- **DIRECTED BY BRANKO SCHMIDT**

Thirty years after the Croatian War of Independence, decorated war hero Dinko is bitterly disillusioned with Croatia and life. His family has left him, and the country he fought for is plagued by poverty, corruption and emigration. When his fellow veterans stage a protest demanding the museum for children up to 12 years old

**Po Tamburi**

- **DIRECTED BY STANISLAV TOMIĆ**

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.

**Sixth Bus**

Sesti autobus

- **DIRECTED BY EDUARD GALIC**

A film about a young woman trying to find out how a man from her past disappeared never to be found during the Croatian War of Independence. It was a war that stunned Europe and the world. This is a story about a search for identity and truth in a place where the truth is hidden and doesn’t want to be found.
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.
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, SR, HR | 2021 | 97' | drama | produced by Art & Popcorn (HR), co-produced by Terminal Film (HR), Info@artandpopcorn.com, plixwywy@gmail.com, finished – NOT YET RELEASED

Teresa37

- DIRECTED BY DANilo ŠERBĐŽIJA

Thirty-seven-year-old Teresa has been married to Marko for 10 years. After her fourth miscarriage, Teresa 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 | 107' | drama | produced by Fokus Media, info@fokusmedia.hr, Puki H2 2020 – Grand Golden Arena for Best Film, Best Directing, Best Screenplay, Best Supporting Actress, Best Make-Up, Best Editing: Warsaw FF 2020

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.

- HR, LS, CS, WE | 2021 | 106' | dramedy | produced by Art & Popcorn (HR), co-produced by Paul Thiltges Distribution (LU), EndorFilm (LU), Kino Film (SR), Kinorama (HR), info@artandpopcorn.com, adasolomon@gmail.com, ankica@kinorama.hr | Berlinale 2021

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.

- HR, SR, SR, BA, HR, SR | 2021 | 106' | comedy | produced by Delirium Film (HR), co-produced by Studio dim (WE), Sektor Film (WE), Forum Logoški (RS), Novi Film (RS), Mađarska (HR), Montenegro Max Film – Kino (WE) | 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 a idyllic island in the Mediterranean.

- HR, LS, HR, WE | 2020 | 95' | family, coming of age | produced by Sense Production (SE), co-produced by Kinorama (HR), Art Fest (WE), Silvertone (SE) | Pluto Film: ml@senseproduktions.rs, maja@senseproduktions.rs, ankica@kinorama.hr | in post-production

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 question anything – 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, SR, HR | 2021 | 97' | drama | produced by Art & Popcorn (HR), co-produced by Terminal Film (HR), Info@artandpopcorn.com, plixwywy@gmail.com, finished – NOT YET RELEASED

After the Winter
Posljive 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.

- HR, HR, HR, HR | 2021 | 97' | drama | produced by Art & Popcorn (HR), Delirium Film (WE), info@artandpopcorn.com, samjurovic1963art@gmail.com, finished – NOT YET RELEASED

CROATIAN MINORITY CO-PRODUCTIONS:
FEATURE FILM

NEW CROATIAN FEATURES AND SHORTS 2/2021
M

• DIRECTED BY VARDAN TOZJUA

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

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Hr, Sr, Ne, Al, Fr | 2021/q3 | 107’ | coming of age, fantasy | produced by Focus Focus Films (It) | co-produced by 4 Film (It), In My Country (It), 233 (Al), Les Cartes Modernes (It) | info@fiocucusfocus.it, office@4film.it | 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.

—

Hr, Sr, Ne | 2021 | 107’ | drama | produced by Slopa Film Studio (It) | co-produced by Matica Film (Hr) | office@blicne, info@matica-film.hr | finished – not yet released

My Lake

Liqeni Im · Moje jezero

• DIRECTED BY GIURGIU 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, Sr, Ne | 2020 | 107’ | drama | produced by On Film Production (Al) | co-produced by Carus Film (It), Hermes Film (Fr), Focus Focus Films (It), Added Value Films (It) | sales@vedoal.com, Management carus@boosturfilms.com, teriha@gmail.com | Tirana – Hr 2021

Riders / Springdreaming

Jezdeci · 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, irreversibly changing their lives.

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Hr, Sr, Ne, Al, Fr | 2021/q4 | 110’ | road film | produced by Stanagara (Al) | co-produced by Art Line production (Hr), Antilatent (Hr), Novi Film (Al), Transmedia (Fr) | evl. služba Sliptogot (Maruša Buani) | mhd@stanagara.com, info@antilatent.hr | 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.

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Hr, Sr, Ne, Fr | 2021/q4 | 88’ | drama | produced by 15 Art | hrvoje.osvadic@15art.hr | finished – not yet released

Discovering Gea

Otkrivački 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.

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Hr, Sr, Al, Fr | 2021/q4 | 86’ | drama | produced by On Film Production (Al) | co-produced by Handful Films (Al), Doc Service (Sr), Focus Focus Films (It), Focus Focus Films (Fr), Added Value Films (It) | sales@vedoal.com, Management carus@boosturfilms.com, teriha@gmail.com | Tirana – Hr 2021

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

• DIRECTED BY IVANA HRELJA

Over the span of four years, a film crew follows the protagonists 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, Sr, Al, Fr | 2021/q4 | 88’ | documentary | produced by Pulika filmska tromica pulika@filmaskeumjezma@gmail.com | 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, Sr, Al, Ne, Fr, Gr | 2020 | 100’ | drama | produced by Metar60 | co-produced by Croatian Radio-television (Gr), Slowakia film | ngometar60@gmail.com | in post-production

Veće od traume

• DIRECTED BY VEDRANA PRIBAČIĆ

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Hr, Sr, Al, Ne, Fr, Gr | 2020 | 100’ | drama | produced by Metar60 | co-produced by Croatian Radio-television (Gr), Slowakia film | ngometar60@gmail.com | 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

Tvorne radnicima

- DIRECTED BY SIRDAN 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 | 90’ | produced by Fada in
office@fada.hr, crzina@zdravkodraka.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
ukrsakazimir@gmail.com, ivanpericfilm@gmail.com
Jihlava spring 2020; Triste in 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 | 82’ | produced by Zagreb film | Nutprodukce (cz)
vanja@restarted.hr
rs, hr, cz | 2021/q4 | 80’ / 52’ | produced by Uzrok (rs) and Restart (hr)

Museum of the Revolution

Muzej revolucije

- DIRECTED BY SIRDAN 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.

—

hr, mk, cz | 2021/94 | 80’ / 52’ | produced by Uzrok (mk) and Restart (hr)
co-produced by Nutprodukce (cz) varja@restarted.hr
in post-production

Naked and Barefoot

Goli i bosi

- DIRECTED BY MARIO KOVAČ

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

—

hr | 2020 | 95’ | produced by Interfilm
office@fadein.hr, sabina.kresic@fadein.hr
Fade In
hr | 2021 | 105’ | produced by Interfilm

Nun of Your Business

O jednoj mladosti

- 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 consider themselves outsiders.

—

hr, mk | 2021 | 78’ | produced by Interfilm
co-produced by Matija Media (mk)
info@matijamedia.com
ZagrebDox 2020 – Audience Award

Once Upon a Youth

- DIRECTED BY IVAN RAMLIJAČ

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 | 95’ | produced by Academy of Dramatic Art (Zagreb)
matej@matejic@gmail.com, sanja@marinovic@gmail.com, dekanat@adu.hr
interfilm@fadein.hr, savita@fadein.hr – Best Balkan Documentary, Triste in 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 | 92’ | produced by Interfilm
interfilm@interfilm.hr
finished – not yet released

UPCOMING

NEW CROATIAN FEATURES AND SHORTS 2/2021
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.

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 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 is 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.

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**CROATIAN MINORITY CO-PRODUCTIONS:**

**FEATURE DOCUMENTARY**

**Paper Boats Floating into the Fragrant Night**

- **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.

- **INFO**
  - HR, NL, PL, SE, UK | 2021/q4 | 80’ | produced by Cine Platin Production (hr), Dunamis Film (de) | info@cineplatin.hr
  - in post-production

**Paying a Visit to Fortuna**

- **DIRECTED BY MATEJ KALMAN**

   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.

- **INFO**
  - HR, HR, NL, SI | 2021/q4 | 80’ | produced by Colfec (hr), Cine Platin Production (hr) | info@cineplatin.hr
  - in post-production

**Prison Beauty Contest**

- **DIRECTED BY SIDAN SARENAC**

   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.

- **INFO**
  - BR, HR, HR, SI | 2021 | 77’54” | produced by a.a.c. productions (si), 100doo (si), Gustav Film (si), Endorfilm (si), Gustav Film (si), Cineplatin (si) | info@endorfilm.hr, gustavfilm.si
  - finished – not yet released

**The Cars We Drove Into Capitalism**

- **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.

- **INFO**
  - HR, DE, CZ, DK | 2021/q3 | 90’ | co-produced by Hulahop (hr), Czech Documentary Production (cz), Endorfilm (si), Svenska Entertainment (se) | info@hulahop.hr
  - in post-production

**No Man Is an Island**

- **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.

- **INFO**
  - HR, HR, HR | 2021 | 77’52” | produced by H.A.C. productions (hr), Slovak Documentary Production (sk), Endorfilm (si), Gustav Film (si) | info@endorfilm.hr, gustavfilm.si, spiritusmovens.hr
  - finished – not yet released

**Vanka Obsession**

- **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 Maksmilian 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?

- **INFO**
  - HR, US | 2021 | 79’ | produced by Ars septima (hr), Cine Platin Production (hr) | info@arsseptima.hr
  - finished – not yet released

**You with Hands More Innocent**

- **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.

- **INFO**
  - HR | 2020 | 80’ | produced by Arning Film | majka@arning.hr
  - finished – not yet released

**Storkman**

- **DIRECTED BY TOMISLAV JELINIĆ**

   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?

- **INFO**
  - HR, HR, HR | 2021 | 90’ | produced by Factum (si), Cvinger Film (rs), Wake Up Films (rs, ba, hr, si) | info@factum.com.hr
  - Audiences Award, Festival dei Popoli 2020

**Social Issues**

- **PRODUCED BY A FILM SCHOOL OR A FILM ACADEMY**

- **CROATIAN MINORITY CO-PRODUCTION**

- **FUNDED BY THE CROATIAN AUDIOVISUAL CENTRE**

**NEW CROATIAN FEATURES AND SHORTS 2/2021**
Tales From a Prison Cell
Mesék a zámkáböl
Priče iz zatvorske češije

• DIRECTED BY ÁBEL VISKÝ

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

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EXPERIMENTAL FEATURE

Slice
Kriška

• DIRECTED BY SIMIŠA LABROVIĆ

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

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SHORT FICTION FILM

9th Session
Deveta seansa

• DIRECTED BY MISLAV MURETIĆ

The Doctor welcomes her patient Danny, who is struggling with different personalities. This is their 9th session. The Doctor realizes that there are more personalities than originally thought. As the main personalities battle for dominance, Danny regains control and finally breaks down.

---

The Animal
Životinja

• DIRECTED BY SAŠA POŠTIĆ

Something happened. Someone reacted. The reaction results in a change in the lives of those involved in the event.
**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?

—

**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.

—

**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.

—

**Carpe diem**  
**DIRECTED BY FILIP ANTONIO LIZATOVlĆ**

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

—

**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.

—

**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.

—

**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.

—

**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.

—

**Heatwave**  
**Balzamirani**  
**DIRECTED BY TORKINE GOGRICHIANI**

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

—

**UPCOMING**
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. Civilization, 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 civilized?
I'm Not Telling You Anything, Just Sayin’
• DIRECTED BY SANJA MILARDOVIĆ

Zrinka returns to her hometown for a few days to do some location scouting. She stays at her mother Tanja’s place. Tanja’s behaviour seems strange, so Zrinka takes her location scouting in order to find out what’s troubling her.

—
hr, ml | 2020 | 1’24” | drama, comedy | Produced by Castor Multimedia (hr) | info@castormultimedia.hr | matej@castormultimedia.hr | Palm Springs 2021

It’s Just an Expression
To se sam tak kaže
• DIRECTED BY HANA VĘCEK

On Shrove Tuesday three children — 10-year-old Doni, his 7-year-old friend Mina, and his 4-year-old sister Verica — go trick-or-treating in a large building. As they go from apartment to apartment, they experience many shut doors and some interesting encounters. Along the way, we discover the motives behind their little spree.

—
hv, ml | 2021 | 1’8” | drama, family | Produced by 15 Art | hvrop@15art.hr | finished – not yet released

Libero
Mali Libero
• DIRECTED BY Mladen Stanić

The story of a relationship between a father and son. Boško is an unaccomplished, overly ambitious father and Petar is his eleven-year-old son who doesn’t share the same ambitions. Unaware that this is a threat to their relationship, Boško takes his son to the tryouts for a famous local football club.

—
hv | 2020 | 4’42” | drama | Produced by Zagrebfilm | zagrebfilm@zagrebfilm.hr | finished – not yet released

Link
• DIRECTED BY STANKA GJURIĆ

About the unbreakable connection with our childhood, and the relationship with our inner child.

—
stg | 2020 | 5’45” | fantasy | Self-produced | stanka.gjuric@gmail.com | finished – not yet released

Lone
Abdul
• DIRECTED BY NEBOJA SLJEPECIV

The villages near the Croatian border with Bosnia are mostly deserted, abandoned by the authorities, and forgotten by the world. The last few inhabitants live in extreme poverty and are left to fend for themselves against frequent attacks of wild beasts. The film is based on an actual event.

—
ns, ml | 2021 | 1’35” | drama | Produced by Paradoks (hr) | co-produced by Bilboke (rs) | neboja@paradoks.hr | in post-production

Loose
Klimanje
• DIRECTED BY PAULA SKELIN

Unaware that she and her mother are facing eviction, a six-year-old girl will find a way to deal with her loose tooth and their living situation in one move.

—
ps | 2020/21 | 1’15” | drama | Produced by Eclectica | info@eclectica.com | in post-production

Lurch
Skratjane
• DIRECTED BY JASNA NANOĆ, ČEJEN ČERNIĆ, JUDITA GAMULIN

In this short omnibus, three directors of different generations direct their respective female characters, showing different aspects of a car accident which, alongside the victims, irreversibly changes their lives as well.

—
jkn, jc, jg | 2020 | 1’45” | drama | Produced by Academy of Dramatic Art (Zagreb) | jasminagradic25@gmail.com | Martovski Festival – Belgrade Documentary and Short Film Festival, Short Shorts Film Festival

Marko
• DIRECTED BY MARKO ŠANTIĆ

Marko and Ankica never got over the death of their only child, Ante, in the war. When their neighbour Stipe suggests renting their son’s room to tourists, Marko feels insulted but Ankica manages to talk him into it. Renting rooms is easy money, especially for retired people, but having an unknown man sleeping in his son’s bed troubles Marko.

—
hk, jk, ml | 2021 | 1’7” | drama | Produced by Jaka Produkcija (si) | co-produced by Filmart (si), Hippocampe productions (fr), Hivoda (hr), sales: Dristra Film | info@jakaprodukcija.si, jurebusic@gmail.com | LA Shorts 2021

Moving Target
Ne pogada svaka
• DIRECTED BY MARKO DUGONIĆ

It is the winter of 1993. While the war rages near the Croatian town of Vinkovci, a portly and tall pregnant woman Veljka, from an ethnically mixed family, is waiting to give birth. The due date was eight days ago. When she finally goes into labour, there are no men in the house, as all of them are away at the front. Veljka has no choice but to embark on a 60-kilometer journey to the hospital, defying her labour, grenades, and the most dangerous weapon of all – nationalism, prejudices and hate.

—
hk | 2020/21 | 1’15” | drama | Produced by Zagrebfilm | zagrebfilm@zagrebfilm.hr | 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

NEW CROATIAN FEATURES AND SHORTS 2/2021 15
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 microcosm 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 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 BICIK

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 | 2021 | 20' | drama | produced by Antitalent (hr) co-produced by KAM Film (si), Antitalent (hr)
info@antitalent.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 ZagrebFilm saraj@zagrebfilm.hr, zagreb1@zagrebfilm.hr
finished – not yet released

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

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

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/q3 | 15' | produced by Filmaparat hello@filmaparat.com
in post-production

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

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

Bosnian Broadway
Bosanski Brodvej
- 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

Short Documentaries
SOCIAL ISSUES - PRODUCED BY A FILM SCHOOL OR A FILM ACADEMY - CROATIAN MINORITY CO-PRODUCTION - FUNDED BY THE CROATIAN AUDIOVISUAL CENTRE

NEW CROATIAN FEATURES AND SHORTS 2/2021
The Flag
Zastava

• DIRECTED BY FILIP FILKOVIĆ PHILATZ

The Flag deals with various dimensions of contemporary Croatian identity, examining related history, visual sociology, design, vexillology and the collective awareness of the understanding and meaning of the common identity of contemporary Croats.

—
hr | 2021 | 52' | produced by Kreativni sindikat
kreativnisiinko@gmail.com | finished – not yet released

Ivan Delimar’s Ropemaking Workshop
Užarska radionica Ivana Delimara

• DIRECTED BY VLASTA DELIMAR

The film follows the process of burying the workshop of Croatian artist Vlasta Delimar’s father Ivan on their estate, the legendary site of Vladi’s art festival. Her father had once said, “When I die, bury me on my estate, under the alder, by the workshop.” As it is prohibited to bury human remains in one’s own yard, Vlasta buried her father’s workshop on the property instead.

—
hr | 2020 | 60' | produced by Udružba Fibia | delimarvlasta@gmail.com
Liburnia FF 2020, Split TV – International Festival of New Film 2020

Men Should Be Trusted
Treba vjerovati muškarcima

• DIRECTED BY MORANA IKIĆ KOMLJENOVIĆ

They say art is inseparable from life. Likewise, they say that 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 Vlasta Delimar, her art, and artistic experience, told from the perspective of her emotional and romantic relationships with men.

—
hr | 2021 | 77' | produced by Fade In | co-produced by Zagreb Film | int’l sales Little Red Dot | office@fadenoshr.hr | finished – not yet released

Sljedeći
Next

• DIRECTED BY VELIMIR RODIĆ

Fear, listlessness, inertness, and resignation in all citizens. The polluters poison them, but they also feed them. A story about the city of fear and apathy, where the only reliable and regular events that follow each other rhythmically and relentlessly are the funerals.

—
hr | 2021/16 | 47' | produced by Fade In | office@fadenoshr.hr
in post-production

On the Cold Line
Na snježnoj crti

• DIRECTED BY GORAN RIBAČIĆ

A war story told from the perspective of soldiers, using only authentic footage from the battlefield. The intention is to create an immersive experience of the nameless soldiers fighting the enemy while confronting the cold mountain.

—
hr | 2020 | 54'9" | produced by Lux film | goranribarc@gmail.com
finished – not yet released

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

• DIRECTED BY IVAN FAKTOR

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

—
hr | 2020 | 70' | produced by Mitropa | int’l sales Barnthouse
any@barnthouse.com, vanja@bonobostudio.hr
finished – not yet released

Osijekana

• DIRECTED BY IVICA ŠUTO

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

—
hr | 2020 | 70' | produced by U zvornik films | barbara@uofilm.hr
finished – not yet released

Oxygen Nitrogen
Kisik dušik

• DIRECTED BY DAMIR ĆUĆIĆ

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

—
hr | 2020 | 45' | produced by Gate film | kradljivac.konja@gmail.com
finished – not yet released

Peaceful Glide
Tihi let

• DIRECTED BY SANDI NOVAK

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

—
hr | 2021 | 40' | produced by Vuje s.f.t. | tom@uvoje.hr
finished – not yet released

Kreativni sindikat
hr | 2021 | 52' | produced by
kreativni.sindikat@gmail.com
finished – not yet released

Udruga Domino | delimar.vlasta@gmail.com
hr | 2020 | 20' | produced by
Udruga Domino
liburniaFF2020 | Split TV – International Festival of New Film 2020

Little Red Dot | office@fadein.hr | hr | 2021 | 58' | produced by
Fade In | int’l sales
office@fadenoshr.hr

Sanja Samo
hr | 2021 | 20' | produced by
Sanja Samo
Mitropa | Bonobostudio
sanjasamanovic@gmail.com, vanja@bonobostudio.hr
finished – not yet released
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@havc.hr.
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/q3 | 40' | produced by Wolfgang i Dolly
hello@wolfgangdolly.com | in post-production

The Restorer
Restaurator
• DIRECTED BY LUKA KLPAN
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 | 4'50" | produced by Academy of Fine Arts Zagreb
lucija.luja.oroz@gmail.com | Animafest Zagreb 2021

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
velmir@pulsarpromo.hr

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/q4 | 30' | produced by Manevar| co-produced by Croatian Radiotelevision
anakrce@manevar.hr | in post-production

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 | 20' | produced by Manevar| anakrce@manevar.hr
in post-production

Zoza
• DIRECTED BY DINO TOPOLNJAK
Zoran Žorčec 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

45"
• DIRECTED BY LUCIA 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
lucija.luja.oroz@gmail.com | Animafest Zagreb 2021

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.borcic@zagrebfilm.hr
Animafest Zagreb 2021
Arbor Inversus
• DIRECTED BY NIKOLINA ŽABČIĆ
A story of a giant named Tantos, a creature of changing physical forms that observes Earth and the entire life cycle. One night, watching planet Earth, he senses danger. He decides to do everything in his power to save the inhabitants of Earth.

Bora
Bura
• DIRECTED BY NEVEN PETRIČIĆ
Thick clouds whirl across the sky and cover the moon. Bora blows violently against stone walls.

Can You See Them?
Vidiš li ih ti?
• DIRECTED BY BRUNO RAZUM
A schizophrenic boy witnesses the killing of a deer in the forest and runs back home. A myriad of strange occurrences along the way worsen his condition. The safety of his home is only an illusion, and a series of visual stimuli force him to go back to the beginning of the story in order to try and change the sequence of events.

Cat Do
Mačja posla
• DIRECTED BY STELLA HARTMAN
Short sketches of cats being goofy. They show how it is to be a cat in the modern society and how cats have adapted to the life in the 21st century, which is heavily influenced by internet culture.

A Day Out
Izlet
• DIRECTED BY ANA HORVAT
A romantic couple are spending a day cycling. At first, they enjoy the field trip despite having different expectations. But when a storm hits, it becomes clear they have trouble dealing together with an unpleasant situation. Will the experience pull them apart or bring them closer together?

The Dream
San
• DIRECTED BY DARIAN BAKLIŽA
A dream come true is usually not what we thought it would be... But should we just give up?

Dry Season Fruits
Plodovi suše
• DIRECTED BY DINKO KUMANOVić
A satirical view on human weaknesses and deviations, glimpsed through the prism of a couple’s marital crisis. The film also serves as a commentary on current issues concerning endangered fauna, climate change, and racism.

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

Fox & Stork
Lisica i roda
• DIRECTED BY MAJA ZDELAR
Don’t be angry, my friend! I honour you as much as you have honoured me.

UPCOMING

Social Issues
Produced by a Film School or a Film Academy
Croatian Minority Co-Production
Funded by the Croatian Audiovisual Centre

NEW CROATIAN FEATURES AND SHORTS 2/2021
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 straightforward: 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.

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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, costumes – 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, particularly 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.

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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 mock the hallucinations that are to follow, in order create a consistent feeling of uncertainty in the spectator.
Growing Up Dream
San o odrastanju
• DIRECTED BY MIRELA IVANKOVIĆ BIELEN
In order to get somewhere, one must choose a certain path. That path is not always linear.
—
hr | 2021 | 6’24’’ | produced by Luma film | mashaudovicic@gmail.com | petra.balekic@gmail.com | Animafest Zagreb 2021

Height
Visina
• DIRECTED BY SANJA ŠANTAK
The film deals with loss and our coping mechanisms. It asks whether we really want to be free of frustrations, when they become our primary driving force. We seem to be willing to trade our freedom for this obsession, while everything else passes us by. Is it a question of human character, or does nature simply find its way?
—
hr | 2021/q3 | 10’ | produced by Filozirka | dpbonnot@yahoo.com | Animafest Zagreb 2021

How Much for the Exam?
Pošto ispit?
• DIRECTED BY IVICA VALENTIĆ
Copyman, an evil computer genius and member of the new technological aristocracy, plans on organizing university exam fraud. The night before the exam, Librophileas, the ancient mystic being, visits the professor in his sleep.
—
hr | 2021/q3 | 33’ | produced by Ezop | knjigoljub_ezop@yahoo.com | Animafest Zagreb 2021

Just Between Us
Među nama
• DIRECTED BY PETRA BALEKIC
Emma, a young woman, returns to her hometown after many years to visit her father who has had a stroke. There, she is forced to confront the painful memories of growing up in a dysfunctional family, reminding her of the reasons she left.
—
hr | 2021 | 10’45’’ | produced by Luma film | mashaudovicic@gmail.com | petra.balekic@gmail.com | Animafest Zagreb 2021

The Masked Avenger
Maskirani osvetnik
• DIRECTED BY LUNA STRMOTIĆ
A small raccoon is happily decorating his den. Carefree, he goes to sleep, but the next day a lumberjack appears and destroys the den.
—
hr | 2021 | 4’31’’ | produced by Academy of Fine Arts Zagreb | luna.strmotic@gmail.com | Animafest Zagreb 2021

Portraitist of the Dead
Portretist mrtvih
• DIRECTED BY MATIJA PISAČIĆ
A solitary man lives in a dilapidated house in a desert. He is a stonemason who carves portraits of the dead onto their tombstones. The portraits are ordered by machines on behalf of a small community of people living in an industrial city. The dead models start haunting the man’s dreams.
—
hr | 2021/q4 | 12’30” | produced by uo Anima | matija.pisacic.2@gmail.com | Animafest Zagreb 2021

The Raft
The water reached our necks and soon submerged us completely. The mountains became islands and the islands became hills in the darkness of the deep. Sharks continued to roam Wall Street. Venice floated for a while, and then... If a global catastrophe is a state of mind, then music is the raft.
—
hr | 2021 | 13’48’’ | produced by Kreativni sindikat | kreativni.sindikat@gmail.com, vanja@bonobostudio.hr | Animafest Zagreb 2021

Real Boy
• DIRECTED BY IRENA JUKIĆ PRANJIĆ
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 men she meets, delighting in her own imagination. Careful not to spoil the fantasy with reality, she denies herself the possibility of experiencing in real life the romance she so desires.
—
hr | 2021 | 7’35” | produced by uo Anima | matija.pisacic.2@gmail.com | Animafest Zagreb 2021

Powers that Be
Živa sila
• DIRECTED BY BRUNO TOLIĆ
A normal day in the life of an ordinary super rich family sheltered from the decaying and unknown city, their place of business but not their home. A technical error in the ever present video surveillance system starts distorting and interrupting the image signal. Everything turns to chaos, resulting in a hallucinogenic chase around the forbidden city of the poor where menacing figures lurk in the shadows and on the rooftops.
—
hr, rs | 2021/q4 | 8’ | produced by Otompotom (hr) | slave.lukarov@gmail.com | Animafest Zagreb 2021

UPCOMING
SOCIAL ISSUES PRODUCED BY A FILM SCHOOL OR A FILM ACADEMY CROATIAN MINORITY CO-PRODUCTION FUNDED BY THE CROATIAN AUDIOVISUAL CENTRE
NEW CROATIAN FEATURES AND SHORTS 2/2021
23
**Shadows**
Sjene
• DIRECTED BY DEA JAGIĆ

A young woman is gathering precious seeds which quickly sprout into plants, bearing fruit. On the surface, everything seems idyllic, but below the ground, a battle is taking place — dangerous creatures from darkness are trying to get the seeds. Only the strongest, who overcome all obstacles, will break through... An allegory about battling one's demons told through an unusual combination of 2D and stop motion animation.

—
hr | 2021 | 7'33" | produced by Kreativni sindikat | kreativni.sindikal@gmail.com, vanja@bonobostudio.hr | finished – not yet released

**Tonka Will Do It Tomorrow**
Tonka će sutra
• DIRECTED BY MORANA DOLENC

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 Tomorrowings, which attacks children who leave things for tomorrow.

—
hr | 2021 | 6'30" | produced by Luma film | mashaubicic@gmail.com | won: Anfobar 2021

**Up to the Universe**
Do Svetmir
• DIRECTED BY TVRTKO KARAČIĆ

On the outskirts of a city, on an unusual hill, lives the Scientist who is searching for the Living Dancing Stars. When they appear, the Scientist and his two pigeon friends fly a rocket into space to meet them. Near the finish line they encounter problems and the Scientist must decide if he will follow his dream or return to Earth safely.

—
hr | 2021/q4 | 14'30" | produced by Panda Monk | stjepanmihaljevic@yahoo.com, tvrtko.karacic@gmail.com, zvonko.barisic@gmail.com | in post-production

**Dear Aki**
Dragi Aki
• DIRECTED BY NINA KURTELA

Told in the form of a series of fictional letters sent from Nina Kur tela to Aki Kaurismäki, read against the backdrop of atmospheric exterior shots, Dear Aki is an experimental essay on the nature of identity, nationality, and belonging in the globalized world.

—
hr | 2021 | 14'40" | produced by Kreativni sindikat | kreativni.sindikal@gmail.com, vanja@bonobostudio.hr | finished – not yet released

**The Absence of Telepresence**
Odsutnost teleprisutnosti
• DIRECTED BY DAN OKI

A personal experience of telepresence is captured and performed into essay film. The film is made up of various situations featuring mobile phones in Tokyo, smart phones in Seoul, director’s address book, as well as a series of fragmented reenactments with historical artists like Nam June Paik and Sophie Calle, who have anticipated the telepresence realities of today.

—
hr | 2021/q3 | 27' | produced by Kazimir Association | danoki@xs4all.nl | in post-production

**2x90**
In a violent football game, the human body is a delicate and self-destructive machine.

—
hr | 2021 | 8' | produced by Plan 9 | simun.kulis@plan9.hr | finished – not yet released

**Abandoned Path**
Napušteni put
• DIRECTED BY DAVOR MEDUREČAN

A man is thinking about the war. Terrible images are going tough his head. He is dancing the black ballet with other protagonists. On an abandoned path, a soldier steps on a landmine. His last thought is: “I’ve had enough of war, and my body is tingling”.

—
hr | 2021 | 6'27'' | animated experimental | produced by Kreativni sindikat | kreativni.sindikal@gmail.com | finished – not yet released

**Every Artist by Themselves, Never Quite Together**
Svaki je umjetnik za sebe, svi zajedno nikad
• DIRECTED BY JELENA BLAGOVIĆ

A reminiscence of a friendship with the great artist and experimental filmmaker Goran Trbuljak, inspired by his films and his artistic work Monographs. The director enters into a dialogue with Trbuljak’s fictitious monographs and appropriates them, questioning the importance and value of the formal recognition that most artists aspire to — their own monograph.

—
hr | 2021 | 8'20" | produced by Terminal 3 | vanjasremac@gmail.com | finished – not yet released
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.
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 | 13'53" | produced by Kreativni sindikat
vedran.suvar@gmail.com, international@kkz.hr, kvkz@kkz.hr
finished – not yet released

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 | 14'05" | produced by Plam iz
smukulica@plamiz.hr
petrabelc@gmail.com | finished – not yet released

Kalem
Paralaktik
DIRECTED BY LOVRO ČEPELAK
Paralaktik 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 | 14'57" | produced by Kreativni sindikat
vedran.suvar@gmail.com, international@kkz.hr, kvkz@kkz.hr
finished – not yet released

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 | 13'53" | produced by Kreativni sindikat
poljak.renata@gmail.com
 afirm Oberhausen 2021
finished – not yet released

MMC
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 | 14'25" | produced by Adriatic Art Media Film
igor.juran@gmail.com | finished – not yet released

While We Were Here
Dok smo bili tu
DIRECTED BY SUNČICA PRADELIC
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 | 14'00" | produced by Kino klub Split
produkcija@kinoklubspilt.hr
finished – not yet released
Croatian film festivals

JUNE
14th Mediterranean Film Festival Split
17 – 26 June, Split
www.fmfs.hr | info@fmfs.hr
FEATURES AND SHORTS (ALL GENRES)

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

19th 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.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.subversivefilmfestival.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
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.