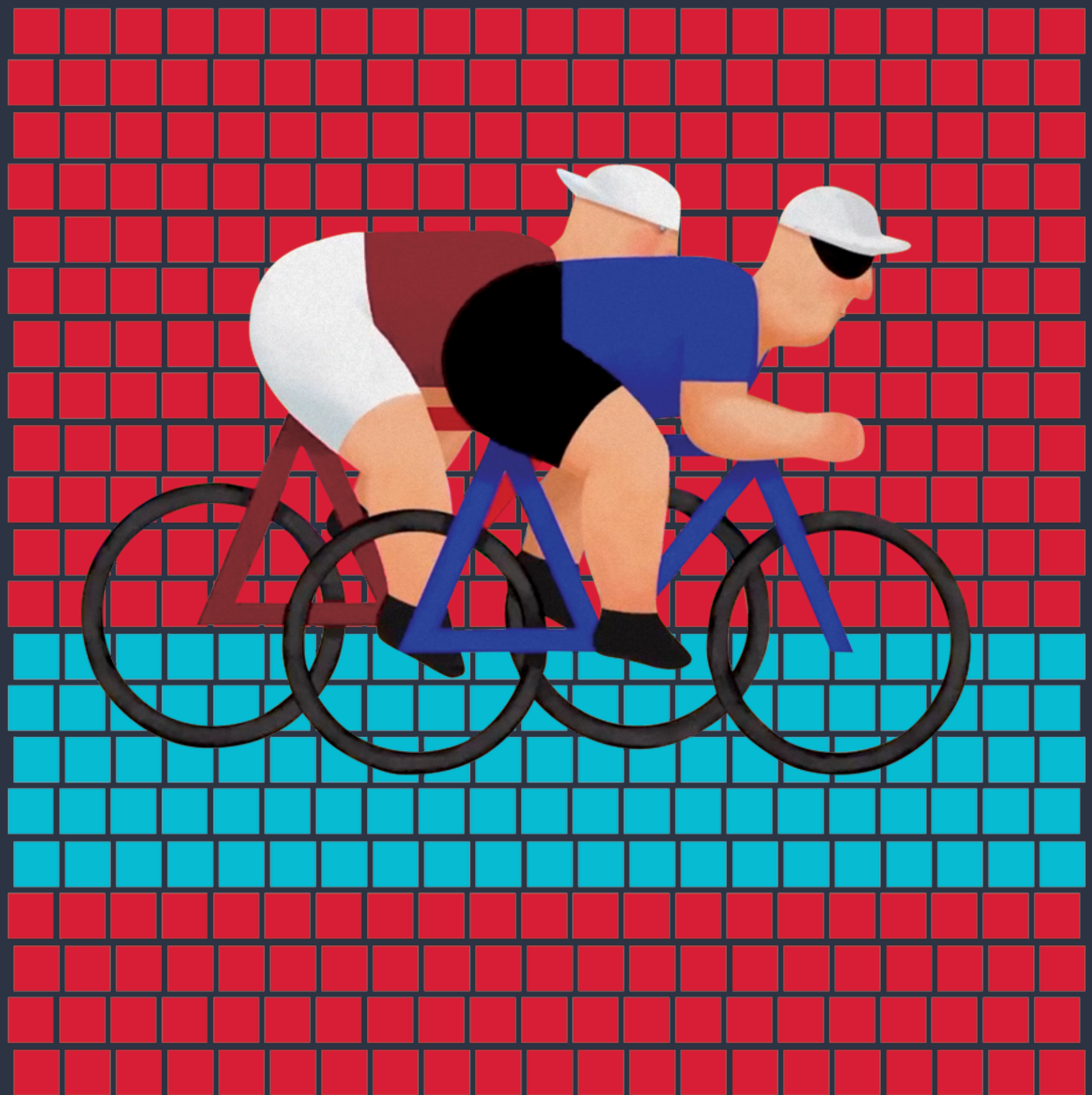


NEW CROATIAN FEATURES & SHORTS

2/2018



**Croatian
Audiovisual
Centre**
Hrvatski audiovizualni centar

Nova Ves 18 | 10000 Zagreb, HR
promotion@havic.hr
info@havic.hr | www.havic.hr

MEET & GREET

10th ANNIVERSARY OF CROATIAN AUDIOVISUAL CENTRE

In the past ten years, the Croatian audiovisual landscape has been restructured and reshaped. Most importantly, this was a decade in which its authors and works started to travel, and their efforts were acknowledged by festival programmers, jury members and audience alike. Some of them were lucky enough to be screened in the programmes of A-list festivals, some were even luckier to return from them with awards, while others got the opportunity for distribution on the international market, warming the hearts and intriguing the minds of audiences across the globe.

In 2018, the 10th anniversary of establishing the Croatian Audiovisual Centre, the Croatian film scene is as alive and as vibrant as ever. Features, both live-action and documentary, use modern aesthetics to tackle a wide variety of urgent issues. Short films across all genres still inject the Croatian cinematic bloodstream with a gush of new ideas, while international co-productions merge local and international talent to create stories that travel far beyond national borders.

With our hopes up and spirits high for the ten years ahead of us, we present you with a fresh crop of Croatian cinema, brimming with stories and authors waiting to be discovered, discussed and enjoyed.

Croatian Audiovisual Centre AT THE FILM MARKET

SEE Pavilion no. 135
Village International Riviera

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

FILMS IN COMPETITION

Directors' Fortnight

The Load by Ognjen Glavonić (pg. 8)

Critics' Week

Chris the Swiss by Anja Kofmel (pg. 13)
Third Kind by Yorgos Zois (pg. 18)

MARKET SCREENINGS CANNES 2018

All Alone by Bobo Jelčić (pg. 4)
Saturday 12 May | 11:30 | Lerins 2

Lada Kamenski by Sara Hribar, Marko Šantić (pg. 7)
Tuesday 15 May | 12:00 | Palais E

Days of Madness by Damian Nenadić (pg. 10)
Tuesday 15 May | 14:00 | Palais E

Mali by Antonio Nuić (pg. 7)
Tuesday 15 May | 16:00 | Palais E

CROATIAN SHORTS AT THE SHORT FILM CORNER

After Party by Viktor Zahtila (pg. 19)

Almost Nothing: So Continues the Night by Davor Sanvincenti (pg. 31)

Blink by Jakov Labrović (pg. 19)

The Cleaning Lady by Matija Vukšić (pg. 15)

Cyclists by Veljko Popović (pg. 27)

How Steel Was Tempered by Igor Grubić (pg. 24)

The Lovetts by Igor Bezinović (pg. 20)

Marica by Judita Gamulin (pg. 17)

Safe Flight by Aldo Tardozzi (pg. 17)

"The Stranger" In My Head by Petra Balekić (pg. 23)

White Trash by Sunčica Ana Veldić (pg. 22)

Producers on the Move

Oliver Sertić, Restart



The Load by Ognjen Glavonić

RS, FR, HR, IR | 98'
WORLD SALES: New Europe Film Sales

SAT	12 MAY	08:45, 14:45	THEATRE CROISSETTE
SUN	13 MAY	11:30	THEATRE DE LA LICORNE
SUN	13 MAY	18:00	OLYMPIA 8 (MARKET SCREENING)
SUN	13 MAY	20:30	CINEMA OLYMPIA 2
WED	16 MAY	14:00	STUDIO 13

Chris the Swiss by Anja Kofmel

CH, HR, GE, FI | 90'
WORLD SALES: Urban Distribution International

SUN	13 MAY	11:30, 17:15, 22:30	ESPACE MIRAMAR
MON	14 MAY	8:30	ESPACE MIRAMAR
MON	14 MAY	16:30	THÉÂTRE LA LICORNE
TUE	15 MAY	16:30	LE RAIMU
WED	16 MAY	20:30	CINEMA VALBONNE

Third Kind by Yorgos Zois

GR, HR | 32'
WORLD SALES: Salaud Morisset

SAT	12 MAY	19:30	ESPACE MIRAMAR
MON	14 MAY	19:00	THÉÂTRE ALEXANDRE III

TAGS & EDITOR'S NOTES



Debut Film



Film focused on women or directed by a woman



Film with LGBTIQ characters or motifs



Film suitable for children up to 12 years old



Film dealing with social issues



Film produced within a film school or a film academy



One of the minority co-producers is a Croatian company



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

The films in this catalogue are mostly the editor's choice. We tried to include all professional productions with release dates in 2018 and some of the films released in the last half of 2017. If not stated otherwise, films have been publicly screened or broadcasted. Completion of films in post-production is planned for 2018. Please note that information about the films in this catalogue may still be subject to change.

FEATURE FILM

BARBARA VEKARIĆ ALEKSI

In her debut feature, director and screenwriter Barbara Vekarić presents us with a charming portrait of a liberated young woman who keeps her head in the clouds, until circumstances force her to find solid ground to stand on.

How would you describe the eponymous protagonist of your film?

Aleksi is a character we don't see often in cinema — an artistic, rebellious, smart, sensitive and thoughtful girl who is also unapologetically horny. She is more of an antiheroine. The movie showcases her relationships with various men as their interactions totter between sexual liberation and sexual exploitation. My goal was to represent

the kind of women that I recognize in my everyday life. The ones who are proactive, have their own agency, who don't merely react to the men around them, and who have their own point of view.

Is Aleksi representative of her generation?

On a political level, my film touches on the current generational problem Croatia is facing — a lack of opportunities for young adults, who either emigrate or are forced to settle for a life path that's possible and accessible. Aleksi is a 28-year-old who is stuck under her parents' roof while she's figuring out how to escape a safe but boring upper middle class life her family intended for her.

The Pelješac peninsula makes a distinct background to the story. Why did you choose this particular location?

My family is originally from there, and I used to spend my summers in the small town of Orebić with my grandparents. The Pelješac peninsula is called the appendix of Croatia — it's so beautiful, yet so few people have visited it. Its roads are narrow and one-way. It takes three hours just to get from one side of the peninsula to the other. This is the first Croatian film to be shot there. But it was worth it. We also found colorful locals for small roles, adding another layer of authenticity to the film.

How would you compare directing a feature to directing shorts?

Creating a feature film — especially a first feature film — lasts way longer. In my case, it feels like giving birth after being eight years in labour.

D Q A T P U S

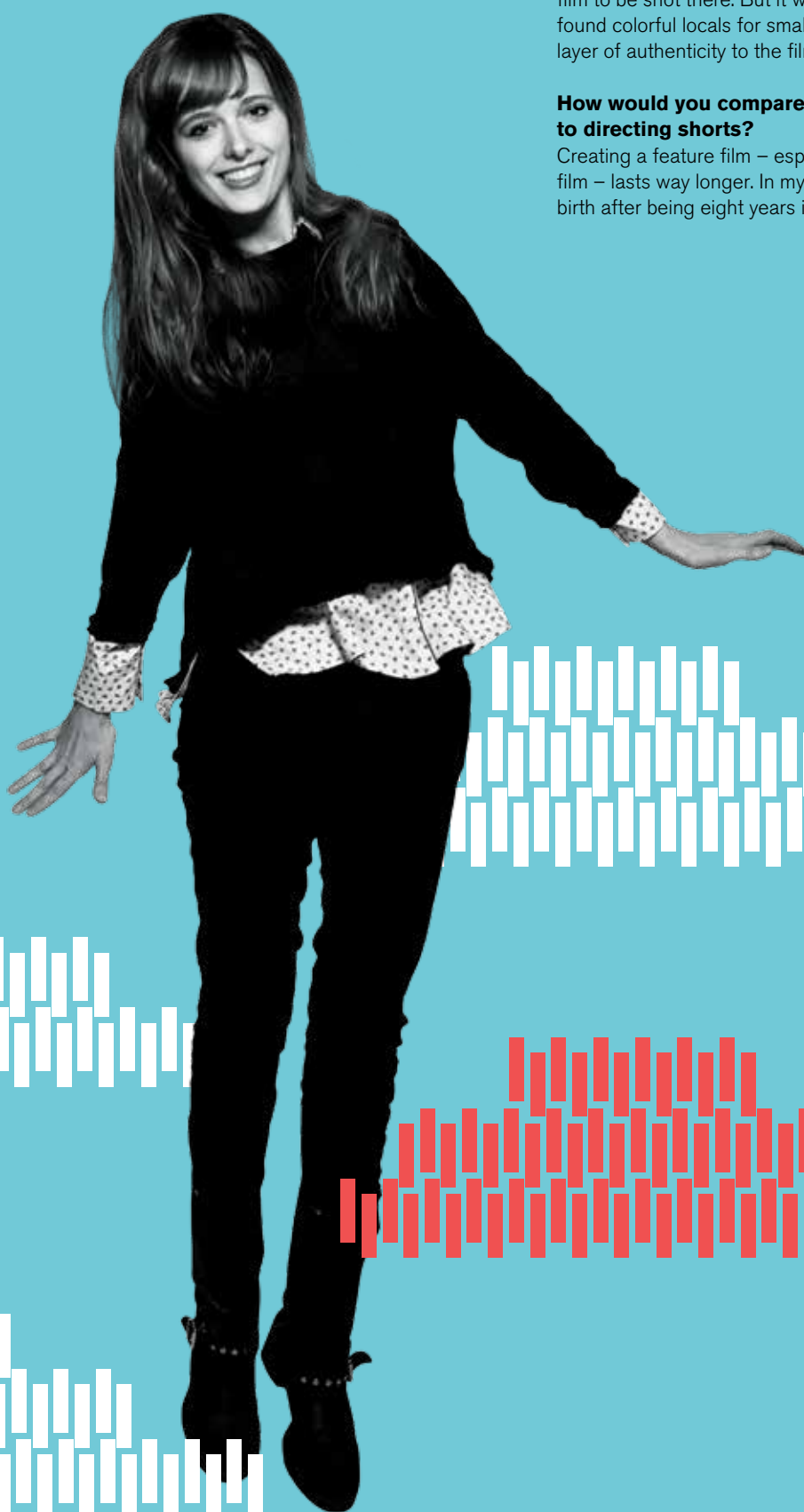


Aleksi

• DIRECTED BY **BARBARA VEKARIĆ**

28-year-old Aleksi is stuck living with her parents. Desperate to escape the safe but boring bourgeois life her family has intended for her, she shirks her duties and satisfies her urges with various men.

—
HR, RS | 2018 | 88' | drama, comedy
PRODUCED BY Studio dim (HR)
CO-PRODUCED BY Filmkombajn (RS) | INT'L SALES Film Republic
marina@dim.hr | info@filmrepublic.biz
FINISHED — NOT YET RELEASED





Aktion DB

• DIRECTED BY **DANA BUDISAVLJEVIĆ**

During WWII, a remarkable rescue campaign took place in Zagreb. This is a story about a woman who, with a handful of her closest associates, saved more than 10,000 children from imminent death in ill-famed camps established by Ustashe, collaborationists of Nazi Germany. For a long time, her name has been kept out of history books as her remarkable deeds were attributed to others.

—
HR, SI, RS | 11/2018 | 100' | fiction-documentary | PRODUCED BY Hulahop (HR)
CO-PRODUCED BY December (SI), This&That Productions (RS)
miljenka@hulahop.hr | IN POST-PRODUCTION



All Alone

Sam samcat

• DIRECTED BY **BOBO JELČIĆ**

Marko is hardly ever alone: he is surrounded on all sides by family, friends, and neighbourhood fixers. Yet, he is driven to the brink by limited contact with the person he loves the most – his daughter, who lives with her mother. When he starts the proceedings to get more time with her, he enters the world of a social-services system in meltdown. His fierce, paternal love for his child is both the source of his misery and his greatest joy.

—
HR, NL, RS, BA, ME | 8/2018 | 88' | drama | PRODUCED BY Spiritus Movens (HR) | CO-PRODUCED BY De Productie (NL), Dart Film (RS), Dokument (BA), Adriatic Western (ME) | INT'L SALES Media Luna
deniz@medialuna.biz | IN POST-PRODUCTION



A Brief Excursion

Kratki izlet

• DIRECTED BY **IGOR BEZINOVIĆ**

Stola is a young man in his late twenties, spending his summer partying at music festivals in Istria. One day he runs into Roko, an old acquaintance, who convinces Stola and a random group of partygoers to join him in his search for medieval frescoes in a nearby monastery. However, when their bus breaks down in the middle of nowhere, the brief excursion turns into an allegorical journey into the unknown.

—
HR | 2017 | 75' | docu-fiction | PRODUCED BY Studio Pangolin
INT'L SALES Bonobostudio | igor.bezinovic@gmail.com,
tena.gojic@gmail.com, vanja@bonobostudio.hr | IFF Rotterdam 2017,
Pula FF 2017 – Best Film, Best Sound, Trieste FF 2018, Sofia IFF 2018



Deep Cuts

Duboki rezovi

• DIRECTED BY **DUBRAVKA TURIĆ,**
FILIP MOJZEŠ, FILIP PERUZOVIĆ

An anthology film dealing with violence in all its forms. **CHERRIES:** The carefree summer of ten-year-old Jakov is eroded by tense family relations. A tragic series of events make him revolt. **THE WHITE BONE DEATH:** A children's game turns into a dramatic event for both the children and the adults. **THE SINKING OBJECTS:** A family gathering takes a strange turn when the daughter appears with a bruise on her eye and a cliché excuse.

—
HR | 7/2018 | 90' | drama, omnibus | PRODUCED BY Kinematograf
info@kinematograf.hr | IN POST-PRODUCTION



The Eighth Commissioner

Osmi povjerenik

• DIRECTED BY **IVAN SALAJ**

Siniša Mesjak is an ambitious politician who gets involved in a scandal. In order to keep him away from the public eye, the government sends him to Trečić, an isolated Croatian island with no telephone or internet signal. Even worse, Siniša doesn't speak the dialect. There, he is put in charge of organizing the local elections – a task that seven commissioners before him failed to accomplish.

—
HR, BA | 2018 | 139' | drama, comedy | PRODUCED BY Alka film (HR)
CO-PRODUCED BY Embrio Production (HR), Croatian Radiotelevision (HR),
Olimp produkcija (HR), Kadar film (BA)
ivan.salaj@gmail.com, jozo.alkafilm@gmail.com



Escape to the Sea

Bijeg do mora

• DIRECTED BY **VELIKO BULAJIĆ**

Narrowly escaping death in a Partisan raid, German soldier Karl manages to hide in a Partisan village by posing as a deaf-mute amnesiac. Wounded and weak, he is placed in the care of the village healer Anka. The two fall in love, but their passionate romance is cut short by the discovery of Karl's deception.

—
HR, ME, MK | 6/2018 | 93' | drama, war, romance
PRODUCED BY Gral Film (HR) | CO-PRODUCED BY Dogma Studio (ME),
Geyzer Film (MK) | tzaya@gralfilm.com | IN POST-PRODUCTION



F20

• DIRECTED BY **ARSEN ANTON OSTOJIĆ**

Martina, a young woman who works for her father as a pizza delivery girl, starts a relationship with Filip, a young man who spends most of his time playing videogames and ordering pizza. After Martina convinces Filip to steal her father's money to go to the Party Beach, everything turns into a bloody nightmare.

—
HR | 10/2018 | 90' | thriller | PRODUCED BY Filmosaurus Rex
CO-PRODUCED BY Gripfilm, Interfilm, CineCro | arsen@post.com
IN POST-PRODUCTION



For Good Old Times

Za ona dobra stara vremena

• DIRECTED BY **EDUARD GALIĆ**

Two childhood friends face adulthood in different ways. Life is still a game for them – girls, football, parties. But the choices they make will determine the course of their lives and put their friendship to the test. In the Balkans, every generation has their own reasons to leave. This is a story about a generation caught in the transition from socialism to capitalism, marked by a brutal war.

—
HR | 5/2018 | 113' | drama, comedy | PRODUCED BY Missart
robert.pirsl@missart.hr | IN POST-PRODUCTION



General

• DIRECTED BY **ANTUN VRDOLJAK**

In December 2005, international media reported that a fugitive charged with war crimes, Croatian general Ante Gotovina, was finally arrested in the Canary Islands. He was on the run for 1613 days. The film portrays dramatic events of Gotovina's tumultuous life, from his tragic youth, through his days in the French Foreign Legion and Colombia, to his return to war-torn Croatia and the subsequent trial before The Hague Tribunal.

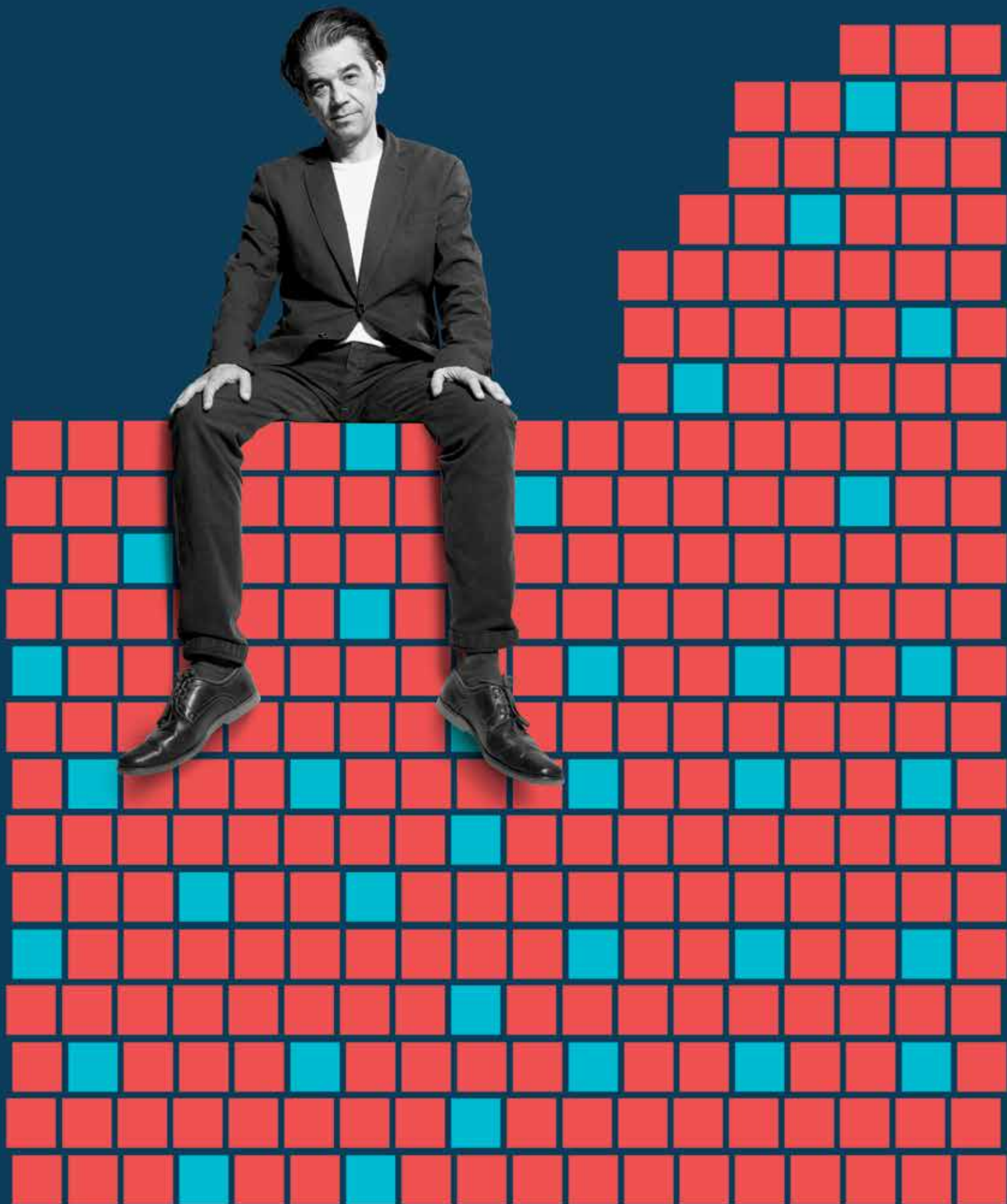
—
HR | 10/2018 | 150' | drama | PRODUCED BY Kiklop film
andrija.vrdoljak@me.com | IN POST-PRODUCTION

BOBO JELČIĆ ALL ALONE

When we think of bureaucracy, we usually imagine it as a wall built of rules, paperwork and stamps, one that can often be hard to climb over. The situation becomes further complicated when these walls start to structure the private space, often dividing people rather than bringing them closer. Such is the case with the protagonist of the new Bobo Jelčić film, a recently divorced father who engages in a fight for the custody of his daughter. In spite of being surrounded by friends and family, who will seemingly use their know-how, connections and advice to help advance his cause, just like the title suggests, he mostly finds himself all alone.

As an aesthetic follow-up of *A Stranger*, which premiered at the Forum section of Berlinale 2013, *All Alone* offers yet another complex view of an individual torn by the forces of the system. However, the characters are not presented as mere puppets of the system, but rather as individuals who are just as responsible for the situations they find themselves in.

Boasting great performances by an inspired and experienced cast, and with one foot in the realm of the grotesque and the absurd, *All Alone* is an engaging reflection on the crisis of the individual and the society they have helped create.



How would you describe Comic Sans?

Despite having trouble articulating their feelings, men in your films are very emotional and vulnerable. It's an image of masculinity we don't often see in the cinema of the region.












▪ DIRECTED BY **NEVIO MARASOVIĆ**





An Impossibly Small Object
Nemoguće malen predmet

• DIRECTED BY **DAVID VERBEEK**

The film revolves around two very different characters; an eight-year-old girl from Taipei and a 33-year-old photographer from Amsterdam. They are not connected, except by a photograph he took of her. The film focuses on exploring that fragile connection.

—
TW, HR, NL | 2018 | 100' | art film | PRODUCED BY Flash Forward Entertainment (rw), JDP in association with Nukleus film (HR) CO-PRODUCED by Lemming film (NL) | patrick@ffe.com.tw, info@nukleus-film.hr | IFF Rotterdam 2018 – Big Screen Competition



Jimmie

• DIRECTED BY **JESPER GANSLANDT**

Four-year-old Jimmie leaves home with his father because it is too dangerous to stay. When the two get separated, the boy is taken in by another family who help him in the search for his father. On his journey, Jimmie will find curiosity and strength in the most unexpected and grim situations.

—
SE, HR | 2018 | 90' | drama | PRODUCED BY Fasad (SE) CO-PRODUCED BY Sekvenca (HR) | hedvig@fasad.se, bojan@sekvenca.hr, jure@sekvenca.hr IFF Rotterdam 2018, Gothenburg FF 2018



Just Like My Son

Sembra mio figlio
Kao da je moj sin

• DIRECTED BY **CONSTANZA QUATRIGLIO**

In the middle of the night, a phone rings three times. It's the sign; Ismail calls back from a call centre. In Afghanistan, a man answers and hands the phone to Ismail's mother, who denies knowing him. She hasn't had any news about her son since he escaped the country as a little boy with his brother. The phone calls continue, until Ismail's mother disappears.

—
IT, BE, HR, IR | 2018 | 102' | drama | PRODUCED BY Ascent film (IT), Rai Cinema (IT) | CO-PRODUCED BY Caviar Films (BE), Antitalent (HR) INT'L SALES True Colours | catia@truecolours.it | FINISHED – NOT YET RELEASED



Leeches

Pijavice

• DIRECTED BY **DRAGAN MARKOVIĆ**

Serbia at the end of the 20th century – a time of hopelessness, fear, and totalitarianism. Renowned writer Petar Mirić is suddenly targeted by various secret services. His courageous comments against the regime have put his life in danger. His mistress Svetlana is yet another agent he is unaware of.

—
RS, MK, HR | 5/2018 | 80' | drama | PRODUCED BY Marebo (RS), Zillion film (RS) | CO-PRODUCED BY Punk film (MK), Interfilm (HR) INT'L SALES Zillion film | zillionfilm@gmail.com | IN POST-PRODUCTION



Like Me Back

Lajkaj i ti mene

• DIRECTED BY **LEONARDO GUERRA SERÀGNOLI**

Three friends – Carla, Danila, and Lavinia – are on holiday in Croatia to celebrate the end of high school. They go by boat with a local skipper, Joško, and share their every moment on social media, unaware that this will change their lives forever.

—
IT, HR | 7/2018 | 82' | drama | PRODUCED BY Essentia (IT) CO-PRODUCED BY Nightswim (IT), Indiana Production (IT), Antitalent (HR) Rai Cinema (IT) | ines.vasiljevic@gmail.com | IN POST-PRODUCTION



The Load

Teret

• DIRECTED BY **OGNJEN GLAVONIĆ**

Vlada works as a truck driver during the NATO bombing of Serbia in 1999. Tasked with transporting a mysterious load from Kosovo to Belgrade, he drives through unfamiliar war-torn territory. When his job is over, Vlada needs to return home and face the consequences of his actions.

—
RS, FR, HR, IR, QA | 2018 | 98' | drama | PRODUCED BY Non-Aligned Films (RS) CO-PRODUCED BY Cinéma Defacto (FR), Kinorama (HR), Three Gardens Film (IR) | stefan@nonalignedfilms.com, ankica@kinorama.hr | Cannes FF – Directors' Fortnight 2018



Men Don't Cry

Muškarci ne plaču

• DIRECTED BY **ALEN DRLJEVIĆ**

A group of war-scarred veterans from opposing sides of the Yugoslav conflict are brought together by a peace organization to share their wartime experiences. Emotions run high as old hostilities emerge.

—
BA, HR, SI, DE | 2017 | 100' | drama | PRODUCED BY Deblokada (BA) CO-PRODUCED BY Produkcija Živa (HR), Iridium Film (SI), Manderley Films (DE), This and That (RS), Cineplanet (RS) | INT'L SALES Picture Tree International | pti@picturetree-international.com, deblok@bih.net.ba ziva.produkcija@gmail.com | Karlovy Vary IFF 2017 – Special Jury Mention Palm Springs IFF 2018, Gothenburg FF 2018 – Best International Film



Perseverance

Vztrajanje | Ustrajnost

• DIRECTED BY **MIHA KNIFIC**

Perseverance consists of 15 stories inspired by true events and characters from all over the world. The events are not formally linked, but together they form a broader narrative. The stories take place worldwide, both in the past and present.

—
SI, HR, RS, IT | 2017 | 97' | drama | PRODUCED BY Nukleus film Slovenia (SI) CO-PRODUCED BY Nukleus Film (HR), This and That (RS), Helios – sustainable film (IT) | sinisa@nukleus-film.hr Slovenian FF Portorož 2017 – Best Original (Experimental av) Work, Best Actress in a Supporting Role, Best Actor in a Supporting Role



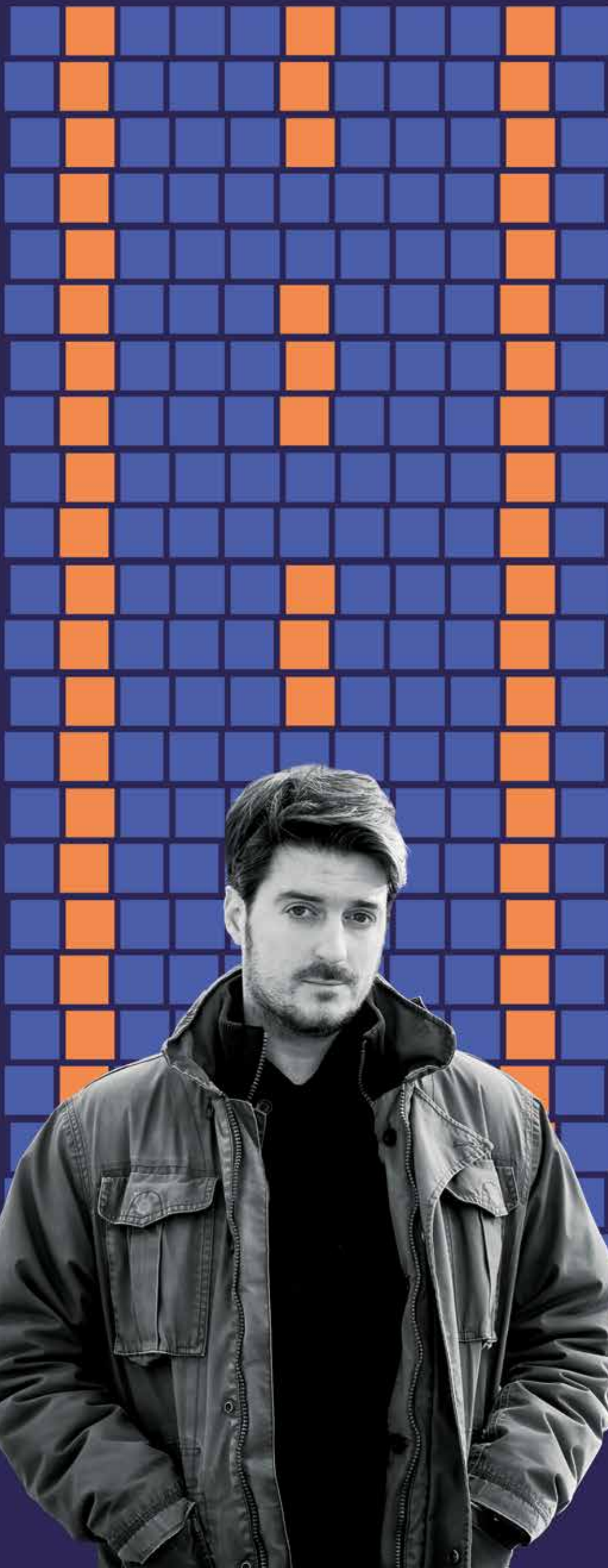
Stitches

Šavovi

• DIRECTED BY **MIROSLAV TERZIĆ**

After nearly two decades of fighting the system, Ana is reunited with her son who was declared dead and stolen after birth.

—
RS, SI, HR, BA | 8/2018 | 100' | drama PRODUCED BY West End Productions (RS) CO-PRODUCED BY Nora Production Group (SI), Spiritus Movens (HR), SCCA.Pro.BA. (BA) | artisanpa@yahoo.com, spiritusmovensproduction@gmail.com | IN POST-PRODUCTION



OGNJEN GLAVONIĆ THE LOAD

***The Load*, a feature film by Ognjen Glavonić, selected into the Directors' Fortnight in Cannes, could be described as a “counterpart” to the award-winning documentary *Depth Two* (2016). Both films not only explore the themes of hidden crimes and individual responsibility resulting from tragic events. What drew you so strongly to this subject matter that you felt the need to approach it from two different angles?**

It is important to emphasise that, for both films, I wasn't merely drawn to the subject matter, the crime and the silence that surrounds it, but to the possibility to tell them in, what is for me, a cinematically exciting and interesting way. The subject matter I explore is still unknown to the wider public – I too only learnt of it much later. The connection between society's ignorance of and apathy toward this story aroused my curiosity, creating many questions which led me to the film, first to the fiction one, and then unexpectedly to the documentary. Even though it was shot before *The Load*, *Depth Two* came from researching and preparing for the feature film. From the start, the script for *The Load* was relatively stripped of information and context, so a lot of the material, testimonies, and evidence that I found during the research – I did not want to force into the fiction film. In time, those stories started to take shape in me, and I felt that within the form I use in the documentary film I could map the very structure and organization of the crime and the attempts to conceal it.

The setting is a silent accomplice and a fine metaphor for complete deterioration, while there is a special highlight on World War II cultural heritage. Can you expand on the role of nature and architecture in the film?

The monuments to revolution, as well as the nature that surrounds them and the characters in the film, all to me represent peace, time, memory, as well as a guide, warning, and a reminder. With time, nature devours and lowers to its level everything around it, and sometimes that's done with the assistance of humans. Perhaps the main story I wanted to tell is about what one generation leaves for the other, not only within the context of what our parents left us, but what they did with what they inherited.

The film's star, Leon Lučev and the young Pavle Čemerikić practically carry the whole film. What was it like working with them?

I chose Leon after I saw that he excellently portrayed very different characters in several good films, and after I heard that he, at the time, was exclusively dedicated to film acting. We started working on *The Load* three years before we started shooting. The professional and personal experience he brought not only to his own character and the film itself, but to the actual shoot which was extremely exhausting, gave me, a distracted young director, a sense of security. On set, Pavle was quiet, dedicated, sharp, intuitive, both present and absent at the same time, and I hope that some of those qualities remain captured in the film.

FEATURE DOCU- MENTARY



The Boss: The Beginning

Gazda: Početak

▪ DIRECTED BY **DARIO JURIČAN**

The second entry in *The Boss* documentary series. The film focuses on the failures of economic transition, privatisation, and the justice system in Croatia – the consequences of which are still felt today. The story revolves around Miroslav Kutle, one of the biggest tycoons of the 90s.

HR | 2018 | 82'04" | PRODUCED BY Croatian Center for Investigative Journalism and Freedom of Press (HRCIN) | CO-PRODUCED BY Blank
dario.jurican@gmail.com



Days of Madness

Dani Iudila

▪ DIRECTED BY **DAMIAN NENADIĆ**

Days of Madness portrays an incredible odyssey of two mentally diverse and unjustly rejected people who are learning to accept their difference, faced with the blindness of the society that branded them as hopeless, and the health system that made them addicts.

HR, SI | 2018 | 74' | PRODUCED BY Restart (HR) | CO-PRODUCED BY Petra Pan
Productions (SI) | oliver@restarted.hr | ZagrebDox 2018 – Special Mention



Endless Tail

Beskrajni rep

▪ DIRECTED BY ŽELJKA SUKOVÁ

An allegorical detective pursuit of the desire to return to Paradise.

HR | 2018 | 65' | PRODUCED BY Udruga Ukus
 ukus@ukus.tv | FINISHED – NOT YET RELEASED



The Gentlemen's League

Liga džentlmena

▪ DIRECTED BY **SILVIO MIROŠNIČENKO**

An unwritten history of Croatian film that took place at the table of Vladimir Vuković – a renowned film critic and bohemian from Zagreb. This group of film buffs, nicknamed the Hitchcockians, included a number of film directors, critics, and theoreticians who would go on to become the leading figures of Croatian cinema.

HR | 2017 | 52' | PRODUCED BY Croatian Film Association (HFS)
 silvio.mirosnickenko@gmail.com, matko.buric@hfs.hr
 Poreč Dox 2017



In Search of a Lost Country

U potrazi za izgubljenom državom

• DIRECTED BY **MARIJA RATKOVIĆ VIDA KOVIĆ,**
DINKA RADONIĆ

Marija was born in Yugoslavia, but she has lived in Croatia most of her life. Her family, on the other hand, still lives (in) Yugoslavia and its values. The film follows Marija as she matures and forms her own identity, unburdened by family taboos and collective heritage. Finally, she decides to start a new life in Sweden – but will the far North be her last stop?

HR, SE | 8/2018 | 60' | PRODUCED BY Croatian Film Association (HR)
CO-PRODUCED BY Wizworks Production (SE)
marija.ratkovic.vidakovic@hfs.hr | IN POST-PRODUCTION



NEBOJŠA SLIJEPČEVIĆ SRBENKA

Nebojša Slijepčević, one of the most esteemed Croatian documentary filmmakers, takes us behind the scenes of a theatre play which uses confrontational aesthetics to face its audience with the demons of xenophobia haunting our past, as well as our present.

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

The film explores the anxiety felt by children of Serbian nationals with Croatian citizenship, who were born in Croatia after the 1990s war. The story is centered around the creation of *Aleksandra Zec*, a theatre play by Oliver Frlić, which is viewed through the point of view of a 12-year-old girl called Nina, one of the actors in the play. The emphasis is not so much on the making of the play itself, but on the personal issues that actors face when working on a piece that tackles the wartime past. I find that these dilemmas correspond perfectly with current doubts Croatian society as a whole struggles with.

Can we say that the space of the theatre also functions as a metaphor?

Since in this type of theatre there is a collision of different truths and perceptions of reality, we can regard it as a metaphor of a deeply divided Croatian society. On the other hand, theatre is also a place where you choose the roles you play. The roles assigned to us by society are not set, but chosen, which means that they may yet be altered – if only there was enough will to bring about change.

Why was it important to present the same story from different points of view?

I find that the truth is always subjective – there is no single and absolute truth. This film respects this proposition, and exposes the viewer to different experiences of reality. However, it does not imply that the film lacks authorial stance: its intention was to clearly point out the way a society that doesn't tolerate truths different than their own creates its own victims.



Srbenka

• DIRECTED BY **NEBOJŠA SLIJEPČEVIĆ**

In the winter of 1991, twelve-year-old Serbian girl Aleksandra Zec was killed. Despite being known to the public, the perpetrators were never sentenced for the crime. A quarter of a century later, theatre director Oliver Frlić is making a play about the Zec case. The process brings to the surface hidden traumas, turning the rehearsals into collective psychotherapy.

HR | 2018 | 72' | PRODUCED BY Restart
vanja@restarted.hr | Visions du Réel 2018 – Special Mention
of the Buyens-Chagoll Jury



Josipa I Love You

Josipa volim te

• DIRECTED BY **JADRANKA CICVARIĆ ŠIFTAR, SENAD ZIMUNOVIĆ**

Josipa is struggling with the consequences of sexual abuse she suffered as a child. Senad starts filming her, but by entering her life, he stops being an objective filmmaker and becomes a protagonist himself. The film gradually transforms into a personal and brutally honest story of an unusual relationship between two people.

HR | 2018 | 61' | PRODUCED BY Trigon
jadranka@trigon.hr | ZagrebDox 2018



Louder than Guns

Glasnije od oružja

• DIRECTED BY **MIROSLAV SIKAVICA**

In the late 1980s and early 1990s, patriotic music played an important role in the political changes in all former Yugoslavian countries. Some used it to describe the nightmare around them, others to express their political loyalty. The national radiotelevision commissioned, financed and aired it intensively. Some twenty years later, the wartime soundtrack still triggers emotions.

HR | 2017 | 86' | PRODUCED BY Factum
martina@factum.com.hr | Motovun FF 2017, Trieste FF 2018



Million Dollar Life

Život od milijun dolara

• DIRECTED BY **ROBERT TOMIĆ ZUBER**

After finding out that doctors in Croatia cannot help their daughter who is suffering from terminal leukemia, the parents of five-year-old Nora Šitum see their last hope in an experimental treatment in Philadelphia. They are given just seven days to pay for their daughter's treatment – which will cost nearly one million dollars.

HR | 2017 | 90' | PRODUCED BY Nukleus film | sinisa@nukleus-film.hr
Pula FF 2017, DokuFest IDSFF 2017, Liburnia FF 2017



On the River

Na vodi

• DIRECTED BY **GORAN DEVIĆ**

A portrait of a former industrial city shown from the perspective of the river running through its centre. Today, the river is a space of relaxation and leisure. A closer look at the people spending time along its banks reveals all the social conflicts of a country in transition.

HR | 2018 | 77' | PRODUCED BY 15 Art
hrvoje.osvadic@gmail.com | FINISHED – NOT YET RELEASED



Push – Pull

Povuci – potegni

• DIRECTED BY **NEVEN HITREC**

A family, a nine-year-old child, and an inadequate elementary school curriculum – the makings of a divorce and a nervous breakdown. The child's work desk becomes the stage for a tragicomic family drama. Who will be the first to break under the burden of "knowledge"? The caring parents or their self-centered offspring?

HR | 5/2018 | 60' | PRODUCED BY Jaka produkcija | info@jakaprodukcija.hr,
jurebusic@gmail.com | IN POST-PRODUCTION



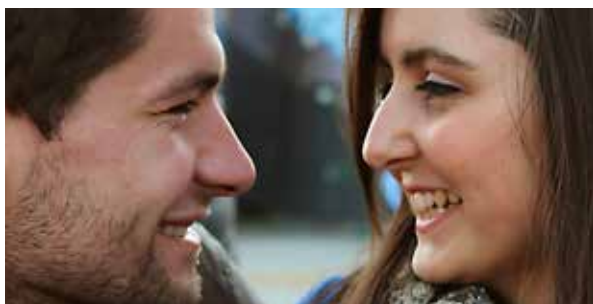
Revolution Postponed

Odgodena revolucija

• DIRECTED BY **VLATKA VORKAPIĆ**

Journalist Iva A. investigates the case of the Gavrilović company acquisition by a man now tried for war profiteering. A former employee of the textile company Kamensko, Đurđa, denounces the criminal activities that led to her and her colleagues ending up on the street. A young socialist and member of the radical left, Marko fights for social justice at protests.

HR | 2017 | 71' | PRODUCED BY Fade In | CO-PRODUCED BY Zagreb Film
morana.komljenovic@fadein.hr | Zagreb FF 2017



Saint Mary's Black Sheep

Crna ovca bistrička

• DIRECTED BY **VIŠNJA SKORIN**
• CO-DIRECTED BY **KRISTINA BATICELI**

Marija Bistrica, a famous Croatian Sanctuary of Saint Mary. Kristina, who is an atheist, falls in love with a Catholic. As their wedding approaches, Kristina needs to make a decision: will she be a hypocrite and marry in church or stay true to herself and risk hurting her loved ones?

HR | 2018 | 60' | PRODUCED BY 3D2D Animatori
3d2d@3d2d.hr | ZagrebDox 2018



Tusta

• DIRECTED BY **ANDREJ KOROVLJEV**

A musical biography of Branko Črnac Tusta, the recently departed frontman of the legendary Croatian punk-rock band Kud Idijoti. His unrelenting antifascist orientation made him a "working class hero". However, the band's fight for tolerance, coexistence, and social justice in times when such values were a sign of "the communist stigma", got their songs banned on most radio stations in the 1990s.

HR, RS | 12/2018 | 90' | PRODUCED BY Factum (HR)
CO-PRODUCED BY Wake Up (RS) | martina@factum.com.hr
IN POST-PRODUCTION



Viva Ludež: The Conversation With the Feral Three

Viva Ludež: Razgovor s trojicom od Ferala

• DIRECTED BY **MARINA BANIČEVIĆ, SAŠA STANIĆ**

The film offers a glimpse into the viewpoints of renowned Croatian writers, journalists, and freethinkers Viktor Ivančić, Predrag Lucić and Boris Dežulović – the founders and main representatives of the now defunct political satire newspapers *Feral Tribune*, which has had a considerable impact on the Ex-Yugoslav media scene.

HR | 2018 | 100' | PRODUCED BY Facultas | sasastanic2@gmail.com

CROATIAN MINORITY CO- PRODUCTIONS: FEATURE DOCUMENTARY

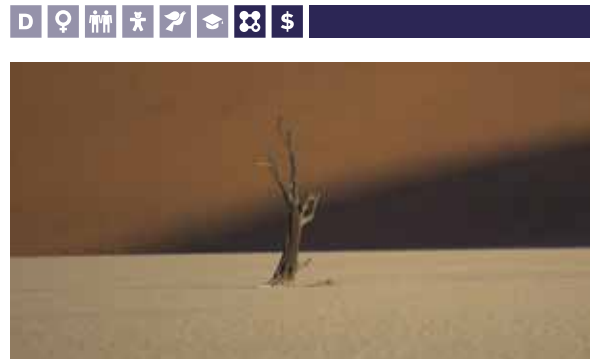


Chris the Swiss

• DIRECTED BY **ANJA KOFMEL**

An animated documentary about a young Swiss journalist killed during the war in former Yugoslavia. Animated sequences intertwine with documentary scenes as the director sheds light on the circumstances surrounding the journalist's death.

—
CH, HR, DE | 2018 | 90' | PRODUCED BY Dschoint Ventschr Filmproduktion (CH)
CO-PRODUCED BY Nukleus Film (HR), maja.de. (DE)
sinisa@nukleus-film.hr | Cannes FF 2018 – Critics' Week

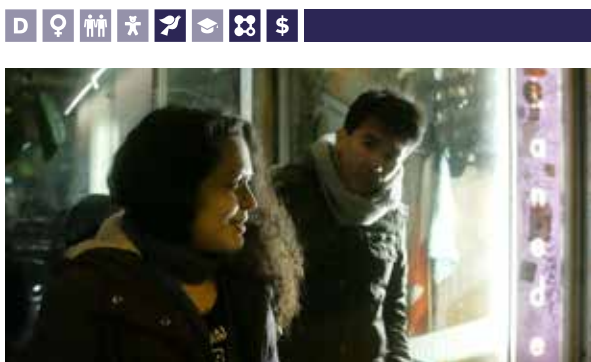


In Praise of Nothing Slatko od Ništa

• DIRECTED BY **BORIS MITIĆ**

A whistleblowing documentary parody, not exactly in prose, wherein Nothing tries to defend its cause. A team of 62 cinematographers collaborated on the project.

—
RS, HR, FR | 2017 | 78' | PRODUCED BY Dribbling Pictures (RS)
CO-PRODUCED BY Anti-Apsurd (HR), La Bête (FR)
boris@dribblingpictures.com, boris@anti-apsurd.com, fabrizio@labete.fr
Sarajevo FF 2017, Locarno IFF 2017, Jihlava IDFF 2017, Visions du Réel 2018
Sofia IFF 2018, ZagrebDox 2018, Munich IDFF 2018



The Most Beautiful Country in the World Das schönste Land der Welt Najljepša zemlja na svijetu

• DIRECTED BY **ŽELIMIR ŽILNIK**

A clash of two worlds in present-day Europe. As the indigenous population seeks to defend the *status quo* against escalating immigration, newcomers are burdened by their own displacement. Forced to flee their homes, they are trying to adapt to the strange new environment.

—
AT, SI, RS, HR | 2018 | 102' | PRODUCED BY Nanookfilm Vienna (AT)
CO-PRODUCED BY Tramal Films (SI), Radio-televizija Vojvodine (RS),
Factum (HR) | mail@nanookfilm.com, info@factum.com.hr | FINISHED – NOT
YET RELEASED



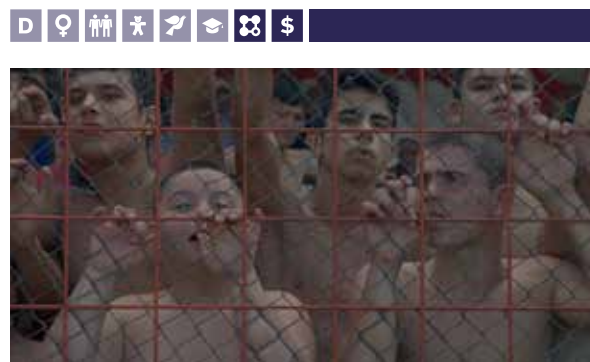
Occupied Cinema

Okupirani bioskop
Okupirano kino

• DIRECTED BY **SENKA DOMANOVIĆ**

Occupied Cinema is about a guerrilla takeover of the privatized cinema Zvezda by several social groups united by the ambition to change the reality they live in, but divided about what that reality should look like.

—
RS, HR | 7/2018 | 70'/52' | PRODUCED BY This and That Productions (RS)
CO-PRODUCED BY Nukleus Film (HR) | info@nukleus-film.hr
IN POST-PRODUCTION



Playing Men

• DIRECTED BY **MATJAŽ IVANIŠIN**

A documentary essay about Mediterranean men in the form of a travelogue from Southern Europe. The film shows men of all ages as they play games and roughhouse. During the filming, the director suddenly suffers a creative block and turns the camera on himself, making a playful tribute to absurdity.

—
SI, HR | 2017 | 60' | PRODUCED BY Nosorogi (SI)
CO-PRODUCED BY Restart (HR) | marina@nosorogi.com, vanja@restarted.hr
FIDMarseille – Marseille's IFF 2017 – Georges de Beauregard Award,
Sarajevo FF 2017, IFF Rotterdam 2018, ZagrebDox 2018 – Special Mention



When the War Comes

Až přijde válka
U slučaju rata

• DIRECTED BY **JAN GEBERT**

In Slovakia, a paramilitary group is recruiting hundreds of teenage members with the silent approval of the authorities. The group's goal is simple – to create a model totalitarian community based on isolation and fear.

—
CZ, HR | 2018 | 78' | PRODUCED BY Pink (CZ) | CO-PRODUCED BY HBO Czech
Republic (CZ), Hulahop (HR) | radovan@pinkproductions.cz,
info@hulahop.hr | Berlinale 2018 – Panorama, ZagrebDox 2018 – Special
Mention, LET's CEE FF 2018 – Best Documentary

EXPERI- MENTAL FEATURE



The End of the Light Kraj svjetla

• DIRECTED BY **ALEŠ SUK**

A dark existential comedy based on real characters who are trying to escape from Limbo.

—
HR | 5/2018 | 60' | PRODUCED BY Udruuga Ukus
ukus@ukus.tv | IN POST-PRODUCTION

Filming in Croatia 2018

Since the introduction of the Production Incentive Programme in 2012, in the form of a 20% cash rebate on qualifying expenditure, numerous projects have chosen Croatia as a location for their productions.

Star Wars, the greatest modern film mythology, set its casino city of Canto Bight in the old city of Dubrovnik, while the new iteration of *Robin Hood*, produced by Lionsgate and directed by Otto Bathurst, used the city's authentic medieval look to recreate ancient walls of the Nottingham Castle. Natural beauties of the island of Vis served as a location for the film *Mamma Mia! Here We Go Again*, while waste and stunning locations of the island of Pag played the Arctic landscape in AMC's suspenseful thriller series *The Terror*, executively produced by Ridley Scott. Numerous locations throughout Croatia hosted the new BBC One series *McMafia*, created by Hossein Amini and James Watkins. There is also

the planetary popular *Game of Thrones* series, which set its city King's Landing in Dubrovnik, the city of Meereen in the fortress of Klis and the city of Braavos in Šibenik and Kaštilac.

All these and many more projects choose Croatia not only for the stunning locations and the rebate scheme, but also for its exceptional local crews and production companies with impressive records in domestic and international production.

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



Star Wars: The Last Jedi
Lucasfilm,
Ram Bergman
Productions
and Walt Disney
Pictures (2016)

McMafia
BBC, AMC and
Cuba Pictures
(2016-2017)



Winnetou Trilogy
Rat Pack
Filmproduktion,
Mythos Film,
Rialto Film (2015)



Game of Thrones
HBO (2012-2018)

SHORT FICTION FILM



Antique Store Antikvarijat

• DIRECTED BY **SILVIO MIROŠNIČENKO**

An elderly couple, Marko and Nada, invite to their house an old man whom they mistake for their favourite writer. After the man leaves, Nada is disappointed by his demeanour and decides to sell all of his books.

—
HR | 6/2018 | 17' | drama, comedy
PRODUCED BY Artizana | artizana.zagreb@gmail.com
IN POST-PRODUCTION



The Cleaning Lady Čistačica

• DIRECTED BY **MATIJA VUKŠIĆ**

A teenager returns home one night acting distressed. Unable to hide his mental state from his mother, he admits to killing a local priest. His mother, a cleaning lady at the rectory, has a plan to save him.

—
HR | 2017 | 10' | drama | PRODUCED BY Kino klub Split
CO-PRODUCED BY Mrav film, Kinoklub Zagreb | info@kinoklubsplit.hr, raulbrzic@gmail.com | Sarajevo FF 2017, Zagreb FF 2017 – Golden Pram for Best Croatian Short, Geneva IFF 2017, Les Arcs European FF 2017, Sofia IFF 2018



Father Otac

• DIRECTED BY **TOMISLAV ŠOBAN**

Šimun's peaceful afternoon is interrupted by the police, who are looking for his son, a suspect in a violent crime. He learns about the details of the crime from the newspaper. Intending to confront his son, Šimun awaits him by the river.

—
HR | 2018 | 15'30" | drama | PRODUCED BY Academy of Dramatic Art (Zagreb)
CO-PRODUCED BY Propeler Film | tom.soban@gmail.com
adrijana.dimic@gmail.com | FINISHED – NOT YET RELEASED



Frankfurt, the Capital of Germany Frankfurt, glavni grad Njemačke

• DIRECTED BY **BOJAN RADANOVIĆ**

Danka is moving to Germany for work. She is leaving her nine-year-old daughter in the care of the child's grandmother, Danka's mother. The film takes place on the day before Danka's departure, revealing the troubled relationship between the two women.

—
HR | 2018 | 20' | drama | PRODUCED BY Blank
radionice@blankzg.hr | FINISHED – NOT YET RELEASED



In the Name of the Strawberry, the Chocolate, and the Holy Spirit U ime Jagode, Čokolade i Duha Svetoga

• DIRECTED BY **KARLA LULIĆ**

Petar is a devoted priest in a village full of Christian zealots. One Sunday after mass, he feels a craving for some ice cream. Determined to preserve the virtue of their priest, the villagers defy his wishes. However, Petar will do anything for this simple pleasure, even at the cost of his faith.

—
HR, FR | 2018 | 20' | comedy | PRODUCED BY Dobar film (HR)
CO-PRODUCED BY Interfilm (HR), Whistle Productions (FR)
karla@magnolianoir.com | SEEFest South East European FF Los Angeles 2018



It's Just an Expression To se sam tak kaže

• DIRECTED BY **HANA VEČEK**

On Shrove Tuesday three children – 10-year-old Domi, his 7-year-old friend Mirna, and her 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.

—
HR | 5/2018 | 11' | drama, family | PRODUCED BY 15 Art
hrvoje.osvadic@15arthr | IN POST-PRODUCTION



The Lamb Janje

• DIRECTED BY **NINA VIOLIĆ**

Two twelve-year-old BFFs have a date with their friend from school. He is just a little bit older than they are and he proposes to take them on an unusual summer adventure. To a simple apartment, in an ordinary building, in an entirely common neighbourhood. Are they ready to face life in one of its cruellest forms?

—
HR | 8/2018 | 15' | drama | PRODUCED BY Spiritus Movens
spiritusmovensproduction@gmail.com | IN POST-PRODUCTION



The Last Well Posljednji bunar

• DIRECTED BY **FILIP FILKOVIĆ**

The year is 2037 and Europe is in shambles. The owner of the last well with potable water lives in Croatia. After one of his sales ends in a bloodbath, he takes on the role of a substitute father and husband. But when the well dries out, he is forced to make one last trade.

—
HR, FR | 2017 | 20' | SF | PRODUCED BY Antitalent (HR)
CO-PRODUCED BY Insolence Productions (FR)
INT'L SALES Insolence Productions | info@antitalent.hr
Zagreb FF 2017 – Checkers

LEON LUČEV

I CAN BARELY REMEMBER THE DAY

After creating many memorable characters on the screen, as well as producing several internationally acclaimed features, it was a just a matter of time before Leon Lučev decided to write and direct a film of his own. *I Can Barely Remember the Day* is an intimate story of a man who, amidst preparations for his daughter's birthday, finds out that his father has passed away. While he tries to navigate the chatting, murmur and laughter of his family and friends, he is unable to keep his mind off the issues he had with his parent, which now will be left unsaid and unresolved.

Despite being a writing and directing debut, the film masterfully navigates between intimate sequences and group gatherings. The casual chatter of the guests at the party is contrasted with the protagonist's inner struggle, slowly building on the underlying feeling of anxiety which isolates him from the people around him. Subtle, honest, and well acted, the melancholy of this summer elegy makes us hope to see more of Mr. Lučev's directorial efforts in the future.

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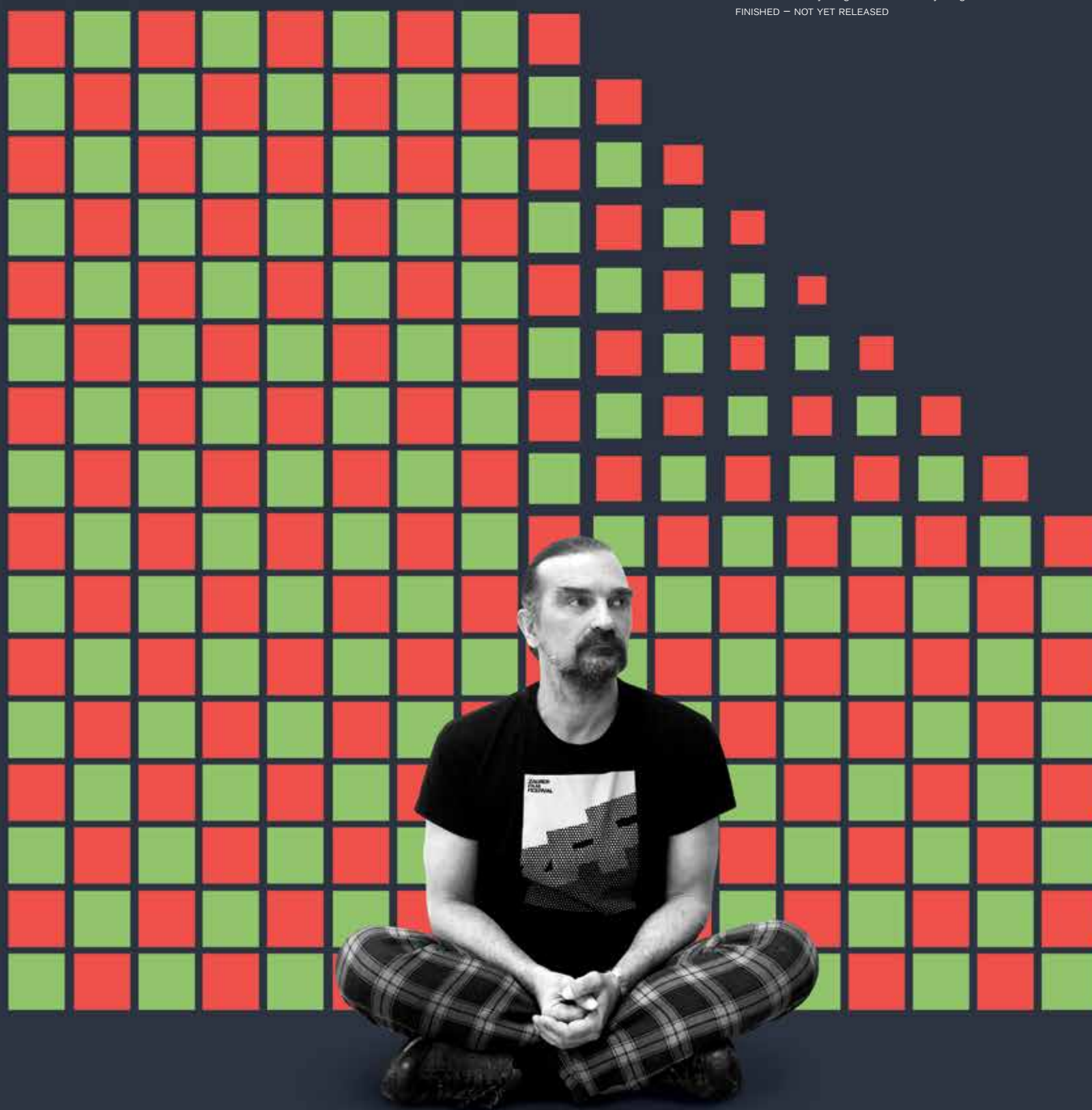
I Can Barely Remember the Day

Malo se sjećam toga dana

• DIRECTED BY LEON LUČEV

Zoe, Goran's youngest, is celebrating her tenth birthday. While children, friends, and closest family members are gathering and the party is kicking off, Goran receives a phone call with news that could darken this happy and eagerly awaited day for everybody present.

HR | 2018 | 20' | drama | PRODUCED BY everything works
INT'L SALES everything works | ii@everythingworks.hr
FINISHED – NOT YET RELEASED



FACTS & FIGURES: CROATIAN CINEMA 2017

FILM PRODUCTION

Public funding available for development, production and other film related activities: 8,5 million EUR

Average production of a feature film: 1 million EUR

TOTAL FEATURE FILMS PRODUCED (100% national and majority co-productions): 9
> supported by Croatian Audiovisual Centre: 6

TOTAL MINORITY CO-PRODUCTIONS: 9
> supported by Croatian Audiovisual Centre: 6

TOTAL FEATURE DOCUMENTARY FILMS PRODUCED (incl. minority co-productions): 17
> supported by Croatian Audiovisual Centre: 9

TOTAL SHORT FILMS PRODUCED (incl. minority co-productions): 104
> supported by Croatian Audiovisual Centre: 63

SHORT ANIMATION: 24
> supported by Croatian Audiovisual Centre: 13

SHORT DOCUMENTARY: 34
> supported by Croatian Audiovisual Centre: 16

SHORT FICTION: 31
> supported by Croatian Audiovisual Centre: 18

EXPERIMENTAL: 15
> supported by Croatian Audiovisual Centre: 6

FILM EXHIBITION

Market share of domestic films: 2,05%
Number of cinemas: 92
Number of screens: 180
Average ticket price: 3,8 EUR



Sava Raga Dina Daka

Sava raka tika taka

• DIRECTED BY **VJERAN VUKAŠINOVIĆ**

Mirta is celebrating her birthday by hanging out with her friends on the bank of the river Sava and by doing what young people do, looking for people to hook up with. Her scepticism about the idea represents her journey towards maturity. The pursuit of happiness and the mythical places we're prepared to go to in order find it are at the core of this Sava adventure.

—
HR | 5/2018 | 29'30" | comedy | PRODUCED BY Kinoklub Zagreb
vjeran.vuk@gmail.com | IN POST-PRODUCTION



Tina

• DIRECTED BY **DUBRAVKA TURIĆ**

Zagreb, last days of the year. In an old apartment, where every object belongs to the past, Tina is trying to revive holiday rituals. But the festivities and fireworks keep intruding on her private space, intensifying her feeling of emptiness.

—
HR | 5/2018 | 14' | drama | PRODUCED BY Zagreb Film
dubravka.turic@gmail.com | IN POST-PRODUCTION



Tina & Sandy

• DIRECTED BY **HANI DOMAZET**

A day and a night. A porn actress and a lost girl. Too much euphoria and too little self-control.

—
HR | 7/2018 | 18' | drama | PRODUCED BY Slavica film
slavica.film@gmail.com | IN POST-PRODUCTION



A Small Detail

Sitnica

• DIRECTED BY **MLADEN STANIĆ**

After his wife's funeral, an old man talks his daughter into driving him to visit an old friend he hasn't seen in a long time. Hiding the reason for the visit, he uses the trip to try and reconcile with his daughter. In the end, the old man faces his forgotten friend.

—
HR | 2018 | 23' | drama, comedy | PRODUCED BY Academy of Dramatic Art (Zagreb) | CO-PRODUCED BY Mohikanac | danijel@mohikanac.hr
FINISHED – NOT YET RELEASED



Third Kind

Treća vrsta

• DIRECTED BY **YORGOS ZOIS**

Earth has been abandoned for a long time now and the human race has found refuge in outer space. Three archeologists return to Earth to investigate the source of a mysterious five-tone signal.

—
GR, HR | 2018 | 32' | science-fiction | PRODUCED BY Squared Square (GR)
CO-PRODUCED BY Foss Productions (GR), Nukleus Film (HR)
INT'L SALES Salaud Morisset | antigonirota@gmail.com, sinisa@nukleus-film.hr,
festival@salaudmorisset.com | Cannes FF 2018 – Critics' Week



Ultra

• DIRECTED BY **IGOR JELINOVIĆ**

Roko and Mirela are friends from Split. A big music festival is taking place in the city and Mirela wants to go.

—
HR | 6/2018 | 26' | drama, romance | PRODUCED BY Kino klub Split
CO-PRODUCED BY Blank | igorjelinovic@yahoo.com
IN POST-PRODUCTION

SHORT DOCU- MENTARY



23 Grams

23 grama

• DIRECTED BY **ROBERT BUBALO**

Shot over a period of several years, the film tells the story of Borna, a boy who doesn't eat or speak. His parents are constantly troubled with one question – how to get their son to start eating. Someone has to back down eventually, but who will it be – Borna or the parents?

—

HR, BA, AT | 2018 | 42' | PRODUCED BY Mediterranean Film Festival (HR), Olimp (HR) | CO-PRODUCED BY One Sand Production (AT), Produkcija Kadar (BA) | mario.vukadin@gmail.com | FINISHED – NOT YET RELEASED



After Party

• DIRECTED BY **VIKTOR ZAHTILA**

The last days in a relationship between two young men who decide to record their separation and work through the issues left unresolved. The film attempts to document passion and eroticism during the final stages of a romantic relationship.

HR | 2017 | 22' | PRODUCED BY Academy of Dramatic Art (Zagreb) marin.leo.jankovic@gmail.com | Pula FF 2017 – Young Cinephiles Jury Award for Best Student Film, Kaoshiung FF 2017, American DFF 2018



Are You Going Out?

Izlazite li vanka?

• DIRECTED BY **INES JOKOŠ**

Amidst the hustle and bustle of the crowded city walls, Mile and Jela are alone. They share good days as well as the bad ones. Had they only met earlier, they could have shared their youth, but old age can also be sweet when there is someone to share it with.

—

HR | 5/2018 | 30' | PRODUCED BY 15 Art | hrvoje.osvadic@15art.hr
IN POST-PRODUCTION



As Far as Our Feet Take Us

Kol'ko god nas noge nose

• DIRECTED BY **RENATA LUČIĆ**

An autobiographical video diary about the director and her mother Vesna. Vesna has lived in Germany for 7 years. Her seemingly stable and monotonous life hides another side of her. The film documents the moments that reveal a secret kept by the mother and daughter. It is a voyeuristic portrayal of the disbanding of a family that never had a chance to come together.

—

HR | 2018 | 34' | PRODUCED BY Academy of Dramatic Art (Zagreb) helenavizner@gmail.com, renata.lucic@gmail.com | ZagrebDox 2018



Blink

• DIRECTED BY **JAKOV LABROVIĆ**

Ivan suffers from schizophrenia. After he goes missing from his family home, his brother Jakov decides to start filming Ivan's life and treatments at various Croatian psychiatric facilities. Most of the footage was taken secretly, in order to expose the brutality and inhumanity of the treatments at these institutions.

—

HR | 2017 | 19' | PRODUCED BY ROOM 100 | antonia.kuzmanic@gmail.com
Liburnia FF 2017 – Best Film, Mediterranean FF 2017, Free Zone FF 2017 – Best Human Rights Film



Bloody Grape Harvest

Krvava berba grožđa

• DIRECTED BY **SILVIO MIROŠNIČENKO**

The film examines the events from the time of the Croatian war, describing all the horrors inflicted on Croats in Lovas by the Yugoslav People's Army and paramilitary unit "Dušan Silni".

—

HR | 2017 | 52' | PRODUCED BY Artizana
CO-PRODUCED BY Dr. Ante Starčević Tovarnik Association
INT'L SALES | artizana.zagreb@gmail.com



Botanical Diary

Botanički dnevnik

• DIRECTED BY **ŽELJKO KIPKE**

After undergoing spinal surgery, director Željko Kipke takes rehabilitation walks through the Botanical Garden in Zagreb. During these walks he talks about encyclopedic enthusiasm, forking paths, death, Borges, Kiš, Sebald, and Cortázar.

—

HR | 2018 | 33' | PRODUCED BY Kreativni sindikat kreativni.sindikato@gmail.com



The Cure

Lijek

• DIRECTED BY **ANA OPALIĆ**

Through a series of seemingly simple everyday scenes, the director depicts the period of several months in the life of her mother Tamara, who suffers from oropharyngeal cancer. The daughter looks to understand why her mother still smokes despite her condition.

—

HR | 2018 | 44'40" | PRODUCED BY K-zona | noah@voxfeminae.net
FINISHED – NOT YET RELEASED



In the Name of the Republic of Croatia

U ime Republike Hrvatske

• DIRECTED BY **GORAN DEVIĆ**

When Marko attempts to present a radical political programme, his activism clashes with harsh reality, whereby he is deprived of his freedom and forced into a mental institution. When he is finally declared healthy and released, he avoids politics at all costs. He has been successfully cured.

HR | 2018 | 34' | PRODUCED BY 15 Art | hrvoje.osvadic@15art.hr
FINISHED — NOT YET RELEASED



The Lovetts

Lovettovi

• DIRECTED BY **IGOR BEZINOVIĆ**

Meet Mr. and Mrs. Lovett, award-winning webcam models, business owners, and animal lovers who love entertaining crowds online. They do their best to cum every day and encourage their fans to do likewise.

—
HR | 2018 | 16' | PRODUCED BY Sekvenca
bojan@sekvenca.hr, igor.bezinovic@gmail.com
CPH:DOX 2018



Meat Meso

• DIRECTED BY **ELVIS LENIĆ**

Istrian traditions, singing, culinary delights. All that in the time-honoured ritual of pig slaughter or *prašćina*. What is the importance of meat today and can we give up its utilitarian rudimentarity in the face of political, ecological, nutritional, and other contemporary trends?

—
HR | 8/2018 | 18' | PRODUCED BY Kinematograf
dijana.mladenovic@pu.t-com.hr | IN POST-PRODUCTION



Home of the Resistance

Dom boraca

• DIRECTED BY **IVAN RAMLJAK**

In 1974, the communist authorities built the so-called „Memorial Home for WWII Resistance Fighters and Youth of Yugoslavia“ in Kumrovec – the hometown of the legendary president Tito. Following the collapse of Yugoslavia, the Memorial Home was closed in 1991, 11 years after Tito's death. Still, a few fighters remain there.

—
HR | 2018 | 49' | PRODUCED BY Academy of Dramatic Art (Zagreb)
CO-PRODUCED BY Restart | sanja@restarted.hr | Cinéma du réel IDFF 2018



Mezostajun

• DIRECTED BY **IVAN RAMLJAK**

An experimental documentary, shot in 16mm. The film explores spatio-temporal relations in a Mediterranean town where the role of public spaces in its inhabitants' lives varies greatly, depending on the season of the year.

—
HR | 2018 | 20' | PRODUCED BY Restart | sanja@restarted.hr
FINISHED — NOT YET RELEASED





Men Should Be Trusted

Treba vjerovati muškarcima

• DIRECTED BY **MORANA KOMLJENOVIĆ**

The art of renowned Croatian conceptual artist Vlasta Delimar is inseparable from the men in her life. *Men Should Be Trusted* offers an unusual view of the work and working methods of this famous artist.

HR | 10/2018 | 30' | PRODUCED BY Fade In | CO-PRODUCED BY Zagreb Film
morana.komljenovic@fadein.hr | IN POST-PRODUCTION



Momsy

Majči

• DIRECTED BY **JOSIP LUKIĆ**

Over the course of several summer days in Split, I talked to my mom about everything. I mean, really everything.

HR | 2018 | 51'17" | PRODUCED BY Academy of Dramatic Art (Zagreb)
josip_lukic@yahoo.com | ZagrebDox 2018



Nonna

• DIRECTED BY **MARIO PUČIĆ**

Grandma lives alone and hasn't left the bed for days. The only constant observer of her everyday life is the camera.

HR | 2017 | 15' | PRODUCED BY Dinaridi film | dinaridi.film@gmail.com
martin.semencic@gmail.com | Liburnia FF 2017 – Best Regional Film

IVAN RAMLJAK HOME OF THE RESISTANCE MEZOSTAJUN

After the award-winning film about abandoned cinemas, *Islands of Forgotten Cinemas*, Ivan Ramljak presents two documentary films: *Home of the Resistance*, which premiered at the Cinéma du Réel Festival, and *Mezostajun* which has yet to be shown.

Both films, *Home of the Resistance* and *Mezostajun*, have common elements – a slow rhythm, static, long shots and unbiased observation of abandoned spaces. Where does the focus on emptiness come from? As well as the focus on the relationship between the past and the present within a given space, which is evident in both of these films, as well as in *Islands of Forgotten Cinemas*?

Every film itself is a different organism. *Islands of Forgotten Cinemas* was conceived from two obsessions of mine – the one with Croatian islands, which are very unique and singular, and with (for me) the holy experience of watching a film in a cinema, which was an extinct activity on those islands at the time I was making the film. *Mezostajun* is a film about a small Mediterranean town which reduced its life and function to summer activities, in other words – tourism. That process is happening to many smaller and bigger towns in Croatia. *Home of the Resistance* is a film about one building and some people deeply connected to it, lost in limbo between the recent past that this country wants to erase, and a future that is still undecided. All the films are made in the same style, using the elements that you mentioned, and it now seems that they form a trilogy, but that was not my intention. I guess the answer is that the emotion that I mostly search for in both my film viewing and filmmaking is one of longing. And maybe the easiest way of producing it, is through showing the once beautiful spaces that meant a great deal to lots of people now deserted and ruined.

Can you clarify a bit more the intriguing approach to the relationship between space and people in the films? We either see the people but barely hear them (*Home of the Resistance*), or we hear them and not see them at all (*Mezostajun*, *Islands of Forgotten Cinemas*).

These were conceptual choices. In *Mezostajun* and *Islands of Forgotten Cinemas*, which were actually shot simultaneously, the idea was to treat humans as ghosts – the last inhabitants of those deserted spaces. In *Home of the Resistance* I wanted to do the opposite, to tell the story strictly through visual elements, without the help of voiceover or audio narration of some kind.

SHORT ANIMATED FILM

PETRA BALEKIĆ “THE STRANGER” IN MY HEAD

The young animator Petra Balekić, with her thesis film *“The Stranger” in My Head*, plays with the concept of memory in an intriguing way, reconstructing the famous novel by Albert Camus.

How did the idea for the film come about?

I wanted to do a more intimate theme, but one that was still universal so that viewers could relate to it. In the last few years I've come into contact with a few works that focus on the theme of memory and which really left their mark on me; I simply felt drawn to the subject matter. One of the works was Oliver Frljić's play *Mrzim istinu! (I Hate the Truth!)*; I think it inspired me the most to head in that direction. So I decided to make a film made up of my own memories and in doing so, fulfil the intimate factor, while the deceptive nature of memory is something we all deal with on a daily basis, hence viewers would be able to relate.

Why, of all books, did *The Stranger* leave such an impact on you?

In *The Stranger* we are witness to the absurdity of human judgement which is ever so present even today. Meursault killed a man; his indifference at his own mother's funeral is used as evidence in court to prove his guilt. The act itself is mere coincidence, but in the eyes of witnesses it turns into a conspiracy. Nearly every day people's opinions remind me of *The Stranger* for just this reason, and it happened when I was coming up with ideas for the film and I thought it was interesting how much that book is still in my head, and I don't even remember the plot. I had already decided to make a film based on memory, but I still hadn't decided how to approach the theme, and then suddenly it clicked, *The Stranger* would help me.

There is the impression that you don't only play with the concept of deceptive memory, but with the idea of rebelling against artistic canons and norms, using dubious recollections to trivialize one of the key novels of the 20th century?

That was not my intent because this is a book that is still very dear to me and whose quality and relevance I don't doubt. On the other hand, I don't think any work of art should be approached with awe, so in that sense, I like that there is also this perspective on my film.



“The Stranger” In My Head “Stranac” u mojoj glavi

• DIRECTED BY PETRA BALEKIĆ

The film is the director's attempt at reconstructing Albert Camus' *The Stranger*, which she read 12 years ago. With time, the memory of the book has been reduced to fragments and atmosphere, which the director tries to provide with a context in an effort to evoke the original.

—
HR | 2017 | 4' | PRODUCED BY Academy of Fine Arts (Zagreb)
CO-PRODUCED BY Zagreb Film | petra.balekic@gmail.com,
sanja.borcic@zagrebfilm.hr | Animafest Zagreb 2017,
Annecy IAFF 2018



MIRAN MIOŠIĆ WHITE CROW

After the feline protagonist of his previous film *Hidden Talent* (2013) meowed his way through festivals around the globe, editor-turned-animator Miran Miošić is back with yet another lovable fable set in the animal kingdom. This time, a very special crow will teach us how a seemingly unfitting part can become important to the stability of the whole.

How would you describe the topic explored in the *White Crow*?

White Crow is an animated film for children. It explores the importance of accepting diversity. I find that the biggest problem we face in the world today is the lack of tolerance towards others, especially those who are different from us. It is up to younger generations to overcome the lack of solidarity and inclusivity they are unfortunately inheriting from us.

Why do you think animals are often used as protagonists in animated films?

Personified animals we find in modern picture books and animated films can be regarded as a continuation of a tradition that began over two thousand years ago by the Greek fabulist Aesop. To speak about human traits through the spontaneous and naive world of animals is often much more humorous and acceptable to a younger audience,

especially when the author skillfully relies on the curious and comical aspects of a story to mask its sometimes uptight and obtrusive didactic note.

You worked as an editor on film and TV in the US, Slovenia, and Croatia. What drew you to animation?

Ana Kadoić, who is the design and background artist in my films, as well as my most important collaborator, is the one who introduced me to the world of animation. When I met her five years ago, she was already an established painter and illustrator, and she wanted to expand her talents through animated films for children. Thanks to Ana, I plunged myself into this wonderful, naive and carefree world, which made me a happier and more fulfilled man.



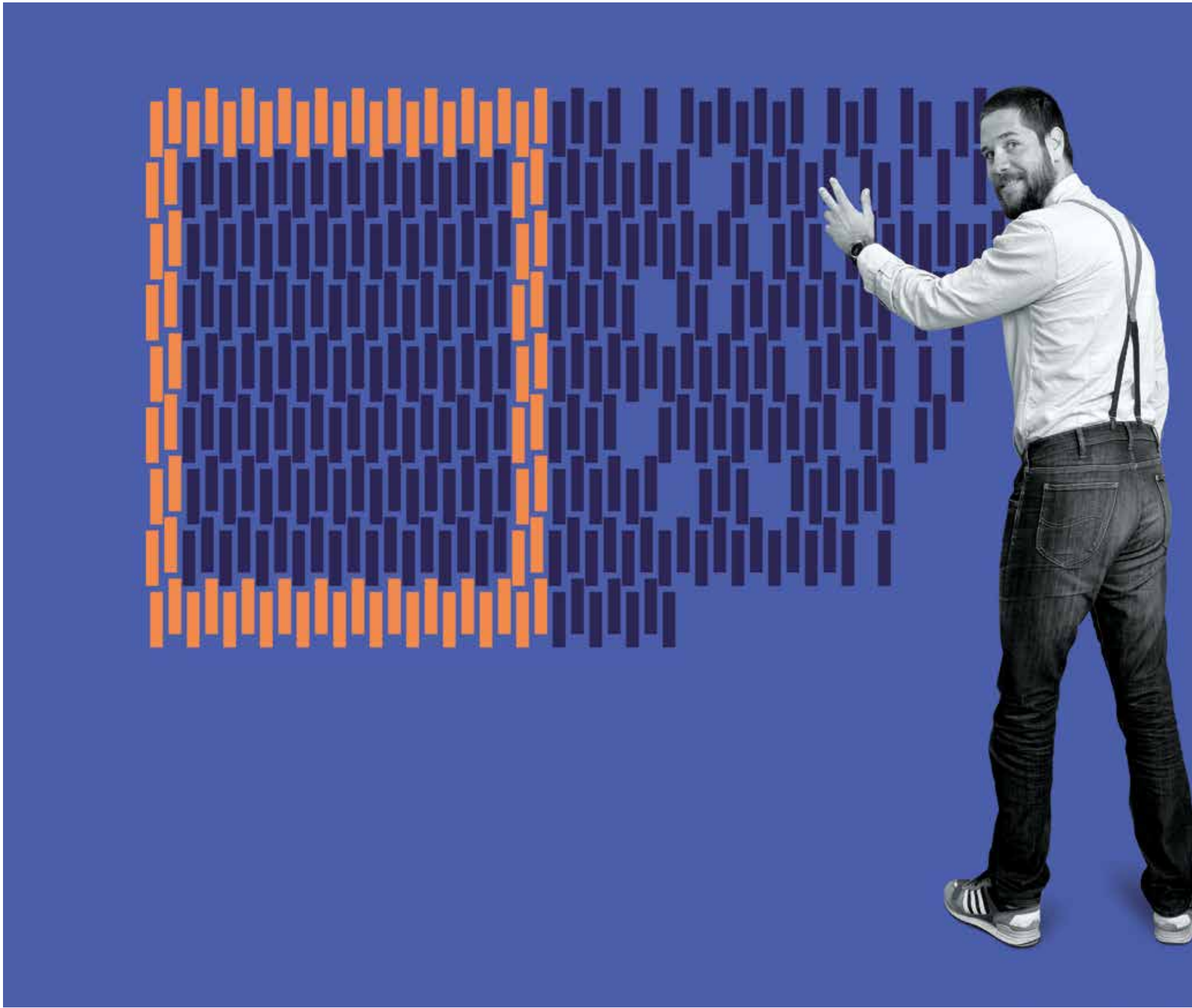
White Crow Bijela vrana

• DIRECTED BY **MIRAN MIOŠIĆ**

Little White Crow is not a perfect fit in a flock of black crows. On the contrary, she is often laughed at and bullied. But when pollution causes turbulent changes in their environment, it is the little White Crow who helps the flock find a better home.

HR | 2018 | 9' | PRODUCED BY Zagreb Film
sanja.borcic@zagrebfilm.hr | Animafest Zagreb 2018,
Mo&Frieze Children's ShortFilmFestival 2018





Koyaa – Flying Workbook

Koyaa – Leteći zvezek
Koyaa – Leteća bilježnica

• DIRECTED BY **KOLJA SAKSIDA**

Koyaa sits down to write in his workbook. When he opens it, the book springs to life and flies away like a butterfly! Koyaa runs after it, but it's too fast to catch. He needs a creative idea to solve the problem.

—
SI, HR | 2017 | 2'45" | PRODUCED BY ZVVIKS – Institute for Film and Audiovisual Production (SI) | CO-PRODUCED BY Studio dim (HR)
marina@dim.hr, info@zvviiks.net | Pula FF 2017



Little Twinkle Smile Smijuljica

• DIRECTED BY **IVANA GULJAŠEVIĆ KUMAN**

The story of a witch named Twinkle Smile and her friends: vampires, zombies, ghosts, werewolves, and other monsters, who meet during each full moon in the magical forest and show each other what they do best and what they have been doing last month.

—
HR | 2017 | 5' | PRODUCED BY Igubuka | igubuka@gmail.com
International Animation Day 2017



Malleus Dei

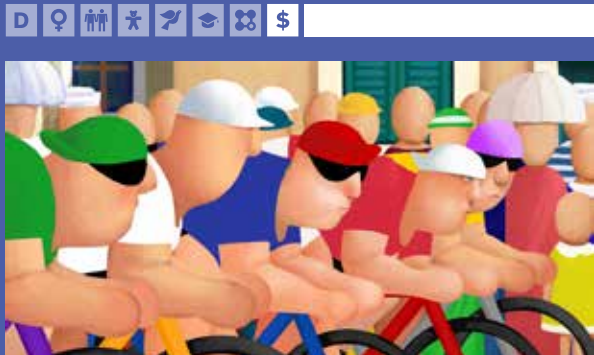
• DIRECTED BY **DINO KRPAN**

In a medieval town, an innocent girl is convicted for being a witch, and then tortured and burned at the stake. This villainy gradually leads the town's inhabitants to their well-deserved doom.

—
HR | 2018 | 13'30" | PRODUCED BY Diedra | dino.krpan@diedra.hr
Animafest Zagreb 2018, Cartoons on the Bay 2018

VELJKO POPOVIĆ

CYCLISTS



Cyclists
Biciklisti

▪ DIRECTED BY **VELJKO POPOVIĆ**

The cycling season is nearing its grand finale. During the final race, the two men in the lead are competing for more than the Grand Trophy; they are fighting for the affection of a lady and fulfilment of their erotic fantasies. Meanwhile, the small port town prepares for the arrival of a large ocean liner and its dashing captain.

HR, FR | 2018 | 7'20" | PRODUCED BY Krupni kadar (HR)
CO-PRODUCED BY 3D2D (HR), Bagan Films (FR) | INT'L SALES Bonobostudio
vanja@bonobostudio.hr | Animafest Zagreb 2018, Annecy IAFF 2018

In his new film *Cyclists*, selected into the official competition at the festival in Annecy, award-winning animator Veljko Popović accurately reconstructs the visual expressions of painter and sculptor Vasko Lipovac from Split, conveying Lipovac's works into film.

How did you come up with the idea to use Vasko Lipovac's works for inspiration?

The idea of creating an animated short based on the characters of Vasko Lipovac has been on my mind for a while. I have known of his work from when I was a kid. As I got into animation, just looking at his artwork it was apparent that it was made for animated film. The characters are so alive and the artwork filled with stories and life that it was more a problem of choosing which story to follow than anything else. When I was approached by Vasko's family with the idea of a short, I jumped on it. I think there are many more stories in Vasko's world that are waiting to be discovered through animation.

The film is quite different in tone and style from your previous works; why the turn towards the combination of colour and comedy?

I like to experiment in life and always make a point to take these trips outside my comfort zone. With animation, I do this by collaborating with different artists and directors. It pushes you off your balance and then wonderful and strange things can happen. Once I commit to a project I always look to see what the project seeks from me. So, in fact it's the project that chooses the technique and everything else, I am just the facilitator. Honestly, 90% of the time I'm just as surprised as anyone else with the results.

What is the inseparable, almost cinematic connection between the Mediterranean and sexuality?

When you live in a Mediterranean climate you learn how to listen to the lascivious, alluring voices of the guilty pleasures in life. Sex, wine, song and dance. It might be the sun, it might be the water, or it's in the soft warm wind. Best thing is to come here for a few years and decide which it is for yourself.



Nutz

▪ DIRECTED BY **DENIS ALENTI**

Sally is a good, gentle seven-year-old squirrel. She has a small repair shop with her siblings, five-year-old twin brothers peanut Pea and coconut Koko, and the youngest, three-year-old sister acorn Oak. They will do their best to fix and repair any problem their friends have.

HR | 2018 | 2'21" | PRODUCED BY Recircle | denis.alenti@recircle.net
Animafest Zagreb 2018



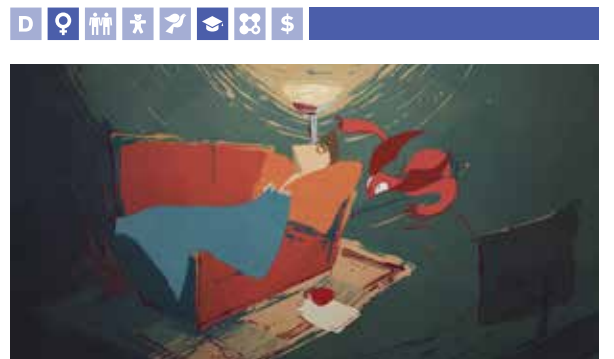
One of Many

Jedan od mnogih

▪ DIRECTED BY **PETRA ZLONOGA**

I am one. One of many. One of everyone, yet the only one.
What is it that I am looking for that always seems out of reach?

HR | 6/2018 | 6' | PRODUCED BY Bonobostudio | INT'L SALES Bonobostudio
vanja@bonobostudio.hr | IN POST-PRODUCTION



Paranoja Paranoje

▪ DIRECTED BY **KATARINA JUKIĆ**

In life, people have to deal with numerous obligations in order to get ahead. But responsibilities come hand in hand with the fear of failure, sometimes manifested as the feeling of intense anxiety. Such paranoia often causes insomnia and bad dreams. While working on his thesis, the protagonist Studoš has a nightmare, conjured up by his fear of missing the deadline.

HR | 2018 | 4'34" | PRODUCED BY Academy of Fine Arts (Zagreb)
CO-PRODUCED BY Zagreb Film | sanja.borcic@zagrebfilm.hr
Animafest Zagreb 2018



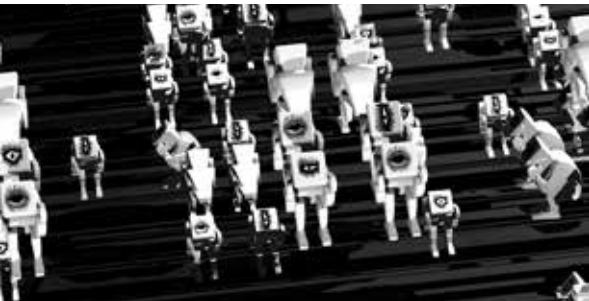
Past Is Growing

Prošlost raste

• DIRECTED BY **DEA JAGIĆ**

The past, the present, a change of perception. What is it that keeps us from going forward and why does the past keep pulling us back? When do we realize that our perception of things has shifted? Everyone goes through that process. What differs is how we experience and deal with it.

—
HR | 2018 | 8' | PRODUCED BY Zagreb Film
sanja.borcic@zagrebfilm.hr | FICAM – IAFF of Meknes 2018,
Animafest Zagreb 2018



Perforations

Perforacije

• DIRECTED BY **SLOBODAN TOMIĆ**

Using a non-classical narrative structure, the film shows the fragility of our civilization. It is made up of five segments: The Temple, The Decline, The Exodus, Death Factory, and Necropolis. A surrealistic illustration of a civilization riddled with religious and technological doubt. The clash of two opposite principles stimulates alienation, exodus, technological suicide.

—
HR | 2018 | 10' | PRODUCED BY Autoselfgallery | CO-PRODUCED BY Brokoola
stomik60@gmail.com | Animafest Zagreb 2018



Rebel Girls

Neposlušne

• DIRECTED BY **MAŠA UDOVIČIĆ, JULIANA KUČAN**

Society is always telling us what to do, which things to pursue, how to feel, what to look like. Should we do as we are told? In how many ways can we resist?

—
HR | 2017 | 9' | PRODUCED BY Luma film
mashaudovicic@gmail.com | International Animation Day 2017



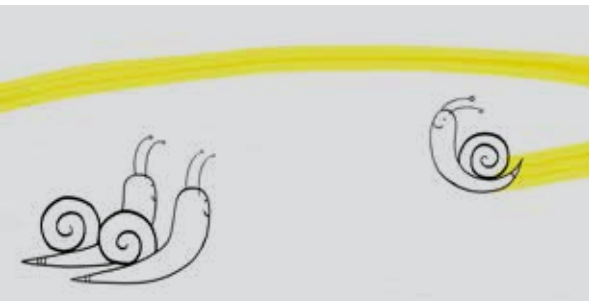
Red Apple

Crvena jabučica

• DIRECTED BY **ANA HORVAT**

An adopted girl tells a story about how most families come to be. She also tells us the story of her own family. Her parents cannot conceive, so they embark on a long search for their child. They feel she is already out there somewhere, waiting for them. Their perseverance is rewarded with a happy ending.

—
HR | 2018 | 7' | PRODUCED BY Luma film
mashaudovicic@gmail.com, horvatana@yahoo.com
Animafest Zagreb 2018, KIKI IFF for Kids 2018



Snail the Painter

Pužić slikar

• DIRECTED BY **MANUELA VLADIĆ-MAŠTRUKO**

An educational film for younger children that uses a simple but interesting story to teach children colours. As snails crawl across patches of paint, they leave behind coloured trails that overlap and mix, creating new colours.

—
HR | 2018 | 7'30" | PRODUCED BY Zagreb Film | sanja.borcic@zagrebfilm.hr
FINISHED – NOT YET RELEASED



Technement

• DIRECTED BY **BRANKO FARAC**

This is a story about human essence which dissolves through various emanations. Humans and their space are in a constant state of change, symbiosis, growth, circulation, and death. The master of ceremonies pulls the strings, controlling people, seducing them, and feeding on them.

—
HR | 2018 | 12' | PRODUCED BY Zagreb Film | sanja.borcic@zagrebfilm.hr
FINISHED – NOT YET RELEASED



Two for Two

Dva na dva

• DIRECTED BY **JELENA OROZ**

A moody portrayal of the moment we stop loving others and fall in love with our fantasies. If we are unable to understand each other, perhaps our avatars can find a common language?

—
HR | 2018 | 8' | PRODUCED BY Bonobostudio | INT'L SALES Bonobostudio
vanja@bonobostudio.hr | Animafest Zagreb 2018



A Very Wet Night at the Museum

Vrlo mokra noć u muzeju

• DIRECTED BY **MILAN TRENC**

Hector, a night guard at the Museum of Natural History rushes to work and forgets to turn off the bathtub faucet, accidentally flooding New York City. As museum exhibits come to life, the blue whale and giant squid push the Museum towards the open ocean. Hector's daughter Melissa comes to his rescue and gets a lesson in evolution.

—
HR | 2018 | 7'30" | PRODUCED BY Studio Devet | milantrenc@aol.com
Animafest Zagreb 2018



Visit

Vizita

• DIRECTED BY **DIE ZOONE, SMELLY FEET DOG**

It's been three whole days and three nights, each night rougher than the previous one. The dark room inside the head is empty, you are not present. On the outside everything seems normal, except the weird clothes and the voice that seems a bit tired. Thank God, you've already had a long career, you're in shape. Drink some water and enjoy yourself!

—
HR | 2018 | 3'46" | PRODUCED BY Trash Will Smash | die.zoone@gmail.com
Animafest Zagreb 2018

CROATIAN FILM FESTIVALS

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

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

MAY

11th Subversive Film Festival
May 6 – 14, Zagreb
www.subversivefilmfestival.com
info@subversivefilmfestival.com
FEATURES AND SHORTS (FICTION, DOCUMENTARY)

JUNE

28th World Festival of Animated Film – Animafest Zagreb
June 4 – 9, Zagreb
www.animafest.hr | info@animafest.hr
FEATURES AND SHORTS, ANIMATION

11th Mediterranean Film Festival Split
June 7 – 16, Split
www.fmfs.hr | info@fmfs.hr
FEATURES AND SHORTS, ALL GENRES

27th Croatian Film Days
June 16 – 20, Zagreb
www.danihrvatskogfilma.net
info@danihrvatskogfilma.net
SHORTS, ALL GENRES

8th Fantastic Zagreb Film Festival
June 29 – July 8, Zagreb
www.fantastic-zagreb.com
info@fantastic-zagreb.com
FEATURES AND SHORTS

JULY

16th Tabor Film Festival – International Short Film Festival
July 5 – 8, Desinić
www.taborfilmfestival.com
tabor.film.festival@gmail.com
SHORTS, ALL GENRES

65th Pula Film Festival
July 14 – 22, Pula
www.pulafilmfestival.hr | info@pulafilmfestival.hr
FEATURES, SHORTS

21st Motovun Film Festival
July 24 – 28, Motovun
www.motovunfilmfestival.com
office@motovunfilmfestival.com
FEATURES AND SHORTS (FICTION, DOCUMENTARY, ANIMATION)

AUGUST

12th Film Festival DORF
August 4 – 6, Primošten
August 23 – 25, Vinkovci
www.filmfestivaldorf.com
info@filmfestivaldorf.com
MUSIC DOCUMENTARIES

16th Liburnia Film Festival
August 20 – 24, Opatija
www.liburniafilmfestival.com/en
info@liburniafilmfestival.com
FEATURE AND SHORT DOCUMENTARIES

12th Vukovar Film Festival – Danube Region Film Fest
August 25 – 30, Vukovar
www.vukovarfilmfestival.com
maya.palecek@discoveryfilm.hr
FEATURES AND SHORTS (FICTION, DOCUMENTARY, ANIMATION)

SEPTEMBER

14th 25 FPS Festival
September 27 – 30, Zagreb
www.25fps.hr | info@25fps.hr
SHORTS (EXPERIMENTAL FILMS, ARTISTS' FILMS AND VIDEOS), EXPANDED CINEMA PERFORMANCES

OCTOBER

23rd Split Film Festival – International Festival of New Film
October 4 – 12, Split
www.splitfilmfestival.hr | info@splitfilmfestival.hr
FEATURES AND SHORTS (FICTION, DOCUMENTARY, ANIMATION, NEW MEDIA)

9th One Take Film Festival
October 19 – 21, 2018 Zagreb
www.onetakefilmfestival.com
info@onetakefilmfestival.com
FEATURES AND SHORTS, ONE TAKE ONLY

NOVEMBER

12th PSSST! Silent Film Festival
November 8 – 10, 2018 Zagreb
festivalnijemogfilma.com/hr
pssst.silent.film@gmail.com
FEATURE AND SHORTS, SILENT ONLY

16th Zagreb Film Festival
November 10 – 18, Zagreb
www.zagrebfilmfestival.com
info@zagrebfilmfestival.com
FEATURES, SHORT FICTION

DECEMBER

16th Human Rights Film Festival
December 2 – 9, Zagreb/Rijeka
www.humanrightsfestival.org
info@humanrightsfestival.org
FEATURES AND SHORTS (FICTION, DOCUMENTARY)

SHORT EXPERI- MENTAL FILM



Cities I Haven't Been To Gradovi u kojima nisam bio

• DIRECTED BY **DAMIR ČUČIĆ**

The film represents dystopian virtual travel carried out on the technologically obsolete videotape medium. The views of cities are abstract plans with an emphasis on the socio-cultural context, not unlike a newspaper (sub)headline, interacting with the video material.

—
HR | 2018 | 13' | PRODUCED BY Mitropa | sanjasamanovic@gmail.com
FINISHED – NOT YET RELEASED



The Party Zabava

• DIRECTED BY **BOJAN MRĐENOVIĆ**

The Party: a place to escape reality and surrender to hedonism. What does an amplified vision of desired life look like? Where is the market of emotions? Can we chart the territory of concentrated hedonism, the site for the game of seduction? The party is a place of controlled joy. A nightclub reveals itself as a compressed version of the desired life.

—
HR | 8/2018 | 10' | PRODUCED BY Fade In | morana.komljenovic@fadein.hr
IN POST-PRODUCTION



Periphery Periferija

• DIRECTED BY **LEONA KADIJEVIĆ**

Which story is true and how are we supposed to perceive the world around us? In *Periphery*, challenging one's own ideas and points of view is juxtaposed to a limitless number of stories, facts, and thoughts, provoked by an ordinary everyday thing like a sunflower.

—
HR | 2017 | 8' | PRODUCED BY Studio u šumi | stjepan@usumi.hr
25 FPS 2017 – Competition, Animateka IAFF 2017



There Was This Guy Bio je taj tip

• DIRECTED BY **DALIJA DOZET, IVANA HORVAT, SANJA MILARDOVIĆ, DINKA VUKOVIĆ, GEA GOJAK**

This is an homage to all the men we love and whom we have loved and hated; a tribute to all the women who start their stories with: "There was this guy..."

—
HR | 2018 | 23'28" | omnibus | PRODUCED BY R44
isazivanovic@gmail.com | FINISHED – NOT YET RELEASED



Trip

• DIRECTED BY **MARKO MEŠTROVIĆ**

A road film taking place beyond the eyelids. In one word: a trip.

—
HR | 2017 | 11' | PRODUCED BY Kreativni sindikat | INT'L SALES Bonobostudio
marko.mestar@gmail.com, kreativni.sindikar@gmail.com,
vanja@bonobostudio.hr | 25 FPS 2017, Animateka IAFF 2017

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A black and white photograph of a man with a mustache, wearing a fedora-style hat, a scarf, a dark vest over a light shirt, and jeans. He is standing on a large, stylized staircase made of horizontal orange bars. He points his right index finger upwards towards another large, similar staircase-like structure composed of horizontal orange bars floating above him. The background is dark blue-grey, decorated with several small, horizontal orange and teal bars scattered around.

over can be regarded as a conversation between nine people spanning 120 years.

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A close-up, low-key photograph showing the side profile of a person's head. They are looking downwards. A strong, warm, golden light source is positioned behind their head, creating a halo effect and illuminating the back of their hair and the contours of their face. The background is dark and textured.

Almost Nothing: So Continues the Night Skoro ništa: i dalje noć

• DIRECTED BY DAVOR SANVINCENTI

For us, a thought always presupposes a society, a culture, and, above all, the consciousness of time. The film revolves around a light bulb like the Earth around the Sun. Light makes the film visible. In the orbit of the film tragedy and our reality, the image resists the cruelty of the experiment.

HR | 2017 | 12' | PRODUCED BY Petikat | INT'L SALES Bonobostudio
info@petikat.com, vanja@bonobostudio.hr
25 FPS 2017 – Critics Award, IFF Rotterdam 2018 – bright future

